

Don Giovanni

1995-1996

Tuesday, November 14, 1995 8:00 PM

Saturday, November 18, 1995 8:00 PM

Monday, November 20, 1995 7:30 PM

Friday, November 24, 1995 8:00 PM

Tuesday, November 28, 1995 8:00 PM

Friday, December 1, 1995 7:30 PM

Sunday, December 3, 1995 2:00 PM

Thursday, December 7, 1995 7:30 PM

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1995 SEASON

DON GIOVANNI



Stagebill



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SAN FRANCISCO OPERA MAGAZINE

Don Giovanni

1995 Season
Vol. 73, No. 10

FEATURES

- 14** "Unlimited Possibilities..." by Andrew Porter
Or, how the classic Don Juan story made its way into one of the most celebrated and revered pieces in the entire operatic repertory.
- 40** Up to Date With the Opera Center by Jake Heggie
Catching up with what is happening at the San Francisco Opera Center.

DEPARTMENTS

- 10** Administration
- 17** Cast
- 18** Synopsis
- 28** San Francisco Opera Association
- 28** Series A Boxholders
- 30** Artist Roster
- 34** Repertoire, 1995 Season
- 36** San Francisco Opera Orchestra
- 38** Extended Company List
- 43** Artist Profiles
- 49** Medallion Society
- 52** Supporting San Francisco Opera
- 57** Bel Canto Society
- 58** Corporate Council
- 60** San Francisco Opera Center Supporters
- 64** Services

COVER

Hayez, Francesco, 1791-1881
The Kiss, 1859

Oil on canvas, 43 x 35 in.
Milan, Pinacoteca di Brera

Photo: Alinari-Giraudon
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Performance HIGHLIGHTS

Three favorite fables finish up the **San Francisco Opera's** 1995 season. First, no woman is safe when he's near, yet all women wish to be near him. He's the dastardly dashing *Don Giovanni*, and he sings some of Mozart's most sublime music, in a new SFO production Nov. 14–Dec. 7. Next, Dvořák's fairy tale of the water nymph *Rusalka* makes a splash on the Opera stage in an SFO premiere, Nov. 26–Dec. 10. Based on Hans Christian Andersen's *The Little Mermaid*, *Rusalka* is designed to delight audiences of all ages. Finally, the achingly beautiful *Madama Butterfly* returns for four encore performances Dec. 2, 4, and 9 (mat. and eve.), with sopranos Yoko Watanabe and Christiane Riel as Cio-Cio-San.



Soprano Renée Fleming sings the title role of Dvořák's *Rusalka* for six performances at the War Memorial Opera House Nov. 26–Dec. 10.

tion is a warm, intimate version of the holiday classic, accompanied live by the Oakland East Bay Symphony. To toss in a curve, OB also hosts an annual **A's Night**, in which team members of the Oakland A's appear as toy soldiers and Arabian consorts! *The Nutcracker* runs Dec. 9–24 at Oakland's historic Paramount Theatre.

Meanwhile, Seattle's Paramount Theatre hosts a different team. The Washington Senators are on a winning streak, and there's the devil to pay. *Damn Yankees*, the socko Broadway revival of the 1955 Tony Award-winning musical, stops in Seattle Dec 12–24, on a 36-city tour. It's the classic story of a fan who wants to help his team beat the Yankees, so he offers to sell his soul to—**Jerry Lewis!**—who made his belated Broadway debut as the devil.

—Peter Cieply

A flame flickers at the Stage Door Theatre as **American Conservatory Theater** rekindles *Gaslight*, by Patrick Hamilton. Perhaps best known as the 1943 film starring Ingrid Bergman, the 1938 "Victorian thriller" plays—well, like mad on stage, keeping audiences on the edge of their seats as the maniacal Mr. Manningham connives to drive his wife to insanity. More than a mere whodunnit, the play is a suspense-driven psychological study that delves into issues of mental and emotional manipulation. A.C.T. Associate Artist Albert Takazaukas (*Dinner at Eight*) directs, beginning Dec. 14.

If you like your Victoriana a little less stressful, how about a *Nutcracker* designed after Victorian greeting cards? **Oakland Ballet's** new produc-

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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 Mentzer, 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.

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*.

New

Opera Under The Stars

The Santa Fe Opera & Chamber Music Festival

July 29th to August 5th with Rusty Rolland & Jean Rowan

&

The Santa Fe Opera & Chamber Music Festival

August 6th to 13th with Sherwin Sloan

The Operas in the amphitheater in the beautiful mountainous countryside just seven miles from Santa Fe are *Don Giovanni*, *Madama Butterfly*, *The Rake's Progress*, *Daphne*, and the World Premiere of Tobias Picker's *Emmeline*. You may choose 5 operas & 1 chamber/ 4 operas & 2 chamber / 3 operas & 3 chamber. Also, spectacular full-day Cumbres & Toltec narrow gauge steam railroad.

Full day Taos, private lectures, wonderful day with backstage tour & lunch at Rancho Chimayo. Much more. (Former Adler Fellows participating: Patricia Racette, Kevin Langan, Dale Travis)

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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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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(Continued on page 12)

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By ANDREW PORTER

Symbole merveilleux de l'homme sur la terre, marvelous symbol of man on this earth, was what Musset called him as he pictured Don Juan at the last, his left hand trying to raise a glass even while his right hand was surrendered to the clasp of fate. Salvador de Madariaga once suggested that Faust, Hamlet, Don Quixote, and Don Juan are four archetypes of questing man.¹ The two Spaniards are the youngest of them: Cervantes published the first part of *Don Quixote* in 1605, and Tirso de Molina's *El Burlador de Sevilla y Convidado di Piedra* (*The Jester of Seville, or Supper with a Statue*) followed in 1630.² The Don Juan story brought together two separate myths: the libertine who pursues women for his gratification, compulsively, irresponsibly; and the man who offends the dead—in earlier versions it was sometimes a skull, sometimes a statue—and draws supernatural retribution upon himself. Once created, the compound figure haunted the western imagination. There are few great writers who have not had something to say about him. Molière, Mérimée, and Montherlant, Byron and Baudelaire, Pushkin, and Bernard Shaw are a few of the many who made him the protagonist of poems or plays. The composers of Don Juan operas have also been legion, and the greatest of the operas was composed by Mozart. Since 1787, when Mozart's *Don Giovanni* first took the stage, in Prague, he has given his particular stamp to the hero.

Did I say that Mozart "composed" *Don Giovanni*? Someone once said so in front of Goethe, and he exploded:

How can one say "composed" *Don Giovanni*? Composition! As if the work were a slice of cake or a cookie, stirred together from eggs, flour, and sugar. It is a spiritual creation, in which the details as well as the whole are pervaded by one spirit and by the breath of one life. Its creator did not make experiments and put things together, but was altogether in the power of the demoniac spirit of his genius and acted according to its dictates.

Yes, Don Juan. Here is the name all
men repeat,
The mysterious name the
world pronounces,
Each man would talk about, and
no man understands,
A name so vast and mighty,
each poet
Who lifted it into his mind
or heart
Became the greater for the
attempt he made.

Alfred de Musset: *Namouna*, Canto II
(trans. Oscar Mandel)

That's an early statement of the Romantic view of Mozart's masterpiece: *Don Giovanni* as more than a *dramma giocoso* (which is how it was billed in Prague), something between a myth and a rite—and Mozart as the inspired channel through which the tremendous archetypal drama was poured. Now contrast Leigh Hunt's view of the piece, penned in 1817 and still untouched by the awe in which the nineteenth century was soon to hold the work:

One has nothing to do but reckon the songs in succession, and panegyrize them as they go by. What can be more genteel on the one side, and hesitating and tremulous on the other, than the duet "La ci darem la mano," with its ardent close and delicious symphonies? . . . What prettier little irresistible piece of penitence than "Batti, batti, o bel Masetto"?

Hunt is admiring, too, but he has a petulant little complaint to make of the final scene, when the Stone Guest appears, the scene that has called forth so many paragraphs of impassioned prose: "The whole is too loud and crashing, and of too vulgar

a description of the terrible. We know not that an apparition of stone has any particular claims to be noisy and bullying."

It does no harm to look at *Don Giovanni* for a while through the eyes of history. The opera is so vivid, so direct, that in a present performance it imposes itself: we attend to what is happening before us and forget previous reading and listening. But ears and eyes may be sharper if some of the possible distractions have been cleared away. For, *pace* Goethe, *Don Giovanni* was "composed"—composed of many earlier elements that, transformed, fell into a new and sharper pattern.

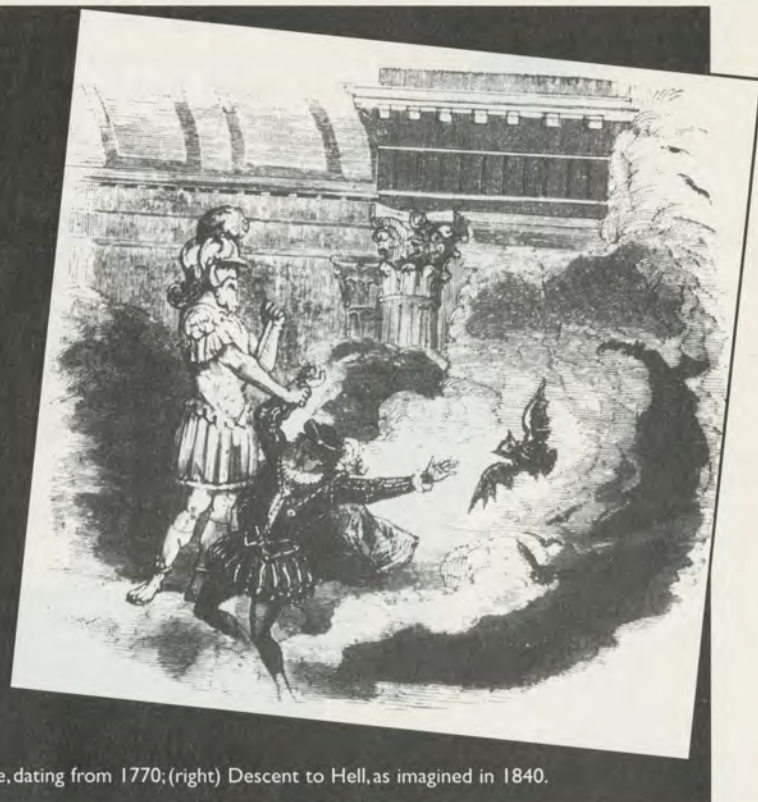
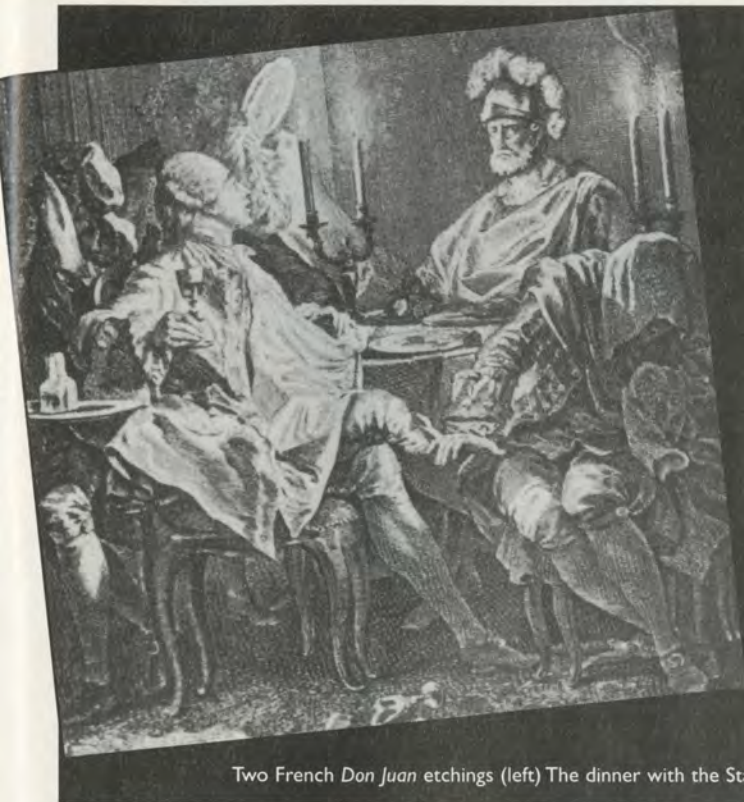
El Burlador is obviously the starting point: the essentials of the drama, the characters and their actions are there. There we find the wooing in disguise, the death of the Commendatore, the wedding party where Juan makes off with the bride, the dinner invitation, the Statue's arrival, Juan's grasping of the Statue's hand and his descent to hell. There we find the meeting and massing of Juan's foes—the wronged ladies, the outraged fiancé Ottavio, the duped, dazzled peasant girl and her stalwart husband—before supernatural intervention anticipates the revenge that the human characters have planned. But behind Mozart's Donna Elvira there stands, too Molière's Elvire, the wronged heroine of his *Dom Juan, ou Le Festin de pierre* (1665).³ And immediately behind Da Ponte's libretto there stands Giovanni Bertati's libretto for

¹ Christian Dietrich Grabbe brought Faust and Juan together — along with Donna Anna and Leporello — in his 1829 play *Don Juan and Faust*; so did Théophile Gautier in his 1838 poem *Comédie de la mort*.

² There are puzzles about this play. Tirso did not include it in his collected works. It was often ascribed to Calderón. Two versions survive, the other being *Tan largo me lo fiáis* (freely, *The Day of Reckoning is still far off*), and no one seems sure whether either, both, or neither is really by Tirso. The first performance may have been in Naples in 1625 or 1626.

³ We need not doubt whether Mozart knew the play: ten years before *Don Giovanni*, his future father-in-law had presented him with a copy of the Molière.

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 almost all of Mozart's operas for performance in English; *San Francisco Opera* has done his Figaro and Magic Flute.



Two French *Don Juan* etchings (left) The dinner with the Statue, dating from 1770; (right) Descent to Hell, as imagined in 1840.

Giuseppe Gazzaniga's opera *Don Giovanni Tenorio, o sia Il Convitato di Pietra*, which had its first performance, in Venice, about six months before Mozart began work on *Don Giovanni*. Da Ponte borrowed lines directly from Bertati (and Mozart evidently knew the score). But when we plunge into the sea of preceding Don Juan librettos, we find borrowings more bewildering, pre-echoes everywhere. A 1669 libretto by Filippo Acciajuoli begins:

Gran tormento che mi par
Lavorar la notte e'l dì.
Passa quì, e fatt' in là,
Sta lì, sta, e ferma lì.
O che pena, che catena
E la vita d'un pai.

The lines recall "Notte e giorno faticar"; and they can be sung to Mozart's music.

There's another early version, a *Convitato di pietra* ascribed to Giacinto Andrea Cicognini, that both Bertati and Da Ponte surely knew and used.⁴ It contains events not in Tirso: Passarino/Leporello reciting the catalogue to Rosalba/Elvira while his master slips away; the eating jokes at the supper scene; the Statue's triple "Pentiti!" (In Tirso, Juan calls for a priest and the Statue says "Too late!"). The clothes-changing scene and Juan's escape in servant-disguise figure in Cicognini and Da Ponte, but not in Tirso and Bertati. Cicognini's Rosalba anticipates the accents

and almost the very words of the aria for Elvira that Mozart added in 1788: "Ma che farò, misera Rosalba, priva d'onore, abbandonata dal mio sposo? Ecco lo spirito mio, che pur ti seguì, barbaro traditore."

The Bertati-Gazzaniga *Don Giovanni* was a short opera, preceded on a double bill by *Il capriccio drammatico*, with a text by Bertati and music by various composers. The members of a touring troupe wonder what to perform; various suggestions are made, various arias are sung, and they decide that the ideal opera for them would be...a *Don Giovanni*. (Bertati's *Capriccio* could be—and later was—used as an introduction to any short opera needing a curtain raiser.) The *Don Giovanni* was also a success, too—more so than any previous version.⁵ Mozart—so Da Ponte tells in an excerpt from his memoirs published in 1819—was originally invited by Prague to reset the Bertati libretto but insisted on a new one. What he and Da Ponte did was to split the Bertati text into two, following it so far as the Zerlina-Giovanni-Elvira encounter and returning to it at the supper invitation to the Statue. In between, they inserted the second half of Act I and the first half of Act II, skillfully drawing on pre-Bertati sources, choosing and adapting the incidents to amplify the characters as they conceived them. The clothes-swapping could have come from Cicognini or

Molière. The party scene with dances was probably suggested by Gluck's ballet *Don Juan*.

In the work itself we must seek answers to the questions so often asked about *Don Giovanni*, but it can be revealing to see what the earlier pieces may yield in the way of explanation; changes to and omissions from the model may indicate a clear dramatic decision on a new creator's part—particularly when that creator is Mozart. One question often asked is: "Does Anna tell the truth or not when she gives Ottavio her account of what happened in those minutes just before the action begins?" What she says is:

The night was already somewhat advanced when into my room, where by mischance I found myself alone, I saw enter, wrapped in a mantle, a man whom for a moment took to be you.

There is a Romantic view of Anna—it was expressed by E.T.A. Hoffmann in one of

⁴ It used to be ascribed to 1640s or 1650s, but recent scholarship pushes it back to the early 1630s, about the time when Tirso's play was published.

⁵ Venice 1787, Bologna 1788, La Scala, Milan 1789, and many other Italian cities; Paris 1791 in a version by Cherubini, crossed with Mozart's score and a new version of Elvira's "Non ti fidar" composed by Cherubini; London 1794, in a version concocted by Da Ponte from Bertati's and his own libretto.

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Opera in two acts by WOLFGANG AMADEUS MOZART
Text by LORENZO DA PONTE

Don Giovanni

(in Italian)

CAST (in order of appearance)

Leporello Alfonso Antoniozzi

Donna Anna Deborah Riedel*

Don Giovanni Samuel Ramey (11/14, 18, 20)
William Shimell (11/24, 28, 12/1, 3, 7)

The Commendatore Victor von Halem

Don Ottavio John Mark Ainsley** (11/14, 18, 20, 24, 28)
Stanford Olsen* (12/1, 3, 7)

Donna Elvira Daniela Dessi*

Zerlina Rebecca Evans*

Masetto Earle Patriarco

Peasants, servants, porters, maids

**U.S. opera debut

*San Francisco Opera debut

TIME AND PLACE: Seville in the middle of the seventeenth century

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The performance will last approximately three and one-half hours.

SYNOPSIS

Don Giovanni

The action, which spans 24 hours, takes place in Seville.

ACT I—Late at night, Leporello is keeping watch while his master, Don Giovanni, is attempting to seduce the daughter of the Commendatore, Donna Anna. As Donna Anna struggles with Don Giovanni, the Commendatore rushes to her defense. Don Giovanni slays the old man in a duel and flees. Anna returns with Don Ottavio, her fiancé, and the two swear revenge. In the early morning, master and servant run into a distraught Donna Elvira. She is a former conquest from Burgos who still loves Don Giovanni, but he desires only to escape her entreaties. Leporello is left to explain his master's ways, showing her a catalogue of Giovanni's conquests. Around midday, Don Giovanni and Leporello happen upon a rustic pre-nuptial celebration for Masetto and Zerlina. The latter excites Giovanni's fancy, and he invites everyone to his villa—the better to snare the young girl. The seduction is interrupted by Elvira, who denounces him and sweeps Zerlina away. Anna and Ottavio arrive, not yet recognizing Don Giovanni as the murderer. When Elvira interrupts again, Giovanni attempts to pass off her hysterics as madness, but the suspicion is planted. After he leaves to "help" Elvira in her distress, Anna realizes the truth, recounts the events preceding her father's death, and concludes with a call for vengeance. Ottavio is then left alone to contemplate his love for Anna. Meanwhile, not in the least deterred, Don Giovanni orders Leporello to prepare a lavish party for all the neighbors. He is reminded to add more names to his famous list—Zerlina's among them. The guests begin to arrive as daylight wanes. Zerlina vainly tries to soothe a worried, jealous Masetto. Don Giovanni renews his wooing of Zerlina, but the sharp-eyed fiancé intervenes. As Giovanni leads the young couple into the villa, Anna, Ottavio and Elvira enter with masks. They are quickly invited by the master to join the festivities. With the party in full swing, Don Giovanni leads Zerlina into an adjoining room. Her cries, however, bring everyone to her assistance. Don Giovanni tries to make Leporello seem like the offending villain, but no one is taken in. The three guests unmask, and the tone of the party suddenly turns accusatory. Surrounded and condemned, Don Giovanni's adventures seem at an end. But by a sudden maneuver, he slips through the crowd and vanishes into the streets of Seville.

ACT II—Later that evening, Don Giovanni, after soothing a disgruntled Leporello with some coins, hatches his latest plot, this one aimed at Elvira's maid and requiring master and servant to exchange clothes. Elvira is lured away by the man she thinks is her beloved. The real Giovanni is left to serenade the maid. Just then an armed Masetto and his followers arrive in search of the fugitive. The supposed Leporello sends them off in all directions, personally disarms Masetto and beats him. Zerlina finds Masetto crestfallen and aching and tries to comfort him. Leporello, still disguised as Don Giovanni, is trying to maintain the deception of Elvira when Anna and Ottavio and, a few moments later, Masetto and Zerlina converge upon them. Threatened with a speedy death, Leporello reveals his identity. Everyone is dumbfounded; Anna retires. Chattering profuse apologies, Leporello manages to escape. Ottavio asks that Anna be informed of his determination to punish Don Giovanni. Elvira finds that in spite of her outrage, she still feels love for Don Giovanni. It is now about 2 A.M., and Don Giovanni and Leporello have sought refuge in a cemetery. Their raucous conversation is interrupted by a ghostly voice from the statue over the Commendatore's grave. In response to a doomful warning, Don Giovanni invites the statue, through Leporello's terrified mediation, to come to Don Giovanni's villa for a pre-dawn supper. To the servant's horror, the invitation is accepted. The two return to the villa to prepare. Ottavio seeks to console Anna, suggesting marriage. Temporarily rejected, he charges Anna with cruelty. Anna protests her love and begs for patience. Don Giovanni eats supper while a wind band serenades him with popular operatic tunes of the day (including a snippet from *Le Nozze di Figaro*). Elvira rushes in with one last attempt to persuade Don Giovanni to change his ways. He cruelly taunts her, and she leaves in despair. Moments later, her terrified scream is heard, and Leporello rushes out to see what is wrong. He too screams in terror, and returns shaken, announcing the arrival of the Commendatore. In deadly jest, the Commendatore asks if, according to the rules of hospitality, Don Giovanni will dine with him. Arrogant to the end, Giovanni accepts. Pressing further, the Commendatore demands repeatedly that Don Giovanni repent his sins, but he is refused again and again. Finally, Don Giovanni is dragged into the abyss.

EPILOGUE: The other characters return searching for Giovanni, and Leporello tells them what has happened. They all point out the moral of the opera: This is the evil-doer's end. Sinners finally meet their just reward, and always will.

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Don Giovanni

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Daniela Dessì, Alfonso Antoniozzi

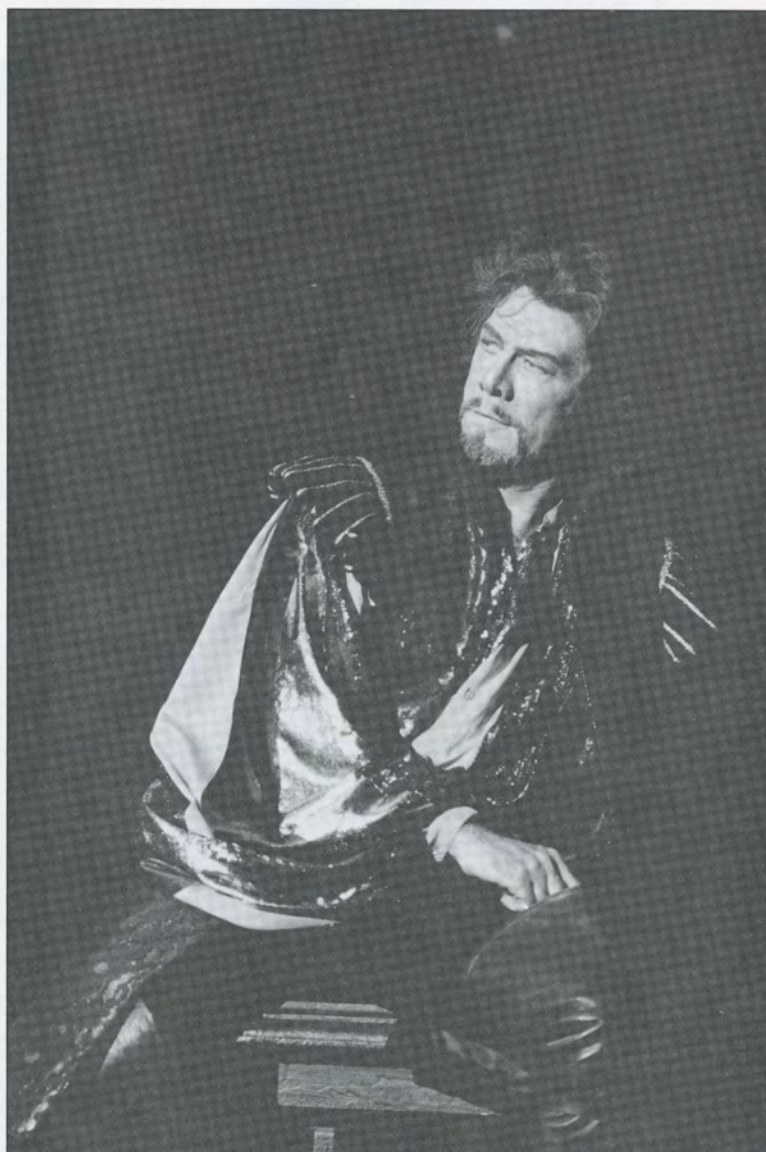


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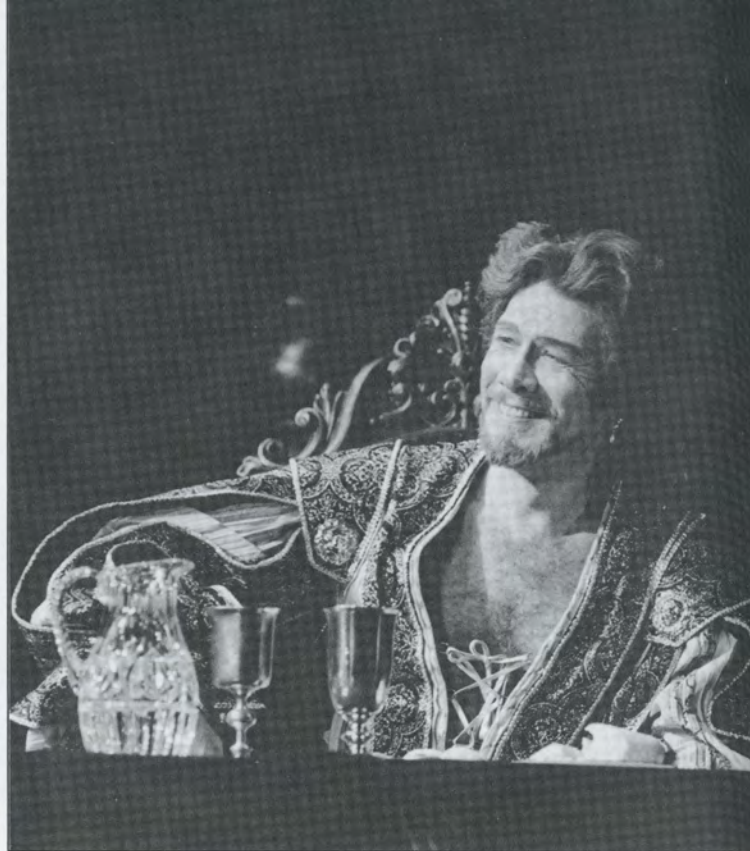
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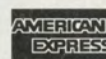
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his Tales—that secretly she loves Giovanni and that just before curtain-rise he has had his way with her. Joseph Losey in notes to his filmed *Don Giovanni* goes further and suggests “a previously arranged assignation.” If we go just one step back, to Bertati’s libretto, we find that Anna has indeed made an assignation—but a perfectly respectable one, with Ottavio:

I was waiting for you in my apartment for the discussion we had arranged. My maid had gone out for a few moments. Suddenly I saw enter my room, wrapped in his mantle, a man whom for a moment, O Duke, I believed to be you.

It sounds as innocent as can be on Anna’s part. But what if we go back to *El Burlador*? We find that the later writers have combined two separate incidents. Just before

curtain-rise, Tirso’s Duchess Isabel has indeed been seduced—and most willingly—by a muffled man whom she thought at first was Ottavio. And in Act II, Tirso’s Doña Ana is indeed awaiting a lover; Don Juan comes in his place, but Ana discovers his identity and cries out; and her father arrives, sword in hand, before any harm has been done. Neither of these ladies is entirely innocent, but that’s no reason for concluding that Mozart’s Anna is not. This stern, noble, passionate woman is his particular creation. (Bertati’s paler Anna disappears after the first scene.) Moreover, as Hermann Abert put it in his fine study of the opera, “she owes her dramatic essence not to the poet but to the musician”:

Mozart by his musical characterization achieved what has at all times been at-

tainable by only the greatest of dramatic musicians: by his music he has transformed a figure left by the poet in vague, half-finished contours not only into a living and consistent character but also into one of the chief personalities in the whole drama.

In music, Mozart explored subtleties of human character profoundly and intimately. The mood may be an elusive dapple of smiles and sorrow (as in the burlesque wooing of Elvira, at once a “comic” scene yet heart-rending in its poignancy), but the music does not leave important dramatic

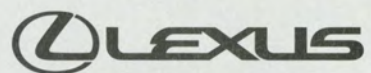
Ezio Pinza portrayed Don Giovanni at San Francisco Opera when it was first given, in 1938, and returned to the role here in 1940, 1943, 1945, 1947, and 1948. In two photos taken from the wings in 1938, he is shown with Irene Jessner’s Donna Elvira (left) and Mafalda Favero’s Zerlina (right). Fritz Reiner was the conductor.





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points in doubt. What Abert said about the Romanticized Anna applies to much else in Mozart over which thousands of words have been spilled (who pairs off with whom at the close of *Così fan tutte*, for example): "All these later interpretations show only the almost unlimited potentialities of the subject; they have nothing to do with Mozart's work."

In Losey's film, Giovanni was shown relaxing at home (Byronically?) amid a bevy of beautiful boys. Now it's true that someone has proposed, as the real-life original of Tirso's Don Juan, Don Juan de Tassis, Count of Villamediana, reputed to be the lover of Philip IV's queen but outed after his death (in 1622) as the leader of a gay circle.⁶ Otto Rank's study *Die Don-Juan-Gestalt* (published in Vienna by the Psychoanalytischer Verlag in 1924) tells us that "the many women whom Don Juan has to replace again and again represent to him the irreplaceable Mother, while his adversaries, deceived, fought, and eventually even killed, represent the unconquerable mortal enemy, the Father. This is a basic psychological fact." In applying this fact to Mozart's opera, however, Rank was cautious. Not so Bridget Brophy in her *Mozart the Dramatist*:

In consigning Don Giovanni to hell, Mozart was punishing his infantile and unconscious self for parricidal wishes against Leopold Mozart, and his enlightened self for parricidal wishes against the established order...It is not unexpected, therefore, that Don Giovanni, alone of Mozart's heroes, should be—like Hamlet—an unconscious homosexual.

She examines Wolfgang's and Leopold's attitudes towards excrement. The Commendatore and Don Giovanni become father and son, then God the Father and God the Son, but finally go down to hell together as lovers.

There is another way in which *Don Giovanni* (again, *pace* Goethe) has been "composed": the history of the work as it reaches us has been written through two centuries by its performers. I was born too late to hear Ezio Pinza's Don Giovanni, who seems to have been just about the last Don to dominate the opera. In my day the emphasis has fallen most keenly on the women. But in nineteenth-century Paris the star role was Don Ottavio—when Rubini sang it and interpolated his spectacular high F into "Il mio tesoro." That's what people came to hear. Meanwhile, nineteenth-century prima donnas such as Eugenia Tadolini and the great Lilli

Lehmann made the progress from Elvira to Zerlina to Anna (rather as Lehmann did from Clotilde to Adalgisa to Norma). Zerlina and Anna were the star roles. Patti sang Zerlina; Giulia Grisi sang Anna. The critic Henry Chorley described Sophia Loewe (for whom Verdi composed *Ernani* and *Attila*) as "a natural *seconda donna*...the best Donna Elvira I have ever seen." But then Christine Nilsson (the first Ophélie, the Marguerite when *Faust* opened at the Opéra in 1869 and when it opened the Met in 1883) took up Elvira, and the balance changed: "With Mlle Nilsson in the character, Elvira, instead of being wearisome with her perpetual complaints, became highly interesting...Never did the public entertain so bad an opinion of Don Juan." In my own youth, a succession of lustrous Elviras—Sena Jurinac, Suzanne Danco, Elisabeth Schwarzkopf—kept Elvira in the star position...except, maybe, when Ljuba Welitsch blazed as Anna. All listeners will have their own memories: not "yardsticks" against which to measure a current cast—that's not how it works—but as a kind of stored richness and joy in the piece which is refreshed and enhanced at each subsequent performance.

Lilli Lehmann was engaged to direct the opera at Salzburg in 1906. (She was the Anna, Johanna Gadske the Elvira, Geraldine Farrar the Zerlina, Francisco d'Andrade the Don; Reynaldo Hahn conducted.) In her memoirs, Lehmann writes:

An immense amount of material for each role lay garnered in my memory. Had I not seen for almost fifty years all the *Don Giovanni* performances everywhere, with the most eminent Italian and German performers? Everything that was pregnant and subtle had stayed with me. My own individuality created, from the many admirable representations I had seen, ideal figures.

That's one way of directing, and it's not a bad one. Another way, modish today, is brilliantly, amusingly, and not unsympathetically presented in *extremis* in the Swedish film *The Mozart Brothers*. A young director declares that the stage directions are garbage and must be scrapped. His singers are covered with mud, and bald, and Anna sings her arias rolling about on the floor. And the production is a huge success.

But Lehmann herself was no hide-bound conservative, tied to tradition. She was ever open to new ideas. Four years later she had a new young Leporello, Andrés de Seguro, who gave a totally different reading of the role from any she

had encountered before, and he proved a revelation. "I would have liked to have had cinematographic reproductions of each single gesture, so as to preserve what was there portrayed in fine observations of human character."⁷

The original *Don Giovanni* cast was largely young. The protagonist, Luigi Bassi, had just turned 21. The first Anna, Teresa Saporiti, was 24. (She lived to be 104 or 105, and Verdi knew her—fascinating link.) The same singer, Giuseppe Lolli, played the Commendatore and Leporello—a doubling that Gazzaniga had also practiced, and one that Mozart repeated in his 1788 Vienna revision of the opera. (Was it simply company economy on basses, or should one seek some secret psychological link between the highest- and the lowest-born of Giovanni's adversaries?) Student performances of the opera can be fresh and powerful. So can performances by veterans—like Lehmann—of this work where there is always something new to be discovered.

A concluding moral? Perhaps just this: in Mozart's *Don Giovanni*, his interpreters through two centuries and the authors of the innumerable works inspired by it have found matter for comedy, romance, and tragedy; for vocal display; for intellectual and psychological display. Tirso and Cicognini, Molière, Gluck, Bertati and Gazzaniga, and then, above all, Mozart and Da Ponte worked well. I won't call *Don Giovanni* the greatest of all operas. (For me, that's *The Magic Flute*.) But the most exciting? Yes, I think *Don Giovanni* is that. And because of the "almost unlimited possibilities" it holds, every worthy performance proves to be a new adventure. ■

Portions of this article were used in an earlier S.F. Opera performance magazine.

⁶ To be sure, the Catalogue makes more realistic sense in a gay context: 1003 locally, plus lower foreign-trip totals, isn't much of a score for someone intent on sexual adventure; and ten in a night, the Champagne aria boast, is by bath-house standards a modest ambition. But perhaps high scoring is not a gay prerogative: from my *Don Giovanni* file there drops a *San Francisco Chronicle* clipping about a Kansas City woman's claim — substantiated on investigation, it says — to have had sexual encounters with 200 on-duty fire-fighters during a fairly brief period.

⁷ Lehmann herself recorded Anna's arias, in 1907. Aural evidence goes back much further: the baritone Peter Schram, born in 1819, when Beethoven and Schubert were still very much around, in 1889 recorded Leporello's "Notte e giorno" and part of "Madamina."



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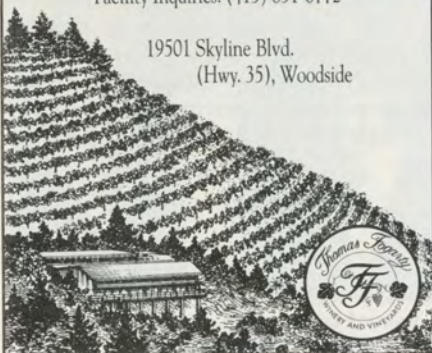
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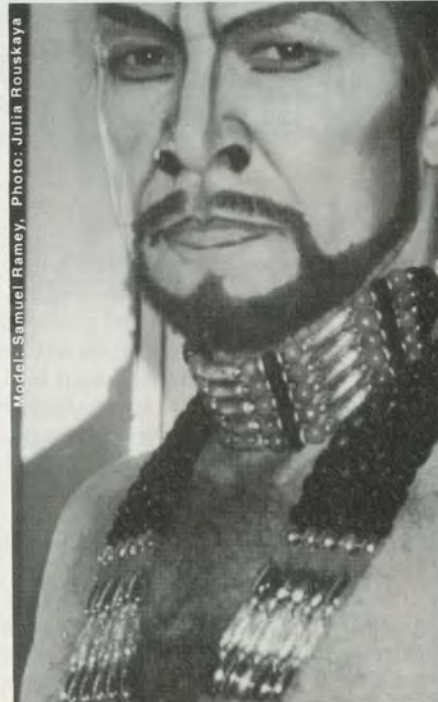
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Sept. 16, 20, 23, 28

Oct. 1, 4, 7, 10, 12

MADAMA BUTTERFLY Puccini

Malfitano*/Watanabe*/Riel*,

Keen/Bishop, Foland†;

Leech/Margison/Portilla†,

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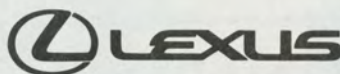
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1995 SAN FRANCISCO OPERA COMPANY

(continued)

Although our program magazines regularly list members of the Administration and Company (please see pages 10 and 12), we know that those lists are by necessity incomplete. In order to give recognition to the many skilled professionals whose work has contributed so greatly to the quality of San Francisco Opera productions, we provide, once a year, a list of everyone involved with our season. In this issue, department heads and regular staff are listed in front of the magazine, as usual; the many others, upon whom so much depends, are listed below.

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OPERA NEWS

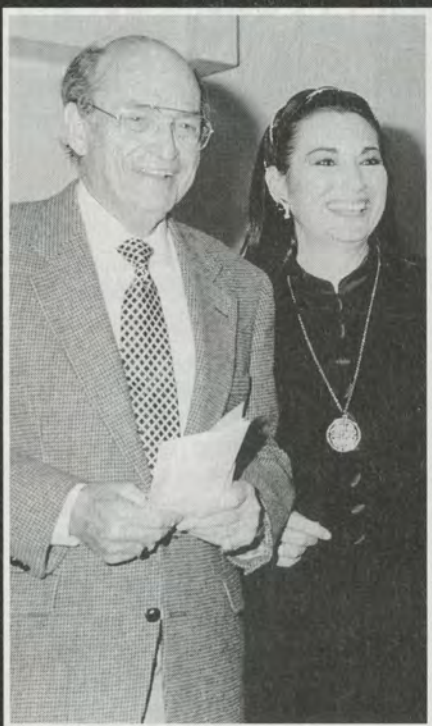
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Up To Date With The Opera Center

Step by step, young singers in Center programs are trained and prepared for professional debuts here and at opera houses around the world.

By JAKE HEGGIE



Soprano Carol Vaness received the first Merola Distinguished Alumni Award from James Schwabacher at a special reception on September 18.

Take a cursory glance at the roster of international singers featured in San Francisco Opera's 1995 Fall Season and you will see the proof of a remarkable process—one that has been in place for more than four decades and grows stronger every year. Each of the Opera's nine productions includes one or more singers who have participated or are currently enrolled in the training programs of the San Francisco Opera Center: the Merola Opera Program and the Adler Fellowship Program (named for the Opera's first two directors, Gaetano Merola and Kurt Herbert Adler).

For example, the 1995 opening production of *Anna Bolena* starred Carol Vaness, an artist recognized as one of the world's major opera singers, who was enrolled in the 1976 Merola Program and the 1977 Affiliate Artists Program, the forerunner of the Adler Fellowship. (Miss Vaness was awarded the Merola Board's first distinguished alumni award this year.) Also this season, four new Adler Fellows made San Francisco Opera debuts: David Okerlund and Bojan Knežević in *La Traviata*, Nicolle Foland in *Madama Butterfly*, and Zheng Cao in *Die Walküre*.

The presence of these singers, not only during their residencies but in return visits many years after, is a positive statement about a program that is fulfilling a very

clear and unique mission: to train and nurture extraordinary young talents in preparation for major opera careers. It is a program now known and admired throughout the world by way of its graduates, the numerous fine singers who are now performing on the stages of international opera houses. These include some of the biggest names in opera today: Brian Asawa, Nancy Gustafson, Thomas Hampson, Sylvia McNair, Leona Mitchell, Ruth Ann Swenson, Michael Sylvester, Miss Vaness, Deborah Voigt and Dolora Zajick, to name a few.

It is also known by way of an expanding, international audition tour. This year, Opera Center auditions will be held again in Seoul and Shanghai, with first-ever stops in Tokyo and Vancouver (British Columbia), and continuing visits to Chicago, Dallas, San Francisco, Winston-Salem (North Carolina), Los Angeles and New York. Decidedly, as the audition tour becomes more international, so does the roster of young singers and opera coaches enrolled. For example, the 1995 Merola Opera Program included artists from 11 countries.

"The whole cycle of what we can do for a gifted young singer begins with the audition process," says Christopher Hahn, director of the Opera Center. "It's the way Mr. Adler started the program back in



Opera Out featured Adler Fellows Elizabeth Bishop, Claudia Waite, David Okerlund and Alfredo Portilla in a special presentation of *Così fan tutte* for elementary school children, with conductor Ian Robertson leading members of the San Francisco Opera Orchestra.

1954, and it is still the foundation. Making the auditions international was a natural evolution from Pacific Voices, which was a big concert in 1992 that featured singers from throughout the Pacific Region. We went to several foreign cities and held auditions for the concert, and it set the ball rolling.

"But where we felt that it was exciting as an event, the training those singers received during that period was not particularly extensive. We figured that it would be more helpful to the singers to establish an ongoing process: to visit their part of the world on a regular basis and give them the opportunity to come to the Merola Program. Initially this was an interesting educational process, because everybody thought we were doing Pacific Voices again. What resulted, however, was a whole change of emphasis.

"One of the great things on our first international auditions tour last year was having the Opera Center's music director, Mikael Eliassen, along," Hahn continues. "He was able to give master classes, which were a real revelation over there, because the people were given a little taste of what kind of training they would be getting if they were chosen to come into the program."

Two singers from the 1994 auditions in Asia were selected to participate in last summer's Merola Opera program: Korean soprano Sung-Ji Kim (from the Seoul audition) and Chinese tenor Wang Ge-Qun (from the Shanghai audition). Both singers were heard in the Stern Grove performance of *La Périochole* on July 16 and Miss Kim was Barbarina in two performances of *Le Nozze di Figaro* at Villa Montalvo.

"It was a very successful experience for them and for us," remarks Hahn. "They really had their eyes opened in a dramatic way and learned what Merola does. It opens a young singer to a range of possibilities that they may not have experienced. Then the next step is how the singer will use those possibilities. Both Sung-Ji Kim and Wang Ge-Qun worked incredibly hard and absorbed the information like sponges."

The international aspect of the Opera Center's programs continues past the audition process, too. Early in 1995, the Adler Fellows traveled for a sixth year to

the Pacific islands of Guam, Saipan and Pohnpei for the Pacific Rim Cultural Exchange. There they sang in benefits and educational programs.

Hahn continues: "It was a good summer for the Adler Fellows, because the main emphasis for them at this point in their careers is performance and coaching. They need varied opportunities to perform, so the trips on the Pacific Rim Cultural Exchange program are very useful. Especially for the incoming Adlers, because it shows them how the scope of their performance opportunities is expanding. That program, combined with the dozens of Brown Bag Opera concerts and educational performances in schools, traces an interesting graph from exotic and outdoor places at the beginning of the year to the stage of the War Memorial Opera House at the end.

"Everything we do is to prepare the singers more and more for that great moment. I have to say that, by and large, the reason the Adler Fellows take to the stage with such equanimity is that they have been challenged by so many things. This summer, the Adler Fellows sang in a free outdoor benefit concert at Yerba Buena Gardens, conducted by Patrick Summers. Three of them also sang at Opera in the Park this year. Remember, too, that each of them has experienced the rigors of the Merola Opera Program and the Western Opera Theater national tour." The 1995 Western Opera Theater (WOT) tour of *The Marriage of Figaro* is traveling to 42 cities in 17 states nationwide. In just nine weeks (from Sept. 21 through Nov. 21), the cast will have performed Mozart's opera 42 times in all kinds of theater environments. It is the 29th year for the much admired program.

"The singers also performed on a cruise, which was another totally different experience. Because they had a 'captive audience,' they were able to establish a very strong relationship. They were creating new opera fans, singing and having a very good time. We also did the *Interactive Opera!* program for an adult audience. Previously, we had only performed it for schoolchildren, but we decided that it would make a fun evening, our last before leaving the ship. And it was a rave! It was very funny, the singers adored doing it and the audience went wild.

"The Adler Fellows had worked on the education programs in the spring and had developed this ease of delivery. The programs were designed to get them familiar with their repertoire in a variety of circumstances and through a lot of improvisation. They are on their toes all the time, and doing this program for an adult audience really showed them that they could do virtually anything if they had prepared for it."

Interactive Opera! and several other educational programs presented by the Opera Center to young students throughout the Bay Area were designed by Sandra Bernhard. Applauded as a director here and across the country, this year Ms. Bernhard staged *Madama Butterfly* for San Francisco Opera's 1995 Fall Season, following her 1994 production of *Lucia di Lammermoor*. She has worked closely with singers and actors all of her life. In addition to creating *Interactive Opera!*, she has also designed *The Party and the Pack*, *Opera Inside Out* and *Opera Out* as educational programs for the

The 1995 Merola Opera Program production of *La Périochole* at Stern Grove featured performances by (L-R) Marc Molomot, John Autry and Jill Grove.



Jake Heggie is a writer and public relations associate for San Francisco Opera. Also a pianist and composer, he was a winner of G. Schirmer's national Art Song Competition, and has recently performed with Frederica von Stade, Brian Asawa and Patrick Summers.

Opera Center. Combined, they reach all ages of elementary, junior and senior high school students. This year, Ms. Bernhard was appointed the Center's education director.

"Sandy is just fantastic," states Hahn. "She is incredibly inventive—grass never grows under her feet. She's always coming up with new ideas. In creating these programs, she has demonstrated extraordinary sensitivity to the singers. We don't want to overload them in terms of repertory demands so these programs allow them to use material they are already working on or are familiar with. But they get to *play* with it in many different ways. The response from the children is so charming and refreshing, and several of the singers have said that it is a great way to try out arias and duets. The success of the education programs is very encouraging, because we really only got going with it last year as an adjunct to the Guild programs." *Interactive Opera!* was the subject of a feature story on KGO-TV's Sunday morning magazine.

"*Opera Out* was born of *Opera Inside Out*, where we took the children into the Opera House and showed them step by step how an opera is put on the stage, finishing with a full run of Act II of *La Bohème*. Unfortunately, we weren't able to produce *Opera Inside Out* this year, due to the high price tag. So Sandy devised a shortened version of *Così fan tutte* with members of the Orchestra, the Adler Fellows, and Chorus Director Ian Robertson, who served as the host and the conductor. The program was taken to several Bay Area schools. We were able to show the children how music can define a character, dramatic situation, and so on.

"Sandy's in the process of devising a new high school program, because *The Party and the Pack* (a short opera written by students at the High School of the Arts) has served its purpose, and it's time to move on. It is certainly our intention to use the *Bohème* experience of *Opera Inside Out* while San Francisco Opera is at the Orpheum Theatre for its extended run of Puccini's opera next spring."

Ever on the go, the Opera Center will need to join the rest of the Company in taking temporary quarters outside the Opera House while it is renovated in 1996 and '97. This will pose several logistical challenges in terms of rehearsal space, coaching rooms and so on. The 1995 Merola Opera Program was the first to face the necessity of relocating and presented the Grand Finals concert in Davies Symphony

Hall. "It was tremendously successful," states Hahn. "And we'll be there for the next two years, as well. Opera Center activities might have to be 'dotted around' for awhile, but we're locating several good spaces and our staff is very strong. I'm very proud of the team we have here. It is made of people who are able to do many different things and get enjoyment out of it. The Opera Center is inevitably a very inspiring place to work, with young singers, coaches, directors and so on coming through all of the time.

"And on the subject of shifting loca-

tions, we're very excited about a new venue for our Schwabacher Debut Recital series: Old First Church on Van Ness at Sacramento. Because of acoustical concerns and a growing audience, we've moved the series and will present it in association with Old First Concerts. The series has increased in scope and popularity, and this is just a natural next step."

It seems to be one in a series of natural steps. The singers move ever closer to their career goals, and the Opera Center moves ever outward to find and support new generations of opera singers and coaches. ■

SAN FRANCISCO OPERA CENTER

Merola Opera Program, Adler Fellowship and Affiliate Artists alumni on the Opera's 1995 Fall Season

Anna Bolena

Anne Boleyn: **Carol Vaness** (Merola '76; Affiliate Artists Program '77);

Harvey: **Dennis Petersen** (Merola '84)

Ruslan and Lyudmila

Naina: **Catherine Cook** (Merola '90; Adler '91, '92)

La Traviata

Flora: **Elizabeth Bishop** (Merola '92, '93; Adler '94, '95); Germont: **David Okerlund** (Merola '93, '94; Adler '95); Baron Douphol: **Alfredo Portilla** (Pacific Voices '92; Merola '93; Adler '94, '95); Gastone: **Bojan Knežević** (Merola '92, '93, '94; Adler '95)

Madama Butterfly

Suzuki: **Catherine Keen** (Merola '87, '88; Adler '89, '90); Suzuki: **Elizabeth Bishop**; Kate: **Nicolle Foland** (Merola '93, '94; Adler '95); Pinkerton: **Alfredo Portilla**; Sharpless: **Victor Ledbetter** (Merola '86; Adler '88, '89); Goro: **Dennis Petersen**; The Bonze: **Philip Skinner** (Merola '85; Adler '86, '87)

La Cenerentola

Clorinda: **Nicolle Foland**; Tisbe: **Elizabeth Bishop**; Don Ramiro: **Kurt Streit** (Merola '86); Alidoro: **Dale Travis** (Merola '86, '87; Adler '88, '89)

La Cenerentola (Student Matinees)

Conductor: **Patrick Summers** (Merola Apprentice Coach '86, '87; Opera Center Music Director '88-'94); Cenerentola: **Mika Shigematsu** (Merola '91, '92; Adler '93, '94); Clorinda: **Nicolle Foland**; Tisbe: **Zheng Cao** (Merola '94; Adler '95); Dandini: **David Okerlund**; Don Magnifico: **Bojan Knežević**; Alidoro: **Chester Patton** (Merola '92; Adler '93, '94, '95)

Faust

Conductor: **Patrick Summers**; Marguerite: **Nancy Gustafson** (Merola '82; Adler '83, '84); Siebel: **Susan Quittmeyer** (Merola '81); Marthe: **Catherine Cook**; Wagner: **Philip Skinner**

Die Walküre

The Valkyries: **Elizabeth Bishop**, **Zheng Cao**, **Kristin Clayton** (Merola '93; Adler '94, '95), **Catherine Cook**, **Nicolle Foland**, **Catherine Keen**, **Claudia Waite** (Merola '93; Adler '94, '95)

Don Giovanni

Masetto: **Earle Patriarco** (Merola '91, '92; Adler '93, '94)

Rusalka

Kitchen Boy: **Zheng Cao**; Wood Nymphs: **Kristin Clayton**, **Pamela Dillard** (Merola '93), **Nicolle Foland**; Water Sprite: **Philip Skinner**; Voice of the Huntsman: **Bojan Knežević**

Musical Preparation for the 1995 Fall Season:

Adelle Eslinger (Merola '92, '93); **Kathleen Kelly** (Merola '91, '92); **Bryndon Hassman** (Merola '89, '90); **Robert Morrison** (Merola '84)



Soprano **DEBORAH RIEDEL** sings her first role for San Francisco Opera, Donna Anna in *Don Giovanni*. The Australian-born artist studied at Sydney's New South Wales Conservatory of Music where she won several major singing awards which enabled her to further her studies in London and Europe. She began her career as a mezzo, but has been singing soprano parts since 1988. Roles she has sung in her native country include Pamina in *Die Zauberflöte*, Micaëla in *Carmen*, Zerlina in *Don Giovanni*, Susanna in *Le Nozze di Figaro*, Juliette in *Roméo et Juliette*, Donna Elvira in

Don Giovanni, and Violetta in *La Traviata*, all for the Australian Opera; Mimi in *La Bohème* and the title role of Kalmán's *Countess Maritza* for the West Australian Opera; and Donna Anna for the Lyric Opera of Queensland. In recent seasons elsewhere, she made debuts at the Royal Opera Covent Garden as Freia in *Das Rheingold*, in Geneva as Teresa in *Benvenuto Cellini*, and in Bordeaux as Donna Elvira. Her 1993-94 season included her debut at the Opéra de Paris Bastille in the role of Teresa, Mimi at Covent Garden, Violetta in the Netherlands Opera's new staging of *La Traviata*, her U.S. opera debut as Amina in *La Sonnambula* at San Diego Opera, Donna Elvira at Aix-en-Provence, and her first Countess in *Le Nozze di Figaro* at the Opéra de Montpellier. This season she has sung Violetta for the Australian Opera, made her Italian debut as Teresa at the Rome Opera, appeared as Marguerite in *Faust* for the Victoria State Opera and Geneva Opera, and made her German debut as Donna Anna at the Munich Opera under Charles Mackerras. Miss Riedel is also in demand as a concert artist, and has performed with the Sydney Symphony Orchestra, the Australian Pops Orchestra, the Orchestre Philharmonique de Montpellier, and at the Spoleto, Melbourne and Aix-en-Provence Festivals.



Soprano **DANIELA DESSÌ** makes her first San Francisco Opera appearance as Donna Elvira in *Don Giovanni*. The artist has been especially acclaimed for her interpretations of Mozart and Verdi heroines, which she has performed with the world's most distinguished singers and conductors. Miss Dessì has appeared as the Countess in *Le Nozze di Figaro* and as Fiordiligi in *Così fan tutte*, both conducted by Riccardo Muti at Milan's La Scala, and as Donna Elvira under Zubin Mehta at Florence's Teatro Comunale (where she also scored a success in a new staging of

Mefistofele). In the Verdi repertory, she has frequently sung Desdemona in *Otello* and has performed Amelia in *Simon Boccanegra* and Elisabetta in *Don Carlo* under the baton of Claudio Abbado at the Vienna State Opera. Her repertory also includes Vitellia in *La Clemenza di Tito* (a role in which she made her debut at the 1992 Salzburg Festival), and the title roles of two Donizetti operas—*Lucrezia Borgia* at the Teatro San Carlo in Naples and *Maria Stuarda* at Barcelona's Grand Teatre del Liceu. Highlights of recent seasons include opening La Scala's 1992-93 season as Elisabetta and a return to Milan the following year as Alice Ford in *Falstaff*; *Pagliacci*, led by Maestro Muti in Philadelphia; a debut at the Teatro dell'Opera in Rome as Leonora in *Il Trovatore*; *Otello* in Zurich and at the Arena di Verona; her Metropolitan Opera debut as Nedda in *Pagliacci*; *Le Nozze di Figaro* in Genoa; a double assignment at La Scala earlier this season—more *Falstaffs* with Maestro Muti and Antonia in *Les Contes d'Hoffmann* led by Riccardo Chailly; and *Guillaume Tell* at this summer's Rossini Festival in Pesaro. Her discography includes *La Bohème*, *L'Incoronazione di Poppea*, *Ernani*, *Pagliacci*, *Don Carlo*, *Rigoletto*, *Falstaff*, and a disc of Verdi and Puccini arias. Born in Genoa, the soprano pursued her musical studies in piano and voice at the Parma Conservatory and at the Accademia Chigiana di Siena.



Soprano **REBECCA EVANS** makes her San Francisco Opera debut as Zerlina in *Don Giovanni*. A native of South Wales, she graduated from London's Guildhall School of Music and made her operatic debut in 1990 as the Contessa in *Count Ory* for Neath Opera. Following her bow with Welsh National Opera as Gretel in *Hänsel und Gretel*, she joined the WNO as principal soprano and subsequently sang a critically acclaimed Ilia in *Idomeneo*, as well as the title role of Cendrillon, Oscar in *Un Ballo in Maschera*, Norina in *Don Pasquale*, Sophie in *Der*

Rosenkavalier, and Hero in *Béatrice et Bénédict*. Roles for other companies include her debut at Munich's Bavarian State Opera as Sophie, Ilia for New Israeli Opera, and Tamiri in *Il Re Pastore* at Aldeburgh. She most recently sang her first Susanna in *Le Nozze di Figaro* at Welsh National Opera, and made her U.S. debut at Santa Fe Opera in the same role. Concert performances include *Idomeneo* at the BBC Proms, *Nabucco* for the Welsh Proms, in addition to *Moses and Aaron*, *Dido and Aeneas*, *Fidelio*, and *Le Nozze di Figaro* at the Edinburgh Festival. Recordings include Mabel in *The Pirates of Penzance* and Josephine in *HMS Pinafore*, both led by Charles Mackerras, as well as Belinda in *Dido and Aeneas*, Mary in *Hugh the Drover* and Barbarina in *Le Nozze di Figaro*. Miss Evans received the Welsh Arts Council Young Welsh Singer of the Year Award in 1991.

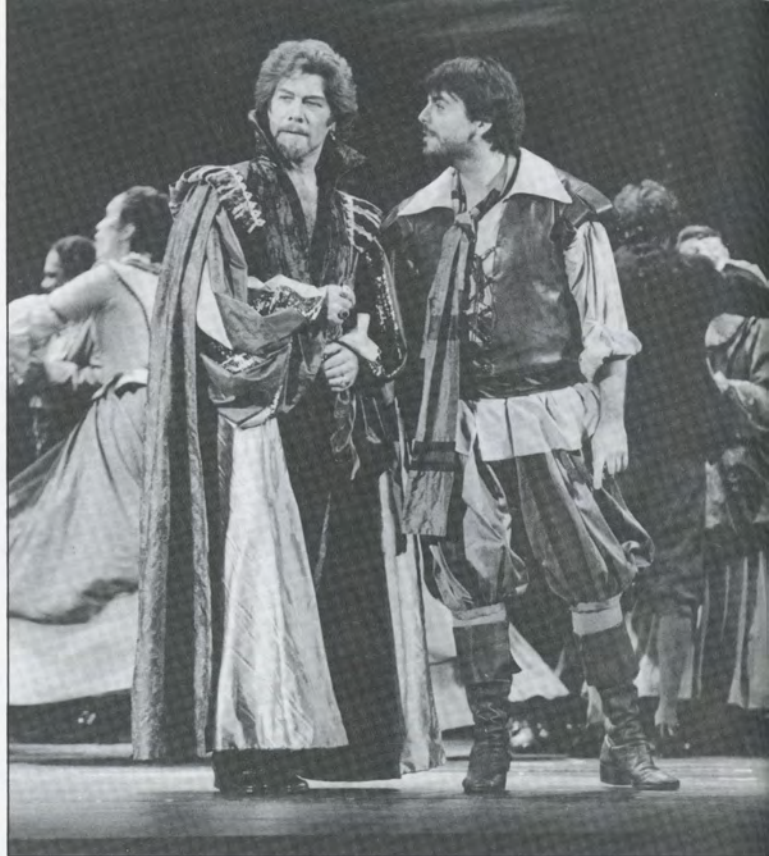


Bass **SAMUEL RAMEY** sings the roles of Méphistophélès in *Faust* and the title part of *Don Giovanni* (Nov. 14, 18, 20). Heralded not only as one of the world's most acclaimed opera stars, but also as the most recorded American-born bass in history, he has literally dozens of recordings to his credit. He is frequently the focal point of new productions at Milan's La Scala, Covent Garden, the Vienna State Opera, Lyric Opera of Chicago, Metropolitan Opera and San Francisco Opera. Ramey made his Company debut in 1978 as Colline in *La Bohème* and has since returned as Count Rodolfo in *La*

Sonnambula (1984), in the title roles of *Le Nozze di Figaro* (1986), *Mefistofele* (1989—a production that was nationally televised and released on videocassette—and 1994), *Don Quichotte* (1990), *Don Giovanni* (1991, when he stepped in as a last-minute replacement for an ailing colleague), and *Attila* (1991). A native of Kansas, Ramey made his New York City Opera debut in 1973 as Zuniga in *Carmen* and went on to become a leading bass with that company, singing nearly 40 roles there. By now, he is a welcome and sought-after guest at all major opera centers and music festivals of the world. In addition to his success in different types of repertoire—from baroque literature to coloratura roles of the bel canto era and dramatic bass works—Ramey has added another dimension to his already spectacular career. His return to Carnegie Hall for a solo recital earlier this year was the culmination of an extensive, critically acclaimed North American tour. His European recital career is equally notable, with sold-out performances in all the major capitals. His exposure on television and video is no less impressive, with films of the Met's *Carmen* and *Bluebeard's Castle*, Glyndebourne's *The Rake's Progress*, Salzburg's *Don Giovanni*, and San Francisco Opera's *Mefistofele*, among others. His most recent full-length operatic recording, Carlisle Floyd's *Susannah*, was a 1994 Grammy award winner.



Daniela Dessì



Samuel Ramey

Samuel Ramey, San Francisco Opera Supernumeraries





WILLIAM SHIMELL sings the title role in the last five performances of *Don Giovanni*. The artist made his U.S. opera debut as Nick Shadow in the Company's 1988 staging of *The Rake's Progress* and subsequently appeared here as Olivier in the 1990 production of *Capriccio* and as Marcello in *La Bohème* in 1993. One of Britain's most accomplished baritones, he has earned an international reputation at the world's leading opera houses and concert halls. He is becoming increasingly well known for his interpretation of Mozart's Don,

which he has sung for the Welsh National Opera, English National Opera, and in Amsterdam, Zurich, Frankfurt, Madrid, Hong Kong, Santiago, Lyon, and at the Aix-en-Provence Festival. His recording of the role led by Riccardo Muti was released in 1992. Shimell has appeared as Count Almaviva in *Le Nozze di Figaro* at Milan's La Scala, Glyndebourne, the Vienna State Opera, Paris/Bastille, as well as in Geneva, Zurich, Munich and Chicago. He has sung Guglielmo in *Così fan tutte* at Covent Garden, in Geneva, Zurich, Tokyo, and on tour with La Scala to the Bolshoi in Moscow. Recent engagements have included *Don Giovanni* in Munich and Berlin, *Le Nozze di Figaro* in Paris, Munich and Vienna, and *Così fan tutte* in Rome. In addition to *Don Giovanni*, he has recorded the role of Durlinski in Cherubini's *Lodoiska*, as well as Bach's Mass in B Minor under Georg Solti, and Stravinsky's *Pulcinella* conducted by Riccardo Chailly. Born in England, Shimell studied with Ellis Keeler at the Guildhall School of Music and with Otakar Kraus at the National Opera Studio in London.



Currently establishing a reputation as one of Great Britain's most exciting singers of his generation, tenor **JOHN MARK AINSLEY** makes his United States opera debut as Don Ottavio in *Don Giovanni*. Since leaving Oxford in 1985, his early operatic engagements included his first Idamante in *Idomeneo* with the Welsh National Opera and Don Ottavio at the Lyon Opera. He made his Glyndebourne Festival debut in 1992 as Ferrando in *Così fan tutte* and the following year made his first appearance at the Aix-en-Provence Festival as Don Ottavio. He returned to Glyndebourne

last year for the opening of the Festival in a new staging of *Don Giovanni* led by Simon Rattle, and made his debut at the Théâtre Royal de la Monnaie in Brussels as Ferrando. Future engagements include debuts at the Netherlands Opera in the title role of Monteverdi's *Orfeo*, the Munich Opera as Idamante, and the Australian Opera in the title role of *La Clemenza di Tito*. In demand as concert soloist, he regularly appears with the leading orchestras of the world, including the Orchestre de Paris under Carlo Maria Giulini, the London Symphony led by Colin Davis, the London Philharmonic conducted by Roger Norrington, and the Berlin Philharmonic under Bernard Haitink. Ainsley's many recordings include *Don Giovanni*, *Orfeo*, Mozart's Mass in C Minor and Requiem, Handel's *Acis and Galatea*, *Saul*, *Alexander's Feast* and *Joshua*, and the role of Charlie in *Brigadoon*. Current recording projects include Lysander in *A Midsummer Night's Dream*, *Pulcinella*, *L'Enfance du Christ*, Handel's *La Resurrezione*, as well as Britten's *Spring Symphony*, *Les Illuminations*, *Nocturne*, and *Serenade for Tenor, Horn and Strings*.



STANFORD OLSEN makes his San Francisco Opera debut as Don Ottavio in the December performances of *Don Giovanni*. The American tenor, who made his Metropolitan Opera debut on one hour's notice as Arturo in *I Puritani*, continues to fulfill his promise as one of the world's prominent young musical talents. His operatic appearances include Tonio in *La Fille du Régiment*, the Italian Singer in *Der Rosenkavalier*, Ferrando in *Così fan tutte*, Belmonte in *Die Entführung aus dem Serail*, Count Almaviva in *Il Barbiere di Siviglia*, Idreno in *Semiramide* (which, in his performance at the Met, was filmed for television and subsequently released on laserdisc), Fenton in *Falstaff*, Nemorino in *L'Elisir d'Amore*, Alfred in *Die Fledermaus*, and the title role of *Le Comte Ory*. In addition to regular performances at the Met, the artist has performed with the Stuttgart Opera, Brussels Opera, Netherlands Opera, Deutsche Oper Berlin, Théâtre du Châtelet, Santa Fe Opera, Opera Theatre of Saint Louis, and at Catania's Teatro Massimo Bellini. Olsen's orchestral career is similarly impressive. He has performed with leading conductors (Carlos Kleiber, Helmut Rilling, James Conlon, Raymond Leppard, Robert Shaw, and Christopher Hogwood, among others), with many of the world's prestigious orchestras (including the Berlin Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, Israel Philharmonic, Houston Symphony, and Montreal Symphony), and at the Mostly Mozart, Tanglewood, Ravinia, Santa Fe, and Salzburg Festivals. Recordings include Argirio in Rossini's *Tancredi* led by Alberto Zedda, Belmonte in *Die Entführung aus dem Serail* conducted by John Eliot Gardiner, as well as a recital of works by Ives, Vaughan Williams, Britten, and Tippett. He was the winner of the 1989 Naumburg Award, the 1986 Metropolitan Opera National Council Auditions, and the recipient of the Ruth Richards Grant from the Richard Tucker Foundation.



Baritone **ALFONSO ANTONIOZZI**, who sings the role of Leporello in *Don Giovanni*, made his U.S. opera debut with San Francisco Opera in the summer of 1992 as Dr. Bartolo in *Il Barbiere di Siviglia* and Taddeo in *L'Italiana in Algeri*, and appeared with the Company that fall as Fra Melitone in *La Forza del Destino*. Performing most frequently in comic opera roles, he has been highly acclaimed throughout Italy for his interpretations of Dr. Bartolo, Taddeo, and Don Magnifico in *La Cenerentola*. Past seasons have been highlighted by *Barbiere* and *Cenerentola* with the Dallas Opera, *Lucia di Lammermoor* in Verona, *Don Pasquale* and *Die Fledermaus* at the Rome Opera, *L'Elisir d'Amore* in Turin and Genoa, *Le Nozze di Figaro* at the Edinburgh Festival, *Turandot* in Sydney, and *La Bohème* at Milan's La Scala. He most recently performed in Venice (*Il Barbiere*), Monte Carlo (*Cenerentola*), Trieste (*L'Elisir d'Amore*), and at the Arena di Verona (*Turandot*). Among his future engagements are *L'Elisir d'Amore* and *Don Giovanni* in Dallas, *Adriana Lecouvreur* in Palermo, *La Forza del Destino* at the Accademia di Santa Cecilia in Rome, *Il Turco in Italia* at La Scala, and *Le Comte Ory* at the Arena di Verona. The artist's recording credits include *La Bohème*, *I Tre Amanti*, *Le Nozze di Figaro*, *Il Matrimonio Segreto*, *Linda di Chamounix*, *Il Signor Bruschino*, *Don Procopio*, and Paisiello's *Nina, ossia la Pazza per Amore*. Born in Viterbo, Italy, Antoniozzi continues to study with Italian baritone Sesto Bruscantini.

ARTIST PROFILES



Bass **VICTOR VON HALEM**, Landgraf in last fall's new production of *Tannhäuser*, returns to the Company to sing Hunding in *Die Walküre* and the Commendatore in *Don Giovanni*. Born in Berlin and raised in Italy and Portugal, he began his career in 1966 when Herbert von Karajan engaged him for the Deutsche Oper in Berlin, chose him for many recordings, and invited him to perform at the Salzburg Festival numerous times. He has since appeared in concert and opera throughout the world with other prominent conductors (Sinopoli, Mehta, Abbado, Ozawa, Maazel, Chung), and at impor-

tant musical festivals (Salzburg, Edinburgh, Orange, Tanglewood, Athens, Barcelona). The artist's repertoire includes more than 90 roles (from Sarastro to Philip II to Rocco to Gurneman, Hagen and many others), some of which are featured on a long list of recordings, the most recent of which are La Roche in *Capriccio* and Brander in *La Damnation de Faust*. He received a Grammy Award for his recording of *Parsifal* and in 1992 received the Pegasus Award for his first Hans Sachs in *Die Meistersinger* at Italy's Spoleto Festival. Recent engagements include Daland in *Der Fliegende Holländer* in Montreal, the Grand Inquisitor in Catania's *Don Carlo*, Seneca in *L'Incoronazione di Poppea* in Marseilles, Salome in Florence, Pogner in *Die Meistersinger* in Frankfurt, an acclaimed performance in the title part of *Der Fliegende Holländer* (role debut) in Dallas, his debut at Milan's La Scala as Hunding in their season-opening *Die Walküre*, and the Commander in Strauss's *Der Friedenstag* at the Vienna Festival. Among his future plans are the Doctor in *Wozzeck* in Catania, a debut with Opera Colorado as Wagner's Dutchman, Ramfis in *Aida* at the Arena di Verona, Arkel in *Pelléas et Mélisande* at the Paris Opera, and a recording of *Arabella* (Count Waldner) conducted by Giuseppe Sinopoli.



Rapidly being recognized as one of the talented young baritones of his generation, **EARLE PATRIARCO** portrays Masetto in *Don Giovanni*. The American artist, a 1993-94 Adler Fellow, made his San Francisco Opera mainstage debut in the 1992 mounting of *Boris Godunov*. He has subsequently appeared with the Company in *Andrea Chénier*, *La Forza del Destino*, *Christophe Colomb*, and in last fall's productions of *The Dangerous Liaisons* and *The Fiery Angel*. Opera Center credits include *La Traviata* and *La Bohème* for the Merola Opera Program, Hector in the North American premiere of Tippet's *King Priam*, and a highly praised Schwabacher Debut

Recital last year. Recent highlights include his European operatic debut at the Staatstheater Stuttgart as Marcello in *La Bohème*, Dandini in Opera Colorado's staging of *La Cenerentola*, and Figaro in *Il Barbiere di Siviglia* with Boston Lyric Opera. Engagements in coming seasons include *Barbiere's* Figaro for Welsh National Opera and Opera Pacific, Marcello for the Royal Swedish Opera, as well as debuts at the Bastille Opera in Paris as Valentin in *Faust*, and at the Metropolitan Opera as Ping in *Turandot*. He has appeared on the concert platform at the Lugano Mozart Festival and with the San Francisco Symphony in a pops concert last season. A prize winner in multiple vocal competitions, he recently represented the U.S. in the 1995 Singer of the World competition in Wales and won a 1995 Richard Tucker Career Grant as well as a grant from the Singers Development Foundation. A native of Southern California, Patriarco earned his bachelor of music degree from Biola University and his master of music degree from the University of Southern California.



Music Director of San Francisco Opera since 1992, **DONALD RUNNICLES** is highly regarded as one of the finest conductors active today, with a distinguished series of international triumphs to his credit. Born in Edinburgh, the Scottish artist began his career in Germany, where he rose from répétiteur in Mannheim in 1980 to General Music Director of Städtische Bühnen in Freiburg in 1989. During this period, he assisted at the Bayreuth Wagner Festival and began conducting in guest appearances throughout Europe. His credits include highly praised engagements

with the Vienna State Opera, where he has led productions of Wagner's *Ring*, *Manon Lescaut* and *Tosca*, Zurich Opera, Royal Opera at Copenhagen, Netherlands Opera and the Vienna Volksoper. In Great Britain, his opera debut took place at the Glyndebourne Festival in 1991 (*Don Giovanni*), while in 1992 he made his native city debut with the Scottish Chamber Orchestra at the prestigious Edinburgh Festival, where he returned to lead Mahler's Eighth Symphony at the opening concert last summer. His North American debut was in 1988, when he led the Metropolitan Opera's *Lulu* on five hours' notice, while his San Francisco Opera debut occurred in 1990 with highly acclaimed performances of two cycles of Wagner's *Ring*. Additional SFO credits include *Guillaume Tell*, *Boris Godunov*, *Fidelio*, *Don Carlo*, *Salome*, televised productions of *Capriccio* and *Turandot*, *Die Meistersinger*, *La Clemenza di Tito*, *Macbeth*, *Tannhäuser*, the world premiere of Conrad Susa/Philip Littell's *The Dangerous Liaisons* (telecast nationally on "Great Performances"), the North American premiere of Tippet's *King Priam*, and this summer's concert presentation of Gluck's *Orphée et Eurydice*. (A studio recording of Gluck's opera was made earlier this year, with Runnicles conducting the SFO Orchestra and Chorus, and is scheduled for release during the fall of 1996.) Highlights elsewhere include the opening performance of the 1993 Bayreuth Festival (a new production of *Tannhäuser*, the opera he conducted once again this summer for the Festival's first performance), a debut with the Munich National Opera (*Don Giovanni*), Prokofiev's *The Fiery Angel* in Vienna, and symphonic debuts with the San Francisco Symphony (highly successful performances earlier this year of Britten's *War Requiem*), London Symphony, Orchestre de Paris, Israel Philharmonic, Rotterdam Philharmonic, Seattle Symphony, Pittsburgh Symphony and Chicago Symphony. This summer, he received an Honorary Doctorate of Music from the University of Edinburgh. The maestro's first commercial recording, Humperdinck's *Hänsel und Gretel*, was recently released to critical acclaim. Runnicles is on the podium for the Company this season to conduct *Madama Butterfly*, *Die Walküre*, and a new staging of *Don Giovanni*.



With productions seen at opera houses throughout the world, **LOTFI MANSOURI** is at the forefront of international opera directors and administrators. San Francisco Opera's fourth general director (appointed in 1988), his professional association with the Company dates back to 1963, when he directed six productions. At the conclusion of the 1994 Fall Season, the number of Mansouri productions at San Francisco Opera reached 55—and this fall, that number grows to 57 when he directs the Company premiere of *Ruslan and Lyudmila* and the new production of *Don Giovanni*. Born

in Iran, Mansouri attended college at UCLA and received U.S. citizenship before serving as resident stage director at Zurich Opera from 1960 to 1966. In 1965, he started working simultaneously at the Geneva Opera, where he became head stage director in 1966 and stayed until 1976. During this period, he began fulfilling engagements as guest director at various houses throughout Italy and North America, includ-

ing Chicago, Houston, Santa Fe, Philadelphia, Tulsa, San Diego, Dallas and both the Metropolitan and New York City Opera companies. In 1976, he was named general director of the Canadian Opera Company in Toronto, where he directed 30 new productions, 12 of them Canadian premieres, including *Wozzeck*, *Lulu*, *Death in Venice*, *Die Meistersinger* and Thomas's *Hamlet* (featuring the only Ophelia ever sung on stage by Joan Sutherland). During his tenure at San Francisco Opera, numerous international artists have made their U.S. operatic debuts here, and four productions have been taped for telecast or videocassette (*Mefistofele*, *Orlando Furioso*, *Capriccio*, *Turandot* and *The Dangerous Liaisons*). Mansouri's 1979 production of *La Gioconda* was the Company's first to receive a live international telecast. He has also worked to establish the highly successful exchange with the Kirov Opera that has resulted in productions of *War and Peace* (1991), *Boris Godunov* (1992), *The Fiery Angel* (1994) and *Ruslan and Lyudmila*, which Mansouri directed in St. Petersburg in April of 1994.



GERARD HOWLAND designed the sets for the new stagings of *Faust* and *Don Giovanni*. His work was introduced to San Francisco Opera audiences with sets for the 1992 production of *Guillaume Tell* (U.S. opera debut), and he served as set designer for the world premiere of *Dangerous Liaisons* and the new productions of *Macbeth*, *Il Trovatore*, *Otello*, (Rossini), *Tannhäuser*, *Hérodiade*, and *Lucia di Lammermoor* during the 1994 season. The artist studied at the English National Opera Design School and then served as Associate Designer for the Royal Academy and the Royal Shakespeare Company.

Among his theater designs are *Tom Jones* and *The Way of the World* for the Royal Academy, *Henry IV* (Parts I and II), *The Winter's Tale*, *Hyde Park*, *Divine Gossip* and *Scenes from a Marriage* for the Royal Shakespeare Company, and *Major Barbara* for the Chichester Festival. He has also designed several plays and musicals for London's West End, as well as for television and film throughout Europe. In Germany, Howland created sets for *L'Elisir d'Amore*, *Madama Butterfly*, *La Bohème*, *Jenůfa*, *The Makropulos Case*, *Die Zauberflöte*, *Gianni Schicchi*, *La Traviata*, *Cardillac* and *Mahagonny*; also *Uncle Vanya*, *The Father*, *Andorra* and *Accidental Death of an Anarchist*. His operatic assignments in England include *Cavalleria Rusticana* and *Pagliacci* for the English National Opera, *Ruddigore* and *The Gondoliers* for Sadler's Wells Opera, *Tosca* for Opera North, and *Ariodante* for the Buxton Festival. Since moving to the Bay Area, the native of England has designed several productions for the American Conservatory Theater, the South Coast Repertory Theatre, Disney Studios and *La Bohème* for the Los Angeles Opera. He has won five major awards, including two Drama-Logue Awards and the Los Angeles Drama Critics Award.



The sets and costumes for *Ruslan and Lyudmila*, originally designed by Alexander Golovin and Konstantin Korovin for the 1904 Glinka Centennial production, were realized by **THIERRY BOSQUET** for the Kirov Opera at the Maryinsky Theater in St. Petersburg. Bosquet, who also designs the costumes for this season's *Don Giovanni*, made his San Francisco Opera debut in 1990 with the costumes for *Die Fledermaus*, and created the sets (from the original Alfred Roller designs) for *Der Rosenkavalier* and the costumes for *Capriccio*, two productions which were presented during the Company's 1993 Strauss Festival. The Belgian designer received his training and diploma at the National School of Architecture, Art and Design in Brussels. Since 1959, he has created the

sets and costumes for over 75 operas and ballets at the Théâtre Royal de la Monnaie in Brussels. He has also designed the sets and costumes for over 50 operas, ballets and dramas produced in France, Italy, Holland, Belgium, Switzerland, Germany, Canada, South America, Australia and the United States. Works recently designed include *Rigoletto* and *Otello* in Liège, *La Belle Hélène* for the Canadian Opera Company, as well as *Werther*, *Die Zauberflöte* and *The Mikado* for the New York City Opera. In addition to his work in the theater, he was the designer of the Belgian film *La Chambre Rouge*, and is the subject of a film by Jean Antoine for Belgian television.



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 (*Tornrak*, 1990), and New Orleans Opera (*Don Carlo*, 1992). Whitfield is also active in the areas of Canadian regional theater, ballet, television production and teaching.

SUPERNUMERARIES

Regina Bustillos
Mary Hanni
Susan Mead
Valentina Simi
Ceci Valente
Laurel Winzler

Jordan Berner
Douglas Ceffalo
Nigel Delaney
Eddy Gordillo
Joseph Kinyon
Steve Lavezzoli
Thomas Newman
Barry Nielsen
Louis Schilling
Jim Shea
Michael Strickland
Mario Tarabini
Thane Thomas

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San Francisco Opera is pleased to honor the members of the San Francisco Opera family who through their loyal and generous support play a vital role in maintaining the company's stature as one of the world's leading opera companies. Friends of San Francisco Opera who join the Medallion Society help ensure the fiscal stability necessary to attract the world's greatest opera artists, designers and directors.

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.

Successfully meeting 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.

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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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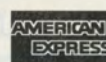
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SENNHEISER LISTENING DEVICES

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

OPERA HOUSE TOURS

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

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.

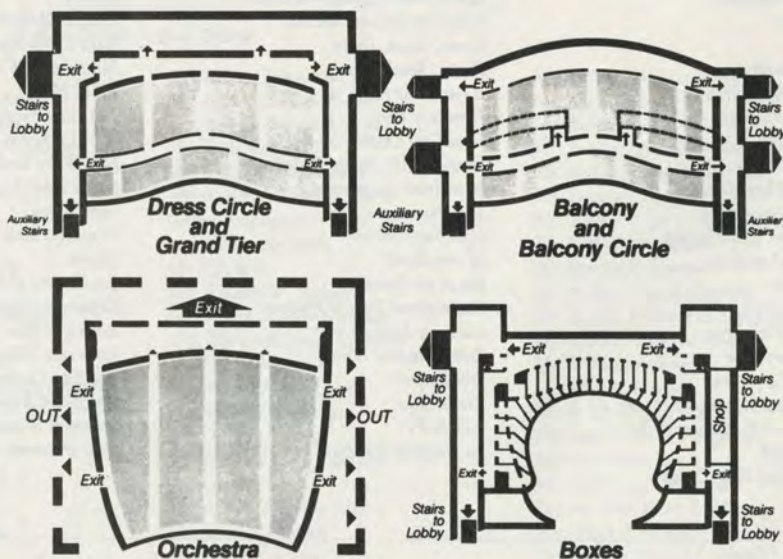
TAXI SERVICE. Patrons needing a cab at the end of the performance should reserve one with the doorman at the taxi entrance before the end of the last intermission.

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.

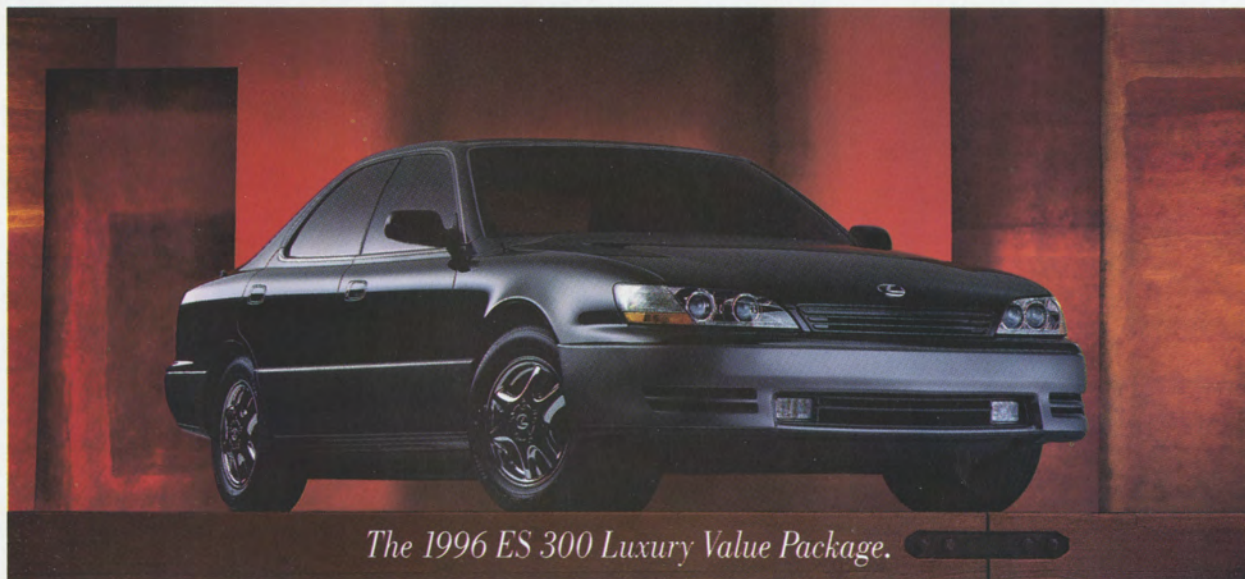
Opera glasses are available in the lobby. No cameras, tape recorders or cellular phones are permitted in the Opera House. Children of any age attending a performance must have a ticket. Management reserves the right to remove any patron creating a disturbance.

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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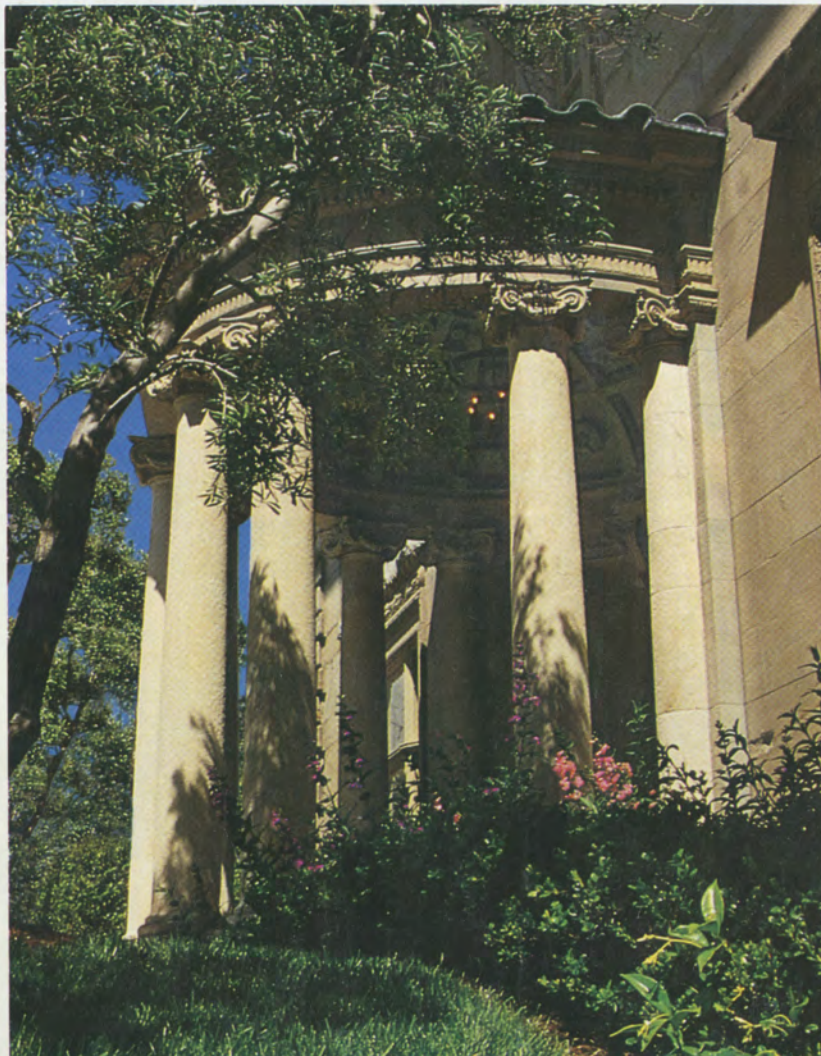
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