

# Porgy and Bess

1994-1995

Wednesday, May 24, 1995 7:30 PM  
Thursday, May 25, 1995 8:00 PM  
Friday, May 26, 1995 8:00 PM  
Saturday, May 27, 1995 2:00 and 8:00 PM  
Sunday, May 28, 1995 2:00 PM  
Tuesday, May 30, 1995 8:00 PM  
Wednesday, May 31, 1995 8:00 PM  
Thursday, June 1, 1995 8:00 PM  
Friday, June 2, 1995 8:00 PM  
Saturday, June 3, 1995 2:00 and 8:00 PM

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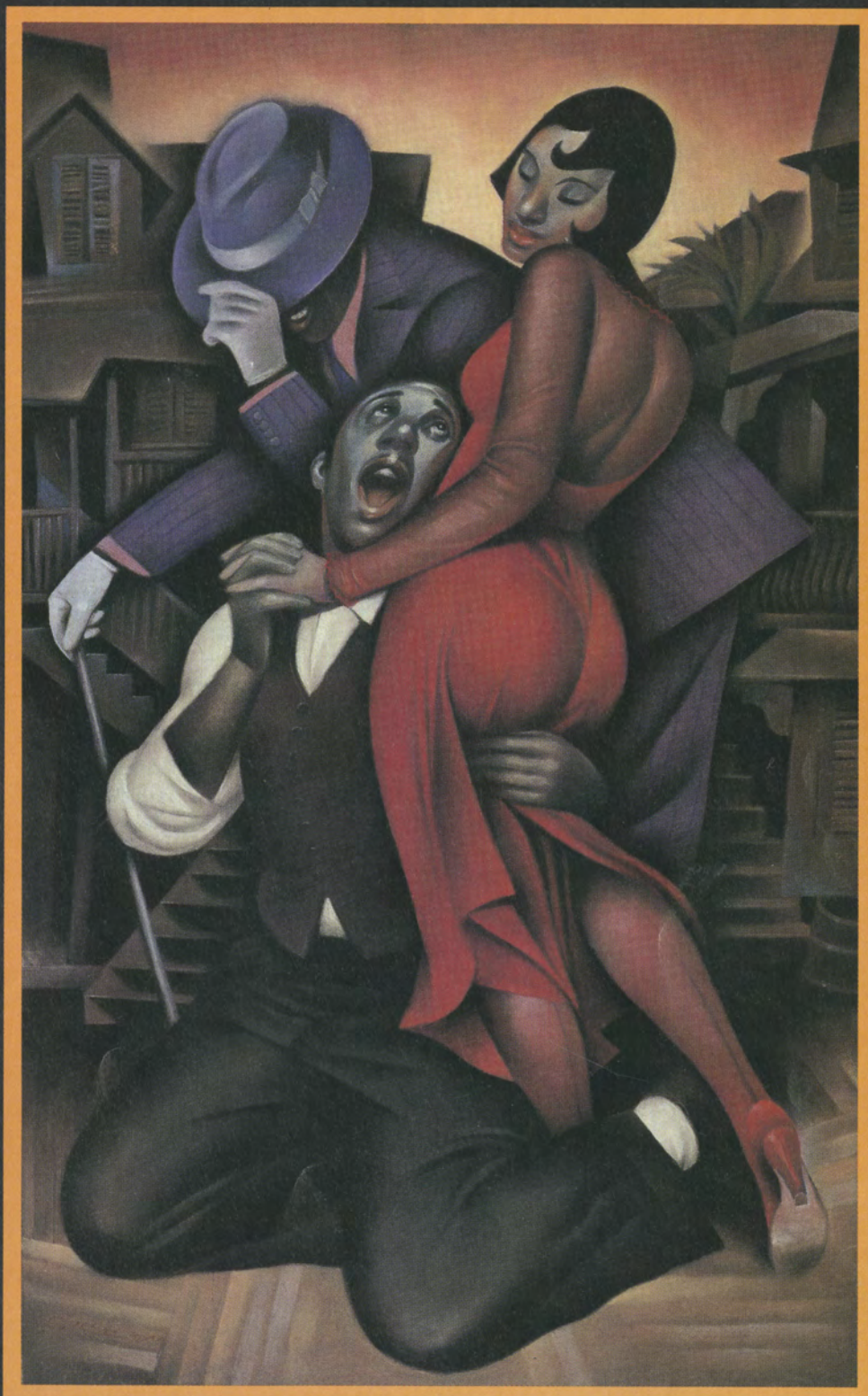
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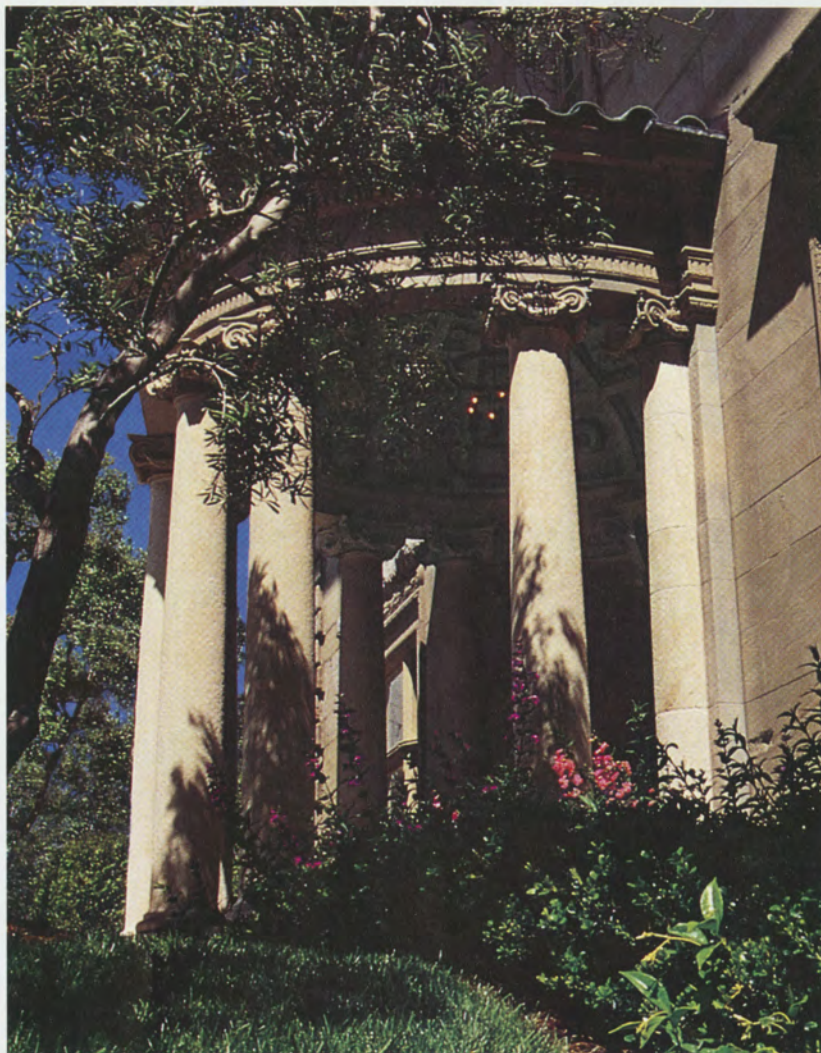
SUMMER 1995

PORGY AND BESS



*Stagebill*

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## FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

SOHL



On behalf of the San Francisco Opera Association, we are pleased to welcome you to the Opera's international summer festival in celebration of the United Nations 50th anniversary. The Opera will participate in this historic city-wide UN celebration by presenting a variety of outstanding international companies and artists at the War Memorial Opera House, where the United Nations sessions began 50 years ago.

San Francisco is recognized as one of the world's important cultural centers, and San Francisco Opera has proudly occupied a place on the artistic map since it was founded 73 years ago. Throughout our history, in times of peace and war, the Opera has welcomed people from all nations of the world, and we have been honored to present outstanding international artists in our productions. With that international emphasis in mind, we are pleased to present companies that have traveled from France, England, Canada and the United States to our city, to be here specifically for the celebration. In addition, the Opera will present two special concerts of its own, featuring our acclaimed Opera Orchestra and Chorus with distinguished guest soloists.

Congratulations to all of the countries of the United Nations, and thank you for joining us on this memorable occasion. Enjoy the festival.

Reid W. Dennis  
Chairman

William W. Godward  
President

## A MESSAGE FROM THE GENERAL DIRECTOR

LIEBERMAN



It was right here in the War Memorial Opera House that hundreds of delegates from around the world gathered for the first general session of the United Nations Conference on International Organization, April 25, 1945. Two months of meetings culminated on Tuesday, June 26, with the historic signing of the Charter next door at the Veterans Building. The closing session, attended by President Truman, was held here in the Opera House.

We are honored that our home was the site of this important, global event, and we are pleased that you—representatives from the nations of the world and our own loyal San Francisco audience—can join us here to salute the occasion. San Francisco Opera is pleased to offer an international cultural festival that features exquisite music and dance performed by some of the world's most esteemed artists and companies.

Between May 18 and July 2, we will present 20 performances of four operas—Gluck's *Orphée et Eurydice*, the Gershwins' *Porgy and Bess*, Prokofiev's *The Love for Three Oranges* (the first United States appearance by France's Opéra de Lyon) and Britten's *Noye's Fludde*; six performances of *Swan Lake* and mixed repertoire by London's spectacular The Royal Ballet; and a United Nations 50th Anniversary concert on June 24 with the legendary Marilyn Horne in the world premiere of William Bolcom's *A Whitman Triptych*, commissioned by San Francisco Opera especially for the occasion.

The arts speak the most international of languages—that of the human spirit—and history has proved them indispensable to the peaceful communication of nations. Thank you for joining us as the Opera salutes the United Nations. Long may its indomitable spirit of hope and peace sing on our planet.

Lotfi Mansouri  
General Director

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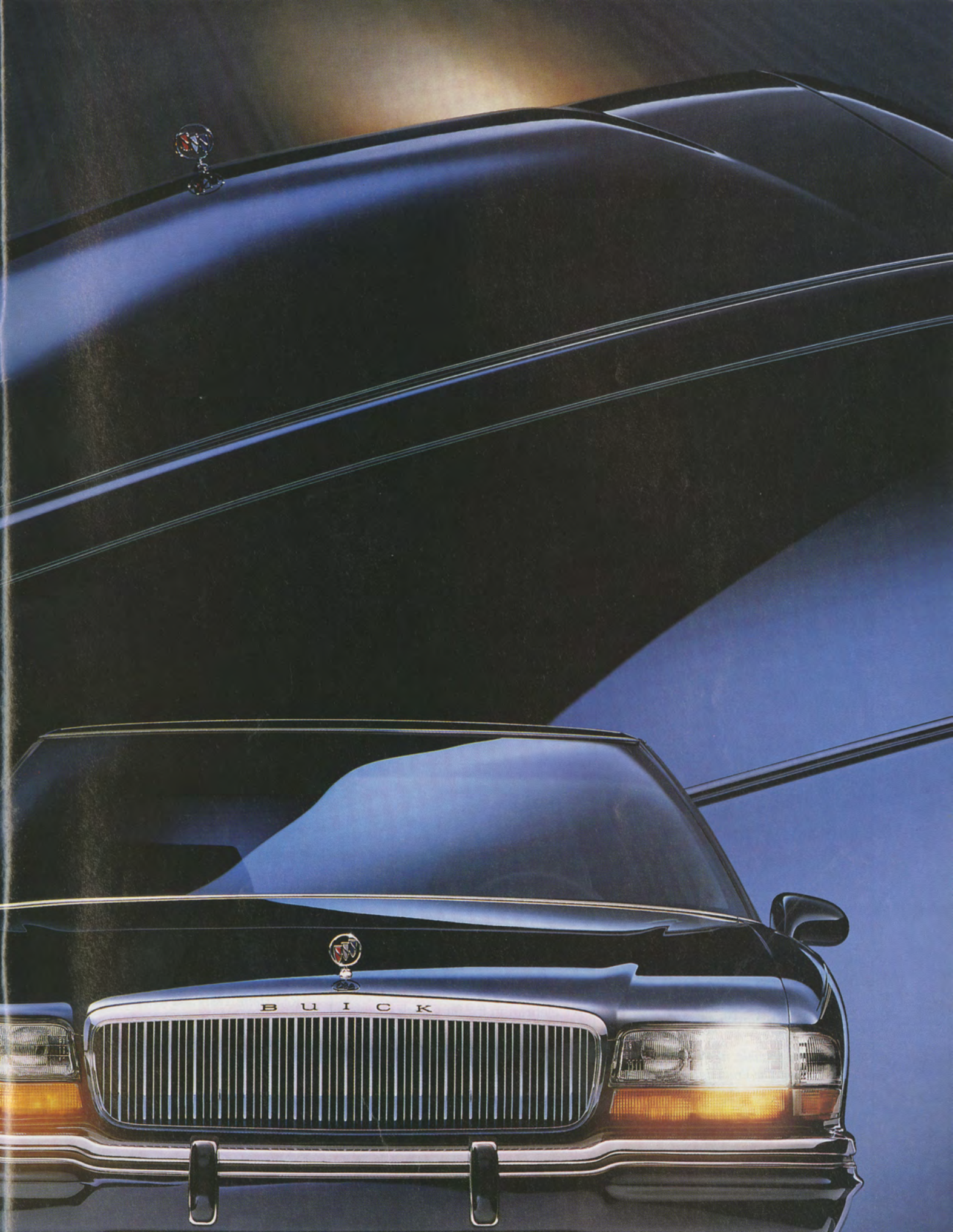


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# REPERTOIRE • 1995 SEASON

## Opening Night

### Anna Bolena Donizetti

Vaness, Mentzer; Scandiuizzi,  
Sabbatini\*, Petersen  
R. Abbado; Copley/Pascoe/Stennett  
Sept. 8, 12, 15, 21, 24, 27, 30

*Production, originated by the Canadian  
Opera Company, is made possible by a gift  
from the Gramma Fisher Foundation  
through the auspices of the Lyric Opera of  
Chicago.*

## New Production;

### San Francisco Opera Premiere

### Ruslan and Lyudmila Glinka

Netrebko\*, Tsidipova\*, Zarembo,  
Cook; Atlantov, Wells/Ognovenko  
Gergiev; Mansouri/Golovin/  
Korovin/Bosquet/Munn  
Sept. 9, 14, 17, 19, 22, 26, 29

### La Traviata

Verdi

Villarroel, Bishop†; Aronica,  
Yurisich\*, Portillat†, Knežević\*  
Mercurio\*; Copley/Conklin/  
Walker/Munn  
Sept. 16, 20, 23, 28  
Oct. 1, 4, 7, 12

### Madama Butterfly

Puccini

Malfitano\*/Watanabe\*, Keen;  
Leech/Margison/Portillat†,  
Ledbetter/Baerg, Petersen/  
Sénéchal, Skinner  
Runnicles; Bernhard/Businger  
Oct. 3, 6, 8, 11, 14, 17, 20, 22  
Dec. 2, 4, 9

*Production made possible, in part, by a  
generous gift from The Franklin/Templeton  
Group of Funds.*

### La Cenerentola

Rossini

Borodina\*, Clayton†, Bishop†; Streit,  
Alaimo, Gallo, Travis  
Rizzi; Ponnelle/Alden/Ponnelle/Munn  
Oct. 13, 15, 18, 21, 25, 28  
Nov. 2

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from The Herman J. Miller and Edward J.  
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### Die Walküre

Wagner

Schnaut, A. Evans, Lipovšek\*;  
Elming, Morris/White, Von Halem  
Runnicles; Lehnhoff/Feldman/  
Conklin/Munn  
Nov. 4, 7, 12, 15, 21, 25, 29

## New Production

### Don Giovanni

Mozart

Riedel\*, Dessi\*, R. Evans\*; Ramey/  
Shimell, Ainsley\*/Olsen\*,  
Antoniozzi, Patriarco  
Runnicles; Mansouri/Howland  
Nov. 14, 18, 20, 24, 28  
Dec. 1, 3, 7

## New Production

### Rusalka

Dvořák

Fleming, Sundine, Palmer; Larin,  
Skinner, Sénéchal  
Mackerras; Feldman/  
Schneider-Siemssen/Solt/Arhelger  
Nov. 26, 30, Dec. 2, 6, 8, 10  
*Production made possible, in part, by grants  
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\* San Francisco Opera debut  
† 1995 Adler Fellow

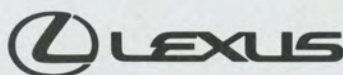
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## New Production

### Faust

Gounod

Gustafson, Quittmeyer, Cook;  
Leech, Ramey, Gilfry\*, Skinner  
Summers; Howland/Munn  
Oct. 26, 29, 31  
Nov. 3, 8, 11, 16

## SPECIAL EVENT

### Gala Concert—

A Celebration for Sir Charles  
Mackerras on the occasion of his  
70th birthday. Featuring opera  
stars, San Francisco Opera Chorus  
and Orchestra, all led by Maestro  
Mackerras.

November 17, 8 p.m.



RUSLAN & LYUDMILA — PHOTO: VALENTIN BARANOVSKY

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begins with great  
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## San Francisco Opera Magazine

ISSN 0892-7189

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San Francisco, CA 94102  
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## SAN FRANCISCO OPERA MAGAZINE

# Porgy and Bess

Summer 1995

### FEATURES

- 10 **Focus: *Porgy and Bess***  
*Porgy and Bess* facts; biographical sketches of the Gershwins and the Haywards.
- 20 **The Art of Peace by Jake Heggie**  
A look back at the historic events of fifty years ago.

### DEPARTMENTS

- 4 Repertoire, 1995 Fall Season
- 6 San Francisco Opera Association
- 13 Cast
- 14 Synopsis
- 16 San Francisco Opera Administration
- 22 1995 Artist Roster
- 26 Repertoire, Summer 1995
- 28 San Francisco Opera Orchestra
- 30 Medallion Society
- 31 Bel Canto Society
- 35 Artist Profiles
- 41 Supporting San Francisco Opera
- 44 Corporate Council
- 46 San Francisco Opera Center Supporters
- 48 Services

### COVER

Gary Kelly: *Porgy and Bess* (1994)

# Focus: *Porgy and Bess*

*"Under the baking suns of July and August we established ourselves on Folly Island, a small barrier island ten miles from Charleston. James Island with its large population of primitive Gullah Negroes lay adjacent, and furnished us with a laboratory in which to test our theories, as well as an inexhaustible source of folk material. But the most interesting discovery to me, as we sat listening to their spirituals or watched a group shuffling before a cabin or country store, was that to George it was more like a homecoming than an exploration. The quality in him which had produced Rhapsody in Blue in the most sophisticated city in America found its counterpart in the impulse behind the music and bodily rhythms of the simple Negro peasant of the South."*

— DuBose Heyward

George Gershwin and his brother Ira were at the creative forefront of American musical theater in the 1920s, an area which contained a variety of entertainment forms including European operetta, revues, farces, extravaganzas, vaudeville and musical comedies. In the middle of the decade, George Gershwin saw the play *Porgy* by DuBose Heyward (1885-1940), based on the newspaper account of a crippled black man, "Goat Sammy" or Samuel Smalls, who had assaulted a woman and tried to escape from the police on his goat cart. Some years later, in March of 1932, Gershwin wrote to Heyward, "I am . . . thinking of ideas for new compositions. I came back to one that I had several years ago — namely *Porgy* — it is still the most outstanding play that I know about the colored people."

Around the same time, George Gershwin had been commissioned to compose a work for the Metropolitan Opera, based on *The Dybbuk*. When he failed to obtain the rights to the piece, he proposed *Porgy and Bess* to the Met instead, but the suggestion was refused because of the nature of the subject matter — a decision that resulted in the evolution of the piece away from the operatic genre and towards becoming a Broadway show. At the beginning of November 1933, the Theatre Guild announced that it would produce an operatic version of *Porgy* to be written by the Gershwins and the Heywards. From December 1933, George made several visits to Charleston in order to work with Heyward, who had grown up in Charleston, South Carolina, and incorporated childhood memories and the hurricane of 1911 into *Porgy's* Catfish Row. During the 20 months following the receipt of the first scene on November 12, they worked on the opera, completing it in September of 1935.

The world premiere of *Porgy and Bess*, with some of its operatic characteristics intact, took place on September 30, 1935 at Boston's Colonial Theater, and it opened

in New York at the Alvin Theater on October 10, 1935, running for 124 performances until January 25, 1936, and then touring until March. Though it met with mixed reviews, the Gershwins never lost faith in their work which, however, they were forced to revise as a musical theater piece, the form in which it was known for most of the first forty years of its theatrical life. While working with his brother Ira on some film scores in California, George wrote to Heyward on January 26, 1937: "How about planning another opera or operetta for the future? I am sure you could turn out a grand book and I am very anxious to start thinking about a serious musical." Less than six months later, on July 11, 1937, he was dead at the age of 38, following emergency surgery for a brain tumor. Heyward died in 1940, and only Ira lived long enough to see the opera's worldwide success.

*Porgy and Bess* was revived in 1938 in California, and a production from the early 1940s replaced much of the recitative with dialogue. The European premiere took place in Copenhagen on March 27, 1943, after which the Danish underground used recordings of "It Ain't Necessarily So" to interrupt German propaganda broadcasts. The early 1950s saw extensive revivals throughout the U.S. and Europe, where it played at Milan's La Scala, the Vienna Volksoper, Moscow and Leningrad, and London's Stoll Theatre.

In June of 1976, Houston Grand Opera presented its first true, i.e. operatic, version of *Porgy and Bess*, directed by Jack O'Brien and conducted by John DeMain, at the Music Hall. The first company ever to present it as its composer intended, HGO's 1976 production established the Gershwins' masterpiece as a major work in the American operatic repertoire. *Porgy and Bess* became, in the words of Robert Kimball, ". . . as the opera was first envisioned . . . [It] has vindicated the faith of its creators and become one of the beloved works of the American imagination." Sub-



George Gershwin, DuBose Heyward and Ira Gershwin, the creators of *Porgy and Bess*.

sequently presented on Broadway in association with Sherwin M. Goldman, the production won a Tony award for Most Innovative Revival and was nominated for nine New York City Drama Desk Awards, continuing to tour to seventeen U.S. cities and six foreign countries. The original cast recording won a Grammy award for Best Operatic Recording as well as the coveted Grand Prix du Disque. *Porgy and Bess* was revived again in 1983 by Sherwin M. Goldman at Radio City Music Hall; by the Metropolitan Opera in 1985; and in 1986 at England's prestigious Glyndebourne Festival. In 1987, HGO restaged the work, based on the 1976 production, to mark the 50th anniversary of George Gershwin's death. The current performances are part of a new, ten-company co-production that will tour to Japan under the auspices of Houston Grand Opera in early 1996.

*"The Gullah Negro prides himself on what he calls 'shouting.' This is a complicated rhythmic pattern beaten out by feet and hands as an accompaniment to the spirituals and is indubitably an African survival. I shall never forget the night when, at a Negro meeting on a remote sea-island, George started 'shouting' with them. And eventually to their huge delight stole the show from their champion 'shouter.' I think he is probably the only white man in America who could have done it."*

— DuBose Heyward



Marquita Lister in *Porgy and Bess*.

*"When [Gershwin] started the opening music, I said to myself: 'All this chopsticks — it sounds awful' . . . The more they played, the more beautiful I thought the music was. By the time twenty minutes or half an hour had passed, I just thought I was in heaven. These beautiful melodies in the new idiom — it was something I had never heard. I just couldn't get enough of it."*

*— Original cast member Todd Duncan*

**George Gershwin** was born on September 26, 1898, in Brooklyn, New York, the second son (Ira was two years older) of Morris and Rose Bruskin Gershwin. An accomplished pianist since childhood, he grew up near Harlem, hearing black musicians such as James P. Johnson, Eubie Blake, Charles Luckeyth "Lucky" Roberts, Thomas "Fats" Waller and Art Tatum. He first earned his livelihood as a "song plugger" (song demonstrator) for a music publisher and as an accompanist for vaudeville artists and rehearsal pianist for Broadway shows. He recorded over 125 piano rolls and wrote popular songs, making a reputation as a sought-after songwriter for the theater. In 1924 he formed a partnership with his brother Ira, and together they established American musical theater as a widely recognized form, writing material for Gertrude Lawrence, Fred and Adele Astaire, and Ethel Merman. Gershwin rejected the rigid division between serious and popular music, also composing symphonic scores such as *Rhapsody in Blue*, *Concerto in F*, *An American in Paris*, and *Cuban Overture*. George Gershwin died in Hollywood on July 11, 1937.

**Ira Gershwin**, the first songwriter to be awarded the Pulitzer Prize, was born in New York City on December 6, 1896. In 1917, *The Evening Sun* published his first song lyrics ("You may throw all the rice you desire but please, friends, throw no shoes"). Four years later, he enjoyed his first major stage success, *Two Little Girls in Blue*, written with another Broadway newcomer, Vincent Youmans. In 1924, Ira and his brother George created the smash hit *Lady, Be Good!*, continuing their partnership through a dozen major stage scores and producing such standards as "Fascinating Rhythm," "The Man I Love," "S Wonderful," "Embraceable You," "I Got Rhythm," "But Not for Me," and others far too numerous to mention. During his long career, Ira also enjoyed productive collaborations with such composers as Harold Arlen, Vernon Duke, Kurt Weill, Burton Lane, and Jerome Kern, with whom he created his greatest song hit of any one year, "Long Ago and Far Away." Ira Gershwin died on August 17, 1983, in Beverly Hills, California.

Edwin DuBose Heyward was born in Charleston, South Carolina, on August 31, 1885, into an old Charleston family (he was the great-great-grandson of Thomas Heyward, a signer of the Declaration of Independence). A well-known Southern poet, he was invited to work at the McDowell Colony in Peterboro, New Hampshire, where he met Dorothy Hartzell Kuhns, another McDowell colonist whom he later married. With Dorothy's encouragement, DuBose abandoned his business career and devoted himself to writing. His novel, *Porgy*, was the basis of a play which he wrote in collaboration with Dorothy, and which was produced by the Theatre Guild. It formed the basis of the folk opera, *Porgy and Bess*. He later wrote a number of dramas and short stories, including *Mamba's Daughters*, *Half Pint Flask* and *Brass Ankle*, all of which were set in the Carolina Low Country. He was also a movie scenarist who worked on film productions of Eugene O'Neill's *The Emperor Jones* and Pearl Buck's *The Good Earth*. He died in North Carolina on June 16, 1940. Dorothy died in 1961, and was survived by Jennifer DuBose Heyward, their only child, under whose will was established the Dorothy and DuBose Heyward Memorial Fund, a foundation dedicated to the support of the performing arts.

Dorothy Heyward, née Dorothy Hartzell Kuhns, met DuBose Heyward at the McDowell Colony for artists in New England. She was then a student at the Harvard Dramatic Workshop. They were married in 1923. In 1924, an important year in their lives, her first play won the Harvard Prize and was produced on Broadway, and he wrote his first novel, *Porgy*. Because she could not persuade her husband that his novel should be made into a play, Dorothy Heyward quietly wrote the first draft of the play alone; he believed that she was working on a detective story. When she read to him what she had written, he joined her in writing the final stage version. The play *Porgy*, after a long run in America, was produced in London by the late Sir Charles Cochran. Later, the Heywards collaborated on a dramatization of DuBose's novel, *Mamba's Daughters*.



Alvy Powell in *Porgy and Bess*.

*"It is true that I have written songs for Porgy and Bess. I am not ashamed for writing songs at any time so long as they are good songs. In Porgy and Bess I realized that I was writing an opera for the theater and without songs it could be neither of the theater nor entertaining from my viewpoint. But songs are entirely within the operatic tradition. Many of the most successful operas of the past have had songs. Nearly all of Verdi's operas contain what are known as 'song hits.' Carmen is almost a collection of song hits. Of course, the songs in Porgy and Bess are only part of the whole . . . I have used symphonic music to unify entire scenes."*

—George Gershwin

# Houston Grand Opera

Houston Grand Opera (HGO) is an internationally respected producer of the highest quality live music theater. Founded in 1955, HGO is now the fifth largest opera company in the United States, producing seven to nine opera/musical theater productions each season. The company has been under the acclaimed leadership of David Gockley, general director, since 1972. In addition to producing traditional operatic works, HGO is recognized for its strong commitment to developing new forms, new artists and new audiences. The company is also committed to making itself accessible to all segments of its community.

Houston Grand Opera makes its home in the Wortham Center, a state-of-the-art opera-producing facility which opened in 1987. The Wortham houses two theaters — the 2,172-seat Brown Theater and the 1,063-seat Cullen Theater. The company's productions are divided into three repertory periods and are presented from October through June.

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# SAN FRANCISCO OPERA

presents

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Production of The Gershwins'

## Porgy and Bess

By George Gershwin, DuBose and Dorothy Heyward and Ira Gershwin

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### Casting Consultant

Wayne Sanders

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*Porgy, a crippled beggar*

*Bess*

*Crown, a stevedore*

*Serena, Robbins's wife*

*Clara, Jake's wife*

*Maria, keeper of the cookshop*

*Jake, a fisherman*

*Sportin' Life, a dope peddler*

*Mingo*

*Robbins*

*Peter, the honey man*

*Frazier, a "lawyer"*

*Annie*

*Lily, Peter's wife*

*Strawberry Woman*

*Jim, a cotton picker*

*Undertaker*

*Nelson*

*Crab Man*

*Detective*

*Coroner*

*African Drummer*

Terry Cook (May 25, 27m, 28m, 31; June 2, 3)

Alvy Powell (May 24, 26, 27, 30; June 1, 3m)

Roberta Laws (May 25, 27m, 28m, 31; June 2, 3)

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Stacey Robinson (May 24, 26, 27, 30; June 1, 3m)

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Matthew J. Minor

Henry Jones

John Lesane

David Lee Brewer

Charles Sanders

Russell Johnson

Richard Taylor

Ensemble: Residents of Catfish Row, Scipio, fishermen, children, stevedores, etc.

San Francisco Opera Orchestra

This production of *Porgy and Bess* is a jointly funded co-production of Cleveland Opera, Dallas Opera, Florida Grand Opera, Houston Grand Opera, Los Angeles Music Center Opera, Portland Opera, San Diego Opera, San Francisco Opera and Seattle Opera, in association with The Orange County Performing Arts Center.

This production has been supported by a grant from the John S. and James L. Knight Foundation.

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FRIDAY, JUNE 2, AT 8:00  
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AND 8:00

# Porgy and Bess / Synopsis

**ACT I— Scene One** — As the curtain rises following a brief overture, the night life of Catfish Row is seen. A crap game is in progress, a piano plays a “low-down blues,” and Clara sings a lullaby (“Summertime”) to her baby. Bess’s boyfriend Crown, who is drunk, becomes enraged by a minor incident and kills Robbins. Serena weeps over the body of her husband. Before making his escape, Crown tells Bess to wait for his return. Sportin’ Life offers Bess refuge after she begs for some “happy dust,” but she chooses to hide in Porgy’s room, not suspecting that the crippled beggar loves her.

**Scene Two** — Robbins is laid out for the wake with a saucer on his chest to collect funds for his burial. The police arrive and accuse Peter, an old man, of murdering Robbins. Naming Crown as the killer, Peter is taken to jail as a material witness while Serena mourns (“My Man’s Gone Now”). Final arrangements for the funeral are made, and the scene ends with the spiritual “Leavin’ for the Promised Land.”

**Scene Three** — Jake and the other fishermen repair their nets before they go fishing (“It Takes a Long Pull to Get There”). Jake’s wife, Clara, pleads with him not to go. Porgy is at his window (“I Got Plenty o’ Nuttin”), displaying his happiness now that Bess has come to live with him. Maria upbraids Sportin’ Life, forbidding him to peddle his “happy dust” to her friends. The charlatan lawyer Frazier appears to sell Bess a “divorce” from Crown, although the two were never legally married. Porgy, taken in by Frazier’s slick talk, is inveigled to pay even more for Bess’s “divorce” because of this complication. A large buzzard flies overhead, frightening the crowd as Porgy explains, “Once de buzzard fold his wing an’ light over yo’ house, all yo’ happiness done dead.” In the now empty courtyard Sportin’ Life makes advances towards Bess. Porgy orders Sportin’ Life to stay away from her. Alone, Porgy and Bess express their love (“Bess, You is My Woman”), and Bess reluctantly leaves Porgy to go to the picnic with Maria.

## INTERMISSION

**ACT II — Scene One** — A picnic on Kittiwah Island is in full swing. Sportin’ Life entertains the group with his cynical attitude toward religion (“It Ain’t Necessarily So”). As the picnickers climb aboard the boat for the trip home, Crown appears before Bess. She argues that she now belongs to Porgy, but is overpowered and seduced by Crown.

**Scene Two** — A week has passed and Peter has been released. Bess is sick and delirious in Porgy’s room, where Porgy and Serena pray for her. Street sounds are heard and Bess calls out for Porgy. She recovers and expresses her feelings (“I Loves You, Porgy”), but their joy quickly turns into fear as the dreaded hurricane bell is rung.

**Scene Three** — Gathered in Serena’s room as the hurricane blows, the women are concerned about their men who have gone fishing. Clara is particularly upset as she senses her husband Jake is in danger. Crown bursts into the room and he and Porgy quarrel. The distraught Clara gives her baby to Bess and rushes out into the storm in search of her husband. Before leaving, Crown warns Bess that he will return for her.

**Scene Four** — The chorus is mourning Clara, Jake, and Crown, all thought to be lost in the storm. Sportin’ Life enters, laughing cynically and alluding to Bess having “two men.” Bess, holding Clara’s baby, sings “Summertime.” When the courtyard is empty, Crown enters furtively, crawling toward Porgy’s window. But Porgy surprises him and kills him with his powerful hands. As the scene ends, Porgy laughs triumphantly.

**Scene Five** — The police come to Catfish Row to investigate the murder and order Porgy to come with them to identify the body. As soon as Porgy is taken away, Sportin’ Life persuades the confused and distressed Bess that Porgy will be locked up, never to return. Offering her some “happy dust,” Sportin’ Life convinces Bess to go away with him (“There’s a Boat Dat’s Leavin’ Soon for New York”).

**Scene Six** — A week later Porgy returns home. He calls for Bess. Discovering she has gone to New York, Porgy sets out to find her. As he passes the gate, the chorus joins him in “Oh Lawd, I’m On My Way.”

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# THE ART OF PEACE

By Jake Heggie

The world was reeling. The flags of 46 nations were flying over San Francisco, but the mood was not the light-hearted one that had generated the city's two previous international celebrations. It was a dark time of serious thought and important global business. Millions of lives had been lost in the most devastating war ever fought. It seemed impossible: another world war, and still raging on. The people of the United States were mourning President Roosevelt, one of the men who had embodied the hope for peace, who had died suddenly of a cerebral hemorrhage two weeks prior, on April 12; Vice President Harry Truman had just been sworn in as the country's 33rd president. Victory in Europe (V-E) Day wouldn't come for two more weeks (May 8), and the war with Japan continued. Roosevelt had worked tirelessly for years to secure the sessions so that the allied nations would stay united after the war. And a world exhausted from more than a decade of atrocities agreed, desperate to find a way to resolve the mess, and try to keep it from ever happening again.

Thus we entered the two months of meetings that resulted in the signing of the United Nations Charter on June 26, 1945.

The action was centered right here in the War Memorial Opera House, where the public sessions were held with international delegates seated in the orchestra section, scads of media on the box level, and spectators lucky enough to have secured tickets seated in the balconies. [Closed committee meetings took place six days a week both here and in the adjacent Veterans Building.] The Opera House—a building specifically designed to present the highest forms of art known to the Western world—had become the setting for the most important peace talks in history. Represented by 46 multi-colored flags [there would be 50 by the end of the conference] and tables occupied by the session leaders, the world was on stage,

and the audience was watching its fate. This was the real stuff. The greatest kind of human drama.

It is more than significant that the Opera House, a place where international artists had performed peacefully since the building was erected in 1932, became the site for this battle for peace. The arts do not fight wars. In fact, as history and cur-

rent events have proved, we must constantly fight for the arts—just as we must fight for peace. Sounds ironic, doesn't it? Surely, the arts have been manipulated to fight people's wars; but by themselves, they do not fight. They do bring people together and speak universally to the human spirit. They comment, describe, protest, celebrate, persuade, provoke and,

## PREAMBLE TO THE CHARTER OF THE UNITED NATIONS

WE THE PEOPLES OF THE UNITED NATIONS

DETERMINED to save succeeding generations from the scourge of war, which twice in our lifetime has brought untold sorrow to mankind, and

to reaffirm faith in fundamental human rights, in the dignity and worth of the human person, in the equal rights of men and women and of nations large and small, and

to establish conditions under which justice and respect for the obligations arising from treaties and other sources of international law can be maintained, and

to promote social progress and better standards of life in larger freedom,

AND FOR THESE ENDS, to practice tolerance and live together in peace with one another as good neighbours, and

to unite our strength to maintain international peace and security, and

to ensure, by the acceptance of principles and the institution of methods, that armed force shall not be used, save in the common interest, and

to employ international machinery for the promotion of the economic and social advancement of all peoples,

HAVE RESOLVED TO COMBINE OUR EFFORTS TO ACCOMPLISH THESE AIMS.

Accordingly, our respective Governments, through representatives assembled in the city of San Francisco, who have exhibited their full powers found to be in good and due form, have agreed to the present Charter of the United Nations and do hereby establish an international organization to be known as the United Nations.

*"The hopes and aspirations of mankind focused on San Francisco's War Memorial Opera House yesterday as the United Nations' Conference on International Organization opened 'in solemn and silent meditation.' In search of a means to end wars, statesmen of forty-six nations gathered in the first plenary session of what President Truman called the most important, the most necessary meeting in all history."*

(San Francisco Examiner, April 26, 1945)

PHOTO COURTESY OF SAN FRANCISCO CHRONICLE



of course, they entertain. Thank goodness. So the Opera House was, in fact, an ideal choice for the public sessions.

Prior to that first general session of the United Nations in 1945, the City by the Bay had proudly displayed the flags of many nations in friendship on two occasions: the 1915 Panama-Pacific International Exposition (which took place in the Marina district of the city, the Palace of Fine Arts being the one remaining pavil-

ion) and the Golden Gate International Expositions of 1939 and 1940 (for which Treasure Island was constructed). 25 countries participated in the former, 32 in the latter, and combined, the two expositions attracted nearly 36 million people from around the world. Throughout those extravagant fairs, people were welcomed to San Francisco with the colorful variety of events for which the city is famous, including concerts, theater, art exhibitions

and more. Surrounded by water, and with its spectacular Golden Gate as a symbol of welcome and hope, San Francisco became recognized as an international center of politics and the arts.

For the 1945 gathering, the focus was on Civic Center, right at the heart of the city. No spectacular pavilions were built: San Francisco needed no ornamentation for an occasion of such magnitude.

(continued on page 26)

# SAN FRANCISCO OPERA 1995

## ARTISTS

Elizabeth Bishop†  
Olga Borodina\*  
Zheng Cao\*†  
Kristin Clayton†  
Catherine Cook  
Daniela Dessi\*  
Anne Evans  
Rebecca Evans\*  
Renée Fleming  
Nicole Foland\*†  
Nancy Gustafson  
Alison Hagley\*  
Catherine Keen  
Jennifer Larmore\*  
Marjana Lipovšek  
Catherine Malfitano\*  
Susanne Mentzer  
Anna Netrebko\*  
Felicity Palmer  
Donna Petersen  
Susan Quittmeyer  
Deborah Riedel\*  
Gabriele Schnaut  
Stephanie Sundine  
Valentina Tsidipova\*

Dawn Upshaw\*  
Carol Vaness  
Zvetelina Vassileva  
Verónica Villarroel  
Claudia Waiter†  
Yoko Watanabe\*  
Elena Zarembo

John Mark Ainsley\*  
Simone Alaimo  
Gabor Andrasy\*  
Alfonso Antoniozzi  
Roberto Aronica  
Vladimir Atlantov  
Theodore Baerg  
Poul Elming\*  
Lucio Gallo  
Rodney Gilfry\*  
Bojan Knežević\*†  
Sergei Larin  
Victor Ledbetter  
Richard Leech  
Richard Margison  
Yuri Marusin  
James Morris

Vladimir Ognovenko  
David Okerlund\*†  
Stanford Olsen\*  
Earle Patriarco  
Dennis Petersen  
Alfredo Portilla†  
Samuel Ramey  
Giuseppe Sabbatini\*  
Roberto Scandiuizzi  
Michel Sénéchal  
William Shimell  
Philip Skinner  
Kurt Streit  
Dale Travis  
Victor von Halem  
Jeffrey Wells  
Willard White  
Scott Wilde  
Gregory Yurisich\*

**CONDUCTORS**  
Roberto Abbado  
Valery Gergiev  
Charles Mackerras  
Steven Mercurio\*  
Carlo Rizzi\*  
David Robertson\*  
Donald Runnicles  
Patrick Summers  
Alexander Titov\*\*

**DIRECTORS**  
Christopher Alden  
Sandra Bernhard  
John Copley  
Laurie Feldman  
Nicolas Joël  
Lotfi Mansouri

**DESIGNERS**  
Thierry Bosquet  
Toni Businger  
John Conklin  
Alexander Golovin  
Gerard Howland  
Konstantin Korovin

John Pascoe  
Jean-Pierre Ponnelle  
Günther Schneider-Siemssen

**COSTUME DESIGNERS**  
Jean-Pierre Ponnelle  
Dietmar Solt\*  
Michael Stennett  
David Walker

**LIGHTING DESIGNERS**  
Joan Arhelger  
Thomas J. Munn  
Michael Whitfield

**CHOREOGRAPHERS**  
Michel Fokine  
Victoria Morgan  
Alexander Shavrov\*\*

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

## SAN FRANCISCO OPERA CHORUS

Andrea Baker  
Deanna Barraza  
Roberta Bowman  
Pamela Dale  
Dvora Djoraev  
Margaret Genovese  
Ann Hughes

Sally Munro  
Alexandra Nehra  
Rose Parker  
Virginia Pluth  
Aimée Puentes  
Shelley Seitz Saarni  
Sue Ellen Scheppke

Claudia Siefer  
Delia Voitoff  
  
Jim Croom  
Henryk De Rewenda  
Daniel Harper  
Cameron Henley

Ken Johnson  
Frederick Matthews  
Jim Meyer  
William Pickersgill  
Daniel Pociernicki  
Ken Rafanan  
Tom Reed

Colby Roberts  
Sigmund Seigel  
Dan Stanley  
Jere Torkelsen  
Richard Walker

## PERFORMING ARTS LIBRARY AND MUSEUM SAN FRANCISCO LECTURE SERIES

Thursday, June 15, at 6 p.m.  
San Francisco Ballet Building

### Sergei Prokofiev: A Knight for the Opera

Speaker: Harlow Robinson  
Associate Professor and Chair, Department of Slavic Languages and Literature  
State University of New York, Albany

The speaker will examine Prokofiev's works for the operatic stage,  
with particular emphasis on his *Love for Three Oranges*.

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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

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*Act*



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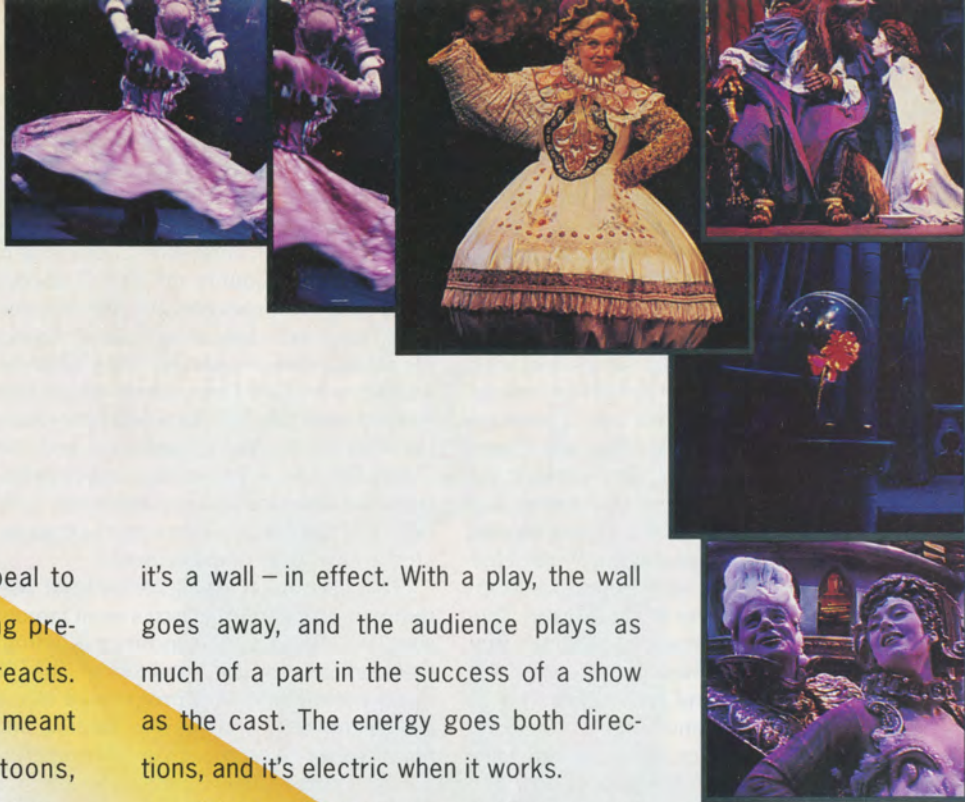


\*Photo: Joan Marcus/Marc Bryan-Brown  
Walt Disney Theatrical Productions



*Act*

1



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it's a wall – in effect. With a play, the wall goes away, and the audience plays as much of a part in the success of a show as the cast. The energy goes both directions, and it's electric when it works.

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2

When the international delegates arrived in April of that year, there was a plethora of cultural activity already going on in the city: the great American actress Helen Hayes was performing at the Geary Theater in *Harriet*; clarinetist Artie Shaw and his Orchestra were at the Golden Gate; the Opera's recital series included performances by pianist Artur Rubinstein, and baritones Ezio Pinza and Lawrence Tibbett. The San Francisco Russian Opera and Ballet Association was performing *Boris Godunov*, *Prince Igor* and Anton Rubinstein's *The Demon* at the Opera House; Civic Light Opera was staging Victor Herbert's *The Red Mill* and Sigmund Romberg's *The Desert Song* at the Curran Theater; and in movie theaters, two Hemingway classics dominated the screens, with Humphrey Bogart and Lauren Bacall in *To Have and Have Not*, and Gary Cooper and Ingrid Bergman in *For Whom the Bell Tolls*.

A new 82-piece orchestra called The People's Symphony had been assembled, and with Sir Thomas Beecham as conductor, the ensemble scheduled three ambitious concerts May 10, 12 and 13 that

included the American premiere of Delius's Piano Concerto, played by Betty Humby (Lady Beecham).

But more specific to the occasion, The United Nations Conference Committee of the City and County of San Francisco organized three concerts at Civic Auditorium. The guest artists were violinist Yehudi Menuhin, mezzo-soprano Risë Stevens, and soprano Lily Pons, all of whom performed with the San Francisco Symphony (at that time, the Symphony and the Opera Orchestra were composed of essentially the same musicians). Being the "official" UN Conference concerts, they generated a great deal of excitement.

The opener on April 28 featured Menuhin, one of San Francisco's most famous sons, with the French conductor Vladimir Golschmann (music director of the St. Louis Symphony) in a program of music by Beethoven, Tchaikovsky, Berlioz and Saint-Saëns. According to music critic Alfred Frankenstein's account in the *San Francisco Chronicle*, it must have been something to behold:

"Under a spreading live oak tree[!], our village's foremost fiddler

stood, and gave out with the Beethoven concerto. The live oak was a full-grown job, but it was a mere passing accent in the general scheme of decoration whereby William G. Merchant had transformed our local Temple of the Muses for the first of the Conference concerts, last Saturday night. A Niagara of white saaten, gleaming pearl-like under colored lights, was framed in gigantic semi-columns of black. The flags of 46 nations and an orderly thicket of live oak, madrone and rhododendron completed the staged picture.

"Down on the floor, lots of people wearing gray-blue badges sat in lots of boxes, and we hoi-polloi, who occupied other seats on the floor and all the loges and balconies, played Spot-the-Delegate to our hearts' content. We lined up in dense human corridors outside as they arrived and left, and you could not stretch an arm without knocking an autograph album out of somebody's hand.

"If world security can be obtained by signing names to pieces of

## SAN FRANCISCO OPERA SUMMER 1995

Events scheduled in celebration of the Fiftieth Anniversary  
of the founding of the United Nations

### Orphée et Eurydice

Gluck

#### Special Concert

Larmore\*, Upshaw\*, Hagley\*  
San Francisco Opera Orchestra and  
Chorus  
Donald Runnicles, conductor  
May 18 at 8 p.m.  
War Memorial Opera House

### Porgy and Bess

Gershwin

#### Produced by Houston Grand Opera

John DeMain, conductor  
Hope Clarke, stage director  
San Francisco Opera Orchestra  
May 24, at 7:30 p.m.  
May 25, 26, 27, 30, 31;  
June 1, 2, 3, at 8 p.m.  
May 27, 28, June 3, at 2 p.m.  
War Memorial Opera House

Co-production of Cleveland Opera, Dallas  
Opera, Florida Grand Opera, Houston Grand  
Opera, Los Angeles Music Center Opera,  
Portland Opera, San Diego Opera, San  
Francisco Opera and Seattle Opera in  
association with The Orange County  
Performing Arts Center.

### The Love for

Prokofiev

#### Three Oranges

Soloists, Orchestra and Chorus of  
Opéra de Lyon  
Kent Nagano, conductor  
Louis Erlo, stage director  
June 17, 21, 22 at 8 p.m.  
June 18 at 2 p.m.  
War Memorial Opera House

Opéra de Lyon will also perform at Cal  
Performances, UC Berkeley, and Stern Grove  
Festival.

### Noye's Fludde

Britten

Presented by the Canadian Committee for  
the U.N. 50th Anniversary  
Nicholas Goldschmidt, conductor  
Joy Coghill, stage director  
June 23 at 8 p.m.  
June 24 at 2 and 6 p.m.  
First Congregational Church,  
San Francisco (Post at Mason)

### U. N. 50th Anniversary Concert

#### A Whitman Triptych

by William Bolcom  
World Premiere  
Marilyn Horne, mezzo-soprano  
San Francisco Opera Center Singers  
San Francisco Opera Orchestra and  
Chorus  
David Robertson\*, conductor  
Works by Copland, Britten, Bernstein  
and Beethoven  
June 24 at 8 p.m.  
War Memorial Opera House

### The Royal Ballet

#### Swan Lake

June 28, at 7 p.m.  
July 1 at 2 and 8 p.m.  
July 2 at 2 p.m.

#### Mixed Program

Works by Ashton and Page  
June 29, 30 at 8 p.m.  
War Memorial Opera House

\* San Francisco Opera debut  
Box Office: (415) 864-3330

paper, the millennium has already arrived."

Following that sensational sendoff, Risë Stevens continued the series a week later, on May 4 with conductor Eugene Goossens (music director of the Cincinnati Symphony). Alfred Frankenstein remarked of this concert, "This time it was a redwood tree, a nice little baby redwood not more than 65 feet high, and Risë Stevens stood before it and looked like the trademark of Columbia Pictures and sang." Incidentally, both concerts were very favorably reviewed and well attended.

However, it was the third official concert, on May 11, that had the people of San Francisco hanging from the rafters of Civic Auditorium. V-E Day had been declared just three days prior and the heightened emotional electricity apparently vibrated through every part of the city. Miss Pons was a great favorite of Bay Area audiences (she had already sung in nine seasons at San Francisco Opera) and had just returned from an extensive and highly publicized USO tour with her husband, the conductor André Kostelanetz. And now they would perform for the delegates and the San Francisco audience that loved them so well.

"Even before she sang a note, the petite Lily Pons made a sensation last night . . . Of course Miss Pons is popular. But the gasp and extra uproar with which the vast crowd greeted her was a tribute to her appearance" (Alexander Fried, *San Francisco Examiner*). The program that night included arias by Rossini, Rachmaninoff, Bishop and Delibes; plus, Maestro Kostelanetz had programmed a "symphonic picture" from Gershwin's *Porgy and Bess*, arranged by Robert Russell Bennett. [By coincidence, one of the Opera's events for this year's celebration is a new production from Houston Grand Opera of the full-length *Porgy and Bess*, co-produced with San Francisco Opera and a consortium of nine other national companies.] Incidentally, no trees were mentioned in the review of Miss Pons's concert.

The 1945 sessions closed on June 26 with the signing of the UN Charter at the Veterans Building in what is now called Herbst Theater. President Truman's arrival in the city was recognized with an enormous parade, with a half-million people lining the streets and waving flags. He proudly presided at that closing session as each of 50 countries affirmed their commitment to peace. (The round table that was constructed for that occasion now sits in the Harry S Truman Library and Museum in Independence, Missouri.) The

final plenary session was then held in the Opera House. There was no concert to close the sessions—how could one possibly ornament such an occasion?—but there have been many over the years to remember that date. And the United Nations' relationship with San Francisco, of course, has been ongoing.

On December 30, 1947, the consuls general of 23 countries attended the dedication of the commemorative plaques that

occupy walls in the Opera House and the Veterans Building. The fifth anniversary, in 1950, was marked with a re-enactment of the signing of the Charter in the Opera House. [In 1951, the Japanese Peace Conference and the signing of the Treaty of Peace with Japan were held in the Opera House, and celebrated with a concert featuring Lily Pons and the San Francisco Symphony, conducted by Alfred Wallen-

(continued on page 29)



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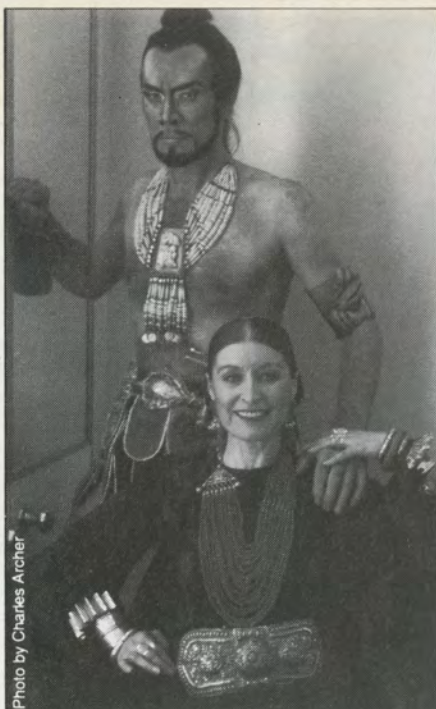


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# SAN FRANCISCO OPERA ORCHESTRA

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

Elayne Jones

## PERCUSSION

Richard Kvistad *Principal/Associate*  
*Timpani*  
 Patricia Niemi

## HARP

Olga Rakitchenkov

## LIBRARIAN

Lauré Campbell  
 John Hoover *Assistant*

\* On leave of absence

THE ART OF PEACE (continued from p. 27)

stein.] At the extensive 10th anniversary celebrations, in June of 1955, Truman made a special appearance to give a speech, and the actual Charter was placed on display at the Opera House. Since then, June 26 has been celebrated with special ceremonies every five years.

In 1965, following 20th anniversary celebrations, a huge controversy arose over the flying of the United Nations flag in San Francisco. It had been proposed that the flag be placed in the War Memorial courtyard, between the buildings where the Charter was organized and signed. But the suggestion was hotly contested. First, on the grounds that the War Memorial had been established specifically to remember the American soldiers who had lost their lives in World War I and previous battles. Second, because an extremely vocal coalition of citizens had decided that the United Nations was an organization with communist alliances. The *San Francisco Chronicle* ran a huge poll, "Flying the U.N. Flag," to measure the feeling in the city. The poll reported positively that 65% felt the flag should be on display in San Francisco, and in or near the Opera House. Ultimately, in 1966 it was determined to fly the familiar flag in Union Square.

The events surrounding this 50th anniversary of the UN Charter could give dictionaries a run for their money on defining "celebration." Not only are there hundreds of international events scheduled in San Francisco, but hundreds more will take place worldwide throughout the year.

San Francisco Opera is recognizing the occasion with an exciting variety of events from May 18 through July 2 (see the calendar of summer events on page 26).

When the world celebrates the United Nations, there will be concerts, exhibitions, ballets and much more, presented in an exciting variety of venues. People will gather to celebrate, remember and reaffirm a commitment to fight for peace. But on June 26, 1995, when international delegates come together for the official recognition of those historic meetings of a half-century ago, where else could they meet but right here, where it all began. The War Memorial Opera House—birthplace of the United Nations. ■

*Jake Heggie is a writer and public relations associate at San Francisco Opera. He received his B.A. and M.A. degrees in piano/composition at UCLA and is the author/illustrator of several children's books that await publication.*

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#### The Santa Fe Opera in Late July

July 31st to August 6th with Sherwin Sloan

The operas: *World Premiere of David Lang's Modern Painters*, *Salome*, *Le Nozze di Figaro*, *La Fanciulla del West* & *Countess Maritza*.

#### The Santa Fe Opera Finale Week

August 21st to 27th with Peter Bessol

The operas: *Le Nozze di Figaro*, *Salome*, *Countess Maritza* & *La Fanciulla del West*.

#### Autumn & Opera in Renaissance Prague and Berlin

October 5th to 18th with Sherwin Sloan

Our second annual opera program to Renaissance Prague and Berlin.

Autumn and fall foliage heighten the pleasure of these two wonderful weeks. We will attend 4 operas in Prague at its 3 exquisite opera houses.

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In Berlin we will attend 4 opera performances at the Deutsche Oper, the Staatsoper and the Komische Oper. Our deluxe hotel in the heart of the Westside. Private tour of the Egyptian Museum, National Gallery.

#### Autumn & Opera in New York

November 7th to 14th with Sherwin Sloan

Our hotel is directly across from Central Park and 3 blocks to Lincoln Center. Autumn and fall foliage

abound during this most spectacular of weeks. 5 operas at the Metropolitan Opera: *The Queen of Spades* (Mattila, Heppner), *La Fille du Regiment* (Anderson, Pavarotti), *Die Zauberflöte*, *Un Baillo en Maschera* (Sweet, Zajick, Araiza), *Il Barbiere di Siviglia* (Larmore).

#### Christmas in Vienna & New Years in Prague

December 19th to January 3rd with Peter Bessol

Vienna at Christmas is very special and there will be 5 operas in Vienna at the Staatsoper and Volksoper and 4 operas in Baroque & Renaissance Prague.

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(continued on page 32)



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(continued on page 34)

Celebrating its twelfth 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 first-rate opera, season after season.

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## MEDALLION SOCIETY

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### "Best Steaks"

San Francisco Focus Magazine



San Francisco Chronicle/Michael Bauer

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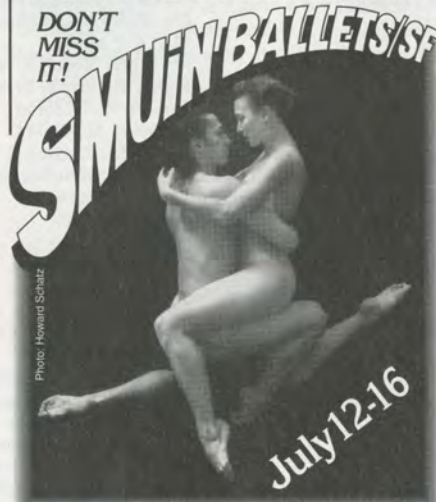
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**John DeMain** (*Music Director and Conductor*) returns to Houston Grand Opera and its new production of Gershwin's *Porgy and Bess* from his new position as music director of the Madison Symphony Orchestra and artistic director of the Madison Opera in Wisconsin. HGO's *Porgy and Bess*, under DeMain's direction, won a 1978 Grammy Award for the best opera recording of the year. DeMain was associated with HGO for 18 years as principal conductor and music director prior to his 1994 appointment to the Madison Symphony. His farewell production as music director of HGO was *Turandot*, performed in the spring of 1994. In Madison he has performed a variety of symphonic and vocal works, including Bernstein's *Chichester Psalms* and Mahler's First Symphony. In addition, he has traveled widely to perform such works as *Attila in Nice*, *The Abduction from the Seraglio* in Aspen, *Aida* for Opera Pacific, and *Carmen* in Winnipeg. During his time with HGO he brought an extraordinary versatility of talent ranging from the standard repertory — the Jean-Pierre Ponnelle production of *La Traviata*, *Salome* (Jim Dine), *Faust* (Earl Staley), *Mefistofele* (Robert Carlsen), *The Tales of Hoffmann* (Ian Judge), *A Midsummer Night's Dream* (John Copley); also a *Tosca* in 1987 with Marton, Domingo and Wixell, and *La Clemenza di Tito* for the Mozart Festival — to music theater and new works. He conducted virtually all the company's world premieres, including *A Quiet Place*, *Willie Stark*, *Nixon in China*, *New Year*, *The Making of the Representative for Planet 8*, *Where's Dick?*, *The Passion of Jonathan Wade*, and *Desert of Roses*; the 1980s' Great Artists Series (including Plácido Domingo, Leontyne Price, Ghena Dimitrova, Hildegard Behrens and Kiri Te Kanawa); and such memorable productions as *Hello, Dolly!*, *Candide*, *Carousel*, *Sweeney Todd*, and the American premieres of *Akhmatov* and *Maria de Buenos Aires*. In addition to conducting this multi-company co-production of *Porgy and Bess*, other upcoming engagements include *The Magic Flute* for Madison Opera, Beethoven's Ninth Symphony with the Madison Symphony Orchestra, *The Tales of Hoffmann* for the Aspen Music Festival, *Falstaff* for the State Opera of South Australia and *Mefistofele* with Samuel Ramey for Washington Opera.



**Douglas Fisher** (*Assistant Conductor*), making his HGO conducting debut, graduated in piano performance from Florida State University. He began his career in New York as a vocal coach and recital accompanist, performing with such artists as Marilyn Horne, Frederica von Stade, Judith Blegen, and Kiri Te Kanawa, with whom he made his New York recital debut in 1984 at the Metropolitan Opera. He studied opera coaching with Martin Katz on a grant from the National Institute of Music Theatre, and has been active as a conductor, coach and chorus master in opera companies throughout the U.S., including Los Angeles, Santa Fe, Washington, Wolf Trap, Columbus, Chautauqua, Augusta, and Texas Opera Theater. From 1986 he taught at the Aaron Copland School of Music in New York; and was visiting professor of accompanying at the University of Southern California in 1989. The Florida native is music director of the opera program (offering advanced training in all areas of opera production — performance, directing and coaching) at Florida State University since 1990, and is also active as a performer in chamber music recitals, with appearances on NBC's *Tonight Show* and on a PBS *Around the World* tribute.



**Hope Clarke** (*Stage Director, Choreographer*), a multi-talented artist and one of today's most sought-after theater choreographers, made her professional debut in the original cast of Bernstein's *West Side Story*, followed by lead roles on Broadway (*Grind*, *Purlie*, *Hallelujah Baby*) and Off-Broadway (*The Reckoning*, *House of Flowers*, *Othello*, *Dark of the Moon*), and a 1991 AUDELCO Award nomination for Best Actress in *The Beautiful Lasalles*. She was a dance soloist with The Katherine Dunham Company, Talley Beatty, Louis Johnson, and George Faison, and a principal with the Alvin Ailey American Dance Theatre, where her duets with the late Alvin Ailey are legendary. Her dance and staging creations include such works as *Spunk*, *The Colored Museum*, and *Jelly's Last Jam*, for which she earned a Tony nomination for best choreography, the coveted Dramalogue Award, the Joseph Calloway Award and the NAACP Image Award. Hope Clarke has choreographed Poulenc's *Le Gendarme Incompris* for Opera Ebony, *Sojourner* with composer Valerie Capers, *My Name Is Alice*, *Sweet and Hot*, and videos and concerts of R&B stars Earth, Wind and Fire, Denise Williams and DeBarge. Her numerous film and TV acting credits include the classic *A Piece of the Action* with Bill Cosby and Sidney Poitier, *Hill Street Blues*, *Three's Company*, *The Jeffersons*, *Hart to Hart*, and *As the World Turns*. Opera credits include Mozart's *Così fan tutte*, Menotti's *The Medium*, and Dorothy Rudd Moore's *Freedom*, and directing Opera Ebony's *Porgy and Bess* in Helsinki, Finland to exceptional reviews. She teaches a special movement class she developed for singers and still finds time to be a border baby volunteer at New York's Metropolitan Hospital. This staging represents her HGO debut.



**Tanya Gibson-Clark** (Assistant Choreographer), making her HGO debut, is a graduate of the Juilliard School who began her performing career when she was asked to join the DC Repertory Dance Company as the youngest member. She has been a soloist with the Eleo Pomare, Al Perryman and Forces of Nature dance companies, and appeared as lead dancer and assistant choreographer for *Premiatissima* (Channel 5) in Rome, in *Purlie* for cable TV, the Jacksons' *Torture* video, and numerous industrials, fashion shows, print ads and commercials. Her Broadway credits include *The Wiz*, *Black and Blue*, and *Salome* with Al Pacino. She choreographed a national/international tour for Freddie Jackson, directed and choreographed the variety act *Nu Vision*, was production choreographer for MTV's *Sisters in the Name of Rap*, a grooming consultant and choreographer for the Girl Scouts of Greater New York's singing group "The Girl Scout Sound." In addition, she has choreographed several segments for *Sesame Street* including the routine for their float in the Macy's Parade. In addition to Hope Clarke, Tanya Clark has previously assisted choreographers George Faison and Louis Johnson.

**Kenneth Foy** (Set Designer) has designed productions of *Cole* (Los Angeles); *Mike*, a new musical about Mike Todd; Judith Viorst's *Happy Birthday and Other Public Humiliations*; *The Rise of David Levinsky*; and the world premiere of Thomas Pasatieri's opera *The Three Sisters*. He provided sets for the American Opera Center production of Handel's *Xerxes* and numerous productions for the Juilliard Theatre Center, Manhattan Theatre Club, Wolf Trap, Long Wharf, Goodspeed, Berkshire Theatre Festival, La Jolla Playhouse, the McCarter Theatre and the Lyric Opera of Chicago. On Broadway, he designed productions of *Candida* starring Joanne Woodward, *Macbeth* with Nicol Williamson, David Merrick's *Oh, Kay!* and the Tony Award-winning revival of *Gypsy* with Tyne Daly. Foy is currently preparing designs for the Goodspeed Opera production of Cole Porter's *Can Can*.



**Judy Dearing** (Costume Designer), whose Broadway credits include *Shimada* (1992), *Checkmates*, *For Colored Girls*, *The Poison Tree*, *What the Wine Sellers Buy*, *Death and the King's Horseman*, *The Mighty Gents*, and *Lamppost Reunion*, was a 1991 Tony nominee for *Once On This Island*. Off-Broadway credits include *The Legacy of Williams & Walker*, *Moms*, *Ma Rose*, *Trick*, and *Split Second*; and for the New York Shakespeare Festival her designs include *The Forbidden City*, *Jonah*, and *The Dance and the Railroad*. She has been resident designer for the University of Texas Crossroads Theatre, New Federal Theatre, and Negro Ensemble Company (Charles Fuller's Pulitzer Prize-winning *A Soldier's Play* and Civil War series, *We*). Her costumes for Alvin Ailey Dance Theatre include *Nubian Lady*, *Inside*, and *I See the Moon*. Regionally, she designed *A Streetcar Named Desire* (Alliance Theatre), *Death of a Salesman* (Guthrie), *Sight Unseen* (Milwaukee Repertory), and *If We Are Woman* (Syracuse Stage). She has also designed at the GeVa, Asolo, Kennedy Center, Mark Taper Forum, Egg, Goodspeed Opera House, Goodman, Hartford Stage and Long Wharf theaters; and her costumes are featured in the Johnny Burke musical *Swinging On a Star* (1994). A 1993 Pew Grant recipient for *The Trap* at the Alliance, Judy Dearing is the recipient of nine Audelco Awards, a 1985 Obie Award, and a 1988 Beverly Hills/Hollywood NAACP Image Award. She is a member of United Scenic Artists and a professor of design at Howard University.



**Ken Billington** (Lighting Designer) has more than 60 Broadway productions to his credit, including *Meet Me In St. Louis*, *On the Twentieth Century*, *Side by Side by Sondheim*, *Lettice and Lovage*, *Tru*, and *Sweeney Todd*. He has been principal lighting designer for Radio City Music Hall for more than a decade, and has also lit many broadcasts for the PBS Great Performances series, including *Aida*, *Nixon in China*, *Show Boat*, *Our Town*, *Bernstein at 70* and *The Music of Jule Styne*. Other projects include everything from *Turandot* at the Vienna State Opera to Ann-Margret's nightclub act, and the newest Disneyland night-time extravaganza, *Fantasmic*. His architectural designs can be seen in prominent restaurants and clubs from New York to Asia. Billington was nominated for five Tony awards, received two Los Angeles Drama Critics awards, and won the ACE award for his television designs. His most recent design for Houston Grand Opera was *Annie Get Your Gun* in 1992.

**Steven Canyon Kennedy** (Sound Designer) won the 1992-93 Drama Desk Award for his design of *The Who's Tommy*. He also designed the 1994 Lincoln Center revival of *Carousel*. He has been the Production Engineer on such Broadway shows as *Cats*, *Starlight Express*, *Song and Dance*, *Phantom of the Opera*, *Carrie* and *Aspects of Love*.



Soprano **Roberta Laws** (*Bess*) has performed Bess at Finland's Savonlinna Festival, Spoleto/Melbourne at the invitation of Gian Carlo Menotti, as well as Opera/Columbus (role debut, 1986), the Connecticut and Syracuse Operas, and Greater Buffalo Opera Theatre. She made her New York debut in the U.S. stage premiere of Smetana's *Two Widows*, and has sung leading roles with Opera North (Musetta in *La Bohème*); Boston Concert Opera (Margherita in *Mefistofele*; Suzel in *L'Amico Fritz*; the title role of Mascagni's *Iris*); and Providence Opera (Pamina in *The Magic Flute*). She recently returned to Greater Buffalo Opera to perform two of Puccini's heroines in *Il Trittico* (Giorgetta in *Tabarro*, and Suor Angelica). Miss Laws is a graduate of the Boston Conservatory of Music, a Metropolitan Opera Regional Auditions winner, and the top apprentice award winner at Santa Fe Opera. Her orchestral engagements include the Cincinnati Pops, the Detroit, Philadelphia, Indianapolis and Chicago Symphonies (Ravinia Festival) with Erich Kunzel conducting, as well as a command concert performance of *Porgy and Bess* for the Prince of Wales.



Soprano **Marquita Lister** (*Bess*) is universally acclaimed for her portrayal of Bess, a role she has performed throughout the world (including Götz Friedrich's production at Berlin's Theater des Westens), since her 1989 debut at London's Royal Festival Hall. The native of Washington D.C. began her career in 1986 as Clara in Tulsa Opera's *Porgy and Bess*, where she has also appeared as Mimi in *La Bohème*. She sang the title role of *Aida* with HGO in 1993, as well as at the Festival Cultural Sinaloa, Mexico; and has also performed with HGO in *Così fan tutte* (Fiordiligi), *Carmen* (Micaëla), *La Clemenza di Tito* (Vitellia), a role she performed also with San Francisco Opera in 1993, and with Plácido Domingo in HGO's 20th anniversary gala concert. She has performed Nedda in *Pagliacci* at the Arena di Verona, Liù in Baltimore Opera's *Turandot*, and Alice Ford in *Falstaff* and her 1994 debut as Elisabetta in *Don Carlo* with the Portland Opera.



Bass **Terry Cook** (*Porgy*), who made his opera debut in 1982, has performed at the Metropolitan Opera (Verdi's *Un Ballo in Maschera*, telecast on the PBS "Live from the Met," *Il Trovatore*, a new production of *La Fanciulla del West*, Berlioz's *Les Troyens*, *Parsifal* and *Porgy and Bess*); the Paris Opéra Bastille (*Un Ballo in Maschera*); Cincinnati Opera (*Colline*, *La Bohème*); Dallas Opera (*Semiramide*); and the Brucknerhaus in Linz, Austria (Joplin's *Treemonisha*). As Porgy, he toured Europe with the New York Harlem Theatre, and sang both Porgy and Crown in Barcelona with Theater des Westens. He will take the role to Japan with HGO in 1996. Highlights of his active concert career include Prokofiev's *Ivan the Terrible* with the Philadelphia Orchestra; Berlioz's *La Damnation de Faust* with the Cleveland, Philadelphia and National Symphony Orchestras; Elgar's *Dream of Gerontius* with the Hartford Symphony; Mozart's Requiem and Mass in C minor with the Chicago Symphony and James Levine at the Ravinia Festival; Schubert's Mass No. 6 with Charles Dutoit and the Boston Symphony at Tanglewood; *Messiah* with the St. Paul Chamber Orchestra and Detroit Symphony; and Mahler's Eighth Symphony with the Cleveland Orchestra at the Blossom Festival.



Bass **Alvy Powell** (*Porgy*) makes his debut with HGO as Porgy, the role in which he toured Europe in 1993 and Australia in 1987 with the Spoleto Festival, and gave a command performance for the Prince of Wales in Charleston, S.C. with the Charleston Symphony. As the bass soloist for the United States Army Chorus for 10 years, one of his most notable American accomplishments was being selected to sing at the Presidential Inauguration of George Bush. Powell has performed on national television with the National Symphony and the Easter Seals Telethon, and appeared as bass soloist in many Kennedy Center presentations, including Dubois's *Seven Last Words of Christ*; Handel's *Messiah*; Menotti's *Amahl and the Night Visitors*; and the concert version of *Porgy & Bess*. Other works include Rossini's *Stabat Mater*, Haydn's *Lord Nelson Mass*, Mendelssohn's *Elijah*, the Brahms and Verdi Requiems, and Beethoven's Ninth Symphony.



Soprano **Luvenia Garner** (*Serena*) has sung with leading opera companies and orchestras throughout the U.S. and in Europe. Her operatic roles include the Countess (*The Marriage of Figaro*), Donna Anna (*Don Giovanni*), Rosalinda (*Die Fledermaus*), and both Giulietta and Antonia (*The Tales of Hoffmann*). She has also appeared in *Porgy and Bess* on Broadway and on tour in the U.S. and Europe. She has been a soloist at the Edinburgh Festival, Aspen Music Festival and Music Academy of the West; and has appeared as a concert soloist with orchestras of Minnesota, Buffalo, Indianapolis, Erie, Jacksonville, Springfield and Albany in Bach's *St. Matthew Passion*, Beethoven's Symphony No. 9 and *Missa Solemnis*, Dvořák's *Te Deum*, the Requiems of Mozart, Verdi and Brahms, Barber's *Knoxville: Summer of 1915* and Mahler's Symphony No. 2. Miss Garner, a former Santa Fe and San Francisco Opera apprentice, is a graduate of the Universities of North Carolina and Colorado, and a Metropolitan Opera National Council Auditions winner. This is her HGO debut season.



Mezzo-soprano **Angela Simpson** (*Serena*), making her HGO debut, was born in Brooklyn, NY and studied at the Aaron Copland School of Music at Queens College. She began her professional career after winning the 1985 NY Singing Teachers' Young Artist Competition and the Music Teachers' National Association Wurlitzer Competition. She has appeared as soloist and principal artist with the Colorado and Buffalo Symphonies, Living Arts, Inc. (92-city U.S. and international tour of *Porgy and Bess*), Virginia Opera, Berlin's Theater des Westens, The Norfolk State Players, Horizons Concerts (NYC), Queens College Symphony and Choral Society (NY). A 1993 Metropolitan Opera Auditions finalist and winner of the Long Island Friday Music Club Competition, she made her European debut in Berlin as Serena (*Porgy and Bess*) at the 1990 and 1993 Festival of American Music, and subsequently took part in the International Artists Protest/ Appeal to save Berlin's Schiller Theater, Germany's foremost Shakespearean venue. Miss Simpson made her debut in South America as Serena, Lily, and the Strawberry Woman during the 1992 Gala Season opening performances of *Porgy and Bess* at the Teatro Colón in Buenos Aires, Argentina, recreating the roles in Montevideo, Uruguay at the Teatro Solís and in São Paulo, Brazil at the Teatro Municipal. She has also performed at Carnegie Hall, the Metropolitan Opera, Atlanta's Fox Theater, Winterwood Theater (Tallahassee), and Willet Hall (Portsmouth, VA).



Baritone **Jeffrey LaVar** (*Crown*), was a Richard F. Gold Career Grant recipient while an apprentice with the Chautauqua Opera. A native of the Bronx, NY, he completed his vocal studies at the prestigious Oberlin Conservatory of Music, continuing his professional development while a resident artist of the Tri-Cities Opera Company in Binghamton, New York. His numerous stage credits include the roles of Figaro in *Il Barbiere di Siviglia*, Silvio in *Pagliacci*, Guglielmo in *Così fan tutte*, and Germont in *La Traviata*, performed with the Chautauqua Opera, Florentine Opera of Milwaukee, Pittsburgh Civic Light Opera, Opera Mobile, Brooklyn Opera Theater, Oberlin Opera Theater and Bronx Opera. Concert engagements have included a Gershwin concert with Opera Ebony and the Stora Teatern Orchestra in Göteborg, Sweden, Bach's *Magnificat* with the Brooklyn Philharmonic and Fauré's Requiem with the Bronx Chamber Orchestra.



Baritone **Stacey Robinson** (*Crown*), making his HGO debut, studied at The Juilliard School (where he appeared in *Carousel*) and Morehouse College, Atlanta, where he performed such opera roles as Count Almaviva and Figaro in *The Marriage of Figaro*, Colline in *La Bohème* and Porgy in *Porgy and Bess*. He has sung oratorio with the Occasional Oratorio Society (Mendelssohn's *Elijah*); the Oratorio Society of New York (baritone soloist in Haydn's *Lord Nelson Mass*, Bach's *Christmas Oratorio* and the Fauré Requiem); Queens Choral Society (bass soloist in Verdi's Requiem); and the Schubert Music Society (bass soloist in Handel's *Messiah*, Adam in *The Creation*). His music theater career has taken him to the Majestic Theatre (*Phantom of the Opera*), London's Old Vic Theatre (*Carmen Jones*), and Maine State Music Theatre (*Big River*, *Jesus Christ Superstar*, *La Cage Au Folles*), as well as the Toronto inaugural production of *Show Boat*, directed by Hal Prince.



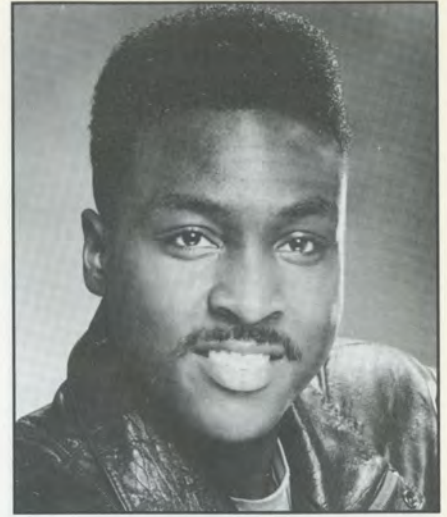
**Larry Marshall** (*Sportin' Life*), returns to San Francisco in the role of Sportin' Life, the part he sang with HGO in 1987, at which time he was also heard on the national tour. *Sportin' Life* was also the vehicle of his 1990 Metropolitan Opera debut under the baton of James Levine, and was responsible for his Tony and Drama Desk Award nominations in the 1976 *Porgy and Bess* revival, repeated later at Radio City Music Hall and on national and international tours. On Broadway, Marshall has performed the title role of *Rockabye Hamlet*, also in *Hair*, *Inner City*, the musical version of *The Two Gentlemen of Verona*, Arthur Miller's *Up From Paradise* (Lucifer), *Comin' Uptown* opposite Gregory Hines, Bob Fosse's *Big Deal* (Slick), and Tiger Brown in Kurt Weill's *The Threepenny Opera* with Sting and Maureen McGovern. Off-Broadway, he has won plaudits for *Spell #7*, *Haggadah Cantata* and *Lullaby and Goodnight* (New York Shakespeare Festival); and his regional credits include *Museum* (Folger Theater), *Jesus Christ Superstar* (Judas) and the male lead in Duke Ellington's *Queenie Pie* (American Music Festival Theater and Kennedy Center). His film credits include *Panic in Needle Park*, *Jesus Christ Superstar* (Simon Zealotes), and Cab Calloway in *The Cotton Club*. He performed in Bernstein's *Mass* for the opening of the Kennedy Center and at the Met, and in the New York Philharmonic's tribute to George Gershwin conducted by Michael Tilson Thomas. He has sung with the Boston Symphony, and was a soloist with the U.S. Cultural Exchange Program tours of Spain and Russia.



Soprano **Kimberly Jones** (*Clara*) just completed four years with the Lyric Opera Center for American Artists. She has performed with Lyric Opera of Chicago in *Boris Godunov* (Xenia), *Fedora* (Olga), *Don Quichotte* (Pedro) and in student matinee performances of *Così fan tutte* (Despina). She also portrayed Dolly Hama in the 1994 world premiere of *Orpheus Descending*, with repeat performances at the University of Chicago. With the Center, she performed Adele in *Die Fledermaus* and Zerlina in *Don Giovanni*, both at Grant Park. Additionally, she portrayed Laetitia in *Old Maid and the Thief*, and Despina in *Così fan tutte*. In April of 1993 she was one of four Center artists to perform in a series of concerts at the Théâtre Châtelet in Paris. She has appeared in concert at the Ravinia Festival (*Le Bourgeois Gentilhomme*), with the Chamber Orchestra of Chicago and Apollo Chorus at Orchestra Hall (*Messiah*), and Kennedy King Orchestra (Mozart's Requiem). Miss Jones received grants from the 1992 and 1994 MacAllister Awards, was a winner of the 1993 Sullivan Foundation and Yves Josse Award of Baltimore Opera, and recently received the Shoshana Award from Lyric Opera of Chicago. Her future engagements include concerts with Maestro Bruno Bartoletti and the Orchestra della Toscana, a European tour with Musica 2001, and Barber's *Knoxville: Summer of 1915* with the Richmond Symphony.



**Ann Duquesnay** (*Maria*), born in Southern Pines, NC, has made her home in New York since early childhood. She began singing in a Baptist church and at age 16 won a week's engagement with top names at Harlem's legendary Apollo Theatre. Later she performed in *Bubbling Brown Sugar*, which took her to Holland, France and England; *The Wiz* (Glinda the Good Witch) on Broadway, and a triumphant tour of Japan; and with Leslie Uggams on Broadway in *Blues in the Night*. She was critically acclaimed for her performances in Arlen and Capote's *House of Flowers* and Langston Hughes's *Black Nativity* at Ford's Theatre, Washington, D.C., and for Pope John Paul at the Vatican. Other credits include *Lady Day*, a one-woman show portraying the life of Billie Holiday; the film *Cotton Club*; NBC's "Another World;" radio and television commercials; *The Spiritual Heritage* concert at Carnegie Hall and Kennedy Center; George C. Wolfe's *Spunk* at London's Royal Court Theatre and the New York Shakespeare Festival; and Ntozake Shange and Emily Mann's *Betsey Brown* at Princeton's McCarter Theatre. She was featured on Broadway as Gran Mimi in *Jelly's Last Jam* and the title role of *Ma Rainey's Black Bottom* at Denver Center Theater Company. She last appeared with HGO in Noa Ain's *The Outcast*.



**Elex Lee Vann** (*Jake*), of Newburgh, N.Y., graduated from Crane School of Music with a degree in vocal performance/dance, appearing subsequently at Busch Gardens, Williamsburg, VA, then touring nationally and internationally with Virginia Opera Company in *Porgy and Bess*, *Don Pasquale*, and *The Tales of Hoffmann*. He also toured with *A Christmas Carol*, produced by Shakespeare In The Park and took part in the Youth of America European tour. When not performing, the baritone teaches K-6 grade students, tutors youth in his community, and directs his church choir.

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*Technical/Lighting Supervisor* Marie Barrett  
*Production Stage Manager* Theresa Ganley  
*Assistant Director* Amy Hutchison  
*Stage Manager* Russell Johnson  
*Assistant Stage Manager* Jack Gianino  
*Assistant to the Manager* Patricia Casterlin  
*Dance Captain* Annette Silver-Betts  
*Production Carpenter* John Edkins  
*Assistant Carpenters* Tom Edkins, Don Edkins

*Production Electrician* Tom Rekuc  
*Assistant Electrician* George Shaw  
*Production Sound* David Johnson  
*Assistant Sound* Regnald Maxwell III  
*Production Propertyman* Kevin Connors  
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*Assistant Wardrobe* Alicia Colon  
*Assistant to Mr. Foy* Stephen Cowles  
*Assistants to Ms. Dearing* Deborah Adelman, Aissatou Parks  
*Assistants to Mr. Billington* Noele Stollmack, Kathryn Eader

## UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance.

*Porgy*: Richard Taylor; *Bess*: Janet Tyner; *Sportin' Life*: David Lee Brewer; *Serena*: Sherry Dukes Williams; *Clara*: Nicole Crooks; *Maria*: Kim Sylvain; *Jake*: Keith Crawford; *Mingo*: Juan Jackson; *Robbins*: John Lesane; *Peter*: Stanley Jackson; *Frazier*: Tyrone Aiken; *Annie*: Crystal Harris; *Lily*: Yvette Matthews; *Strawberry Woman*: Sherry Dukes Williams; *Jim*: Henry Jones; *Undertaker*: Matthew J. Minor; *Crab Man*: Cornelius Johnson; *Detective*: Russell Johnson.

## PRODUCTION CREDITS

Scenery construction and painting by the Seattle Opera Scenic Studios

Hangers and additional scenery constructed and painted by the San Diego Opera Scenic Studio

Kittiwah scenery and props by Asolo Scenic Studio

Additional Props by Constantine Kritikos, Houston Grand Opera

Costumes provided by Carelli Costumes, Inc., Eric Winterling Costumes; Melissa Graff, Houston Grand Opera; and Handler Studio

Lighting Equipment furnished by Production Arts Lighting

Sound equipment furnished by Masque Sound and Recording

Trucking provided by Clark Transfer



Stacey Robinson (Crown), Marquita Lister (Bess), Alvy Powell (Porgy) and Ensemble in Porgy and Bess.



*Larry Marshall (Sportin' Life) and Angela Simpson (Serena) in Porgy and Bess.*



*Alvy Powell (Porgy), Marquita Lister (Bess) and Ensemble in Houston Grand Opera's 1995 production of Porgy and Bess.*

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

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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:

Saturday, September 16

Thursday, October 5

Sunday, October 8

Saturday, October 14

Tuesday, October 24

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Sunday, December 3

Wednesday, December 6

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

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. . . 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).

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Tours of the San Francisco Performing Arts Center include the Opera House, Davies Symphony Hall and Herbst Theatre and take place as follows: Mondays, 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 ¼ 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.

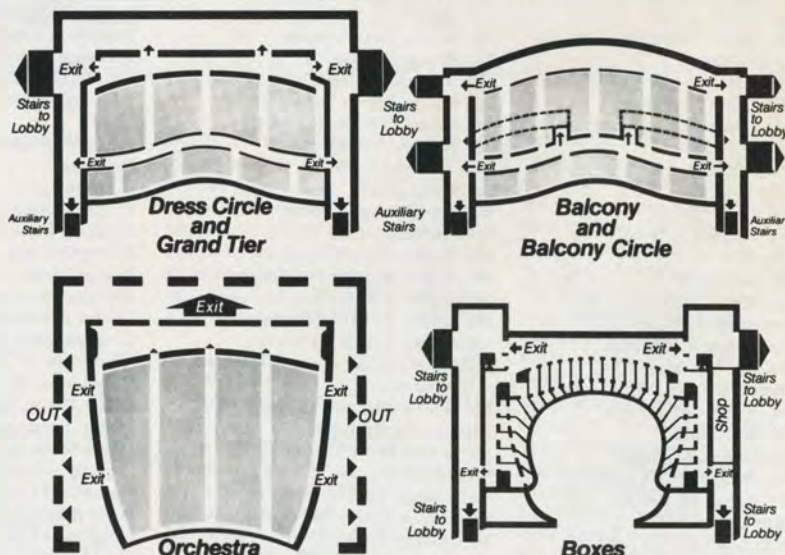
For the safety and comfort of our audience, all large parcels, backpacks, luggage, etc., must be checked at Opera House cloak-rooms.

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.



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