

Anna Bolena

1995-1996

Friday, September 8, 1995 6:30 PM

Tuesday, September 12, 1995 8:00 PM

Friday, September 15, 1995 8:00 PM

Thursday, September 21, 1995 7:30 PM

Sunday, September 24, 1995 1:00 PM

Wednesday, September 27, 1995 7:30 PM

Saturday, September 30, 1995 8:00 PM

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1995 SEASON

ANNA BOLENA



Stagebill



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SAN FRANCISCO OPERA MAGAZINE

Anna Bolena

1995 Season

Vol. 73, No. 3

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An affectionate and illuminating look at Gaetano Donizetti and at the performing history of his *Anna Bolena*.

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An early look at the meaning of, among other things, that large hole in the ground on the north side of the Opera House.

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Holbein, Hans, the Younger (1497-1543)
Portrait of Henry VIII at the age of 49 (1540)
Oil on panel, 32½ x 29 in.
Rome, Galleria Nazionale d'Arte Antica

Courtesy, Photographie Giraudon
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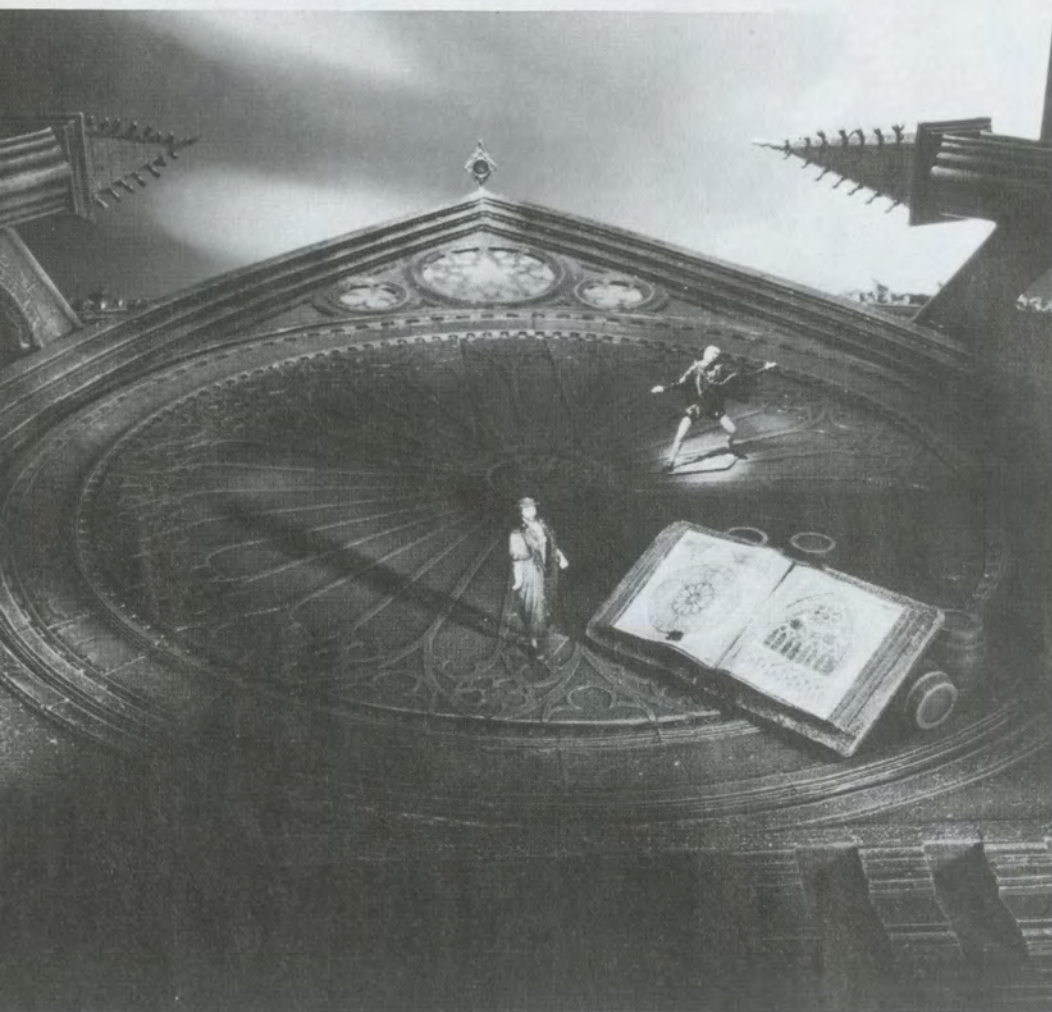


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Performance HIGHLIGHTS



Devilish design: A set model for San Francisco Opera's new production of *Faust*.

Tragedy, comedy, mystery—and transport: **The San Francisco Opera** has it all. First, get out your handkerchief for *Madama Butterfly*, which alights on the SFO stage October 3. Puccini's masterpiece about the ever-devoted Cio-Cio-San returns to the repertoire after a six-year absence. On October 13, *La Cenerentola*, Rossini's witty, glittering treatment of the Cinderella fairy tale, comes to the SFO in a magical production by director Jean-Pierre Ponnelle. Then on October 26, the tone shifts, as an unholy deal is made on the Opera House stage. The dark star of French Grand Opera, Charles Gounod's *Faust* is a classic tale of temptation and redemption, retold in a new production designed by Gerard Howland. Finally, on October 28, the SFO Guild holds its annual dinner and auction, **Opera Festiva**. Watch opera patrons lose their decorum as the bidding gets boisterous on such treasures as fabulous forays to Spain, Hawaii, and other lavish locations; your own private opera ball for fifty friends; his and hers Arabian horses; and a Harley-Davidson motorcycle—with sidecar!

* * * * *

The city by the bay scores another coup as Tom Stoppard's *Arcadia* makes its West Coast premiere October 18 at the American Conservatory Theater. Stoppard's whipsnap confab whirls the audience through a crash course in history, Newtonian physics, and landscape architecture, linking past and present, science and sex, history and love. Exhilarating as a thrill ride and mysterious as a monograph, *Arcadia* is set at an elegant English estate in the present day, where an academic is exploring a shadowy scandal involving the Romantic poet Lord Byron. In flashback we see what really happened at the estate in 1809, ultimately discovering that—in life's Big Picture—Chaos is bliss. The play was nominated for the 1995 Tony Award for Best Play and captured London's Olivier Award. A.C.T. artistic director Carey Perloff directs.

—Peter Cieply

Presented by CHRYSLER 

FROM THE PRESIDENT AND CHAIRMAN OF THE BOARD



Welcome to the 1995 Fall Season and the beginning of a challenging three-year period. Following this season, the Company will need to vacate the War Memorial Opera House to clear the way for seismic work. Although we will miss our home while we are out for 18 months, we will be presented with an ideal opportunity to implement much needed improvements.

The Opera, Ballet and the War Memorial have formed the Committee to Restore the Opera House (CROH), with a goal of raising \$24 million for improvements not paid by the city. These will include: spot air conditioning and improved ventilation, upgraded electrical and lighting systems, and expanded storage and backstage facilities.

San Francisco Opera's own artistic plans include the use of two historic San Francisco venues: the Civic Auditorium and the Orpheum Theatre. Reconfiguring these theaters to make them suitable for opera, plus the new productions needed will result in extraordinary costs beyond our normal budget.

To do the job for 1995, 1996 and 1997—that is, to stay in the black operationally and fulfill our commitment to the Opera House renovation—San Francisco Opera has launched a single, three-year campaign to raise \$20 million above and beyond our annual fundraising goals. It is an ambitious program, but we feel optimistic because two years of successful Board fundraising efforts and cost reductions implemented by management have resulted in a greatly improved financial position for the Company. These goals and successes are made possible by you, the members of our generous family. And it is to you that we turn once again, to make it possible to carry forth the important legacy this Company has built over 73 years.

We want to extend a special thank you to Lexus for its ongoing support of San Francisco Opera. We also wish to acknowledge the invaluable contributions made by the San Francisco Opera Guild, as well as the efforts of the BRAVO! CLUB.

We also wish to thank our generous production sponsors for the 1995 Fall Season. The production of *Anna Bolena*, 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; *Ruslan and Lyudmila* is made possible by Mr. and Mrs. Reid W. Dennis and Mr. and Mrs. John R. Hamilton; *Madama Butterfly* by The Franklin/Templeton Group of Funds; *La Cenerentola* by The Herman J. Miller and Edward J. Clarke Foundation; the new production of *Don Giovanni* by gifts from Mr. George M. Bowles and the estate of Edith Bentley Bailey Cook; and *Rusalka* by The L.J. and Mary C. Skaggs Foundation and the Carol Franc Buck Foundation.

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 William Lee for their invaluable support; and to the War Memorial Board of Trustees for their ongoing support and assistance.

Reid W. Dennis
Chairman

William W. Godward
President

A MESSAGE FROM THE GENERAL DIRECTOR



San Francisco Opera's 73rd season is a time to cherish for all opera lovers. Not only is our 1995 Fall Season overflowing with the artistic elements that make opera the most exciting of art forms, but at the conclusion of this season, we will vacate the War Memorial Opera House for 18 months. This is the kickoff for a tremendous adventure outside of our beautiful home until we return in time for a gala 1997 Fall Season—San Francisco Opera's 75th anniversary.

During the 18-month closure of the Opera House our home will undergo major seismic upgrading. This period also presents a golden opportunity to perform restorations and improvements that will add significantly to your comfort and enjoyment. Bear in mind that this will be the first opportunity for any significant work to be performed on the Opera House since the building was opened in 1932—more than 60 years ago! It's time to give this, one of the finest opera houses in the world, the loving attention that it deserves.

While we're out of the Opera House, we will present a season of opera in a dynamic and unique way at Civic Auditorium and the Orpheum Theatre. There will be new productions, exciting stars and a variety of repertoire, including *Carmen*, *Aida* and the West Coast premiere of *Harvey Milk* (co-commissioned by San Francisco Opera). From September 19 through October 1 this season, members of the Opera's staff will present a series of informative pre-performance lectures about our plans for the Opera House and for the new venues. We have also created a special video to illustrate our plans for Civic Auditorium.

During the 1995 Fall Season, from September 8 to December 10, you will see a marvelous array of operas at the War Memorial Opera House, including two Company premieres and two new productions. We are pleased to present an artistic roster that boasts some of the world's finest singers, with outstanding directors, beautiful productions and internationally acclaimed conductors leading the San Francisco Opera Orchestra and Chorus. Our fine music director, Donald Runnicles, will lead three operas this fall, and we welcome back our principal guest conductor, Sir Charles Mackerras, who will lead two productions. We are also proud to honor Sir Charles on his 70th birthday with a special concert on November 17.

It is an exciting time, like no other in our Company's history. Stay with us, it's going to be an incredible adventure!

Lotfi Mansouri
General Director

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Vienna and Opera at Christmas

December 14th to 26th with Peter Bessol

... full day to Salzburg in the most beautiful Christmas town of Europe ... afternoon old town Bratislava with performance of Rigoletto at the historic Slovak Opera. In Vienna, special excursions to Vienna Woods and Danube Valley. At the Staatsopera: early Verdi Jerusalem, Wozzeck, Le Nozze di Figaro, Die Zauberflöte ... at the Volksopera: Pearl Fishers, Carmen, Hansel & Gretel.

Metropolitan Opera Debut of Cecilia Bartoli

February 25th to March 2nd

... lectures and private MMA tour with Dale Harris. The operas: La Forza del Destino (Domingo), Così fan Tutte (Carol Vaness, Susanne Metzger, Cecilia Bartoli, Jerry Hadley), Madama Butterfly, Aida.

Spring and Opera Extravaganza in New York at the Metropolitan Opera with Levine Gala

April 21st to 28th with Sherwin Sloan

... the final spectacular week at the Met. The Operas: Die Walküre (Domingo), La Bohème (Gheorghiu, Mattila), Andrea Chenier (Pavarotti), Romeo & Juliette (Swenson, Araiza). NY Philharmonic: Mendelssohn Violin Concerto & Bruckner Symphony No. 6. Private Lectures & tour of MMA with Dale Harris. Met Opera Gala with James Levine.

Der Ring des Nibelungen at the Lyric Opera of Chicago

March 10th to 17th with Sherwin Sloan

... Zubin Mehta conducts, Eva Marton, James Morris and Siegfried Jerusalem sing. Many Ring events, hotel with deluxe rooms with sitting areas, special functions and parties with Sherwin and artists. Private tours of the Art Institute.

The Arizona Ring in Flagstaff

June 2nd to 9th with Sherwin Sloan

... we went to Flagstaff to select the seating in orchestra center and the resort hotel. There will be private dinners and lunches and a wonderful atmosphere in this ponderosa pine covered mountainous setting. A wonderful vacation with the Ring and great optional sightseeing to the south Rim of the Grand Canyon and Sedona.

The Third Annual Grand Tour of Italian Opera Houses

May 2nd to 20th with Peter Bessol

... without a doubt the greatest program we have done with best seating at La Fenice in Venice, La Scala in Milan, Teatro Regio in Parma, La Comunale in Florence and Teatro dell'Opera in Rome. Includes two nights at beautiful Cernobbio on Lake Como, tours of Roman Verona and Bologna, trip to Siena, San Gimignano. Superb lunches and dinners. Walking tours in each town.

Spring in Renaissance & Baroque Prague

June 2nd to 14th with Herb Rowan

... join Herb for the magnificent old town of Prague with walking tours each day to the Loretto, the Hradcany Castle, the Sternberg Museum, the Wallenstein Palace, the Jewish quarter, the old town and guided tours of the museums. The operas: Rigoletto, Katya Kabanova, La Forza del Destino, Otello, Le Nozze di Figaro, Il Trovatore, Rusalka, Don Giovanni, Libuse (Smetana), Boris Godounov, Die Zauberflöte.

St. Petersburg, The Hermitage & the Savonlinna Summer Opera Festival on a Lake in a 14th Century Castle in Finland

July 15th to 29th with Sherwin Sloan

(May be combined with the Verona Festival & La Scala from July 4th to 16th)

... join Sherwin for 2 days touring the Hermitage, private tours and ballet and opera in St. Petersburg, then opera in a 14th century castle on a lake in Finland. The Operas at Olavinlinna Castle: Macbeth, Tannhäuser, The Palace (Sallinen). Also, Beethoven's Symphony No. 9. Carefully selected sightseeing. Private candlelight dinner in the great hall of the castle in a splendid lake setting.

A Private Walking Tour of Venice & Florence with Dale Harris May, 1996

... join a true Renaissance lecturer and art historian and focus on the museums, paintings, cathedrals, & architecture of these two Renaissance cities. Dale Harris, renowned lecturer of the Metropolitan Museum of Art. Stops in Padua and Roman Verona. Some wonderful dining.

The Verona Festival and La Scala

July 4th to 16th, 1996 with Sherwin Sloan

(May be combined with St. Petersburg and Savonlinna Summer Opera Festival in Finland, July 16th to 29th).

... two wonderful days at lovely Cernobbio on Lake Como, a performance at La Scala and at the famed Verona Arena: Nabucco, Il Barbiere di Siviglia & Carmen in best seating. Walking tours and carefully selected sightseeing. Of course, wonderful dining.

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On November 4, at the San Francisco Ballet Building, *Wall Street Journal* music critic and lecturer Dale Harris will talk about Flagstad's life and career. The lecture, sponsored by PALM and the Wagner Society of Northern California, starts at 11 a.m.

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DONIZETTI AND HIS

Anna

By ANDREW PORTER



The modern reevaluation of Donizetti as a composer of more than *Don Pasquale*, *L'Elisir d'Amore*, and *Lucia di Lammermoor* can be said to have begun with the production at the Teatro alla Scala, Milan, in April of 1957, of *Anna Bolena*.¹ Maria Callas sang Anna, and Luchino Visconti directed. Giulietta Simionato was the Jane Seymour, Gianni Raimondi the Percy, and Nicola Rossi Lemeni the Henry VIII; Gianandrea Gavazzeni conducted. All were good; but it was above all Callas and Visconti in mutual inspiration that revealed Donizetti's opera to be not just some faded, sensibly forgotten "vehicle" but a passionately exciting and well-composed musical drama. Reader, I was there.

As a schoolboy, I'd learned from Gerald Abraham's *A Hundred Years of Music* (a textbook first published in 1938 and often reprinted) that "at best one can hope to hear nothing more than occasional concert excerpts from Donizetti...or a sporadic half-deal 'revival' for the benefit of some star singer." Joan Sutherland's Covent Garden triumph in *Lucia di Lammermoor* (in 1959, two years after that Scala *Anna Bolena*) was far in the future. *Lucia*, a Covent Garden staple in the days of Emma Albani, Marcella Sembrich, Nellie Melba, then Luisa Tetrazzini, had dropped from the regular repertory back in 1909. When Covent Garden essayed a revival in 1925—not ill-cast, with Toti Dal Monte and Dino Borgioli—it was mocked off the stage after a single performance. Wagnerian standards ruled. The fifth edition of *Grove's Dictionary* (1954) still represented what might be called PC (pre-Callas) received opinion:

With the passing of the great virtuosi, the music written for them, the music which fed that fashion, was bound to suffer. Facile, sentimental melodies can no longer sustain the interest or be supposed to represent adequately dramatic action, and Donizetti seldom rises above that standard. Only his delightful comic operas *Don Pasquale* and *L'Elisir d'Amore* are still thoroughly alive, while *Lucia* continues to hold the stage in Italy.²

With the re-emergence of great virtuosi—Callas was followed by Sutherland, Beverly Sills, Montserrat Caballé³—*Lucia*, *Anna Bolena*, *Maria Stuarda*, *Lucrezia Borgia* and other Donizetti operas are again "thoroughly alive." Before that Scala *Anna Bolena*, Callas had already sung *Lucia* in Mexico City, Florence, Genoa, Catania, Rome, Milan (with Karajan conducting), Venice, Bergamo, Chicago, Berlin (again with Karajan), Naples, Vienna, and New York, and had recorded it. The way to the more-than-*Lucia* "dramatic Donizetti"—brought to life with melodies eloquently molded, coloratura charged with passionate emotional colors, recitative phrases fervently or poignantly declaimed—had been internationally blazed.

I mustn't give the impression, however, that it was just the new singers, not what they sang, that roused admiration. The first sentence of that *Grove* paragraph quoted above is true; the second is not. Scholarly, historical, critical, and analytical studies of Donizetti

soon followed. But singers had sparked the reappraisal. Herbert Weinstock's biography of Donizetti, which appeared in 1963, began:

My special interest in Donizetti dates from the evening when I heard *Anna Bolena* for the first time. That stupendous performance at La Scala [he lists the cast]...one of the most profoundly moving operatic experiences of my life, suddenly showed me that Donizetti was a musicodramatic creator of far greater power and importance than any of my previous contacts with other of his operas had led me to believe...I began to wonder about his life and career.

Andrew Porter, for 20 years music critic of *The New Yorker*, is now writing for the *London Observer*. Five volumes of his *New Yorker* reviews have been published. He has translated some 40 operas for performance in English; *San Francisco Opera* has done his *Figaro*, *Magic Flute*, and *Falstaff*.

¹ There had been an earlier modern revival, in Donizetti's native Bergamo, in October of 1956, with Renata Heredia Capnist as its heroine; but it was the Scala production that drew the world's attention.

² This 1954 statement reflects *Grove*'s Anglocentricity. At the Metropolitan Opera, *Lucia* had been played most seasons from 1892 through 1954; and it had figured in seven San Francisco Opera seasons between 1924 and 1954. Donizetti's Paris opera *La Favorite* (in Italian translation as *La Favorita*), with its mezzo heroine, also appeared quite often on the Italian stage, with Ebe Stignani, and later Fedora Barbieri, Simionato, and Fiorenza Cossotto as heroine. The comedy *La Fille du Régiment* was played from time to time in Italy and America.

³ A short list only: Leyla Gencer was also prominent in the repertory; the young Virginia Zeani was London's first post-war *Lucia* (Stoll Theatre, 1957) and heroine of the first modern production of *Maria de Rohan* (Naples, 1962). In the *altra prima donna* roles, composed mostly for sopranos but commonly taken over by mezzos, Simionato and Marilyn Horne were outstanding. Virtuoso tenors and basses were slower to appear: in the earlier modern revivals of *Anna Bolena*, the famous tenor aria "Vivi tu" tended to be omitted and the bass roulades were often cut, simplified, or smudged in. But "Vivi tu" as sung by Rubini, the first Percy, was among the numbers the critic Henry Chorley remembered as "creating an ecstasy of delight in those who heard them."

Opposite: Maria Callas as Anna Bolena at Milan's La Scala in 1957.

And William Ashbrook's *Donizetti*, a biographical, musical, and dramatic study (1965, revised edition 1982), paid initial tribute to "that fine mezzo-soprano Bruna Castagna, whose performance of Leonora in *La Favorite* opened my eyes to a new and richer side of Donizetti's art. As a result of her performance I promised myself I would write a book about Donizetti one day."

The fifth *Grove* had allotted three and a half pages, with a summary worklist, to Donizetti, and reached the conclusion I quote above; but in *New Grove* (1980) Donizetti rated seventeen and a half (larger) pages and a detailed worklist. When the Oxford University Press launched its series of scholarly monographs "Studies in Musical Genesis and Structure," in 1985, Philip Gossett had been invited to inaugurate the project with a volume on Beethoven's "Pastoral" Symphony. (He had published an important study of the first-movement sketches.) Instead, he wrote "*Anna Bolena*" and the *Artistic Maturity of Gaetano Donizetti*. The books about such masterpieces as Beethoven's "Diabelli" Variations and Opus 109 and Wagner's *Rheingold* came later.

In 1830, a group of Milanese noblemen and dilettanti decided to promote an opera season of unusual interest and ambition, in rivalry to La Scala. They leased the Teatro Carcano.⁴ To lead the company, they engaged the leading prima donna and tenor of the day, Giuditta Pasta (already world-famous, although she had not yet sung at La Scala) and Giambattista Rubini, supported by several other singers of distinction. They commissioned new operas from two rising young composers, Gaetano Donizetti and Vincenzo Bellini, with the celebrated poet Felice Romani to be librettist of both.

Donizetti, aged 32, was in the employ of Domenico Barbaja, that important impresario, a man of power in the nineteenth-century theater (a Karajan or Ron Wilford of the day in his dominance, but also a Diaghilev of the day in his commissioning and bringing to birth of many masterpieces). He had risen from being an ambitious bar-boy to being concessionaire of the gambling tables in the Scala foyer, and thence to being manager of the royal opera houses in Naples. From 1815 to 1822, young

Rossini, whom he had perceptively engaged, had been his house composer in Naples. And now Barbaja's empire embraced both La Scala in Milan and the four royal theaters in Naples: the San Carlo, and the Fondo, Nuovo, and Fiorentini. From 1821 to 1827 it also extended to include the Kärntnertheater and the Theater an der Wien in Vienna, where Barbaja was responsible for the 1822 outbreak of "Rossini fever" (he imported the Naples company and its composer), mounted Weber's *Euryanthe*, and had dealings with Schubert and Beethoven.⁵ Donizetti's contract with Barbaja, signed in 1827, was to compose four operas a year for the Naples theaters and assist in their artistic administration; but he was also allowed (as Rossini had been) to accept outside engagements. Donizetti began 1830 with the one-act comedy *I pazzi per progetto*, at the Fondo in February. Then for the San Carlo, the same month, he composed *Il Diluvio Universale*, a three-act *azione tragico-sacra* about Noah and the Flood, with a sub-plot of love and duty. (I long to hear it, and no doubt in this day when everything gets recorded there will soon be two or three competing CD versions.) *Imelda de' Lambertazzi* an *opera seria*, followed at the San Carlo in August, and then Donizetti moved north. The Milan commission was important for him: his previous opera for the city, *Chiara e Serafina* (also with a Felice Romani libretto), at La Scala in 1822, had been less than a triumph.

Bellini was 29. He, too, was a Barbaja protégé. After the success of his *Bianca e Gernando* (1826) at the San Carlo, Barbaja took him north and presented him at La Scala, where with great success he brought out *Il Pirata* (1827) and *La Straniera* (1829). But then, later in 1829, he had suffered the only serious setback of his career, when his *Zaira*, commissioned for the inauguration of the Ducal Theater in Parma, was a failure. Bellini re-used some of the music in *I Capuleti e i Montecchi*, which appeared at La Fenice, Venice, in March of 1830.⁶ *I Capuleti* was then scheduled to open the 1830-31 season at La Scala, while on the same night Donizetti's *Anna Bolena* opened the season at the Teatro Carcano. Bellini's Carcano opera was to be an *Hernani* after Victor Hugo's play.

Both composers, it seems, spent the fall of 1830 on the shores of Lake Como, that romantic place not far from Milan whose beauties have been sung by poets from Virgil onward. They inspired Henry James to lyrical sentences in his *Italian Hours*:

I wondered where I had seen it all before—the pink-walled villas gleaming through their shrubberies of orange and oleander, the mountains shimmering in the hazy light like so many breasts of doves, the constant presence of the melodious Italian voice. Where indeed but at the Opera—when the manager has been more than usually regardless of expense.

Pasta had a Como villa, the Villa Roda at Blevio (which had once belonged to the Empress Josephine's rich dressmaker, Mme Ribier). It was a center for writers, artists, and musicians. Donizetti, we are told, was her guest, while Bellini stayed at Moltrasio, across the lake. In his opera *The Aspern Papers*, Dominick Argento has recreated the ambience for the modern stage: the characters of Henry James's tale are transformed into a celebrated prima donna, a young composer, a rival across the lake, and a worldly-wise impresario.

But Bellini was back in Milan by November 17th; he found life in Como uncondusive to composition. On the other hand, Donizetti,—according to tradition and early biographers, but there is no hard evidence—received the libretto of *Anna Bolena*, in Como, on November 10 and returned to Milan a month later with his score complete. There is a pleasant but unsubstantiated tale that the two composers then shared Milanese lodgings. Be that as it may, on December 26th Donizetti's *Anna Bolena* opened at the Carcano while Bellini's *I Capuleti* had its Milanese premiere at the Scala, with Giuditta Grisi as Romeo. (A big night: a modern analogue might be, say, the New York premiere of Roger Sessions's *Montezuma* as opening night at the Met while the City Opera gives the premiere of a brand-new Bernstein opera—with Caballé and Pavarotti in one cast, Leontyne Price and Domingo in the other). By this time Bellini had already abandoned *Hernani* (some of its music later went into *Norma*) and had decided to compose, for the Carcano, an *opera semiseria*, *La Sonnambula*. It appeared on March 6, 1831; Donizetti had already returned to Naples.

In a note for San Francisco Opera's 1984 production of *La Sonnambula*, I suggested three mingled reasons for Bellini's change of subject (a topic of heated debate in the columns of the *Gazzetta Musicale di Milano* from 1882 to 1886). In brief: (1) the revolutionary drama *Hernani* was likely to run into trouble with the censor. (2) Bellini, whose jealousy of Donizetti is well

⁴ Built by the nobleman Giuseppe Carcano (not the playwright Giulio Carcano) in 1803, on Scala lines. The theater has a patchy but occasionally distinguished history: high points besides this 1830-31 season were the seasons given later in the century with the actors Gustavo Modena, Adelaide Ristori, Ernesto Rossi, and later Eleonora Duse. Verdi's *Battaglia di Legnano* had its Milanese premiere there in 1859, and Massenet's *Manon* its Italian premiere in 1893. The theater was rebuilt in 1913, and later became a movie house.

⁵ The singers Carolina Ungher and Domenico Donzelli are among the recurrent names in the chronicles of Beethoven, Bellini, and Donizetti performance.

⁶ *Il Pirata*, *La Straniera*, *Zaira* and *I Capuleti* all had Romani librettos.



Giuditta Pasta (1797-1865); engraving after a portrait by Demarchi.

documented, was reluctant to challenge his rival in direct confrontation and so, instead of trying to cap *Anna Bolena* with another *opera seria*, produced a masterpiece in a different genre. (3) Bellini's own style was changing, toward a longer lyricism. A Venetian critic of *I Capuleti* had rightly discerned, amid the martial episodes, "a completely new vein, not noisy but pensive, harmonious, and very gentle."

Bellini had made his name, in *Il Pirata* and *La Straniera*, as a composer whose energy, passion, and even violence of declamation, had brought a new note into Italian opera—as the creator of a vigorous *canto d'azione*. Stendhal charged him with being "no more than a kind of Gluck, his music mere obligatory recitative...no song." The French critic Fétis accused him of "destroying the fair art of Italian song, putting in its place forceful vocal emission, which led finally to the deplorable system of Verdi." But it was Donizetti, beginning in *Anna Bolena*—and later Verdi—who adopted and developed *canto d'azione*, while Bellini went on to compose the long, long melodies by which he is now first remembered. Amina's "Ah, non credea," in *La Sonnambula*, and Norma's "Casta Diva" unfold in their lovely length without a single repeated phrase.

In a prescient and important 1955 essay, "Donizetti: An Italian Romantic," that wide-ranging musical scholar Edward J. Dent (he was president simultaneously of the International Society for Contemporary Music and the International Musicological Society) had praised Donizetti and Romani, and especially their *Anna Bolena*. The essay, his contribution to the *Festschrift Fanfare for Ernest Newman*, did contain an element of tease (for Newman the Wagnerian was no Donizetti champion,

and a thorough subscriber to the PC view). And Dent was being provocative when he wrote, "The grandeur and genuine passion of *Anna Bolena* lies not in the arias, but in the force and rapidity of the dialogue." Yet, when we read contemporary accounts of the opera, we find that the moments most vividly remembered are often moments of simple, powerful recitative, carefully placed, and brought to life by singers with a command at once of vocal and physical gesture.

In recitative before the first-act finale, Henry tells Anna that she will be brought to trial, before judges, and she exclaims "Giudici ad Anna! Giudici ad Anna! Ad Anna giudici!" The three phrases, punctuated by a punched F-sharp-major chord pattern, could hardly be simpler; but the passage was electric in the performances of Pasta and then Giulia Grisi (so the old critics tell us) and of Maria Callas (as I can testify). Some sopranos sounded wounded and wilting; Callas flashed with angry fire. In the Anna-Giovanna duet of Act II, before the final section, Anna bids Giovanna rise: in G major, "Sorgi...Sorgi" is set to whole-note B and quarter-note G; then whole-note D and quarter-note B, with fermatas on the first syllables. Nothing could be more straightforward. But when Chorley recalled Giuditta Pasta's late, last London appearance (in 1850, her voice "in a state of utter ruin"), this moment and "the gesture with which she signed to her penitent rival to rise" still thrilled him. Then Chorley, with awkward syntax but acute response, described the final scene as:

...that most complicated and brilliant among the mad scenes on the modern musical stage—with its two *cantabile* movements, its snatches of recitative, and its *bravura* of despair, which may be appealed to as an example of vocal display, till then unparagoned, when turned to the account of frenzy, not frivolity—perhaps as such commissioned by the superb creative artist.

And what he recalled especially was one of those "snatches of recitative": when "on Anne Boleyn's hearing the coronation music for her rival, the heroine searches for her own crown on her brow, and Madame Pasta wildly turned in the direction of the festive sounds." Although I'm supposed to be writing about *Anna Bolena*, not Giuditta Pasta, I can't resist appending Pauline Viardot's remark to Chorley at the close of Pasta's last performance: "You are right! It is like the *Cenacolo* [the *Last Supper*] of Da Vinci—a wreck of a picture, but the picture is the greatest picture in the world!"

At a recent Verdi conference, a speaker told us earnestly (if I understood her aright) that since *Aida* is not so much what Verdi wrote as what we now make of it, and since Maria Callas had brought new dramatic meaning to opera, Callas should be counted among the creators of "what we call *Aida*." Less controversially, Giuditta Pasta can be acclaimed as an influence on, an inspiration for—and in the performance of passages that are deliberately and boldly bare until an interpreter fills them with meaning, in some sense a "creator" of—the *Anna Bolena* that Donizetti composed (as she was on, for, and of Bellini's *La Sonnambula* and *Norma*). Romani declared that a poet writing for and a musician composing for Pasta could not fail to be inspired. Maria Callas can more truly be called a re-creator of *Anna Bolena*, newly inspired by the music that Donizetti wrote for Pasta. And each of her successors—Carol Vaness in this production—is a new re-creator.

Anna looms largest, but there is much else to admire in *Anna Bolena*. It is by no means a one-woman opera. The husband of prima donna Angelica Catalani defined "opera" as *ma femme et cinq poupées* (my wife and five puppets); and in New York some years ago I heard a concert performance of *Anna Bolena* along those lines. But Dent was right when in that 1955 essay he said "*Anna Bolena* demands not single singers but an ensemble of fine singers who can not only sing but can act as well." Jane Seymour, Henry, Percy, Smeaton, even Rochefort are rich and rewarding roles. One could write a book about the formal adventures in the score. That book has been written, by Philip Gossett. Through the autograph Gossett traced Donizetti "in the act of making compositional decisions: decisions affecting phrases, periods, entire sections; decisions concerning details, proportion, continuity, and large-scale structure," and pushing against Rossinian convention to create something newly exciting.

Finally, on a personal note, something hard to express: There are composers one comes to love beyond just admiring and loving their music. The man himself seems to come through. Since that 1957 *Anna Bolena* I've been able to hear many, perhaps most, of Donizetti's operas. And have discovered someone who feels, honestly and passionately, with all his characters—with all humanity—in all their plights. There's a directness and sympathy and sincerity—in comedy as in tragedy—that makes one love the creator of Don Pasquale, Nemorino, Torquato Tasso, Anna Bolena, Caterina Cornaro, Lucrezia Borgia, Parisina, Gianni di Parigi, Betly, and a hundred more. Donizetti was a very skillful, fluent, and adventurous composer.

He was also a *mensch*. ■



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Opera in two acts by GAETANO DONIZETTI
Libretto by FELICE ROMANI

Anna Bolena

(in Italian)

CAST

(in order of appearance)

Conductor
Roberto Abbado

*Anna Bolena (Anne Boleyn, Queen of England),
second wife of Henry VIII*

Carol Vaness

Stage Director
John Copley

*Giovanna Seymour (Jane Seymour),
her lady-in-waiting*

Susanne Mentzer

Set Designer
John Pascoe

*Smeton (Mark Smeaton), the Queen's
page and household musician*

Patricia Bardon**

Costume Designer
Michael Stennett

Enrico (Henry VIII), King of England

Roberto Scandiuzzi

Lighting Designer
Michael Whitfield

*Rochefort (George Boleyn, Lord Rochford),
Anne Boleyn's brother*

Scott Wilde

Chorus Director
Ian Robertson

*Riccardo Percy (Lord Henry Percy)
Earl of Northumberland*

Giuseppe Sabbatini*

Musical Preparation
Robert Morrison
Adelle Eslinger
Peter Grunberg
Joyce Fieldsend

*Hervey (Sir Harvey), official at the court
and the King's confidant*

Dennis Petersen

Prompter
Kathleen Kelly

Courtiers, officials, lords, ladies, huntsmen, soldiers

Assistant Stage Directors
Sandra Bernhard
Beth Greenberg*

**U.S. opera debut

*San Francisco Opera debut

Stage Manager
Jerry Sherk

TIME AND PLACE: 1536, England

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Larry Henderson

ACT I	Scene 1	The banquet hall in Windsor Castle
	Scene 2	A room in Windsor Castle
	Scene 3	The park of Windsor Castle
	Scene 4	The antechamber to Anne's apartments in Windsor Castle

First performance:
Milan, December 26, 1830

INTERMISSION

First San Francisco Opera
performance:
October 25, 1984

ACT II	Scene 1	The Tower of London; Anne's quarters
	Scene 2	The Tower of London; the antechamber to the Council Hall
	Scene 3	The Tower of London; the prison

FRIDAY, SEPTEMBER 8 AT 6:30
TUESDAY, SEPTEMBER 12 AT 8:00
FRIDAY, SEPTEMBER 15 AT 8:00
THURSDAY, SEPTEMBER 21 AT 7:30
SUNDAY, SEPTEMBER 24 AT 1:00
WEDNESDAY, SEPTEMBER 27 AT 7:30
SATURDAY, SEPTEMBER 30 AT 8:00

Supertitles by Christopher Bergen, San Francisco Opera.

Latecomers will not be seated during the performance after the lights have dimmed.
The use of cameras, cellular phones and any kind of recording equipment is strictly forbidden.
The performance will last approximately three hours and twenty minutes.

SYNOPSIS

Anna Bolena

ACT I

Scene 1—While waiting for King Henry VIII's arrival, courtiers talk about a new love that has replaced Anne Boleyn in the King's affections, causing her great sorrow. Jane Seymour, the Queen's lady-in-waiting and the object of the courtiers' gossip, enters the room. She feels disturbed, for she loves Anne dearly. To enliven the court, Anne calls upon her page Smeton to sing. Smeton, deeply in love with Anne, sings a sad song about a maiden remembering her first love. This causes Anne to think of her own first love, Percy, Earl of Northumberland, whom she spurned in order to marry Henry.

Scene 2—A deeply troubled Jane, on a secret tryst with Henry, tells him this must be their last meeting. When the angered King asks if she still loves him, Jane admits her love, and Henry declares that honors await her as his queen. He reminds Jane that Anne has never really loved him and has deceived him from the very start. They talk of their future plans and bid a passionate good night.

Scene 3—Henry decides to create a scandal about Anne so he will have a valid reason to divorce her. Knowing of her love for Percy, Henry decides to give him a new position in court.

When Lord Percy arrives, he is greeted by Lord Rochefort, Anne's brother and one of Percy's closest friends. A group of courtiers appears, ready for an early-morning hunt, followed by Henry and Anne. The King greets Percy warmly and notices the way Percy and Anne look tenderly at each other. Rochefort draws Percy aside to warn him that all eyes are on him. King Henry bids Anne and Rochefort farewell, and sets off for the hunt.

Scene 4—Smeton has stolen from the Queen's apartments a small portrait of the Queen. He tries to replace it, but upon hearing voices, hides. The Queen enters with her brother, who is pleading with her to see Percy. She is afraid of such a meeting, knowing that Henry will surely observe how she still loves Percy. When Percy comes into the room and embraces the Queen, she warns him to leave before the King discovers him, but Percy threatens suicide if she sends him away. Smeton appears from his hiding place, infuriating Percy who assumes the Queen is having an affair with the young page. Henry walks into this confused scene, glad to have discovered the Queen in a compromising situation. He summons his guards, and accuses the Queen of betraying her marriage vows. Smeton

declares the Queen's innocence, but as he does, the portrait of the Queen kept in his doublet falls to the floor, making the King even angrier. In vain, Anne insists she has been loyal to Henry; he denounces her and decrees that she, Percy, Smeton and Lord Rochefort are guilty of high treason and must be held captive until they can face trial.

ACT II

Scene 1—A prisoner in her own apartments, Anne is visited by Jane, who confesses she is the one the King now loves. Angry at first, Anne relents and tells Jane she feels only pity for her. Jane urges her to throw herself at the King's mercy and ask for a divorce so she can marry Percy, but Anne says that would be the same as admitting guilt. Jane realizes now that the Queen is prepared to meet her fate.

Scene 2—The assembled courtiers are informed by a court official, Sir Hervey, that Smeton has admitted his guilt to the Council. The King enters and tries to avoid Anne and Percy, but Anne stops him and is outraged to learn that Smeton has been tricked into confessing. She declares that her only crime was to believe she would find happiness with Henry rather than with Percy, which leads Percy to proclaim that he and Anne were once married. Anne is too upset to confirm or deny this and Henry is now determined that they both should die. He summons the guards to lead them before the Council, adding that Anne will be replaced by a worthier woman on the throne. Jane appears and asks Henry to allow her to go away, since she loves him, but cannot bear the guilt of Anne's death. Hervey announces that the Council has annulled Anne's marriage to Henry and condemned her and the others to death. The courtiers and Jane appeal to Henry for clemency.

Scene 3—Hervey comes to the prison to convey the King's clemency to Percy and Rochefort, but each refuses to live while the guiltless Queen must die. They are led away by the guards. A distracted and confused Anne appears, her mind wandering: she thinks it is her wedding day, then she believes that Percy is with her, and finally her thoughts turn to her childhood. The entrance of Percy, Smeton and Rochefort brings her to her senses for a moment, but when Smeton confesses he lied to the Council in hopes of saving her, she returns to her delirium. She hears the cannon and bells and is told that they proclaim the new Queen. Rather than invoke vengeance, Anne prays that Henry and Jane be forgiven.

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Dogs: Miwok Acappella, Miwok Aurora, Sunbridge Golden Hawk, CH Sunbridge Christmas Presence

The performance of September 21st is sponsored by British Airways.

Anna Bolena

Photos taken in rehearsal by Marty Sohl

Carol Vaness





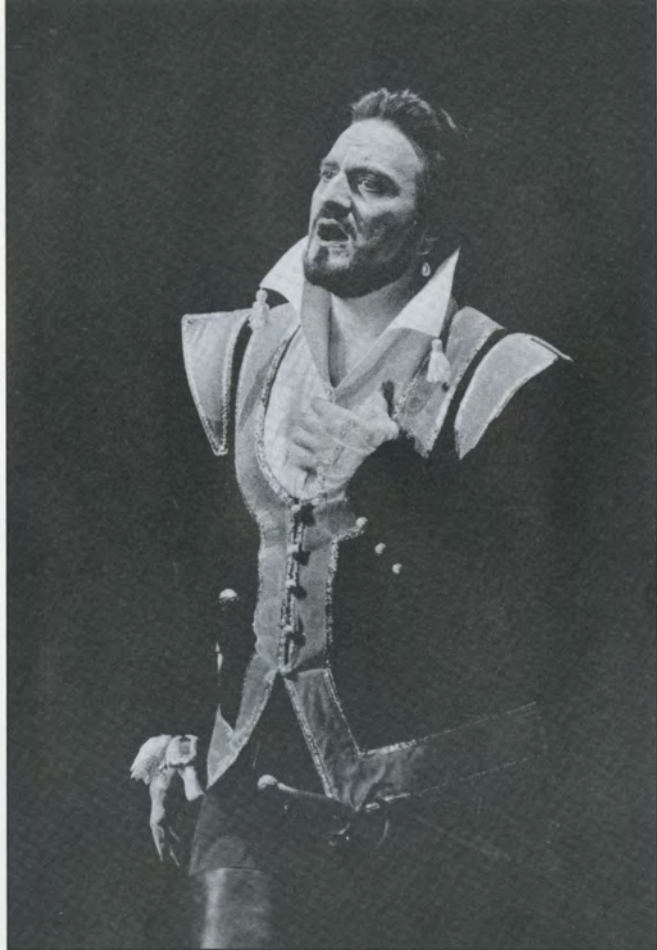
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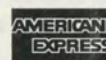
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ANNA BOLENA Donizetti

Vaness, Mentzer; Bardon**;
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Petersen

R. Abbado; Copley/Pascoe/
Stennett/Whitfield

Sept. 8, 12, 15, 21, 24, 27, 30

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San Francisco Opera Premiere

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Netrebko*, Tsidipova*/Vassileva
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Bezubenkov, Andrasy*, Gogin

Gergiev/Titov**; Mansouri/Golovin/
Korovin/Bosquet/Fokine/Shavrov**/
Munn

Sept. 9, 14, 17, 19, 22, 26, 29

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Aronica, Yurisich*, Portilla†,
Okerlund†*, Knežević†, Wilde

Mercurio*; Copley/Conklin/
Walker/Clara/Munn

Sept. 16, 20, 23, 28

Oct. 1, 4, 7, 12

MADAMA BUTTERFLY Puccini

Malfitano*/Watanabe*,
Keen/Bishop, Foland†*;
Leech/Margison/Portilla†,
Ledbetter/Baerg, Petersen/
Sénéchal, Barrett*, Skinner

Runnicles/Mackerras (Dec.);
Bernhard/Businger

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Dec. 2, 4, 9

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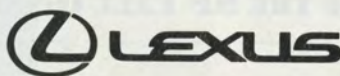
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Alaimo, Gallo, Travis
Rizzi*; Ponnelle/Alden/
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Nov. 2

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Oct. 26, 29, 31

Nov. 3, 8, 11, 16

DIE WALKÜRE

Wagner

Schnaut, A. Evans, Lipovšek*,
Foland†, Wait†, Claytont, Keen,
Cook, Bishop†, Cao†, Bean; Elming*,
Morris/White, Von Halem

Runnicles; Lehnhoff/Feldman/
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Nov. 4, 7, 12, 15, 21, 25, 29

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Ainsley*/Olsen*, Antoniozzi,
Patriarco, Von Halem

Runnicles; Mansouri/Howland/
Bosquet/Whitfield

Nov. 14, 18, 20, 24, 28

Dec. 1, 3, 7

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San Francisco Opera Premiere

RUSALKA Dvořák

Fleming, Sundine, Palmer, Claytont,
Foland†, Dillard, Cao†; Larin,
Skinner, Sénéchal, Knežević†

Mackerras; Feldman/
Schneider-Siemssen/Solt*/Arhelger
Nov. 26, 30, Dec. 2, 6, 8, 10

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* San Francisco Opera debut
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*All performances are in the original
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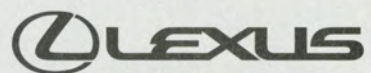
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Zheng Cao*†
Kristin Claytont
Catherine Cook
Daniela Dessi*
Pamela Dillard
Anne Evans
Rebecca Evans*
Renée Fleming
Nicolle Foland*†
Nancy Gustafson
Catherine Keen
Marjana Lipovšek*
Catherine Malfitano*
Susanne Mentzer
Anna Netrebko**
Felicity Palmer
Donna Petersen
Susan Quittmeyer
Deborah Riedel*
Gabriele Schnaut
Mika Shigematsu
Stephanie Sundine
Valentina Tsidipova*
Carol Vaness
Zvetelina Vassileva

Verónica Villarroel
Claudia Waiter
Yoko Watanabe*
Elena Zarembo
John Mark Ainsley*
Simone Alaimo
Gabor Andrásy*
Alfonso Antoniozzi
Roberto Aronica
Vladimir Atlantov
Theodore Baerg
Thomas Barrett*
Gennadi Bezubenkov
Poul Elming*
Lucio Gallo
Rodney Gilfry*
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Stanford Olsen*

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Chester Patton†
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Alfredo Portilla†
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Giuseppe Sabbatini*
Roberto Scandiuzzi
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Dale Travis
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* Principal for one or more operas of the season

ARTIST PROFILES



CAROL VANESS, who sings the title role of *Anna Bolena*, is currently recognized as one of the foremost sopranos of our time. The American artist was a first-place winner in the 1976 Merola Opera Grand Finals, and has had a close association with San Francisco Opera ever since. As an Affiliate Artist with the Company, she appeared as Vitellia in Mozart's *Titus* and Cleopatra in *Julius Caesar* for Spring Opera Theater. Her debut season with San Francisco Opera was in 1977 when she performed in *Aida*, *Turandot* and *I Puritani*, and returned here the following year to sing Mimi in the English-language performances of *La Bohème*. She has also appeared on the stage of the War Memorial as Donna Anna in *Don Giovanni*, Blanche in *Dialogues of the Carmelites*, Violetta in *La Traviata*, Mathilde in *Guillaume Tell*, Elisabetta in *Don Carlo*, and Elena in *I Vespri Siciliani*. A leading artist at the Metropolitan Opera (where she appeared during their 1994-95 season in the title role of *Tosca*, and as Donna Elvira in *Don Giovanni*, the Countess in *Le Nozze di Figaro* and Elettra in *Idomeneo*), she has also been acclaimed at the Glyndebourne and Salzburg Festivals, Milan's La Scala, Chicago Lyric Opera, Munich State Opera, Deutsche Oper Berlin, Vienna State Opera, Bastille Opera in Paris, Royal Opera at Covent Garden, and with the companies of Seattle, Rome, Toronto, Madrid, Barcelona, Cologne and Houston, among others. In demand as a concert soloist, she has sung with the major orchestras of the world and has made numerous television appearances. Her discography includes *Tosca* led by Riccardo Muti, two recordings of *Don Giovanni* (as Donna Anna under Bernard Haitink and as Donna Elvira under Muti), *Iphigénie en Tauride* from La Scala, *Le Nozze di Figaro* (Countess, conducted by Charles Mackerras), *Così fan tutte*, two solo recordings of Mozart and Verdi arias, Beethoven's Ninth Symphony and *Missa Solemnis*, Rossini's *Stabat Mater*, an album of Haydn masses, and the Verdi Requiem. Due for release later this year is a recording of *Idomeneo* led by James Levine, and an album of "Diva Scenes."



Internationally acclaimed mezzo-soprano **SUSANNE MENTZER** portrays Jane Seymour in *Anna Bolena*. The versatile artist has performed at San Francisco Opera (1987 debut as Rosina in *Il Barbiere di Siviglia*), the Metropolitan Opera, Lyric Opera of Chicago, Milan's La Scala, London's Covent Garden, the Vienna State Opera, Paris Opera, the Bayerische Staatsoper, Canadian Opera Company, in addition to Barcelona's Liceu, and the companies of Washington, Bonn, Cologne, Dallas, Seattle, Houston and San Diego, among others. At the Met, Miss Mentzer has been applauded as Octavian in *Der Rosenkavalier*, the Composer in a new staging of *Ariadne auf Naxos*, as Rosina, Cherubino in *Le Nozze di Figaro*, Idamante in *Idomeneo*, and in the dual role of The Muse/ Nicklausse in a new edition of *Les Contes d'Hoffmann* to open their 1992-93 season. The American mezzo, who specializes in the music of Mozart, Strauss and Rossini, is also a frequent guest at the Salzburg Festival, Pesaro's Rossini Festival, the Santa Fe Opera, Tanglewood, Ravinia, and various Mostly Mozart Festivals, including that of New York's Lincoln Center. Her discography includes Jane Seymour (opposite Joan Sutherland) in *Anna Bolena* (Bonyngue conducting), Zerlina in *Don Giovanni* (Muti), Idamante in *Idomeneo* (Davis), Rosina in *Il Barbiere di Siviglia* (Gelmetti), Cherubino in *Le Nozze di Figaro* (Mackerras), Zaida in *Il Turco in Italia* (Marriner), Siebel in *Faust* (Rizzi), in addition to Debussy's *La Damselle Elue* (Ozawa), Chabrier's *La Sultane* (Plasson), and Busoni's *Arlecchino* (Nagano). In 1994, she received a Grammy nomination for her recording of Rossini's *Petite Messe Solennelle*, led by Neville Marriner.



PATRICIA BARDON makes her U.S. opera debut with the Company as Smeton in *Anna Bolena*. The Irish-born artist, a prizewinner in the 1983 Cardiff Singer of the World Competition, has recently established herself as one of the world's most exciting young mezzo-sopranos. Her 1992-93 season included a highly successful Italian debut as Arsace in *Semiramide* at Teatro La Fenice in Venice; her debut with the English National Opera as Maddalena in *Rigoletto* at the London Coliseum and on tour with the company at the Bergen Festival in Norway; as well as acclaimed performances as Hedwige in *Guillaume Tell* at the Royal Opera, Covent Garden. Among her most recent appearances are Olga in *Eugene Onegin* and Irene in *Tamerlano* for Opera North, Ursula in *Beatrice and Benedict* for the Welsh National Opera, the title role of *Orlando* at the Théâtre des Champs-Élysées in Paris, the title role of *Orfeo* in Spain, Lucretia in *The Rape of Lucretia* in Ireland, as well as performances of *Gawain and Mose in Egitto* at the Royal Opera. Miss Bardon's extensive concert and oratorio repertoire has led to performances of works as diverse as the Verdi Requiem in Brussels, Beethoven's *Missa Solemnis* with the Cincinnati Symphony (U.S. debut), Bach's *St. Matthew Passion* in Scotland, Mendelssohn's *Elijah* in Bilbao, Prokofiev's *Alexander Nevsky* in Belgium, Delius's *The Mass of Life* in London, Britten's *Spring Symphony* in Madrid and Berlin, as well as Stravinsky's *Threni* in Amsterdam and Antwerp. Future plans include *Orlando* in New York and Montpellier, a new staging of *Lulu* at the Glyndebourne Festival, and *Xerxes* at the Munich Staatsoper. Miss Bardon recently participated in recordings of *Eugene Onegin* led by Charles Mackerras and *Rigoletto* conducted by Carlo Rizzi, and is scheduled to record *Orlando* later this year.



Carol Vaness

Carol Vaness

ARTIST PROFILES



ROBERTO SCANDIUZZI, who made his U.S. opera debut as Padre Guardiano in San Francisco Opera's 1992 presentation of *La Forza del Destino*, this season sings the role of Henry VIII in *Anna Bolena*. Acclaimed in recent years as one of the most important young artists in the operatic world, the Italian bass has appeared at numerous major music centers since his 1982 debut at Milan's La Scala in *Le Nozze di Figaro*. This engagement was immediately followed by successes at Covent Garden, the Paris Opera, Arena di Verona, Italy's Spoleto Festival, and in Hamburg, Bonn, Stuttgart, Vienna, Geneva, Amsterdam, Barcelona, Venice, Turin, Genoa, Naples, Bologna and Rome. Recent operatic highlights include Giorgio in a new staging of *I Puritani* at the Vienna Staatsoper; Philip II in *Don Carlo* in Bilbao, Wiesbaden and Vienna; Zaccaria in a new production of *Nabucco* at the Grand Théâtre de Genève; highly praised role debuts as Henry VIII in *Anna Bolena* in Monte Carlo and in the title part of *Mosè in Egitto* for the opening of the Teatro San Carlo season in Naples; Padre Guardiano in *La Forza del Destino* at the Teatro Regio in Turin; and Fiesco in *Simon Boccanegra* to open the Bastille Opera's 1994-95 season, with reprises of this role at Covent Garden and in Florence, as well as for his debuts at the Metropolitan Opera and the Bayerische Staatsoper. ScandiuZZi is a popular concert performer throughout the world and is particularly in demand as soloist in the Verdi Requiem and the Rossini *Stabat Mater*. Recordings already made or scheduled in the near future include the two mentioned pieces by Rossini and Verdi, as well as *La Bohème*, *Macbeth*, *Rigoletto*, *Simon Boccanegra*, *Don Carlo*, *Turandot*, *I Puritani* and Franchetti's *Cristoforo Colombo*.

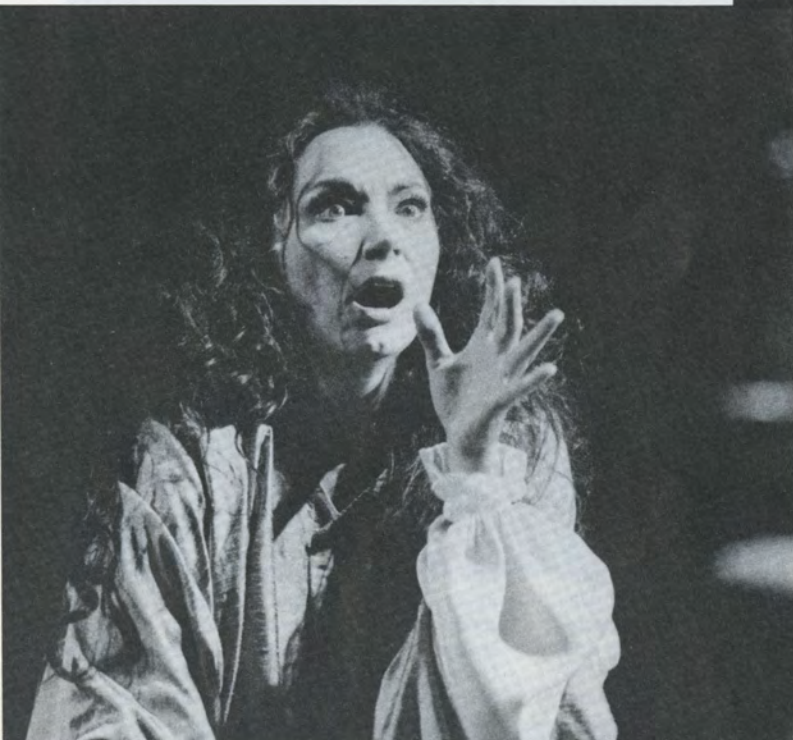


GIUSEPPE SABBATINI, who has established himself as one of the major artists on the operatic scene, makes his first San Francisco Opera appearance in the role of Lord Richard Percy in *Anna Bolena*. Since making his 1987 debut in *Lucia di Lammermoor*, the tenor has performed at all the major opera houses of his native Italy (including Milan's La Scala, the Rome Opera, Teatro San Carlo in Naples), as well as at Covent Garden, the Vienna State Opera, Bastille Opera in Paris, Lyric Opera of Chicago, and in Cologne, Stuttgart and Tokyo. Among his most notable roles are Rodolfo in *La Bohème*, Des Grieux in *Manon*, Lensky in *Eugene Onegin*, and the title parts of *Faust*, *Werther* and *Idomeneo*. Highlights from recent seasons include a highly praised portrayal of Hoffmann (role debut) in *Les Contes d'Hoffmann* at La Fenice in Venice, *La Fille du Régiment* in Turin, *La Damnation de Faust* in Florence, *Rigoletto*, *I Puritani*, *Manon* and *Eugene Onegin* at Covent Garden, *La Bohème* and *La Traviata* in Chicago, *Manon* and *La Bohème* in Vienna, as well as *Rigoletto* and Auber's *Fra Diavolo* at La Scala. On the concert platform, he has appeared as soloist in Donizetti's Requiem and Rossini's *Stabat Mater* and *Petite Messe Solennelle*, the latter two of which he recently recorded. The artist's discography also includes *Simon Boccanegra* (Gabriele Adorno), *Don Giovanni* (Don Ottavio), *La Bohème* (Rodolfo), various bel canto and sacred music anthologies, recordings of Mozart arias and Italian operatic arias, as well as two rarities: Anfossi's *La Maga Circe* and Mascagni's *Le Maschere*. Upcoming engagements include *I Puritani* in Turin and *La Figlia del Reggimento* at La Scala.



Tenor **DENNIS PETERSEN**, who portrays Harvey in *Anna Bolena* and Goro in *Madama Butterfly*, has been applauded in a variety of operatic roles, as well as for his appearances in concert, recital and oratorio performances. Since his 1985 San Francisco Opera debut, the 1984 Merola Opera Program graduate has appeared here for eight seasons in over 18 productions. Roles sung for the Company include Pang in *Turandot*, Vogelgesang in *Die Meistersinger*, Chekalinsky in *The Queen of Spades*, Don Basilio in *Le Nozze di Figaro*, the Marquis in *Lulu*, Pisandro in *Il Ritorno d'Ulisse in Patria*, and Spoletta in *Tosca*. Elsewhere, his recent operatic appearances included his first season with the Metropolitan Opera in *Peter Grimes* and *Lady Macbeth of Mtsensk*, a debut at the Lyric Opera of Chicago as Mime in *Das Rheingold* with a return to Chicago last season as Missail in *Boris Godunov*, *Der Fliegende Holländer* with Minnesota Opera, *The Queen of Spades* with the Boston Symphony, *Le Nozze di Figaro*, *Tannhäuser* and *Fidelio* with New Orleans Opera, in addition to *Les Contes d'Hoffmann* and Donizetti's *Il Duca d'Alba* at the Spoleto Festivals in the U.S. and Italy. Petersen has also recently been featured in concert with the Phoenix Symphony Orchestra, Calgary Philharmonic, New York Choral Society, St. Paul Chamber Orchestra, and New Jersey Symphony. Later this season he appears as Incredibile in *Andrea Chénier* and as Rheingold's Mime at the Chicago Lyric Opera.

Carol Vaness



ARTIST PROFILES



Bass **SCOTT WILDE**, in his fourth consecutive San Francisco Opera season, portrays Lord Rochefort in *Anna Bolena* and Dr. Grenvil in *La Traviata*. In his 1992 debut season with the Company, he sang roles in *Boris Godunov*, *La Forza del Destino*, *Andrea Chénier* and *Christophe Colomb*. After appearing here in 1993 as Roberto in *I Vespri Siciliani*, he returned last fall to portray Reinmar in *Tannhäuser* and a Peasant in *The Fiery Angel*. A native of Wisconsin and a graduate of the Manhattan School of Music, he continued his studies as a member of the Juilliard Opera Center and several other prominent artists' programs. The young artist has been featured in *Les Contes d'Hoffmann*, *Un Ballo in Maschera* and *Madama Butterfly* at the Washington Opera; *Il Trovatore* at New Mexico's Opera Southwest; *Falstaff* at Long Beach Opera; *Die Zauberflöte* and *Il Barbiere di Siviglia* for Madison Opera; *Don Giovanni* at the Opera Theatre of St. Louis; and in numerous productions at the New York City Opera. Wilde made a successful European debut with Dublin Grand Opera earlier this season in *Don Giovanni*.



ROBERTO ABBADO, who made his U.S. opera debut conducting San Francisco Opera's 1992 production of *La Forza del Destino*, returns to lead *Anna Bolena*. Principal Conductor of the Munich Radio Orchestra, the native of Milan received his early training in piano and composition and participated in master classes in conducting from Franco Ferrara at the Accademia di Santa Cecilia in Rome and the Teatro La Fenice in Venice. Since his first conducting engagement with the Orchestra of the Accademia di Santa Cecilia, he has led the Vienna Symphony, RAI Orchestras of Turin and Milan, Moscow Philharmonic, the Orchestre National de France, Bamberg Symphony, Dresden Staatskapelle, Maggio Musicale in Florence, and the Philharmonique de Paris, among others. Highlights of his extensive operatic activities have included his highly praised debut at the Metropolitan Opera last year with *Adriana Lecouvreur*; *Aida* at the Hamburg Staatsoper and for the reopening of the Teatro Colón in Buenos Aires; *Carmen* and *La Traviata* at Munich's Bayerische Staatsoper; *Don Pasquale* and the world premiere of *Riccardo III* at La Scala in Milan; *La Cenerentola* at the Vienna Staatsoper; *Don Carlo* at the Deutsche Oper Berlin; *Il Turco in Italia* and *La Traviata* at La Fenice in Venice; *Lucia di Lammermoor* at the Bastille Opera in Paris; as well as numerous engagements in Bologna, Florence and Rome, and at Barcelona's Gran Teatre del Liceu. He is also a regular guest conductor at the major music festivals held throughout the world. Among his recording credits are *Turandot* with Eva Marton, Ben Heppner and Margaret Price; *Don Pasquale* with Renato Bruson; Liszt's two piano concertos and *Hungarian Fantasy*; and a verismo recital with Mirella Freni.

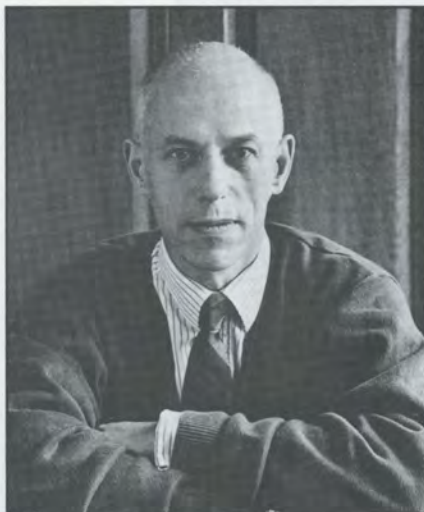


Long associated with San Francisco Opera, **JOHN COPLEY** returns to stage *Anna Bolena* and *La Traviata*. The internationally celebrated director made his Company debut in 1982 with Handel's *Julius Caesar* and the following year staged the U.S. premiere of Tippet's *The Midsummer Marriage*. Subsequent SFO assignments have been *Don Giovanni*, Handel's *Orlando*, *Eugene Onegin*, *Le Nozze di Figaro*, *La Traviata*, *Idomeneo*, *Suor Angelica*, *Il Barbiere di Siviglia*, *A Midsummer Night's Dream*, *The Queen of Spades*, and last season's new production of *Il Trovatore*. In addition, he directed the young artists of the Merola Opera Program in Villa Montalvo productions of *Die Fledermaus* in 1993 as well as last year's *Don Giovanni*. Copley began his career as stage manager for musicals in London's West End before becoming assistant and then principal resident director of the Royal Opera at Covent Garden. His work has been acclaimed at the major opera houses and festivals in Europe, and he has also directed over 30 productions at the Australian Opera. 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, San Diego Opera, Canadian Opera Company and the New York City Opera.

ARTIST PROFILES



JOHN PASCOE's set designs for *Anna Bolena* were first seen in San Francisco Opera's 1984 presentation of the same. Additional credits for the Company have been the settings for Handel's *Julius Caesar* (debut, 1982) and *Orlando* (1985). After studying at the Wimbledon School of Art, he began his career by creating designs for the Derby Playhouse, the Crucible Theatre and the Bristol Old Vic, where he was appointed resident designer. Since that time, he has designed sets for some of the world's most prestigious opera houses including *Lucrezia Borgia* for the Royal Opera at Covent Garden, *Così fan tutte* for Houston Grand Opera, *Tosca* for the Welsh National Opera, and *Alcina* for the Australian Opera. In recent years, Pascoe has branched out into the directorial and administrative fields of opera. As founder and artistic director of Bath City Opera (later renamed the Bath and Wessex Opera) in 1991, he has created the designs for and staged that company's productions of *Dido and Aeneas*, *La Bohème*, *La Traviata*, *Don Giovanni* and *Rigoletto*.



MICHAEL STENNETT designed the costumes for *Anna Bolena*, a production which was originally presented by the Company in 1984. His work was first seen by San Francisco Opera audiences in the 1982 staging of Handel's *Julius Caesar*, and in 1985 he scored a triumph in another Handel opera here, *Orlando*. He also designed the costumes for the Company's 1986 mounting of *Eugene Onegin*, the new staging of *Idomeneo* in 1989, as well as for *Il Barbiere di Siviglia* and *A Midsummer Night's Dream* in 1992. Since his first production in 1968, *Anne of Green Gables* at London's West End, the English designer has worked for various leading opera, ballet and theatrical companies. In addition to numerous costume credits for the Australian Opera, his designs have been seen in productions at the Metropolitan Opera, London's Covent Garden, English National Opera, Canadian Opera, Welsh National Opera, Lyric Opera of Chicago, and Los Angeles Music Center Opera, among others. His costuming credits last season include *Un Ballo in Maschera* for the Australian Opera, and *Tosca* in Santa Fe. Stennett has recently been concentrating on his painting career and has just completed a portrait of Dame Joan Sutherland for the Royal Collection at England's Windsor Castle.



In his fourth season with San Francisco Opera, **MICHAEL WHITFIELD** is the lighting designer for *Anna Bolena* and the new production of *Don Giovanni*. His previous Company assignments were the 1989 presentation of *Lulu*, *Wozzeck* in 1990, and the new staging of *Macbeth* last fall. The Canadian-born artist received his training at the University of Victoria in British Columbia, continued at Pennsylvania's Villanova University and the University of Illinois at Urbana. Associated with the Stratford Shakespearean Festival since 1974, he has been resident lighting designer there since 1978. At the Canadian Opera Company in Toronto, he has designed lighting for over 50 productions, including several Canadian premieres, working with an impressive list of stage directors such as John Copley, Jonathan Eaton, Nikolaus Lehnhoff, Brian Macdonald, Lotfi Mansouri and Elijah Moshinsky, among others. Additional opera engagements include those at the Netherlands Opera in Amsterdam (*La Belle Hélène*, 1984), Houston Grand Opera (*Boris Godunov*, 1986), Los Angeles Music Center Opera (*Macbeth*, 1987), Welsh National Opera (*Törnkrak*, 1990), and New Orleans Opera (*Don Carlo*, 1992). Whitfield is also active in the areas of Canadian regional theater, ballet, television production and teaching.

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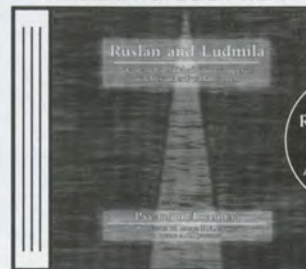
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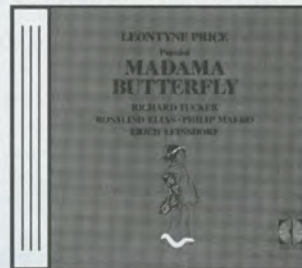


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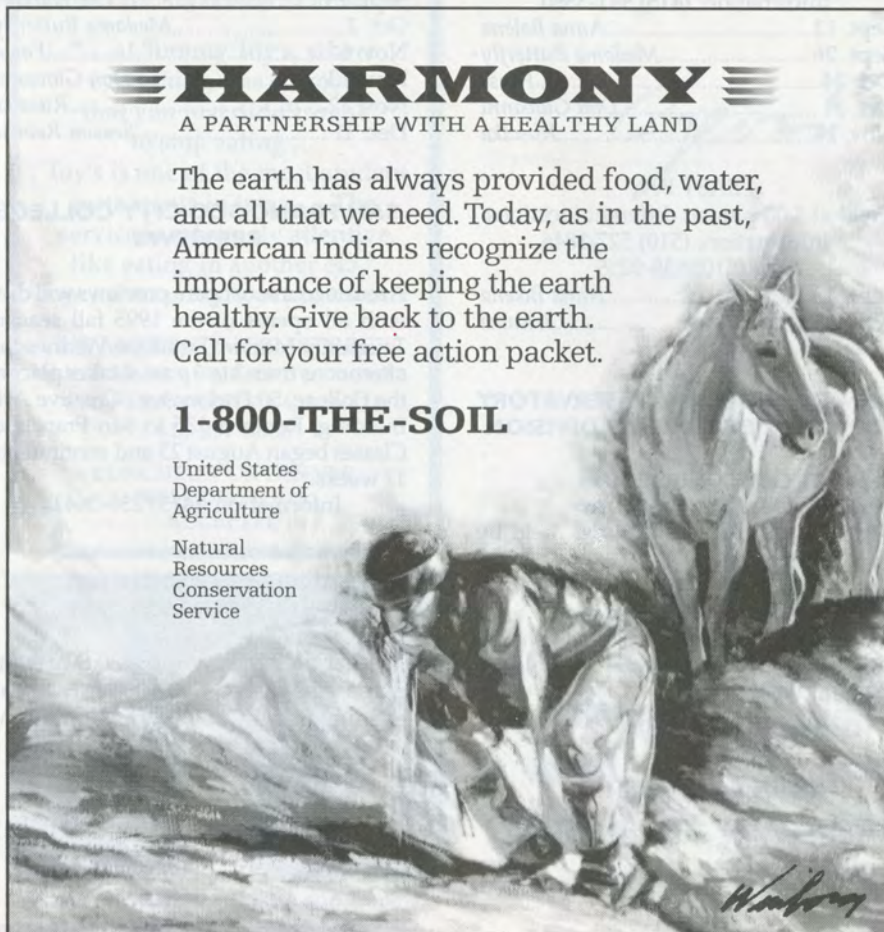
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1995 OPERA PREVIEWES

The following list of lectures and previews includes those that are currently available to the public

PRE-OPERA TALKS

Our popular Pre-Opera Talks, which are held in the Orchestra section one hour prior to curtain, will include a special lecture describing SF Opera's plans for the 1996 performances out of the Opera House. These 1996 previews will run between Sept. 19 and Oct. 1. After Oct. 1, the traditional Pre-Opera Talks will continue throughout the 1995 Fall Season. Lectures are free with your ticket for the performance and are held on most performance dates. Watch for talk dates in S.F. Opera newspaper advertisements.

SAN FRANCISCO OPERA GUILD — INSIGHTS

Renowned artists and personalities from the world of opera in informal interviews. Held from 6 to 7 p.m. in Herbst Theatre, 401 Van Ness, in San Francisco. Complimentary to Guild members, \$5 at the door.

Information: (415) 565-6432

Oct. 11 *La Cenerentola*
Nov. 20 *Rusalka*

SAN FRANCISCO OPERA GUILD — PREVIEWS

Speakers: *Ruslan and Lyudmila*: Richard Taruskin; *Anna Bolena*: William Ashbrook; *Madama Butterfly*: James Keolker; *Faust*: Perry Lorenzo; *Don Giovanni*: Robert Glick; *Rusalka*: Michael Beckerman

MARIN

Held at 8 p.m. at Mt. Tamalpais United Methodist Church, 410 Sycamore Avenue, Mill Valley.

Information: (415) 388-6789

Sept. 11 *Anna Bolena*
Sept. 25 *Madama Butterfly*
Oct. 23 *Faust*
Oct. 30 *Don Giovanni*
Nov. 13 *Rusalka*

SAN FRANCISCO

Held at 12:00 noon, The Unitarian Center, 1187 Franklin St., San Francisco.

Information: (415) 565-6432

Sept. 13 *Anna Bolena*
Sept. 27 *Madama Butterfly*
Oct. 23 *Faust*
Nov. 1 *Don Giovanni*
Nov. 15 *Rusalka*

SAN JOSE

Held at 10:00 a.m. at the Los Gatos History Club, 123 Los Gatos Blvd., Los Gatos.

Information: (408) 741-1331, or (408) 354-7525

Sept. 12 *Anna Bolena*
Sept. 26 *Madama Butterfly*
Oct. 24 *Faust*
Oct. 31 *Don Giovanni*
Nov. 14 *Rusalka*

SONOMA COUNTY

Held at various locations and times.

Information: (707) 938-2432

Sept. 15 *Anna Bolena*
Sept. 25 *Madama Butterfly*
Oct. 25 *Faust*
Oct. 30 *Don Giovanni*
Nov. 13 *Rusalka*

SOUTH PENINSULA

Held at 8:00 p.m. at the Palo Alto Senior Center, 450 Bryant St., Palo Alto.

Information: (415) 941-3890

Sept. 12 *Anna Bolena*
Sept. 26 *Madama Butterfly*
Oct. 24 *Faust*
Oct. 31 *Don Giovanni*
Nov. 14 *Rusalka*

EAST BAY

Held at 8:00 p.m. at different locations.

Information: (510) 527-1846

or (510) 838-9255

Sept. 13 *Anna Bolena*
Nov. 15 *Rusalka*

SAN FRANCISCO CONSERVATORY OF MUSIC EXTENSION DIVISION

Sept. 18 - Oct. 9, 7:30-9:30 p.m.

Verdi: *The Master at Mid-Career*

Series of four Monday classes, held by Paul Thomason.

Oct. 16 - Nov. 6, 7:30-9:30 p.m.

Puccini: *Heir to the Verdian Tradition*

Series of four Monday classes, held by William Wellborn.

Information: (415) 759-3446

MERRITT COLLEGE OPERA LECTURE SERIES

Held on Tuesday evenings in Building R, Room 130, 7 to 10 p.m., *Introduction to Opera* (Music 13A) is based on the operas of the 1995 fall season. The College is at 12500 Campus Drive (off Redwood Road in the Oakland Hills).

Information: (510) 436-2430

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Given by Michael Barclay, director of OEI. Lectures start at 7:15 p.m. at 400 Yale Ave. (at Vassar) in the Kensington part of the Berkeley hills. Series began on September 5; lectures are \$15 at the door.

Information: (510) 526-5244

Sept. 11 *La Traviata*
Sept. 18 *La Cenerentola*
Sept. 25 *Die Walküre*
Oct. 2 *Madama Butterfly*
Nov. 6 *Faust*
Nov. 13 *Don Giovanni*
Nov. 22 *Rusalka*
Dec. 11 *Season Review*

SAN FRANCISCO CITY COLLEGE PREVIEWS

A music course of opera previews will deal with all operas of the 1995 fall season. Taught by Marvin Tartak on Wednesday afternoons from 3 to 6 p.m., it takes place at the College, 50 Phelan Ave., Creative Arts Building, Room A-135 in San Francisco. Classes began August 23 and continue for 17 weeks.

Information: (415) 239-3641

ROBERT GOODHUE'S FALL OPERA COURSE

Held at the Holiday Inn, 480 Sutter St., San Francisco, mostly Monday evenings, 6:15-8:30 p.m. Remaining dates: Oct. 2, 9, 23, 30; Nov. 6, 11.

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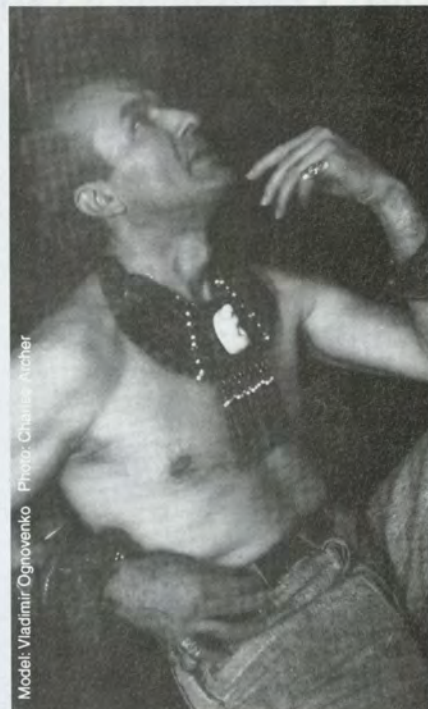
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The Committee to Restore the Opera House

In June of this year, San Francisco Opera announced ambitious artistic plans for the next three seasons. The Company also launched a single three-year campaign to raise \$20 million to cover the extraordinary costs that the Company will incur during 1995, 1996 and 1997. These costs are directly related to the need to evacuate the Opera House in January of 1996 for 18 months of seismic upgrades and improvements, and the need to continue presenting high quality opera during that period. The large three-year campaign was designed to avoid smaller piecemeal efforts during this challenging period.

Two-thirds of the goal, or \$13.5 million, will be used to support the costs of presenting opera in exciting new ways at Civic Auditorium and the Orpheum Theatre, including nine new productions in a "spread season" that will run from September of 1996 through February of 1997.

The remaining third of the goal, \$6.5 million, represents the Opera's commitment to the restoration of the War Memorial Opera House. The Committee to Restore the Opera House (CROH) was formed earlier this year to raise a total of \$24 million to see that the Opera House receives the loving care that it so desperately needs—work that has not been performed on the House since it opened in 1932.

In the following interview, David Landis speaks with Brayton Wilbur, Jr., one of the co-chairs of CROH, about the renovation. Later this season, we will publish Part 2 of "Setting the Stage" in a separate feature article about the Opera's plans during the season out of the Opera House.

Beginning January 1, 1996, San Francisco's historic War Memorial Opera House will be shuttered for a comprehensive, 18-month renovation—its first since the stately Beaux Arts building opened its doors on October 15, 1932. Once completed, the House will be seismically strengthened, will feature a complete renovation of the backstage and technical areas and will provide, among other amenities, refurbished seats and expanded restroom facilities. The Opera House will reopen for San Francisco Opera's 75th anniversary season in September, 1997. The Committee to Restore the Opera House (CROH), a private committee co-chaired by Brayton Wilbur, Jr., George H. Hume and Charlotte Mailliard Swig, has taken the charge to oversee the private portion of the fundraising effort to complete this enormous project. Happily, the committee recently announced that they have raised more than half of their fundraising goal of \$24 million. A recent

David Landis, former public relations director for the San Francisco Symphony, is a freelance writer based in San Francisco.

RENOVATION OF THE OPERA HOUSE

chat with co-chair Brayton Wilbur, Jr. disclosed some facts about the campaign, the renovation project and San Francisco's beloved Opera House.

David Landis: What makes the Opera House such a special facility?

Brayton Wilbur, Jr.: It's an historic San Francisco building—a very great Opera House. It's a "War Memorial" Opera House, commemorating World War I. It's the place where so many of us grew up and went to our first children's concerts and have seen most of our opera and ballet. In many ways, along with City Hall, it's the most fundamental San Francisco building. There have been many other great buildings added since the building of the Opera House but the impetus originated from the Opera House; it's been one of our greatest treasures until the building of Davies Symphony Hall and the remarkable San Francisco Museum of Modern Art building.

DL: What is happening with the Opera House - and why?

BW: The Opera House has not been modernized or had any significant work done to it since it opened in 1932. Any repairs or maintenance have been "jerry-rigged," sometimes masking the most vital needs. The 1989 Loma Prieta earthquake made it mandatory for the Opera House to be seismically upgraded—and a bond measure was approved by the citizens of San Francisco to make this possible. This window of opportunity offered us the only practical opportunity to re-do the entire interior of the Opera House to the extent of installing new facilities, new seats and so forth in a way that will not adversely affect the resident companies. At the same time, the back of the Opera House, behind the stage and the orchestra pit, is vastly out of date with the needs of today's theatrical productions. The lighting is archaic, as is the ability to fly sets, and the orchestra pit, the dressing rooms and other facilities are unworkable. This is an opportune time to bring one of San Francisco's most classic buildings up to standards for the year 2000. (CROH Co-chair George H. Hume adds, "The Opera House is the heart of the city for the performing arts. Not having a top-notch facility for both the Opera and Ballet would be turning our backs on two of San Francisco's foremost arts organizations.")

DL: Why did you decide to get involved with this campaign?

BW: I got involved with George Hume and Charlotte Swig because the people at the Opera and Ballet were enormously busy with the needs of their own particular orga-

nizations. They were looking for someone from the outside who had some knowledge of San Francisco's cultural life to spearhead this project—so the three of us agreed to do it together. I have worked with Charlotte for almost 20 years on projects and I've worked with the Hume family for almost the same length of time and it just couldn't be more fun or more productive.

DL: The Committee to Restore the Opera House is a separate committee from the San Francisco Opera and San Francisco Ballet. Why was a new committee established to take the charge of overseeing this fundraising campaign?

BW: The Opera and the Ballet will be out of the Opera House for almost 18 months while the building is closed for earthquake/seismic renovations and while the work is done to upgrade the back of the Opera House and the front of the house as well. Therefore, the Ballet and the Opera will incur tremendous expenses playing in alternate locations. The members of their Boards and staffs have to expend their energies during this particular time as efficiently as possible. It was thought that the best way to handle the Opera House renovation is through a separate group who would speak to and work with a broader cross section of the community than those who sat on the Opera and Ballet boards - San Franciscans and non-San Franciscans who had a particular love for this wonderful building.

DL: The renovation project is a true partnership of public and private efforts. How will the money be raised for this project?

BW: The City of San Francisco bond monies will total about \$49.5 million. There has been money set aside—about \$7 million—for a number of years by the War Memorial, the governing board that runs the Veterans Building, the Opera House and Davies Symphony Hall. It is our hope to raise approximately \$24 million from private sources to complete the project.

DL: Why is this such an important campaign to the City?

BW: The importance of this campaign to the City has a great deal to do with the significance of the Opera House today and in the history of the City. It also has a great deal to do with the renovation that is going on throughout the entire Civic Center complex. For example, the Old Main Library will soon become the Asian Art Museum. The New Main Library is almost completed. City Hall is undergoing major restorations as is the Bill Graham Civic Auditorium. Once completed, Civic Center will again be an important architectural centerpiece for this City. ➤

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Co-chairs of the Committee to Restore the Opera House (L. to R.): Brayton Wilbur, Jr., Charlotte Mailliard Swig, and George R. Hume.

DL: How has the response been?

BW: The response has been uniformly positive. We have spoken to a lot of people and each time, we are encouraged by the support we receive. The people of this city and the Bay Area adore the Opera House. It's a place where so many of our residents began their lifelong devotion to the performing arts.

DL: Do you feel confident about your prospects of reaching success?

BW: I do feel confident we will be able to secure the money from private sources to complete the renovation for the back of the Opera House, which in conjunction with the monies provided by the City, will restore the Opera House to its original grandeur. Already, we've raised \$12 million, or approximately half, of our \$24 million goal.

DL: How will the Opera House change?

BW: Many of the Opera House renovations will not be immediately visible to the audience, but their impact will be seen and heard during every performance. The house certainly will be cleaner - there will be better air cooling, updated lighting and set flying abilities, greatly enlarged restroom facilities, enlarged dressing room facilities—and improved seating in the orchestra level. But for the people who have attended the Opera House over the years, the most evident change will be a new sparkle. Throughout the renovation, we will preserve the historic and architectural integrity of this great building while updating the technology to that of the 21st century.

DL: Why should people support this campaign?

BW: The Opera House is an important part of this City, and what makes this City great. We hope that people will see this campaign as a way to help preserve one of San Francisco's landmark buildings and our unique cultural tradition for generations to come. ■

War Memorial Opera House Restoration Project At A Glance

Co-chairs: Brayton Wilbur, Jr.

George H. Hume

Charlotte Mailliard Swig

Cost: \$80.5 million, as itemized below:

\$49.5 million for seismic strengthening

(raised through 1990 city bond measure)

\$7 million for refurbishment

(designated from the War Memorial Board of Trustees)

\$24 million for technical and back-of-house improvements

(raised privately by the Committee to Restore the Opera House)

Renovation timeline: 18 months

January, 1996-June, 1997

War Memorial Opera House will re-open for San Francisco Opera's 75th anniversary season in September of 1997.

The basement expansion of the CROH project will occur while the Opera House is open: July-December, 1995

Project architects: Skidmore, Owings & Merrill
Theater consultants: Auerbach + Associates

benefit both resident companies. These improvements will bring stage technology to present-day theatrical standards and make the house more comfortable both for the audience and performers.

Includes:

Auditorium Ventilation and Lighting:

Improved auditorium air circulation/cooling system

Orchestra and balcony standing room spot air conditioning

Enhanced auditorium lighting resulting from chandelier modifications

Masked performance lighting positions

Basement expansion:

New musicians' warm-up/rehearsal rooms

New dressing rooms, locker rooms, restrooms and showers

New Opera music library

New multi-purpose lounge

New physical therapy room

Basement Upgrades:

New main electrical service

Renovated dressing rooms, makeup facilities, restrooms and showers

New Ballet wardrobe center and storage

Renovated instrument, wardrobe and miscellaneous storage

New Ballet music library

New high-capacity laundry and drying rooms

Renovated production offices

Miscellaneous ventilation and air conditioning enhancements

Dressing Rooms-1st, 2nd and 3rd floors:

Refurbished dressing rooms

Orchestra Pit:

Improved access, lighting and acoustics

Air conditioning and improved ventilation

Rigging System for Scenery and Props:

Replacement of all counterweight equipment

New, computerized stage-level motor assists

New computer-controlled point load system of motorized hoists on the grid

Performance Lighting:

New computerized dimming and control system

New light bridges above stage

New architecturally-integrated auditorium lighting positions

New portable lighting instruments

Upgraded rear-view projection system

Audio, Video and Communications:

New backstage communications and video system

New speaker system in the auditorium

New stage manager's console

New sound and production center

PROJECT DESCRIPTION:

City of San Francisco Seismic Retrofitting—

\$49.5 million In 1990, the City of San Francisco passed a \$332 million bond issue to bring a number of city buildings to current earthquake safety standards and to repair damage sustained during the 1989 Loma Prieta earthquake. Of this, \$49.5 million has been allocated for seismic improvements to the War Memorial Opera House. Major items include:

- Structural reinforcement with the addition of new shear walls and steel bracing
- Repair of earthquake damage and restoration of finishes throughout

War Memorial Performing Arts Center

Patron Amenities—\$7 million

The War Memorial and Performing Arts Center, which manages the house for the City, has designated \$7 million in funds to refurbish and enhance patron amenities.

Major items include:

- Refurbishment of chairs in the orchestra level
- Refurbishment and restoration of finishes in the public areas
- Addition of 46 stalls to restroom facilities
- Improved handicapped access
- Fire protection and life safety upgrades

The Committee To Restore The Opera House (CROH) Back of House and Production Facilities—\$24 million

The Committee to Restore the Opera House, composed of civic and philanthropic leaders including members of the boards of the San Francisco Ballet and the San Francisco Opera, was created to raise the funds necessary for technical and back of house improvements to

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We are particularly grateful to those donors who responded to our urgent appeal for a three-year pledge. 1995, 1996 and 1997 will be some of the most exciting and challenging years for San Francisco Opera as we meet major added costs incurred because of the 1989 Loma Prieta earthquake. Relocating the entire company during the eighteen months out of the house, establishing temporary operations at the Bill Graham Civic Auditorium and Orpheum Theatre, and renovating the facilities are significant extraordinary expenses beyond our annual costs.

To successfully meet our three-year campaign goal of \$20,000,000 will require extensive new contributions and major increased gifts from the opera family. We ask those thoughtful and valued friends of the opera to respond to our appeal with extraordinary generosity to help us continue the tradition of artistic excellence and ensure that we all can enjoy one of the finest opera houses in the world.

San Francisco Opera gratefully acknowledges members of the Medallion Society who have made gifts for performance years 1994 or 1995 (recorded February 1, 1994, through July 19, 1995).

Special thanks to the following individuals for their extraordinary generosity to San Francisco Opera and the campaign to restore the Opera House.

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IN MEMORY OF

In recognition of their bequests or other planned gifts, received during the period from February 1, 1994 to July 15, 1995, San Francisco Opera honors in memoriam the following friends of the company. Through their vision and generosity they have provided important support for San Francisco Opera.

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Patrons who support the Endowment Fund help to ensure that San Francisco Opera's tradition of artistic excellence continues for years to come. The Company is honored to acknowledge Endowment Fund donors of \$25,000 or more since the Fund's beginning in 1972. The donors listed below have made outright gifts, estate gifts, or irrevocable planned gifts through a charitable remainder trust or the Opera's Pooled Income Fund. If you are interested in supporting the Endowment Fund, please telephone (415) 565-6446.

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San Francisco Opera appreciates the generous support of the following companies that made contributions for performance years 1994 or 1995 (recorded February 1, 1994 through July 10, 1995). Donors of \$2,500 and above are eligible for membership in the Corporate Council. Members receive numerous benefits and privileges, including participation in members-only dress rehearsals, corporate evenings at the Opera, and special behind-the-scenes glimpses into the world of opera. For more information about joining the Corporate Council, please telephone (415) 565-3264.

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San Francisco Opera extends its most sincere appreciation to the following companies that helped maintain the Company's annual needs through gifts of \$1,000 to \$2,499 during performance years 1994 or 1995 (recorded February 1, 1994, through July 10, 1995). Space does not allow us to pay tribute to the hundreds of other companies that help make each season possible.

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

LEADERSHIP CIRCLE
\$50,000 AND ABOVE

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

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

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

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

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

CORPORATE BENEFACTOR
\$5,000 TO \$9,999

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

CORPORATE FOUNDER
\$2,500 TO \$4,999

- Opportunity to participate in the corporate Employee Subscription and Single Ticket Discount Programs (subject to availability)
- Listing in the Corporate Council section of every Program Magazine, reaching more than 284,000 patrons
- Invitation to exclusive special events including the Annual Corporate Awards dinner and two V.I.P. tours of the Opera House Stage, Scenery Shop, Costume Shop or Wig and Makeup Department for your corporate employees and special guests
- Invitation to several Working Rehearsals, Opera Insights programs and the Company's Annual Meeting
- Preferred seating for all Working Rehearsals
- Special assistance in purchasing tickets to upcoming operas through the Corporate Council Ticket Service
- Use of the Corporate Council Membership Services private phone line
- Personalized backstage tours for your employees and special guests, upon request
- Subscription to San Francisco Opera News
- Copy of the Season Book, reviewing the fall season productions
- Voting membership in San Francisco Opera Association
- Advance notice of special events and ticket availability

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

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San Francisco Opera Guild appreciates the generous support of the following businesses and individuals who made contributions for performance year 1995 recorded February 1, 1994, through July 10, 1995.

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The following corporations, foundations and individuals contributed major support to one or more of the San Francisco Opera Center programs during performance years 1994 or 1995 (recorded February 1, 1994, through July 10, 1995). On behalf of the Opera Center's National Auditions Program, Merola Opera Program, Western Opera Theater National and International Tours, San Francisco Opera Center Singers National and International Tours, Brown Bag Opera, Showcase, Schwabacher Debut Recitals, Technical Apprentice Program, Adler Fellowship Program, Merola Advanced Training Projects, Pacific Rim Cultural Exchange Program, Education Program, and Pacific Voices we offer our sincere appreciation for their generous support.

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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 checkroom at the south end of the main lobby. There is no charge, but an ID deposit, such as a driver's license or major credit card, is required.

Opera House Tours

Sponsored by the San Francisco Opera Guild, house and backstage tours of the War Memorial Opera House will be conducted every half hour from 10 a.m. to 12 noon on weekdays and on Saturday; and every 15 minutes from 10 a.m. to 11:00 a.m. Sundays on the following dates:

Saturday, September 16
Thursday, October 5
Sunday, October 8
Saturday, October 14
Tuesday, October 24
Saturday, November 4
Saturday, November 25
Sunday, December 3
Wednesday, December 6

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

If You Drive to the Opera ...

... and park in the Performing Arts Garage, remember that you can avoid some of the congestion by using the Gough Street entrance to the facility (between Fulton and Grove).

Performing Arts Center Tours

Tours of the San Francisco Performing Arts Center include the Opera House, Davies Symphony Hall and Herbst Theatre and take place as follows: Mondays, every half-hour between 10 a.m. and 2 p.m. Special tours of Davies Hall only may be scheduled on Wednesdays and Saturdays by request. All tours leave from the Grove Street entrance of Davies Symphony Hall. There are no tours on holidays. General \$3; Seniors and students, \$2.

Information: (415) 552-8338.

OPERA HOUSE PATRON ENTRY/ EXIT:

During all 1995 San Francisco Opera performances, patron entry and exit will be via Van Ness and Grove Street doors ONLY. The door that opens one and one-half hours prior to curtain time will be on Grove Street. Three doors on the north (carriage) side of the Opera House will be available during performances for **EMERGENCY EXIT ONLY** via ramps over the basement excavation.

Special service for San Francisco Opera patrons: Many operagoers who live in the northern section of San Francisco are regular patrons of the Municipal Railway special "Opera Bus." This bus is added to Muni's north-bound 47 line following all evening performances of the Opera and all Sunday matinees. Look for the "47 Special" after each performance in the bus zone at Van Ness Avenue and Grove Street—across Van Ness from the Opera House. Its route is: North on Van Ness to Chestnut, left to Divisadero and left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

Food Service. The Opera House lower lounge is open one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the taxi entrance on Grove Street. 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.

For **Lost and Found** information, inquire at checkroom #3 or call (415) 621-6600, 8:30 to 11:30 a.m., Monday through Friday.

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.

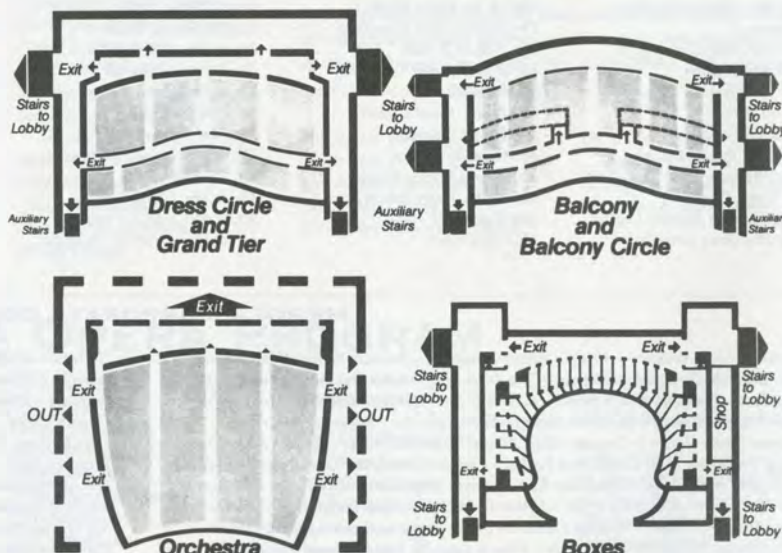
Wheelchair accessible restrooms are located in the lower lounge and on the dress circle level (north). Wheelchair accessible public telephones including "TDD" are located in the northeast corner of the lobby. Accessible drinking fountains are on orchestra and dress circle levels.

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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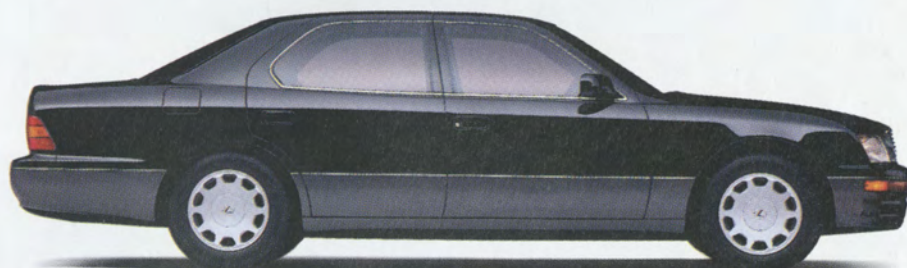
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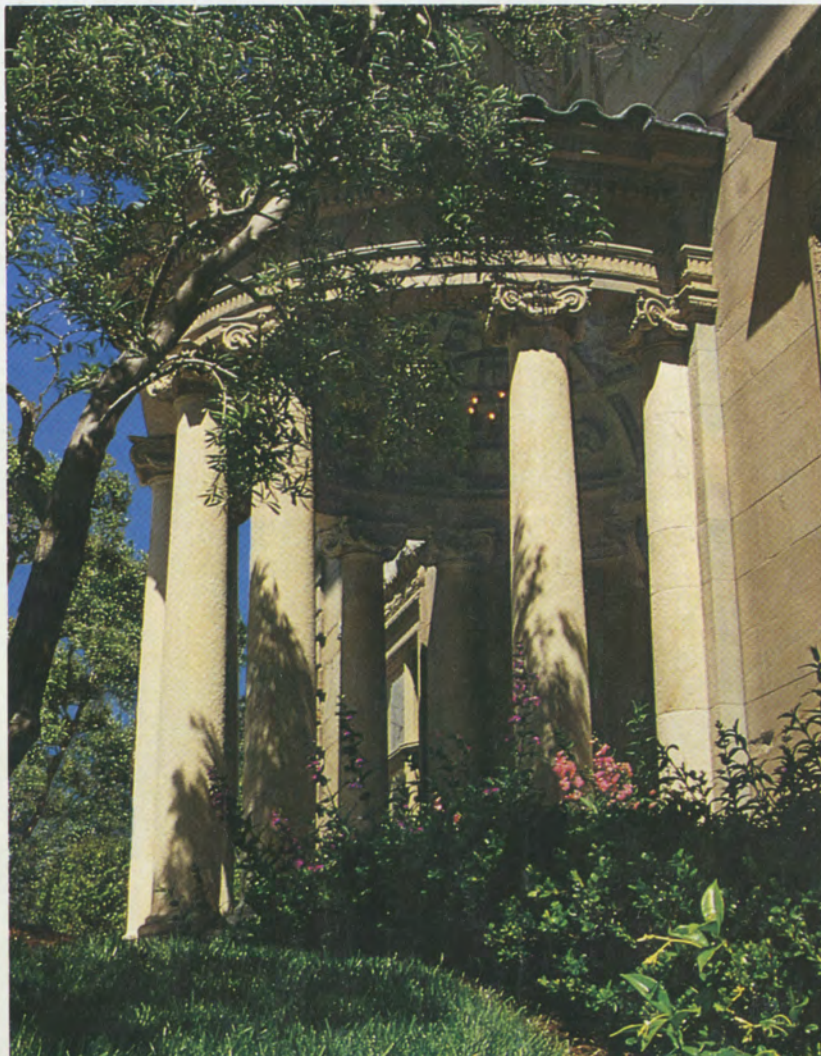
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