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(The Troubadour) II

1994-1995

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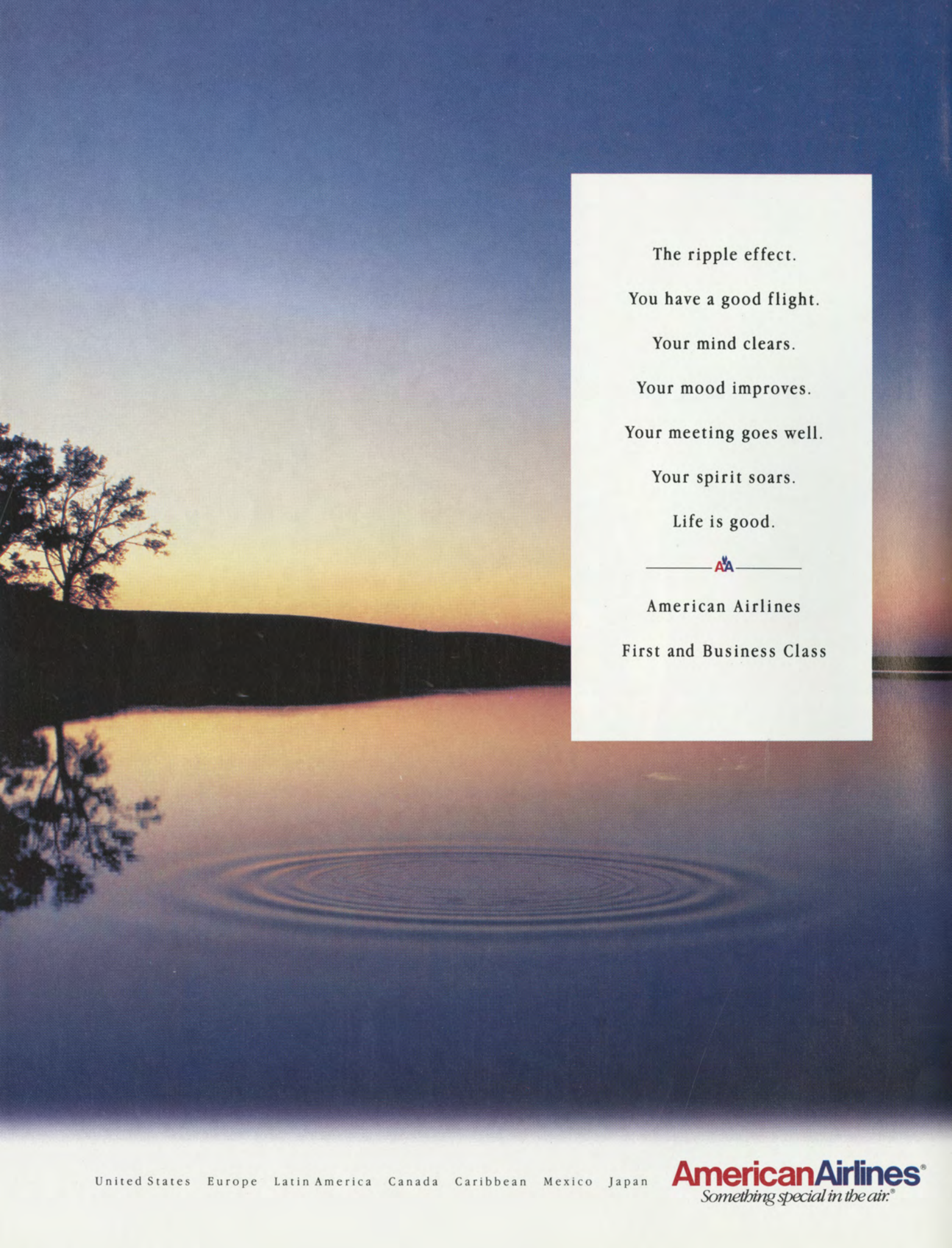
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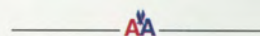
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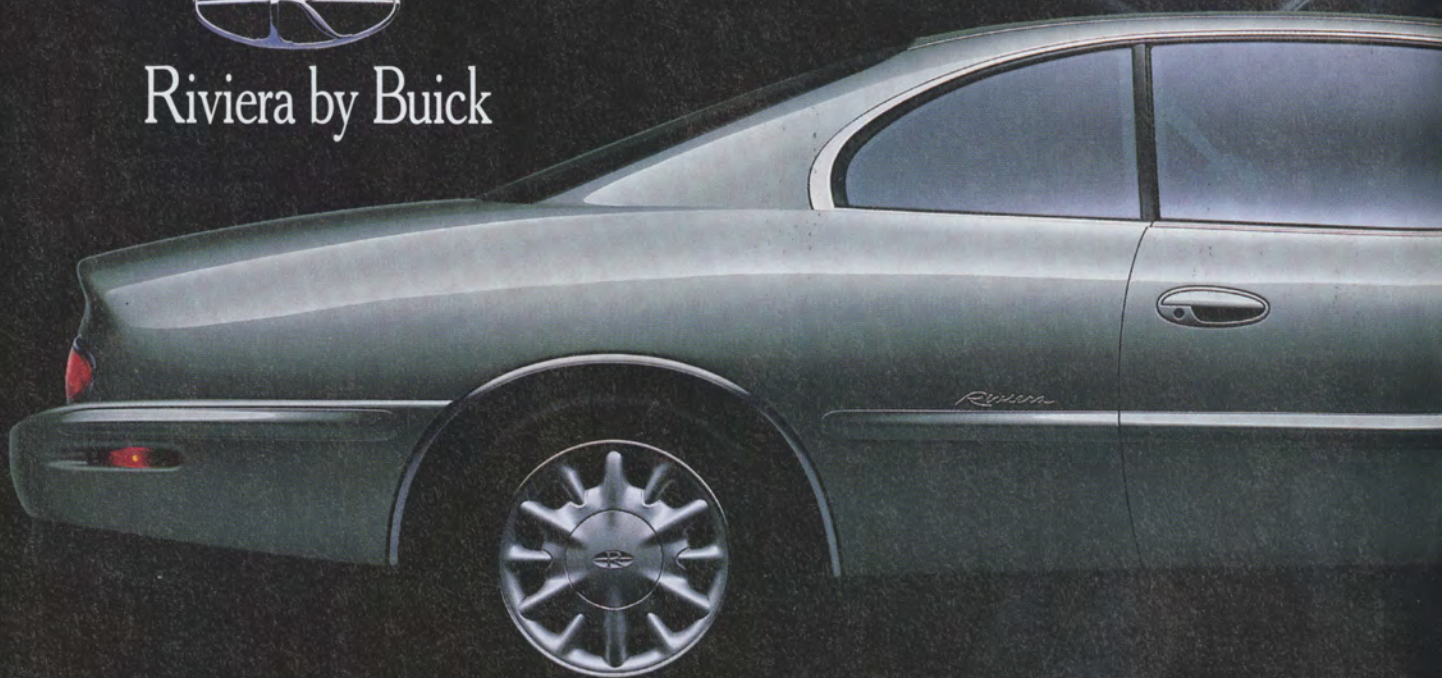
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SAN FRANCISCO OPERA MAGAZINE

Il Trovatore

1994 Season
Vol. 72, No. 3

FEATURES

- 20 **Il Trovatore: A Revolutionary Opera** by Andrew Porter
An in-depth look at the creation, first performance and general reaction to Verdi's opera which, in words of one critic, combines "musical learning with true Italian fire."
- 48 **Giving — While Receiving** by Elizabeth Barlow
Several members of the San Francisco Opera donor family reflect on their personal ways of giving and helping the Company.

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COVER

Fuseli (Füssli), Henry (English, born in Switzerland; 1741-1825)
Lady Constance, Arthur and Salisbury ("Here I and sorrow sit")
Oil on paper mounted on canvas, 25 x 21 in.

Smith College Museum of Art
Northampton, Massachusetts
Purchased with the gift of Eleanor Lamont Cunningham ('32), 1949

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FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

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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
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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

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(Continued on page 10)

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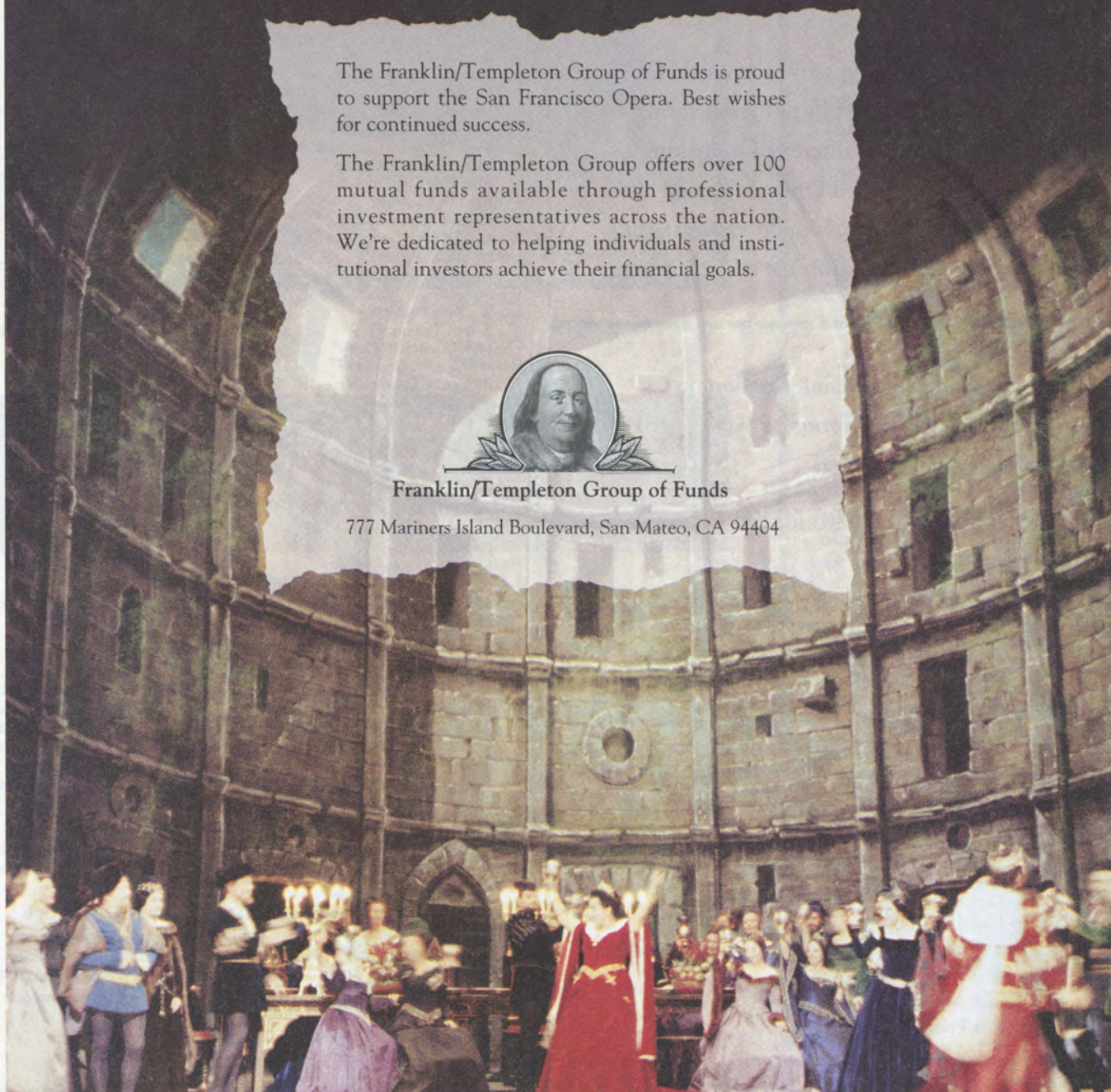
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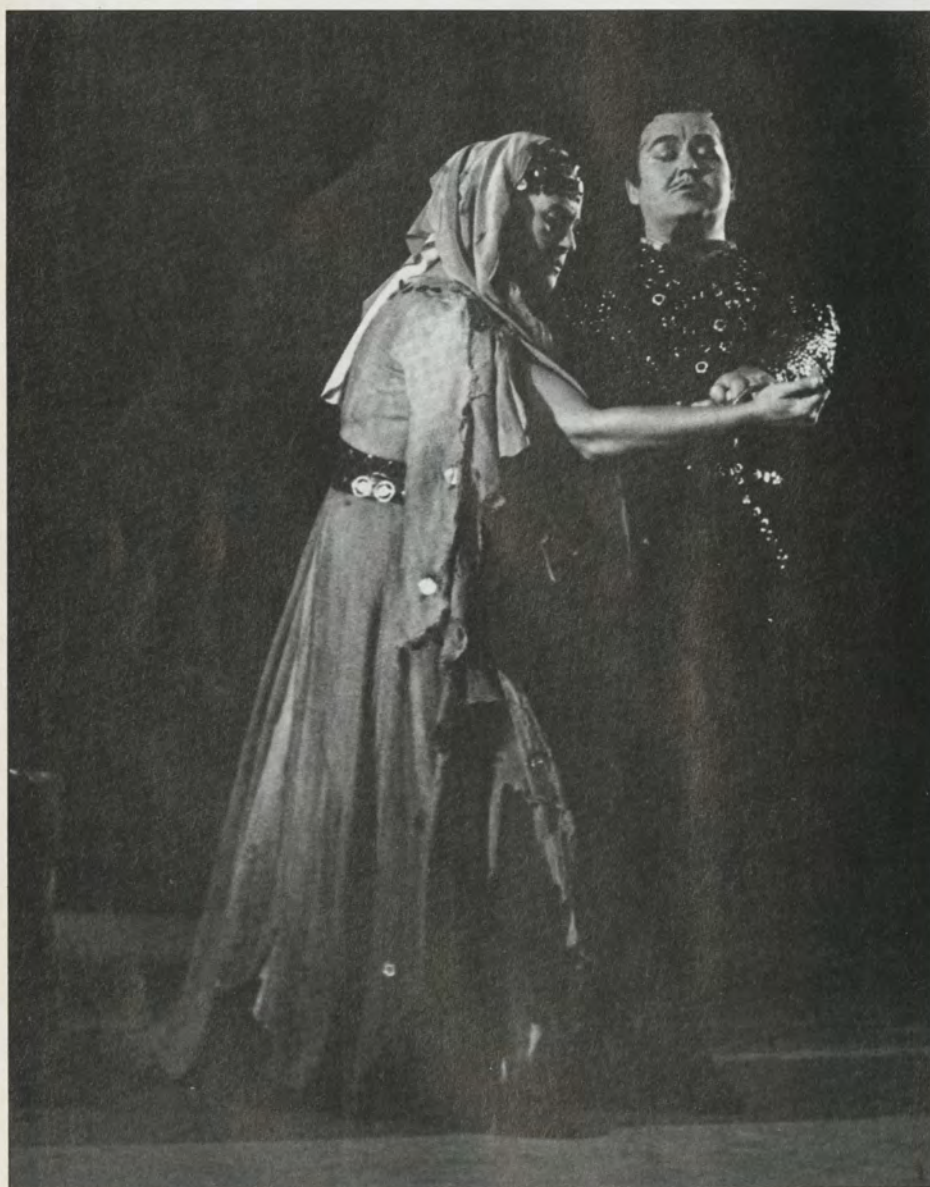
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IL TROVATORE

A Revolutionary Opera

By **Andrew Porter**

COGAN



Claramae Turner as Azucena and Jussi Bjöerling as Manrico in San Francisco Opera's 1958 staging of *Il Trovatore*.

Il *Trovatore* had its very successful first performance at the Teatro Apollo, Rome, on January 19th, 1853. A critic in the *Gazzetta Musicale* expressed the first, spontaneous, delighted reaction: "The music transported us to heaven, and in truth it could not be otherwise—for without exaggeration, this is heavenly music!" The world soon agreed. A decade later Verdi wrote to his friend Count Arrivabene, "When you go to the Indies or into the depths of Africa, you hear *Il Trovatore*." Sung with spirit, *Il Trovatore* is irresistible. When to that spirit are added the finesses of high vocal art and fine-tempered orchestral playing, the opera is easily counted a masterpiece. To be sure, people have had their reservations. In Alfred Noyes's once well-known poem *The Barrel Organ*, the instrument carols the Miserere through a London street and the poet comments, "Though the music's only Verdi. . . ." Bernard Shaw called the opera "Absolutely void of intellectual interest." Francis Toye in his pioneering study notes that all over the world *Il Trovatore* captured the hearts of the public but not the admiration of the learned. But, he continued, ". . . it has by no means lost the first even today, even while its claim to the second seems greater, not less, than formerly."

Toye's "today" was 1931, when Verdi's career was generally considered a progress from rude vigor to the subtleties and refinements of *Otello* and *Falstaff*. Sixty-three years later, new generations of Verdians are readier to value the early works for their

Andrew Porter, author of the Verdi entry in the New Grove Dictionary of Music, has translated eight Verdi operas for performance. He was for twenty years music critic of The New Yorker and is now the critic of the London Observer.

own sake. The pendulum may even have swung rather far. The conductor and scholar Gianandrea Gavazzeni is on record as calling *Il Trovatore* "the Italian *Matthew Passion*." The literary critic and musical enthusiast Gabriele Baldini devoted a long chapter of his 1970 Verdi study to *Il Trovatore* and its "miraculous" libretto, championing in spirited fashion a text that has attracted much derision. Charles Osborne in his Verdi guide can assume in passing that "nowadays no eyebrows will be raised at the suggestion that *Il Trovatore* is a work of genius."

Osborne calls the piece Verdi's conscious farewell to "the fabled world of high romance." Joseph Kerman in his rigorous *Opera as Drama* says much the same thing in different accents when he accuses the composer of retrogression after *Rigoletto*, "of glorifying the bad old style." There is a view that *Il Trovatore* is a deliberate apotheosis of what might be called Donizettian melodrama — a splendid last fling, as it were, before in *La Traviata* Verdi went on to explore the paths of greater intimacy and subtlety opened in *Luisa Miller* and *Rigoletto*. That notion would have surprised Verdi, for what he sought in *Il Trovatore* was certainly not a splendid restatement of old operatic themes, but quite the reverse. His letters of the time are emphatic about a quest for novelty and renewal, in form and subject matter alike.

Il Trovatore has its genesis in that mid-century time when Verdi, after an eight-year slog in the "galleys," during which he had turned out 13 operas, felt himself able to plan and to compose with more care and less haste. And the planning—getting the libretto right in both its general structure and its details—tended to take more time than the composition. The pliant Francesco Maria Piave had been, and remained, his regular poet, an able collaborator on ten librettos from *Ernani* in 1844 to *La Forza del Destino* in 1862.

Meanwhile, the brilliant, unstable Antonio Solera was the author of his more epic operas, *Nabucco*, *I Lombardi*, *Giovanna d'Arco*, and *Attila*. Verdi's third librettist was the Neapolitan poet Salvatore Cammarano; their collaboration began with Verdi's first Naples commission, *Alzira*, in 1845, continued with *La Battaglia di Legnano* and *Luisa Miller*, and ended only with Cammarano's death, in 1845, while he was still busy with *Il Trovatore*. Cammarano was a member of a well-known Neapolitan theatrical family and had been a scene-painter and stage manager at the San Carlo before he turned to libretto writing. By the time of his collaboration with Verdi he was experienced



Il Trovatore at the San Francisco Opera in 1975: Ingvar Wixell as Count di Luna interrogates Shirley Verrett's Azucena, while Ferrando (Clifford Grant) looks on. Others in the cast included Joan Sutherland as Leonora and Luciano Pavarotti as Manrico, both performing their roles for the first time in their careers.

and successful. For Donizetti alone he had provided eight librettos, notably *Lucia di Lammermoor*, *Roberto Devereux*, and *Poliuto*.

Cammarano and Verdi's collaboration was a happy one, and through several letters it can be followed in some detail. The Neapolitan poet was less accessible than Piave, who could be summoned to Sant'Agata for direct verbal (and therefore undocumented) discussion. Once a subject was chosen, Cammarano would submit to the composer his *programma*, and Verdi

would reply with one of his own, sketching in general dramatic terms, and sometimes with actual lines of verse, the structure and progress of the opera, number by number. On the basis of this, Cammarano would then write the libretto, later effecting such changes, cuts, and additions as Verdi found necessary once he was actually composing. Though the book of *Il Trovatore* has become a byword for operatic absurdity, there is nothing careless or unconsidered about it. Cammarano was an intelligent and



Two images from past San Francisco Opera *Trovatores*: Louis Quilico as Count di Luna in 1958, and Leontyne Price as Leonora in 1971.

thoughtful man. During the creation of *Luisa Miller* he had expressed to Verdi these well-nigh Wagnerian opinions:

Did I not fear to be branded as a Utopian, I would be tempted to declare that for an opera to attain the greatest possible perfection a single mind should be the author of both the words and the music; this fanciful notion should make clear my opinion that, since there are two authors, they should at least work together as brothers, and that poetry should be neither the servant of the music nor its tyrant.

Once *Luisa Miller* was done, Verdi suggested, in September of 1849, that for their next work together the "brothers" should consider Victor Hugo's *Le Roi s'amuse* (which, of course, became *Rigoletto*, but to a Piave libretto). The following February he was deep in detailed correspondence with Cammarano about *King Lear*, that great project which haunted him for nearly 60 years, from 1843 until his death. *King Lear*, however, was set aside, since two operas had been commissioned for the 1850-51 season

and "now I must choose easier and shorter subjects." Those two operas became *Stiffelio* and *Rigoletto*, both with Piave librettos. But meanwhile, Cammarano had been sent a manuscript translation, probably written out by Giuseppina Strepponi, of

El Trovador, a Spanish play by García Gutiérrez. It seems to me very fine, rich in ideas and strong situations. I should like to have two female roles. First, the Gypsy, a woman of strange character, after whom I want to name the opera. The other female role would be for a supporting singer.

After the premiere of *Rigoletto* Verdi was eager to be composing again, and *El Trovador* had evidently set his musico-dramatic imagination ablaze. On March 29th he wrote:

I'm extremely angry with Cammarano. . . . He hasn't written me one word about this *Trovatore*. Does it please him or not? . . . The more he gives me in the way of novelty and freedom of forms, the better I shall work.

An April 4th letter to Cammarano stresses his near-Wagnerian ideals:

As for the arrangement of the numbers, I tell you that when I am confronted with verses for setting to music, all forms and all arrangements are good, and indeed the more novel and bizarre they are, the happier I am. If in operas there were no Cavatinas, no Duets, no Trios, no Choruses, no Finales, etc., etc., I would find that sensible and right. That's why I tell you to leave out the Chorus at the beginning of this opera (all operas begin with a Chorus), to leave out Leonora's Cavatina and begin straight on the Troubadour's song. . . . These separate numbers, each with its scene-division, make on one the effect of concert pieces, not opera.

Cammarano's proposals arrived, and on April 9th, Verdi replied in a long, important letter:

I have read your *programma*, and you, a man of talent and superior character, must not be offended if I in my



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blunt way say that unless this subject can be handled in our version with all the novelty and strangeness of the Spanish play it would be better to abandon it.

Unless I'm wrong, it seems to me that several situations no longer have their original force and originality, and above all that Azucena does not retain her strange and novel character. It seems to me that the two great passions of this woman, filial love and *maternal love*, no longer retain all their power. . . . I do not want her to go mad at the end. Oppressed by grief and terror, she is incapable of logical discourse, but she is not mad.

Leonora has been given nothing to sing during the *Miserere*, and this seems to me one of the best places for an aria. . . .

Number by number Verdi sets out his own scheme for the work, which differs from the final version only in that Leonora has no entrance aria and Luna's romance is placed in Act III. Lines of Verdi's writing ("Egli era il tuo fratello. . . . Sei vendicata, o madre"—"He was your brother. . . . You are avenged, o mother") went unchanged into the final libretto.

In May of 1852 Verdi described the opera as "almost finished." Cammarano died, and the young poet Leone Emanuele Bardare was entrusted with any further changes that Verdi required. In September he asked for three: (1) Azucena's "Stride la vampa" was to be recast in short phrases that could be set as a *motivo popolare* which could be brought back at various dramatic points (Bardare had simply to tidy verses Verdi himself supplied). (2) Luna's aria was to be moved from Act III to Act II; new words were wanted for an *adagio cantabile* ("Il balen") and for a *sotto voce* chorus that could be woven into the cabaletta. (3) Since Cammarano's lines "Quel suon, quelle preci" ("That sound, those prayers") were suitable only for declamation (and how memorably they are declaimed during the *Miserere*), eight or ten "impassioned, very beautiful lines" were needed for

Leonora's aria (Bardare came up with "D'amor sull'ali rosee"). During the composition Verdi introduced two further changes, both of them significant and characteristic: he removed the stretta of the second-act finale ("perhaps Cammarano put it in only because it's traditional"), so as to end the act with a series of excited exclamations after the arrival of Manrico's troops ("that way, the form seems to me more

changed babies. But Gutiérrez's *El Trovador* was no joke. This *drama caballesc* was his first big play, staged in Madrid in 1836, and though he wrote some sixty more (among them *Simon Boccanegra*) it remained his most popular. Victor Hugo's *Hernani* and *Roi s'amuse* were influences on it; so was Rivas's *Don Alvaro, o la Fuerza del Sino*, the source of *La Forza del Destino*. Hugo, Rivas, Gutiérrez, and Verdi form a network of high, serious, adventurous Romanticism.

In *Rigoletto* and *La Traviata*, Piave—or rather Piave/Verdi, since the composer must always be reckoned the co-librettist of any of his operas—remained fairly close to the French originals. Cammarano/Verdi in *Alzira*, *Luisa Miller*, and *Il Trovatore* recast the original material more freely to obtain "novel forms." *El Trovador*, like *Don Alvaro*, is written in prose and verse, in five acts: *El Duelo*, *El Convento*, *La Gitana*, *La Revelación*, and *El Suplicio*. The Troubadour's serenade is an obvious but happy invention of Cammarano's. In the opera, the order of *El Convento* and *La Gitana* is reversed, so as not to delay Azucena's appearance, and Gutiérrez's three scenes involving Leonora's entry into and abduction from the convent are compressed into Verdi's convent scene, thus saving an act. Acts III and IV are close to Gutiérrez's IV and V, but Verdi removes a scene change between the *Miserere* and the Leonora-Luna scene. In all, Gutiérrez's 12 different stage settings are reduced to eight, two in each act: Verdi sought swiftness of dramatic progress. But he, Cammarano, and Bardare evidently worked with Gutiérrez's play open on the desk. Compare (in the *Miserere*) Manrique's

Despacio viene la muerte,
que está sorda a mi clamor:
para quien morir desea,
despacio viene, por Dios.
¡Ay!, adios, Leonor

with Manrico's

Ah, che la morte ognora
E tarda nel venir
A chi desia morir!
Addio, Leonora!



San Francisco Opera's 1964 *Trovatore* featured the Azucena of Regina Resnik.

novel"); and at the very end he scrapped 12 lines of verse in favor of the abrupt exclamations that now end the opera.*

And thus he arrived at the "miraculous" libretto that has often been considered fair game for mockery. London audiences were diverted in 1863 by Henry J. Byron's "burlesque extravaganza" *The Mother, the Maiden, and the Musician*. (In the British Museum, I once broke the hush of the Reading Room with open laughter.) Gilbert and Sullivan twice borrowed the device of inadvertently

In the last scene, Azucena's "Ai nostri monti ritorneremo. . . Tu canterai . . . io dormirò" is a straight verse translation of "Y correremos por la montaña, y tú cantarás mientras yo estaré durmiendo."

It would be easy to write a short—or long—book about aspects of *Il Trovatore*. This opera of driving impetus is—like much of the *Ring*—conducted largely in narratives about the past. Ferrando re-tells pre-curtain-rise history in his opening aria. Leonora's entrance relates another episode from the past. Azucena's "Condotta ell'era in ceppi" takes up Ferrando's tale of the past at the point where the striking of a bell had cut it short. In the subsequent duet, Manrico relates what happened between Scenes 1 and 3. In Act III, Azucena's "Giorni poveri" is another narrative about the past.

In *Il Trovatore*, Verdi for the first time dispersed with any overture or prelude, and plunged *in medias res*. In the first scene, Ferrando's *racconto* establishes the brief-cut 3/8 (or here rapid 3/4) phrases and the E minor tonality associated thereafter with the Gypsy. A phrase of recitative before Leonora's cavatina, "Come d'aurato sogno," is one of great lyric outpourings for which *Trovatore* is famous. Note the scoring: arpeggios from flute and clarinet over trilling violins. In D flat, it shades into the opera's key of romance, A flat, for Leonora's aria. (Verdi decided to give the soprano an entrance aria after all.) But "Tacea la notte" never reaches a perfect cadence in that key: at the close of the first strophe the minor breaks in, and at the close of the second strophe Inez breaks in. Thus Verdi sustains a mood of expectancy and longing until A flat arrives securely in the cabaletta.

In Act II, the Anvil Chorus and Azucena alternate: E minor, 3/8, and short-cut phrases for "Stride la vampa," and a reprise of its fire and flicker, high on the violins, as "Condotta ell'era in ceppi" reaches its climax. In the subsequent duet, Manrico and Azucena have distinct melodies, in different tempi for the first part; in the second part, Manrico's reply springs from a motif in Azucena's utterance, newly developed. In the convent scene, the interplay of Luna's cabaletta with a conspiratorial chorus and

the foreshortened finale have already been noted. At Manrico's entrance, Leonora breaks out *con tutta la gioia* in the key of romance, A flat; her "Sei tu dal ciel disceso" is another memorable single-phrase lyric invention. (Her "Prima che d'altri vivere," in the final scene, is a third.)

In Act III, Luna's recitative seems to be leading to an aria (as in Verdi's original scheme it did). At Azucena's "Giorni

In Act IV, F minor again and A flat for Leonora's aria "D'amor sull'ali rosee." A flat minor for the Miserere and Leonora's grief, lit to the major as Troubadour's song floats down. Leonora's "Tu vedrai" in F major balances the F minor of Manrico's "Ah sì, ben mio" and takes up the key of the duettino. (Leonora, need one say, has come a long way from being the *seconda donna* of Verdi's first thoughts about the opera.) Leonora's

cabaletta and her duet with Luna approach tradition, although in the first part of the duet the two have distinct melodies. In the stretta, each expresses fierce joy with the same theme. The tonality, another A flat followed by F, affords no ready dramatic explanation but provides a warning against pushing harmonic analysis too far. In the dungeon scene the E minor "flame and flicker" music returns, scored now for woodwinds over tremolando strings. In the mother-son duettino, Azucena's first phrases, "Sì, la stanchezza," are broken, 3/8, minor; Manrico replies in a consoling major, which Azucena extends in "Ai nostri monti." To bring back this melody so that the final duet becomes a trio was a stroke of genius. So is the abruptness of the ending.

To excuse his boldness, Verdi wrote: "I think, if I'm not mistaken, that I have done well. At any rate I have done it in the way that I felt it." Instinct, audacity, and experience came together in *Il Trovatore*, along with the most careful planning. We can leave the last word with that perceptive critic of the Rome premiere with whom we began: "The composer deserved this splendid triumph,

for here he has written music in a new style. In this score, Verdi has effected a combination of musical learning with true Italian fire." ■

*Within 20 seconds Manrico has to be led out to execution and despatched. In the Paris revision, Verdi expanded the passage with a Miserere reprise—making life easier for the director but at the cost of dramatic velocity. His first thoughts are close to those of Gutiérrez.



Giuletta Simionato as Azucena in San Francisco Opera's 1962 production of *Il Trovatore*.

poveri" there is again E minor, 3/8, and broken phrasing. When Ferrando and Luna join in this unconventional trio, the orchestra quotes a theme from the Azucena-Manrico duet in Act II, to show where the Gypsy's thoughts remain. Manrico's "Ah sì, ben mio" is in F minor, relative of A flat, until it moves smoothly, tenderly, into D flat. The magical little duettino over organ accompaniment, just 19 bars long, is the opera's nearest approach to a love duet (and it was to be a full duet in Verdi's original scheme).



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After the play by ANTONIO GARCÍA GUTIÉRREZ

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(in Italian)

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WEDNESDAY, DECEMBER 7 AT 7:30

SATURDAY, DECEMBER 10 AT 8:00

CAST

(in order of appearance)

<i>Ferrando</i>	Philip Skinner
<i>Inez</i>	Elizabeth Bishop†
<i>Leonora</i>	Zvetelina Vassileva**
<i>Il Conte di Luna</i>	Vladimir Chernov
<i>Manrico</i>	Dennis O'Neill
<i>Azucena</i>	Stefania Toczyska
<i>A Gypsy</i>	Daniel Sumegit
<i>A messenger</i>	Alfredo Portilla† John Owens (Dec. 10)
<i>Ruiz</i>	Stephen Guggenheim

Soldiers, nuns, Gypsies

** United States opera debut

† 1994 Adler Fellow

TIME AND PLACE: Fifteenth-century Spain

ACT I (<i>The Duel</i>), Scene 1	The barracks
Scene 2	The palace gardens
ACT II (<i>The Gypsy</i>), Scene 1	A Gypsy camp
Scene 2	A convent

INTERMISSION

ACT III (<i>The Gypsy's Son</i>), Scene 1	A military encampment
Scene 2	The fortress of Castellor
ACT IV (<i>The Torture</i>), Scene 1	A tower in Aliaferia palace
Scene 2	A prison in Aliaferia palace

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.

Il Trovatore/Synopsis

ACT I

Scene 1 — The retainers of Count di Luna listen to Ferrando, their captain, who tells how the Count's father once burned an old Gypsy woman at the stake for witchcraft. In revenge, the Gypsy's daughter stole the infant brother of the present Count and burned the child to death. As the clock strikes midnight, Ferrando finishes his chilling tale.

Scene 2 — In the palace garden, Leonora, the queen's lady-in-waiting, confides to her companion, Inez, how she has fallen in love with an unknown troubadour-knight who has been coming to serenade her. Inez has misgivings about the stranger, but Leonora refuses to forget him. After the two women enter the palace, Count di Luna appears. He, too, is in love with Leonora and plans to marry her. His thoughts are interrupted by the strains of a serenade, as the troubadour enters. Leonora comes out of the palace, and in the darkness mistakes the Count for her beloved. After accusing her of infidelity, Manrico, leader of the rebel forces under the Prince of Biscay, reveals his identity and challenges the Count to a duel.

ACT II

Scene 1 — Azucena, the dead Gypsy's daughter, is sitting by a fire at a Gypsy camp in the mountains. As the day breaks, the Gypsies take up their usual tasks, hammering on their anvils and working at their handicrafts. In a trance, Azucena relives the events of her mother's death on the pyre and is haunted by her final cry for vengeance. The Gypsies leave to sell their wares in the neighboring villages. When they are left alone, Manrico asks Azucena to elaborate on the story she has just told. In near-delirium, she tells him of the abduction of the Count's child and the burning — not of di Luna's brother, but of her own son. Manrico, who has always believed Azucena to be his mother, is puzzled by what he has heard. After regaining her senses, Azucena convinces him that he is indeed her son and instills in him the need to kill his enemy, the Count. A messenger arrives and informs Manrico that Leonora, believing him killed in battle, is about to take the veil at a nearby convent. Despite Azucena's protests, he rushes off to stop her from renouncing the world.

Scene 2 — In the convent's cloister, di Luna and his attendants are planning Leonora's abduction. She enters with a group of her friends. Manrico appears with his followers, who fight off the Count's retainers, allowing the troubadour to escape with Leonora.

INTERMISSION

ACT III

Scene 1 — The Count is laying siege to the enemy fortress, Castellor. A Gypsy woman is brought into the camp and Ferrando recognizes her as the murderess of di Luna's brother. In despair, she utters Manrico's name, doubling the Count's fury and his delight at her capture.

Scene 2 — Inside the fortress, Manrico and Leonora are about to be married. Ruiz, Manrico's friend, arrives with the news that Azucena has been captured and is to be burned at the stake. Leonora tries to detain him, but Manrico hurries off to save the Gypsy.

ACT IV

Scene 1 — Both Manrico and Azucena have been imprisoned. Leonora has come to the prison tower, prepared to die near her beloved. When the Count appears, Leonora offers herself to him in exchange for Manrico's life. Di Luna accepts the proposal joyously, and as he is giving orders to his guards, Leonora swallows poison from her ring, determined that the count's sole reward will be her lifeless body.

Scene 2 — Inside the prison, Azucena is tormented by the memory of her mother's death. Manrico tries to comfort her by reminding her of their peaceful days in the mountains of Biscay. Leonora enters and tells Manrico that he is free, but he suspects the price of his freedom and curses her. As the Count appears, he overhears her tell Manrico in her dying breath that she has preferred death to life without him. Enraged, the Count sends Manrico to the block. Azucena awakens to Manrico's cries, and di Luna forces her to witness the execution. The Gypsy now reveals to the Count that Manrico was his brother.

The performance of December 4th is sponsored by McCutcheon, Doyle, Brown & Enersen

The performance of December 7th is sponsored by Microsoft Corporation

The performance of December 10th is sponsored by Lufthansa German Airlines

Il Trovatore Supernumeraries:

Katherine Brazaitis
Mary Freeman
Kristina Kling
Andrea Kohlruss
Kimberly Thompson

John Atkinson
Jim Bowes
Peter Cannon
Peter Clark
David Dahlstrand
Daniel Daniloff
Nicholas Doxey

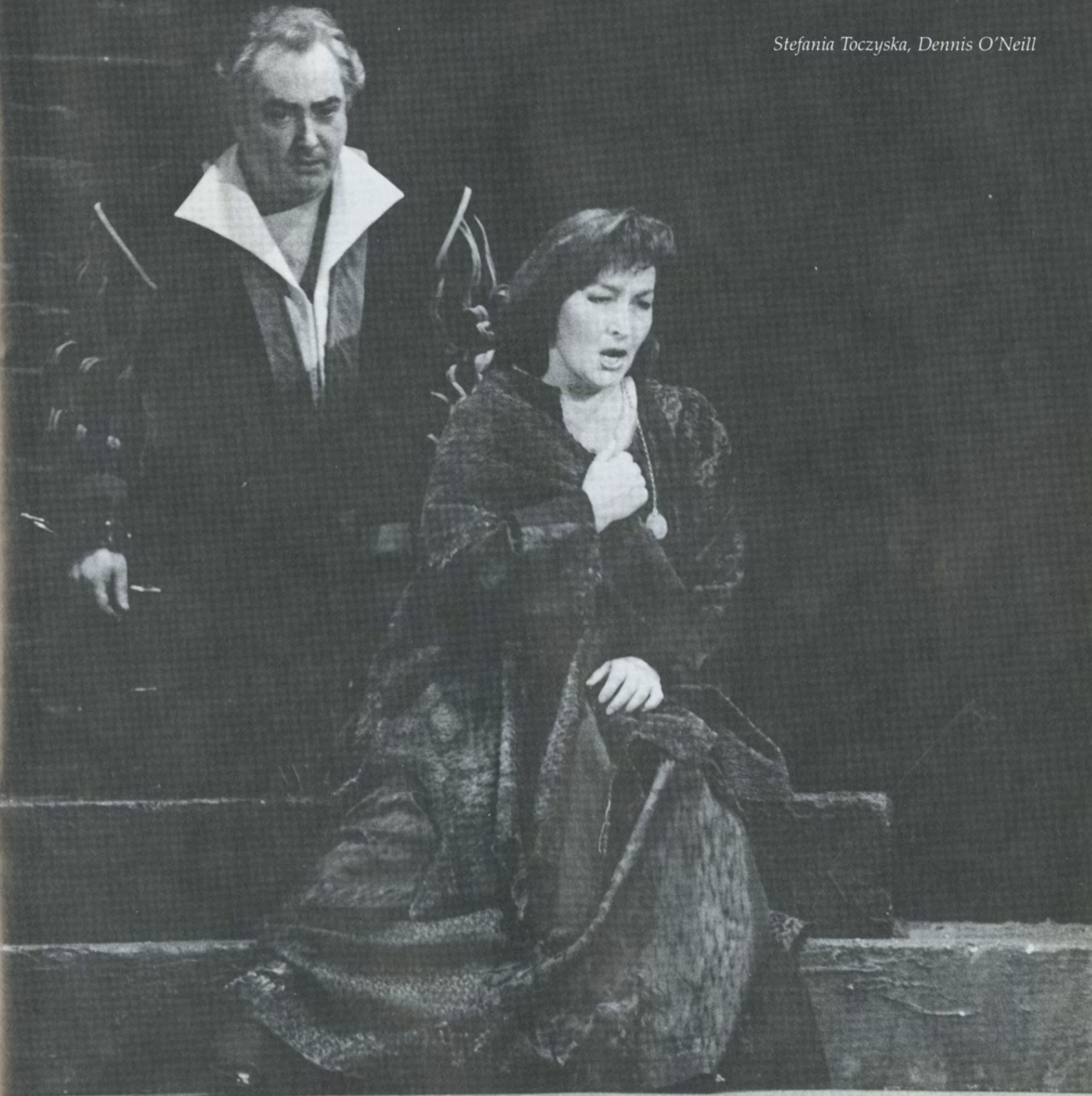
Jim Dyvad
Mark Fons
Richard W. Johnson
Andrew Korniej
Ken Korpi
Dan Kyte
Andrew E. Melomet

Ian Mishkin
Oliver Pollard
Lucas Rebston
Don Stoddard
Michael Strickland
Raymond R. Sullivan
Mario Tarabini

Il Trovatore

Photos taken in rehearsal by Marty Sohl

Stefania Toczyńska, Dennis O'Neill





Vladimir Chernov



Zvetelina Vassileva, Dennis O'Neill



Stefania Toczyska



*Philip Skinner,
Stefania Toczyska,
Men of the San Francisco
Opera Chorus*





Dennis O'Neill, Zvetelina Vassileva, Elizabeth Bishop

Stefania Toczyska



Zvetelina Vassileva

Philip Skinner



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, Tspyn, 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,
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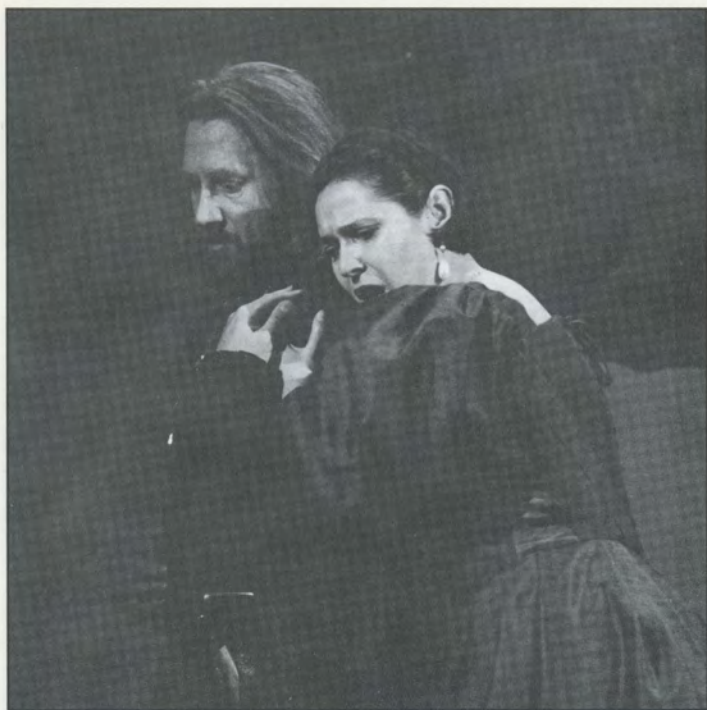
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Dennis O'Neill, Alfredo Portilla



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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



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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
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*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/Ethuin* (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.*

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Gaetano Donizetti/in Italian
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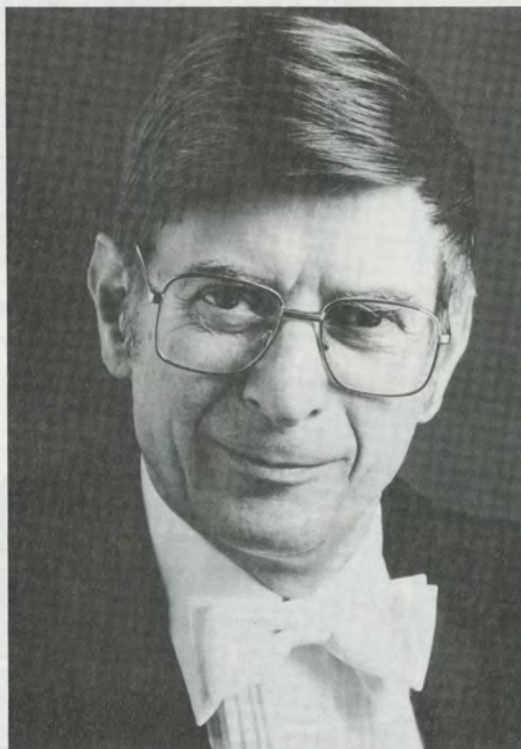


Performance Highlights

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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

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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

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Kenneth Ryan, *Key Man*
Mark A. Urban, *Key Man*
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Robert A. Corso, *Key Man Out-of-house*
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Christopher J. Denny
Boris de Waart
Peter D. Hudson, *Asst. Key Man*
Kenneth E. Kirkland
Dan L. Molnar
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(Taxi Entrance)
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(Carriage Entrance)
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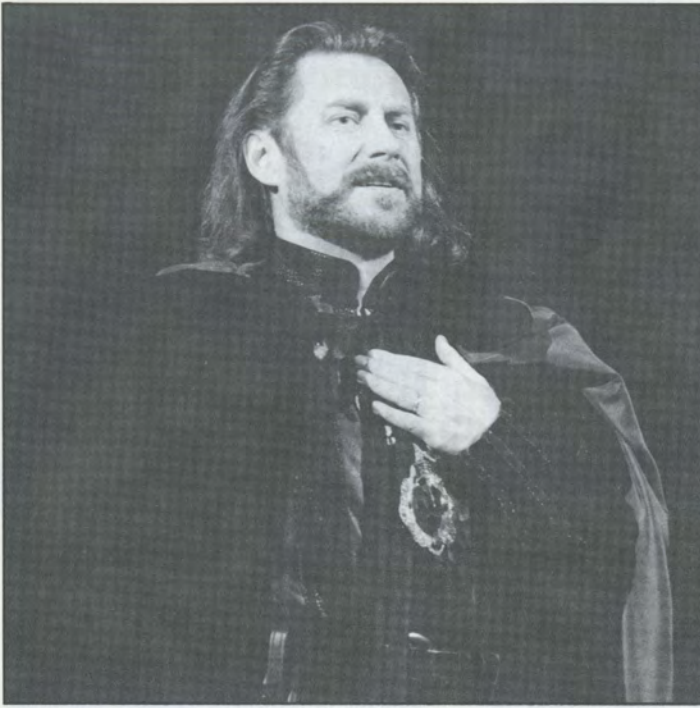
Bulgarian soprano **Zvetelina Vassileva** makes her United States debut in the role of Leonora in *Il Trovatore*. Born in Etropole, she received her diploma from the Sofia Musical Academy, where she majored in vocal interpretation. Her studies continued in Italy, where she coached with Evghenia Dundekova and became a winner of the 1992 International "Tito Schipa" Competition and the International "Francesco Cilea" Competition. Most recently, she won a scholarship from the Friends of La Scala, which entitled her to study with celebrated tenor and Verdi specialist Carlo Bergonzi. Her opera debut took place at the Sofia Opera in the role of Amelia in *Un Ballo in Maschera*. She also interpreted Leonora in *Il Trovatore* and Elisabetta in *Don Carlo* in the Bulgarian capital city. Additional portrayals include Rosalinda in *Die Fledermaus* and the Princess in Zeller's *Der Vogelhändler*. Outside of Bulgaria, Miss Vassileva was heard as Vitellia in *La Clemenza di Tito*, presented by the Netherlands Opera Forum. The most recent additions to her repertoire are the roles of Micaëla in *Carmen* and Desdemona in *Otello*, both performed with the Sofia Opera. This summer, she made her debut at the Varna International Festival as Liù in *Turandot* and is scheduled to return there next summer as Desdemona. In addition to her operatic activity, the young soprano was heard in concert in Bulgaria, Russia, Poland and the Netherlands. Future plans include two recordings: Yaroslava in *Prince Igor* and an album of arias and duets with Bulgarian tenor Kaludi Kaludov.



Stefania Toczyska is acknowledged as one of the leading mezzo-sopranos of our day. The artist has been praised for her performances in the major opera houses of the world including the Vienna State Opera, Royal Opera at Covent Garden, Metropolitan Opera, Teatro Colón in Buenos Aires, Lyric Opera of Chicago, Houston Grand Opera and San Francisco Opera. Following her successful U.S. debut with the Company during the 1979 season as Laura in *La Gioconda* and Sara in *Roberto Devereux*, she has returned to sing Amneris in *Aida* (1981), Eboli in *Don Carlos* (1986), and most recently *Gioconda's* Laura (1988). Born in Poland, Miss Toczyska studied at the conservatory in her native Gdansk (Danzig) and made her debut there in the title role of *Carmen*. She made her debut at the Vienna State Opera as Ulrica in *Un Ballo in Maschera* in 1977 and has since returned there to sing most of the roles in her repertoire. More important debuts soon followed: Azucena in *Il Trovatore* at Covent Garden; Eboli in Munich and Hamburg; *Carmen* at the Paris Opera; Jane Seymour in *Anna Bolena* at the Lyric Opera of Chicago; Azucena at Houston Grand Opera; and Marfa in *Khovanshchina* at the Metropolitan Opera. Highlights of recent seasons include her debut with the Los Angeles Music Center Opera as Ulrica, Dulcinée in *Don Quichotte* in Toulouse, *Samson et Dalila* in Houston, *Aida* at the Berlin Staatsoper, a new staging of *Trovatore* in Vienna, *Adriana Lecouvreur* and *Aida* at the Metropolitan Opera, as well as a tour to Japan with the Met as Ulrica. Miss Toczyska is also a frequent concert soloist and can be heard on several recordings including *Il Trovatore* led by Colin Davis, Spontini's *Olympia*, Bellini's *Beatrice di Tenda*, and Glinka's *A Life For The Tsar*.



A 1994 Adler Fellow with the San Francisco Opera Center, mezzo-soprano **Elizabeth Bishop** makes her San Francisco Opera mainstage debut as Emilie in *The Dangerous Liaisons*, continuing as Inez in *Il Trovatore*, A Nun in *The Fiery Angel*, and Pantalís in *Mefistofele*. In 1993, she made her Metropolitan Opera debut in a production of *Death in Venice*, and will return to the Met in 1995 to appear in *The Ghosts of Versailles*. This summer, Miss Bishop received critical acclaim for her portrayal of Helen in Opera Center's Showcase production of Tippet's *King Priam*. She participated in the 1992 and 1993 Merola Opera Programs, during which she sang Meg Page in *Falstaff* and Ida in *Die Fledermaus*, and portrayed Prince Orlofsky and Ida in Western Opera Theater's national tour of the latter. A native of Greenville, South Carolina, the young mezzo earned a master of music degree from The Juilliard School in 1991 and completed a two-year apprenticeship program as a Juilliard Opera Center Young Artist. While there, she took part in performance demonstrations of *The Ghosts of Versailles*, *Medea* and *The Rape of Lucretia*. Since 1992, Miss Bishop has been featured annually in San Francisco Symphony Pops Concerts.



Vladimir Chernov



Zvetelina Vassileva

Men and Women of the San Francisco Opera Chorus

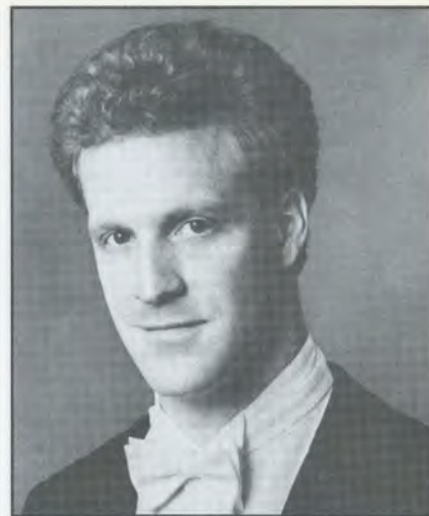




Dennis O'Neill is acclaimed as one of the world's leading artists both in the international opera and concert fields. In Great Britain, the Welsh tenor has sung many leading roles for English National Opera, Scottish Opera, Welsh National Opera and the Glyndebourne Festival Opera. He has had a long association with the Royal Opera House at Covent Garden where his many roles have included Rodolfo in *La Bohème*, the Duke in *Rigoletto*, Pinkerton in *Madama Butterfly*, Edgardo in *Lucia di Lammermoor*, Gustavo in *Un Ballo in Maschera*, and the title role of *Don Carlos*. He has also appeared with great success in Europe in Vienna, Berlin, Brussels, Copenhagen, Cologne, Venice, Paris, Munich, Verona, Rome, Bonn and Barcelona, among many other opera centers. In the United States, O'Neill made his 1984 San Francisco Opera debut as Elvino in *La Sonnambula* and was most recently seen on the War Memorial stage in 1989 as Faust in *Mefistofele*. He has also performed at the Metropolitan Opera (*La Traviata*, *La Bohème*, *Rigoletto*), Lyric Opera of Chicago, Dallas Opera, San Diego Opera and Vancouver Opera. In addition to his numerous concert performances world-wide, he has been featured on British television in a number of specials including "Dennis O'Neill Sings," "O'Neill and Friends," and "Caruso." On disc, the artist is heard in *La Fanciulla del West* led by Leonard Slatkin, the Verdi Requiem conducted by Colin Davis, as well as on several solo recitals. He is also featured on the videos of *Der Rosenkavalier* (Solti), *Die Fledermaus* (Domingo), *Macbeth* (Sinopoli), and the San Francisco Opera/Lyric Opera of Chicago co-production of *Mefistofele* (Arena).



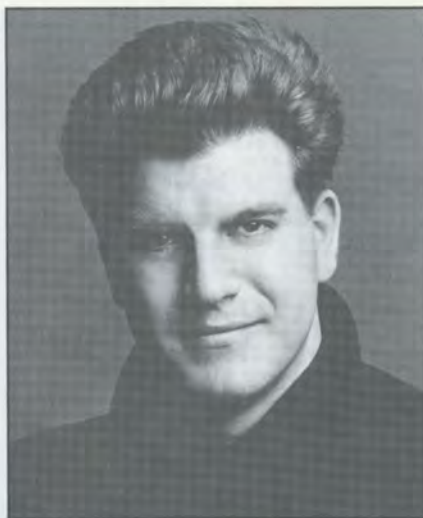
Internationally acclaimed baritone **Vladimir Chernov** received his training at the Moscow State Conservatory and at the Accademia della Scala. Appointed a principal artist with the Kirov Opera in 1981, he performed with that company the Elder Germont in *La Traviata*, the title roles of *Il Barbiere di Siviglia* and *Eugene Onegin*, Dr. Malatesta in *Don Pasquale*, Valentin in *Faust*, Yeletsy in *The Queen of Spades*, and traveled to Germany and France with Kirov productions of *Boris Godunov* and *Khovanshchina*. Since his 1989 U.S. debut in Boston as Marcello in *La Bohème* and his first Los Angeles Music Center Opera appearance soon after as Posa in *Don Carlo*, Chernov has proceeded to win plaudits at the world's major opera centers. He made his 1991 San Francisco Opera debut as Ezio in the Company premiere of *Attila*, and returned the following year to sing the role of Don Carlo in *La Forza del Destino*. Additional important debuts include Figaro in *Il Barbiere di Siviglia* at the Royal Opera, Covent Garden; Miller in *Luisa Miller* at the Metropolitan Opera; Renato in *Un Ballo in Maschera* at the Lyric Opera of Chicago; and Ford in *Falstaff* at the Salzburg Festival. He has also been applauded in Seattle, Amsterdam, Vienna, Rome, Sofia, Mexico City, Stuttgart, Brussels and Verona, among other cities. Highlights of his 1993-94 season include debuts at the Deutsche Oper Berlin in *Il Trovatore*, at the Munich Staatsoper in *La Forza del Destino*, at the Paris Opéra/Bastille in *Simon Boccanegra*, as well as *Don Carlo*, *Il Trovatore* and *Barbiere* in Vienna, and a return to the Met for *Barbiere* and that company's first presentation of Verdi's *Stiffelio*. The young artist's recordings already include *Il Trovatore*, *Luisa Miller*, *Don Carlo* and *Rigoletto*, all led by James Levine, and *The Queen of Spades*, conducted by Valery Gergiev.



In his tenth consecutive season with San Francisco Opera, bass-baritone **Philip Skinner** has appeared here in over 20 different operas since his 1985 debut in *Adriana Lecouvreur*. Among the numerous roles he has sung with the Company are Ferrando in *Il Trovatore*, Méphistophélès in the student/family performances of *Faust*, Monterone in *Rigoletto*, Count Horn (Sam) in *Un Ballo in Maschera*, and, last fall, Bethune in *I Vespri Siciliani* and Colline in *La Bohème*. Skinner participated in the 1985 Merola Opera Program and went on to tour with Western Opera Theater in the title role of *Don Giovanni*. A 1986-87 Adler Fellow with the San Francisco Opera Center, he appeared in several of the Center's Showcase productions and was a 1990 Schwabacher Debut Recitalist. Earlier this year, Skinner sang King Philip in *Don Carlo* with Portland Opera, Timur in *Turandot* with Atlanta Opera, Monterone with the Israel Philharmonic and Colline with Dallas Opera. He has also successfully performed with the opera companies of Chicago, Houston (title role of Mozart's *Le Nozze di Figaro* and the four villains of *Les Contes d'Hoffmann*), Seattle, Vancouver, Toronto, Edmonton, and Melbourne, Australia, among others, as well as with several prominent U.S. orchestras. The American artist, currently a resident of the Bay Area, is a graduate of Northwestern University, who received his master's degree from Indiana University.



Tenor **Stephen Guggenheim** portrays four roles during San Francisco Opera's 1994 season: Malcolm in *Macbeth*, Ruiz in *Il Trovatore*, Walther von der Vogelweide in *Tannhäuser*, and Edgardo in student matinee performances of *Lucia di Lammermoor*. Born in Saratoga, California, he is a graduate of San Jose State University and the San Francisco Conservatory of Music. After taking part in the 1991 Merola Opera Program, he spent the next two years as an Adler Fellow with the San Francisco Opera Center. His initial appearance with the San Francisco Opera was as an officer in *Il Barbiere di Siviglia*, which was followed by several roles in *Boris Godunov*, *Fidelio*, *Don Carlo*, *Christophe Colomb* (1992), also *Salome*, *Der Rosenkavalier*, *Capriccio*, *I Vespri Siciliani*, *Die Meistersinger* and *The Queen of Spades* (1993). The high point of his 1993 season was appearing with the Company in the title role of *La Clemenza di Tito*. Formerly Artist in Residence with Opera San Jose, Guggenheim has appeared with that company in a number of roles, while his Opera Center activities included touring Japan as Rodolfo in *La Bohème* and Guam as Don José in *Carmen*. This July, he was also featured in the role of Achilles in the North American premiere of Tippet's *King Priam*, presented as part of San Francisco Opera Center's Showcase season. Future plans include the title role in the world premiere of Thea Musgrave's *Simón Bolívar* (Virginia Opera) and the Duke in *Rigoletto* with Minnesota Opera.



Australian bass **Daniel Sumegi** (who recently portrayed the title part of the S.F. Opera Center's North American premiere production of Tippet's *King Priam*) sings three roles: A Gypsy (*Il Trovatore*), Biterolf (*Tannhäuser*), and Faust (*The Fiery Angel*). A 1993-94 Adler Fellow, he made his Company debut in 1992 as Mathieu in *Andrea Chénier* and Snug in *A Midsummer Night's Dream*, subsequently appearing here in *Der Rosenkavalier*, *Capriccio*, *Die Meistersinger*, *The Queen of Spades* and *La Bohème*. A Merola Opera Program participant in 1991 (United States debut in *La Traviata*), he toured Japan and the U.S. last year in Western Opera Theater's production of *Bohème*. The young artist has also performed at the Lyric Opera of Queensland, State Opera of South Australia, Victoria State Opera, Australian Opera, London Opera Festival, Barcelona's Olympic Games Arts Festival, and Vienna's Konzerthaus. A finalist in the 1992 Luciano Pavarotti/Philadelphia Opera Company International Voice Competition, Sumegi is the recipient of numerous scholarships and awards, including this year's Metropolitan Opera National Council Auditions. Next season's assignments take him to Turin (*A Midsummer Night's Dream*), Australian Opera, Sydney (*Aida*, *Il Barbiere di Siviglia*), Victoria State Opera (Prince Gremin in *Eugene Onegin*) and De National Reisopera of the Netherlands (Méphistophélès in *Faust*).



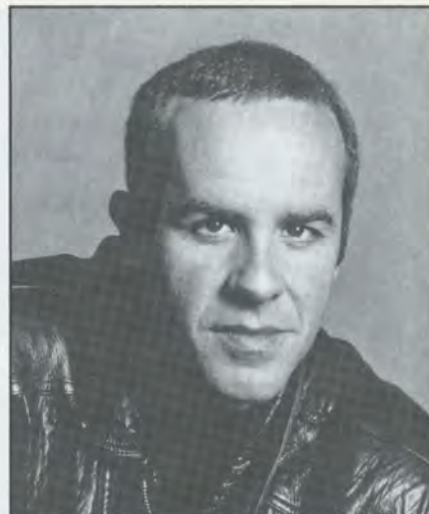
A 1994 Adler Fellow with the San Francisco Opera Center, tenor **Alfredo Portilla** hails from Mexico City, where he began performing at age 11 in an experimental film of *Oliver Twist*. Since 1990, he has been a member of the Bellas Artes opera company, where his roles included the Duke of Mantua in *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*.



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



The new production of *Il Trovatore* is staged by **John Copley**. Long associated with San Francisco Opera, the internationally celebrated director made his Company debut during the 1982 Summer Season with Handel's *Julius Caesar*. Subsequent assignments here have been *The Midsummer Marriage* ('83, U.S. premiere), *Don Giovanni* ('84), Handel's *Orlando* ('85), *Eugene Onegin* ('86), *Le Nozze di Figaro* ('86, '91), *La Traviata* ('87, '91), *Idomeneo* ('89), *Suor Angelica* ('90), *Il Barbiere di Siviglia*, *A Midsummer Night's Dream* ('92), and *The Queen of Spades* ('93). The young artists of the Merola Opera Program were fortunate to have him direct the Villa Montalvo productions of *Die Fledermaus* last year as well as this year's *Don Giovanni*. Copley began his career as a stage manager for musicals in London before becoming assistant and then principal resident director of the Royal Opera at Covent Garden, where his many stagings included *La Bohème*, *Werther*, *Così fan tutte*, *Le Nozze di Figaro*, *L'Elisir d'Amore* and Handel's *Semele*. Copley's work has also been seen at the Australian Opera (over 30 productions), English National Opera, Théâtre de la Monnaie in Brussels, La Fenice in Venice, Geneva Opera, Munich Staatsoper, Deutsche Oper Berlin, La Scala in Milan, Welsh National Opera, Scottish Opera, Netherlands Opera, Greek National Opera and festivals at Drottningholm, Aix-en-Provence, Ottawa, Munich, Athens, Wexford and Wiesbaden. In North America, his credits include productions for the Metropolitan Opera, Lyric Opera of Chicago, Dallas Opera, Los Angeles Music Center Opera, Washington Opera, Houston Grand Opera, Santa Fe Opera, Canadian Opera Company, Vancouver Opera, and the New York City Opera.



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 Theatre, 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.



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.

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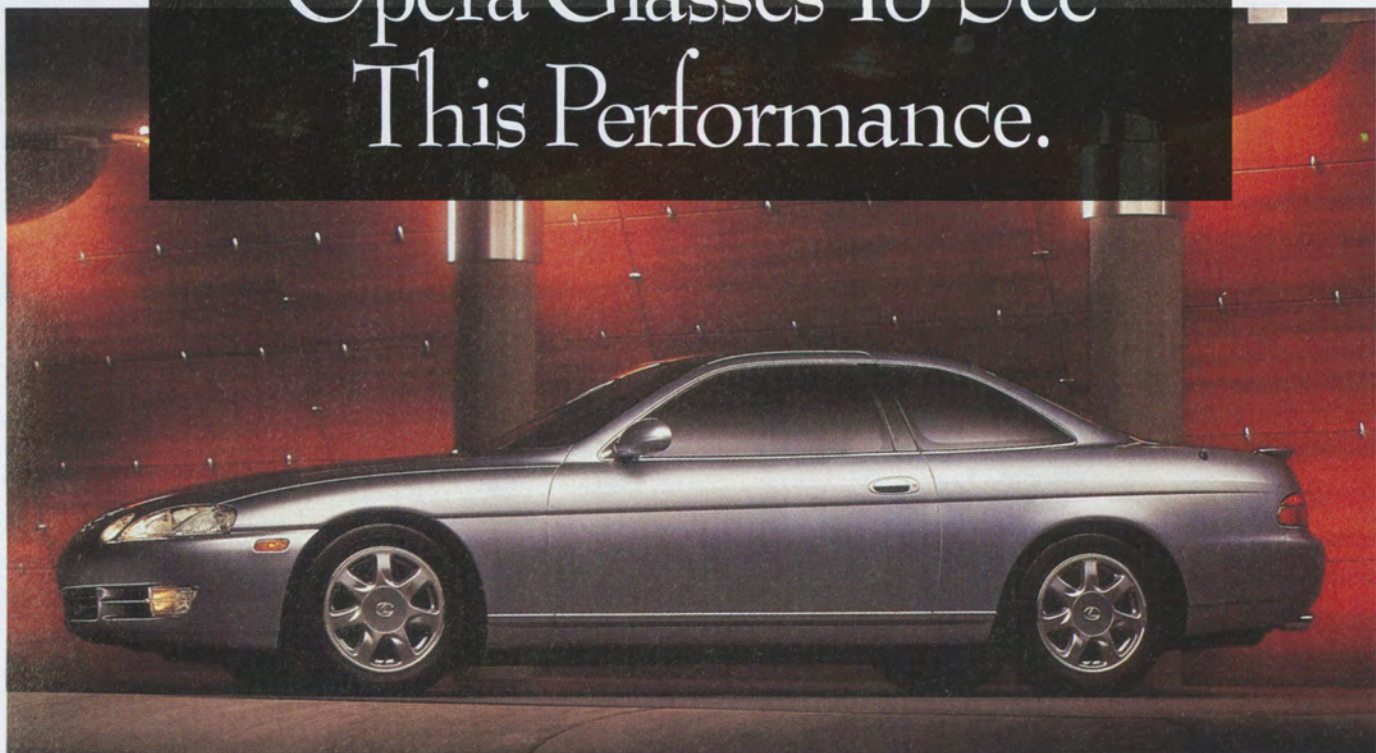
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GIVING—WHILE RECEIVING

By Elizabeth Barlow

Nancy Barker wanted to be an opera singer as a child, but, as she ruefully points out, Mother Nature simply did not oblige by providing her with the necessary vocal equipment. Yet in spite of her abandoned hopes for an operatic career—or perhaps because of them—Nancy has loved opera for as long as she can remember, and, she says, “I’ve loved Wagner from day one!”

Nancy is one of a small, yet burgeoning, group of donors who have made “planned gifts” to San Francisco Opera. Planned giving is one of the fastest growing areas in the world of charitable giving, largely because it allows a donor to make a gift without diminishing the donor’s present financial resources. In many cases, a planned gift will even enhance the donor’s financial circumstances.

“I wanted to help San Francisco Opera because it has provided so much enjoyment in my life,” she says. “I’ve been a Medallion Society donor for a long time, but it took me a while to work up to that. I work for my living and I depend upon my income to exist, but if you love opera as much as I do, you need to do something to keep it going.” In 1989 Nancy decided to make a bequest to San Francisco Opera, in addition to her annual gifts to the Company.

Bequests, or gifts by will, can be made in the form of a specific dollar amount, the gift of a specific property or a percentage of the estate. Nancy’s bequest did not in any way diminish her assets, and it gives her the flexibility to change the gift at any time.

“I’m an ordinary, normal person. I am not made of money,” says Nancy, who is a manager of supplier quality for a semiconductor company. In fact, for a period of time in her youth, Nancy was intimidated by the thought of actually attending an opera in the Opera House. “I thought that opera audiences were just women in furs and jewels. But now I know that it’s not true. I sit in the Grand Tier on the Sunday series, and we’re like a big fam-



John Franger, a Pooled Income Fund donor, with Lotfi Mansouri at the 1992 Bel Canto Society Luncheon. This annual luncheon honors those individuals who have included San Francisco Opera in their estate plans.

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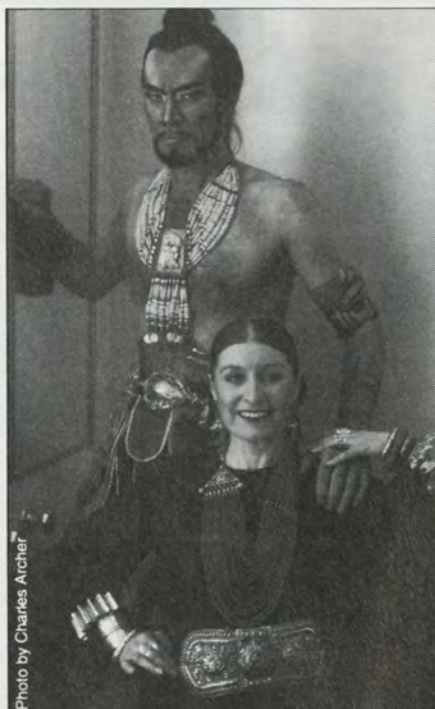


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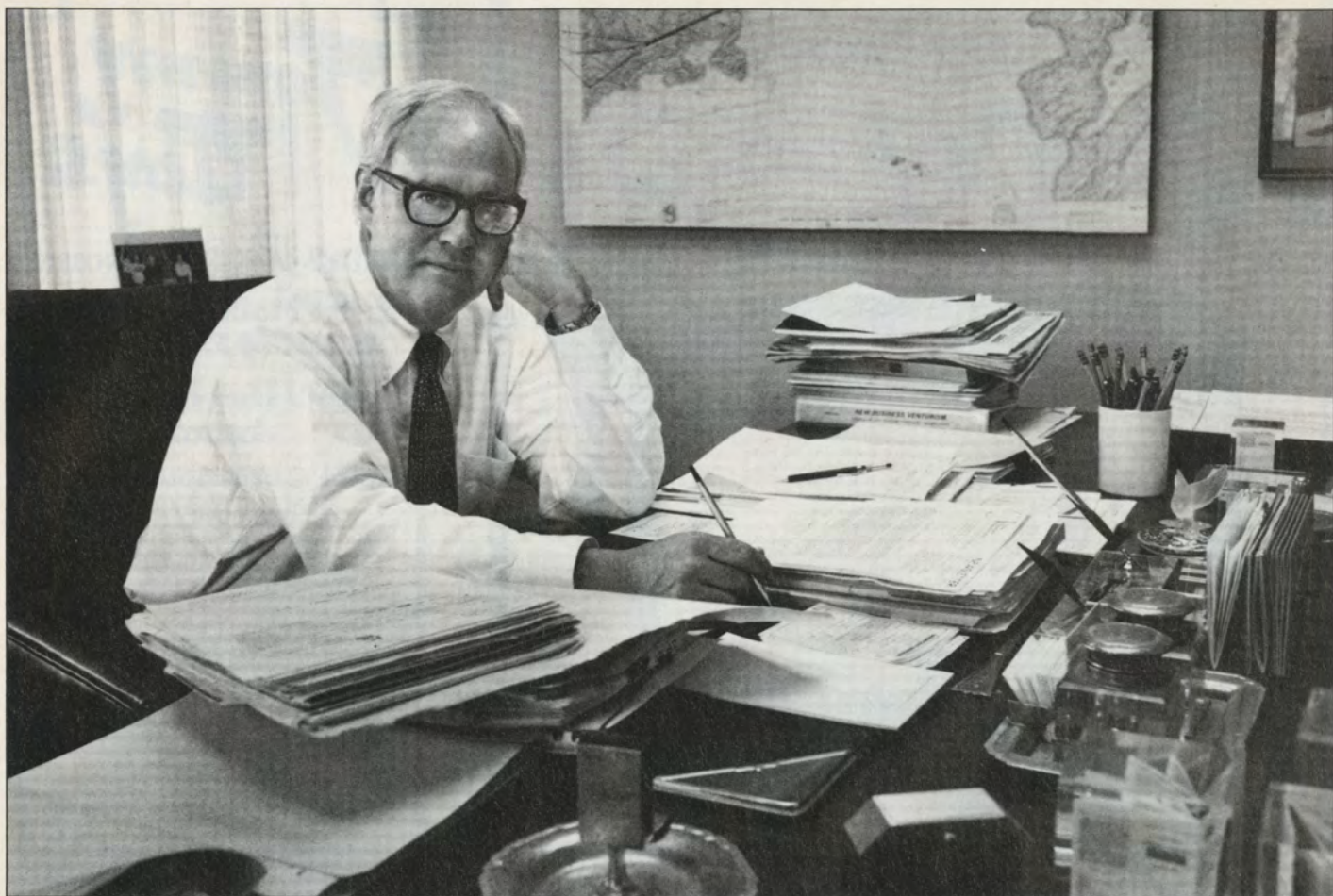
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Bel Canto Society member Nancy Barker

ily. On the first performance of the season, it's like Old Home night. Some of us even exchange Christmas cards." Nancy feels that a bequest is a way for anyone who loves opera to contribute to its future survival. "Although I don't have a lot of spare money right now, I hope to have a larger estate when I die. Aside from my family, I feel that opera has been the most important thing in my life and this is my way of giving something back." Nancy's bequest is for a certain percentage of the remainder of her estate (once all other beneficiaries are paid) to go to San Francisco Opera. "10% of your estate will not mean much to your family, but it will mean a lot to the Company. If everyone gave 10%, the Company would be financially healthy—and who knows?—maybe they could do another *Ring Cycle*!"

Reid and Peggy Dennis have both made bequests to San Francisco Opera, as a way of saying thank you to the community, to the people who worked hard to get the Company off the ground, and to the people who labor to keep it going. Reid Dennis is Chairman of the San Francisco Opera Association Board of Directors, and he's served on the Board for 28 years. "The Opera has meant a great deal to Peggy and me, and it means a great deal to our children. We want to do what we can to perpetuate the art form and enable future generations to enjoy it as we have." In addition to the obvious benefits a bequest holds for San Francisco Opera, Reid points out that there can be important financial benefits for the donor as well. "Anyone with a healthy estate should realize that upon your death, the estate taxes are going to take a huge bite out of the funds you wish to pass on to your children," he says. "In our current tax environment, people who make bequests to charity can benefit their favorite charities and lessen the burden of their estate taxes."

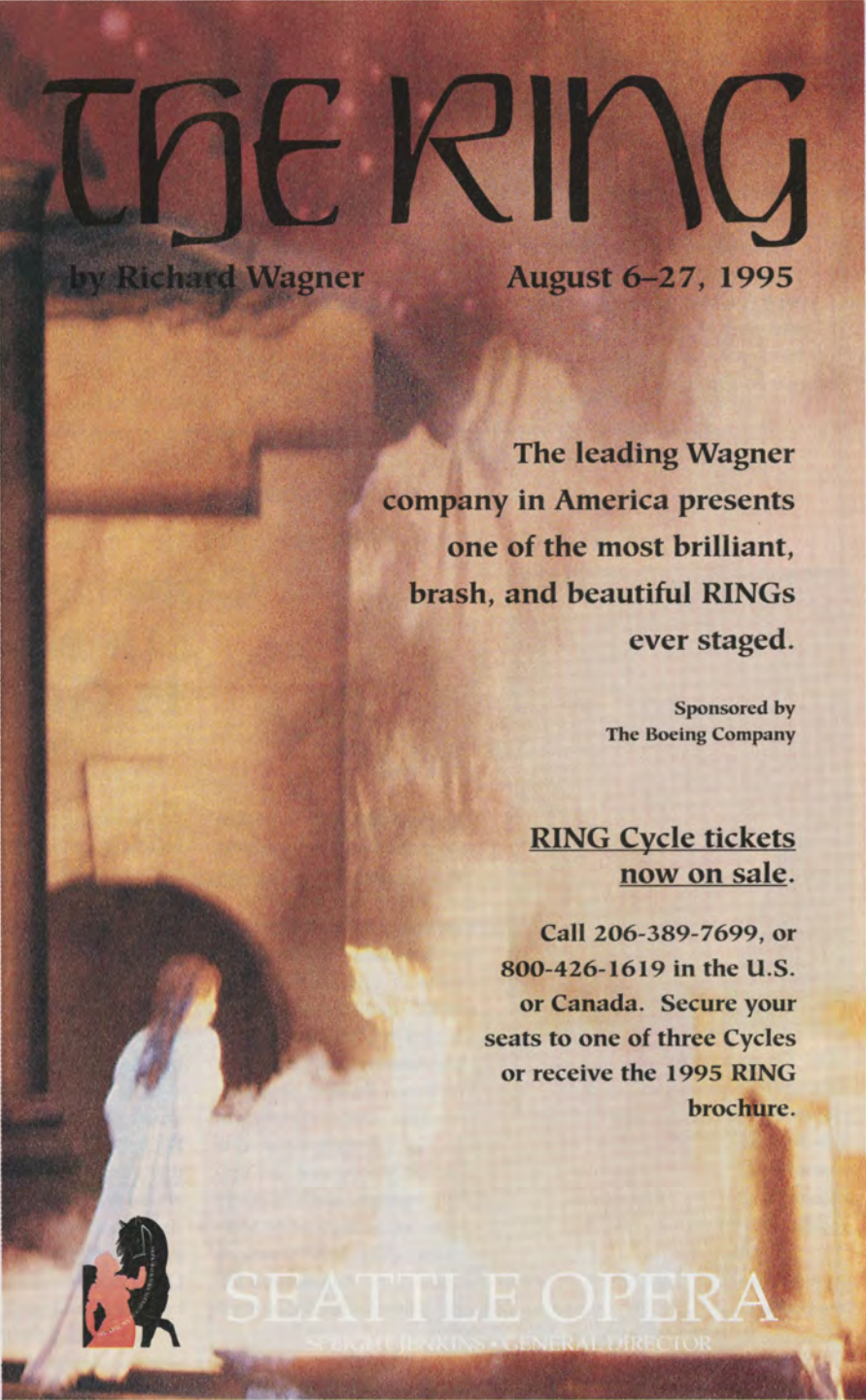
While Reid and Peggy Dennis make annual contributions to the Company, they made the additional bequests because of their understanding of San Francisco Opera's great need for continued, ongoing generosity. Says Reid, "The Opera cannot survive without an extraordinarily generous community supporting it. We have an unusually fine opera company, but we draw our audience from a small population base. To ensure our survival, we need to increase the size of our endowment to 3 or 4 times its current size. As you can see, we have our work cut out for us. Like many people, Peggy and I do what we can on an annual basis. But we will be making a larger contribution through a bequest—we can be most generous then. If enough people were to do the same thing, according to their

means, San Francisco Opera would have a very bright future."

Bequests offer many advantages for donors, but there is another form of planned giving that can be even more attractive, as it provides income and tax savings in the donor's lifetime. The pooled income fund is an investment fund that maximizes the earning power of the gifts of multiple donors. A gift to San Francisco Opera's Pooled Income Fund can be as low as

\$10,000, and the gift guarantees the donor an annual income for life. In addition, the donor receives a charitable income tax deduction for the amount of the gift, and can avoid capital gains taxes and federal estate taxes.

John Franger, an opera lover for some sixty years, made a gift to San Francisco Opera's Pooled Income Fund in 1992. "I'm not a CEO or a millionaire," he says. "I'm a retired interior designer. But I happen to be



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a true believer in opera and I've been very fortunate in a friend who has purchased San Francisco Opera tickets since 1960." Franger recalls that he began attending San Francisco Opera as the escort for his client and friend whose husband was less than thrilled about attending the opera. Says John, "So for all of these years, I have been getting the great pleasure of attending the opera for free, except for the price of a new tuxedo every now and then. My gift is a way of paying back all that I have received from San Francisco Opera."

John still escorts his friend, Nancy Bridgewater, who is also a planned giving donor, to San Francisco Opera performances. "I'm involved in the Merola Opera Program," he says, "Because I enjoy helping the young singers. I do what I can for the Company, and although I can't give a large gift every year, I certainly could for that one time. I had been contributing to my retirement plan for years, and when I finally retired, I thought that it was time to pay San Francisco Opera back for all of the pleasure I have received."

Mary Lemmon made a planned gift to San Francisco Opera of a similar kind. Mary's gift was a charitable remainder trust, and she has designated its use for the support of her particular passion—the orchestra. I sit in the front row of the Orchestra section and over the years, I've got to know members of the orchestra. For me, opera wouldn't be opera without a wonderful orchestra."

Mary has a family tradition of supporting the arts—both her grandfather and uncle were benefactors of the St. Louis Sym-



"The Opera's audience and our customers are similar. This is why it makes prudent business sense for The Royal Bank of Scotland to support one of San Francisco's foremost cultural institutions."

—John MacGregor

easy match for us; *Macbeth* had a terrific cast; Donald Runnicles, a fellow Scotsman, was at the podium, and the opera takes place in Scotland where the Bank is headquartered."

David Chamberlain, president of the board of San Francisco Opera says, "This year, business support for the Opera grew by over 20%. I think our growth is attributed to the marketing opportunities we offer to companies. Delta Air Lines, for example, has been a three-year sponsor of Western Opera Theater (WOT), the Opera's touring company that travels the country each fall. Delta enjoys the exposure generated both locally, as the Opera's official airline sponsor, and nationally, in cities visited by WOT. Since Delta serves many of the communities, the match seemed logical."

Chamberlain continued, "Sponsorship can come in all forms. This year, Sun Microsystems, Inc., the sponsors of *Otello*, donated workstations to us that will provide a graphic network linking all elements of our Technical Department, such as set design, lighting and set construction. This major gift will save the Opera time and money."

CORPORATE DONORS FIND SUPPORTING THE OPERA IS GOOD FOR BUSINESS

"Sponsoring an opera performance was an easy decision for me," says John MacGregor, Senior Vice President of The Royal Bank of Scotland, San Francisco. "San Francisco Opera is one of the finest artistic institutions in the country and we like to associate ourselves with the best."

The Royal Bank of Scotland, one of the newest sponsors to join the Opera's Corporate Council, sponsored the season's opening performances of *Macbeth* in September. MacGregor continued, "It was an

Becoming a corporate sponsor to San Francisco Opera is a means of reaching an audience of highly affluent, well-educated individuals. More than 67% of opera patrons have household incomes exceeding \$60,000; 95% have graduated from college. Companies that market to this kind of consumer find sponsoring a program at San Francisco Opera extremely appealing.

"The Opera's audience and our customers are similar," continued MacGregor; "this is why it makes prudent business sense for The Royal Bank of Scotland to support one of San Francisco's foremost cultural institutions."

The BankAmerica Foundation has been a long-time sponsor of a variety of programs at the Opera. Michael Rossi, vice chairman of the Bank, believes "It's important to support the Opera for many reasons, including the exposure it gives my company. Above all, our employees benefit through discounted tickets offered to corporate sponsors." As a member of the Corporate Council, employees of participating companies are offered discounts of up to 40% on series and single tickets. Other benefits include free parking, VIP ticket privileges, personalized backstage tours and invitations to receptions and special events.

Lexus has been a sponsor for six years, using the Opera House as a venue to introduce new models of its luxury vehicles to a select clientele. Pillsbury, Madison & Sutro, a donor for many years, takes advantage of its sponsorship to bring clients and customers to the Opera. Reid Dennis, chairman of the board of the Opera says, "Companies support the Opera for a variety of reasons: some because it's an opportunity to give back to the community; some because they can reach an influential and targeted audience; and some because the Opera offers a company the opportunity to cultivate and entertain clients. Whatever reason they choose, they all find a business advantage in becoming a partner with San Francisco Opera."

—Howard DeBow

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phony Orchestra. "I'm a fairly new opera fan," explains Mary. "I've been attending San Francisco Opera for the last twenty years or so. But as my knowledge grew, so did my love of the opera, and I decided that I wanted to help in some way."

Mary consulted her attorneys and eventually established a charitable remainder trust. In effect, Mary made San Francisco Opera the beneficiary of the trust, but guaranteed herself an income for life from the trust assets. "I want other opera lovers to know that if they can afford to give, they can live off the income of the gift and at the same time, benefit the things that they love."

According to Robert C. Condon, Managing Director of Northern Trust Bank of California, planned gifts such as Mary's are a way for charitably minded people to actually increase their financial well-being. "The current tax code has been written," says Condon, "to provide significant encouragement to people with an inclination towards charity." He cautions that, as in most taxation matters, the technicalities are complex and anyone considering a planned gift to a charity should consult a professional for advice. But with that taken into account, Condon says that planned giving provides a superb means for someone like Mary to maximize her contribution so that it benefits both San Francisco Opera and her own financial planning.

G. William Jewell cuts a familiar figure to many San Francisco Opera staffers. A

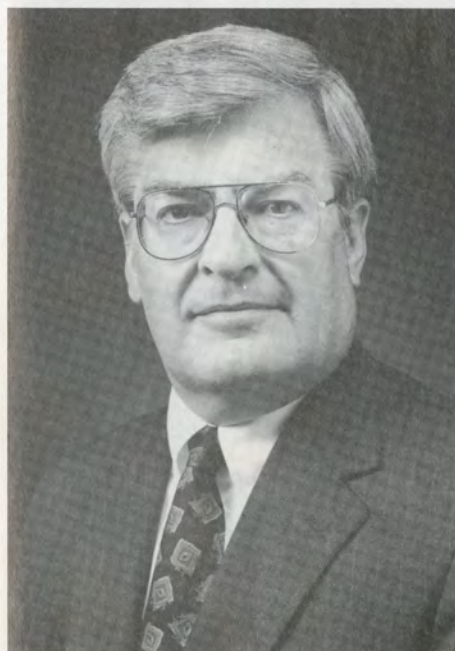
San Francisco Opera



CLARK

Above: Gil Jewell (far right), whose gifts are earmarked to support the production of Richard Strauss operas, with other Planned Giving donors at the 1993 Bel Canto Society Luncheon.

Below: Robert Condon, Managing Director of Northern Trust Bank of California, says, "the current tax code has been written to provide significant encouragement to people with an inclination toward charity."



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Current Gift that Saves Income Tax & Capital Gains Tax	Appreciated Securities	Full Value of Gift	100%	100%	Full Value of Gift
PLANNED GIFTS					
Retain control of assets and make a Deferred Gift	Bequest	None	None	100%	Deferred Gift
Gift that Provides Income for Life	Pooled Income Fund or Charitable Remainder Trust	Present Value of Future Gift*	100%	100%	Deferred Gift

* The "present value" of a future gift is determined using IRS tables and varies according to the age of the donor and the pay-out rate of the trust. Consult your financial adviser or San Francisco Opera's Development Department at (415) 565-6451 for further information on charitable deductions.

seemingly unflappable volunteer, Gil can often be found filing papers in the Development Department, stuffing envelopes in the Guild office or working to raise money for the Merola Opera Program. Gil is an opera fan and San Francisco Opera supporter of uncommon enthusiasm. But his real love, his burning passion, is for the operas of Richard Strauss. In 1991, Gil established a charitable remainder trust and made a bequest to San Francisco Opera.

"At a certain point in our lives," says Gil, "Many of us are lucky enough to be able to make a payback for all of the benefits we have received in life. My gifts are my way

of saying thank you to Richard Strauss." Both of Gil's gifts are specifically earmarked for use on Strauss productions. Says Gil, "My hope is that with a sizeable gift, San Francisco Opera might be able to explore some of Strauss's lesser-known operas (there are fifteen of them), in addition to the usual *Rosenkavaliers* and *Salomes*. "When I go," says Gil, "I don't want people to buy posies in my memory. I want them to give money to the Strauss fund. When I'm gone, I won't be able to smell the flowers, will I? But the money will still be there for Richard Strauss and for San Francisco Opera."

Planned giving may very well be the key

to San Francisco Opera's future. It gives vital support to San Francisco Opera and gives donors an opportunity to make gifts that can enhance their financial circumstances. Giving just doesn't get much sweeter than that. ■

For more information about planned giving, call Carolyn Mason, Associate Director of Planned Gifts, at (415) 565-6451.

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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.

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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:

Tuesday, October 4
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Wednesday, October 19
Sunday, November 6
Saturday, November 19
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Wednesday, November 30
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Tickets for Guild members, \$2; non-members, \$5. Reservations required. Information: (415) 565-6433.

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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.

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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.

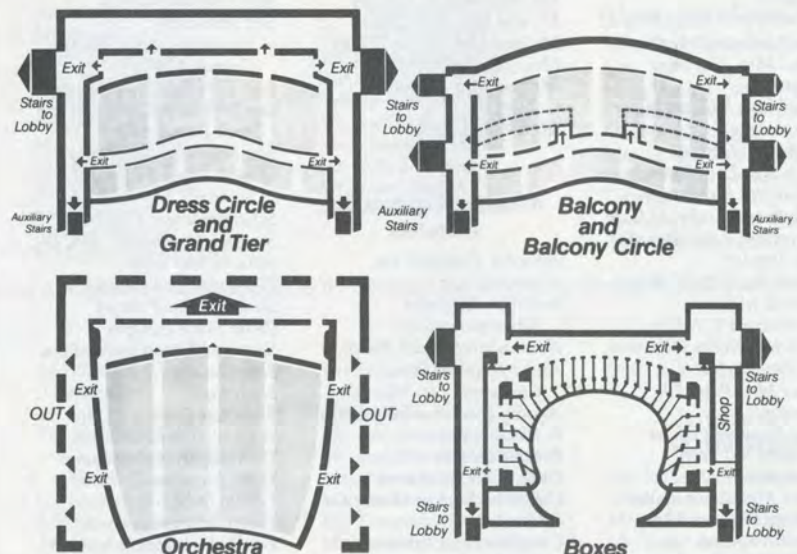
For the safety and comfort of our audience, all large parcels, backpacks, luggage, etc., must be checked at Opera House cloak-rooms.

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.

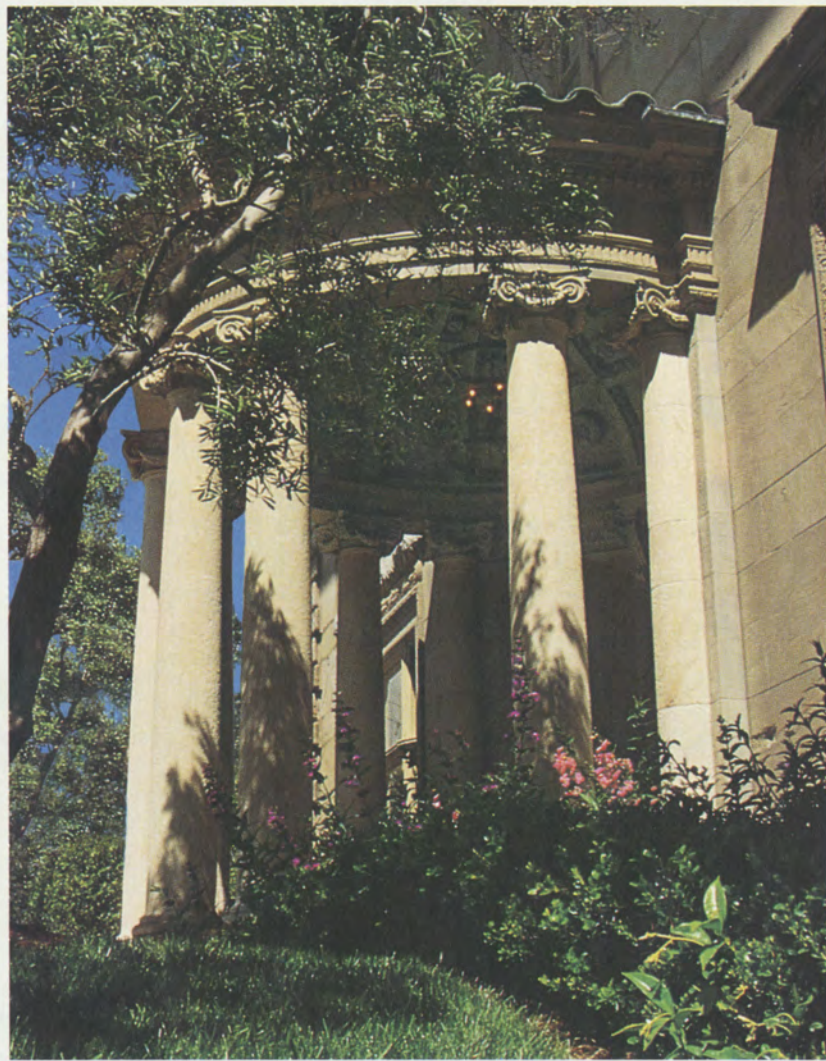


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