

Madama Butterfly
(Madame Butterfly) II

1995-1996

Saturday, December 2, 1995 12:30 PM

Monday, December 4, 1995 7:30 PM

Saturday, December 9, 1995 2:00 PM

Saturday, December 9, 1995 8:00 PM

SFO_PUB_01_SFO_1995_07

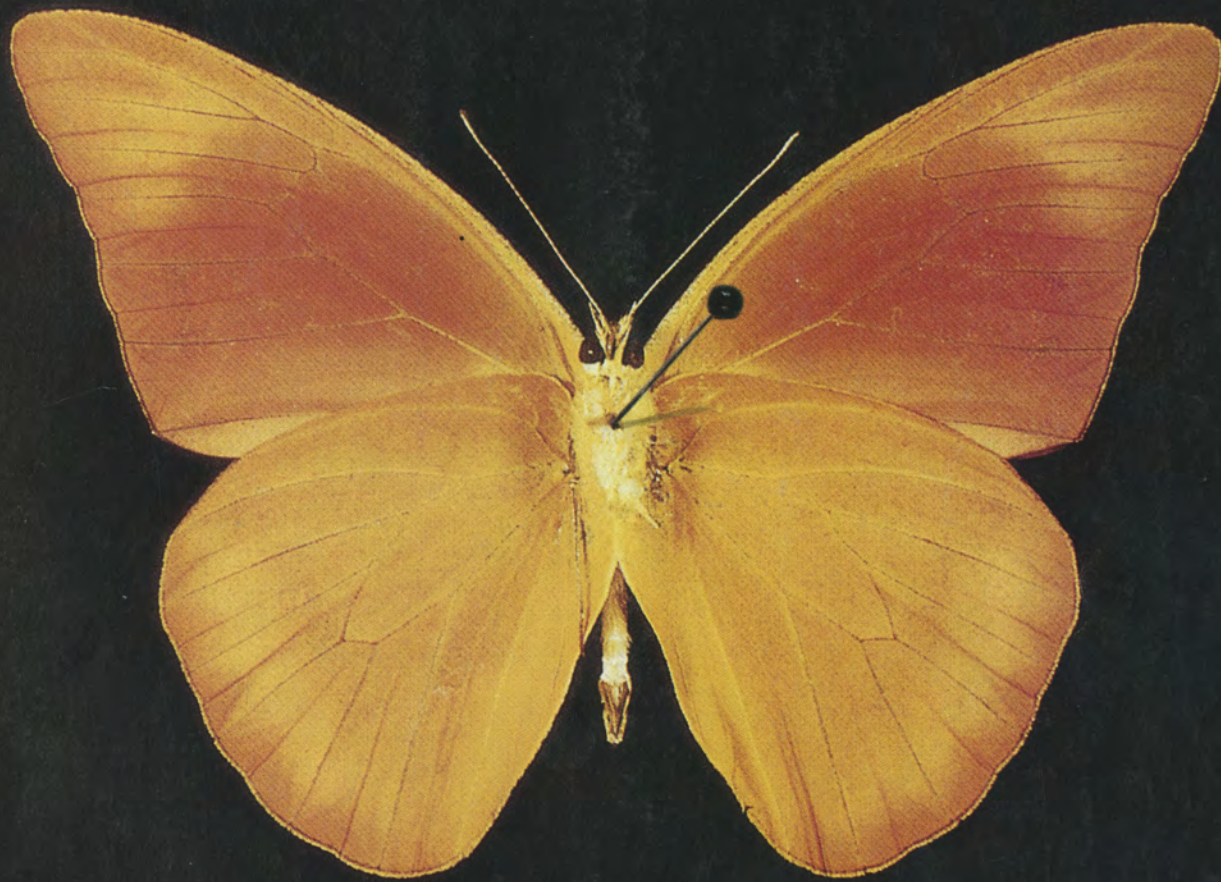
Publications Collection

San Francisco Opera Archives

SAN FRANCISCO OPERA

1995 SEASON

MADAMA BUTTERFLY



Stagebill



SOMETIMES EVEN THE MOST
GIFTED ARTISTS NEED A LITTLE HELP
GETTING OFF THE GROUND.



American Airlines is proud

to sponsor the arts

in communities throughout

the United States

in the hope that artists

of all ages have a chance

to reach their dreams.

American Airlines
Something special in the air.

When charting your financial course, choose an experienced navigator.

Whether you're managing personal assets a family trust or a corporate retirement program, the **Trust and Investment Group** at Sumitomo Bank of California is dedicated to meeting your financial objectives with superior results.

As our client, you'll enjoy one-on-one access to top industry advisors, analysts and administrators—seasoned professionals who keenly understand the complexities of today's marketplace. They're people you can call on from day to day, *and* year to year. Because we believe that superior service is the cornerstone of sound financial management, we maintain a client-officer ratio that's among the lowest in the industry. This assumes that your account always receives the level of personal attention it deserves.

As part of Sumitomo Limited—one of the oldest and largest financial institutions in the world—Sumitomo Bank of California is proud to carry on a tradition of excellence that goes back more than 350 years. We invite you to profit from the service, skills and strength of a proven leader

For more information, call
1-800-962-9494.



Sumitomo Bank of California

Member FDIC



FOR GIFT DELIVERY OF STOLICHNAYA VODKA (EXCEPT WHERE PROHIBITED BY LAW) CALL 1-800-543-3787. STOLICHNAYA VODKA, PRODUCT OF RUSSIA. 40% AND 50% ALC/VOL. 100% GRAIN NEUTRAL SPIRITS. ©1995 CARLSON IMPORTERS LTD. TEANECK, NJ

СВОБОДА FRÉEDOM РУССКАЯ НАЧА OF VODKA



Stagebill

San Francisco Opera Magazine

ISSN 0892-7189

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

Stagebill

Carol Evans
President and Publisher
Neil Rice
Senior V.P. Production
Clifford S. Tinder
V.P. Executive Editor
Denise Favorule
Advertising Director
Bruce J. MacKenzie
V.P. Arts Marketing Group
Bruce Appel
Controller
Peter Cieply
Managing Editor
Darin Eriksen
Program Editor
Paul Brockmann
Production Director
Maude Popkin
Production Manager
Sharon Falvey
Arts Marketing Manager
Bob Caulfield
Western Advertising Director
Marc Etter
Midwest Advertising Director
Dorothy T. Cameron
National Accounts Director
Jan Dwyer
National Accounts Director
Betsy Gugick
Texas Advertising Manager
Tom MacFarland
Detroit Advertising Manager
Judy Pletcher
Washington D.C. Manager
Lee Churchman
Philadelphia Account Manager
Marilyn Nutter
Advertising Coordinator

K-III Magazines

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

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

Advertising Offices San Francisco: 314 Fourth Street, San Francisco, California 94111, (415) 536-0121, FAX (415) 536-0111. Chicago: 500 North Michigan Avenue, Chicago, Illinois 60611, (312) 565-0890. New York: 144 East 44th Street, New York, NY 10017, (212) 687-9275. Washington: c/o Kennedy Center for the Performing Arts, Washington, D.C. 20566, (202) 416-7940.

SAN FRANCISCO OPERA MAGAZINE

Madama Butterfly

1995 Season
Vol. 73, No. 6

FEATURES

14 Poor Butterfly? by Stephanie von Buchau

In addition to providing an introduction to Puccini's *Madama Butterfly*, the author tries to eliminate some of the stereotypical notions that attached themselves to the work in past decades.

40 Speaking of Opera by Caroline Crawford

Impressions of San Francisco Opera during the Adler years as recorded by several prominent artists.

DEPARTMENTS

- 10 Administration
- 19 Cast
- 20 Synopsis
- 26 San Francisco Opera Association
- 26 Series A Boxholders
- 28 Repertoire, 1995 Season
- 30 Artist Roster
- 34 San Francisco Opera Orchestra
- 36 Previews
- 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

Appias Nero (Orange Albatross) butterfly, member of the Pieridae family.
Montage by Alex Stark.

All editorial material © San Francisco Opera

Can a car be two things at once?

Can it be one thing one moment

and something totally different the next?

Is it possible?

Nothing is impossible.

Ask a Chrysler engineer.

To the question: Is it a luxury car

or a sports sedan?

They will answer,

yes.



Chrysler LHS



HERE, 4-WHEEL DISC ABS, CHRYSLER/INFINITY SPATIAL IMAGING™ SOUND SYSTEM. INQUIRIES, 1-800-4-A-CHRYSLER. WEB SITE, <http://www.chryslercars.com>

Performance HIGHLIGHTS

Fluff up your finery and don your party hats—on November 17 the **San Francisco Opera** puts *Die Walküre*, and *Don Giovanni* on the back burner for a night to cook up a special birthday bash. For the seventieth birthday of **Sir Charles Mackerras**, SFO's principal guest conductor, stars from the Opera's 1995 fall season join

the S.F. Opera Orchestra and Chorus in a menu degustation of works by Dvořák, Handel, Janáček, Purcell, Strauss, Verdi, Wagner, and others, led by Sir Charles himself. Afterwards, artists and guests join the knight for a birthday supper and tribute to the Maestro's career. Spicing up the festivities: sopranos Anne Evans, Renée Fleming, and Stephanie Sundine, mezzo-soprano Susan Quittmeyer, and the 1995 Opera Center Adler Fellows.

* * * * *

American Conservatory Theater's fall offering is a soulful serenade in blue—the West Coast premiere of August Wilson's *Seven Guitars*, November 9 through December 23. The Pulitzer Prize-winning playwright's latest segment in his multiplay saga of 20th-century African-American life is a righteous rhythm and blues riff, strumming the lives of seven characters to compose its commanding chords. *Newsweek's* Jack Kroll says Wilson "creates a gritty, lyrical polyphony of voices that evokes the character and destiny of these men and women who can't help singing the blues even when they're just talking." Wilson's longtime collaborator Lloyd Richards directs, getting the show ready for its Broadway premiere in March 1996.

* * * * *

When *West Side Story* opened in New York in 1957, it was a shocking shot in the arm for Broadway theater, integrating dance into musical theater in an original and electrifying way, and introducing some of the world's greatest theater music. Today, the show still rocks, its familiar themes (musical and sociological) as beautiful, pertinent, and troubling as ever. The show's dynamic revival, which re-creates Jerome Robbins' Tony Award-winning choreography, springs into Seattle's **Paramount Theatre** November 28–December 10, on its way around the world in a 30-city tour de force.

—Peter Cieply



Sir Charles Mackerras



RUSLAN & LYUDMILA — PHOTO: VALENTINE BARANOVSKY

*E*very great performance
begins with great
inspiration.



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

The Franklin Templeton Group offers 111 mutual funds available through professional investment representatives across the nation. We're dedicated to helping individuals and institutional investors achieve their financial goals.

777 Mariners Island Blvd., San Mateo, CA 94404



FRANKLIN TEMPLETON GROUP OF FUNDS

San Francisco

ADVENTURE IN THE ARTS

Opera Tours

... *Adventure In The Arts Opera Tours* presents its 11th annual series of opera programs in the USA & to the enchanting towns of Europe to experience great opera performances and remarkable sightseeing in carefully planned programs to create wonderful memories and meet other caring opera goers.

Vienna and Opera at Christmas

December 14th to 26th with Peter Bessol

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

Metropolitan Opera Debut of Cecilia Bartoli

February 25th to March 2nd

... lectures and private MMA tour with Dale Harris. The operas: La Forza del Destino (Domingo), Così fan Tutte (Carol Vaness, Susanne 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.

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.

For a copy of the itineraries call:

(415) 431-9211

or fax (415) 431-9213

Adventure In The Arts Opera Tours

380 Hayes Street, Suite One
San Francisco, CA 94102

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

SAN FRANCISCO OPERA

LOTFI MANSOURI, *General Director*

Donald C. Runnicles, *Music Director*

Michael J. Savage, *Managing Director*

Sir Charles Mackerras, *Principal Guest Conductor*

William J. Conner
Director of Development

Clifford Cranna
Musical Administrator

Jennifer Green
Costume Director

Thomas J. Gulick
*Director of Marketing and
Public Relations*

Christopher Hahn
*Director of San Francisco
Opera Center*

Kerry King
Finance Director

Larry Klein
Technical Director

Glenn Plott
Director of Production

Christina C.B. Scheppelmann
Artistic Administrator

Russ Walton
*Director of Human Resources
and Labor Relations*

John Priest, *Opera House Project Coordinator*

ADMINISTRATION

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

Shannon A. Miller, *Assistant to the Managing Director/ Board Secretary*

ARTISTIC ADMINISTRATION

Vivien Baldwin, *Assistant to the Artistic Administrator*

Valentina Simi, *Coordinator, Artists Services*

Vera Dreyer, *Contracts Assistant*

REHEARSAL DEPARTMENT

Brad Trexell, *Rehearsal Administrator*

Manuela Galindo*, Betsy Ruck*, James Utz

PRODUCTION DEPARTMENT

Jerry Sherk, *Production Stage Manager*

Theresa Ganley, *Stage Manager*

ASSISTANT STAGE DIRECTORS

Sandra Bernhard, Laurie Feldman, Beth Greenberg *

Yefim Maizel, Zoe Pappas*, Paula Williams

ASSISTANT STAGE MANAGERS

Margo Maier, Kristine McIntyre, Roy Rallo*,

Stephanie Leigh Smith, Dawn L. Wade*

SUPERNUMERARIES

Albert Goodwyn, *Director*

COSTUME DEPARTMENT

Walter Mahoney, *Costume Shop Manager*

Daniele Edwards, *Assistant Costume Director*

Barbara Oliver, *Shop Administrator*

Richard Peterson, *Assistant Shop Manager*

John Bishop, Leigh Anne Dolecki, Ed Garcia, Irene Murray,

Matthew Nash, *Cutters*

Amy Ashton-Keller, Corey Calter, Stephanie Sulser, *Assistant Cutters*

Kristen Stanton, *First Hand*

Lorraine Forman, Jeanne Lotta-Sellers, *Production Supervisors*

Charles Batte, *Senior Milliner*

Amy Van Every, *Dyer*

Kim Curtis, Beth Weintraub, Paula Wheeler, *Craft Artisans*

Douglas Stines, *Footwear*

WARDROBE DEPARTMENT

Geoffrey M. Craig, Suzanne M. Stassevitch

DEVELOPMENT

Howard DeBow, *Corporate and Foundation Relations Director*

Rachel Malan, *Director of Individual Gifts*

Carolyn Mason, *Associate Director, Planned Gifts*

Christopher Montgomery, *Associate Director, Donor Benefits
and Special Events*

Amy Sollins, *Development Services Director*

Susan Alden, *Assistant Director, Prospect Research*

Patrick Danehy, *Special Events Coordinator*

Kathleen Esselstyn, *Administrative Assistant, Donor Services*

Nancy Kulchyski, *Assistant Director, Individual Gifts*

Gail MacGowan, *Grant Writer*

Kristi Mitchell, *Assistant Director, Corporate and Foundation Relations*

Lynn K. Noonan, *Associate Director, Individual Gifts*

Mary Packard, *Administrative Assistant*

Mary Elizabeth Simpson, *Assistant Director, Individual Gifts*

Ingrid Goldbloom, *Special Events Assistant*

Mark Hernandez, *Development Associate*

Mary K. Mix, *Development Associate*

Huiqing Wu, *Gift Accounting Coordinator*

FINANCE

Keith Spindle, *Controller*

Janet Tang, *Budget Coordinator*

Patricia Godanis, *Accounts Payable*

Karen Howe, *Payroll Accountant*

Sylvia Leung, *Administrative Assistant*

Andrew Lum, *Senior Accountant*

Ron Peterson, *Senior Accountant*

INFORMATION SYSTEMS

Gordon Taylor, *MIS Manager*

Jackie Carter, *Senior Programmer/Analyst*

Randall Graham, *Systems Administrator*

Elina Kuperman, *Programmer/Analyst*

John O'Driscoll, *PC Technician*

HUMAN RESOURCES AND LABOR RELATIONS

Laura David, *Human Resources Administrator*

Barbara Bock, *Facilities Manager*

Paul Dana, *Facilities Assistant*

Janet Johnston, *Receptionist*

(Continued on page 12)

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

San Francisco Opera is a member of OPERA America.

G'day, G'daily.



Fly our daily nonstops to Australia and earn 10,000 bonus miles.

Only United can take you nonstop to Sydney every day from Los Angeles and San Francisco. And now, in celebration of our daily service Down Under, you can earn 10,000 bonus miles when you combine any paid round-trip United flight to Sydney with at least three nights at a non-discounted rate at any one of 8 great Radisson hotels throughout Australia. Travel must be completed by 12/1/95.

For details, call Radisson at 1-800-333-3333 and ask for the "United G'Daily Rate." For flight reservations, call your Travel Professional. Or call United at 1-800-538-2929. We don't just work here. Come fly our friendly skies.

Radisson
HOTELS WORLDWIDE

 **UNITED AIRLINES**

MARKETING AND PUBLIC RELATIONS

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

PUBLICATIONS

Koraljka Lockhart, *Editor*
Robert M. Robb, *Editorial Assistant*

TICKET AND PATRON SERVICES

Lyndon Zincke, *Director*
Lisa Schoch, *Assistant Director, Patron Services Manager*
Stacey Street, Mario Lemos, *Patron Services Associates*
Michael Thek, *Box Office Manager/Treasurer*
Marcella Bastiani, Bill Mathews, Mark Sackett, Lyle Snow, Todd Volz, *Assistant Treasurers*
Marilyn Wilson, *Telephone Sales Supervisor*
Ruth Van Slyke, Marie Zahler, Tim Robertson, Stephanie Savant, *Telephone Sales Assistants*

OPERA SHOP

Steve Contreras, *Merchandising Manager*
Alba A. Surles, *Audio Tape and CD Buyer*
Elena Vlad, *Merchandising Associate*

MUSICAL ADMINISTRATION

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

MUSIC STAFF

Peter Grunberg, *Head of Music Staff*
Adelle Eslinger, Joyce Fieldsend, Larissa Gergieva, Svetlana Gorzhevskaya, Bryndon Hassman, Kathleen Kelly, Jonathan Khuner, Ernest Fredric Knell, Susanna Lemberskaya, Robert Morrison, Ian Robertson, Valery Ryvkin

ASSISTANT FOR ARTISTS

Philip Eisenberg

CHORUS AND BALLET

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

LANGUAGE COACHES

Patricia Kristof Moy, *French*
Nora Norden, *German*
Susanna Lemberskaya, Valery Portnov, *Russian*
Elena Servi, *Italian*
Yveta Synek-Graff, Jan Trojan, *Czech*

SAN FRANCISCO OPERA CENTER

Mikael Eliassen, *Music Director*
Kathryn Cathcart, *Director of Musical Studies*
Renata Jones, *Merola Opera Program Administrator*
Michael Schoenig, *Opera Center Administrator*
Sandra Bernhard, *Education Director*
Laura Schwartz, *Special Projects Coordinator*
William Bowles, *Touring Company Manager*
David Coffman, *Production Manager*
Tessa Bergen, *Assistant to the Director*
Simone Nelson, *Merola Membership and Events Coordinator*
Patricia Montgomery, *Administrative Assistant*
Bonnie Moore, *Merola Staff Accountant*
Scott Kubovsak, *Merola Membership/Events Assistant*

TECHNICAL PRODUCTION DEPARTMENT

Donna Whitfield, *Technical Administrator*
Tom Monaco, *Assistant Technical Director*
Gerrardo Serrano, *Security Manager*
Cooper Serrano, *Security Guard*
Jack Kostelnik, *Carpenter Shop Foreman*
Jay Kotcher, *Scenic Artist in Charge*
Robert Urban, *Master Carpenter*
Mark Baumann, *Assistant Carpenter*
Doug Von Koss, *Master of Properties*
Michael Willcox, *Assistant Propertyman*
Roger Gans, *Sound Designer and Consultant*
Max G. Christensen, *Master Audio Engineer*

SUPERTITLES

Christopher Bergen, *Administrator*

LIGHTING AND ELECTRICAL DEPARTMENT

Thomas J. Munn, *Lighting Director/Design Consultant*
Joan Arhelger, *Associate Lighting Designer*
Robert Hill, Jennifer Norris, *Assistant Lighting Designers*
Lynn McKee, *Master Electrician*
Scott Houghton, *Assistant Electrician*

WIG AND MAKEUP DEPARTMENT

Gerd Mairandres, *Wigmaster*
Kerry Rider-Kuhn, Carol Hight, Pamela Harris, *Assistants*

*San Francisco Opera debut

Dr. Ernest Rosenbaum, *Company Medical Adviser*
Deloitte & Touche, *Independent Public Accountants*
Larry Merkle, Robert Messick, Marty Sohl, *Official Photographers*
Darcie Blake, Floyd Carter, Andrea Fong, I 4 Design, Mark Vanoss, *Graphic Design*

William Freeman, *Master Electrician, War Memorial Opera House*

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

SAN FRANCISCO WAR MEMORIAL PERFORMING ARTS CENTER

War Memorial Opera House

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

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

TRUSTEES

Mrs. Melvin M. Swig
President
Mrs. Walter A. Haas, Jr.
Vice President
Marie Acosta-Colón
Dr. Zuretti L. Goosby
Thomas E. Horn
Claude M. Jarman, Jr.
Mrs. George R. Moscone
Thomas R. Noonan
Raphael V. Taliaferro
David A. Yoder
Anthony J. Zanze
Thelma Shelley
Managing Director
Elizabeth Murray
Assistant Managing Director

SAN FRANCISCO OPERA GUILD

Barbara Henry, *President*

Marie Sparks, *Vice President—Administration*
Irene Kivitz, *Vice President—Associate Members*
Marion Higgins, *Vice President—Chapters*

Dixie Furlong,
Vice President—Community Outreach
Susan Malott, *Vice President—Development*
George F. Lucas, *Vice President—Education*
Riva Berelson, *Vice President—Fundraising*

Alyssa Taubman Rothman,
Vice President—Marketing

Katharine Hanrahan, Jane Hartley,
Endowment Co-Chairmen

Jan Stein, *Member-at-Large*

CiCi Hoover, *Secretary*

Coleen Ehrlich, *Treasurer*

Jill Hope, *Ex Officio*

Lotfi Mansouri, *Honorary Director*

Ken Sommer, *Administrator*

Christopher Montgomery, *Events Coordinator*

Myra Shapiro, *Volunteer Coordinator*

Lotte Lieb, *Bookkeeper*

Katia Merriam, *Events Assistant*



ABSOLUT NEW ORLEANS.

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



STROHMEYER

POOR BUTTERFLY?

By STEPHANIE VON BUCHAU

Born in Lucca, Italy, in 1858, descended from four generations of church musicians who wrote 31 obscure operas among them, young Giacomo Antonio Domenico Michele Secondo Maria Puccini was a cheerful, irresponsible music student. It has been alleged that, to earn a few lire, he played piano in a bawdy house while still in his teens. We know for sure that, at age 17, Giacomo and a couple of pals hiked 20 miles round-trip to Pisa in order to hear Verdi's *Aida*—the 19th century equivalent of waiting overnight in line to get tickets for Pearl Jam.

This live encounter with the Maestro's newest masterpiece sealed Puccini's operatic fate. He said much later, when he was struggling with the unsatisfactory libretto to *Turandot*, "It's a good thing I had success as an opera composer; God didn't make me capable of anything else." Admitted to the Milan Conservatory, where his teachers were Antonio Bazzini (composer of *Turanda*, an unsuccessful version of the Gozzi play that was also to provide the basis for Puccini's last, unfin-

ished opera) and Amilcare Ponchielli (composer of *La Gioconda*), Puccini made the acquaintance of other members of the soon-to-be-anointed *nuova scuola*: Pietro Mascagni (*Cavalleria Rusticana*) and Alfredo Catalani (*La Wally*).

Thanks to Ponchielli and Arrigo Boito (composer of *Mefistofele* and librettist of Verdi's *Otello* and *Falstaff*), Puccini's first opera, the one-act *Le Villi*, was performed successfully on a triple bill in Milan in 1884. Giulio Ricordi, head of the celebrated Milanese publishing firm that counted Rossini, Bellini, Donizetti and Verdi among its clients, generously supplied free libretti to the audience and signed up the promising young composer. Puccini's first contract resulted in *Edgar* (1889), *Manon Lescaut* (1893) and *La Bohème* (1896).

With the royalties from *Bohème* and *Tosca* (1900), Puccini was able to build a villa at Torre del Lago on the marshy shore of Lake Massaciuccoli, where he adored hunting waterfowl. Sharing his life was Elvira Gemignani, a married woman who left her husband and son to move in with

Stephanie von Buchau is San Francisco correspondent of Opera News who contributes program notes to Lyric Opera of Chicago, Seattle Opera and the Los Angeles Music Center Opera.

the dashing young composer. Puccini was not faithful to her, but he did his philandering in private and treated her with respect. When her husband finally died, Elvira and Puccini were married, legitimizing their 18-year-old son. But the ring on her finger did not make Elvira any less fearful of abandonment and her jealousy caused repeated upsets in the composer's life. During the composition of *La Fanciulla del West* (1910), Elvira finally went too far, accusing the composer of adultery with their parlor maid. The charge was later proved untrue, but the mortified girl killed herself.

Such scandals and ill health plagued Puccini from *Madama Butterfly* to the end of his career, and certainly exacerbated his difficulties over the *Turandot* libretto. Yet the truth is that—ill or healthy, angel or devil in his private life—Puccini as an artist was a pathological perfectionist. When it came to the lyric theater—what we call opera, the Italians “call musica lirica”—Puccini knew exactly what he wanted and was prepared to fight to get it. *Manon Lescaut* had no fewer than six librettists, with the exasperated composer finally writing some verses himself when he couldn't get what he wanted otherwise. This is one reason why the currently fashionable argument that Puccini revised *Butterfly* “reluctantly” is hogwash: this is a composer who literally died—of a heart attack during radiation treatment for throat cancer in 1924—with his ultimate masterwork unfinished because he was not satisfied with its libretto.

Yet there is no doubt that *Madama Butterfly* got off on the wrong track; its problems are well documented. Puccini, his librettists—Luigi Illica and Giuseppe Giacosa, who had also collaborated on *La Bohème* and *Tosca*—and publisher Ricordi bombarded each other with letters in which they discuss the fact that the second act is too long (it was), the tenor is too unsympathetic (he was) and the first act had, in Illica's own opinion, “too many opportunities for music” (it did). One can't help wondering why, if they all knew

exactly what was wrong before the premiere, they didn't do something about it? Part of the answer lies in the way the subject matter was chosen and part of it in Puccini's personal travails.

Up to *Tosca*, Puccini had no trouble choosing subject matter. After his Roman opera, possibly because it was not initially a huge success in



heat that propels *Manon Lescaut*, *La Bohème* and the final version of *Madama Butterfly*; the struggle to put *Butterfly* into the correct shape may have knocked some of the eager, innocent edge off Puccini's work. A measure of his confusion can be seen in the subjects he considered before choosing *Butterfly*, almost all of them unsuited to his temperament and methods: Hugo's *Les Misérables*, Maeterlinck's *Pelléas et Mélisande*, Daudet's *Tartarin*, Zola's *L'Abbé Mouret*, even the real-life story of Marie Antoinette.

In the summer of 1900, in London to supervise the British premiere of *Tosca*, Puccini went to the theater one night and saw David Belasco's dramatization of John Luther Long's short story, *Madame*

Italy, he seemed to have a terrible time pulling the trigger on new projects. Though his operas after *Madama Butterfly* grow steadily in artistic vision and craftsmanship, they lack something of the white

Photos—Opposite: Soprano Licia Albanese made her San Francisco Opera debut in 1941 in the title role of *Madama Butterfly*. Her Cio-Cio-San was part of ten Company seasons, with some of the performances given on tour. Above: Two remarkable artists portrayed Cio-Cio-San during San Francisco Opera's 1934 season: Elisabeth Rethberg (left) and Lotte Lehmann.

SOHL



Butterfly. Fortunately, since the composer spoke little English, Belasco's unintentionally comic pidgin dialect was lost on him; it was the ten-minute pantomime during which Cho-Cho-San, her son and her maid wait through the night for Pinkerton's return that stirred the composer's creative embers. Belasco claimed later that Puccini came backstage, insisting that *Madame Butterfly* must be turned into an opera, and that he told the composer to go ahead without a contract because "it is impossible to discuss business arrangements with an impulsive Italian who has tears in his eyes and both arms around your neck."



SCHERL

Photos—*Madama Butterfly* and *Trouble*: Veronika Kincses and David Konigsmark in 1984 (above) and Renata Scotto and Lea Watkins in 1974.

Every time *Madama Butterfly* is performed, we read articles suggesting that Puccini's "racist opera" is the origin of the Asian-woman-as-victim-of-the-imperialist-West stereotype. Yet this stereotype, if that is what it is, existed long before Puccini, Belasco or John Luther Long. The prototypical East vs. West story is a quasi-autobiographical novel, *Madame Chrysanthème* (1888), by Pierre Loti, actually a French naval officer named Marie Julien Viaud. A consummate romantic who lived in the Far and Near East, performed with a circus, joined the Trappists for a time and conducted affairs with both men and women, Loti was a classic male chauvinist.

Loti's ugly view of Japan that contemporary critics are remembering when they mistakenly call Puccini's opera "racist."

Long claims not to have known Loti's novel when he published his short story in the January 1898 issue of *Century Magazine*. He insisted that the tale of Cho-Cho-San and her American lover had been related to him as a true story by his sister, wife of a missionary stationed in Nagasaki. In the short story, *Butterfly* is prevented from killing herself by Suzuki and the women disappear with the baby. When Mrs. Pinkerton comes to claim her husband's child, the little house is empty. It was Belasco who turned this bittersweet romance into a sentimental tragedy by having *Butterfly* kill herself on stage.

The San Francisco-born Belasco (1859-1931) was no Shakespearean talent, but his emotional naturalism suited Puccini's temperament so well that the composer also used Belasco's *Girl of the Golden West* for an opera in 1910. Still, a play does not automatically make a good opera and there was the usual wrangling among Puccini and his librettists (with asides from Ricordi) about how to structure the work. Belasco's middle act—which takes place at the American Consulate—was jettisoned early on. While the composer was waiting for the libretto to take shape, he eased his idleness by purchasing a motor car, a new toy, just introduced in Italy. On February 21, 1903, returning from dinner in Lucca, Puccini's chauffeur-driven car went over an embankment and crashed 15 feet into a ravine. Elvira wasn't hurt but the composer suffered a compound fracture of the right leg. During his painful recovery, doctors discovered that Puccini suffered from diabetes.

This physical turmoil may have clouded his judgment about the progress of *Butterfly*. He finished the orchestral score on December 27, 1903, and his correspondence around this period is filled with misery and forebodings, yet he apparently didn't anticipate a poor reaction from the Scala audience. Now the leading light of Italian music—Verdi had died in 1901—Puccini had plenty of enemies. Ricordi did not improve the atmosphere by suddenly banning critics from rehearsals and refusing to allow the score to circulate. In those days before recorded sound, critics took their work very seriously; to be denied access to rehearsals and scores of a new work sent a message that all was not well.

On the night of February 17, 1904, La Scala suffered a black eye equal to that of the Parisian riot that attended the 1913

The "love affair" between the young naval officer and Okiku-San ("Chrysanthemum") in Loti's novel is a coldly commercial liaison. Loti's sexist, racist superiority is evident in his descriptions of Japanese men as "monkeys" and their women as "nothing but diminutive yellow beings, with crooked legs and flat, unshapely breasts." Some of this harsh language found its way into Belasco's play and into the original libretto of *Madama Butterfly*, and it is to Puccini's credit that he later removed it. It may be

(continued on page 38)

MAKE A DRAMATIC ENTRANCE.

It has an unmatched 300-HP V8. A Continuously Variable Road-Sensing Suspension. And full-range Traction Control. All of which allow Seville STS with the Northstar System to put on the kind of performances other luxury sport sedans can't touch.

When you're ready to take a dramatic new turn, see your Cadillac dealer. Seville STS. Because only one can play like this.



SEVILLE STS

Northstar System: 300-HP V8 • Continuously Variable Road-Sensing Suspension
• Traction Control • ABS • Magnasteer™ • Plus Dual Air Bags • Call 1-800-333-4CAD



CADILLAC
CREATING A HIGHER STANDARD.



© 1995 GM Corp. All rights reserved. Always wear safety belts, even with air bags. CADILLAC® SEVILLE® NORTHSTAR®

©1995 CHANEL, Inc. CHANEL® (C)®



CHANEL

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

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

This production is made possible, in part, by a generous gift from the Franklin/Templeton Group of Funds.

Opera in two acts by GIACOMO PUCCINI
Text by LUIGI ILLICA and GIUSEPPE GIACOSA
Based on the works of John Luther Long and David Belasco

Madama Butterfly

(in Italian)

Conductor

Charles Mackerras
Donald Runnicles (Dec. 9 mat.)

Stage Director

Sandra Bernhard

Designer

Toni Businger

Lighting Designer

Thomas J. Munn

Chorus Director

Ian Robertson

Musical Preparation

Adelle Eslinger
Susanna Lemberskaya
Bryndon Hassman
Joyce Fieldsend
Ernest Fredric Knell
Kathleen Kelly
Philip Eisenberg

Prompter

Philip Eisenberg

Assistant Stage Director

Yefim Maizel

Stage Manager

Theresa Ganley

Scenery constructed in
San Francisco Opera
Scenic Studios

Costumes executed by
Goldstein Costumes,
San Francisco,
and by Fred Mlejnek

First performance:
Milan, February 17, 1904

First San Francisco Opera
performance: September 26, 1924

SATURDAY, DECEMBER 2 AT 12:30
MONDAY, DECEMBER 4 AT 7:30
SATURDAY, DECEMBER 9 AT 2:00
SATURDAY, DECEMBER 9 AT 8:00

CAST

(in order of appearance)

Lt. B.F. Pinkerton

Richard Margison
Alfredo Portilla† (12/9 mat.)

Goro

Michel Sénéchal

Suzuki

Elizabeth Bishop†

Sharpless

Theodore Baerg

Cio-Cio-San, Madama Butterfly

Yoko Watanabe*
Christiane Riel* (12/9 mat.)

The Imperial Commissioner

Jere Torkelsen

The Official Registrar

William Pickersgill

The Bonze

David Okerlund†

Prince Yamadori

Thomas Barrett

Cio-Cio-San's child

Samantha Spiegel (12/2, 4, 9 eve.)
Justine Gordon (12/9 mat.)

Kate Pinkerton

Nicolle Foland†

Cio-Cio-San's relatives and friends

*San Francisco Opera debut

†1995 Adler Fellow

TIME AND PLACE: Early 20th century; Nagasaki

ACT I A house and garden overlooking the Bay of Nagasaki

INTERMISSION

ACT II Butterfly's house, three years later

Supertitles for *Madama Butterfly* provided by a generous gift from Pacific Gas & Electric Company.

Supertitles by Jerry Sherk and Francesca Zambello for San Francisco Opera.

Latecomers will not be seated during the performance after the lights have dimmed.

The use of cameras, cellular phones and any kind of recording equipment
is strictly forbidden.

The performance will last approximately two hours and forty-five minutes.

SYNOPSIS

Madama Butterfly

ACT I—The marriage broker Goro shows Lt. Pinkerton, USN, the house that Pinkerton has rented to occupy with his bride-to-be, the geisha Cio-Cio-San. They discuss the forthcoming ceremony. Soon they are joined by the US Consul at Nagasaki, Sharpless, who tries to make the jaunty lieutenant seriously consider the step he is about to take. Pinkerton asks Sharpless to join him in a series of toasts, among them one to the real wedding and the real American girl he will marry one day. Just then, the voice of Butterfly is heard as she and her geisha friends ascend the hill. She is the happiest girl in Japan, she sings, coming to answer the summons of love. The innocent Butterfly talks of her family and tells Sharpless that she is fifteen, already an old woman. She shows Pinkerton some of her possessions, among them the dagger with which her father had committed hara-kiri at the Mikado's orders. Butterfly tells Pinkerton that she is willing to give up anything for him and that she has gone to the mission to adopt his religion. The Imperial Commissioner and Official Registrar then perform the civil wedding ceremony. Sharpless leaves with a word of caution that he believes Butterfly is seriously in love, but Pinkerton has already turned to his new relatives, urging them to celebrate his happiness. Butterfly's uncle, the Bonze, arrives. He has heard that Butterfly has renounced her religion, and he calls all her relatives to renounce her. Angrily, Pinkerton orders them away and then tries to comfort the weeping Butterfly. Smiling through her tears, she tells him that although everyone else has rejected her, she is happy only with Pinkerton. Impatient, Pinkerton tells her that night is falling and he leads her into the house.

ACT II—Pinkerton has sailed away and three years have passed. Butterfly and her maid Suzuki are still living in the house on the hill. Butterfly still believes that Pinkerton will return to her, as he promised, but Suzuki doubts it. Goro brings Sharpless to Butterfly to read her a letter he has received from Pinkerton, but she insists on receiving him as an honored guest. Her hospitality interferes with his efforts to attend to the letter. They are joined by Goro's client, Prince Yamadori, who hopes to marry Butterfly. She brushes aside his offer, insisting that she is already married. Yamadori leaves, and Sharpless at last produces his letter, but Butterfly is so carried away by the thought Pinkerton has written that she fails to grasp the meaning of the letter. Sharpless asks her what she would do if Pinkerton never came back. Become a geisha again, she answers, or better, die. Sharpless suggests she reconsider Yamadori's proposal, at which Butterfly goes out and returns with Pinkerton's child. Moved, Sharpless promises to inform Pinkerton of his son, and leaves. Suzuki is heard shouting at Goro, who has been saying that nobody knows who the child's real father is. Butterfly threatens him with a dagger and then drives him away. A cannon-shot is heard and Butterfly takes up the spyglass and recognizes Pinkerton's ship. Sure that her faith will be rewarded, she and Suzuki proceed to decorate the house with flowers. Butterfly prepares for Pinkerton's arrival. She, Suzuki and the child wait and watch for Pinkerton's return.

Morning comes and still Pinkerton has not returned. When Butterfly carries the sleeping child off, Suzuki sees Sharpless, Pinkerton and a strange American woman in the garden. Sharpless tells Suzuki that this is Pinkerton's wife. Realizing too late Butterfly's real love for him, Pinkerton bids farewell to the Japanese house. He hurries off leaving Sharpless and Kate to confront Butterfly. When she enters, she soon realizes the truth: that this is Pinkerton's new wife and that they want to take the child. Butterfly sends them away, telling them that Pinkerton should come for the child in half an hour. She takes her father's dagger and is about to stab herself when Suzuki pushes the child into the room. Butterfly bids him farewell, sends him out to play, and commits suicide. Pinkerton's voice is heard calling in the distance as Butterfly dies.

Supernumeraries

Alex Boatwright
Peter Cannon
David Cipolla
Diana Kissil

Robert Lee
Oliver Pollard
Kimberly Thompson
Carolyn Waugh

The performance of December 2nd is sponsored by StreetNet Publishing, Inc.

The performance of December 4th is sponsored by P G & E

The matinee performance of December 9th is sponsored by Lexus

Madama Butterfly

Photos taken in rehearsal by Marty Sohl



Yoko Watanabe



Yoko Watanabe

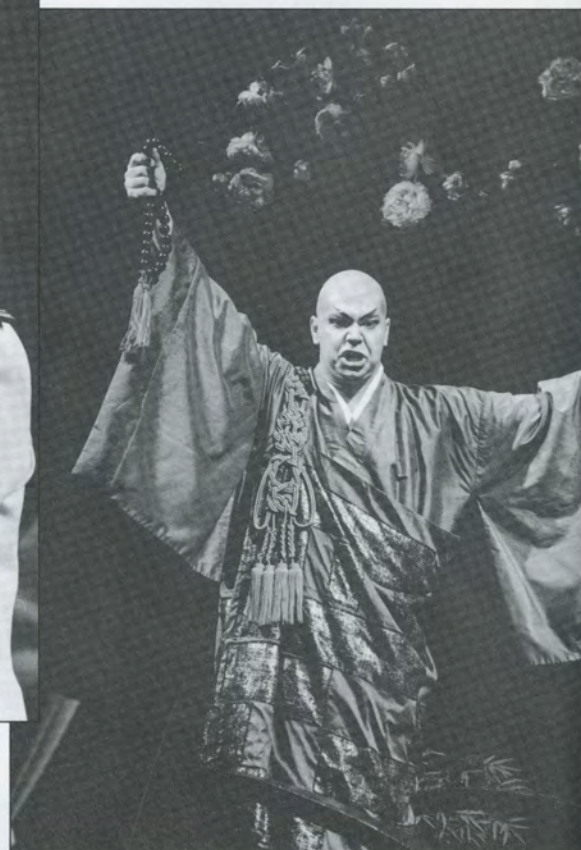


Yoko Watanabe, Richard Margison



Yoko Watanabe, Richard Margison

David Okerlund





Yoko Watanabe



Theodore Baerg

Elizabeth Bishop

Michel Sénéchal



Nicolle Foland



Yoko Watanabe, Samantha Spiegel



Yoko Watanabe



STAR CLASSICS

CLASSICAL MUSIC

COMPLETE OPERA SOURCE ★ CD ★ TAPES ★ VHS ★ LASER

\$2.00 off

CD of your choice in exchange
for SF Opera ticket stub.

Must be presented in person within 2 weeks of performance date.
Not valid on budget and sale items and limited to stock on hand
Ticket stub must be presented – no exceptions!!

FEATURING THESE LABELS

L'ART VOCAL

BONGIOVANNI

CONNOISSEUR SOCIETY

FONTI CETRA

GREAT OPERA PERFORMANCES

HÄNSLER

ITALIAN OPERA RARITIES

LEGATO

LYRIC

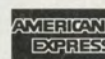
PRIMA VOCE

ROMOPHONE

VAI

RECORDINGS AND LIBRETTI OF THE SF FALL OPERA SEASON AVAILABLE NOW!

425 HAYES STREET @ Gough
San Francisco, CA 94102



(415) 552-1110 ★ Fax 552-9622 ★ Mail Order 1-800-STAR

Sail with the Stars

San Francisco Opera – Mediterranean Opera Cruise
Departs Genoa April 30 – Arrives Venice May 14, 1996

Join General Director Lotfi
Mansouri along with the
bright young stars of the San



excursions will be available
only to the San Francisco
Opera group, including tours of

Francisco Opera Center for an exciting 14
day Mediterranean Cruise on
Cunard's luxurious Five-Star-
Plus VISTAFJORD. Ports
include Barcelona, Mallorca,
Civitavecchia (Rome), Livorno (Florence),
Catania and Corfu.



Exclusive on board activities and shore

the great European opera houses and private
performances and receptions.

Discounts of up to 30% are available,
depending on cabin category. Call Mogens
Pedersen or Diane Sabella
at Siemer & Hand Travel
(415) 788-4000 for the
best choice of cabins!

*Siemer
& Hand
Travel*

101 California Street, Suite 1750, San Francisco, CA 94111

SAN FRANCISCO OPERA ASSOCIATION

OFFICERS

REID W. DENNIS *Chairman*
WILLIAM W. GODWARD *President*
THOMAS TILTON *Vice Chairman*
DAVID M. CHAMBERLAIN *Vice Chairman*
BRUCE W. HYMAN *Executive Vice President*
PAUL J. MUNDIE *Executive Vice President*

MRS. HARRY WETZEL *Executive Vice President*
REUBEN W. HILLS III *Vice President*
MRS. GORHAM B. KNOWLES *Vice President*
EVERT B. PERSON *Vice President*
ROBERT E. SULLIVAN *Secretary*
FRANKLIN P. JOHNSON, JR. *Treasurer*

BOARD OF DIRECTORS

AMII LARKIN BARNARD-BAHN
JOHN M. BASLER*
MRS. JOACHIM BECHTLE
G. GORDON BELLIS
MRS. PETER H. BLACK
J. DENNIS BONNEY
GEORGE M. BOWLES
JOHN M. BRYAN*
MS. ANNETTE CAMPBELL-WHITE
DR. RONALD E. CAPE
JOHN B. CELLA II
DAVID M. CHAMBERLAIN*
MRS. WARREN J. COUGHLIN
MRS. JOSEPH D. CUNEO
MRS. PETER W. DAVIS*
REID W. DENNIS*
ORLANDO DIAZ-AZCUY
RAY DOLBY
MYRON DU BAIN
MRS. LENNART G. ERICKSON
ALFRED FROMM
WILLIAM W. GODWARD*
PRENTIS COBB HALE*
MRS. RICHARD C. HAM
MRS. W. DEAN HENRY
MRS. WILLIAM R. HEWLETT
REUBEN W. HILLS III*
DOREEN WOO HO
JILL ARMSTRONG HOPE
MRS. GEORGE H. HUME*
BRUCE W. HYMAN*
PHILIP M. JELLEY*
FRANKLIN P. JOHNSON, JR.*
HEDI SHIMAN KAUFMAN
MRS. GORHAM B. KNOWLES*
HOWARD H. LEACH
SYLVIA R. LINDSEY*

ANGUS A. MacNAUGHTON
LOTFI MANSOURI
JOHN C. McGUIRE
MRS. JAMES K. McWILLIAMS
PAUL J. MUNDIE*
CLYDE W. OSTLER, JR.
MRS. GEORGE J. OTTO
EVERT B. PERSON*
MRS. GAYLE PLUMMER
HARRY POLLAND*
MRS. HARRIET MEYER QUARRÉ
GIANLUCA U. RATTAZZI
MRS. JOHN P. RENSHAW*
JOHN D.C. ROACH*
W. ALMA ROBINSON
MICHAEL E. ROSSI*
MRS. MADELEINE H. RUSSELL*
SHINJI SAKAI
MICHAEL SAVAGE
JAMES H. SCHWABACHER*
DR. A. JESS SHENSON
DOUGLAS W. SHORENSTEIN
ROBERT E. SULLIVAN*
DR. WM. CONRAD SWEETING, JR.
MRS. MELVIN M. SWIG
THOMAS TILTON*
MRS. EDMOND C. WARD
MRS. PAUL L. WATTIS
MRS. HARRY WETZEL*
MRS. RODNEY WILLOUGHBY
MRS. ALFRED S. WILSEY*

CHAIRMAN'S COUNCIL

ALFRED S. WILSEY *Chair*
MRS. RICHARD C. WALKER
CLEM WHITAKER, JR.
* Member, Executive Committee

PRESIDENTS

1923	TIMOTHY HEALY	1971-1973	WILLIAM H. ORRICK, JR.
1924-1931	ROBERT I. BENTLEY	1974-1984	WALTER M. BAIRD
1932-1936	WALLACE M. ALEXANDER	1985-1990	TULLY M. FRIEDMAN
1937-1944	ROBERT WATT MILLER	1990-1993	THOMAS TILTON
1945-1951	KENNETH MONTEAGLE	1993-1995	DAVID M. CHAMBERLAIN
1952-1968	ROBERT WATT MILLER	1995-	WILLIAM W. GODWARD
1969-1970	PRENTIS COBB HALE		

CHAIRMEN OF THE BOARD

1969	ROBERT WATT MILLER	1983-1984	RICHARD K. MILLER
1971-1982	R. GWIN FOLLIS	1985-	REID W. DENNIS

SAN FRANCISCO OPERA GENERAL DIRECTORS

GAETANO MEROLA	Founder and General Director, 1923-1953
KURT HERBERT ADLER	Artistic Director, 1953-1957; General Director, 1957-1981; General Director Emeritus, 1982-1988
TERENCE A. McEWEN	General Director, 1982-1988; General Director Emeritus, 1988-
LOTFI MANSOURI	General Director, 1988-

Kirsten Flagstad Exhibit and Lecture

The San Francisco Performing Arts Library and Museum is honoring the legendary artist Kirsten Flagstad with an exhibit, running September 14 to December 28, 1995. The exhibit will draw on S.F. PALM's extensive collection of Flagstad memorabilia and will include photographs, her personal opera scores, correspondence, and numerous personal items.

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

Information: (415) 255-4800, San Francisco Performing Arts Library and Museum, 399 Grove Street, San Francisco, CA 94102

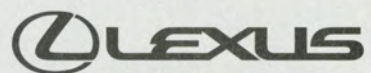
SERIES A BOX HOLDERS

A San Francisco Opera Association	O Mr. and Mrs. Adolphus Andrews, Jr. Mr. and Mrs. Gorham B. Knowles Mrs. George A. Pope Mr. and Mrs. Alfred S. Wilsey
B Mrs. A. Adrian Gruhn Mr. Shoffner T. White	P Mr. and Mrs. Reuben W. Hills, III Mr. and Mrs. Charles B. Johnson Mr. and Mrs. Rodney E. Willoughby
C Mr. and Mrs. Fred Gellert Mr. and Mrs. Robert McNeil Dr. and Mrs. Bruno Ristow Mr. and Mrs. Robert Lurie	Q Mr. and Mrs. Tully M. Friedman Eloise Briskin Rollnick Mr. and Mrs. Ray Dolby
D Mr. William Cahill Mr. and Mrs. Robert C. Harris Mr. and Mrs. John C. McGuire Ms. Sande Schlumberger	R Mr. and Mrs. Warren J. Coughlin Mrs. Jaquelin H. Hume Sally Jordan Mr. and Mrs. Edwin A. Seipp, Jr.
E Mr. and Mrs. Gordon P. Getty Mr. and Mrs. Howard H. Leach Mr. and Mrs. John P. Renshaw	S Mr. and Mrs. Richard N. Goldman Mr. and Mrs. Peter E. Haas Mr. and Mrs. Walter A. Haas, Jr. Mr. Angus MacNaughton Mr. and Mrs. W. Dean Henry
F Hedi and Hal Kaufman Mr. and Mrs. Steven Read Mr. and Mrs. David M. Chamberlain Mr. and Mrs. Peter Read	T Maria Manetti Farrow Mr. and Mrs. Robert W. Morey Suno Osterweis R. Earl Robinson
G Dr. and Mrs. Gayle M. Plummer Mr. and Mrs. Christian P. Erdman Mrs. Brooks Walker Mr. and Mrs. Brooks Walker, Jr.	U Dr. and Mrs. Jeffrey P. Hays Mr. and Mrs. Scott R. Heldfond Mr. and Mrs. Douglas W. ShoreNSTEIN Mr. Erwin D. Mieger
H Mrs. Angelina Genaro Alioto Mr. and Mrs. J. Frank McGinnis Mr. and Mrs. Richard Swig Mr. and Mrs. Marshall I. Wais	V Mr. and Mrs. Prentis Cobb Hale Mr. and Mrs. William H. Hamm, III Mr. and Mrs. John N. Rosekrans Mr. and Mrs. George Roberts
J Mr. and Mrs. Joachim Bechtle Mr. and Mrs. F. Warren Hellman Mrs. Elaine McKeon Mr. and Mrs. Harry Wetzel	W Mr. and Mrs. Reid W. Dennis Mrs. Augustus Taylor
K Mr. and Mrs. William R. Hewlett Mr. and Mrs. Edmund W. Littlefield	X Mr. and Mrs. Ransom S. Cook Mr. and Mrs. Chris Redlich Mrs. Lloyd Yoder
L Mrs. Edward T. Harrison Mr. William L. Olds, Jr. Mr. and Mrs. Evert B. Person	Y Mr. and Mrs. Myron Du Bain Dr. and Mrs. Richard Kunin John M. Seidl
M Mr. Josef Betz Mrs. Madeleine Haas Russell	Z Mrs. Lennart G. Erickson
N Mr. William Godward Lotfi Mansouri, General Director, and Mrs. Mansouri	



WHAT VALETS DREAM OF.
(The LS400.)

The Relentless Pursuit of Artistic Expression.



©1995 Lexus, A Division Of Toyota Motor Sales, U.S.A., Inc. Lexus reminds you to wear seatbelts and obey all speed laws. For more information, call 800-USA-LEXUS (800-872-5398).

REPERTOIRE • 1995 SEASON

Opening Night

ANNA BOLENA Donizetti

Vaness, Mentzer; Bardon**;
Scandiuizzi, Sabbatini*, Wilde,
Petersen

R. Abbado; Copley/Pascoe/
Stennett/Whitfield

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

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

San Francisco Opera Premiere

RUSLAN AND LYUDMILA Glinka

Netrebko*, Tsidipova*/Vassileva
(9/26, 29), Zarembo, Cook; Atlantov,
Wells/Ognovenko, Marusin,
Bezubenkov, Andrasy*, Gogin

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

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

Production made possible by generous gifts from Mr. & Mrs. Reid W. Dennis and Mr. & Mrs. John R. Hamilton.

LA TRAVIATA

Verdi

Villarroel, Bishop†, Petersen;
Aronica, Yurisich*, Portillat,
Okerlund†, Knežević†, Wilde

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

Sept. 16, 20, 23, 28

Oct. 1, 4, 7, 10, 12

MADAMA BUTTERFLY

Puccini

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

Runnicles/Mackerras (Dec.);

Bernhard/Büsinger

Oct. 3, 6, 8, 11, 14, 17, 20, 22

Dec. 2, 4, 9 (mat. & eve.)

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

SAN FRANCISCO
OPERA GUILD
presents

Student Matinee Performances

LA CENERENTOLA

Gioachino Rossini/in Italian
Wednesday, October 25 at 1:00
Thursday, November 2 at 1:00

LA CENERENTOLA

Rossini

Borodina*, Claytont, Bishop†; Streit,
Alaimo, Gallo, Travis

Rizzi*; Ponnelle/Alden/
Ponnelle/Munn

Oct. 13, 15, 18, 21, 25, 28

Nov. 2

Production made possible, in part, by a gift from The Herman J. Miller and Edward J. Clarke Foundation.

American Airlines®

The Official Airline of
San Francisco Opera



The Official Automotive Sponsor of
San Francisco Opera



PURVEYOR OF FINE PIANOS

Kawai is the Official Piano of
San Francisco Opera.

Pianos provided and serviced by
R. Kassman.

New Production

FAUST

Gounod

Gustafson, Quittmeyer, Cook; Leech,
Ramey, Gilfry*, Skinner

Summers; Joël/Howland/Munn

Oct. 26, 29, 31

Nov. 3, 5, 8, 11, 16

DIE WALKÜRE

Wagner

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

Runnicles; Lehnhoff/Feldman/
Conklin/Munn

Nov. 4, 7, 12, 15, 21, 25, 29

SPECIAL EVENT

GALA CONCERT

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

November 17, 8 p.m.

New Production

DON GIOVANNI

Mozart

Riedel*, Dessi*, R. Evans*; Ramey
(11/14, 18, 20)/ Shimell,
Ainsley*/Olsen*, Antoniozzi,
Patriarco, Von Halem

Runnicles; Mansouri/Howland/
Bosquet/Whitfield

Nov. 14, 18, 20, 24, 28

Dec. 1, 3, 7

Production made possible by generous gifts from Mr. George M. Bowles and the Estate of Edith Bentley Bailey Cook.

San Francisco Opera Premiere

RUSALKA

Dvořák

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

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

Production made possible, in part, by grants from the L.J. and Mary C. Skaggs Foundation and the Carol Franc Buck Foundation.

**U.S. opera debut

*San Francisco Opera debut

†1995 Adler Fellow

*All performances are in the original
language with English Supertitles.*

*Repertoire, casts and dates are subject to
change.*

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

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



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

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

Rest assured of comprehensive medical care.

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

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

With construction under way, preferred floor plans are being spoken for quickly, so call us today. If the idea of residing near congenial

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

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

Or, simply complete the following:

name _____

address _____

city _____

state _____ zip _____

telephone _____

Please mail to:

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

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

P-15



Enjoy gracious living and peace of mind:

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



San Francisco Towers



EQUAL HOUSING OPPORTUNITY

SAN FRANCISCO OPERA 1995

ARTISTS

Patricia Bardon**
Gwenneth Bean
Elizabeth Bishop†
Olga Borodina*
Zheng Cao*†
Kristin Clayton†
Catherine Cook
Daniela Dessì*
Pamela Dillard
Anne Evans
Rebecca Evans*
Renée Fleming
Nicolle Foland*†
Nancy Gustafson
Catherine Keen
Marjana Lipovšek*
Catherine Malfitano*
Susanne Mentzer
Anna Netrebko**
Felicity Palmer
Donna Petersen
Susan Quittmeyer
Deborah Riedel*
Gabriele Schnaut
Mika Shigematsu
Stephanie Sundine
Valentina Tsidipova*
Carol Vaness

Zvetelina Vassileva
Verónica Villarroel
Claudia Waiter†
Yoko Watanabe*
Elena Zarembo

John Mark Ainsley*
Simone Alaimo
Gabor Andrasz*
Alfonso Antoniozzi
Roberto Aronica
Vladimir Atlantov
Theodore Baerg
Thomas Barrett*
Gennadi Bezubenkov
Poul Elming*
Lucio Gallo
Rodney Gilfry*
Michael Lee Gogin
Bojan Knežević*†
Sergei Larin
Victor Ledbetter
Richard Leech
Richard Margison
Yuri Marusin
Dan Montez*
James Morris
Vladimir Ognovenko

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

CONDUCTORS

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

DIRECTORS

Christopher Alden
Sandra Bernhard
John Copley
Laurie Feldman
Nicolas Joël
Lotfi Mansouri
Paula Williams

DESIGNERS

Thierry Bosquet
Toni Businger
John Conklin
Alexander Golovin
Gerard Howland
Konstantin Korovin
John Pascoe
Jean-Pierre Ponnelle
Günther Schneider-Siemssen

COSTUME DESIGNERS

Thierry Bosquet
Walter Mahoney
Jean-Pierre Ponnelle
Dietmar Solt*
Michael Stennett
David Walker

LIGHTING DESIGNERS

Joan Arhelger
Thomas J. Munn
Michael Whitfield

CHOREOGRAPHERS

Adela Clara
Michel Fokine
Victoria Morgan
Alexander Shavrov**

FIGHT COORDINATOR

Larry Henderson

** U.S. opera debut

* San Francisco Opera debut

† 1995 Adler Fellow

SAN FRANCISCO OPERA CHORUS

Lori Anderson
Andrea Baker
Deanna Barraza
Julianne Booth
Roberta Bowman
Pamela Dale
Dvora Djoraev
Margaret Genovese
Joy Graham
Ann Hughes
Dallas Lane
Sally Munro
Sharon Navratil
Alexandra Nehra
Rose Parker
Virginia Pluth
Laurel Rice
Shelley Seitz Saarni
Sue Ellen Scheppke
Claudia Siefer
Page Swift
Donna Maria Turchi

Daniel Becker
Richard Brown
Jim Croom
Frank Daniels
Henryk De Rewenda
Robert Delany
Daniel Harper
Cameron Henley
Ken Johnson
Frederick Matthews
Jim Meyer
William Pickersgill
Daniel Pociernicki
Valery Portnov
Ken Rafanan
Tom Reed
Colby Roberts
James Ryan
Sigmund Seigel
Dan Stanley
Jere Torkelsen
Richard Walker
Frederick Winthrop

EXTRA CHORUS

Jill Anderson
Deborah Benedict
Theresa Cardinale
Melodi Dalton
Joy Davis
Marcelle A. Dronkers
Candida Arias Duazo
Ana Duma
Christina Jaqua
Gemma Kavanagh
Victoria Kelp
Christine Lloyd
Sara MacBride
Juliene Malécot
Nadja Matisoff
Ellyn Peabody
Aimée Puentes
Penelope Rains
Elisabeth Rom
Julia Ronskaya
Janine Shafer
Delia Voitoff
Lola Watson
Mitzie Weiner
Susan Witt

Gennadi Badasov
John Beauchamp
William Berges
Michael Bierbaum
John Coffin
Patrick Cox
Mario Dioneda
Peter Girardot
George G. Hernandez
David Taft Kekuwa
Gregory Kharik
Daniel Leal
Tom McEachern
John Musselman
William Neil
David L. Oliver
Dmitri Plotnikov
Robert V. Presley
William Roberts
Michael Rogers
Byron Russell
Ron Schrieve
Sergei Selezniyoff
Peter Shypertt
Erich Stratmann
Joseph Tambornino

Grant Otto Thompson
Peter Tokarchuk
Will C. Tredway

DANCERS

Carolyn Houser
Carvajal
Nora Heiber
Marina Hotchkiss
Debra Rose

David Bier
Ney Fonseca
Danny Furlong
Jon Konetski



American Ballet Theatre, recognized as one of the great dance companies of the world, presents a unique repertoire from classic to contemporary. (Pictured, Susan Jaffe in *Swan Lake*.) The Movado Watch Company is proud of its long-term commitment to the arts and its role as a principal benefactor of this outstanding ballet ensemble.

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



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

Staatliches Museum für angewandte Kunst
Neue Sammlung,
Munich, Germany

Museum Moderne Kunst
Vienna, Austria

Museo de Arte Moderno
Bogotá, Colombia

Museum Boymans-van
Beuningen, Rotterdam,
The Netherlands

Museo de Arte
Contemporáneo
Caracas, Venezuela

Finnish Museum of
Horology Espoo,
Helsinki, Finland

Sezon Museum of Art
Tokyo, Japan

Kunstindustri-museets
Billedbog,
Copenhagen, Denmark

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

Museo de Bellas Artes
Bilbao, Spain

Design Museum
London, England

Kawasaki City Museum
Kawasaki, Japan

Victoria and Albert
Museum
London, England

Ludwigsmuseum
Cologne, Germany

The Museum Sports Edition Watch. Crafted in Switzerland in stainless steel with solid 18 karat gold and diamond bezel. Water-resistant to 99 feet. Quartz. Hers, \$2495.

macy's

MOVADO
The Museum® Watch.

S W I S S



DO YOU KNOW ME?



TO APPLY CALL: 1-800-THE-CARD

© 1995 American Express Travel Related Services Company, Inc.



Our original customer was the working man. The idea wasn't to worry about fashion, but to worry about the practical guy. We made a boot to be used, the first waterproof leather boot. When you pulled on a pair, nothing could stop you.

Now we sell our products in

east to west. We have a tremendous following in cities around the world, because people associate Timberland with the great American outdoors.

We're always glad to see the American Express® Card—it represents dependability and assurance all over the world.

**"WE'RE JUST AN OLD-FASHIONED
NEW ENGLAND COMPANY
THAT GOT GLAMOROUS BY MISTAKE."**

over 50 countries around the world. But we require every product to have "bootness." When you look at anything that Timberland makes, you should be able to see the original boot. Whether it's rain gear or a hat, it'll last.

We do business all over the world, from north to south,

It's one of those things like bootness, it translates in just about any language.

The American Express Card is welcomed at Timberland...and other down-to-earth places.

SIDNEY SWARTZ
JEFFREY SWARTZ
THE TIMBERLAND COMPANY



For Life. For Living.

KAWAI

San Francisco Opera
San Francisco
California, USA

International Chopin
Piano Competition
Warsaw, Poland

10th International
Tchaikovsky Competition
Moscow, Russia

9th Van Cliburn International
Piano Competition
Fort Worth, Texas USA



The San Francisco Opera
and Kawai
..... a decades old relationship of
making beautiful music together.

SPECIAL NOTICE TO OPERA PATRONS

R. Kassman Piano provides precision crafted Kawai grands, uprights, consoles and studio pianos to the artists and staff of the San Francisco Opera. These pianos, maintained to the highest professional standards, are sold to the public at the end of the season. Each instrument represents an incomparable value.

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



R. KASSMAN

SAN FRANCISCO
131 Franklin Street
(415) 626-8444

DANVILLE
680 at Sycamore Valley West
(510) 855-9188

SAN FRANCISCO OPERA ORCHESTRA

Tracy Davis, *Orchestra Manager*
Richard McHenry, *Assistant*

1ST VIOLIN

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

2ND VIOLIN

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

VIOLA

Heidi Wilcox *Acting Principal*
Dawn Harms *Acting Principal*
Elizabeth Prior *Acting Associate Principal*
Patricia Heller *Acting Associate Principal*
Sergei Rakitchenkov *Assistant Principal*
Jonna Hervig
Natalia Igudesman
Thomas Heimberg

CELLO

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

BASS

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

FLUTE

Julie McKenzie *Principal*
Patricia Farrell*

PICCOLO

James Walker

OBOE

James Matheson *Principal*
Deborah Henry *Assistant Principal**
Janet Popesco

ENGLISH HORN

Janet Popesco

CLARINET

Philip Fath *Principal*
Joanne Burke Eisler*

E-FLAT CLARINET

Joanne Burke Eisler

BASS CLARINET

Gregory Dufford

BASSOON

Rufus Olivier *Principal*
Jerry Dagg*

CONTRABASSOON

Robin Elliott

HORN

William Klingelhoffer *Co-Principal*
David Sprung *Co-Principal*
Keith Green
Brian McCarty
Lawrence Ragent

TRUMPET

Timothy Wilson *Principal*
William Holmes*

TROMBONE

McDowell Kenley *Principal*
Donald Kennelly
David Ridge*

BASS TROMBONE

David Ridge

TUBA/CIMBASSO

Zachariah Spellman

TIMPANI

Elayne Jones

PERCUSSION

Richard Kvistad *Principal/Associate Timpani*
Patricia Niemi*

HARP

Olga Rakitchenkov

LIBRARIAN

Lauré Campbell
Richard McHenry *Assistant*

* Principal for one or more operas of the season

Your Business
Isn't The
Only Thing We
Support.



The largest
provider of long-distance
service exclusively for
business is also a proud
supporter of the performing
arts in San Francisco.

Let Cable & Wireless
design a package of
customized services that's
right for your business.



CABLE & WIRELESS, INC.
Architects of Business Communications

1-800-969-4977

Der Ring des Nibelungen

Richard Wagner



Ring Cycle 1: June 3 - 8, 1996
Ring Cycle 2: June 10-15, 1996

Arizona Opera presents the
magnificence of the Ring amid the scenic
grandeur of America's Southwest.
Flagstaff, Arizona.

ARIZONA OPERA

Glynn Ross GENERAL DIRECTOR • Henry Holt RING ARTISTIC DIRECTOR

Festival tickets now on sale for the first annual Arizona Opera Ring.
Call (602) 266-7464 to order tickets or to receive the 1996 RING brochure.

Productions of The Ring made possible through grants from the Flinn and the Carol Franc Buck Foundations
USAir **BRITISH AIRWAYS** is the official airline of Arizona Opera



1995 OPERA PREVIEW

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

PRE-OPERA TALKS

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

SAN FRANCISCO OPERA GUILD — INSIGHTS

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

Information: (415) 565-6432

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

SAN FRANCISCO OPERA GUILD — PREVIEWS

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

MARIN

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

Information: (415) 388-6789

Oct. 23 *Faust*
Oct. 30 *Don Giovanni*
Nov. 13 *Rusalka*

SAN FRANCISCO

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

Information: (415) 565-6432

Oct. 23 *Faust*
Nov. 1 *Don Giovanni*
Nov. 15 *Rusalka*

SAN JOSE

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

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

Oct. 24 *Faust*
Oct. 31 *Don Giovanni*
Nov. 14 *Rusalka*

SONOMA COUNTY

Held at various locations and times.

Information: (707) 938-2432

Oct. 25 *Faust*
Oct. 30 *Don Giovanni*
Nov. 13 *Rusalka*

SOUTH PENINSULA

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

Information: (415) 941-3890

Oct. 24 *Faust*
Oct. 31 *Don Giovanni*
Nov. 14 *Rusalka*

EAST BAY

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

Information: (510) 527-1846

or (510) 838-9255

Nov. 15 *Rusalka*

SAN FRANCISCO CONSERVATORY OF MUSIC EXTENSION DIVISION

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

Puccini: *Heir to the Verdian Tradition*

Series of four Monday classes, held by William Wellborn.

Information: (415) 759-3446

MERRITT COLLEGE OPERA LECTURE SERIES

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

Information: (510) 436-2430

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

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

Information: (510) 526-5244

Nov. 6 *Faust*
Nov. 13 *Don Giovanni*
Nov. 22 *Rusalka*
Dec. 11 *Season Review*

SAN FRANCISCO CITY COLLEGE PREVIEWS

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

Information: (415) 239-3641

ROBERT GOODHUE'S FALL OPERA COURSE

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

Information: (415) 291-9126

Visit Tower Records Classical Annex

at the corner of Bay & Columbus, San Francisco... these titles on sale now!

Rossini

La Cenerentola



25.98 2CD

Gounod

Faust



38.97 3CD

Wagner

Die Walküre



51.96 4CD

Mozart

Don Giovanni



38.97 3CD

SALE ENDS 11/15/95

MORE MUSIC!
FROM MARIN TO SAN JOSE...
THE BEST SELECTION OF
MUSIC IN THE BAY AREA!

OPEN 9AM TO MIDNIGHT EVERYDAY!
TOP 25 ALWAYS ON SALE!

TOWER
RECORDS • VIDEO • BOOKS

SAN FRANCISCO • SAN MATEO
CAMPBELL • SAN JOSE
CONCORD • BERKELEY
MOUNTAIN VIEW • **EMERYVILLE
**LARKSPUR • **FREMONT
*DUBLIN • **SONOMA

*OPEN 10AM TO 10PM *NO VIDEO RENTALS!

2455
TICKETS

1 • 800 • ASK • TOWER
SHOP BY PHONE OR FOR STORE LOCATIONS

Thomas Fogarty
WINERY & VINEYARDS

Dare to Compare...

Our Wines - Always Medal Winners

Our Views - San Francisco Bay Area at your feet

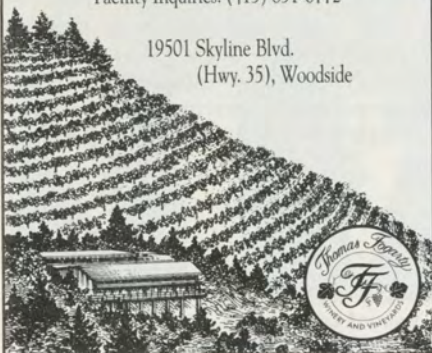
Our Location - Mid-Peninsula on Skyline Blvd.,
West of Stanford University

Discover a Best Kept Secret!

Open 11-6 Thursday - Sunday for Tasting
Call for information (800) 247-4163

Exceptional Corporate Meeting and Wedding
Facility Inquiries: (415) 851-6772

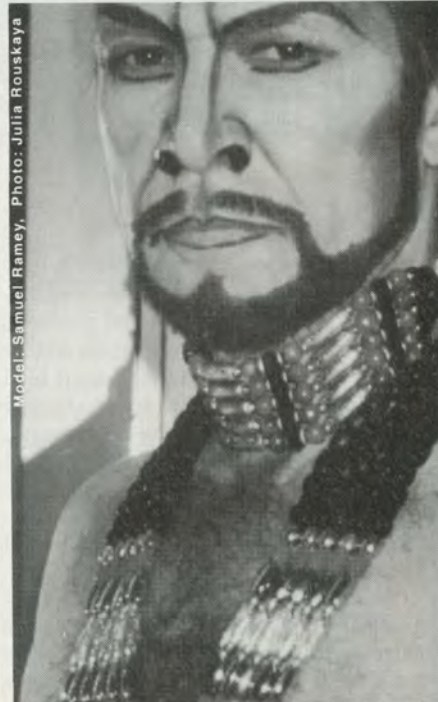
19501 Skyline Blvd.
(Hwy. 35), Woodside



Gevas

482 A HAYES ST.
SAN FRANCISCO, CA 94102
415-863-1220

CARIBBEAN CUISINE
ICILDA VINCENT CHEF-PROPRIETOR



Model: Samuel Ramey, Photo: Julia Rouskaya

MASHA ARCHER

Extraordinary Jewelry Design

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



HORTON

In 1934, Dino Borgioli (*Pinkerton*, left) and Alfredo Gandolfi (*Sharpless*, right) are joined by Company founder Gaetano Merola in posing for the photographer.

score. It is from this sustained rewriting that we have the standard *Butterfly* score used today, but it is also from this unusual activity—Puccini seldom revised his operas—that a peculiar mythology has grown up about what *Madama Butterfly* really means and how seriously we should take the composer's second thoughts. Spurred by the global anti-Americanism engendered by our involvement in Vietnam, high-minded musicologists have decided that Puccini was wrong to revise his opera and have called for a return to its original form.

Thus, in the 1984 English National Opera handbook, Julian Smith could write: "The original *Butterfly* was a daring opera, unconventional in its structure, and unsparing in its delivery of what, for the time, was an unusually pointed moral and social message. The Milan audience of 1904 rejected the former and Albert Carré [director of the Opéra-Comique, where *Butterfly* had its French premiere in 1906], on behalf of the bourgeois Parisians, diluted the latter."

Self-righteous conclusions would be easier to take *musically* if one hadn't actually heard the 1904 original, with its endless wedding festivities, its garrulous love duet and its rude, racist Pinkerton, obnoxious to the point of lunacy, calling Cio-Cio-San's relatives "pig snouts" and trying to get her mother drunk. Far from delivering a "pointed moral and social message," this ugly American's behavior diminishes *Butterfly*'s character, making her look either as commercial as Okiku-San or half-witted in her adoration of the extra-crude American officer.

premiere of Stravinsky's *Le Sacre du Printemps*, another occasion where the audience was 100 percent wrong about a new work. Rude listeners in the galleria, claiming to recognize *Bohème* in some passages of the love duet, shrieked the name of that earlier opera. Ricordi had stationed bird whistles through the auditorium to twitter atmospherically during the intermezzo between the two halves of the long second act; pandemonium broke loose after the first twitter and the rest of the performance was accompanied by cat-calls and animal sounds from the out-of-control listeners. Giuseppe de Luca, the first Sharpless, reported that the cast couldn't hear the orchestra because of the audience noise. Yet the final curtain fell to deathly silence, in Italy even worse opprobrium than booing. The next day Puccini—so often criticized for being a money-grubbing tightwad—returned his 20,000 lire fee and withdrew the opera.

For the next 36 months, the composer revised, cut, added to and rearranged the

In his book on the Puccini operas, William Ashbrook insists that Puccini's revisions were consonant with shifting the entire score towards a more dramatic, tragic view of *Butterfly*. Between Milan 1904 and the 1907 Ricordi vocal score, the doll-like fantasy victim of Belasco's play makes the transition to a woman able to stand up for herself, making courageous decisions (i.e. suicide) with which we today may not agree but which are consistent with her rank and nationality. To insure that Cio-Cio-San would be a fully-dimensional character, Puccini made the following changes.

The problem of the endless second act was solved by simply breaking it in two between the humming chorus and the intermezzo; he composed a four-bar coda to the chorus and eliminated a D-flat major transition between the two pieces. He gave Pinkerton an aria in the last act ("Addio, fiorito asil") and added *Butterfly*'s great outburst after the ship has been spotted entering the harbor ("Trionfa il mio amor!"). At that point the orchestra plays a sweeping melody from the love duet. In the Scala original, it played the opening of the "Star Spangled Banner." Political revisionists cite this musical reference as "daringly ironic," but the truth is that Puccini seldom worked that way and his attitude towards found melodies was as casual as his ideas of continuity (e.g. the "Sakura" quote in Act I; or the ending of *Tosca* where the reprise of "E lucevan le stelle" has nothing to do with the dramatic situation).

Most of the other changes made for the Brescia revival three months after the Scala fiasco were cuts in the first act wedding party and much of Kate Pinkerton's role. For Carré's Parisian production, the composer lost still more of the wedding scene, 27 bars from the flower duet and 40 measures from the vigil. For the 1907 score, drunken Uncle Yakusidé is finally 86-ed, the love duet is tightened again, and *Butterfly*'s fine aria, "Che tua madre dovrà," has been reworked, stressing Cio-Cio-San's determination to die rather than to return to the geisha's life. A fantasy sequence in this aria about how the Japanese emperor would one day recognize little Trouble has been decisively eliminated and, with it, any last vestige of *Butterfly* as the stereotypical "pretty little plaything" that Kate Pinkerton calls her in Belasco's play.

Tommy Toy's

HAUTE CUISINE CHINOISE

**1995 Mobil Four Star
Award of Excellence**

**1995 Hall of Fame
Award**

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

TRAVEL/HOLIDAY MAGAZINE

"Unsolicited testimonial:
Tommy Toy ... serves the most elaborate Chinese food in town."

HERB CAEN, SAN FRANCISCO CHRONICLE

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

*** JIM WOOD, SAN FRANCISCO EXAMINER

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

LUNCHEON OR DINNER
RESERVATIONS
ACCEPTED



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

RATED #1 BEST BUY IN CALIFORNIA

THE Stickley

Mission Oak
TV/VCR Stand

Warm Brown Finish
Solid Oak
No Assembly
29w 17d 29h

Retail	\$1148
SALE	\$499
Save	\$649

Visa MC Disc.



Noriega Furniture

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

Music To Your Ears

Receive an
IRS Tax Deduction
for 1995

While Helping the Fight
Against AIDS

Donate your
car, boat, van or truck

Get Blue Book Value
Running or Not

Benefits SF AIDS
Foundation

Free Towing

1-800-344-1186

CONFESSIONS OF A JEWISH WAGNERITE

Being Gay and Jewish in America

Lawrence D. Mass

"... an extraordinary document of
social history."

— from the Foreword by
Gottfried Wagner

"The appearance of this
perceptive, courageous book will
hearten those who believe that
high art and discourse about it will
either reconnect with human
concerns or wither away."

— Richard Taruskin

"Ultimately, *Confessions* is an
angry refusal to participate in a
conspiracy of silence ... the
questions it poses are bold, risky
and rarely asked in print."

— K. Robert Schwarz
OPERA NEWS

Cassell
Paperback \$15.95

IN BOOKSTORES NOW
or Call 1-800-243-0138

SPEAKING OF OPERA

MESSICK



JONES

By CAROLINE CRAWFORD

In 1954, a remarkable project was initiated at the University of California, Berkeley: Bancroft Library's Regional Oral History Office. Its purpose: to preserve recollections of historically important personalities for future research. To date, over one thousand "histories" have been taped, and several of them have been published. Subjects include such prominent Californians as Dorothea Lange, Ansel Adams, Governors Brown and Reagan, Ruth Asawa, Richard Gump, Ludwig Altman, Madi Bacon and Margaret Rowell, to name but a few.

The *Kurt Herbert Adler and the San Francisco Opera Oral History Series*, published in 1994, documents the Company history through extensive interviews with Maestro Adler, conducted between 1985 and 1988 (Volume I). Additional material relevant to the history of San Francisco Opera is provided by prominent artists who had special connections with the Company. Dorothy Kirsten focuses on the Company founder Gaetano Merola; Jean-Pierre Ponnelle, Wolf-

ram Skalicki and Gerald Freedman discuss developments in design and staging; Jess Thomas and Carol Vanness deal with growing up as young singers-in-training; Luciano Pavarotti, Leontyne Price, Sir Geraint Evans, Leonie Rysanek and Birgit Nilsson remember the Company as their

home base (Volume II). The third volume documents the history of San Francisco Opera through interviews with community and union leaders, as well as Maestro Adler's family and friends. Each volume is introduced by three operatically prominent Americans: Beverly Sills, Roger Stevens and Lotfi Mansouri.

What follows is a handful of excerpts from Volume II, "Artists and Staff of the San Francisco Opera."

Jean-Pierre Ponnelle, the late, great designer-director whose work on the grand opera stages of the world stimulated and provoked critics and audiences alike, was one of the first interviewees for the history; the session took place not long before his death in 1988 at the age of 56. Of his work in San Francisco, where he was given his first U.S. assignment in 1958, Ponnelle said: "I never tried to do something that was controversial because I think that is a lot of fun—absolutely not. But I think convention is something suspicious. I hate it. Especially in the opera world, convention is comfort-

able, like a deep sleep."

Ponnelle was rare in the opera world, not only as a director who could design, but as a director-designer with a formal music education at the Paris Conservatory. Music was always paramount: "The dramatic interpretation onstage is not only what is printed in the score. The main thing is to follow the music and to respect the music and not to disturb the music. In a *piano* moment you cannot open the big doors and have three hundred horses coming onstage. If you respect the music, then you can be quite free with the libretto, because [some of the] librettos are masterpieces, but a lot of librettos are not such great works of literature.

"What you can do is try to give different spots to the story or different figures in the story like in the old movie *Rashomon*. So that everything is relative onstage. Nobody tells the truth in life. Everybody is lying. When you turn on the TV, they lie. When you turn on the radio, they lie. When you read the newspaper, they lie. Not only lies, but there are a lot of lies. Only onstage do you have to believe what people sing to you. Why?

"So I always try to figure out—if the soprano says this to me or to him—if it is the truth. And if it is the truth, why? And if it is not, also why? The ability to be skeptical gives you the opportunity to analyze the relationship between the different figures. Does the composer believe in the character, or not? And [what is] the relationship between the composer and the characters. For composers like Mozart, this is absolutely important."

Having designed *Carmina Burana* and *Die Kluge* for San Francisco Opera in 1958,

Caroline Crawford is the music editor in the Regional Oral History Office at the University of California, Berkeley.

Ponnelle submitted his sketches for the company's first *Frau ohne Schatten* (U.S. premiere) the following season. The designs were sent from Paris the day before Ponnelle left for what he called a "repression camp" in the Sahara—where he served time for refusing to take part in the Algerian War. They never arrived, and the production was shaped by means of lengthy telephone conversations between San Francisco and the desert. Ponnelle went on to design and direct more than a dozen signature productions for the Company before his death in 1988.

Through the 1960s and 1970s, Ponnelle, then in demand all over the world, considered San Francisco Opera his professional home. The primary draw was Adler, whom he called "curious—very simply, curious. And he was also very intelligent—that is a gift from God. So his curiosity plus this gift from God was the reason I think he was so knowledgeable about everything.

"The word 'democracy' in the theater is very relative. I don't believe in too much democracy. I think theater has to be the contrary of the country—dictatorship in the theater is necessary, so that this company was always like a pyramid, and on the top was Mr. Adler, and he was the only person in charge of everything. And this is good when you have only one partner."

The two fought, particularly over Ponnelle's *Rigoletto*, which he conceived as the jester's torrid flashback nightmare. "He was trying to veto me with the *Rigoletto*. That was a big clash. I refused [to back down], and after the opening night he called me and apologized." Over the years they became close friends, communicating weekly by telephone. "San Francisco helped me a lot...we had this kind of regular relationship that every season I did something with [Adler]. We were discussing comedy and doing more serious opera, a tragedy, then a Verdi, then a Mozart, then a modern opera. These kinds of things were much more important for me than the career itself—to know that for the next decade I had the possibility every year of doing something in one city, one theater, with Kurt Adler, with whom I could discuss in the dialectic of the culture what would be my occupation for the next eight, ten years. That was very important."

San Francisco's production team was important to Ponnelle, too—particularly technical director John Priest and scene shop head Pierre Cayard—who were in place for several decades. He also emphasized the value of a good audience, and he greatly preferred that of San Francisco to the "reactionary" audiences in New York. He was candid in describing the San Francisco audience: First, "...the elegant audience...

their duty for the opera is only to give money and have to be thankful to have the opportunity to give their money to a beautiful art like opera.

"Then you have the Saturday or Sunday afternoon audience that is just the contrary. They don't know much about opera, but they are very enthusiastic—like kids—and they are fantastic. In this sense you have the same kind of audience in, say, Timbuktu, in Africa, because this kind of naiveté gives you this kind of power and sincerity of enthusiasm. Exactly what the rich people have lost.

"And then you have the normal audience in San Francisco, and I think that is a fantastic audience, because there you feel that around the Bay you have a lot of universities and colleges, all the radio stations and also Channel 9, and so you have a fascinated, intellectual audience—I would say a professional audience. When they come to the opera, they are not coming to the second act of *Rigoletto* to find out who will kill whom. They don't care about the story—they know the piece; they really care about the interpretation. And that is fantastic for everybody—for the singers, for the musicians, also the director."

Above all else, Ponnelle valued what he described as Adler's courage: "His first award should be for the list of first American performances. This is a great distinction for Adler, because it reflects his courage. I think he was the last product and the last representative of a really great era...probably a kind of anachronistic monster."

San Francisco Opera was a home base for Leontyne Price, too, after she made her professional opera debut on the American stage as Madame Lidoine in the first U.S. performances of Poulenc's *Dialogues of the Carmelites*, which took place in 1957, several months after the Milan world premiere of the work.

"San Francisco is so close to my heart, it's difficult to talk about. It was really my home opera house in that it nurtured my operatic career. Under Kurt's [Adler] administration I received what I would call 'career tender loving care.' It's very emotional for me to talk about because it was, for young American artists particularly, sort of the cart-



before-the-horse syndrome.

"I was so very much accepted in my home opera house that I was prepared for what came afterwards in a way that few young artists are prepared. And every single role that I sang seemed to have a particular poignancy in the maturity of my career. I would say without hesitation that San Francisco is responsible for my operatic roots. It was my professional launching pad, shall we say..."

"There are two different elements that are vital for a career," Price continues. "First, talent is very, very important. God-given talent which you develop and technically give as much finesse as possible. Second is the element that I think is equally important: a sort of timing. That is, being in the right place at the right time. As far as I was concerned, San Francisco was definitely that."

Adler first heard Price sing on the NBC television broadcast of *Tosca* in 1955. "It was for me a type of a barrier breaker," she remembered, "because I was the first black to perform in this particular medium at this level...across the United States and Canada, I believe." She credits Adler for being the first U.S. impresario to engage her two years later, so launching a close relationship that continued for over two decades.

A great believer in "the force of destiny," Price says: "It's another example of fate stepping in, and also the *savoir faire* and

Photos—Opposite, above: Sherill Milnes in Act IV of Jean-Pierre Ponnelle's production of Verdi's *Rigoletto*. **Opposite, below:** Jean-Pierre Ponnelle and Kurt Herbert Adler during a 1979 rehearsal.

This page: Backstage before a performance of *La Forza del Destino* in 1979, Kurt Herbert Adler chats with the evening's Leonora, Leontyne Price.

expertise of Kurt Adler as a great impresario. He actually asked me to do each of the Verdi roles in the order that I would have done them and the order that had been suggested that I do them by my teacher. Each season he asked me to do a Verdi role, and it was the role that I would have chosen anyway to do. So it worked out that it was the same as I had planned to do.

"Thus there was no reason not to accept the invitations. The roles vocally came in the right order; that is, *Aida*, *Trovatore*—I might have done *Ballo* before *Forza*—but as it turned out I did *Forza* before *Ballo*. But they are the same for me

vocally. As a matter of fact, this would be the order that I think would be intelligent vocally for any lyric soprano to try to do."

Two San Francisco appearances as *Aida* stand out for Price. The first was in 1957, when she stepped in for Antonietta Stella, who had to have an emergency appendectomy. "I went on at the last minute with very brief rehearsals. Not a single nerve in my body was not alert. Youth is everything, of course, as you know! I was being shown by [director] Carlo Piccinato where to go—stage left, stage right—etcetera. The conductor was Maestro Molinari-Pradelli, who did some wonderful recordings with me later in my recording career. It was a great success. It was the first time that I knew that *Aida* would be one of my dearest, if not my most poignant friend, as far as Verdi heroines are concerned."

Aida connected with "forza del destino" again in 1981, when Adler, then in his last season, called her repeatedly during rehearsals for *Il Trovatore* to ask about her health. "May I be so bold as to ask you what in the world you are getting at, Kurt?" she asked him. "This is me, you know, just be blunt. If I didn't feel well, why would I be here for my *Trovatore*?"

"He said, 'Okay, this is it. I would like to know if you would stand by right now for about an hour in case you have to come to the theater to replace Margaret Price, who is not feeling very well and will not know for an hour if she will be able to do the performance of *Aida* tonight.'"

Aida was no longer in Price's repertoire, but she gallantly agreed. "Let's face it, I don't have a makeup problem here. That's why this part has always been a ball to do. Call me back in an hour. You know San Francisco is my great love, and I would never say no to doing *Aida* in San Francisco,



After a 1976 performance of *Die Frau ohne Schatten*, Maestro Adler presented Leonie Rysanek with the Company's highest honor, the San Francisco Opera Medal.

and I'll hum along in the shower and find out if I remember the words."

Within the hour Adler had called back, and two nights later Price sang *Aida*, with Luciano Pavarotti as Radames. "I'm happy to say I sang very well indeed. I believe this performance was a bit of a feather in Kurt's cap, because he produced a chocolate and a vanilla Price as sopranos. The two Prices who were on the operatic stage and Luciano Pavarotti in the same season. I don't know any other opera administrator who could have been that lucky in one season." The anecdote reveals not only Price's loyalty to the Company, but also Adler's remarkably successful, if informal, cover system.

Price was loyal to all her principal mentors—it was said that there were always framed photographs of Sir Rudolf Bing, Herbert von Karajan, and Adler in her dressing room—but for Adler she reserved special praise: "Let me establish that totally without any decoration, I love the man. And it ain't easy! You know what I mean? I will tell you candidly some of the things positive and negative with great affection and subjectivity—here it comes. I think that Kurt brought to San Francisco a cultural vibration that will never, ever die...his approach to being an opera director and administrator is very much the way I approach my own life and career. I admire the strength of his priorities, always constant. To love him...is most difficult, because he is in a word at once strong, opinionated, devious, affectionate, elegant, caring, vindictive, argumentative, ruthless, determined, ego-maniacal, charming, loving, sentimental, and extremely successful.

"All of these qualities in the long run I believe make the greatest artistic administrators. I think his record for sold-out houses, particularly for his farewell year—

no opera house in the entire world had every single performance with people standing in the streets to find a place to stand, even, to hear some of the greatest casts, and evenness of casting in one season, that has been recorded in operatic history. I think he's his own kind of personal genius. He will forever hold a special place in my heart. And I will be eternally grateful to him for the early nurturing of my operatic career. There's nobody like him in my book, period."

Leonie Rysanek made her American debut as Senta in the 1956 San Francisco Opera production of *Der Fliegende Holländer*.

Kurt Herbert Adler had heard her in Vienna and, as she says, "at a time when no one would engage me in the United States, he did." Adler, in his third season in charge of the Company, hired another soprano that year: Birgit Nilsson, who made her American debut as Brünnhilde in *Die Walküre*, with Leonie Rysanek as Sieglinde and Hans Hotter as Wotan. By the end of that season the two sopranos had just about decided never to return to San Francisco.

"I thought, 'America, hah!' " remembers Rysanek. "I was very much disappointed. The chorus! The thin orchestra! Those few men on the stage! Great singers, I must admit. But all the other things—stage, chorus, orchestra, were so-so. I [was] spoiled from Europe—Vienna, Bayreuth, all the big houses, the sound of everything. I was deeply, deeply disappointed in America. There was almost no staging...so old-fashioned, and not very good-looking scenery and costumes. It was almost third-class. There were great artists, great singers, great names. But this alone is not opera...It is the orchestra, the chorus, the direction, the conductors."

Nilsson's first impressions weren't much brighter. Drastic cuts in her role were just the beginning. "At the premiere I got the stomach flu, I remember. I was so sick, but I didn't even dare to tell... All of a sudden I hear a big announcement that Mme. Rysanek excuses herself for being indisposed, and I thought, 'My God, here I can hardly stand upright and nobody knows it.' The costume was impossible—I looked terrible in it. It wasn't my type. I should look like a fifteen-year-old-girl. And there was this little calotte up here, which the hair should go through like a ponytail...the whole thing was wrong!"

(continued on page 48)



Currently acclaimed as one of the world's leading interpreters of the title role of *Madama Butterfly*, **YOKO WATANABE** makes her San Francisco Opera debut as Cio-Cio-San. One of today's foremost sopranos, she is sought after by the world's leading opera houses and has been applauded in theaters throughout Europe, the United States, South America, Canada and Asia. The artist has previously sung *Madama Butterfly* with great success at the Metropolitan Opera (for her debut in 1986-87, and again at the Met in 1988-89, 1992-93, and 1993-94), at Covent Garden, the Washington Opera, Lyric

Opera of Chicago, and in Berlin, Bonn, Munich, Hamburg, Zurich, Avignon, Manila, Dallas, Monte Carlo, Tokyo, Florence, Naples and Vienna, among other cities. Her debut at Milan's La Scala during the 1984-85 season was as Liù in *Turandot*, a role she has also sung with the Pittsburgh Opera, Zurich Opera, Turin Opera and at Covent Garden. In recent seasons she has appeared in *La Bohème* at the Canadian Opera Company, *Pagliacci* in Buenos Aires, *Manon Lescaut* in Liège, and *Adriana Lecouvreur* in Australia. Her 1994-95 season included *Simon Boccanegra*, *Faust*, numerous concerts and a recording of Beethoven's Ninth Symphony in Japan, as well as *Madama Butterfly* in Buenos Aires, Hamburg, Mexico City, Las Palmas and Zurich. Born in Japan, Miss Watanabe studied dance and piano at an early age and experienced her first opera, *Madama Butterfly*, at the age of 16. After studies at the University of Tokyo, she entered the Scuola di Perfezionamento at La Scala. Winner of first prize at voice competitions in both Treviso and Adria in 1978, she made her operatic debut in Treviso as Nedda in *Pagliacci*.



CHRISTIANE RIEL makes her San Francisco Opera debut as Cio-Cio-San in the December 9th matinee performance of *Madama Butterfly*. The young artist has already been applauded in the role at the Canadian Opera Company, New York City Opera, Virginia Opera, Calgary Opera, and Pacific Opera in Victoria, B.C., among other companies. The French-Canadian soprano first attracted public notice in 1988 when she stepped in as a last-minute replacement for an ailing colleague to sing the role of Elisabetta in the Canadian Opera Company's staging of *Don Carlo*. A former member of the

COC Ensemble, Miss Riel has been heard with the Canadian Opera as Antonia in *Les Contes d'Hoffmann*, Micaëla in *Carmen*, and the First Lady in *Die Zauberflöte*. Following the soprano's 1992 U.S. and New York City Opera debut as Liù in *Turandot*, she has returned to City Opera to portray Nedda in *Pagliacci* as well as Micaëla and Cio-Cio-San. Additional engagements include Mimi in *La Bohème* in Victoria, Calgary and Edmonton, as well as Fiordiligi in *Così fan tutte* in Montreal. Equally at home on the concert stage, Miss Riel has sung the title roles of *The Merry Widow* for Symphony Nova Scotia as well as Massenet's *Grisélidis* for Toronto's Opera in Concert, and has appeared with the Victoria Symphony, Windsor Symphony, Amadeus Choir and Orchestra, and the Orchestre Métropolitain. First prize winner of the Young Canadian Mozart Singers Competition and Canadian Music Competition, the soprano studied at Montreal's University of Quebec Opera Studio, the Opera Studio of Lachine, and at the Quebec Conservatory of Music in Montreal.



ELIZABETH BISHOP, who most recently took part in San Francisco Opera's United Nations 50th Anniversary Concert, sings four roles for the Company: Flora in *La Traviata*, Suzuki in the December performances of *Madama Butterfly*, Tisbe in *La Cenerentola*, and Siegrune in *Die Walküre*. The mezzo-soprano, a 1994-95 Adler Fellow, was featured in four operas of the San Francisco Opera 1994 Fall Season, which included the role of Emilie in the world premiere production of *The Dangerous Liaisons*. She has numerous credits for the Opera Center, among them Helen in the 1994

Showcase production of Tippet's *King Priam*, Meg Page in *Falstaff* and Ida in *Die Fledermaus* for the 1993 Merola Opera Program, and Prince Orlofsky and Ida in Western Opera Theater's national tour of *Die Fledermaus*. She recently appeared in *The Ghosts of Versailles* at the Metropolitan Opera after having made her Met debut in the 1993 production of *Death in Venice*. A native of Greenville, South Carolina, the young artist earned a master of music degree from The Juilliard School in 1991 and completed a two-year apprenticeship program as a Juilliard Opera Center Young Artist. Since 1992, Miss Bishop has been annually featured in the San Francisco Symphony Pops Concerts.



NICOLLE FOLAND sings four roles in her first season with San Francisco Opera: Kate Pinkerton in *Madama Butterfly*, Clorinda in *La Cenerentola*, Gerhilde in *Die Walküre*, and a Wood Nymph in *Rusalka*. A 1995 Adler Fellow, the soprano appeared as Adele in the 1993 Merola Opera Program production of *Die Fledermaus* and sang both Adele and Rosalinda in Western Opera Theater's national tour of the same production. The following year, she was applauded as Donna Anna in the Merola Program's mounting of *Don Giovanni* and again on WOT's national tour. Miss Foland received

a master of music degree from the University of Northern Iowa, where she appeared as Pamina in *Die Zauberflöte* and Lauretta in *Gianni Schicchi*. The winner of numerous awards and competitions, she was a studio artist with Central City Opera and has appeared with Peoria Civic Opera as Mabel in *The Pirates of Penzance*. The young artist most recently portrayed Adina in *L'Elisir d'Amore* with Indianapolis Opera.

ARTIST PROFILES



Fast becoming one of the most celebrated tenors on the international scene, **RICHARD MARGISON** returns to the Company to portray Pinkerton in *Madama Butterfly*. The artist first appeared with San Francisco Opera in 1992 in the title role of *Don Carlo*, and performed the part of Faust in *Mefistofele* last fall. He began his career with appearances at the leading opera centers of his native Canada, including the companies of Toronto, Vancouver, Montreal, Ottawa, Calgary, Edmonton and Manitoba. He quickly gained worldwide recognition after his 1989 European debut

with the English National Opera as Riccardo in *Un Ballo in Maschera*. He has subsequently made major debuts at the Metropolitan Opera as Pinkerton, with Houston Grand Opera in the title role of *Faust*, at Covent Garden and at the Deutsche Oper Berlin as Cavaradossi in *Tosca*, with the Stuttgart Opera and at Barcelona's Liceu as Don José in *Carmen*, and at the Vienna State Opera as Rodolfo in *La Bohème*. Engagements during the 1994-95 season have included *Tosca*, *Il Trovatore*, *Madama Butterfly* and a new staging of *Il Tabarro* in Hamburg; *Un Ballo in Maschera* in Brussels and Washington, D.C.; as well as *Carmen* at Covent Garden and the Met. Future highlights include debuts with Dallas Opera in *Il Trovatore*, at Munich's Bavarian State Opera in *Ballo*, at the Chicago Lyric Opera as Pollione in *Norma*, in addition to three role debuts: Bacchus in *Ariadne auf Naxos* in Brussels, Dick Johnson in *La Fanciulla del West* for the Flemish Opera, and Radames in *Aida* for the Victoria State Opera. Margison also appears frequently as concert soloist, and was heard with the Royal Philharmonic under Yehudi Menuhin in concerts and a recording of Beethoven's Ninth Symphony, and with the symphonies of San Francisco, Philadelphia, Cincinnati, Montreal, Ottawa and Brussels.



In his second year as an Adler Fellow with the San Francisco Opera Center, **ALFREDO PORTILLA** appears as Gastone in *La Traviata* and Pinkerton in *Madama Butterfly* (12/9 matinee). He made his San Francisco Opera debut last season in the world premiere of *The Dangerous Liaisons*, followed by appearances in *Il Trovatore*, *Otello*, *Hérodiade* and *Lucia di Lammermoor*. The tenor hails from Mexico City and since 1990 has been a member of the Bellas Artes company, where his roles included the Duke in *Rigoletto*, Edgardo in *Lucia di Lammermoor*, Nemorino in *L'Elisir d'Amore*, and Alfredo

in *La Traviata*. He has also appeared with numerous Mexican symphony orchestras, and at the most important festivals in his native country. In 1992, Portilla was selected by the S.F. Opera Center from auditions around the Asia/Pacific region to participate in the first-ever Pacific Voices program. Opera Center credits include Paris in the Showcase production of Tippet's *King Priam*, and Alfred in *Die Fledermaus* for the Merola Opera Program and Western Opera Theater. Recent highlights include Edgardo with New Jersey Opera, Ismaele in *Nabucco* with New Israeli Opera, Rodolfo in *La Bohème* with New York City Opera, Pinkerton in *Madama Butterfly* with the Opéra de Lyon (in that company's first U.S. performances as part of the United Nations 50th Anniversary celebrations), and soloist in the Company's U.N. Concert. Next year he is scheduled to make his Paris Opera (Bastille) debut as Cavaradossi in *Tosca*, and reprise the role of Pinkerton for the Opéra de Lyon.



Acclaimed for his performances in the U.S., Canada and Europe, **THEODORE BAERG** returns to San Francisco Opera for his fourth season to portray Sharpless in *Madama Butterfly*. He made his 1989 Company debut as the King's Herald in *Lohengrin*, returned the following year as Eisenstein in the new mounting of *Die Fledermaus*, and was most recently seen here as Ping in the 1993 *Turandot*, a production now available on video. Born in Minnesota and raised in Canada, he began his career with the Canadian Opera Company and was quickly recognized in such roles as Figaro in *Il*

Barbiere di Siviglia, Papageno in *Die Zauberflöte*, Valentin in *Faust*, as well as Eisenstein. The baritone also frequently performs at opera companies from Quebec City to San Diego, from New York to Vancouver, from Winnipeg to Washington, D.C., as well as at the Glyndebourne Festival. His 1994-95 season included Dr. Malatesta in *Don Pasquale* in Toronto, both Ned Keene in *Peter Grimes* and the Pirate King in *The Pirates of Penzance* with Vancouver Opera, and Marcello in *La Bohème* with Opera Lyra Ottawa. Among his most recent engagements are the title role of *Eugene Onegin* for Calgary Opera, Figaro in *Le Nozze di Figaro* in Ottawa, Escamillo in *Carmen* with the National Arts Centre Orchestra, and Homonay in *The Gypsy Baron* with the New York Philharmonic led by Kurt Masur as part of the Great Performances at Lincoln Center series. His concert repertoire has taken him across North America in a wide variety of oratorio, recital and popular programs.



In his sixth season with San Francisco Opera, **MICHEL SÉNÉCHAL** portrays the Gamekeeper in *Rusalka* and Goro in the December performances of *Madama Butterfly*. Following his 1989 Company debut as Dr. Caius in *Falstaff*, the venerable French tenor has appeared here as Monsieur Taupe in *Capriccio* (1990 and 93), Don Basilio in *Le Nozze di Figaro* (1991), the Abbé in *Andrea Chénier* as well as in several roles in *Christophe Colomb* (1992), in addition to Valzacchi in *Der Rosenkavalier* and Hortensius in *La Fille du Régiment* (1993). Celebrating over 40 years of professional operatic

activity, Sénéchal made his debut at the Théâtre Royal de la Monnaie in Brussels in 1950. He has since performed at the major opera houses of the world and has been a regular guest artist at the Paris Opera and at the Opéra-Comique since 1958. He has sung at all of the major festivals, including those at Aix-en-Provence, Salzburg, and Glyndebourne. The Metropolitan Opera has engaged him in the French repertoire since 1982, and he has been one of the few French tenors to have sung principal Mozart roles at the Vienna State Opera. A prolific recording artist, Sénéchal's discography includes *Dialogues des Carmélites* led by Kent Nagano, Massenet's *Chérubin* conducted by Pinchas Steinberg, as well as Ravel's *L'Heure Espagnole* and *L'Enfant et les Sortilèges*, Rameau's *Platée*, Berlioz's *L'Enfance du Christ*, and an anthology of songs by Francis Poulenc. He is currently Director of the School of Lyric Art at the Paris Opera, and regularly offers master classes at the Metropolitan Opera. His numerous awards include the coveted one of Officer of the Legion of Honor.



THOMAS BARRETT makes his first San Francisco Opera appearance as Prince Yamadori in *Madama Butterfly*. Highly regarded on the opera and concert stage, the American baritone in recent seasons has appeared in *La Bohème*, *La Cenerentola* and *The Tales of Hoffmann* with the Boston Lyric Opera; *Il Viaggio a Reims* and *The Coronation of Poppea* at the Juilliard Opera Center; and portrayed Leporello in *Don Giovanni* and Bottom in *A Midsummer Night's Dream* at the Opera Theatre of Saint Louis. Performances during the 1994-95 season included concert presentations of *La Bohème* with the Minnesota Orchestra and Papageno in *The Magic Flute* for Opera Pacific. In concert, he has appeared as soloist in Beethoven's *Missa Solemnis* and Mendelssohn's *Elijah* with the Louisville Bach Society; Handel's *Messiah* with the Virginia Symphony and Rochester Philharmonic; as well as the Brahms *German Requiem* and the *Messiah* with the Columbus Pro Musica. He has also performed with the symphonies of Detroit, St. Louis, Milwaukee and Charleston. The young artist will be seen later this season as Masetto in *Don Giovanni* at the Dallas Opera and as Papageno in *The Magic Flute* at Chautauqua Opera.



In his debut season with San Francisco Opera, **DAVID OKERLUND** portrays Baron Douphol in *La Traviata*, Dandini in the student matinee presentation of *La Cenerentola*, and the Bonze in *Madama Butterfly*. A native of Kearney, Nebraska, the baritone earned a bachelor's degree in composition/conducting and a master's degree in vocal/opera performance from the Kansas City Conservatory of Music at the University of Missouri. While teaching at Longview College, he received apprenticeships from the Des Moines Metro Opera and the Lyric Opera of Kansas. With these companies, he sang

leading baritone roles in *Don Giovanni*, *Così fan tutte*, *La Bohème*, *Carmen*, *Falstaff*, *The Marriage of Figaro*, *The Magic Flute*, *Tosca* and *Aida*, among others. A member of the Merola Opera Program in 1993 and '94 and currently a 1995 Adler Fellow, Opera Center credits include Falke in *Die Fledermaus* and the title role of *Don Giovanni*, roles he performed both for the Merola Program and for Western Opera Theater's national tours. Recent appearances include Guglielmo in *Così fan tutte* for Opera Carolina and Piedmont Opera Theater, Britten's *War Requiem* and Orff's *Carmina Burana* with the San Mateo Masterworks Chorale, as well as two assignments he performed as part of this summer's United Nations 50th anniversary celebration: the role of the Bonze in the Opéra de Lyon's production of *Madama Butterfly*, and soloist in the Company's U.N. Concert which featured Marilyn Horne. Among his future engagements are the title role of *Don Giovanni* and Silvio in *Pagliacci* at the Lyric Opera of Kansas City.



CHARLES MACKERRAS is on the podium for the Company premiere of *Rusalka* and three December performances of *Madama Butterfly*. Born in Schenectady, New York, he was raised in Australia, where he received his musical education and first professional experience as an oboist and conductor. After winning a British Council Scholarship, he studied conducting in Prague, an experience from which arose his interest in Czech music, especially that of Janáček. As Principal Conductor for the Hamburg State Opera for three years (1966-69), he led that company's 1967 performances at New York's Metropolitan Opera as his U.S. conducting debut. In 1969, he undertook his first assignment for a U.S. opera company, leading performances of *The Magic Flute* and *La Cenerentola* at San Francisco Opera. He has since returned here for *Eugene Onegin* and *Un Ballo in Maschera* in 1971, Handel's *Julius Caesar* (in his own edition) for the 1982 Summer Festival, Handel's *Orlando* (again in his own edition) in 1985, *Jenůfa* in 1986 and *Lohengrin* in 1989. In 1993, he was appointed San Francisco Opera's principal guest conductor, leading performances of *Der Rosenkavalier* that summer, as well as *I Vespri Siciliani*, *La Bohème* and *The Makropulos Case* in the fall. Music director of the English National Opera from 1970 to 1978, Maestro Mackerras was also, until 1992, music director of the Welsh National Opera, where he is now conductor emeritus. He is currently principal guest conductor for both the Scottish Chamber Orchestra and the Royal Philharmonic. Mackerras has produced a lengthy discography, including a complete cycle of Janáček operas, which has earned him a number of prestigious awards. His series of recordings of British music has culminated in a highly praised recording of Britten's *Gloriana*, which was awarded the Gramophone "Best Opera Recording for 1994." He was honored with the title Commander of the British Empire in 1974, the Janáček Medal from the Czech government in 1979, a knighthood in 1979, and in 1987 was appointed a Fellow of the Royal College of Music.

ARTIST PROFILES



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 Tippett'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*.



Designer **TONY BUSINGER** made his San Francisco Opera debut in 1966 with the production of *Madama Butterfly* seen this season and previously revived in 1968, '69, '71, '74, '80, '84 and '89. He also created the original design for *Don Giovanni* as seen here in 1974, '78, '81 summer and '84. Other projects for the Company have been *La Traviata* (first mounted in 1969 and revived in 1973, '80 and '83), and *The Magic Flute* (1969 and '75). A designer for theater and television as well as opera, Businger made his theatrical debut at the Zurich Schauspielhaus in 1957. From 1973

to 1975, he was chief scenic designer of the Hamburg Staatsoper, and his designs have been seen in Austria, Finland, France, Holland, South Africa, Switzerland, Germany and the U.S. In recent seasons his sets and costumes have been mounted in Lisbon (*Tannhäuser*), Savonlinna and Frankfurt (*The Magic Flute*), Toronto (*Le Nozze di Figaro*), and Berne (*Der Rosenkavalier* and *Il Trovatore*).



Lighting Director and Design Consultant for San Francisco Opera since 1976, **THOMAS J. MUNN** created the lighting and special effects for *Ruslan and Lyudmila*, in addition to the lighting for *La Traviata*, *Madama Butterfly*, *La Cenerentola*, *Faust* and *Die Walküre*. He has designed the lighting and special effects for over 155 productions for the Company, including the highly acclaimed presentations of Wagner's *Ring* cycle. As scenic adviser, he has designed scenery for SFO productions of *Lady Macbeth of Mtsensk*, *Roberto Devereux*, *Pelléas et Mélisande*, *Billy Budd*, *Nabucco*, *Don Giovanni*,

and *Christophe Colomb*. In addition to his work for the San Francisco Opera, Munn has designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet, industrials and films. His television and video credits include San Francisco Opera's Emmy-winning telecast of *La Gioconda*, also *Samson et Dalila*, *Aida*, *L'Africaine*, *La Bohème*, *Orlando Furioso*, *Mefistofele*, *Capriccio*, *Turandot* and *The Dangerous Liaisons*. Credits for other companies include work for the Dallas Opera, Houston Grand Opera, Washington Opera, Chicago Lyric Opera and the Netherlands Opera, as well as scenery and lighting for Hartford Ballet's *Nutcracker*. Recent credits include lighting for the Dallas Opera's production of *La Cenerentola*, scenery and lighting for Ballet Arizona's staging of *Coppélia*, as well as art direction and lighting for the video "The Universe Story." In the future, Munn will design the lighting for Dallas Opera's production of *Il Trovatore*, and will also serve as consultant/designer of the War Memorial's new renovated and computerized lighting system.



SANDRA BERNHARD, the director of *Madama Butterfly*, has previously directed San Francisco Opera's staged concert presentations of *Lucio Silla*, *Ermione* and *Daphne*, the student matinee performances of *L'Elisir d'Amore*, as well as *La Bohème* in 1993 and last fall's new production of *Lucia di Lammermoor*. A member of the Company since 1990, she has served as assistant director for over 15 productions here, and was recently appointed Education Director of the San Francisco Opera Center. She has also served as director of the Merola Opera Program's Grand Finals from

1991-1994. In addition to her San Francisco Opera credits, she has mounted productions for Greater Miami Opera (*Il Barbiere di Siviglia* and *Rigoletto*), Virginia Opera (*The Medium* and *Cue 67*), and Opera Memphis (*Roméo et Juliette*), as well as her own works (*A Point of Departure*, *A Night in Berlin*, *Postage Due* and *Buffa Bus Stop*) in Chautauqua, Norfolk and Miami. A graduate of the University of Illinois, she is currently a guest instructor at the San Francisco Conservatory of Music, and has had previous teaching assignments at Utah Opera, Greater Miami Opera, Virginia Opera, Chautauqua Opera and Louisiana State University. Last year, Miss Bernhard was Stage Director of Sarasota Opera's Apprentice Program.

The most important wake-up call you'll ever get.

That's the day you decide to improve the quality of your life. When this happens, call me, I can help. For over 17 years I have provided effective professional counseling for individuals, couples and families. Together we have worked through issues of codependency, abuse and compulsive behavior. We have healed the child within. Improved health. Elevated performance. Expanded choices. Reduced stress.

You can improve the quality of your life.

Letha Ann Martin

MA, MFCC

PSYCHOTHERAPY

MARRIAGE, FAMILY AND CHILD COUNSELOR

330 Bryant Street, Palo Alto

Emergency appointments & appropriate referrals

4 1 5 • 3 2 1 • 3 8 8 3



The Magic of the Dobag Turkish Rug

*Acclaimed Worldwide
for its
beauty & durability...*

- All non-fading natural dyes
- 100% handwoven winter wool
- Profit-sharing Women's Co-operative
- No child labor

*Select a Dobag for a
FREE trial in your home!*

RETURN TO TRADITION

3319 Sacramento Street
San Francisco, CA 94118
Tel: 415. 921-4180

STAR CLASSICS

CLASSICAL MUSIC

COMPLETE OPERA SOURCE ★ CD ★ TAPES ★ VHS ★ LASER

SALE

On These Special Titles

VERDI—LA TRAVIATA

Angelo Gheorghiu/Frank Lopardo
Orch. of Royal Opera House
Sir Georg Solti
LONDON

MOZART—DON GIOVANNI

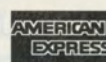
Monteverdi Choir
English Baroque Soloists
John Eliot Gardiner
ARCHIV

GREAT SCENES FROM THE RING

Boulez/Bayreuth Festival
VHS & Laser Disc
PHILIPS

RECORDINGS AND LIBRETTI OF THE SF FALL OPERA SEASON AVAILABLE NOW!

425 HAYES STREET @ Gough
San Francisco, CA 94102



(415) 552-1110 ★ Fax 552-9622 ★ Mail Order 1-800-STAR

*The Finest Pianos
in the World*



*.....are just a few
Blocks Away.*

C.Bechstein

The Stradivarius of Keyboard Instruments

Kawai

The Utmost in Quality, Precision and Value

Sauter

From the Heart of the Black Forest,
With Exacting Standards of Tone and Design

Weinbach

Crafted in the European Tradition of Excellence

Feurich

A Piano of Rare Refinement and Beauty

Petrof

Europe's Value-Oriented Piano

Weber

Continuing its Tradition of Quality and Value

...plus a vast collection of
New, Used and Rebuilt pianos from

Steinway, Yamaha, Baldwin
and other Major Brands.

R. KASSMAN

PURVEYOR OF FINE PIANOS

SAN FRANCISCO

131 Franklin Street
(415) 626-8444

DANVILLE

680 at Sycamore Valley West
(510) 855-9188

SPEAKING OF OPERA

(continued from p. 42)

Both sopranos recovered from the flu, had notable successes, and General Director Adler asked each to return. Nilsson was pleased to refuse. She had in the meantime been discovered by Sir Rudolf Bing and the Met and didn't return to San Francisco until 1964, for *Fidelio* and *Turandot*. But, she remembers, "Adler never gave up. He came to Europe; he came to me wherever I was, and he tried to nail me down. He was very hard to deal with, because he wanted if he could to split a penny in two pieces. He lost me one year because he did not want to pay my normal fee. It took such a long time before he made up his mind and sent me a telegram saying, 'You win, I'll pay.' I cabled back and said: 'You lose, La Scala is paying my fee this year.'"

Nilsson claims with admiration that Adler could niggle over fees through an entire afternoon. "He tried as hard as he could to pay as little as possible. He was always on the Opera's side."

Leonie Rysanek did return the next year—1957—the year of the Callas flap. She was engaged to sing *Ariadne* and *Turandot* that season, and when Callas canceled her appearances in *Macbeth* and *Lucia* just four days before opening night, presumably due to illness, Rysanek gamely jumped in, learned the role of Lady Macbeth in ten days, and gave what was considered a brilliant performance. "I sang every other night or so, I think," she reminisces. "It's a wonder I still have a voice left!" She also stood in for Antonietta Stella in *Un Ballo in Maschera* that season, and at year's end, Adler, always operating on a tight budget, could offer only profuse thanks for the extra labor.

Rysanek came back to San Francisco in 1958 and 1960, and then stayed away until 1973. She was busy in Vienna and by that time Bing had discovered her as well, but in years to come—she celebrated thirty years since her debut with the company in 1986—she sang many of her signature roles here. Invited for the Empress in *Frau ohne Schatten* in 1976, she persuaded Karl Böhm to conduct in San Francisco. Adler extended the pit for the production, something he had long wanted to do, but Böhm wasn't happy with the situation. "He was another dictator," Rysanek remembers, "and it is no secret he was not so happy with the orchestra. He said, 'The city is beautiful, yes. My cast is good. But altogether [it] is not good.'" Adler, the "other dictator," stepped in and



Birgit Nilsson and Kurt Herbert Adler after a 1970 performance of *Tristan und Isolde*.

dealt with the problem, and if Rysanek was responsible for bringing Böhm to San Francisco, Adler got him to stay: "This was absolute Adler. I don't know what he did, but Adler did wonders with him."

Over the years, Leonie Rysanek and Birgit Nilsson became close friends, and after their return to the Company they came to champion Adler as the best of impresarios. "He knew music so well, he knew voices so well...he gave the most fantastic performances," Nilsson commented. "Always somehow the greatest singers; not only one or two, but the whole ensemble." Both sopranos were on hand for the *Walküre* of Adler's 1981 farewell season.

Rysanek remembered the Adler humor: "Once when I came offstage in *Tannhäuser* after the famous aria, he gave me 25 cents, saying, 'That's because you sang so beautifully, but musically it was not very good.' So I said to him, 'But if my voice was so gorgeous, who cares how good it was musically?' This was typical Adler. He understood a lot about voices, and what he made out of the house, from when I came in 1956 until he left! That house is now one of the great opera houses in the world. It has to go down in the books of the history of America. He deserves that place."



Harriet Meyer Quarré, *Founding President 1983-1987*

Mrs. Alfred S. Wilsey, *President 1988-1994*

Mrs. Harry Wetzel, *President 1995*

SAN FRANCISCO OPERA'S \$20,000,000 THREE-YEAR CAMPAIGN

San Francisco Opera is pleased to honor 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 will incur significant 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.

San Francisco Opera gratefully acknowledges members of the Medallion Society who have made gifts for performance years 1994 or 1995 (recorded February 1, 1994, through August 17, 1995).

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

Mr. & Mrs. Reid W. Dennis

Mr. & Mrs. William R. Hewlett

Bernard & Barbro Osber

MEDICI CIRCLE \$50,000 AND ABOVE

George M. Bowles

Carol Franc Buck Foundation

Columbia Foundation

Mr. & Mrs. Reid W. Dennis

Ann and Gordon Getty Foundation

Mr. & Mrs. John R. Hamilton

The William & Flora

Hewlett Foundation

Walter Indeck M.D.

& Miriam El Mosri

The James Irvine Foundation

Jamieson Foundation

Mr. & Mrs. Gorham B. Knowles

The Herman J. Miller &

Edward J. Clarke Foundation

The Bernard Osber Foundation

Mr. & Mrs. Evert B. Person

Mr. & Mrs. George Roberts

*The L. J. & Mary C. Skaggs
Foundation*

Mr. & Mrs. Marshall I. Wais

The Lila Wallace-Reader's Digest

Opera for a New America

Mrs. Paul L. Wattis

Miles & Virginia Willard

Mr. & Mrs. Alfred S. Wilsey

TRIPLE GOLD CIRCLE \$100,000 OVER A THREE-YEAR PERIOD

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

Mr. & Mrs. David Chamberlain

Mr. & Mrs. Myron Du Bain

Mr. William W. Godward

Mr. & Mrs. William R. Hewlett

Mr. & Mrs. F. P. Johnson, Jr.

Janet & Jeffery Meyer

*Dr. & Mrs. Ruediger Naumann-
Etienne*

Mr. & Mrs. Steven Read

Mr. & Mrs. Harry Wetzel

GOLD CIRCLE \$25,000

Mrs. Dawn Yates Black

Mr. & Mrs. John M. Bryan

Mr. & Mrs. Warren J. Coughlin

Mr. & Mrs. Ray Dolby

The Gellert Foundation

William G. Gilmore Foundation

Richard & Rhoda Goldman Fund

Mr. & Mrs. William Hamm, III

The Edward E. Hills Fund

Mr. & Mrs. George H. Hume

Mrs. Jaquelin H. Hume

Sally Jordan

Hedi & Hal Kaufman

Koret Foundation

*The Stanley S. Langendorf
Foundation*

Mr. & Mrs. Howard H. Leach

Mr. & Mrs. Edmund

Wattis Littlefield

Mr. & Mrs. Angus A. MacNaughton

Mr. & Mrs. Patterson McBaine

McBean Family Foundation

Mr. & Mrs. John C. McGuire

G.H.C. Meyer Family Foundation

Bernard & Barbro Osber

Mr. & Mrs. George Otto

Peter & Carol Read

Mr. & Mrs. Arthur Rock

Mr. & Mrs. John N. Rosekrans, Jr.

Madeleine Haas Russell

Mr. & Mrs. Michael J. K. Savage

Mr. & Mrs. Edwin A. Seipp, Jr.

Dr. A. Jess Shenson

Mrs. L. J. Skaggs

Mr. & Mrs. Thomas Tilton

Wallis Foundation

IN KIND GIFTS

Mrs. Anna Boxer

SILVER CIRCLE \$20,000

The Driscoll Foundation

Mr. & Mrs. Charles B. Johnson

Mr. & Mrs. Lotfi Mansouri

Montgomery Street Foundation

Dr. & Mrs. Gayle M. Plummer

Walter H. & Phyllis J. Shorenstein

Family Foundation

Mrs. Augustus Taylor

Alice B. Vincilione

Mr. & Mrs. Rodney E. Willoughby

Mrs. Lloyd Yoder

SILVER CIRCLE \$15,000

Mrs. Charles D. Field
Mr. & Mrs. Gordon P. Getty
Leonard Green
Mr. & Mrs. Robert C. Harris

Mr. & Mrs. F. Warren Hellman
Mr. & Mrs. John E. McNear
Miss Gladys K. Mitchell
Mr. Holbrook T. Mitchell

Robert McAlpin Moore
Mr. & Mrs. Robert W. Morey
Mr. & Mrs. Chris Redlich
James H. Schwabacher, Jr.

Daniel G. Volkmann, Jr.
Anonymous (2)

IN KIND GIFTS
James R. McMaster

SILVER CIRCLE \$10,000

Mrs. Angelina Genaro Alioto
Mr. & Mrs. Adolphus Andrews, Jr.
Dr. & Mrs. Robert Baer
Mr. & Mrs. Joachim Bechtle
Andrew J. Bellotti
Patricia H. Beresford
Josef Betz
Lynda & Gary Bridge
Nancy W. Bridgwater
Alan R. & Sally J. Brudos
Mr. & Mrs. James P. Butler
Mrs. Edgar L. Buttner
Mr. William R. Cabill
Estate of Edith B. Cook
Mr. & Mrs. O. E. Cooper
Mr. & Mrs. Joseph Cuneo
Edgar Foster Daniels
Mr. & Mrs. Peter W. Davis
Orlando Diaz-Azcuy

Mrs. Lennart G. Erickson
Maria Manetti Farrow
Mrs. A. Barlow Ferguson
Mrs. Ann Barry Friedman
Mr. Tully M. Friedman
Ira & Leonore Gersbwin Trusts
Mr. Reeve Gould
Mrs. N. Lee B. Herbst Grubn
John A. & Cynthia Fry Gunn
Jean Quillen Gwinner
Evelyn & Walter Haas, Jr. Fund
Miriam & Peter Haas Fund
Walter & Elise Haas Fund
Mr. & Mrs. Prentiss Cobb Hale
Mrs. Edward T. Harrison
Michael A. Harrison &
Susan G. Harrison
Mrs. Archie Hefner
Mr. & Mrs. Scott R. Heldfond

John & Sara Hendrickson
Mr. & Mrs. Reuben Hills, III
The William G. Irwin
Charity Foundation
Lawrence A. Kern
Noel Leca
Mr. & Mrs. Theodore Lee
Mrs. Margaret Lesber
Natalie Limonick
Louis R. Lurie Foundation
Mr. & Mrs. J. Frank McGinnis
Mrs. Elaine McKeon
Mr. & Mrs. Robert McNeil
Mr. & Mrs. James K. McWilliams
Mr. & Mrs. Mervin G. Morris
Nancy S. Mueller
Mr. & Mrs. Paul J. Mundie
Mrs. Valerie Naify
William L. Olds, Jr.

PCL Foundation
Mrs. George A. Pope
Mr. & Mrs. Gianluca Rattazzi
Lolita Renshaw
James & Sheryl Reuben
Dr. & Mrs. Bruno Ristow
Mr. & Mrs. John D. Roach
Eloise Briskin Rollnick
Marshall Steel, Sr. Foundation
Mr. & Mrs. Richard Swig
Carol & Michael Tolan
Mr. & Mrs. Brooks Walker, Jr.
Mrs. Brooks Walker
Mr. & Mrs. Robert Wertbeimer
Bruce & Linda Wolfe
The Zaffaroni Foundation
Dr. & Mrs. Alejandro Zaffaroni
The Zellerbach Family Fund
Anonymous (4)

BENEFACTOR \$7,500

Mr. & Mrs. Laurence G. Allen
Barbara Brown
Mr. & Mrs. James Compton
Mr. & Mrs. Ransom S. Cook
Mr. & Mrs. Richard Goldman
David W. Hall

W. Dean & Barbara Henry
Mr. & Mrs. G. William Jamieson
Consul General & Mrs. Proctor Jones
Harry Pollard
Denis T. Rice
Ms. Sande Schlumberger

Mrs. Jacob Gould Schurman, III
Mr. & Mrs. Robert Speicher
Springhouse Foundation
Mr. & Mrs. Ellis Stephens
Dr. & Mrs. W. Conrad Sweeting, Jr.
Donald & Joyce Tayer

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

IN KIND GIFTS
Orlando Diaz-Azcuy

BENEFACTOR \$5,000

Mrs. Rodney Abernethy
Mr. & Mrs. Robert D. Allen
James V. Babcock
Mrs. Walter M. Baird
Molly Barbey
Mr. & Mrs. John M. Basler
Mr. & Mrs. Richard M. Bastoni
K. T. Belotelkin & Irina Roubion Belotelkin
Mr. & Mrs. Ernest A. Benesch
Eileen & Joel Birnbaum
Mr. & Mrs. Arnold L. Bloom
Mr. & Mrs. Johnson S. Bogart
Mrs. John Pershing Boswell
Joyce & William Brantman Foundation
Mrs. Robert M. Brown
Alan W. Buch
Mr. & Mrs. Howard Bucquet
Mr. & Mrs. J. Peter Cabill
Dr. & Mrs. John N. Callander
Frank A. Campini Foundation
Carl T. Childs
Dr. & Mrs. Robert W. Chow
Mrs. Paul B. Cole
Mrs. June G. Craycroft
Dr. & Mrs. E. David Crockett
Dr. & Mrs. Alexander Cross
Mrs. Alfreda S. Cullinan

Mr. & Mrs. Andre Paul de Bord
Grace A. Del Rosso
Mr. & Mrs. Paul M. Dorfman
Mrs. Richard M. Doty
Mr. & Mrs. Rudolph Driscoll, Jr.
Mr. & Mrs. John R. Dryden
Camille Cavalier Durney
Mr. & Mrs. Frederick J. Early, Jr.
Phyllis Q. Edwards
Delia Fleisbacker Ehrlich
Dr. & Mrs. Robert B. Fenwick
Mr. & Mrs. Donald G. Fisher
Mr. & Mrs. Carlo S. Fowler
Harvey W. Glasser, M.D.
Mr. & Mrs. John Goldman
Joan & Charles Goodman
Dr. & Mrs. Robert B. Gordon
Mrs. Adolphus E. Graupner, Jr.
Anne & Michael Green
Jean Haber Green
Mr. & Mrs. Edward M. Griffith
Mr. & Mrs. Marvin M. Grove
Mr. & Mrs. Peter E. Haas
Mr. & Mrs. Robert D. Haas
Walter Haas, Jr.
Mrs. Newton J. Hale
Dr. & Mrs. Joseph Harvey Harris

Joe & Dee Hartzog
Mr. & Mrs. Alfred E. Heller
Helen D. Hickingbotham
Julian & Grace Hightower Foundation
Mrs. Orion L. Hoch
Shirley Hort
Antonia Patricia Hotung
Dr. & Mrs. Russell L. Hulme
Mr. & Mrs. Bruce W. Hyman
Mr. & Mrs. J. Burgess Jamieson
Mr. & Mrs. Philip M. Jelley
Mr. & Mrs. Peter R. Johnson
Mr. & Mrs. John R. Kiely
William D. Kimpton
Mr. & Mrs. William W. Klaproth
Mr. & Mrs. Guy O. Kornblum
Andrea Manson Krueger
Frank LaHaye
Claire & Ralph Landau
The Larkin Trust
Mary Lemmon & Ernest Bloomfield
Dr. & Mrs. John Lenahan
Mary S. Levine-Colburn
Suzanne Lewis
Mrs. Richard Lieberman
Kevin A. Linkus, M.D., FACC, FACS
Fern & Bill Lowenberg

Arthur K. Lund
Edmund R. Manwell
Mr. Victor L. Marcus
Mr. & Mrs. David Marsten
William Colbert McCain
Agnes B. Mead
Mrs. Lawrence V. Metcalf
Stanley C. & Sandra Mock
Mr. & Mrs. Stuart G. Moldaw
Bruce Nakao
Robert Nesheim
Ms. Suno Osterweis
Mr. & Mrs. James C. Paras
Harold & Gertie Parker
Miss Virginia Patterson
Louis & Flori Petri Foundation
Mrs. R. J. Pfeiffer
Frank A. Pitelka
Mr. G. Ross Popkey
Peter & Peggy Preuss
Dr. & Mrs. C. Stewart Ritchie
Dr. & Mrs. Ernest S. Rogers
Mr. & Mrs. Michael E. Rolland
Mr. & Mrs. William Rotbe
Dr. & Mrs. Paris E. Royo
Donald C. Runnicles
Mr. & Mrs. Robert B. Ryan

Ersilia & Alfred Sbarboro Foundation
Mr. & Mrs. Donald Schine
Mr. & Mrs. Leo H. Schuering, Jr.
Mr. Brad Shepherd
Ms. Ruth A. Short
Mrs. Sidney Siegel
Marian A. Sinton

Mr. K. Hart Smith
Dr. John P. Steward
Maureen E. Storch
Frank D. Stout
Bernice M. Strube
Mrs. Melvin M. Swig
Mr. & Mrs. Daniel M. Tellep

Ms. Sandra Terzian-Feliz
Mrs. Betty S. Toy
Adrian Trickey
Mr. & Mrs. James S. Tunnell
The Donald T. & Rachel C.
Valentine Foundation
Maria Vilar

Mr. & Mrs. William S. Weber
S. T. White
Mary M. Woblford
Mr. & Mrs. Frank M. Woods
Patricia Yakutis
David Zabner
Dr. & Mrs. John A. Zderic
Anonymous (3)

FOUNDER \$3,500

Paul B. Althouse
Mr. J. P. Barger
Elwyn & Jennifer Berlekamp
Joseph Bernstein, M.D.
Mr. & Mrs. Charles Boynton
Mrs. Starr Bruce
Mr. & Mrs. David S. Brucker
Alexander D. Calboun
Mr. & Mrs. Frederick L. Carroll
Mr. & Mrs. Arnold C. Childhouse
Dr. & Mrs. Lawrence Colin
Leonard & Marie Collins
William E. & Mary-Eliot Craig
Dr. & Mrs. Lance Darin
Patricia W. Durbin-Heavey

Phillip L. Eaton
Eldorado Foundation
Susan Euphrat
Mr. & Mrs. Henry K. Evers
Dr. John Henry Felix
John N. Gardner
Dr. Craig Henderson
Mr. & Mrs. Clyde W. Henry, Jr.
Larry & Betty Hinman
David S. Hugle
Mr. & Mrs. William E. Jarvis
Mr. T. A. Kolb
The Liberace Foundation
Mr. & Mrs. John W. Lindstrom
Brian & Gregge Mavrogeorge

James R. McKenzie
John & Catherine Rolph Metcalf
Jeanne A. Meyer
Mrs. Otto Meyer
Donald & Peggy Murray
Peter Johnson Musto
Judy O'Young, M.D. & Gregg Hauser
Clyde W. Ostler, Jr.
Dr. Judith Pickersgill
Ted Rosenberg
Gerald B. Rosenstein
Mrs. Jane Silver
Carol & Warren Sinsheimer
Mrs. Charles Spalding
Dr. & Mrs. William J. Spencer

Jean & Robert Steiner
Jeffrey L. Stern, M.D. &
Susan Bertolli, M.D.
Mrs. Howard R. Swig
Mr. & Mrs. Gary J. Torre
Mr. & Mrs. Donald T. Valentine
Martin Walker
J. Edward Whiteside, M.D.
Thomas & Barbara Wolfe
Mr. & Mrs. Don B. Yates
E. A. Zarate, M.D.
Anonymous (4)

IN KIND GIFTS
Mr. & Mrs. Harry Wetzel

FOUNDER \$2,500

Charles & Karen Abbe
Dr. Lefkos Aftonomos
Mr. & Mrs. James A. Aiello
Colonel Janice A. Albert, Ret.
Daniel Alegria
Dr. Keith F. Anderson
Helen Anderton
Francois & Suzy Antounian
Mr. & Mrs. William Appleton
Mrs. Dale Arkell
Mr. Ross E. Armstrong
Christine Avakoff
Dr. Robert Aycock
Rachael Balyeat
Mr. & Mrs. James R. Bancroft
Nancie Barker
Richard W. Barr
Mrs. George Barta
Thomas & Ellen Bauch
Mr. & Mrs. G. Gordon Bellis
Edgar A. Benbard
Carole B. Berg
Mr. & Mrs. Edwin Berkowitz
Mr. & Mrs. Robert P. Berryman
Hilton & Roberta Bialek
David Bieselin & Kay Melchor
Alan D. Biller
Mr. & Mrs. Donald P. Black
Nordin & Donna Blacker
John L. Blake
Mr. & Mrs. Robert N. Bloch
Mr. & Mrs. Frederick Bold, Jr.
Jean Chapman Born, M.D.
Professor Glen W. Bowersock
Dr. & Mrs. David Bradford
Mr. & Mrs. John L. Bradley
Mrs. Henry Philip Breen
Wallace Breitman
Mr. & Mrs. Elliott Brilliant
Leigh A. Britte
Mr. & Mrs. Valentine Brookes
Mrs. Leonard L. Brown
Mr. & Mrs. Timothy N. Brown
Mr. & Mrs. William L. Brown
Allen & Kay Miller Browne
Neill & Linda Brownstein
Dr. John W. Bruns
Nora-Lee & Alfred Buckingham
William & Nancy Burnett
J. Archibald Calboun
Mr. & Mrs. John C. Callan
Dr. & Mrs. Ronald E. Cape

Mr. & Mrs. Donald J. Carder
Alison & Donald W. Carlson
Frances Monet Carter
Antonio J. Castillo, M.D.
Mrs. Jerry G. Chambers
Dr. J. Samuel Chase
Mr. & Mrs. Melvin Cbernev
Julia Froblich Cherry
Robert O. Christiansen, M.D.
Mr. & Mrs. A. W. Clausen
Daniel Clement
H. B. Clifford
Mrs. Ralph L. Coffman
Mr. & Mrs. Alvin C. Cohen
Mr. & Mrs. Robert S. Cooper
Dennis Amerio Corradi
Sigurn Corrigan
Mrs. Joseph Coulombe
James & Phyllis Coulter
Wesley Cox
Dr. & Mrs. David Cram
Copley E. Crosby
Mrs. Thomas B. Crowley
Mr. & Mrs. Anthony Cuevas
Rev. Sydney F. Cushman
Orville W. Dale
Dr. & Mrs. Herbert H. Dedo
Anne De Leage
J. C. De Tata, M.D.
Mr. & Mrs. Dixon R. Doll
Michael T. Donaldson
Sandra & Justin Donnell-Faggioli
Mr. & Mrs. Frank Doodba, Jr.
Mr. & Mrs. Michael D. Dooley
Marta J. Drury
Mrs. Thelma Dry
Dr. Michael & Mrs. Happy Dumas
Richard & Eleanor Ebrlich
Joseph Ebrman
William Ellis, M.D.
Carla Emil & Richard Silverstein
G. Pete Encinas
Ms. Elaine Engman
Robert Epstein & Amy Roth
Jacqueline L. & Christian P. Erdman
Mr. & Mrs. Robert Estleman
Dr. & Mrs. Federico Faggin
Dr. & Mrs. Victor Fellows
Julita Fong
David C. Ford
Mr. & Mrs. Angelo Fornaciari
Mr. & Mrs. T. Jack Foster, Jr.

Jon & Sandra Francis
Phyllis K. Friedman
Offices of Alfred Fromm
Mr. & Mrs. Joseph F. Furlong, III
Donna Wickham Furb
Frederick Gabali, M.D.
William G. Gaede
Joan L. Gamble
Claude Ganz
Mr. & Mrs. J. R. Garber
Mr. & Mrs. Milo S. Gates
Mr. & Mrs. Fred Gellert
Charles General
Rich Gerhardt
Mrs. Gloria Gordon Getty
Dr. & Mrs. Peter N. Giovan
Daniel & Hilary Goldstine
Dr. & Mrs. Marvin L. Gordon
Hon. Isabella Horton Grant
Mrs. Richard Gratton
Mr. & Mrs. Frederick Grauer
Mr. & Mrs. Russell H. Green, Jr.
Mr. & Mrs. Robert Greenbood
Mr. & Mrs. R. G. Grey
Mr. & Mrs. William E. Griscom
Libby & Hans Gronowski
Anne Gundelfinger
Howard Gurevitz
Mr. & Mrs. George N. Hale, Jr.
Hadley Dale Hall &
L. Ward Laidman
Pamelec Hamilton
Jonathan M. Hamren
John & Barbara Hancock
Louis & Sandra Handler
Miss Katharine Hanraban
Dr. M. R. Harris
Ann Hatch
Mr. Richard L. Hay
Mr. & Mrs. James A. Heagy
John Heckenlively, M.D.
M. Henry Heines
Mr. & Mrs. A. Carl Helmbolz
Robert E. Henderson
Mr. & Mrs. Warner Henry
Mr. & Mrs. Donald E. Herman
Clement Herred, M.D.
W. Wright Hillman, M.D.
Mr. & Mrs. Austin Hills
Mrs. Charles H. Hine
Roger & Silvija Hoag
Jacqueline Hoefler

Robert W. Hofer
Mary Ellis Hogan
Mr. Siavosh Honari
Mr. & Mrs. Harry R. Horrow
Larry Horton
Marie & Palmer Hotz
Mrs. Patricia H. Howe
Mr. & Mrs. R. L. Hudson
F. G. Hudson, M.D.
Mrs. John Edward Hurley
Sheryl & Bud Hyler
Mary Idso
C. Inberg
David K. & Kay Duke Ingalls
Paul Isakson, M.D.
George & Beverly James
Effiellen Jeffries
Mr. G. William Jewell
Mr. & Mrs. George F. Jewett, Jr.
Mr. & Mrs. Robert Joerger
The Walter S. Johnson Foundation
Harry & Candace Kahn
Laurence N. Kaldor
Col. & Mrs. R. V. Kane
William J. Kane
Dr. & Mrs. Ira E. Kanter
Mr. & Mrs. Cecil Kaplinsky
Simon Karlinsky & Peter Carleton
Dick & Sherry Karrenbrock
Mr. & Mrs. Mark O. Kasanin
Edward B. Kaufmann
Mary Jane Kelly
Mr. & Mrs. Charles W. Kenady
Mrs. Jerrold L. Kingsley
F. Curt Kirschnr, Jr.
William Knorp
Dale & Sue Kocienski
Georgene P. Kosmos
Mr. & Mrs. George S. Krusi
Dr. & Mrs. William C. Kuzell
Mr. & Mrs. Douglas Kyle
Michael D. Lagios, M.D.
Robin Lamb
Mr. & Mrs. John M. Lane
Mrs. W. Keene Langborne
Buck Lanier, Long Beach
Mr. & Mrs. Kurt A. Latta
James P. Laumond, M.D.
Chrysanthi Leones
John E. Leveen
Mr. & Mrs. Norman Levine
Rhoda & Elliott Levinthal

Mr. Heinz W. Lindt &
Mrs. Jean Maibaum
Mr. & Mrs. T. Dixon Long
Mr. & Mrs. John A. Lord
Mr. & Mrs. Lawrence Ludgus
Gerrit R. Ludwig
Elizabeth Lutz
Mr. & Mrs. C. Keith Lyde
Mr. & Mrs. Thomas A. Lyon
Palmer Madden & Susan Paulus
Mr. Vinod Mabendroo
Dr. & Mrs. Elwin Marg
Dr. & Mrs. Alexander Margulis
Pamela Marron, M.D.
Letba Ann Martin
Jo Martinoni
Judge Lucy Kelly McCabe
Marcia & Bill McConnell
Robert & Patricia McFarland
John H. McGuckin, Jr.
Malcolm & Anne McHenry
Mr. & Mrs. Paul L. McKaskle
James G. McMurtry, III, M.D.
Michele & John McNellis
Dennis J. McShane, M.D.
Mr. & Mrs. J. Alec Merriam
Christine Miller & Gary Glaser
Virginia & Ralph Miller
Jesse F. Minnis, Jr.
Mr. & Mrs. James P. Miscoll
Mr. & Mrs. Bruce T. Mitchell
Mr. & Mrs. Nathan Mobley, Jr.
Daniel & Katharine Morgan
Mrs. Philip & Kim Morris
Mrs. A. P. Morse
Mr. & Mrs. Robert A. Mub
Tim Muller
Robert Munday & Evamarie Doering
James & Ruth Murad
Thomas J. Musci, M.D.
Dr. Stephen Nagy, Jr.
Mr. & Mrs. Clarence E. Nelson
Mr. & Mrs. Walter S. Newman
Ms. Annette Nibley
John J. Nichols
Allen Nixon
Ms. Beatrice Nold
Peggy & Boyce Nute
Lennart Olson
Julian & Willie Sue Orr
Judge & Mrs. William H. Orrick, Jr.

Mr. & Mrs. William Randolph
Oscarson
Mr. & Mrs. John Packard
Howard D. Palefsky
Jack & Diane Pansegrau
Mr. & Mrs. George Paras
James & Anita Pawlak
Mrs. Julian Peabody
Carol P. Peckham
Rona King Pebrson
Dr. & Mrs. Roland K. Perkins
Mark & Maureen Jane Perry
Mr. & Mrs. Frank A. Petro, Jr.
Mrs. Milton Pilbasby
Terry Pimsleur
Charles Pisciotta
Paul Poche
Dr. Andrew J. Presto, III
Stephen D. Prystowsky, M.D.
Joan Quigley
Ruth Quigley
Mr. & Mrs. Richard Ralph
Norman Rau
C. W. Rea, Jr.
Dr. & Mrs. John B. Reed
Mr. & Mrs. Barrie Ford Regan
Mr. & Mrs. Robert S. Reis
Hon. Louise H. Renne & Paul A. Renne
Dr. & Mrs. Robert Rinehart

Mr. & Mrs. Joseph J. Rizzuto
Dr. Patrick Robertson
Marianne Robison
Mr. & Mrs. Juan A. Rodriguez
Mrs. John G. Rogers
Mrs. Leslie L. Roos
Dr. & Mrs. David B. Rosehill
Dr. & Mrs. Ernest Rosenbaum
Dr. & Mrs. Alan J. Rosenberg
Dr. & Mrs. Roberto Rosenkranz
Joseph A. Rosenthal
Betsy Boardman Ross
Richard A. Roth
Dr. Mark Ryder
Dr. & Mrs. David Sachs
Prentice & Paul Sack
Louise Adler Sampson
John H. Samter
Alfred L. Sanderson
James Sanders
Susan Schaefer, M.D.
Betty & Jack Schaefer
Dr. & Mrs. Rolf G. Scherman
Dr. & Mrs. Leon H. Schmidt
Mr. & Mrs. Michael Schroeder
Charles Schug & Linda Koenig
Dr. & Mrs. Robert Schweitzer
Martha Seaver
Robert A. & Marlene K. Seligson

Mrs. Robert Seller
Gustavo Serina
Mr. & Mrs. Grant A. Settlemier
Dana & Gary Shapiro
Dr. & Mrs. James Shapiro
Mr. & Mrs. Donald R. Share
Dr. & Mrs. Henry Shinefield
Mr. & Mrs. Lawrence L. Shraider
Drs. Edward & Dale Sickles
Dr. & Mrs. William J. Siegel
Dr. & Mrs. Jon F. Sigurdson
Jennifer Arkell Simmonds
Mr. & Mrs. Andrew W. Simpson, III
Mr. & Mrs. Thomas H. Sinton
Martha Sirgo
Cynthia L. Slezak
David L. Sloss
Mrs. Louis Sloss
Mrs. Francis X. Small
Mrs. Jacqueline F. Smith
Mr. & Mrs. Robert C. Sneed, Jr.
Mrs. Peter Sonick
Dr. Cynthia Soyster
Ann Sproul Speck
Mr. & Mrs. Hart H. Spiegel
Mary Ann Spitters
Mr. & Mrs. William Steen
Dr. & Mrs. H. Thomas Stein
The Honorable & Mrs. Wm. D. Stein

Michael Steinberg
Dr. & Mrs. Stuart Steinberg
Mr. & Mrs. Waite Stephenson
Elle Milgrom Stern
Daniel E. Stone
Dwight & Blossom Strong
Dr. & Mrs. J. Garland Stroup
Mr. Robert E. Sullivan
Gordon & Chloë Sundara
James R. Swartz
The Sweat Family
Mr. & Mrs. Robert O. Symon
Robert & Linda Takken
Robert S. Tandler
Mr. & Mrs. Paul Teicbolz
Robert Temer
Dr. Clay Thomson &
Patricia Hanson-Thomson
Harrison Thomson
Drs. May Loo & William Thurston
Dale Tillery
Mr. & Mrs. C. Dickson Titus
Mr. & Mrs. Alfred T. Tomlinson
Norma Tomlinson
Mr. & Mrs. John G. Troster
Richard D. Tuck
Mrs. Margo Bouthé Turkington
Donald J. Tusel, M.D.
Dr. & Mrs. Allan M. Unger

Dmitri Vedensky
Mr. & Mrs. Alexander von Hafften
Dr. Bradford W. Wade
Mrs. Richard C. Walker
Dr. & Mrs. Ralph O. Wallerstein
Dr. Malcolm S. M. Watts
Paul & Barbara Weiss
Mrs. Anita Weissberg
Genette H. Whisenbunt
George White
Jeanne R. & Charles R. Wickman
Dr. & Mrs. H. Lawrence Wilsey
Mr. & Mrs. Horace H. Wilson
Josiah Wolcott
Marcia E. Wolfe
Eileen C. Wong
Mr. & Mrs. Y. Wood Wong
Mrs. Frances Yedidia
Stephen J. Yoder
Dr. & Mrs. Paul F. Youngdahl
Dr. & Mrs. Milford Zasslow
Mr. & Mrs. Stephen A. Zellerbach
Stephen & Connie Zilles
Michael J. Zolezzi
Mr. & Mrs. Richard Zolezzi
Anonymous (10)

IN KIND GIFTS
Fred Hartwick

MEDALLION SOCIETY

Medallion Society members are given an opportunity to participate in the life of San Francisco Opera and receive a wide range of benefits, rewards and recognition commensurate with their level of support. Members receive invitations to private social activities and gala events, enjoy personalized ticket service, reserved parking, behind the scenes tours, and are given other unique opportunities to hear firsthand about the important programs of San Francisco Opera. For information on joining the Medallion Society, please telephone (415) 565-3217.

FOUNDER \$2,500 AND \$3,500

(Gifts of \$3,500 receive higher program recognition)

- Exclusive use of the Medallion Society Ticket Service
- Founder priority in requests for subscription series, changes, or seat improvements
- Listing of your name in the special Medallion Society section of all Program Magazines
- Opportunity to purchase reserved parking at the Performing Arts Garage for your subscription series
- Invitation to the Annual Awards Luncheon on the War Memorial Opera House stage
- Invitation to Dress Rehearsal, Reception, and Preview with the General Director
- Invitations to guided tours which may include the Scene Shop, Costume Shop, Wig and Makeup Department, or other backstage sites
- Invitations to attend four working rehearsals and a technical demonstration
- Preferred seating at all open rehearsals and Opera Association events

BENEFACTOR \$5,000 AND \$7,500

(Gifts of \$7,500 receive higher program recognition)

Includes all of the above, plus:

- Invitation to an exclusive cocktail reception with the General Director, members of the Board of Directors, and San Francisco Opera artists

- Complimentary reserved parking at the Performing Arts Garage for your subscription series
- Benefactor priority in requests for subscription series, changes, or seat improvements
- Additional passes to the Medallion Society Members' Dress Rehearsal, Reception, and Preview with the General Director
- Invitations to travel with Medallion Society members to opera houses throughout the world

SILVER CIRCLE

\$10,000, \$15,000 AND \$20,000

(Gifts of \$15,000 and \$20,000 receive higher program recognition)

Includes all of the above, plus:

- Invitation to the Board President's Dinner
- Silver Circle priority in requests for subscription series, changes, or seat improvements

GOLD CIRCLE \$25,000

Includes all benefits of Silver Circle, plus:

- Private meeting with the General Director, Board Chairman, and President
- V.I.P. opportunity to follow the stages of an opera's production from the first rehearsal to opening night
- Information on international opera schedules, upon request
- Gold Circle priority in requests for subscription series, changes, or seat improvements

MEDICI CIRCLE

\$50,000, \$100,000 AND \$250,000

(Gifts of \$100,000 and \$250,000 receive higher program recognition)

Includes all benefits of Gold Circle, plus:

- Private social events with the Opera's management and artists
- Special privileges tailored to each member's personal interests
- Highest priority in all patron privileges
- Medici Circle priority in requests for subscription series, changes, or seat improvements

TRIPLE GOLD CIRCLE

\$100,000 OVER THREE YEARS

Includes all benefits of Gold Circle, plus:

- Opportunity to select one performance in each of the three years to be designated in your honor, which includes the following:
 - Seating in the Company Box
 - Special guided backstage tour during intermission
 - Framed Program Magazine cover and program page
- Triple Gold Circle priority in requests for subscription series, changes, or seat improvements

All rehearsals are subject to space availability, change of scheduling and management decisions. Rewards and benefits are given for a twelve month period and are renewable on the anniversary date of the donor gift.

SUPPORTING SAN FRANCISCO OPERA

San Francisco Opera extends its most sincere appreciation to all those individual and foundation contributors who helped meet the Company's needs through gifts and pledges of \$1,000 to \$2,499 (recorded February 1, 1994, through August 17, 1995). Commencing with the 1995 season, Sustaining Patrons who make gifts totaling \$2,000 or more will receive program recognition. We want to pay tribute and give special thanks to the thousands of donors who make urgently needed and most welcome gifts. For information on becoming a member, please call (415) 565-6416.

SUSTAINING PATRONS \$2,000

Richard Adamczyk
Mr. William H. Armstrong
Mr. Michael Bertbold
Dr. & Mrs. Jerome W. Bettman
David Brown
Laura Bryan & Timothy Logan

Mr. & Mrs. Robert Caben
Mr. & Mrs. John Edward Cabill
Mrs. Lewis S. Callaghan
Phillip & Jennifer Carnes
Mario Curzi
Joan Eckart

Philip M. Eisenberg
Dr. & Mrs. A. H. Ellenberg
Mr. Roger D. Fee
Leah Felt
Mr. & Mrs. Robert Kahn Gardner
Mona & Dan Geller

Mr. & Mrs. Max Gutierrez, Jr.
Browny Hughes Hall
Glenn A. Hewitt
James E. Hoelter
Mrs. Jean Jacobs
Robert Trent Jones

Roz Kahn
Mary Kay Kane
Margaret H. Kavaliris
Mr. & Mrs. George M. Kraw
Paul A. & Carolyn L. Kuckein
Joan & Ralph Lane

Peter V. Leigh & Pamela D. Smith
Miranda Leonard
Mr. & Mrs. Nicolai Levacov
William Thomas Lockard
Anna Longwell
Mr. & Mrs. Daniel McNabb

Drs. Robert & Thourid L. Meckel
James Milner
David F. Morgan, M.D.
Mr. & Mrs. F. Ward Paine
Patricia Pitchford
Anthony & Virginia Price

Dr. & Mrs. Jirayr R. Roubinian
John H. Rudolph
Mrs. Lois Samson
Mr. & Mrs. R.L. Sapirstein
Betty J. Schreiner, M.D.
Claire S. Small

Robert B. Small, M.D.
Dr. & Mrs. C. John Snyder
David Stone
Maurice D. Weir
Bert A. & Lucille F. Whaley
Mr. & Mrs. James Wickersham

Peter Wiley
Paul Wanner
Mr. & Mrs. Peter M. Zuber
Anonymous (4)

SUSTAINING PATRONS \$1,000

Dennis & Kathleen Abbe
Anita L. Abramowitz
Dr. & Mrs. Stephen F. Adam
Mr. Robert G. Adams
Mrs. Agnes Albert
Mr. David R. Altman
Claire & Kendall Allphin
Mr. & Mrs. Jose R. Alonso
Carol Christ & Paul Alpers
Mrs. Ludwig Altman
Mr. & Mrs. Fred H. Altschuler
August R. Anania
Mrs. Thomas C. Andersen
Henry Anderson
Mr. & Mrs. L. G. Anderson
Robert M. Anderson
Dr. & Mrs. Theodore Anderson
Louis Andrews
Mr. David S. Anger
Helga & Wallace R. Anker
Dorothy Annesser
Donald & Arlene Anthony
Robert C. Anthony, Jr.
Mr. & Mrs. Ron Antipa
Mrs. Mary Arce
Mr. Jeff Arcuri
J. Andrew Armer
Mr. H. Jesse Arnelles
Maurice Arth
Greer & Veronica Artbur
Dr. Barbara S. Artson
Mr. Masao Asbizawa
Dr. & Mrs. R. Kirklin Asbley
Mr. E. P. Atkins
Steve Auerbach
Revis & Mary Ayers
Dr. & Mrs. William H. Ayres
Martha H. Azevedo
Mary & Howard Bailor
Mr. & Mrs. Edgar Baker
Martha S. Baker
Paul R. Baldacci
Roderick Baldwin
Charles Ball
Peter R. Ballinger
Kimberly A. Baltzell
Mrs. Ruth Bancroft
H. Daniel Banks
Mr. & Mrs. Edward V. Baraty, Jr.
George L. Barbour
Barbara M. Barclay
Mr. & Mrs. John A. Barish
Dr. & Mrs. Barry C. Baron
Barbara Barrie
Mr. & Mrs. Jules Barsotti
Irving & Elaine Bartel
Mr. & Mrs. Douglas H. Barton
Richard M. Barulich
April Basaing
Mr. & Mrs. Martin Bastiani
Ernest A. Bates, M.D.
Mrs. Doris W. Bauer
Mr. Frank Bayley
Robert H. Beadle
Jeffrey A. Beane
Mr. Joseph Beaupre
Mr. & Mrs. Donald M. Bekins
Dr. & Mrs. Robert E. Belknap
Pascal J. F. Belloncle
Drs. Leslie Z. & Carol A. Benet
Lawrence A. Bennett
Michael Roy Bennicas
Charles & Dorothy Benson
Mr. & Mrs. Thomas O. Benson
Mr. Philip P. Berelson
Dr. & Mrs. Irving Berg
Mary Ann Berg
Dr. & Mrs. Walter Berger
Dr. & Mrs. David Berkeley

Mr. & Mrs. Robert E. Bernard
Mrs. David Bernstein
James Bernstein
Bruce L. Beron
Nella F. & William F. Berry
Franklin S. Bertreau
Denny Bertbiaume
Dr. & Mrs. W. H. Bevan-Thomas
Mr. & Mrs. Fred B. Bialek
Margrit Biezer & Robert Mondavi
Mr. & Mrs. Chris Billat
Andrew & Brenda Birrell
Mrs. Ann Bjorklund
Robert C. Blair
Robert N. Block
Mr. & Mrs. Maxwell Bloom
Robert & Joan Blum
Adrian G. Blumberg
Sylvia Blumenfeld
Mr. Robert M. Blank
Simon Bobadilla
Chris Bocard
Gerald T. Boden
Lucia Bogatay
Dr. Victor P. Bonfilio
Dennis & Elizabeth Bonney
Mrs. Francis Bonura
Dr. & Mrs. Jeptba T. Boone
Mr. & Mrs. Corwin Booth
David Botstein & Renee Pitts
Mr. & Mrs. Roy L. Bouque
Dr. & Mrs. Murray Bower
Wayne E. Bowker
Eugene A. Boyer
Edwin Bradley
Stevan D. Bradley
Edna Bradshaw
Mr. & Mrs. David R. Braker
George Bremser, Jr.
Mervyn L. Brenner Foundation
Timothy L. Bridge, M.D.
Robert & Alice Bridges Foundation
John Briske
Mrs. Burnett Britton
Mr. & Mrs. William H. Brooke
Mrs. Donald Brophy
Farron Brotman
Dr. & Mrs. Donald M. Brown
Mr. & Mrs. George Brown
David L. Browne
Mrs. Harold Brumbaum
Hamilton V. Bryan
Glenna Bryant
Mr. & Mrs. Andrzej Brzeski
Donald Bulman
Juris Bunkis
Robert W. Burnett
Mr. Bob Burns
Mr. & Mrs. Sumner Burrows
William G. Bush
Mr. & Mrs. Walter Buting
Robert Paul Cabaj, M.D.
Mr. & Mrs. John E. Cabill, Sr.
Richard F. Cabill
Dr. & Mrs. Donald R. Call
Mr. & Mrs. Charles Cameron
Mr. Emerson Cammack
Mr. & Mrs. Harry F. Camp
Dr. & Mrs. Jon Candy
Mr. & Mrs. Norman P. Canright
Etienne & Raymond Capiaux
Dr. Nicholas Lawrence Caputi
Judge & Mrs. Walter Carpeneti
Jane Carpenter
Dr. Alan B. Carr
Michael & Shirley Carroll
Kevin Cartwright
Mr. & Mrs. Jake A. Caruso
Mr. & Mrs. Howard Case

Brian & Maryann Cella
Mr. & Mrs. John B. Cella, II
Mrs. June Renton Chambers
Janice E. Charlup
Rex G. Chase
Dr. & Mrs. Earl F. Cheit
Dr. & Mrs. Melvin Cheitlin
Francis & Laine Cben
Kim Chernin
Mrs. Marquis W. Childs
Mr. & Mrs. Alexandre Chorin
Larry Christiansen
Thomas H. Christofferson
Mr. & Mrs. T. Z. Chu
T. Y. Chung
Dr. & Mrs. J. Desmond Clark
James Clark, Jr.
John W. Clark
Dr. & Mrs. Francis J. Claus
Mrs. Barbara Cleveland
Gloria & Jack Clumeck
Jack Coffman Cobb
Dr. Vicki Coe
Mai G. Coggin
Drs. Richard & Sandra Cohen
Mr. & Mrs. William A. Cobendet
David & Catherine Colburn
Gregory Colburn
Mr. & Mrs. Henry C. Coles
Edith S. Coliver
Professor George A. Collier
Mr. & Mrs. John C. Colver
Mrs. D. Stephen Coney
Dr. & Mrs. Mark Congress
William J. Conner
Robert H. Connert
Mrs. Richard A. Cooke
Mr. & Mrs. Joseph Cooper
Penny Cooper
Phyllis Cooper
Anne Copenhagen
James L. Coran
Michele Corash & Laurence Corash
Mr. & Mrs. Jack Corey
R. S. Cornwell
Mr. & Mrs. Antonio Cortese
Robert & Laura Cory
Ann & Jon Cosby
Mr. & Mrs. Joseph V. Castello
Bill & Nancy Cotton
Mr. & Mrs. James E. Court
Dorothy Cousins
Covington-Erwin
Ron Cowan
Beverly J. Coyne
Mr. & Mrs. James Crafts, Jr.
Mr. & Mrs. Gary C. Cramer
Mr. Armand P. Croft, Jr.
Lorenzo R. Cuesta
Mary A. Culp
Terence & Nancy Curran
Mr. & Mrs. Francis S. Currie
Dr. & Mrs. Roy L. Curry
Andrew H. D'Anneo
John H. Dailey
Dandelion & Tampopo
Mrs. Diane Daniels
Richard R. Daniels
Edward Dantzig
Loni Dantzer
Lonny Darwin
Timothy D. Dattels & Kristine Johnson
Mrs. Ann Davies
Charles Davis
Mr. & Mrs. Graham B. Davis
Laura Davis
Mr. Robert E. Davis
Thomas L. Davis
Mr. & Mrs. James F. Dean

Ira D. Dearing
Ms. Serena De Bellis
Olivia Decker
Neil P. Defeo
Carl & Catherine Degler
Gloria F. De Hart
de Heinrich-Wheeler
Margaret Delameter
Jean & Josette DeLeage
Ralph Del Sarto
John J. Demas, M.D.
Jan Deming
Mr. & Mrs. Bruce K. Denebeim
Mr. & Mrs. Marvin Dennis
Jacques Derderian
Ewald Detjens
Judith & Bob de Vito
Ben Dial
Grace Diem
Mr. & Mrs. Thomas E. Dienstbier
Timothy Dietrich
Marshall Dill, Jr.
Anne C. Diller
Mr. J. P. Richards Dillingham
Julie Dillon
Mrs. Peter Dinkelspiel
Carl Djerassi
Mr. & Mrs. Bruce D. Dodd
Mr. & Mrs. John L. Dolan
Mr. & Mrs. Charles G. Dondero
Frederick J. Dorey
Dr. Richard Dorsay
Paul A. Downey
Mr. & Mrs. Howard M. Downs
Mr. & Mrs. Robert J. Doney
Nancy Doyle, M.D.
Sidney Drell
Barbara & Gary Drummond
Elizabeth B. Dubin
Sherwood Dudley
James G. Duff
Mr. & Mrs. R. M. Duff
Ms. Jane Dunaway
Nicholas & Donna Duncel
Mr. & Mrs. William W. Dunlop
Mrs. Gordon Dunn
Robert L. Dunn
Kenneth E. Dyer
Richard & Barbara Eakin
Robert J. Eakin
Robert & Kathryn Early
Mrs. La Prie Edens
Coleen & John Ebrlich
Emlen Hall Ebrlich
Dr. Frances Eldredge
Mr. & Mrs. Roland Elefant
J. Stanley Elkjer
James L. Ellington
Mr. & Mrs. Donald T. Elliott
Cdr. Duncan Elliott
Diane Ellison
Mr. Staffan Encrantz
Robert A. Ende
Mr. & Mrs. Fred Enemark
Edward G. & Judith E. English
Mr. & Mrs. Douglas J. Engmann
Matthew A. Epstein
Dr. & Mrs. Marvin A. Epstein
Dr. & Mrs. Robert J. Epstein
Lisa Erdberg
Ronald Allison Ernst &
James David Altman
Mrs. Lee Ettelson
Patricia & Jarold Evans
Mr. & Mrs. Rodney A. Evans
Albert M. Everitt
Mr. & Mrs. M. B. Farber
Dr. & Mrs. Seymour M. Farber
Mr. & Mrs. Jack M. Farrell

Mr. & Mrs. Wesley J. Fastiff
Mary & Perrin Fay
Dr. & Mrs. William W. Fay
Paul Fayollat
Irwin & Concepcion Federman
Ella Fehl
Mr. Robert Feinberg
Stanley Feingold
Mr. Allen A. Feitelberg
Carl H. Feldman
Cantor & Mrs. Martin Feldman
Mr. David E. Feller
Mr. & Mrs. Ronald L. Fenolio
The Fenton Foundation, Inc.
E. Jean Ferdinansen
Mrs. Robert E. Ferguson
Juan & Barbara Ferrer
Michael & Margaret Feuer
Dennis A. Fillmore, D.D.S.
Mrs. John H. Finger
Ms. Jessena Finn
Louis C. G. Fisher
William O. Fisher
Herbert H. Fitz
James E. Fitzwater, M.D.
Mr. & Mrs. John E. Fixes
David G. Fladlien
Mr. & Mrs. Donald R. Fleming
Robert B. Flint, Jr.
Vena & Dean Flint
Mr. & Mrs. Terence M. Flynn
Mr. & Mrs. Thomas N. Foris
Mrs. Robert Forni
Mr. Ron Setb Fortgang
Sandra Foster
Phyllis Fox
Uta Francke
Robert L. Frasier
Mr. & Mrs. Jim Frassetto
Jane & William Frazier
Mr. & Mrs. Peter Frazier
Mr. Harold J. Freeman
Dr. & Mrs. William M. Friede
Dr. & Mrs. M. Wallace Friedman
Mrs. Phyllis K. Friedman
Ann E. Frivold
John Frye
Mr. & Mrs. Donald Furlong
Karen Gabrielson
Kathryn & Martin Gaeberler
Mr. J. Gerard Gagnon
Ms. Barbara Gansmiller
Mr. Jack I. Gardner
Dr. Al Garren
Mrs. Ann Garrett
Mrs. Levon K. Garrison
Larry Gaskill & Bob Rendalie
A. J. Gavlak, Jr.
Robert Gazelle
Theodore H. Geballe
Robert H. Geiger
Tom Gentry
William A. George
Star Gerawan
Mrs. Stanley B. Gerdes
Mr. Erich P. Gertb
Edward A. Giedgowd
Dr. & Mrs. Robert Gilbert
Mr. & Mrs. Rolf A. Gille
Gary W. Glass
Prof. & Mrs. John B. Gleason
Richard B. Glickman
Mr. & Mrs. Gary Goddard
Dr. Heidi Goetz
Shannon Golden-Schubert
Lisa & Douglas Goldman Fund
Dora B. Goldstein
Dr. & Mrs. Edward Goldstein
Tyll Goodrich

Jack D. Gordon, M.D.
 Mr. & Mrs. Sidney Gottfried
 Dr. & Mrs. Kenneth Gottlieb
 Charles R. Gouker
 M. V. Gradiska
 Jill Grabam
 Stewart G. Grabam
 Kathleen Grant, M.D.
 Mr. & Mrs. Donald J. Graulich
 Edmund & Deborah Green
 Crawford H. Greenwalt, Jr.
 Alayne Greenwald
 Mr. & Mrs. Robert D. Griffing
 Mrs. Theodore A. Griffinger
 Thomas J. Grifka
 Donald E. Grimes
 Douglas A. Griscom
 Michelle L. Groden
 Mr. Lloyd Grotheer
 Dr. & Mrs. Ned M. Grove
 Richard J. Guggenbime, Jr.
 Mr. & Mrs. Patrick Gunning
 Nabum Guzik
 Mr. & Mrs. Raymond P. Haas
 Louis & Melinda Haffner
 Mrs. Patricia Hagerty
 Timothy F. & E. Ann Haggerty
 Jean Hakes
 Dr. H. Clark Hale
 Dr. & Mrs. Walter B. Hall
 Lucia Anderson Halsey
 Mr. & Mrs. William Hambrecht
 Thomas W. Hamilton
 Edith Hammerslough
 Dr. Don C. Hampel
 Mr. & Mrs. David R. Hampton
 Mr. & Mrs. Donald M. Haneke
 Mary & W. Michael Hanemann
 Graeme Hanson, M.D.
 Robert D. Harbay
 Robert A. Harlem
 Mr. & Mrs. L. W. Harris, Jr.
 Mary Jane Harris
 Mr. & Mrs. Theodore Harris
 Mr. & Mrs. Carter H. Harrison
 Dr. & Mrs. R. S. Harrison
 David & Jane Hartley
 Charlene C. Harvey
 Wolfgang & Doris Hausen
 Bob Hawes
 Margaret M. Hayden
 Rebecca E. Hayden
 Horace O. Hayes
 Elwood M. Haynes
 James L. Hayward
 Evelean Hebrard
 Heinz Heinemann
 E. Dixon Heise
 Gordon & Julia Held
 Mr. & Mrs. Robert D. Heller
 Wellington S. Henderson, Jr.
 Alvis E. Hendley
 Dr. Michael Hendrickson
 Anne Hendry
 Benjamin J. Henley, Jr.
 Mr. & Mrs. William G. Henshaw, III
 Martin Herbach
 Stephanie Herle
 Mary Ann Herron
 Mr. R. R. Herib
 Mr. & Mrs. David Heskin
 Linda & Ken Hicken
 Daniel J. Hickey
 Mr. & Mrs. Anthony R. Hill
 Mike Hill
 Ruth & Gareth Hill
 Ms. Heather Hindman
 Dr. G. Hing
 Roger R. Hinkley
 Terrance G. Hodel
 Al Hoffman
 Stephen C. Hoffman
 Dr. & Mrs. C. Lester Hogan
 Dr. & Mrs. George H. Hogle
 Dr. Susan Holbrook
 Janet M. Holland
 Dr. & Mrs. Lester Hollander
 Ms. Muriel Hoppes
 Raymond & Karen Houck

Thomas R. Houran
 Barry Hovis
 Joseph C. Howard, Jr.
 Mr. & Mrs. James E. Howell
 Margaret E. Hoyt
 Mr. & Mrs. G. Scott Hubbard
 Valarie Huff
 M. B. Hughes
 Samuel C. Hughes, M.D.
 Wray Humpbrey
 Marie Natalie Hyman
 Elizabeth Ikes
 Henry K. & Lottie Ilg
 Anthea W. Ip
 John Irick
 Millard & Elizabeth Irwin
 Mr. & Mrs. Daniel Jackson
 Mr. & Mrs. W. Turrentine Jackson
 Mrs. Philip S. Jacobs
 Ruth C. Jacobs
 Dr. & Mrs. Yorke G. Jacobson
 Dennis & Paula Jaffe
 James M. Jaffe
 Mrs. Ella Jagard
 Mr. Carlton S. James
 Dr. Matthew Janin
 Edward T. Janney
 Mrs. Dewey P. Jeannette
 Mr. & Mrs. Bradford Jeffries
 Dr. Arthur Jensen
 Mr. & Mrs. Calvin Jew
 James Earl Jewell
 Ana Maria Johnson
 Mr. & Mrs. Harry Johnson
 Dr. & Mrs. H. Richard Johnson
 Mr. & Mrs. Jackson Johnson
 Robert W. Johnson, Jr.
 Mrs. Virginia C. Johnson
 Jean D. Johnston
 Mr. & Mrs. Robert R. Johnston
 Mrs. Allen Hughes Jones
 James Jordan
 Mr. & Mrs. William T. Joyce
 Jack R. Jubasz
 Helga Justman
 Dr. Leslie Kadis
 Mr. & Mrs. Morris Kadish
 Anne D. Kaiser
 Dr. & Mrs. Hisashi Kajikuri
 Dr. & Mrs. Isadore Kamin
 Dr. William J. Kapla
 Eileen & Leonard Kaplan
 Dr. & Mrs. George C. Kaplan
 Richard & Susan Kaplan
 W. Kapust
 Mr. Athanassios Katsioulas
 Mr. & Mrs. Andrew Katten
 Dorothy Katz
 Dr. & Mrs. Martin Katz
 Caroline W. Kaufman
 Mr. & Mrs. Edmund Kaufman
 Mr. S. Karazoye
 John Keeley
 Georgette H. Kelley
 George F. Kellogg
 Dr. Ralph H. Kellogg
 Dr. & Mrs. James Kelly, III
 Charles D. Kelso
 James F. Kemp
 Dr. Phyllis A. Kempner
 Dr. & Mrs. James Kent
 Mr. & Mrs. Herbert Kerlinger
 Harlan & Esther Kessel
 Mr. & Mrs. Roger Ketcham
 Paula Key
 Angele Khachadour
 Bruce Kikuyama
 Ms. Wendy K. King
 Abraham R. Kinzer
 Richard & Marianne Kipper
 Cassius L. Kirk, Jr.
 Mr. & Mrs. Francis Kirkham
 Mr. & Mrs. Clyde B. Kirlin
 Robert L. Kissick
 Mrs. Winifred E. Kistler
 Claudia Bray Kiska
 Dr. & Mrs. Charles H. Klafif
 Eileen & Arthur Klatsky
 Mr. & Mrs. Peter Klatt

Mr. & Mrs. Simon Kleinman
 Robert & Linda Klett
 Marjorie Knoller
 Louis A. Koffman
 Mrs. Joseph Koblenstein
 Barbara D. Kokes
 Mr. & Mrs. S. Konigsberg
 Dr. Walter K. Konishi
 Dr. & Mrs. Arthur Kornberg
 Daniel E. Kosblat, Jr.
 Marian E. Kosblat
 Robert & Christine Kradjian
 Dr. & Mrs. Bernard M. Kramer
 Charles C. Kredensor
 Arnold Kresch
 Nicholas Krikorian
 Kimberly Kruse
 Mr. & Mrs. Rudolph L. Kuehn
 Loni Kuhn
 Ms. Jill Kulick
 Dr. Michael Kusblan
 Pansy Kwong, M.D.
 Richard A. La Cava
 Mr. & Mrs. Thomas M. Lacey
 Mr. William C. Lakeland
 Lakeside Foundation
 Claude H. Lambert
 Mr. & Mrs. Roland Lampert
 Laura H. Landers
 William C. Landreth
 Dr. John Lane
 Jennifer Langan
 Ursula Lantz
 Mr. M. H. Lar Rieu
 Sheila McKeever Larsen
 Mr. Norman T. Larson
 David A. Lauer
 James V. Lawry
 Dr. & Mrs. Stephen C. Lazarus
 Arthur S. Lazere
 Mr. & Mrs. Louis Lazzari
 E. LeBlond, Jr.
 Garfield Lee
 Dr. Howard Lee
 Patricia Lee
 Dr. Patricia Taylor Lee & Richard D. Lee
 Mr. & Mrs. Robert Leeper
 Muriel Leff
 I. Robert Leberman
 Harvey Leberman
 Mr. & Mrs. Kenneth Leitch
 Hendrik W. Lenstra, Jr.
 Mr. Leon Lerman
 Mateo Lettunich
 Freda Lewin
 Richard K. Leute
 Jose Leuterio, M.D.
 Linda & Vic Levi
 Mr. & Mrs. Julian Levi
 Mark Levi
 Mr. & Mrs. Gerald S. Levin
 Morton & Elaine Levine
 Regina & Leon Levintow
 Jacques E. Levy
 Philip L. Levy, M.D.
 Mr. & Mrs. David Lieberman
 Mr. & Mrs. John G. Lilienthal
 Mr. & Mrs. O. G. Linde
 Lisa P. Lindelef
 Claire & Herbert Lindenberger
 Mr. & Mrs. John A. Linford
 Mr. & Mrs. James Lingel
 John Livingston
 Mrs. George Loinaz
 Mr. Daniel Y. Long
 Terry J. Long
 Vera Long
 William J. P. Lonsdale, M.D.
 Dr. & Mrs. H. H. Loomis, Jr.
 Dr. & Mrs. Lynn Loudon
 Jeffrey M. Lowell
 Dr. & Mrs. Jerold Lowenstein
 Francis Ludwig
 Dr. & Mrs. G. Karl Ludwig, Jr.
 Mr. & Mrs. James J. Ludwig
 Mr. Jack H. Lund
 Dr. Laurence R. Lyons
 Mr. & Mrs. Edmund MacDonald
 Ellen E. Mack

Mr. & Mrs. Merrill L. Magowan
 Mr. & Mrs. Peter A. Magowan
 Mrs. Robert A. Magowan
 Paul & Arlee Maier
 Roger A. Mann, M.D.
 Mr. & Mrs. Jack Mannarino
 Richard A. Marciano
 Ari Marcus
 Mr. David F. Marquardt
 Dorothy Marsb
 Mr. & Mrs. Michael Marston
 Timothy Marten
 Mr. & Mrs. Francis Martin, III
 Mathias A. Mascem, M.D.
 Brian Richard Matas, M.D.
 Dr. & Mrs. Jacob L. Matbis
 Allan W. May
 Klaus E. May
 Mr. & Mrs. L. W. Thomas May
 John Mayginn
 Mr. F. T. Maynard
 Mr. & Mrs. Alex Mazetis
 James McClatchy
 Mr. & Mrs. Clement Tobin McCormick
 Robert & Helen McCrary
 Deborah McCreary
 Dan McDaniel, M.D.
 Hugh O. McDevitt
 Mr. & Mrs. Donald McDonald
 Denis V. McDougal
 Ms. Jeanne E. McFarland
 Dr. Steven McGlocklin
 Mr. & Mrs. John McGreevey
 Robert T. McIvor
 Maire & Val McKeever
 Mr. & Mrs. Francis McKim, Jr.
 Linda S. McMahon
 James R. McMaster
 Mrs. J. R. McMicking
 E. W. & Mary L. McMullen
 Burton J. & Deedee McMurry
 Mrs. Edgar N. Meakin
 David Medlin
 Alex Mebram
 Kerrin & Fred Meis
 Mr. & Mrs. Kurt Mekbier
 Dana Mendelson
 Steven & Judy Merrill
 Prof. & Mrs. John Merryman
 Robert Messick
 Vincent P. Messina
 Dr. & Mrs. Stacy R. Mettler
 Mrs. John Meyer
 Richard Meyerhoff
 Mr. & Mrs. Donald Michener
 Hal M. Mickelson
 Emmanuel Mignot
 Dr. & Mrs. Laughton E. Miles
 Mr. Albert Noah Miller
 Althea L. Miller
 Daniel G. Miller
 Mr. & Mrs. Frank R. Miller, Jr.
 Fred J. Miller
 Mr. & Mrs. Rip Miller
 Miss Vivienne E. Miller
 Mr. & Mrs. Morton Mills
 H. Bruce Mininberg
 Robert B. Mison
 Cosette Mitchell
 Mrs. Kenneth Mitchell
 Averill & Ann-Marie Mix
 Robert & Dale Mnookin
 Mr. & Mrs. Milton Molinari
 James C. Moora
 Mr. & Mrs. Joseph A. Moore, Jr.
 Florence E. Moore & Irving Hochman
 Dr. & Mrs. James Moorefield
 Thomas & Lydia Moran
 Mr. & Mrs. J. B. Morgan, III
 Kenneth J. Morhart
 Mr. & Mrs. Lamberto G. Moris
 Mr. & Mrs. James Morrell
 William & Susan Morris
 Mrs. Walter Morrison
 Mr. & Mrs. John C. Morrissey
 Dr. & Mrs. Bruce Morse
 Mr. & Mrs. Jeffery Morshead
 Walter C. Mortenson
 Dr. Forrest S. Mortimer

Mr. & Mrs. Thomas Morton
 Robert C. Morwood
 Mrs. Sandra Mosbacher
 Kathleen Much
 Jim Mullins
 Dr. & Mrs. Saylo Munemitsu
 Marsh M. Murdock
 Dr. & Mrs. Bradford G. Murphey
 David G. Murphy
 Richard Murray
 Doris & Charles Muscatine
 Dr. & Mrs. Anton C. Musladin
 Herbert T. Nadai
 Dr. & Mrs. Andrew T. Nadell
 Renate M. Nadler, M.D.
 Francesca P. Naify
 John Nairn
 Mr. Akibiro Nakasbima
 David & Marilyn Nasatir
 William H. Nathan
 Mrs. Thomas F. Nee
 Leonard & Charlotte Nelson
 Mr. & Mrs. Nels B. Nelson
 Dr. Walter A. Nelson-Rees
 Robert K. Nesbet
 G. T. Newcomb
 Nancy M. Newman, M.D.
 Mr. & Mrs. Peter L. Newton
 Evert & Elizabeth Nice
 Jerry D. Nickell
 Mrs. Sterling Nicolaysen
 Mr. & Mrs. Robert L. Nielsen
 Mrs. Russell Niles
 Mr. & Mrs. Morgan Noble
 Dolores Norris
 Mr. & Mrs. Mark Northcross
 Mr. Thomas D. Notaro
 Dr. & Mrs. T. Novakov
 Susan H. Nycum
 Charles O'Brien
 Mr. & Mrs. John L. O'Hara, Jr.
 Tracy O'Rourke
 Dr. David D. Oakes
 Mrs. Taber Obaid
 Mr. & Mrs. Fred Offensend
 Mr. & Mrs. Jon Older
 Gertrude Oliver Trust
 Dr. & Mrs. A. C. Olsen
 Mrs. John A. Olson, Sr.
 Oscar E. Olson
 Mr. & Mrs. Arthur C. Oppenheimer, II
 Jerry Orecchia
 Jack G. Orme
 John S. Osterweis
 Mr. & Mrs. R. C. Otter
 Simone Otus
 Nancy E. Owens
 Mr. & Mrs. Sanford Paganucci
 Mrs. John R. Page
 Dr. Seaver Page
 Thomas Pajak
 Donald & Blaind Palatucci
 Carol Papay
 Julian T. Parer
 Dr. Richard Park
 Susan Jane Passovoy
 Adolph L. Patrick
 Mr. & Mrs. Paul L. Patton
 Drs. Crellin & Kay Pauling
 Louise M. Peele
 Marie Pejiba
 Mr. & Mrs. Alfred L. Pepin
 Dr. Herman Pepper
 Mr. & Mrs. David Periman
 Mr. & Mrs. J. Misba Petkevich
 Bernard L. Peuto
 Mr. & Mrs. Allen M. Phipps
 Ann Mary Pine
 Dr. & Mrs. Leon Pisker
 Diane J. Plotts
 Mr. Michael Podell
 Mr. & Mrs. Robert C. Poe
 Fran & George Poeschel
 Eugene V. Pongratz
 Mr. & Mrs. Gordon L. Poole
 Ms. Mary Ann Poore
 Robert & Marcia Popper
 Mr. & Mrs. Rollie E. Poppino
 Mrs. Doris E. Porter

Lisa L. Poulson
Mr. & Mrs. Patric Thompson Powell
Pietro Giovanni Pracchia
Mrs. Nadine R. Prach
Karen L. Burness Prach
Ralph & Pat Prentiss
Gerald & Stephanie Pressman
Joan Procter
Mrs. Harriet Meyer Quarrie
Mr. & Mrs. Martin Quinn
Walter P. Quintin, Jr.
Mr. & Mrs. Irving Rabin
Gordon Radley
David & Christine Rammiller
Thomas F. Ramos
Nabum & Jane Rand
Lewis & Martha Randall
Evelyn J. Randolpb
Mr. & Mrs. Thomas R. Ranweiler
William D. & Marilyn K. Rasdal
Ray Rasul & Barbara J. Sullivan
Mr. & Mrs. Theodore Ray
Evelyn Read
Mrs. Jeanne Reade
Mr. & Mrs. Richard W. Reade
Joan D. Reagan
David Redell & Constance Martin
Mrs. John R. Rees
Pat Rees-Miller
Anaa Reese
Glenn H. Reid
John & Carlene Reininga
Mr. & Mrs. Peter Keith Renstrom
Dr. & Mrs. Bernard Rernick
Mr. Dick Reticker
Professor Walter E. Rex
Steven D. Reynolds
David Richardson
Mr. & Mrs. Burton Richter
Dr. Francis J. Rigney
Mrs. George E. Riley
Richard & Jean Ringe
Kathryn E. Ringgold
Mary Risley
Mrs. Reba Ritchey
Mr. & Mrs. Haiden Ritchie
Ms. Nancy E. Rivera
Mrs. Justin Roach
Mr. & Mrs. Alan S. Robinson
Mrs. Henry W. Robinson
Leigh & Ivy Robinson
Paul A. Robinson
Ms. Violet B. Robinson
Mrs. Ralph Roelsing
Peter B. Roll
Charles Rolle, M.D.
Mr. & Mrs. Jack Rominger
Perry Ropp
Dr. & Mrs. C. Peter Rosenbaum
Mr. & Mrs. Barr Rosenberg
Mr. & Mrs. Paul Rosenberg
Dr. Ralph Rosenberg
Susan Rhee Rosenblatt
Mr. & Mrs. David Rosenkrantz
Mr. & Mrs. Ronald Rosequist

James Ross
Antonio Rossmann & Kathryn Burns
Mr. & Mrs. Julian Roth
Edgar & Patricia J. Rothenberg
Mark C. Rounsaville
Mr. Leonard Rubin
Seymour Rubinstein
Stewart Rushton
Joseph Russo
Ms. Annie Rutter
Judith Sabagen
Diane Sanchez
William A. Sands, Jr.
John & Christine Sanguinetti
Mr. John Santibanes
Alfred Saroni, Jr.
Louis Saroni, II
Lisa D. Saunders, M.D.
Mr. & Mrs. Guido Saveri
Mr. & Mrs. Richard Saveri
Dr. C. G. Scarborough
Lew Schalit & Spring Kraeger
Thomas Schieble
Dr. Kurt A. Schlesinger
Norma H. Schlesinger
Karen M. Schmidt
Diana E. Schneider
Dr. & Mrs. Edgar J. Schoen
Mr. & Mrs. Ronald Schroeder
Mrs. Katharine J. Schueler
Mary & Ted Schulz
David Schurman
Mrs. Karl Schuster
Robert & Debra Schwartz
Steven Schwartz, M.D.
Mr. Raymond J. Schweizer
Casey L. Scott
Mr. & Mrs. Timothy T. Scott
Mrs. Kathleen Scutchfield
Richard E. Sears
Daniel & Linda Sekella
Mr. & Mrs. E. Nicholas Selby
Ms. Cynthia Selfridge
Duncan A. Sennott
Teresa Serata
Mrs. A. Setrakian
Ira J. Sexton
Gerald V. Sharp
Clayton & Deborah Shatney
Maryanna G. Shaw
Andrew T. Sheehan
Barbara P. Sheldon
Judy & Wylie Sheldon
Dr. & Mrs. David Tai-Man Shen
David Shepherd
Dr. & Mrs. William A. Sheppard
Mr. Leslie M. Shinozawa
George V. Shkurkin
Dr. & Mrs. Mervyn Shoor
Richard & Diana Shore
Virginia Short
Jan I. Shrem
Mr. & Mrs. Robert F. Shurtz
Jack Siemon

Margaret Murphy Sikorski
Dr. & Mrs. Michael L. Silva
Mrs. Doris F. Silva
Paul C. Silva
Robert & Karen Silverberg
Mrs. Sol Silverman
Lewis J. Silvers, Jr.
Paul & Gail B. Silvestri
Mr. & Mrs. Dwight Simpson
Mrs. Claire Collins Skall
Harold Skilbred
Mrs. James Slaton
Ernest Smetana
Mr. & Mrs. J. E. G. Smit
Anne Smith
Bruce L. Smith, Ph.D.
Mrs. Emily Plimpton Smith
George L. Smith, Jr., M.D.
Mr. & Mrs. Gerald L. Smith
Dr. & Mrs. Mangfield Smith
Mr. Marion M. Smith
Dr. & Mrs. Marvin Smoller
Ms. Dianne Snedaker
Mr. Mark A. Snyder
Ross H. Snyder
Richard L. Sogg, M.D.
Mr. & Mrs. Joel Solomon
Mr. & Mrs. Steven Soult
Dr. Ronald J. Sovak
Margaret & John Sparks
Helen Spector
Sverril Spellman
Mr. & Mrs. Leonard Sperry, Jr.
Bill Sprague
Mr. & Mrs. Dale F. Sprinkle
Stahl Motor Company
Ms. Patricia G. Stanton
Mario L. Starc & Helena Pechaver Starc
Mr. & Mrs. Graydon Staring
Frank J. Stefanich, Jr.
Ruth & Alan L. Stein
Charles & Tracy Stephenson
Dr. & Mrs. L. Daniel Stern
Dorothy P. Steven
Lawrence L. Stitt
Blanche Germain Streeter
Prof. & Mrs. A. Streitzwieser
Robert Stuart
Dr. & Mrs. J. M. Stubblebine
Arthur J. Sullivan
Jack A. Sullivan
Mr. & Mrs. Bert O. Summers
Mr. Donald Sweet
Barry & Kathleen Swift
Mrs. Sara R. Tajeldin
Mr. & Mrs. R. E. Taylor
Mr. & Mrs. Dieter Tede
Mrs. Joseph Tedesco
Nikolai Tebin
Christine Tejada
Michael A. Temerin
Lou & Karen Test
Rosemary Thakar
Charles L. Theus

Maud Thiebaud
Edward D. Thirkell
Ruedi F. Thoeni, M.D.
Joan Thoma
Richard F. Thomas, Jr.
William Thomas
Dr. & Mrs. William P. Thomas
Anita Lea Thompson
Mrs. Frances T. Thomson
Mr. & Mrs. William L. Thornton
Dennis S. Tierney
Mr. Henry Timnick
Major General & Mrs. G. Walter Titus
Mrs. Joseph Z. Todd
Mr. & Mrs. Andre V. Tolpegin
Carol J. Tomlinson
Lucy Tompkins, M.D.
Alan J. Toole
Anne Classen Treadwell
Nancy & Christopher Treble
Gardiner Troubridge, II
Ms. Margaret Tsai
Mrs. Salote P. Tuita
L. H. Tung
Mary Turnbull
Mr. & Mrs. Bob L. Turner
Mr. & Mrs. Fred Twining
Mr. & Mrs. Philip Tye
Mr. & Mrs. John Tyers
Allyson Tynes-Kardel
Dr. Michael Upsher
Lida Urbanek
Helene Urwitz
Gloria Valair
Mrs. Edward Valentine
Dr. & Mrs. W. M. Van Cleemput
Dr. T. M. Vandenbeede
Mrs. Robert S. Van Derveer
Edward Van Egri
Peter Van Etten
Robbert S. van Santen
Carol S. Van Wijnen
The Vebar Family
Mr. & Mrs. Frank Veloz
Mr. & Mrs. Willard E. Vernon
Darlene P. Vian
John E. Vinton
John Max Vogel, M.D.
Benay W. von Husen
Dr. & Mrs. Louis M. Vuksinick
George L. Waddell
Ann Yvonne Walker
Mr. & Mrs. Bruce Walker
John J. Walklet
Mr. & Mrs. Robert H. Walter
Mr. Lawrence W. Ward
Mr. & Mrs. Michael J. Ward
Ms. Virginia Warnes
Mr. & Mrs. William E. Warren
Peter L. Wasburn
Stan & Andrea Wasburn
Mr. & Mrs. Terrence Watson
Beverly Weber
Dr. & Mrs. Paul M. Weber

Mr. & Mrs. William C. Webster
Mr. William E. Wecker
Dr. & Mrs. Harry Weinstein
Dr. & Mrs. Stephen Weinstein
Emeritus Professors Charles M. & Shirley F. Weiss
Dr. Daniel S. Weiss
Dr. & Mrs. Ernest M. Weitz
Kathryn Welch
Ruth E. Wells
Ann E. Wengert
Dr. & Mrs. David Werdegard
Dr. & Mrs. C. M. Weseman
Mrs. Miley Wesson
Mrs. Judith G. Whitaker
Mr. & Mrs. Walter L. White
W. Whitesides
Ms. Geraldine Whitman
Mr. Michael R. V. Whitman
Jean Norelli & Michael Whitson
Thomas D. Wickens
Mrs. Walton Wickett
Mr. Jonathan Wilcox
Neil C. Wilhelm
Glen E. Williams
Mrs. T. A. Williamson
Mrs. Tom Polk Williams, Jr.
Charles B. Wilson, M.D.
M. Faye Wilson
Thomas J. Wilson
Mr. & Mrs. Theo P. Winarske
Ms. Elizabeth Winchester
Dr. & Mrs. Harold S. Winters
Mr. & Mrs. Harold Witkin
Susan Wittwer
Rene Woe
Dr. & Mrs. Sheldon Wolfe
James & Roberta Woodress
Mr. James R. Woods
Phyllis Woodward
Bonnie Woodworth
Mr. & Mrs. Ronald C. Wornick
Nancy Compton Wortben & Jack Cameron Wortben, Jr.
Dr. Kent R. Wright
Jack & Helen Wyatt
Jerry Wyckoff
Dr. R. P. Yaffe
Mr. Hiroaki Yamoto
Norman L. Yeon
Mrs. Harry B. Young
Dr. & Mrs. Robert Youngblood
Mr. & Mrs. E. William Yund
Alan G. Zacharia, M.D.
Mr. & Mrs. C. Zachrisson
Dr. & Mrs. Louis Zamvil
Mr. & Mrs. Pierluigi Zappacosta
Mr. & Mrs. A. Lee Zeigler
Frederick Zelinsky
Walter G. Zimmerman, Jr.
William Zoller
Anonymous (25)

IN KIND GIFTS
Laurie Feldman

IN MEMORY OF

In recognition of their bequests or other planned gifts received during the period from February 1, 1994 to August 17, 1995, San Francisco Opera honors in memoriam the following friends of the company. Through their vision and generosity they have provided important support for San Francisco Opera.

GIFTS OF
\$50,000 AND ABOVE

Vivian Cabill
Edith Bentley Bailey Cook
Gilbert L. Gasch
Edward Meade Smith
Derek Fairman
Francesca Deering Howe

GIFTS OF
UP TO \$50,000

Aurelia M. Albey
Marguerite Arends
Clara M. Elevi
Elsa Engle
Aaron Greenbert
Florence M. Hooper
Doris J. Kilkenny
Naomi Maryann McHugh

Richard Hurt Meyer
Charles E. Noble
Jefferson E. Peyser
Robert L. Samter
Josephine Smoot
Dorothea L. Swanson
Stella Tatro
Helen Perkins Witter
Albert & Angela Zanini

TRIBUTARY CONTRIBUTIONS

San Francisco Opera wishes to extend its sincere appreciation to the following donors who have made memorial and honorary contributions from July 11, 1995 to August 17, 1995. These gifts are placed in the Opera's Endowment Fund to ensure the stage remains lit and vibrant for seasons to come.

IN MEMORY OF

DOUG ALLAN
Hannelore Bierwagen
Norman A. MacArthur

MISS MARILYN HOBBS
Anne Giannini McWilliams

BEN SHENSON
Mr. & Mrs. Robert N. Bloch
George M. Bowles



THE ENDOWMENT FUND

Patrons who support the Endowment Fund help to ensure that San Francisco Opera's tradition of artistic excellence continues for years to come. The Company is honored to acknowledge Endowment Fund donors of \$10,000 or more since the Fund's beginning in 1972. The donors listed below have made outright gifts, estate gifts, or irrevocable planned gifts through a charitable remainder trust or the Opera's Pooled Income Fund. If you are interested in supporting the Endowment Fund, please telephone (415) 565-6446.

Anonymous (1)
William R. Hewlett Foundation
Francesca Deering Howe Trust
Estate of Hugh C. Keenan
National Endowment for the Arts

California Scott Trust
Mr. & Mrs. Reid W. Dennis
Mr. & Mrs. William Hamm III
William Randolph Hearst
Foundation
Mr. & Mrs. David Packard
Estate of Jefferson Peyser

Estate of Derek M. Fairman
Mr. & Mrs. Gordon P. Getty
Estate of Richard B. Gump
Estate of Emily Prettyman Lowell
Estate of Ruth C. Samson
Mrs. Paul L. Wattis

Chevron USA
Mrs. Sheldon Cooper
Estate of Charles D. Field
R. Gwin Follis Foundation
William & Flora Hewlett Foundation
Hewlett-Packard
Holmes Foundation
Estate of Walter S. Johnson
Donald Khulke Trust
Edmund W. Littlefield
Mary Lorenz
Estate of Evelyn Lorenz
Estate of Lucile C. Monteagle
Robert McAlpin Moore
Mr. & Mrs. George Otto
Pacific Gas & Electric Company

Lurlene B. Roth Charity Foundation
Ruth Sanderson Trust
James H. Schwabacher, Jr.
Estate of Eunice B.J. Senderman
Edward Meade Smith Trust
Estate of Nellie D. Stephens
Alice Vincilione
Estate of Carole Wagner

Estate of Marguerite Arends
Bank America Foundation
Estate of Katherine R. Blyth
Carter Hawley Hale Stores, Inc.
Del Monte Corporation
Mr. & Mrs. Dewey Donnell
Fireman's Fund American Foundation
Mortimer Fleishbacker Foundation
Mr. & Mrs. Alfred Fromm
William G. Gilmore Foundation
Mr. & Mrs. Robert C. Harris
Estate of Marco P. Hellerman
Estate of Mrs. Griffith Henshaw
Hewlett-Packard Foundation
Estate of Marian Prentice Huntington
G. William Jewell
Estate of Edith Kosbland
Estate of M.E. Lorenz
McBean Family Foundation
Estate of Diana L. McClure
Estate of Florence N. Mel
Estate of Agda Eleonora Olson
William H. Orrick, Jr.
Estate of Ailsa C. Pender
Mrs. William P. Roth
James D. Robertson
R. Earl Robinson Charitable Trust
Gerald B. Rosenstein
Estate of Violetta Sbarpe
Syntex Corp.
Patricia Yakutis
Harold and Doris Zellerbach
Crown Zellerbach Foundation
Estate of Harold L. Zellerbach

Betty Ford Lingo-The Cerimon Fund
Marjorie B. Bonthrone Trust
George Bowles
Lynda and Gary Bridge
Broadway-Hale Stores
Mr. & Mrs. John Bryan
Mrs. Harry F. Camp
Meyer M. Camp
Frank A. Campini Foundation
Delebert R. Casebolt
Mr. & Mrs. Ray Dolby
Estate of Sidney M. Ebrman
Estate of Barbara Marie Fontaine
Frank Gerbode
Vija Hovgard
Mr. & Mrs. Edgar F. Kaiser
Kaiser Affiliated Companies
Mrs. Charles Kendrick
Estate of Russell J. Matthias
Estate of Naomi Maryann McHugh
Morris Trust
Estate of Louise C. Murdoch
Dr. & Mrs. Ruediger
Naumann-Etienne
Pacific Lighting Corporation
Pacific Telesis
Christopher Page 1985 Trust
Deborah Pentz Trust
Mr. & Mrs. Louis A. Petri
Estate of Agnes D. Porter
Retail Dry Goods Association of
San Francisco
Estate of R.C. Samson
Casey L. Scott
Emmett G. Solomon
Wells Fargo Bank

Anonymous (1)
Estate of Nerzig Apkarian
Estate of Roy Backus
Mr. J. P. Barger
Estate of Muriel C. Barnett
John L. Blake
Estate of Miss Louise Boyd
Florence W. Bruce

Estate of Neil Buckley
Estate of Roy Cadenasso
Estate of Robert W. Cabill
Robert W. Cabill
Edward J. Clark
Estate of B. B. Cohen
Mr. & Mrs. Warren J. Coughlin
Estate of Ruth Hiene Dahl
Mr. & Mrs. Charles Davis
Estate of Helen Dennis
Di Giorgio Foundation
DWD Foundation
Richard J. Elkus
Richard Everett
Estate of Richard Farley
Mr. & Mrs. Charles D. Field
Fleishbacker Foundation
John Franger
Tully M. Friedman
Robert Gallo
Martha T. Guggenbime Trust
Estate of Lewis W. Hale
Mr. & Mrs. Scott R. Helfond
Mrs. Griffith Henshaw
Mr. & Mrs. Reuben W. Hills, III
Francesca Deering Howe
Estate of David R. Hyman
Henry J. Kaiser Family Foundation
Estate of Ruth Kaufman
Jesse Kosbland
Matson Navigation Company
Estate of John R. Mercier
Eva Metzger
Otto N. Miller
Mr. & Mrs. Fred Moller
Estate of Thelma C. Owen
Estate of Marion Stuart Parker
Estate of Ruth Prager
Estate of Daisy Rosenfeld
Estate of Alfred Sbarboro
Estate of Dr. Robert R. Schmidt
Mary Shoch
Muriel McKevitt Sonné
Estate of Anna Maude Stuart
Henry F. Trione
Estate of Tallant Tubbs
Constance Tydeman
Mr. & Mrs. Brooks Walker, Jr.
Estate of Marie Welch West
Mr. & Mrs. Palmer Wheaton
Estate of James Wilson

BEL CANTO SOCIETY



San Francisco Opera is honored to recognize Bel Canto Society members, who with special generosity and foresight, have included the Opera in their wills or other estate plans. Bel Canto Society members ensure a brilliant future for San Francisco Opera, create a joyous legacy and bestow the experience of grand opera on generations to come. By joining the Bel Canto Society, you too may: * Have the satisfaction of knowing that you are a permanent partner in the future work of San Francisco Opera * Increase the amount that you can give to individuals or other organizations (by reducing estate taxes) * Increase your income through a tax-advantaged "life income gift". For more information please telephone Carolyn Mason in the Planned Giving Office at (415) 565-6446.

Katherine Adams
Jesse J. Alexander
Paul B. Albhouse
Mrs. F. G. Austin
Wilma Manning Avery
Dr. Robert Aycock
Margo Babyak
Mrs. Walter M. Baird
Gertrude S. Baker
Nancie Barker
Andrew F. Bellotti
Peter V. Bessol
Hannelore Bierwagen
Mr. & Mrs. Robert Black
John L. Blake
Diane Hoar Bond
Marion Zimmer Bradley
Mary Elizabeth Braun
Lynda & Gary Bridge
Nancy W. Bridgewater
Donald Bubman
Mrs. Edgar L. Buttner
J. Archibald Calboun
Ronald Casassa
Emanuela Catena
Mr. & Mrs. John T. Chambers
Robert O. Christiansen, M.D.
Edward J. Clarke
William J. Conner
Mr. & Mrs. C. M. Converse, Jr.
Mr. & Mrs. Ransom S. Cook
Ben D. & Dorothy Coppersmith
Dr. & Mrs. Alexander Cross
Mrs. Alfreda S. Cullinan
Mary F. Cunningham
Gerald F. Currier
Lonny Darwin
Charles & Dorothy Davis
Mr. & Mrs. Peter W. Davis
Mr. & Mrs. Reid W. Dennis
Geneva Denton
J. C. De Tata, M.D.
Thelma Dry
Phyllis Q. Edwards
Eunice Elton

Richard B. Everett
David Felch
E. Jean Ferdinandsen
John Bollman Franger
Louis B. Gagliardi
Jack I. Gardner
Dewey Garrett
Gordon P. Getty
Olga Gratton
Doris W. Grau
Margaret Stuart Graupner
Aaron Greenberg
Mr. & Mrs. Edward M. Griffith
Eleanor Guilford
James C. Haines
Hadley Dale Hall
Mr. & Mrs. Carter H. Harrison
Fred Hartwick
Margaret M. Hayden
Mrs. Archie Hefner
Robert A. Heinitz
E. Dixon Heise
Donald A. Hermann
Joan Hett
Mr. & Mrs. Joseph Hochstim
Robert W. Hofer
Thomas R. Houran
Vija Hovgard
Dr. Walter Indeck
Mr. & Mrs. W. Turrentine Jackson
Yorke & Jacqueline Jacobson
G. William Jewell
Bruce M. Jewett
Mildred M. Johnson
Richard H. Jones
Sally Jordan
Dr. & Mrs. Ira E. Kanter
Dr. Phyllis A. Kempner
& Dr. David D. Stein
Elizabeth S. Klink
Herbert & Barbara Kreissler
Loni Kubn
Michael L. Kurt
Ralph B. Lambert

Mary Lemmon
Margaret Lesber
Norrine Marchegiani Lewis
Natalie Limonick
Silvia and Lawrence Lin
Bernice Gucker Lindstrom
Donald R. Lipp
Maurice E. Loomis
Ernest N. Lutton
Robert G. Manette
Victor L. Marcus
Joseph Marino, Jr.
Jo Martinoni
Mrs. Walter Mattbes
William M. Medigovich
Edward Merrick
Eva Metzger
Mrs. Kenneth L. Meyer
Ralph R. Michaelis
Christine Miller & Gary Glaser
Vivienne E. Miller
George P. Miller
Jesse F. Minnis, Jr.
Stanley & Sandra Mock
C. Kenneth More
Thelma C. Morris
Milton J. Mosk
Dr. & Mrs. Anton C. Musladin
David & Marilyn Nasatir
Mrs. Phyllis W. Nelson
Mr. & Mrs. Norman H. Null
Oscar E. Olson
Kathleen Dale Oscarson
John C. Owens
Thomas Pajak
Mrs. Richard L. Parino
Virginia Patterson
Mr. & Mrs. Thomas R. Ranweiler
Robert E. Rabourn
Glenn H. Reid
Dorothy C. Roland
Mrs. Michael Rolland
Gerald B. Rosenstein
James Ross

Madeleine Haas Russell
Philip Mark Ryan
John H. Samter
John M. Sanderson
Marjorie K. Sawyer
James H. Schwabacher, Jr.
Casey L. Scott
Marilyn G. Seiberling
Professor Kurt Servos
Mrs. Ben & A. Jess Shenson
Richard R. Sherrill
Cleveland M. Smith
Mr. K. Hart Smith
The Honorable & Mrs. Wm. D. Stein
James R. Stockton
Claudia Stoop
Bernice M. Strube
Jack E. Teeters
Sam Thal
Mrs. W. Carroll Tornroth
Mrs. Betty S. Toy
Mr. & Mrs. James S. Tunnell
Florence E. Twyman
Gloria Valair
Alice B. Vincilione
Miss Eunice L. Vogel
Harry J. Wagner
Dr. Robert A. Wallace
Robert H. Walter
Ramona Wascher
Mr. & Mrs. William S. Weber
Robert L. Weiss
George White
Miles & Virginia Willard
Grace Williams
Hedy Wikart
Bonnie Woodworth
Rinna Wolfe
Patricia Yakutis
Dr. & Mrs. John A. Zderic
Mr. & Mrs. Stephen A. Zellerbach
Karyl Lynn Zietz
Walter G. Zimmerman
Anonymous (9)

CONSIDER A LIFE INCOME GIFT

Make a tax-advantaged, capital gift to the Opera while retaining income on that capital for life. (Minimum gift: \$10,000)

- * Good yield and quarterly income for you, a family member or friend for life
- * Professional investment management
- * Immediate federal and state income tax deductions
- * Elimination of capital gains tax on a gift of appreciated securities or real estate
- * Special donor benefits and privileges
- * Opportunity to make a significant gift to San Francisco Opera's future

For more information, telephone Carolyn Mason in the Planned Giving Office at (415) 565-6446.

san francisco
OPERA



San Francisco Opera appreciates the generous support of the following companies who made contributions for performance years 1994 or 1995 (recorded February 1, 1994 through August 17, 1995). Donors of \$2,500 and above are eligible for membership in the Corporate Council. Members receive numerous benefits and privileges, including participation in members-only dress rehearsals, corporate evenings at the Opera, and special behind-the-scenes glimpses into the world of opera. For more information about joining the Corporate Council, please telephone (415) 565-3264.

LEADERSHIP CIRCLE \$50,000 AND ABOVE

<i>American Airlines</i>	<i>Franklin/Templeton Group</i>	<i>Merola Opera Program</i>	<i>San Francisco Examiner Charities, Inc.</i>
<i>Bain & Company</i>	<i>Hewlett-Packard Company</i>	<i>Meyer Sound Laboratories, Inc.</i>	<i>San Francisco Opera Guild</i>
<i>BankAmerica Foundation</i>	<i>R. Kassman Pianos</i>	<i>Microsoft Corporation</i>	<i>Shaklee Corporation</i>
<i>Chevron Corporation</i>	<i>Kawai America Corporation</i>	<i>Nordstrom</i>	<i>StreetNet Publishing, Inc.</i>
<i>Delta Air Lines, Inc.</i>	<i>Lexus</i>	<i>Novell, Inc.</i>	<i>Sun Microsystems, Inc.</i>
			<i>Sybase, Inc.</i>

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

<i>Autodesk, Inc.</i>	<i>Cunard Lines</i>	<i>The Royal Bank of Scotland, S.F.</i>	<i>Wells Fargo Bank</i>
<i>Belvedere Associates, Inc.</i>	<i>Citibank California</i>	<i>San Francisco Opera Orchestra</i>	<i>Anonymous (1)</i>
<i>Bravo! Club</i>	<i>Luftbansa Airlines</i>	<i>Telesis Foundation</i>	
<i>British Airways</i>			

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

<i>AKG Acoustics</i>	<i>Fibreboard Corporation</i>	<i>Northern Trust Bank of CA</i>	<i>Charles Schwab & Company</i>
<i>American Express Company</i>	<i>Fireman's Fund Foundation</i>	<i>Pacific Gas & Electric Company</i>	<i>St. Francis Theatre Ticket Service</i>
<i>Bally Retail, Inc.</i>	<i>Jaeger</i>	<i>Pillsbury, Madison & Sutro</i>	<i>The Shorenstein Company</i>
<i>Deloitte & Touche</i>	<i>Levi Strauss Foundation</i>	<i>Powersoft Corporation</i>	<i>Tiffany & Co.</i>
<i>Ernst & Young</i>	<i>Morgan Stanley & Company</i>	<i>Renaissance Vineyard & Winery</i>	<i>USL Capital</i>

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

<i>Abbey Carpet</i>	<i>French Embassy</i>	<i>KPMG Peat Marwick</i>	<i>Saintsbury</i>
<i>The ACADemy</i>	<i>The Gap</i>	<i>KRON-TV</i>	<i>Saks Fifth Avenue</i>
<i>AirTouch Communication Foundation</i>	<i>GapKids</i>	<i>Lexicon Naming, Inc.</i>	<i>Schapiro-Thorn, Inc.</i>
<i>The AMB Group of Companies</i>	<i>babyGap</i>	<i>Louis Meunier Macy's / Bullock</i>	<i>Swinerton & Walberg Co.</i>
<i>The Chronicle Publishing Company</i>	<i>Banana Republic</i>	<i>McCutchen, Doyle, Brown & Enersen</i>	<i>Transamerica Corporation</i>
<i>Clorox Company Foundation</i>	<i>Stanlee R. Gatti Designs</i>	<i>McKesson Corporation</i>	<i>Wilson, Sonsini, Goodrich, & Rosati Foundation</i>
<i>Alfred Dunhill of London, Inc.</i>	<i>Goldman, Sachs, and Co.</i>	<i>J. P. Morgan & Co., Inc.</i>	<i>Harry Winston & Co.</i>
	<i>Heath Cal Insurance Company</i>	<i>Pacific Bell</i>	

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

<i>Acacia Winery</i>	<i>Choice Medical Group</i>	<i>Howard, Rice, Nemirovski et al.</i>	<i>Sanwa Bank California</i>
<i>Alexander & Baldwin, Inc.</i>	<i>Fidelity Investments</i>	<i>Iz Advanced Technologies</i>	<i>See's Candies, Inc.</i>
<i>Arthur Andersen & Co.</i>	<i>First Interstate Bank of California Foundation</i>	<i>Pacific Bell</i>	<i>Sherman Clay & Company</i>
<i>AT&T</i>	<i>Franciscan Estate Selections</i>	<i>The Parnassus Fund</i>	<i>Siemer & Hand Travel</i>
<i>The Bank of California</i>	<i>Hanna Winery</i>	<i>Patio Cafe</i>	<i>Telecom, Inc.</i>
<i>Bechtel Group, Inc.</i>	<i>Harris' Restaurant</i>	<i>Roederer Estate</i>	<i>Union Bank</i>
<i>Beringer Vineyards</i>	<i>Hayes Street Grill</i>	<i>Rustridge Ranch Winery and B&B</i>	<i>Vivande Ristorante</i>
<i>Berlex Laboratories</i>	<i>Heller, Ehrman, White & McAuliffe</i>	<i>San Francisco Opera Guild/East Bay Chapter</i>	<i>Mitsui & Co., USA, Inc.</i>

CORPORATIONS SUPPORTING SAN FRANCISCO OPERA

San Francisco Opera extends its most sincere appreciation to the following companies that helped maintain the Company's annual needs through gifts of \$1,000 to \$2,499 during performance years 1994 or 1995 (recorded February 1, 1994, through August 17, 1995). Space does not allow us to pay tribute to the hundreds of other companies that help make each season possible.

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

<i>Adventure in the Arts Opera Tours</i>	<i>Consulate General of Japan</i>	<i>Johnson & Higgins of California</i>	<i>Alfred J. Sanchez, Inc.</i>
<i>Banque Nationale de Paris</i>	<i>CorDev</i>	<i>Raymond O'S. Kelly, Inc., CPA</i>	<i>Scenic Hiway Tours, Inc.</i>
<i>E. Braun</i>	<i>Domaine Chandon</i>	<i>Kenwood Vineyards</i>	<i>Shell Companies Foundation, Inc.</i>
<i>Brioni</i>	<i>Far Niente Winery</i>	<i>Mariedi Anders Artists Management</i>	<i>Swiss Bank Corporation</i>
<i>California Casualty Group</i>	<i>Gilbert-Clarke Stationers</i>	<i>Opera Guild South Peninsula</i>	<i>Yuen Lui Studio, Inc. of California</i>
<i>Floyd Carter Designs</i>	<i>Goldman Insurance</i>	<i>Potlatch Corporation</i>	

CORPORATIONS MAKING CONTRIBUTIONS THROUGH MATCHING GIFT PROGRAMS

<i>Adobe Systems, Inc.</i>	<i>Chevron Corporation</i>	<i>International Business</i>	<i>Pfizer Inc.</i>
<i>Alexander & Baldwin, Inc.</i>	<i>Cigna Corporation</i>	<i>Machines Corporation</i>	<i>Philip Morris, Inc.</i>
<i>American Express Company</i>	<i>Citibank Private Banking</i>	<i>Johnson & Higgins of California</i>	<i>Public Service Company</i>
<i>IDS Financial Services</i>	<i>Clorox Company Foundation</i>	<i>Johnson & Johnson</i>	<i>Safeco Life Insurance Co.</i>
<i>American Express</i>	<i>Continental Bank Foundation</i>	<i>Kemper National Insurance Comp</i>	<i>Charles Schwab & Company</i>
<i>Travel Related Services Company</i>	<i>Continental Insurance Corp.</i>	<i>Levi Strauss Foundation</i>	<i>Seafirst Foundation</i>
<i>Shearson Leberman Brothers</i>	<i>Cooper Industries Foundation</i>	<i>Eli Lilly & Company Foundation</i>	<i>Joseph E. Seagram & Sons, Inc.</i>
<i>American President Companies</i>	<i>DFS Group Limited</i>	<i>Louis Meunier Macy's / Bullock</i>	<i>Sedgwick James, Inc.</i>
<i>Foundation</i>	<i>Dole Fresh Vegetables</i>	<i>McGraw Foundation</i>	<i>Shaklee Corporation</i>
<i>Aon Corporation</i>	<i>DowElanco</i>	<i>The McGraw-Hill Foundation Inc.</i>	<i>St. Paul Financial Services</i>
<i>Apple Computer, Inc.</i>	<i>Federated Dept. Stores, Inc.</i>	<i>Microsoft Corporation</i>	<i>Textron, Incorporated</i>
<i>ARCO Foundation Inc.</i>	<i>Fireman's Fund Foundation</i>	<i>Sun Microsystems, Inc.</i>	<i>Times Mirror</i>
<i>Argonaut Group, Inc.</i>	<i>First Interstate Bank of California</i>	<i>Minerals Technologies Inc.</i>	<i>Transamerica Corporation</i>
<i>AT&T</i>	<i>Foundation</i>	<i>Mobil Foundation, Inc.</i>	<i>The Travelers Insurance Co.</i>
<i>Avon Products Foundation Inc.</i>	<i>The Gap</i>	<i>Morton International</i>	<i>TRW Electronics and Defense</i>
<i>BankAmerica Foundation</i>	<i>GapKids</i>	<i>Norcal Mutual Insurance Company</i>	<i>United Technologies Corp.</i>
<i>Becton Dickinson and Company</i>	<i>babyGap</i>	<i>The Nord Family Foundation</i>	<i>USL Capital</i>
<i>Bellcore</i>	<i>Banana Republic</i>	<i>Northern Trust Company</i>	<i>U S West Foundation</i>
<i>The Boeing Company</i>	<i>GE Foundation</i>	<i>Charitable Trust</i>	<i>Westinghouse Electric Corporation</i>
<i>The Capital Group, Inc.</i>	<i>Heublein Foundation, Inc.</i>	<i>The Noxell Foundation, Inc.</i>	<i>John Wiley & Sons, Inc.</i>
<i>The Chase Manhattan Bank</i>	<i>Hewlett-Packard Company</i>	<i>Pepsico Foundation</i>	<i>WMX Technologies, Inc.</i>

CORPORATE COUNCIL BENEFITS & PRIVILEGES

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

LEADERSHIP CIRCLE
\$50,000 AND ABOVE

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

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

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

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

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

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

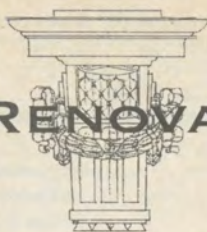
- * Invitation to a special donor event with the General Director and opera artists in an exclusive location
- * Recognition in all publicity and advertising prior to your sponsored opera performance or event*
- * Your corporate name on recognition signs displayed in the War Memorial Opera House Lobby*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

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

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

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

OPERA HOUSE RENOVATION CAMPAIGN



The Committee to Restore the Opera House gratefully acknowledges the following donors to the campaign to renovate the War Memorial Opera House whose pledges and gifts were received before August 31, 1995. For more information on making a contribution or becoming involved with the campaign, please call (415) 863-4694.

GIFTS OF

\$1,000,000 AND OVER

*Ann and Gordon Getty Foundation
Mr. & Mrs. William R. Hewlett
The Bernard Osber Foundation
Mr. & Mrs. Arthur Rock
Anonymous*

GIFTS OF

\$500,000 - \$999,999

*Columbia Foundation
Miriam and Peter Haas Fund
The William G. Irwin
Charity Foundation
Mr. & Mrs. Charles B. Johnson
Anonymous*

GIFTS OF

\$250,000 - \$499,999

*Mr. & Mrs. Reid W. Dennis
Evelyn and Walter Haas, Jr. Fund
Walter and Elise Haas Fund
Mr. & Mrs. F. Warren Hellman
Mr. & Mrs. George F. Jewett
Mr. & Mrs. Brayton Wilbur, Jr.
Mr. & Mrs. Alfred S. Wilsey*

GIFTS OF

\$100,000 - \$249,999

*BankAmerica Foundation
S.D. Bechtel, Jr. Foundation
The John M. Bryan Family Fund
Fleishacker Foundation
The Edward E. Hills Fund
Louis R. Lurie Foundation*

The Telesis Foundation

The Prairie Foundation

Mr. & Mrs. Claude N. Rosenberg, Jr.

Ms. Lorna Talbot

Mrs. Paul L. Wattis

GIFTS OF

\$50,000 - \$99,999

*Mr. & Mrs. David Chamberlain
Deloitte & Touche LLP
Hedi and Hal Kaufman
The San Francisco Foundation
Anonymous*

GIFTS OF

\$10,000 - \$49,999

*The Botbin Foundation
J. Peter Cabill*

Cooley, Godward, Castro,

Huddleson & Tatum

William G. Gilmore Foundation

William W. Godward

John and Mary Priest

Gerald B. Rosenstein

Mr. & Mrs. Edwin A. Seipp, Jr.

Mrs. Melvin M. Swig

GIFTS OF

\$1,000 - \$9,999

*Frank A. Campini Foundation
The Clausen Family Foundation
Philip Eisenberg
Mr. & Mrs. Neil E. Harlan
Komes Foundation
Sherman J. and
Lucy C. Maisel Trust
Mr. & Mrs. Robert Philipp*

san francisco OPERA CENTER

The following corporations, foundations and individuals contributed major support to one or more of the San Francisco Opera Center programs during performance years 1994 or 1995 (recorded February 1, 1994 through August 17, 1995). On behalf of the Opera Center's National Auditions Program, Merola Opera Program, Western Opera Theater National and International Tours, San Francisco Opera Center Singers National & International Tours, Brown Bag Opera, Showcase, Schwabacher Debut Recitals, Technical Apprentice Program, Adler Fellowship Program, Merola Advanced Training Projects, Pacific Rim Cultural Exchange Program, Education Program, and Pacific Voices we offer our sincere appreciation for their generous support.

A.F. of M.

AGMA

Amici Di Merola

The AMB Group of Companies

American Express Company

BankAmerica Foundation

Joyce and William Brantman

Foundation

Chevron Corporation

The Chronicle

Publishing Company

Citibank California

Clorox Company Foundation

Mr. & Mrs. Warren J. Coughlin

Mr. & Mrs. Peter W. Davis

Delta Air Lines, Inc.

The Driscoll Foundation

Mr. & Mrs. Rudolph Driscoll, Jr.

Phyllis Q. Edwards

Ann and Gordon Getty Foundation

Mr. & Mrs. Prentis Cobb Hale

Guam Hilton

The William and Flora

Hewlett Foundation

The Edward E. Hills Fund

LATSE

The James Irvine Foundation

Mrs. Philip S. Jacobs

Hedi and Hal Kaufman

KRON - TV

The Liberace Foundation

Natalie Limonick

Louis Meunier Macy's/Bullock

Mr. & Mrs. Patterson McBaine

McCutchen, Doyle, Brown

& Enersen

McKesson Corporation

Merola Board of Directors

Merola Opera Program

National Endowment for the Arts

Dr. & Mrs. Ruediger

Naumann-Etienne

Opera Guild South Peninsula

Mr. & Mrs. James C. Paras

Mr. & Mrs. Evert B. Person

Mr. & Mrs. Michael E. Rolland

Gerald B. Rosenstein

Mr. & Mrs. Robert B. Ryan

San Francisco Opera Guild

San Francisco Opera Guild/

East Bay Chapter

Mr. & Mrs. Michael J. K. Savage

Charles Schwab & Company

James H. Schwabacher, Jr.

Shaklee Corporation

Telesis Foundation

Transamerica Corporation

Adrian Trickey

Wells Fargo Bank

The Dedicated Opera

Center Volunteers

Anonymous (2)

1995 ADLER FELLOWSHIP SPONSORS

San Francisco Opera gratefully acknowledges the individuals listed below, each of whom has made a generous commitment to sponsor an Adler Fellowship for performance year 1995. For information regarding sponsorship opportunities, please telephone (415) 565-3206.

Mr. & Mrs. Warren J. Coughlin

Mr. & Mrs. Peter W. Davis

Mr. & Mrs. Prentis Cobb Hale

Hedi & Hal Kaufman

Mr. & Mrs. Patterson McBaine

Mr. & Mrs. Ruediger Naumann-Etienne

Mr. & Mrs. Michael J. K. Savage

Mr. James H. Schwabacher

MEROLA OPERA PROGRAM



BOARD OF DIRECTORS

Mr. James H. Schwabacher,
Chairman
A. Jess Shenson, M.D.,
President

Mrs. Richard Bastoni
Donna L. Blacker
Dr. Phyllis B. Blair
Barbara Bruser Clark
Carlyn Clause
The Hon. Marie Bertillion Collins
Mrs. Joseph Coulombe
Mrs. Lonny Darwin
Mrs. Peter W. Davis
Mrs. Reid Dennis
Sandra Donnell-Faggioli
Robert L. Dunn
Mr. William G. Gaede
Mrs. Nicholas Gannam
Mr. George N. Hale, Jr.
Mr. David W. Hall
Suzanne M. Hauer
Mr. David Hugle
Mrs. Mark O. Kasanin
Edmund M. Kaufman
Eve Felitti Lynch
Ann M. Paras
Mrs. Alain Piallat
Mr. Barry Pilger
Mary Stevens Riley
Rusty Rolland
Mrs. Leslie Roos
Mrs. Alan J. Rosenberg

Jerry Rosenstein
Dr. Alan M. Roth
Donald Stibich
Blanche Germain Streeter
Mrs. Rosemary Thakar
Mr. Ross S. Uchimura
Mr. Bruce Walker
Mrs. Robert A. Wertsch
Mrs. Richard V. Zolezzi

HONORARY DIRECTORS

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

MEROLA CIRCLE MEMBERS \$5,000 OR MORE

Amici di Merola
Anonymous
In Memory of Verna Arques C.E. Trust,
Wm. J. Zeigler, Jr., Esq.
The Richard J. Bartlett Memorial Fund
Mr. & Mrs. Richard Bastoni
Mr. & Mrs. S. D. Bechtel, Jr. Foundation
Mr. Jean E. Bennett, Jr.
Mr. & Mrs. Nordin J. Blacker

Dr. Phyllis B. Blair
Marion Zimmer Bradley
Joyce & William Brantman Foundation
The John S. Brooks Memorial Fund
Mrs. Starr Bruce
John M. Bryan Estate
Ms. Annette Campbell-White
Frank A. Campini Foundation
Mrs. Sheldon Cooper
Mr. & Mrs. Joseph Coulombe
Mrs. Lonny Darwin
Mr. & Mrs. Peter W. Davis
Mr. & Mrs. Reid W. Dennis
In Memory of Jean Donnell
Mrs. Patricia Durbin-Heavey
Dr. Phyllis Q. Edwards
Mrs. A. Barlow Ferguson
The Gallegher Fund
Mrs. Mary Ann Gannam
The L. Henry Garland Estate
Ann & Gordon Getty Foundation
William G. Gilmore Foundation
The Donna Lee Grassman Memorial Fund
The Gary Griffith Memorial
Endowment Fund
The Gropper Fund
The Anneliese Gruenberg-Bremer Fund
The Mark Haffner Fund
Crescent Porter Hale Foundation
Mr. & Mrs. George N. Hale, Jr.
Mr. David W. Hall
The Jam Handy Character
Building Foundation
Suzanne M. Hauer
Mr. David S. Hugle

Il Cenacolo
Mr. & Mrs. W.T. Jackson
The Donald Wayne Kennedy Estate
The Li Foundation, Scholarship Fund
for Chinese Singers
Mr. Herman Lowin
The Meltzer Family Memorial Award
Fund
Mrs. Vija Hovgard Nadai
Ruediger Naumann-Etienne
The Bernard Osber Foundation
Mr. & Mrs. James C. Paras
Mr. & Mrs. Alain Piallat
In Honor of Leontyne Price
Mrs. Harriet Meyer Quarre
Dr. & Mrs. Patrick Riley
Mr. & Mrs. Michael Rolland
Mrs. Leslie Roos
Mrs. Alan J. Rosenberg
Mr. Jerry Rosenstein
San Francisco Opera Guild
The Eva & Henry Schlesinger Fund
Mr. James H. Schwabacher
Mrs. A. Jess & Ben Shenson
Stern Grove Association
Mrs. Rosemary Thakar
Ms. Betty Toy
The Alma Brooks Walker Fund
Wallis Foundation
Mrs. Paul L. Wattis
Dr. Letha Wayne
Dr. & Mrs. William Weeden
James L. Wilson Trust
Estate of Mary Jane Wilson
Dr. & Mrs. John Zderic

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

Mr. John Anderton
Mr. Louis Andrews
Miss Marie L. Ayers
Mr. Frank S. Bayley
Mr. Andrew J. Bellotti
Mr. & Mrs. Ernest A. Benesch
Mr. & Mrs. Peter Black
Mr. & Mrs. Harold I. Boucher
Dr. & Mrs. Melvin C. Britton
Bronson, Bronson, & McKinnon
Mr. Dale E. Burgess
Mr. & Mrs. James P. Butler
Mr. Nicholas Cage
Miss Charlotte Calhoun
Mrs. Lewis S. Callaghan
Dr. & Mrs. Ronald E. Cape
Mr. & Mrs. Michael Carroll
Mr. Wes Carroll
Ms. Carmen Castro
Central Arizona Auditions Guild
Mr. & Mrs. David Chamberlain
Mr. & Mrs. Jack Christensen
Ms. Barbara Bruser Clark
Ms. Carlyn Clause
Mr. Roy Claxton
The Clorox Company

Mrs. Earle R. Coggin
Marie Bertillion Collins
Mrs. James Compton Foundation
Mr. & Mrs. Warren Coughlin
In memory of Donald (Mac) Creveling, Jr.
Mrs. Lorna Creveling
Mr. & Mrs. James F. Dean
Mr. Neil DeFeo
Miss Gloria DeHart
Mr. & Mrs. Richard Delancie
Deloitte & Touche LLP
Delta Sigma Theta - San Francisco
Alumnae Chapter
Mr. & Mrs. Bruce Denebeim
Mr. & Mrs. Richard Trowbridge Dobbins
Mr. Robert Dunn
DHL Airways
Mr. Bruce B. Donnell
Mr. Rudolph W. Driscoll
Mrs. Thelma Dry
Mr. & Mrs. Richard Ehrlich
Eldorado Foundation
Mr. Robert Epstein & Amy Roth
Mrs. Lennart Erickson
Ms. Courtney Eversole
Mr. & Mrs. Justin Faggioli

Mr. Charles H. Fogg
Mr. Peter Folger
Mr. & Mrs. Thomas W. Foote
Mr. & Mrs. Carlo S. Fowler
Mr. & Mrs. Thomas A. Frame
Mr. John Franger
Mr. & Mrs. Alfred Fromm
Mr. & Mrs. William G. Gaede
The Gellert Foundation
Mr. & Mrs. Rolf Gille
Mr. Edwin Go
Mr. William W. Godward
Mr. & Mrs. Richard Goldman
Mrs. Margaret Stuart Graupner
Dr. Jean Haber Green
Mrs. N. Lee Herbst Grubn
The Walter & Elise Haas Fund
Mrs. Newton J. Hale
Mr. & Mrs. Prentis Cobb Hale
Ms. Andrea Harris
Mr. & Mrs. Robert C. Harris
Mr. James C. Hormel
Mr. Grant N. Horne
Ms. Antonio Patricia Hotung
Mr. & Mrs. Henry Palmer Hotz
Mrs. Caroline H. Hume

Miss Carol Inberg
Mrs. Philip S. Jacobs
Dr. & Mrs. John P. Jabn
Mr. & Mrs. William E. Jarvis
Mr. Gil Jewell
Dr. & Mrs. Ira Kanter
Mr. & Mrs. Mark O. Kasanin
Mr. & Mrs. Edmund Kaufman
Mr. Lawrence A. Kern
Mr. & Mrs. Roger G. Ketcham
Ms. Marjorie F. Knoller
Ms. Marion R. Kramer
Mr. & Mrs. Nareh Kripalani
Mr. & Mrs. William H. Langenberg
Mr. & Mrs. Robert M. Leeper
Mr. William Leinbeck
Mrs. Ann K. Lenway
Mr. & Mrs. John Lindstrom
The Louis R. Lurie Foundation
Mrs. Eve Felitti Lynch
Mr. & Mrs. J.C. Maggini
Mr. and Mrs. Victor L. Marcus
Mrs. Hugh P. Marohl
Dr. and Mrs. George F. Martin
Ms. Amy McCombs
Mrs. Andrew & Kate Mecca

Mr. & Mrs. Douglas Merrick
 Mrs. Phyllis C. Merrill
 Mrs. Otto E. Meyer
 Mike Furniture
 Jesse S. Miller, PhD.
 Miss Vivienne E. Miller
 Mr. & Mrs. Walter Miller
 Miss Constance Mitchell
 Mr. Milton Mosk
 Mr. Herbert Nadai
 Miss Jane Newball
 Mr. & Mrs. David J. Newman
 Mr. Robert E. Noel
 Mr. & Mrs. George Otto
 Mr. & Mrs. John T. Packard
 Mr. & Mrs. Robert G. Panagulis
 Mr. & Mrs. Alfred Parker
 Mr. Malcolm F. Parkman
 Mr. & Mrs. Robert G. Parvin
 Mr. & Mrs. Fred Pavlov
 Mr. & Mrs. Ed Perkins
 Louis & Flori Petri Foundation
 Mrs. R.J. Pfeiffer
 Mr. Barry Pilger & Ms. Catherine Moss
 Mr. & Mrs. Frank A. Pitelka

Mrs. Herbert Jan Popper
 Puccini Foundation
 Mr. & Mrs. Gianluca Rattazzi
 Miss Shirley Reich
 Mr. & Mrs. R.J. Richardson
 Mr. & Mrs. Burton Richter
 Dr. & Mrs. Robert Rinehart
 Dr. Charles Rolle
 Dr. & Mrs. Alan M. Roth
 Mrs. Cornelia Proctor Ruud
 Mr. & Mrs. Robert Ryan
 Saint Francis Memorial Hospital
 Ms. Lorraine Sanden
 San Francisco Foundation for the
 William Karl Schwarze Trust
 San Francisco Opera Association
 San Francisco Opera Guild
 East Bay Chapter
 San Francisco Opera Guild
 South Peninsula
 San Francisco Opera Ständees Association
 San Jose Opera Guild
 Mr. & Mrs. Carlos Santana
 Mr. & Mrs. Alexander Saunderson

Ms. Diana M. Saviano
 Schick Foundation
 Mr. & Mrs. Donald Schine
 Friends of Zef Shllaku
 Mr. & Mrs. Edwin A. Seipp, Jr.
 Sequoia Trust Fund
 Mr. & Mrs. Robert Shomler
 Dr. J.H. Silveira
 Mr. & Mrs. Andrew Simpson III
 Mr. & Mrs. Eric Singleton
 Ms. Henriette Slattery
 Mr. & Mrs. Paul Slawson
 Mr. William M. Smartt
 Mrs. Nancy D. Stefansky
 Mr. & Mrs. Robert Steiner
 Mr. & Mrs. Ellis M. Stephens
 Mr. & Mrs. Donald C. Stibich
 Mrs. Claudia Stoop
 Mr. Frank Stout
 Ms. Blanche Germain Streeter
 Miss Bernice Strube
 Mr. & Mrs. Richard Swig
 Mr. & Mrs. Gordon Taubenbeim
 Mr. & Mrs. R.E. Taylor

Mr. & Mrs. Richard Thompson
 Ms. Betty Toy
 Mr. & Mrs. Ross S. Uchimura
 In Memory of Giovanna & Battista
 Vercellino and Sandra Cono
 Mr. & Mrs. Denman Van Ness
 Mr. & Mrs. Bruce Walker
 Mr. Edmund C. Ward
 Wells Fargo Bank
 Mrs. Robert A. Wertsch
 Mr. & Mrs. Harry W. Wetzel
 Mr. and Mrs. Jack Weymer
 Mrs. Aileen Whitaker
 Mr. John R. Williams
 Mr. & Mrs. Alfred S. Wilsey
 Mrs. Deanna Wirth
 Mrs. David B. Wodlinger
 Mrs. Alexander B. Yakutis
 Mr. & Mrs. A. Lee Zeigler
 Mrs. Florence E. Zolezzi
 Mr. Michael J. Zolezzi
 Mr. & Mrs. Richard V. Zolezzi
 Mr. William Zoller
 Mr. & Mrs. Peter M. Zuber
 Mrs. Amos Zucchi

MEROLA CORPORATE DONORS

A. Cavalli & Co.
 Alhambra
 Alitalia
 Allegro Restaurant
 American Business Communications
 Amici Plaza
 Anchor Brewing Company
 Dina Angel-Wing
 Babia Brazilian Restaurant
 The Balloon Lady
 Banana Republic
 Bansai
 B. Black & Sons
 Beringer Vineyards
 Berkeley Repertory Theatre
 Beronio Lumber
 Biordi Art Imports
 Bistro Roti
 Bix
 Richard Brechin
 The Broadmoor Hotel
 Burton & Company
 Cafe Adriano
 Camerata Music
 Campton Place Hotel
 Cardinal Productions
 The Carmel Bach Festival
 Carrousel Limousine
 Cartier, Inc.
 Cavallini & Co.
 Chalone Wine Group
 Chardonnay Club
 Chevron Corporation
 Chez Panisse Restaurant & Cafe
 City of Paris Restaurant & Bar
 Cypress Club
 David Oliver Hair Design

Dekroon Salon & Spa
 Deloitte & Touche
 Domaine Chandon
 Dryer's Grand Ice Cream
 Editions Limited
 Ernie's
 Penyes Transportation
 Fiordella
 Fleur de Lys
 Fly Trap Restaurant
 Focus on Individual Training
 Frame-O-Rama
 Fugazi Travel
 Gap, Inc.
 Gerard Benoit Skincare
 Ginger Island
 Gloria Ferrer Champagne Caves
 Gray Line of San Francisco
 Green, Green, Green
 Harris' Restaurant
 Hayes Street Grill
 Hermès of Paris
 HomeChef Cooking School
 Hotel Bel Air, Puerto Vallarta
 Hotel Inter-Continental
 The Huntington Hotel
 Hyde Street Bistro
 In Any Event
 Inn at the Opera
 International Silks & Woolens
 Italingua Institute
 Jade Mountain Winery
 Just Desserts
 Kinder Toys
 KTEH-TV
 La Hacienda Inn-Hotel

Leonard's 2001
 L'Olivier Restaurant
 Los Angeles Music Center Opera
 Lufthansa German Airlines
 Macy's
 Marcel et Henri Charcuterie Francaise
 Marine World Africa-U.S.A.
 Marrob Enterprises, Inc.
 Masa's
 James V. McConnell, Inc.
 William M. Mercer, Inc.
 Michael Moore Design Studios
 Mike Furniture
 Mister Lee
 Montalvo Center for the Arts
 Monterey Marriott
 Moose's
 Mudpie Children's Store
 Napa Valley Marriott
 Napa Valley Wine Train Company
 Nikko Hotel
 Nob Hill Chocolates
 Nob Hill Florist
 Now We're Cooking!
 One Market Restaurant
 Paint Magic
 Pasticceria Rulli
 Postrio
 Pro Camera of San Francisco
 Raphael et Gianni Coiffeurs
 Ristorante Ecco
 Ristorante Milano
 The Ritz-Carlton, Rancho Mirage
 The Ritz-Carlton, San Francisco
 Roberts of Woodside
 Rossi & Rovetti Flowers

RREEF Funds
 Ryan's Restaurant & Charcuterie
 San Francisco Conservatory of Music
 San Francisco 49ers
 San Francisco Marriott
 San Francisco Opera Association
 San Francisco Performances
 San Francisco Recreation & Park
 Department
 San Francisco Zoological Society
 Santa Clara Marriott
 Seabourne Cruise Line
 Seimer & Hand Travel
 Selix Formal Wear
 The Sherman House
 Silks at the Mandarin Oriental Hotel
 Sue Sommer/Sommertime Creations
 Sonoma Mission Inn
 The Spencer House
 Stars Cafe
 Stephen Saiz Salon
 Stylecrest Fabrics, LTD
 Swan Oyster Depot
 Tiffany & Co.
 Tommy Toy's Haute Cuisine Chinoise
 Tower Tours
 Trilogy Productions Inc.
 Tutto Mare
 University of California, Berkeley
 Intercollegiate Athletics
 The Village Pub
 Verde Giardino
 Waldeck's Office Supply
 Wig Nail Care
 Wine Appellations Limited
 Wines West





California Arts Council

National Endowment for the Arts

Grants for the Arts



San Francisco Opera Guild appreciates the generous support of the following businesses and individuals who made contributions for performance year 1994 or 1995 (recorded February 1, 1994, through August 17, 1995).

<i>Agnes Bourne Showroom</i>	<i>Dan McCall Associates</i>	<i>Terry Hunziker</i>	<i>PRSC Paper Creations</i>
<i>Mr. & Mrs. D. Abern</i>	<i>Dejon Arabians</i>	<i>Hyatt Regency Maui</i>	<i>Qantas Airways, Ltd.</i>
<i>Air Canada</i>	<i>Denenberg Fine Arts Gallery</i>	<i>Hyatt Regency San Francisco</i>	<i>Retzlaff Vineyards</i>
<i>Alliance Francaise de</i>	<i>Reid Dennis</i>	<i>Ibusz Travel</i>	<i>Ritz-Carlton, New York</i>
<i>San Francisco</i>	<i>Derco Jewelers</i>	<i>Imperial Hotel, Tokyo</i>	<i>Ritz-Carlton, San Francisco</i>
<i>American Airlines</i>	<i>Diane Parente & Associates</i>	<i>Iron Horse Vineyards</i>	<i>Robert Half International</i>
<i>American Hawaii Cruises</i>	<i>Donghia Showrooms</i>	<i>Knoll</i>	<i>Roberts Furs</i>
<i>Andreas Nottebohm Paintings</i>	<i>Dudley Perkins Company</i>	<i>Kreiss Collection</i>	<i>Royal Cruise Line</i>
<i>Ann & Gordon Getty Foundation</i>	<i>Easton Sports</i>	<i>L.A. Giacobbi & Company</i>	<i>Saks Fifth Avenue</i>
<i>Association of Image Consultants</i>	<i>E.C. Tours</i>	<i>Labaina Galleries</i>	<i>San Francisco Bay Club</i>
<i>International</i>	<i>Ann Eliaser</i>	<i>Landor Associates</i>	<i>San Francisco Forty-Niners</i>
<i>Austrian Airlines</i>	<i>Elka Gilmore's Liberte</i>	<i>Nicolai Larsen</i>	<i>Seabourn Cruise Line</i>
<i>Avis Rent-a-Car International</i>	<i>El Paso Natural Gas Company</i>	<i>Laurie Chase & Company</i>	<i>Sebastiani Vineyards</i>
<i>Backroads</i>	<i>Dr. & Mrs. John Emery</i>	<i>Le Petit Trianon</i>	<i>Mr. & Mrs. Henry Shinefield</i>
<i>Pamela Barish</i>	<i>Felissimo</i>	<i>Constance Lewallen</i>	<i>Shreve & Company</i>
<i>Belmar Company</i>	<i>Floyd Bettiga Paintings</i>	<i>Liparita Cellars</i>	<i>Sky Vodka</i>
<i>Berkeley Mills</i>	<i>Fluor Daniel Corporation</i>	<i>Lufthansa Airlines</i>	<i>Sloan Miyasato</i>
<i>Bistro M</i>	<i>Four Seasons Hotel - New York</i>	<i>Marine Expeditions</i>	<i>Smythson of Bond Street, Inc.</i>
<i>BMW of San Francisco</i>	<i>Four Seasons Hotel - Ocean Grand</i>	<i>P. Severin Marsted</i>	<i>Sonoma County Chapter</i>
<i>Bonny Doon Vineyards</i>	<i>Four Seasons Hotel - Olympic</i>	<i>Marshall Mathews</i>	<i>San Francisco Opera Guild</i>
<i>Jacqueline de Bray</i>	<i>Four Seasons Hotel - Washington, DC</i>	<i>Mauna Lani Bay Hotel</i>	<i>Staglin Family Vineyard</i>
<i>Derek Burns</i>	<i>Freixenet & Ferrer Vineyards</i>	<i>& Bungalows</i>	<i>Stanlee Gatti Designs</i>
<i>Buy the Book Enterprises</i>	<i>Gallery Cyclo</i>	<i>Maxwell Galleries, Ltd.</i>	<i>Starsight Telecast, Inc.</i>
<i>Campero's Corporation</i>	<i>Gateway Travel</i>	<i>Meadowood Resort Hotel</i>	<i>David Strack, CMT</i>
<i>Campton Place Hotel Kempinski</i>	<i>Maria Gilberti</i>	<i>Mellon Bank</i>	<i>Sulka</i>
<i>Canyon Ranch in the Berkshires</i>	<i>Giroux Fine Jewelry Ltd.</i>	<i>Michael Casey Couture</i>	<i>Susan of Burlingame,</i>
<i>Carlisle Collection</i>	<i>Grace Street Catering</i>	<i>Mount Eden Vineyards</i>	<i>San Francisco</i>
<i>Castellana Inter-Continental Hotel</i>	<i>Gump's of San Francisco</i>	<i>Mountain Travel Sobek</i>	<i>Ruth Taubman</i>
<i>Castello d'Albola</i>	<i>Halekulani</i>	<i>Neiman Marcus, Union Square</i>	<i>The Gellert Foundation</i>
<i>Jerry Cebe</i>	<i>Hotel Cipriani</i>	<i>Emily Nesmith</i>	<i>The Island of Lana'i</i>
<i>Cellular One</i>	<i>Hotel Cuzco</i>	<i>Nob Hill Club</i>	<i>The McGuire Furniture Company</i>
<i>Chanel Boutique</i>	<i>Hotel Destiny Villa Real</i>	<i>Nordstrom</i>	<i>The Tailored Man</i>
<i>Contemporary Realist Gallery</i>	<i>Hotel Im Palais Schwarzenberg</i>	<i>Opus One Winery</i>	<i>Trans World Airways</i>
<i>Coordinated Resources, Inc.</i>	<i>Hotel Libertador Kempinski</i>	<i>Paula Le Duc Fine Catering</i>	<i>United Airlines</i>
<i>Cunard Lines</i>	<i>Hotel Plaza Athenee - Forte Hotels</i>	<i>Peninsula Hotel, Hong Kong</i>	<i>Robert & Sharon Varni</i>
<i>Alan Dachs</i>	<i>Hotel Villa Real</i>	<i>Peninsula Hotel, Manila</i>	<i>Vidar Companies, Inc.</i>
			<i>Maxwell Wolfe</i>

SERVICES

SENNHEISER LISTENING DEVICES

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

OPERA HOUSE TOURS

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

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.

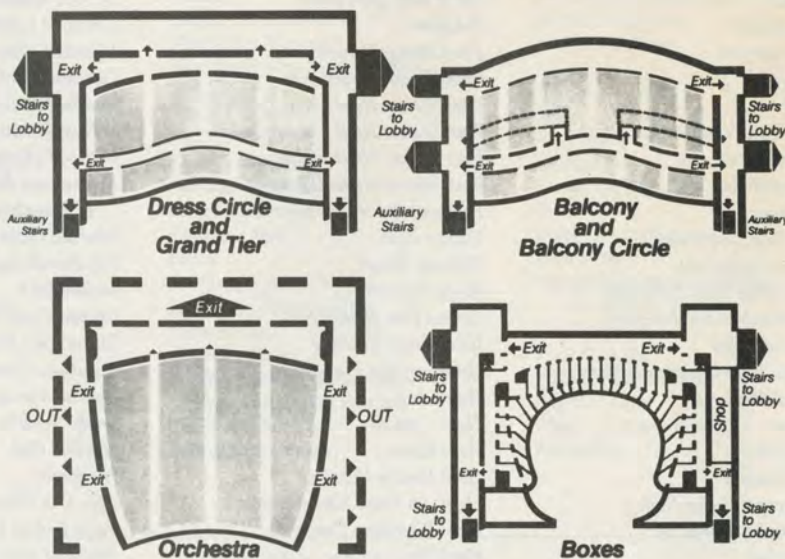
For the safety and comfort of our audience, all large parcels, backpacks, luggage, etc., must be checked at Opera House cloak-rooms.

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.

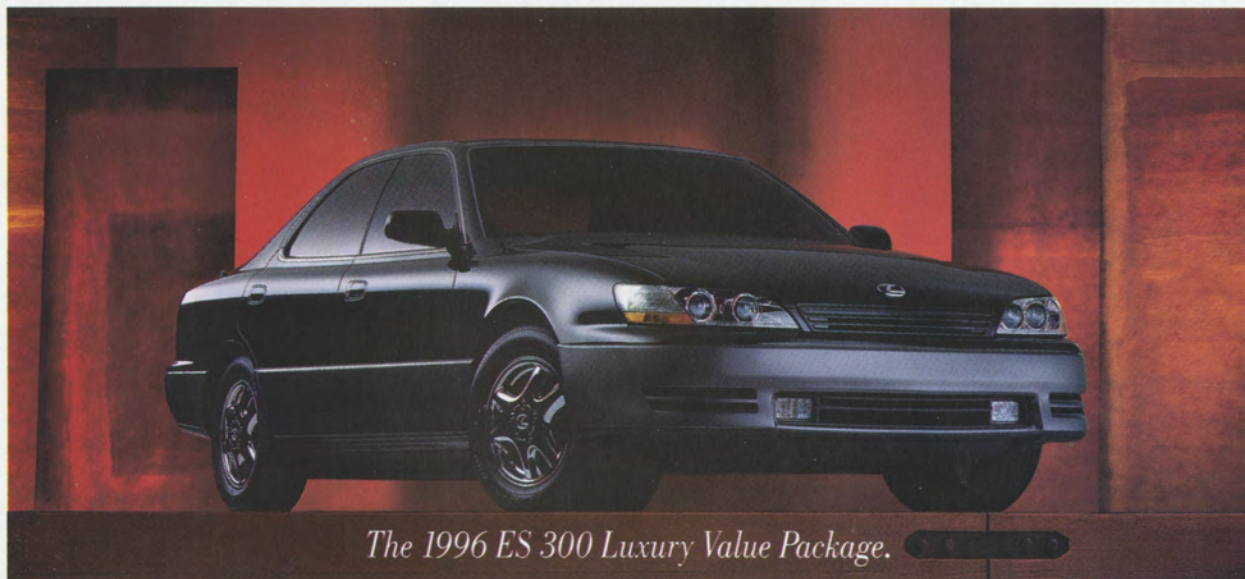
Management reserves the right to remove any patron creating a disturbance.

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.

In The Unlikely Event You'll Need An Added Incentive.



Forget the fact that we've added a moonroof. Or a leather-trimmed interior. Ignore the six-disc CD auto-changer and the Lexus chrome wheels. Let's cut to the chase: The Lexus ES 300 Luxury Value Package. With savings of up to \$2,000.* As if you need a good excuse to hurry into your Lexus dealer.



Your Lexus Dealer. Pursuing Perfection.

COLMA/DALY CITY

Lexus of Serramonte (800) SF-LEXUS

CONCORD

Lexus of Concord (510) 682-3033

FREMONT

Lexus of Fremont (800) 734-LEXUS

OAKLAND

Lexus of Oakland (510) 271-0666

REDWOOD CITY

Putnam Lexus (415) 363-8500

SAN JOSE

Lexus of Stevens Creek (408) 296-2223

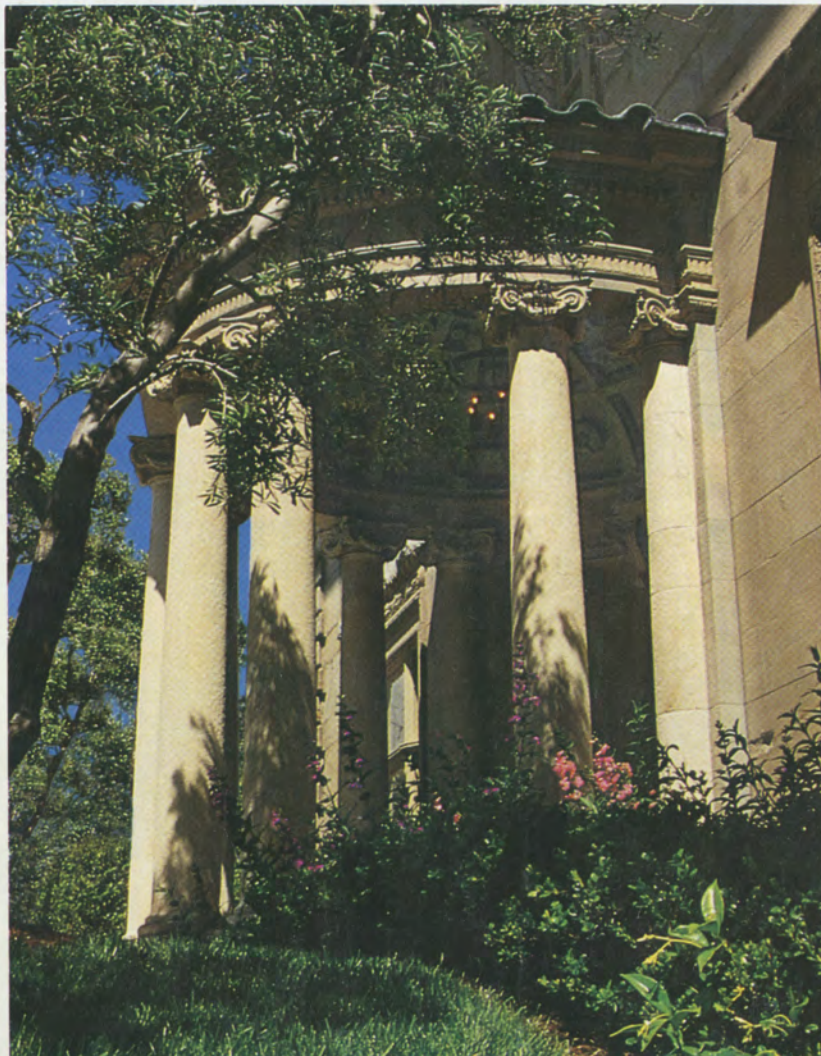
SANTA ROSA

Freeman Lexus (707) 545-9255

©1995 Lexus, A Division Of Toyota Motor Sales, U.S.A., Inc. Lexus reminds you to wear seatbelts and obey all speed laws.

*Savings based on MSRP of individual options. Actual dealer price and customer savings may vary.

The Ultimate in Real Estate Lending



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

Luxury Residential Properties Apartment Buildings
Condominiums & Cooperatives



FIRST REPUBLIC
BANCORP INC.

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

A NEW YORK STOCK EXCHANGE COMPANY

San Francisco Los Angeles Beverly Hills San Diego Las Vegas

