

Aida

1996-1997

Saturday, February 8, 1997 8:00 PM
Tuesday, February 11, 1997 8:00 PM
Thursday, February 13, 1997 8:00 PM
Friday, February 14, 1997 8:00 PM
Sunday, February 16, 1997 2:00 PM
Tuesday, February 18, 1997 8:00 PM
Thursday, February 20, 1997 7:30 PM
Friday, February 21, 1997 7:30 PM
Sunday, February 23, 1997 2:00 PM

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SAN FRANCISCO OPERA

1996-97 SEASON

AIDA



Stagebill

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FROM THE PRESIDENT AND CHAIRMAN OF THE BOARD



ON BEHALF OF THE SAN FRANCISCO OPERA ASSOCIATION, we are delighted to welcome you to our 1996/97 Season at the Bill Graham Civic Auditorium and the Orpheum Theatre. This is a season that started with a bang seven years ago, when the 1989 Loma Prieta earthquake rattled the War Memorial Opera House and the forecast for San Francisco Opera changed dramatically. The extensive Opera House renovation, which includes seismic and safety upgrades, improvements for your comfort in the audience as well as to backstage areas, is nearly a year under way—on time and on budget. Despite the May 2 fire in the Opera House, we are optimistic that the work will be completed, as scheduled, in June of 1997. More than anything, that blaze has served as a reminder of just how fragile and special the Opera House is to this community and the world.

In order to fulfill our commitment to the Opera House renovation and stay in the black operationally during this period, we launched a special three-year campaign in 1995 to raise \$20 million above and beyond our normal fundraising goals. The Company's financial position continues to be strong, with ticket sales and donations at record highs. We have just finished our third year operating in the black and we are also well along, but not finished, with our extra fund-raising programs. Our gratitude goes out to all patrons who have responded to the extra needs of this period by contributing to our three-year campaign and the Committee to Restore the Opera House. Currently, more than 15,000 households support San Francisco Opera. With your help, the restored Opera House will be ready in time for the 1997 Fall Season—and San Francisco Opera will sail into its 75th season maintaining a solid fiscal profile.

For our single season out of the Opera House, General Director Lotfi Mansouri and his fine team have worked diligently to provide you with an exceptional season of great opera, maintaining the high standards that you expect from San Francisco Opera. We have reconfigured the theaters and planned for new productions that will utilize these unique spaces to their fullest extent. Innovation has been the cornerstone of this Company throughout its history, and this year you will see it more visibly than at any other time. As we look to the future of San Francisco Opera, that spirit of innovation will continue to grow.

We extend a special thank you to the San Francisco Opera Guild for its support of the Opera, its outstanding success in taking opera out to the schools, and for coordinating hundreds of volunteers and the thousands of hours they contribute every year. We also thank the BRAVO! CLUB for its efforts in developing a younger audience for opera.

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 goes to San Francisco Mayor Willie Brown 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



WELCOME TO SAN FRANCISCO OPERA'S 1996/97 Season—the most adventurous and varied in our Company's rich 74-year history. During our one season in the Bill Graham Civic Auditorium and the Orpheum Theatre, we will present ten operas over a six-month period that runs from September through February—nearly three months longer than our traditional fall season. This is an exciting time filled with new artistic opportunities, a distinguished roster of great international singers, designers, directors and conductors, eight new productions, the Company premieres of *Prince Igor* and *Hamlet*, and the West Coast premiere of our commissioned work, *Harvey Milk*. Hundreds of people have planned and worked for countless hours over several years to create this special season—and we are delighted that you have joined us.

Music Director Donald Runnicles will be here to conduct four productions this season, leading our wonderful San Francisco Opera Orchestra and Chorus, both acclaimed as being among the world's finest opera ensembles.

During the extensive Opera House renovation, we wanted to offer you an exciting new opera experience. We couldn't begin to recreate the magnificent Opera House, so we went in an entirely new direction and created a bold festival environment for the Civic Auditorium, complete with thrust stage and audience seating in the round. Because it is an epic space, we chose six grand operas well suited to arena stagings which will fill the space with the glorious music and drama opera audiences adore. The Orpheum Theatre features three smaller-scale operas perfectly suited to a more intimate space. The overwhelming success of our three-week run of *La Bohème* at the Orpheum this past summer not only proved that it is a fine theater for opera, but also introduced thousands of new audience members to opera. We are hopeful that this will continue during this season, especially with the increased seating capacity at the Civic (1,001 more than at the Opera House) and a broad range of ticket prices.

The great Plácido Domingo will return to us this year for a special concert at the Civic on October 20. And in December, we will have the rare opportunity of performing during the holidays for the first time in our history: a glittering production of the classic Viennese operetta *Die Fledermaus*, sung in English for five performances, December 26-29. We have also planned a spectacular New Year's Eve party at the Civic: "Prince Orlofsky's Masked Ball," featuring Act 2 of *Die Fledermaus*, special cameo performances by singers and dancers, and a masquerade ball with dinner, dancing and a champagne toast to the new year.

Enjoy the season, and stay with us as we look forward to our 75th season and a sparkling return to the War Memorial Opera House.

LOTFI MANSOURI
GENERAL DIRECTOR

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SAN FRANCISCO OPERA MAGAZINE

Aida

1996-97 Season
Vol. 74, No. 11

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Farewell to a long-time member of the San Francisco Opera family.

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COVER

Lid of canopic jar, representing a lady of the Amarna Period
Provenance: Thebes,
Tomb 55 in the Valley of the Kings
XVIII Dynasty (1567-1320 B.C.)

Alabaster

Height: 7 in.; Diameter: 6 1/4 in.

The Metropolitan Museum of Art
The Theodore M. Davis Collection
Bequest of Theodore M. Davis, 1915

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*San Francisco Opera debut

(continued on page 6)

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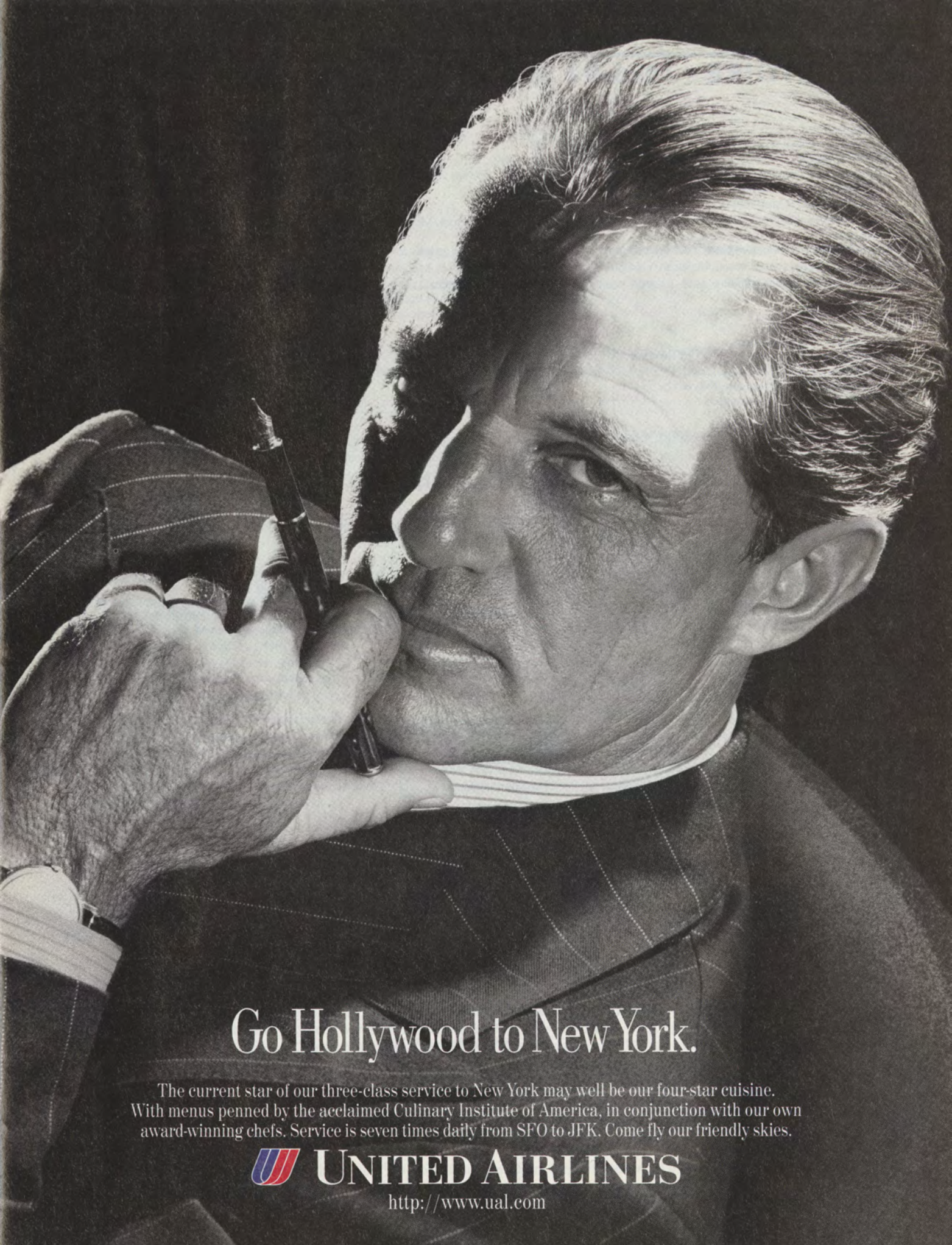
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Opening Night

San Francisco Opera premiere

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Borodin

Flanigan*, Zarembo, Cook;
Leiferkus, Baker, Wells,
Burchuladze*, Ognovenko,
Pluzhnikov/Rideout, Petersen

Anissimov;
Zambello/Brown/Poulin/Munn
Civic Auditorium
Sept. 6, 10, 13, 15, 18, 21, 25

San Francisco Opera premiere

HAMLET

Thomas

Swenson, Forst; Hampson, Lloyd,
Boutet/Hendrick, Langan, Relyea†,
Autry†, Skelton*†, Knežević

Abel*;
Graham/Howland/Perdziola/ Kaczorowski*
Orpheum Theatre
Sept. 12, 14, 17, 19, 22, 24, 27, 29
Production made possible by a generous grant from the
Carol Franc Buck Foundation

New production

LOHENGRIN

Wagner

Mattila, Connell; Heppner/Sunnegårdh**
(10/6,12), Fox, Rootering, Okerlund†,
Boutet, Skelton†, Autry†, Relyea†

Runnicles;
Feldman/Brown/P.J.Hall/Munn
Civic Auditorium
Sept. 28; Oct. 1, 4, 6, 9, 12

IL BARBIERE DI SIVIGLIA

Rossini

Larmore, Cook; Hovorostovsky*, Ford,
Miles, Del Carlo, Autry†

Campanella;
Copley/Siercke/Walker/Arhelger
Orpheum Theatre
Oct. 10, 13, 18, 20, 23, 26, 28

Shigematsu, Cook; Patriarco,
Saccà**, Patton, Condy, Knežević

Summers;
Copley/Siercke/Walker/Arhelger
Orpheum Theatre
Oct. 11, 19, 24, 26 (m)

SPECIAL EVENT

PLÁCIDO DOMINGO IN CONCERT

With Adler Fellows of the San Francisco
Opera Center and the San Francisco
Opera Orchestra
Civic Auditorium
Oct. 20

New production

CARMEN

Bizet

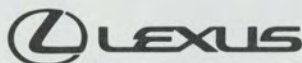
Borodina, Mills, Dillard, Foland†;
Cura*, Fink*, Skinner, Okerlund†,
Autry†, Skelton†
Runnicles;
Mansouri/Yeargan/Bosquet/Morgan/Whitfield
Civic Auditorium
Oct. 22, 25, 27, 30; Nov. 2, 5, 8

Maultsby*, Racette, Dillard,
Foland†; Larin, Quilico, Skinner,
Okerlund†, Autry†, Skelton†

Joël**;
Mansouri/Yeargan/Bosquet/Morgan/Whitfield
Civic Auditorium
Feb. 12, 15, 19, 22

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Dyet†; Orth, Williams*, Wong*,
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Bryant*, Yu*

Runnicles;
C. Alden/Steinberg/Berry*/Carson*
Orpheum Theatre
Nov. 9, 13, 16, 19, 21, 24, 27, 30

New production

LES CONTES D'HOFFMANN Offenbach

Dahl, Racette, Keen, Donose**
Bishop; Hadley, Ramey, Sénéchal,
Frank, Skinner, Autry†, Skelton†,
Knežević, Relyea†

Mercurio;
C. Alden/Howland/Björnson*/Munn
Civic Auditorium
Nov. 17, 20, 23, 26, 29; Dec. 1, 3

DIE FLEDERMAUS

Strauss, J. Jr.

Lappalainen*/Foland†, Dahl/Kriha
Dye†; Asawa, Baerg/Okerlund†,
Portilla/Scibelli*, Chioldi/Patriarco,
Strummer, Molomot*

Sander*;
Mansouri/Skalicki/Bosquet/Munn
Civic Auditorium
Dec. 26, 27, 28 (m & e), 29

PRINCE ORLOFSKY'S MASQUERADE BALL

Civic Auditorium
Dec. 31

New production

SALOME

Strauss, R.

Huffstodt*, Forst, Cao†; Cochran,
Weikl, Streit, Patton, Skelton†,
MacMaster*, Molomot, Okerlund†,
Relyea†, Sumegi, Knežević

Weikert*;
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Civic Auditorium
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Aida Chronicles

By ANDREW PORTER

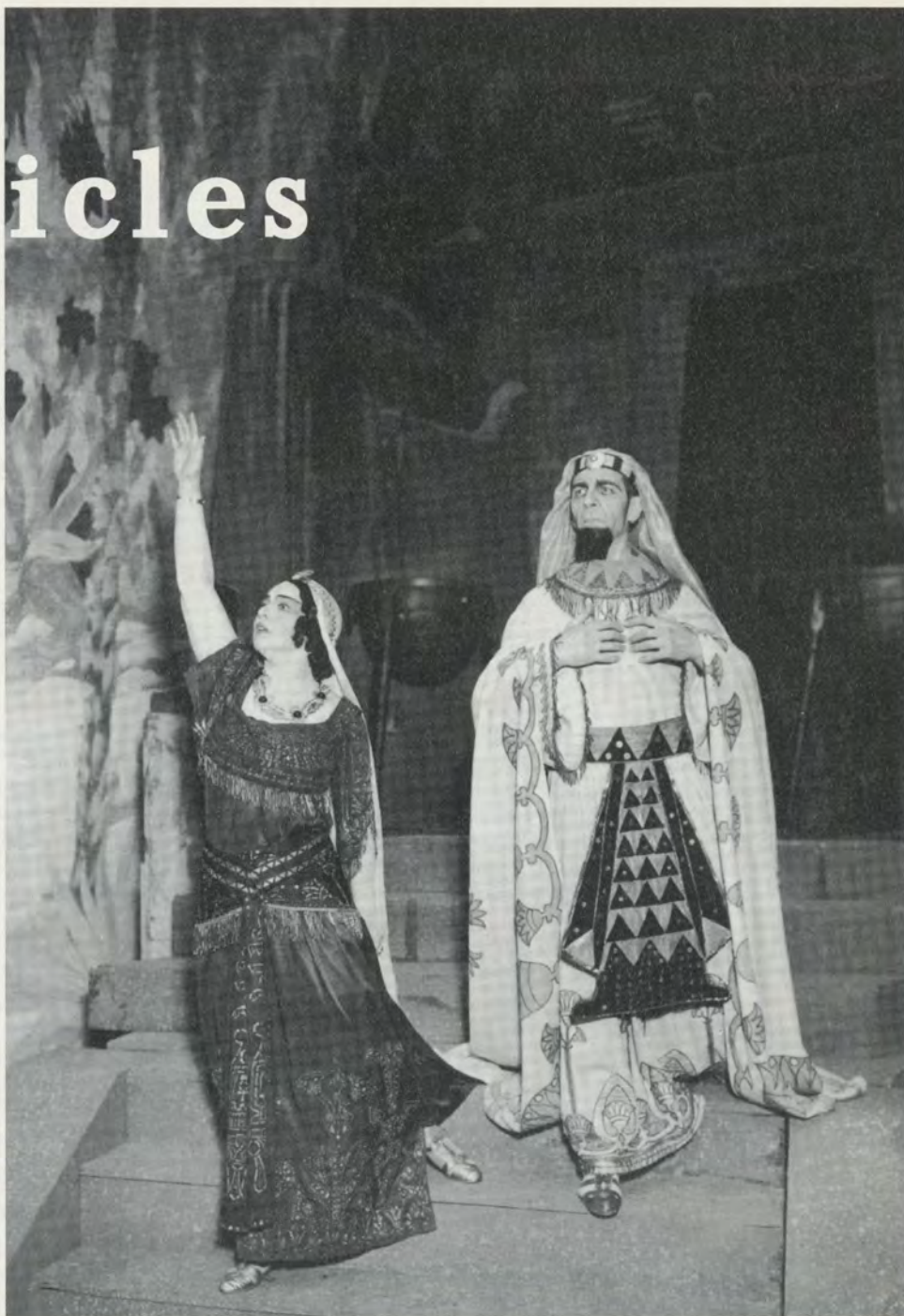
At the opening of the Suez Canal, on November 17, 1869, a procession of vessels headed by the *Aigle* with Empress Eugénie on board embarked on the first passage of the new waterway. On the first of that month, Cairo had opened its new Opera House with a performance of Verdi's *Rigoletto*, conducted by the composer's former pupil Emanuele Muzio. Verdi had been invited to compose an anthem for the inauguration but had declined "both because of my numerous current tasks and because I am not accustomed to compose *pièces d'occasion*." Verdi was then invited to compose an opera for the following Cairo season, naming his own terms. He said "no"; and "no" again; and then "maybe" when, in May of 1870, his imagination was fired by reading a synopsis of an opera on an Egyptian subject which he found "well made, splendid from a scenic point of view, and containing two or three situations that, while not exactly novel, are certainly very fine." He said "yes" at last when the terms he proposed were readily agreed on: 150,000 francs (three times what he had received for his previous opera, *Don Carlos*) for the Egyptian rights alone; a Cairo performance, under a conductor he approved, in January of 1871; no need for him to go to Cairo to supervise rehearsals; and all other rights in the opera to remain his.

The terms were handsome, but at this date Verdi was not a man to undertake commissions just for money (though the money had to be right before he would consider them); a commission had to correspond to some inner need of his. Knowing *Aida*, we can begin to guess at what the inner inducement was. It had been a disappointing decade for him. In 1858, *Un Ballo in Maschera* fell foul of the Neapolitan censors (and Verdi never again accepted a commission from an Italian theater). In 1861, for St. Petersburg, he composed his largest and most ambitious opera up to then, *La Forza del Destino*; wherever it was done, it was criticized for being awkward and unwieldy, and Verdi's acceptance of the

criticism as just is evidenced by his own revision of the piece, long pondered, and finally effected in 1868. In 1863, Arrigo Boito, prominent in the new Milanese intellectual circles, published his ode *All'arte italiana*, in which he expressed the hope that Italian music, debased since "the holy days of Pergolesi and Marcello," might be cleansed by a new generation of composers: "Perhaps the man is already born who will elevate chaste, pure art on that altar now soiled like the wall of a brothel." Verdi, Italy's leading composer, not unnaturally, took this as a personal affront to him and his

achievements, and for many years it rankled. Also in 1863, he supervised a revival of *Les Vêpres Siciliennes* at the Paris Opéra; the orchestra was insubordinate and insulting; the opera was tepidly received. Verdi had with difficulty been induced to attend the first performance, and he left Paris immediately after.

In 1864, Boito wrote that Meyerbeer's works "had caused Italian operas to collapse by the hundreds, like the bricks of Jericho." In 1864-65, Verdi undertook a careful revision of that opera especially dear to him, *Macbeth*, for the Théâtre-Lyrique in Paris. It



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was put on with scenic splendor, in deliberate rivalry to the Opéra's 1865 novelty, Meyerbeer's *L'Africaine*; but it was the Meyerbeer work that won acclaim. In 1867, he made another attempt to conquer Paris, with *Don Carlos* at the Opéra. It was less than a triumph. The tale of disappointments is interrupted by the success at La Scala in 1869 of the revised *Forza*, and this brought about the rapprochement of the composer and Italy's leading opera house; for a quarter-century he had stubbornly refused to have anything to do with La Scala, ever since *Giovanna d'Arco* in 1845. But later that year came the collapse of the collaborative "Rossini Requiem" that Verdi had conceived and for which he had composed the "Liberate me."

Nevertheless, he was eager to start composing again. The expressions of a yearning to retire, which he had voiced so often from 1845 on, disappear from his letters. In 1868-69 he was in busy correspondence with Camille Du Locle, the principal librettist of *Don Carlos* and now director of the Opéra-Comique, about the possibility of composing a work for that theater. There were discussions with Sardou. A *Nero* was considered. So was Molière's *Tartuffe*, if a scenario copied out in Verdi's hand and still at his Sant'Agata residence does indeed date from that period. A *Froufrou* by Meilhac and Halévy (the librettists of Offenbach's *La Belle Hélène*, *Barbe-Bleue*, *La Vie Parisienne*, etc.), which he had already considered back in 1869, was found "distinguished and original" for three acts but "commonplace" in the next two. Scribe's *Adrienne Lecouvreur* attracted his attention among a batch of plays Du Locle dispatched to Sant'Agata. But nothing was quite right. Nothing elicited that instant, excited response which Verdi once described as: "That's it! That's the one! To work at once!" If the opera was to be serious, then he wanted "an original creation such as, for example, *Fidès* in *Le Prophète* or *Valentine* in *Les Huguenots*." (The Meyerbeer references are significant; in the discussions that led eventually to *Les Vêpres Siciliennes*, and those that led later to *Don*

Carlos, Verdi repeatedly demanded situations as "original" as the coronation scene in *Le Prophète*.) But, it seems, what he really wanted to tackle now was an *opéra comique* on a subject that would be slightly *comique*. What turned up instead was the Egyptian

work and was eager for an opera on the subject by Verdi. If Verdi refused, then Gounod would be more than acceptable; and if Gounod refused, then Wagner should be approached, for he "could do something really grand." In May, Du Locle forwarded the scenario to Verdi, saying he'd been sent

it by the Viceroy, and enclosed Mariette's letter with its remark about Wagner. Verdi acknowledged the scenario with the approving comment already quoted, and continued, "But who did it? There's a very expert hand on it, one accustomed to writing and one who knows the theater well." With something less than candor, Du Locle replied, "The Egyptian libretto is the work of the Viceroy and of Mariette Bey, the famous archaeologist." Verdi (in letters of the time to his publisher Giulio Ricordi) expressed his frank disbelief in the Viceregal authorship. But much later, in 1891, when Mariette's son made a claim for a share in the copyright, he wrote to Du Locle (either with an equal lack of candor or with the selectively faulty memory that marks more than one of his utterances), "I'm astounded . . . I think you yourself will remember that you sent me those few little pages printed without any author's name; you told me that the Viceroy would like an opera on that subject because it's an Egyptian one, and I supposed that the author of those pages was the Viceroy himself. All that I knew about Mariette Bey was

that he had been commissioned to look after the costumes, etc." Following a suggestion



MORTON

invitation and the *Aida* scenario. And Verdi decided once again to tackle grand opera.

In April of 1870, Auguste Mariette, a distinguished Egyptologist in the Viceroy (or Khedive) of Egypt's service, sent Du Locle a 23-page printed copy of an *Aida* scenario he had written. (In Cairo, he explained, typesetting was much cheaper than copying, so he had four copies printed.) The Viceroy, he declared, had read and approved his

San Francisco Opera's first production of *Aida* took place at the Civic Auditorium in 1925. Unfortunately, no photos from that presentation survived, but here are two images from early Company *Aida* productions. *Opposite*: Faina Petrova as Amneris and Ezio Pinza as Ramfis in 1931. *Above*: Part of the 1933 Triumphant scene; Louis d'Angelo as the King of Egypt and Kathryn Meisle as Amneris are enthroned; seated on the stairs immediately below the King is Aida in the person of Claudia Muzio.

Andrew Porter, Bloch Professor at U.C. Berkeley in 1980-81, where he lectured on Verdi, was for 20 years the music critic of The New Yorker; five volumes of his collected criticism have been published. He found and reconstructed the "missing scenes" of Verdi's *Don Carlos*; wrote the Verdi article in New Grove; directed La Forza del Destino for Seattle Opera; compiled and edited (with David Rosen) the Macbeth Sourcebook; and has translated eight of Verdi's operas for English performance. He now lives in London.

of Julian Budden, I translate "*Quattro piccole paginette*" as "*few (not four) little pages*"—a regular Italian usage. The pamphlet disappeared from view, and Verdi's "*quattro*" was taken literally until in 1976 Jean Humbert turned up a copy in the Opéra library, and it proved to have 23 pages.

Who should be given chief credit for the *Aida* text? The Cairo libretto said simply "*Parole di A. Ghislanzoni*," and Italian librettos say "*Versi di A. Ghislanzoni*," without mention of Mariette or Du Locle. But French librettos say "*Paroles françaises de D. du Locle et Ch. Nuitter*," without mention of Ghislanzoni. Mariette declared that "*Aida* is in effect a product of my toil . . . In a word, it sprang from my brain." His scenario was translated into Italian by Verdi and his wife Giuseppina. (Acts I and II are in his hand, Acts III and IV in hers.) In June of 1870, Du Locle visited Sant'Agata, and with Verdi he elaborated Mariette's scenario into a lengthy draft, part dialogue and part synopsis, of a libretto. He later claimed that he "*wrote out in French, not just the scenario but the whole work, number by number, speech by speech.*" But he exaggerated; his draft survives to prove it. Some scenes are merely sketched, although in others his French prose is fairly close to the Italian verse of the final version. The draft peters out at the end of Act III (and then in a version very different from the completed opera). Act IV survives in a draft libretto in Verdi's hand. It is plain that after Du Locle's departure Verdi reworked the libretto. Then it was sent to Antonio Ghislanzoni—the poet with whom Verdi had collaborated on the revision of *Forza*, and the editor of Ricordi's house magazine, *La Gazzetta Musicale di Milano*, and in effect Ricordi's house librettist—to be versified.

Aida is a work of consolidation. In his 1956 study *Opera as Drama*, Joseph Kerman calls it a "*special case*"; finds "*an almost constant disparity between the particular glib simplicity of the libretto and the alarming complexity of the musical expression—*for, of course, Verdi's technique had never been so rich"; and deplores "*a curious falsity about Aida which is quite unlike Verdi*" (whose aim was ever "*truth*") and which suggests Meyerbeer even more insistently than does the Meyerbeerian panoply of triumphs and brass bands. A quarter-century later, Professor Kerman might perhaps put it somewhat differently, but he voices a reservation about *Aida* that troubled some listeners of the 1870s who knew *Don Carlos*, and that again troubles some listeners in our day when *Don Carlos* has taken its place among the greatest of Verdi's operas. After



COGAN

the Scala premiere, in 1872, the leading Italian critic, Filippo Filippi, detected in *Aida* "*a strange duality, or rather conflict*" between, on the one hand, "*the ideas, the principles, the tendencies, and even the scientific procedures of the new school (to deny that Verdi has been influenced by Gounod, Meyerbeer, and Richard Wagner is like denying light to the sun)*" and, on the other hand, the composer's "*huge affection for his own past.*" Whereas as in *Don Carlos* Filippi had found "*a very happy fusion,*" in *Aida* he detected "*strangely abrupt transitions between styles.*"

A related charge sometimes brought against *Aida* is that the characters, with the partial exception of Amneris, lack human interest and individuality—that they are stereotypes who have trod the operatic boards for centuries. As Julian Budden puts it, Radames, Aida and Amonasro are unparticularized representations of "*heroic idealism, suffering and loving womanhood, and wily primitive ferocity.*" And Budden goes on to suggest yet another reason for *Aida*'s having in modern times lost some ground in critical favor to *Don Carlos*: "*In Aida, state authority is never*

called into question, except by Amneris"—and by her only on personal grounds, when it has (quite fairly and reasonably) condemned to death the man she loves. *Don Carlos* was filled with noble expressions of elevated political idealism, heroic resolution, profound self-questioning, and ponderings of responsibility. One is ever aware that the fates of three nations depend on the decisions of their rulers, and the choruses are active participants in the drama. The *Aida* choruses, while very important, are closer to being part of the strongly colored background against which the principals play out their personal drama. Of course, it does matter to the Egyptians and the Ethiopians which side wins. But the focus of the opera is never shifted



ACHESON

Leontyne Price sang the first *Aida* of her career on our stage in 1957 (top). She brought her celebrated portrayal of the Ethiopian princess back to us in 1959, 1963 (opening night), 1981 (one performance only, replacing the ailing Margaret Price), and 1984, at which time the photo above was taken.

(continued on page 30)



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Historic exhibit on San Francisco Opera's early years (1923-29) in Civic Auditorium. (Located at the top of the east escalator.)

"Backstage," featuring 30 photos taken by Ira Nowinski from 1975 to 1981. (Located on the West second floor hallway.)

A group of 24 color prints of San Francisco Opera productions, taken by Robert Cahen between 1965 and 1995. (Located in the East hallway.)

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HORN

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David Sprung *Co-Principal*

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September 1996-review of the VTL MB-750

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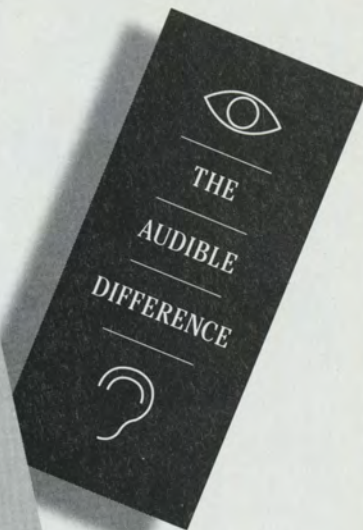
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Aida

(in Italian)

Conductor

Donald Runnicles

Production

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Wolfram Skalicki

Costume Designer

Lawrence Casey

Additional costumes designed by

Thierry Bosquet

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First performance:

Cairo, December 24, 1871

First San Francisco Opera

performance: October 3, 1925

SATURDAY, FEBRUARY 8 AT 8:00

TUESDAY, FEBRUARY 11 AT 8:00

THURSDAY, FEBRUARY 13 AT 8:00

FRIDAY, FEBRUARY 14 AT 8:00

SUNDAY, FEBRUARY 16 AT 2:00

TUESDAY, FEBRUARY 18 AT 8:00

THURSDAY, FEBRUARY 20 AT 7:30

FRIDAY, FEBRUARY 21 AT 7:30

SUNDAY, FEBRUARY 23 AT 2:00

CAST

(in order of appearance)

Ramfis

Francesco Ellero d'Artegna*

Radames

Fabio Armiliato

Walter Fraccaro* (2/13, 16, 21)

Amneris

Nina Terentieva

Eugenie Grunewald* (2/13, 16, 21)

Aida

Michèle Crider*

Marquita Lister (2/13, 16, 21)

The King of Egypt

Chester Patton

Daniel Sumegi (2/13, 18, 20, 21, 23)

A messenger

Stuart Skelton†

A priestess

Nicolle Foland†

Alison Buchanan† (2/18, 20, 21, 23)

Amonasro

Timothy Noble

Christopher Robertson* (2/13, 20)

Priests, priestesses, soldiers, ministers, officials, Ethiopian prisoners, Egyptian populace

Corps de ballet

*San Francisco Opera debut

†1996-97 Adler Fellow

TIME AND PLACE: Epoch of the Pharaohs; Memphis and Thebes

The opening performance of *Aida* is dedicated to the memory of Ardis Krainik.

ACT I

Scene 1 The King's palace at Memphis

Scene 2 The Temple of Fthà

INTERMISSION

ACT II

Scene 1 Amneris's apartment in the palace, Thebes

Scene 2 A public square in Thebes

INTERMISSION

ACT III

Scene 1 The banks of the Nile, outside the Temple of Isis

Scene 2 The judgment hall

Scene 3 A tomb below the Temple

Supertitles provided by a generous grant from The Stanley S. Langendorf Foundation

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

SYNOPSIS

Aida

Radames, a captain of the guard, is in love with Aida, a slave girl. Aida's mistress, the King of Egypt's daughter Amneris, is also in love with the captain. Although nobody in Egypt knows it, Aida is actually a princess of Ethiopia and the daughter of Egypt's worst enemy, King Amonasro.

ACT I

Scene 1—Ramfis, the High Priest, is on his way to inform the Egyptian King of the name of the general whom the goddess Isis has chosen to lead the Egyptians against the Ethiopians. Radames hopes to be chosen and, envisioning a glorious victory, expresses his affection for Aida. Amneris joins him. As she is questioning him, Aida enters. Noting that Radames is strongly affected by the appearance of Aida, Amneris suspects the reason for his embarrassment and is overcome with jealousy. Accompanied by his ministers, the King enters. A messenger is brought forward and reports confirmation of the Ethiopian invasion. Radames is announced as the chosen commander to lead the Egyptians against the enemy. Everyone pays homage to the young warrior and wishes for his victorious return. Aida, too, is caught up in the battle cry, and after the court leaves, berates herself for having betrayed her own people. Divided between loyalty to her father and country and her love for Radames, she asks the gods for strength.

Scene 2—In the Temple, a solemn ceremony is held to prepare Radames for battle. He is presented with the sacred sword of Egypt.

ACT II

Scene 1—The Egyptian troops led by Radames have won the war. Amneris, still tormented by doubt and jealousy, resolves to question Aida and confirm her suspicions. Amneris manages to shake Aida's composure and forces her to reveal her love for Radames. Amneris is furious and shaken by the truth.

Scene 2—The people celebrate the return of the victorious troops and their leader Radames, who asks that the Ethiopian prisoners be brought forth. Among them, Aida recognizes her father. Hiding his true identity, Amonasro pleads for the lives of his people. The Egyptian King accedes to Radames's wish that the prisoners be set free. Ramfis, warning of the consequences, succeeds in having Aida and her father retained as hostages. In token of Egypt's gratitude, the King awards Radames the hand of Amneris.

ACT III

Scene 1—To prepare for her wedding to Radames, Amneris retires to the Temple of Isis to worship with Ramfis. Outside the Temple, Aida waits for Radames. Having given up on her own happiness, she recalls her childhood in the valleys of Ethiopia. Amonasro joins her and raises her hopes for a happy life at the side of her beloved. The Ethiopian captives who were freed are banded together and once again ready themselves to attack Egypt. Hoping to exploit her love for Radames, Amonasro proposes that Aida ask Radames the route the Egyptian armies will take. At first Aida refuses, but he soon crushes her resistance. Amonasro hides as Radames appears, still affirming his love for Aida, hoping another victory will allow him to win her once and for all. Aida does not share his enthusiasm and instead persuades him to flee the country with her. As they start to leave, Aida asks which route the Egyptian troops will take. As he answers her, Amonasro reveals his presence and Radames realizes he has been tricked into revealing an important military secret. As Amneris and Ramfis emerge from the Temple, Amonasro and Aida flee and Radames surrenders to the High Priest, ready to accept the consequences of his betrayal.

Scene 2—Amneris, torn between love and hatred for Radames, at last resolves to save him. She urges him to defend himself, but he refuses. The priests assemble and three times give Radames a chance to present his defense. Three times he refuses. Consequently he is sentenced to die. Amneris pleads with the priests to revoke the sentence.

Scene 3—In the darkness of the tomb, Radames is joined by Aida who had hidden there earlier. While the priests chant their hymns, the two lovers, at last united, spend their final moments dreaming of a happier life. Above the tomb, Amneris asks forgiveness for her rancor and prays to Isis for redemption.

The performance of February 8th is sponsored by Royal Bank of Scotland

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Aida

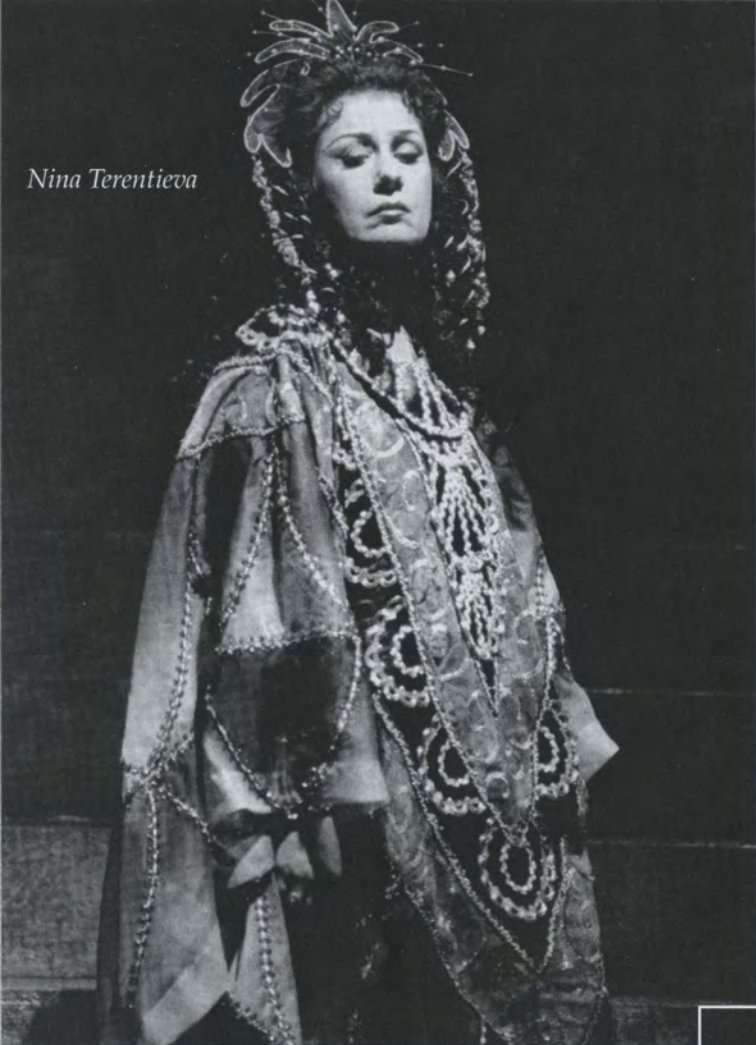
Photos taken in rehearsal by Marty Sohl

*Because of tight printing schedules,
we are able to include only photos
of the first Aida cast.*

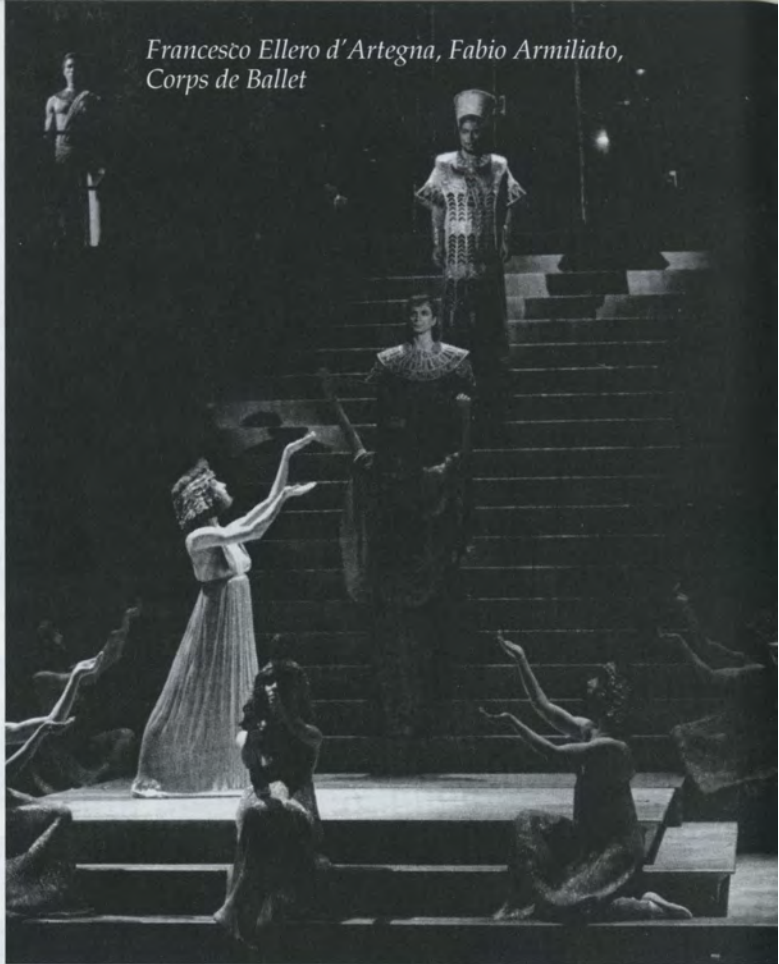
*Michèle Crider, Timothy Noble
Members of the San Francisco
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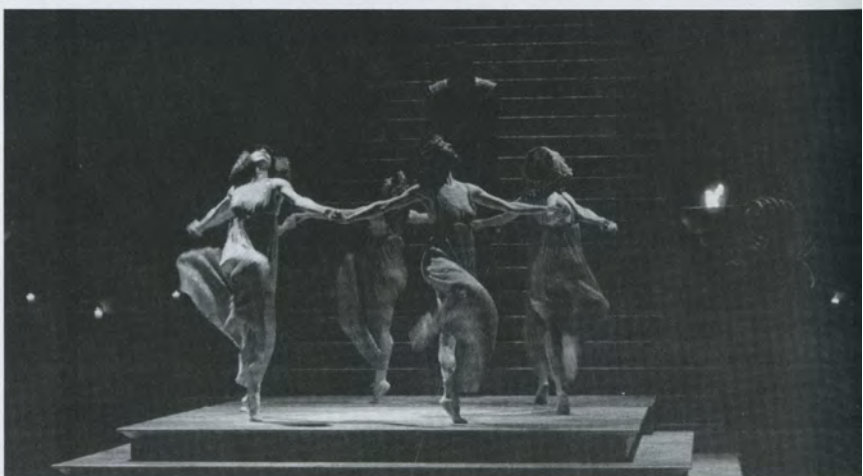
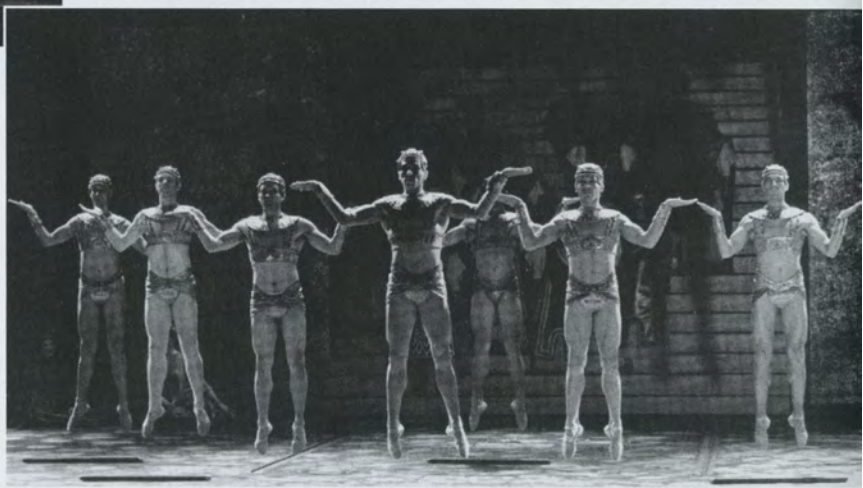
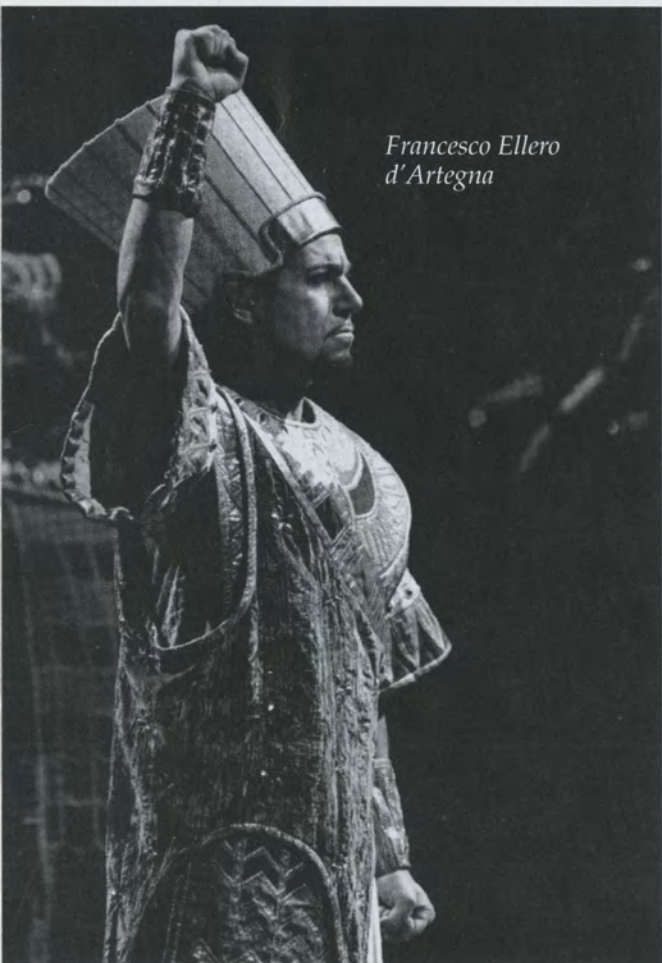
Nina Terentieva



*Francesco Ellero d'Artegna, Fabio Armiliato,
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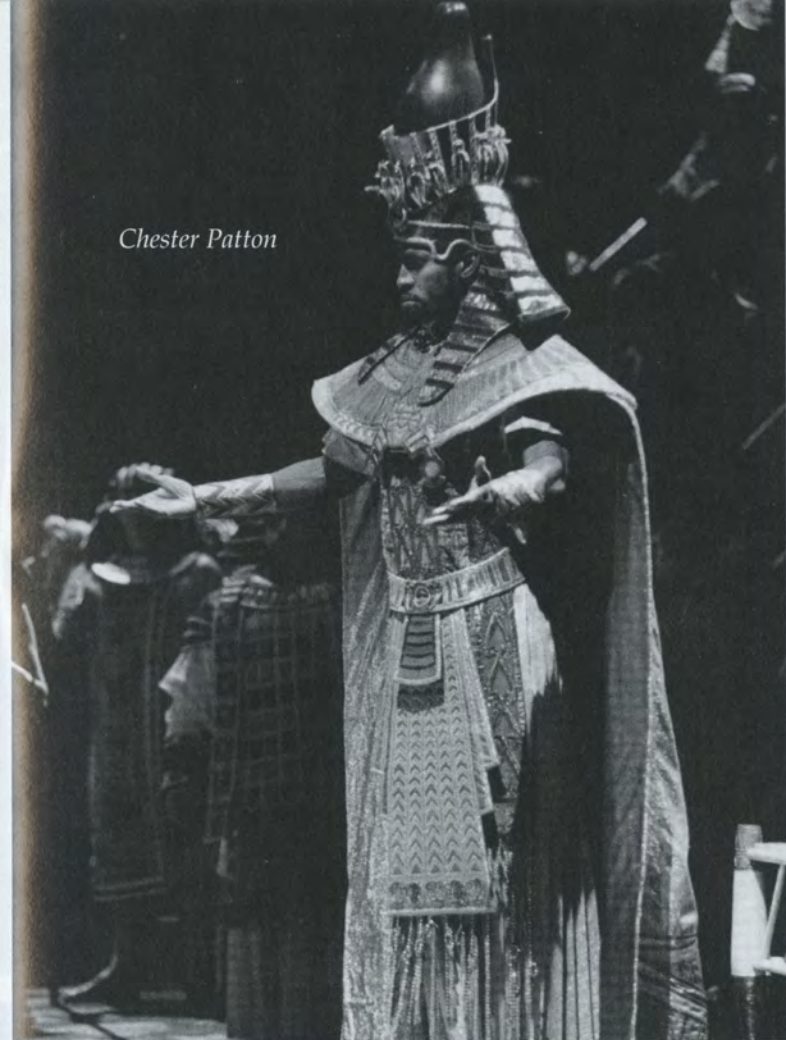


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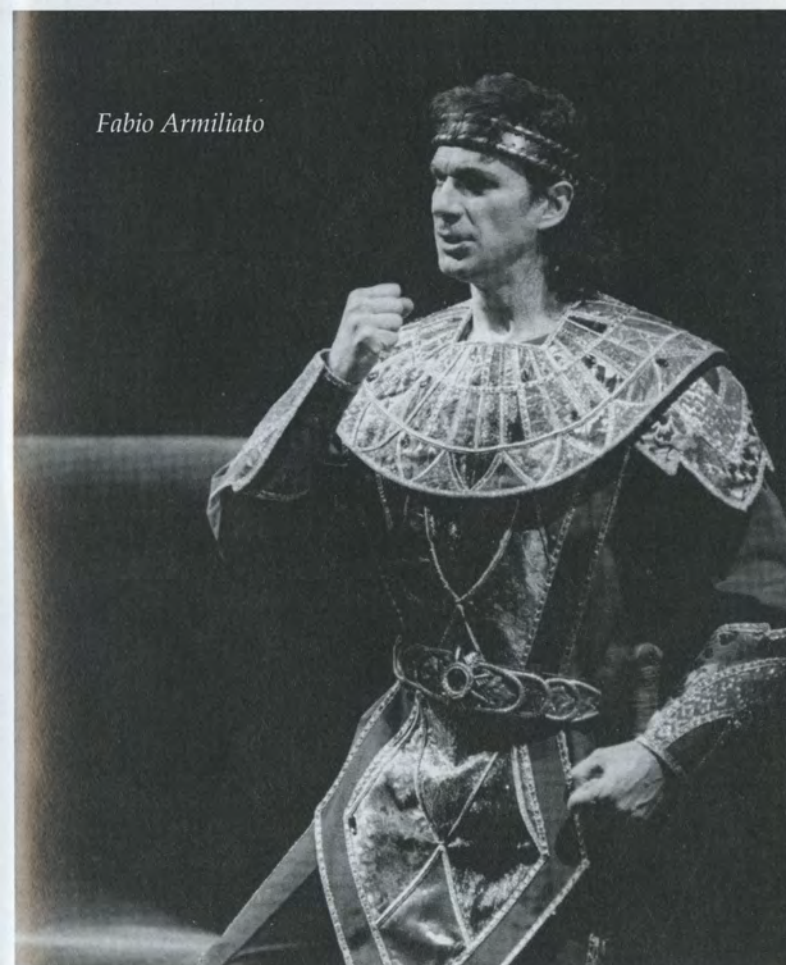
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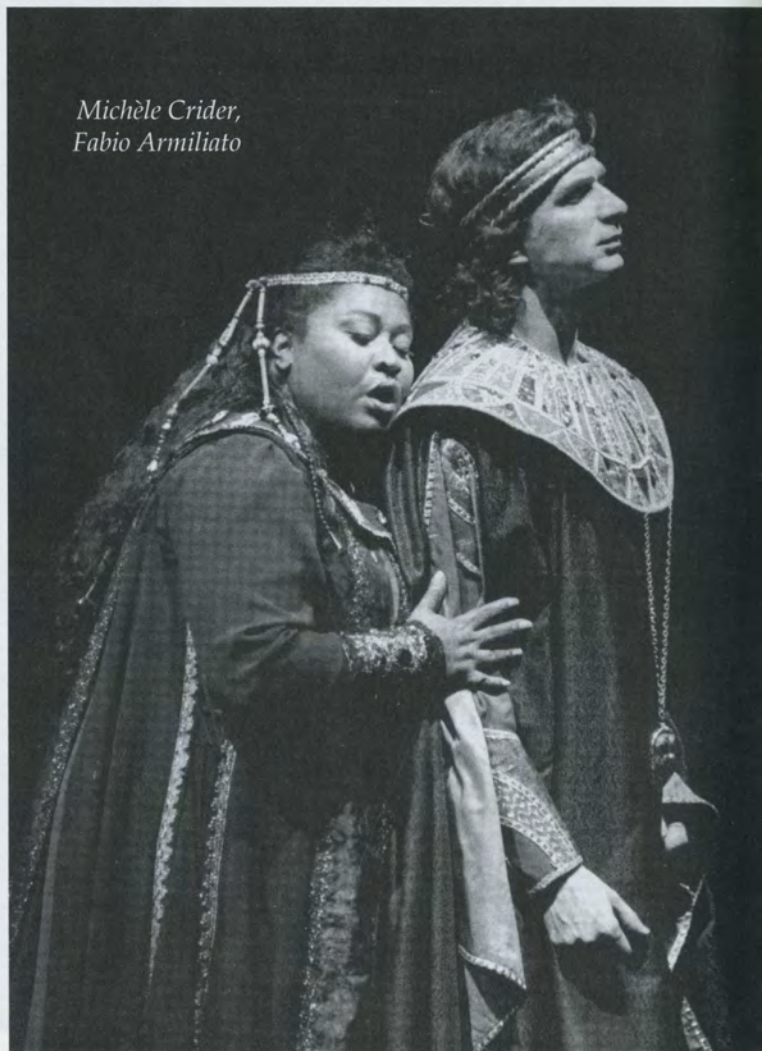
Triumphal Scene



Nina Terentieva



*Michèle Crider,
Fabio Armiliato*



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would ensure I'm never
a burden on the children."*



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ARDIS KRAINIK

A Tribute From Lotfi Mansouri

On Saturday, January 18, the opera world lost one of its most beloved and inspiring leaders: Ardis Krainik. She served as general director of the Lyric Opera of Chicago beginning in 1981, and in just 15 years transformed the Lyric into one of the world's great opera companies: artistically exciting, financially successful. She was deservedly nicknamed the "Superwoman of Opera." In addition to being a universally esteemed colleague, Ardis was a close friend of mine for more than 30 years. She personified warmth, humanity, and generosity. She cared deeply for the art form and for all of her colleagues.

Ardis was born in Wisconsin in 1929. She initially pursued a career as a mezzo-soprano (during the Lyric's first season in 1954) until she was appointed assistant manager at Lyric Opera in 1960 and artistic administrator in 1975. She worked closely with company founder Carol Fox until, upon Carol's retirement, Ardis was named the general director. Her accomplishments there are too numerous to mention, but include vastly expanding the company's repertory, the scope of productions and initiating "Toward the 21st Century," a special program begun in 1989 to include two 20th-century operas every season. In 1993, she announced the purchase and renovation of the Civic Opera House and backstage areas, supported by a \$100-million campaign. As a past president of OPERA America, she had the ability to bring everybody together and inspire them, which it seems was her hallmark wherever she went.

Although Ardis suffered from her illness during the past few months, in her typically dignified way she announced her resignation and oversaw the selection of her successor, William Mason. He had been her right hand, as she had been a right hand to her predecessor. She made sure that the health and well-being of the company would remain intact.

My last meeting with Ardis was at the gala concert in her honor last year in Chicago. It was a day filled with love and gratitude. The Board named the theater after her, and many great artists came especially to participate. At the end of the concert she came onstage in her wheelchair, visibly altered by her illness but with her amazing positive energy. Her speech was awe-inspiring. And after the tribute in the house, she went backstage and graciously received tributes from the orchestra and chorus.

And when all of the formality backstage was finished, I remember that she wheeled herself over to the stage door, and with this wonderful smile, looked up and said warmly, "Now, let's go meet the people." She cared more for people than absolutely anything. And that is my last, and my lasting image of the great Ardis Krainik.

Aida

Additional Performers

DANCERS

Jill Cassimatis
Brigid Hoag
Marilyn Miller
Suzanne Saltmarsh
Tracy Shields
Dana Stackpole

Philip Amer
Harlan Bengal
Jeffrey Elsass
Ney Fonseca
Fabrice Lemire
Shaun Rouse

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Janet Bensick
Pat Beresford
Arlene Berner
Rebecca Bryant
Kay Cheatham
Annette Clark
Esther Jennings
Diane Knoll
Andrea Kohlruess
Sara Lee
Lynn Meinhardt
Jennifer A. Minore
Stephanie Salter
Janet Tang
Kimberly Thompson
Carolyn Waugh

Kevin Austin
Lawrence Austin
Richard Bayne
Jerome Benton
Curt Berner
Jordan Berner
David Bradshaw
Peter Cannon
Tom Carlisle
Douglas Ceffalo
Marcus Cenicerios
Roderick Chow
Dana Coffin
Paul Crabtree
Gary Cramer
Al Cummings
Robert Dantzler
Siegfried Diesterbeck
Scott Dowdee
Jim Downey
John Duff
Jim Dyvad
Milko Encinas
Bob Ericson
Chris Garlington
Kevin Gee
Joe Giammarco
Jeff Gillman
Mark Gondek
Gilbert Gonzalez
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the book

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(cont. from p. 12)



CRAWFORD

decisively onto them, as in *Don Carlos* it is onto the French, the Flemings, and the Spaniards—onto the people whose lives are affected by the principals' actions. Amnaso speaks eloquently of his subjects' suffering, but whether he is a warmonger or a freedom fighter is never made quite clear; the rights and wrongs of the Ethiopian invasion are not the opera's concern. *Aida* is pretty well without explicit political content. (Verdi could not have foreseen the day when Mussolini's fascist forces would invade Aida's homeland, and the Triumphant Scene would take on overtones intolerable to liberal consciences.) Amneris's imprecation on the priesthood is a tremendous passionate outburst, but it is that of a woman who has lost the man she longs for, and is not to be compared with the chilling, tremendous indictment of the Church that forms the somber background of *Don Carlos*. And so *Aida* can both disappoint those who—like Tchaikovsky—cannot "identify" with the stock characters (they are likely to

be more readily moved by *La Bohème* and *Madama Butterfly*) and disturb those who find that *Ballo, Forza*, and *Don Carlos* deal with serious and still "relevant" matters in a way that *Aida* does not.

What drew Verdi to the subject? The attractions were, I think, varied but, in the literal sense of the word, intricate. Since at least 1850, Verdi had wanted to beat Meyerbeer at his own game—to produce something large, long, and spectacular that would both draw the crowds and unite the Meyerbeer "devices" that Verdi genuinely admired to loftier subject matters and more "honest" music. (One might describe his aim as "effects with causes.")

In *Vêpres* he compromised. In *Forza* and *Don Carlos* he aimed so high that the results were unwieldy; the operas were impracticably large, and neither of them in its original form was truly successful.

The success of the revised *Forza* in 1869 restored his confidence, and in several letters he refers to that Scala production as being his first move in a campaign to reform Italian theaters and to provide a new, higher idea of what lyric drama in Italy might be. In writing *Forza* and *Don Carlos* he had acquired a mastery of new forms and of new sounds. He was—and he must have known he was—a greater composer than Meyerbeer or Gounod, men who had nevertheless sought the ear of the public as he in his latest works had been unable to do. He knew about Wagner and knew some of his music. He admired it—with reservations. And he resented the eager northward glances of the young Italian enthusiasts. Massimo Mila is surely right to link the abandoned *Aida* overture, with its contrapuntal combinations of themes, and the *Meistersinger* prelude. "We Italians can also do that sort of thing, should we want to" is what it seems to say. But they couldn't; and after trying out the overture in rehearsal, in Milan, Verdi abandoned it as a work of "pretentious silliness." So it is, in relation to the masterly opera it was meant to introduce.

The *Aida* synopsis arrived. It offered something scenically spectacular. It was tractable, "musicable," practicable, shapely. It lay well within, and was apt for the exer-

cise of, Verdi's new powers and offered much scope for their development. It gave him a chance to concentrate on dramatic music—on forms, sounds, harmonies, expressiveness of vocal gesture, and the deployment of large, unusual forces—without anxiety about the dramaturgical shape of the whole: that was taken care of by the clear-cut, conventional plot. It released him to compose. And he composed some of his most inspired music.

The structure of the "well-made" *Aida* is far tidier than that of *Don Carlos* (let alone that of *Forza*), and in some ways it resembles a *Don Carlos* made tidier and more compact. Both operas have an opening scene with a tenor romance placed early, followed by an assembly and a choral close. In both operas, Scene 2 is set in a temple with solemn chanting, and Scene 3 opens with the traditional women's chorus, with an inset solo for the mezzo. At the heart of both there is a massive spectacle with stage band, multiple choruses, and the principals' experiencing in public a crisis in their private affairs; the *largo concertato* is in each case a general plea for clemency implacably opposed by the priesthood. The public scene is then followed by a series of private scenes, mainly monologues and duets, choral only when priests thunder their doom on the hero. (The original *Don Carlos* contains a chorus of Inquisitors in the last act.) In the last of the duets, hero and heroine bid farewell to one another in this life and look forward to joyful reunion in another, brighter world. The parallels should not be pressed too far, but, once observed, they throw into relief the greater flexibility and compactness of *Aida*—flexible in such things as the placing of the heroine's first aria, "Ritorna vincitor!", and compact in that only three characters, not five, are tangled in an emotional web and rent by divided feelings. The elaborate "diagram of passions" for *Don Carlos* involves three triangles with Carlos as a common point. *Aida* is built on a simple traditional triangle.

Verdi did not simply accept Mariette's synopsis as it stood. The division of Act II into two scenes was his (in Mariette, Amneris forces Aida's secret from her in the setting of the Triumphant Scene). He himself devised the divided setting of the last scene, placing the brilliantly lit Temple of Fthà (Vulcan) above Mariette's dim dungeon. When it came to shaping the actual words of the libretto, his determinant hand can be traced in as many lines as not. The corres-

Above: The second cast of our 1977 *Aida* included the anguished Amneris of the late Tatiana Troyanos.

(continued on page 38)



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Remembering

COLIN HARVEY



Colin Harvey in the 1960s.

IN THE SUMMER OF 1936, a young man, fresh out of his native England, decided to audition for San Francisco Opera General Director Gaetano Merola. He did not know any operatic arias; instead, he sang a folk song he learned as a child. The idea of auditioning started almost as a prank, initiated by a dare from friends, but it developed into a career that was to last for 38 years.

Hired as a member of the San Francisco Opera Chorus, baritone Colin Harvey appeared in all the operas which called for a chorus, and by 1939, was featured in his first solo role, that of Prince Yamadori in *Madama Butterfly*. Heading the cast in the title role was the legendary Jarmila Novotná.

He continued appearing with the Chorus, while assuming occasional solo parts. Occasional? Here they are: 1940 — Sepoy in *Lakmé*; 1942 — Muff in *The Bartered Bride*; 1946 — Gregorio in *Roméo et Juliette*; A Notary in *Der Rosenkavalier*; Second Prisoner in *Fidelio*; Count Ceprano in *Rigoletto*; Registrar in *Madama Butterfly*; 1947 — Same roles in *Roméo et Juliette*, *Rigoletto* and *Madama Butterfly*. The list continues with 2 roles in 1948, 4 roles in 1949 and 1950, 6 roles in 1951, 6 in 1952, 4 in 1953, 6 in 1954, 5 in 1955, 4 in 1956, 2 in 1957, 5 in 1958, 2 in 1959, 4 in 1960, 2 in 1961, 5 in 1962, 3 in 1963, 4 in 1964, 3 in 1965, 4 in 1966, 1 in 1971, 3 in 1974, 1 each in 1975, 1976 and 1979, 2 in 1980, 1 in 1981 and 1982. And those are just the appearances on the main stage. He was also frequently featured on the Spring Opera and Spring Opera Theater stage.

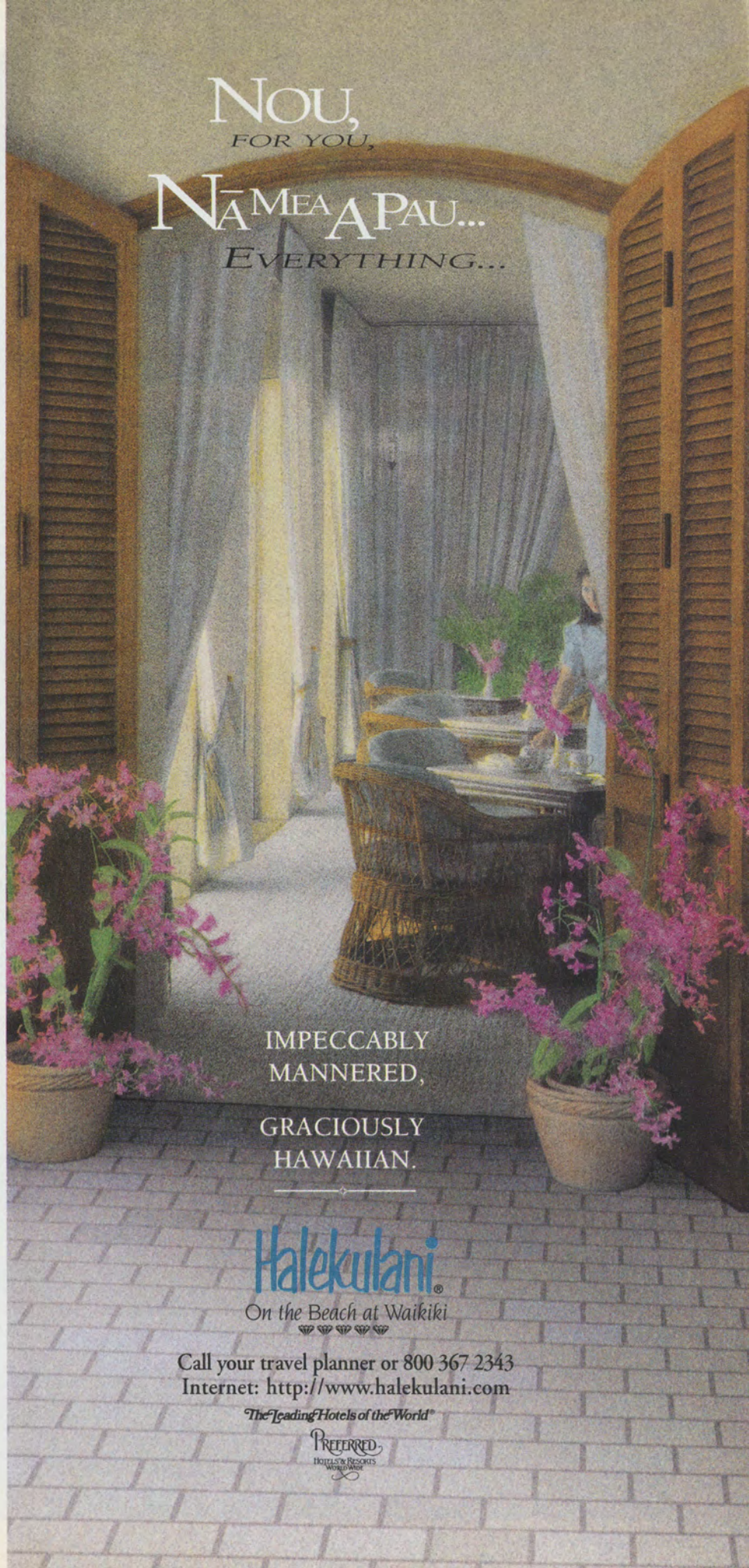
If there is one role many people might still remember him in, it is that of Ambrogio, Doctor Bartolo's silent and wonderfully befuddled servant in *Il Barbiere di Siviglia* which he performed many times. One of the high points in a career



The Daughter of the Regiment, San Francisco Opera, 1974. Below: Hermione Gingold as the Duchess von Krakenthorp, and a worried Colin Harvey as the Notary; Left: Still in his Notary costume, Colin Harvey receives the San Francisco Opera Medal from Company General Director Kurt Herbert Adler in a post-performance ceremony.



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REMEMBERING COLIN HARVEY



that included many high points came in 1974, when he was cast as a Notary in the English-language *The Daughter of the Regiment*. After a multi-plumed Hermione Gingold made her entrance as the Duchess of Krakenthorp, spouting miles of French, Colin would sidle up to her, whisper in her ear, which would produce a booming: "In English?"

In addition to appearing with the Chorus, Colin was a member of the Company staff for three decades, serving as Chorus Librarian until 1977. Throughout the years, his cheerful disposition created friendships on every Opera House floor, earning him the unofficial title of "San Francisco Opera Mascot."

In 1974, he received the San Francisco Opera Medal, the highest honor the Company can bestow on an artist, as well as the Kurt Herbert Adler Award.

Colin Harvey, born in Wigan, Lancashire, in 1904, passed away on November 13, 1996 in Carmichael, California, at the age of 92.

He will never be forgotten.

Top: Colin Harvey (seated at right) dines with Gaetano Merola and members of his family in San Francisco in 1947.

Middle: *Rigoletto*, San Francisco Opera, 1939. Colin Harvey is shown between the Page of Kathleen Lawlor and the Duke of Frederick Jagel.

Right: San Francisco Opera's then general director Kurt Herbert Adler, at left, toasts Colin Harvey backstage in 1968.



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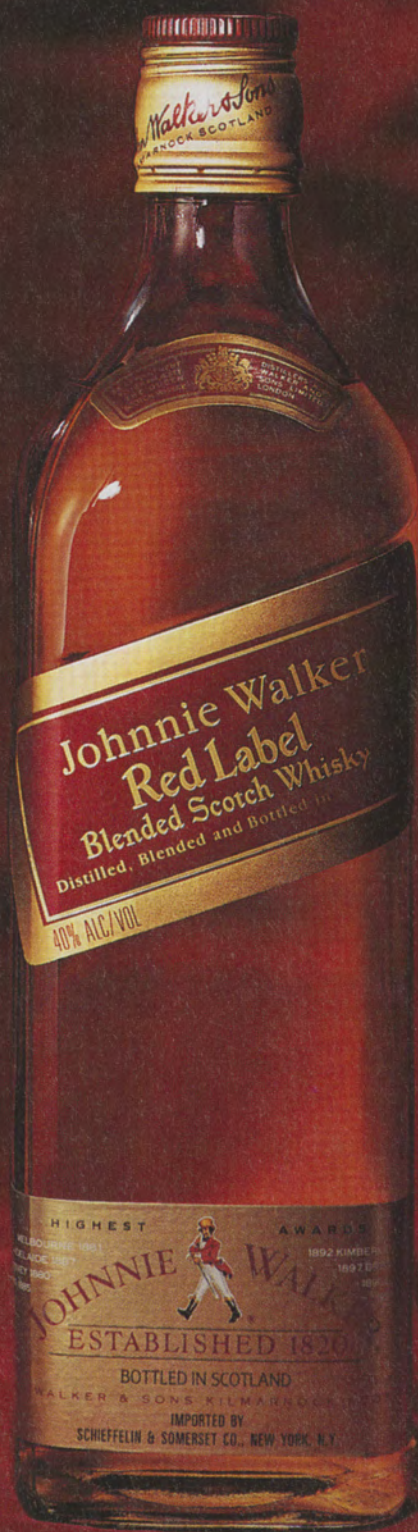
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(cont. from p. 30)

pondence with Ghislanzoni is famous—one of the prime documents of composer-librettist collaboration. Verdi's letters were published by Alessandro Luzio (not quite in the right order) in the *Copialettere*; they appear in English (together with some of Ghislanzoni's replies) in Hans Busch's *Verdi's Aida: The History of an Opera in Letters and Documents*; the latest and most penetrating commentary on them appears in Volume 3 of Budden's *The Operas of Verdi*. Most of the originals are now in the Morgan Library in New York. Verdi's concerns are for a combination of dramatic effect, theatrical immediacy, emotional tone, the *parola scenica* (the word that seems to sum up a situation in a single stroke), pace, contrast, and—this is brought out most fully by Budden—apt and musically inspiring poetic meters.

Without extended musical examples, one cannot begin to demonstrate the harmonic subtleties of *Aida*; the new delicacies of counterpoint (which, as Budden puts it, are not "learned gesture à la Meyerbeer designed to impress a snobbish public, but rather the unobtrusive polyphony of a Mozart or Schubert quartet"); the motivic networks not only of melodies associated with characters but also, more intricately, of related themes expressing related ideas; the exotic "Egyptian" scale with its flattened supertonic, which Verdi seems to have invented; the exotic colors in the orchestration (much use of harps; long, winding woodwind melodies; block writing for three flutes and for three trombones). Verdi sought to inform himself about the rituals of Ancient Egypt and the part music played in them. Mariette let him know that sacred dances were danced "in long robes and to a slow, solemn beat. The accompanying music was probably a kind of plainchant in the bass, with a very high chant above, sung by young sopranos (boys). The instruments accompanying these dances were 24-string harps, double flutes, trumpets, deep drums or side-drums, enormous clappers, and cymbals." A learned friend of Ricordi supplied the same account of Egyptian initiation rights that Mozart and Schikaneder had used for *The Magic Flute*. The composer—who once declared that while copying reality was good, inventing a reality was better still—found useful hints for possible procedures but then invented his own "Egyptian sound."

Neither words nor brief music examples give much idea of it. One can verbalize what happens at, say, the start of Act III, the Nile Scene, that magical moonlit sound-picture. First violins, muted, touch staccato Gs across four octaves. Second violins, muted, add a tremolo on G and D, while muted vio-

las pluck Gs across three octaves, more slowly, and divided cellos sound a soft, shining, high octave G on harmonics. A flute steals in with a melody oscillating on Gs around a long D, breaks into trills and flutters around the Gs, and is then indecisive between G major and C minor. The high pedal G persists through the priestly chanting and then lingers on, glinting from two solo violins, as *Aida* enters. But what matters is to *hear* the passage.

The Cairo performance was given on the 24th of December, 1871. The Scala performance followed seven weeks later, on February 8, 1872. In laconic phrases in a letter to his friend Arrivabene the composer expressed his satisfaction: "The public received it well. I don't want to affect modesty with you, and certainly this is one of my least bad operas. Time will give it the place it deserves. In a word, it seems to me a success that will fill the theater." Verdi himself supervised the next production, given in Parma in April. Franco Faccio, the Scala conductor, conducted it in Padua in June. In March of 1873, Verdi supervised its production in Naples. In all these productions, *Aida* and Amneris were sung by the Scala interpreters, Teresa Stolz and Maria Waldmann, and Radames was Giuseppe Capponi, who had rehearsed for the Scala premiere but became ill and had to be replaced. The Scala Amonasro, Francesco Pandolfini, sang in Padua and Naples. Stolz, Waldmann, Capponi, and Adriano Pantaleoni (the Parma Amonasro) sang *Aida* in Ancona in May. Verdi was unwilling at first to allow performances at any house that did not have the approved cast and the orchestral, choral and scenic resources for it—and also, he insisted, the artistic seriousness required for a "modern opera," as opposed to old-style operas made up of "one number after another." In several letters he now formulated his belief that in *Forza*, *Don Carlos*, and now *Aida* he had composed operas of a new kind, works whose presentation should be supervised by a single directing intelligence responsible for every detail, musical and scenic—operas where every little thing was important and part of a greater whole.

But later in 1873 he authorized a "general release," and *Aida* began its triumphal progress throughout the world. An official production book was published, with stage plans, positions, and instructions for every move and gesture, down to the placing of the choral subconductors, and with practical tips such as to extinguish any gas jets that might set fire to Amneris when she

entered, in the last scene, in her long mourning veil. No departure of any kind from this official staging or from the approved costume designs, it declared, should be countenanced. *Aida* reached Buenos Aires in October of 1873 (with the Cairo *Aida*, Antonietta Anastasi-Pozzoni), and New York in November (conducted by Muzio). The New York company then took it to Philadelphia, Chicago, Milwaukee, and Boston. In April of 1874 it was heard in Vienna (with Amalie Materna, soon to be Bayreuth's first Brünnhilde and then Kundry, as *Aida*) and in Berlin (with Mathilde Mallinger, who had been Wagner's first Eva, as *Aida*, and Marianne Brandt, his alternate Bayreuth Kundry, as Amneris). Verdi conducted it in Vienna in 1875, with Stolz and Waldmann, and the next year in Paris, at the Théâtre-Italien, with Stolz, Waldmann, and Pandolfini. The London premiere was also in 1876, at Covent Garden, with Adelina Patti as its heroine. It reached San Francisco on October 17, 1877 at the Baldwin Theater; the Metropolitan Opera staged it in 1886.

The annals need not be prolonged. The important production to note here is the Paris Opéra premiere, in March of 1880—about the 150th production the opera had received. Verdi came to Paris to supervise and conduct it. For half a century he had hoped to win a decisive, unqualified Paris Opéra triumph. Now, at long last, he had it. After the premiere, he wrote to the Countess Maffei, "I think that twelve or fourteen years ago I wrote that *Don Carlos* was not a success. Now with the same frankness, and little modesty, I tell you that *Aida* is a success." So it was, and so it has been ever since. Verdi was not a composer like Wagner, prepared to go his own way whatever the public thought of his works. In *Don Carlos*, he had taken Meyerbeerian grand opera to heights where a century had to pass before the public could follow him with enthusiasm, and in making the ascent he had stumbled: more than once he revised the opera without ever achieving a single "definitive" version. In *Aida*, he aimed less high insofar as the operatic matter was concerned. He chose a subject well within his grasp but one that would allow his new musico-dramatic powers to flower more richly than ever before; and he composed a masterpiece. Perhaps one should call it—if the term be allowed—a limited masterpiece: *Otello* and *Falstaff* were still in the future (although the seed for *Otello* had been planted in 1879, and was beginning to grow). Meanwhile, the Paris production of *Aida* in 1880 crowned his career. Most of what he had striven for was now securely achieved. ♦

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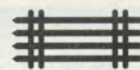
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ARTIST PROFILES



Since 1991, soprano **MICHELÈ CRIDER** has been singing to great acclaim at the major houses throughout Europe. They include Milan's La Scala, the Royal Opera at Covent Garden, the Staatsoper and Deutsche Oper Berlin, as well as in Vienna, Munich, Hamburg, Stuttgart, Wiesbaden, Florence, Zurich and Barcelona. Among the roles she has performed are the title parts of *Aida*, *Luisa Miller* and *Madama Butterfly*, Leonora (*Il Trovatore*, *La Forza del Destino*), Amelia (*Un Ballo in Maschera*), Odabella (*Attila*), Lucrezia (*I Due Foscari*), and Giselda (*I Lombardi*).

To date, the artist has made four recordings: *Un Ballo in Maschera* under Carlo Rizzi, *Die Walküre* (Gerhilde) led by Christoph von Dohnányi, *Meisföfele* (Elena and Margherita) conducted by Riccardo Muti, and the Verdi Requiem with Richard Hickox. As a concert artist, Miss Crider sings at the Salzburg, Maggio Musicale, Orange and Ravinia Festivals, Frankfurt Alte Opera, Salle Pleyel, London's Barbican, and with such orchestras as the London Symphony, Orchestre National de Paris, Berlin Philharmonic and Israel Philharmonic. The Illinois native, who recently made her U.S. professional opera debut with San Diego Opera in the title role of *Aida*, will soon make bows with the Metropolitan Opera and Paris Opera in the title role of *Madama Butterfly*. She will return to the Met in future seasons as Elisabeth in a new staging of *Don Carlos* and as Leonora in *Il Trovatore*. Miss Crider was twice a first-prize winner in the District Metropolitan Opera Auditions, finalist in the 1988 Pavarotti Competition, and winner of one of three first-prizes in the 1989 Geneva International Music Competition. The latter award included an opportunity to sing the role of *Trovatore's* Leonora in Dortmund, Germany, and a chance at the International Grand Prize, which she went on to win.



In a few short years, **MARQUITA LISTER** has attracted considerable attention around the world as an important young artist. The soprano has performed to critical and popular acclaim with San Francisco Opera (1993 debut as Vitellia in *La Clemenza di Tito*), Portland Opera (Alice Ford in *Falstaff*, Elisabetta in *Don Carlo*), Utah Opera and Pittsburgh Opera (title role of *Aida*, selected "Female Artist of the Year" in Pittsburgh for her portrayal), Arena di Verona (Nedda in *Pagliacci*, Musetta in *La Bohème*), Baltimore Opera (Liù in *Turandot*), and Mexico City's Teatro de las Bellas Artes (*Aida*). A graduate of the Houston Grand Opera Studio,

Miss Lister has appeared in numerous roles for the parent company, including Fiordiligi in *Così fan tutte*, Micaëla in *Carmen*, Vitellia, and in one of her signature roles, Bess in *Porgy and Bess*. She has been acclaimed in this part in Houston, London, Milan's La Scala, Paris, Tokyo, San Francisco and Berlin. On the concert stage, she has performed as a featured soloist with the Boston Pops, Leipzig Radio Orchestra in the Requiems of Verdi and Andrew Lloyd Webber, the Academy of St. Martin in the Fields, Orquesta Sinfonica de Bilbao, and in a gala concert at Houston Grand Opera with Plácido Domingo. In coming seasons, the native of Washington, D.C. will record excerpts from *Porgy and Bess* and Gershwin's *Blue Monday* with the Cincinnati Pops led by Erich Kunzel, and will appear as Bess at the Bregenz Festival.



Russian mezzo-soprano **NINA TEREENTIEVA** has had continued success with highly acclaimed performances throughout Europe, including appearances in Prague, Budapest, Paris, Vienna, Hamburg, Munich, London and Barcelona. After receiving her early vocal training at the Leningrad State Conservatory, she became an apprentice at the Kirov Opera, where she soon became a major soloist. Leading Kirov roles included Olga in *Eugene Onegin*, Marina in *Boris Godunov*, and Siebel in *Faust*. After winning several major vocal competitions and prizes, she was invited to join Moscow's Bolshoi Opera Theater, where her roles included Amneris in *Aida*, Marfa in *Khovanshchina*, and the title role of *Carmen*. As a result of her appearances in Russia, she was invited to perform at opera houses throughout Europe. In 1987 she made an acclaimed debut at the Vienna Staatsoper as Azucena in *Il Trovatore*. Highlights from past seasons include Princess Eboli in *Don Carlo* with Los Angeles Music Center Opera (1990) and San Francisco Opera (1992 debut), the Metropolitan Opera, Washington Opera and Canadian Opera Company; *Il Trovatore* and *Boris Godunov* at Milan's La Scala; Ulrica in *Un Ballo in Maschera* in Munich, Berlin and Buenos Aires; and *Aida* in Bordeaux, Berlin and Hamburg. Engagements for the 1995-96 season have included *Aida* in Munich and at the Royal Opera Covent Garden, *Il Trovatore* with the Hamburg Opera, and *Don Carlo* in Vienna and São Paulo. In addition to her operatic appearances, Miss Terentieva has had numerous concert engagements as well as solo recitals in her native country.



EUGENIE GRUNEWALD continues to receive praise for her vocal and dramatic artistry in the important roles of the mezzo-soprano repertoire—particularly Azucena in *Il Trovatore* and Amneris in *Aida*. The American artist has sung the part of the Egyptian princess with Opera Pacific, Michigan Opera Theatre, Orlando Opera, Austin Lyric Opera, Palm Beach Opera, and the Concert Association of Greater Miami. Career highlights include her European debut at Barcelona's Gran Teatre del Liceu as Giovanna Seymour in *Anna Bolena* conducted by

Richard Bonyngue; *Les Troyens* in Toulouse and Athens under Michel Plascons and well as with VARA Radio in The Netherlands led by Edo de Waart; Tchaikovsky's *The Maid of Orleans* (Joan of Arc) and *Mazeppa* (Lyubov) with the Opera Orchestra of New York; Fenena in *Nabucco* with Connecticut Opera; Azucena with Opera Pacific and Austin Lyric Opera; and the Mother in Menotti's *Amahl and the Night Visitors* directed by the composer at Lincoln Center. Among her most recent achievements are the mezzo roles (Principessa, Frugola, Zita) in Puccini's *Il Trittico* which represented her Chicago Lyric Opera debut; Venus (role debut) in *Tannhäuser* with Austin Lyric Opera; Preziosilla in *La Forza del Destino* in Barcelona; *Il Trittico* with Sarasota Opera; and Santuzza in *Cavalleria Rusticana* with the Tulsa Opera. In concert, Miss Grunewald has appeared with the New World Symphony led by Michael Tilson Thomas, the Boston Philharmonic, Little Orchestra Society, and with the Pacific Symphony at the Aspen Music Festival. Upcoming engagements include her debut with the Hamburg State Opera as the Nurse in Dukas's *Ariane et Barbe-bleue*.

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ARTIST PROFILES



After receiving critical acclaim as Musetta in *La Bohème* this summer, **NICOLLE FOLAND** returned to the Company to sing Frasquita in *Carmen*, Rosalinda in *Die Fledermaus*, multiple roles in *Harvey Milk*, and the High Priestess in *Aida*. In addition, she appeared as soloist in a special concert with Plácido Domingo. In her second year as an Adler Fellow with the Opera Center, the soprano performed four roles in her debut season with San

Francisco Opera in 1995: Kate Pinkerton in *Madama Butterfly*, Clorinda in *La Cenerentola*, Gerhilde in *Die Walküre*, and a Wood Nymph in *Rusalka*. A veteran of two Merola Opera Programs and two Western Opera Theater national tours, Miss Foland's Opera Center credits include Adele and Rosalinda in the 1993 production of *Die Fledermaus*; Donna Anna in the 1994 staging of *Don Giovanni*; and Tina in the 1996 Showcase Series production of Dominick Argento's *The Aspern Papers*. Miss Foland, a native of Des Moines, 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* and at Indianapolis Opera as Adina in *L'Elisir d'Amore*. Upcoming engagements include Micaëla in *Carmen* with Cincinnati Opera, as well as Musetta with the Los Angeles Music Center Opera and Seattle Opera.



A 1996-97 Adler Fellow, **ALISON BUCHANAN** appears in multiple parts in *Harvey Milk* and sings the role of the High Priestess in *Aida*. She made her San Francisco Opera debut this summer as Mimi in *La Bohème* and was also seen as Juliana in the Showcase '96 presentation of *The Aspern Papers*. Most recently, the soprano portrayed the Mother in the Opera Guild's holiday presentation of *Hansel and Gretel*. Originally from Bedford, Eng-

land, she graduated from the Guildhall School of Music in London where she won many prestigious awards. She was a winner of the Maggie Teyte Prize in 1991 and sang in recital at the Royal Opera House Crush Bar as a result of the award. Shortly thereafter, the young artist received a Wingate scholarship and a Countess of Munster Award, enabling her to study at the Curtis Institute of Music where she recently completed her master of music degree. Miss Buchanan was also a winner of the Mario Lanza Competition (1993) and the Luciano Pavarotti Competition (1995). Operatic roles performed include the Countess (*Le Nozze di Figaro*), Rosalinda (*Die Fledermaus*), Helena (*A Midsummer Night's Dream*), Madama Cortese (*Il Viaggio a Reims*), Fortuna (*L'Incoronazione di Poppea*) and Musetta (*La Bohème*). As a member of the 1995 Merola Opera Program, the soprano appeared in *La Périchole* and replaced an ailing colleague as Mozart's Countess, subsequently repeating this part on Western Opera Theater's national tour of *Le Nozze di Figaro*. Last season, Miss Buchanan received critical acclaim for her performance as part of the Opera Center's 1996 Schwabacher Debut Recital Series and was a prize winner in the prestigious Ferrier Competition.

ARTIST PROFILES



One of the most notable tenors to come from Italy during the past decade, **FABIO ARMILIATO** has become a sought-after guest at the world's leading theaters. During the past four seasons, he has appeared at San Francisco Opera as Manrico in *Il Trovatore* (1994 debut); the Metropolitan Opera as Radames in *Aida*, Gabriele Adorno in *Simon Boccanegra*, Turiddu in *Cavalleria Rusticana*, and Manrico; Teatro alla Scala as Faust in *Mefistofele*; the Teatro Colón in Buenos Aires as Maurizio in *Adriana Lecouvreur* and Cavaradossi in *Tosca*; Deutsche Oper

Berlin as Radames; Bonn Opera as Des Grieux in *Manon Lescaut*; and at Antwerp's Vlaamse Opera in the title role of *Don Carlo*, Rodolfo in *La Bohème*, Des Grieux, and Cavaradossi. Among his engagements during the 1995-96 season were *La Bohème* in Parma, *Manon Lescaut* at the Bastille Opera in Paris, *Aida* in Berlin, Loris in *Fedora* for L'Opéra de Montréal, and the title role of *Andrea Chénier* in Buenos Aires. Future seasons will see him in Vienna for *Manon Lescaut*, Paris for *Tosca*, Oviedo for *Don Carlo*, Pittsburgh for *Chénier*, and at the Met for *Fedora*. The young artist first came to public attention as the first prize winner of the Tito Schipa Competition in 1986, making his professional debut that same year as Licinio in *La Vestale* in Jesi. Armiliato made his North American debut with the New York City Opera as Don José in *Carmen*, and since then has appeared with Opera Pacific as Turiddu and Manrico, Canadian Opera Company as Don José and Cavaradossi, Houston Grand Opera as Pinkerton in *Madama Butterfly*, Pittsburgh Opera as Don José, and the Opera Company of Philadelphia as Manrico.



Italian tenor **WALTER FRACCARO**, just embarking on a major international career, has a repertoire that includes many of the Verdi leading roles as well as the more lyric Puccini roles. In 1993, he won Italy's Concorso di Vorallo Valsesia, and was awarded the Jury Prize by Carlo Bergonzi. Soon after, at the Concorso Internazionale di Canto Francisco Viñas in Barcelona, he won the Plácido Domingo Prize for best tenor and the Montserrat Caballé Prize for the best Verdi interpretation. During the 1994-95 season, Fraccaro made his debut at the Liceu

in Barcelona as Ismaele in *Nabucco*, sang the role of Cavaradossi in *Tosca* at the Teatro Principal di Valencia and the Teatro Nacional de São Carlos in Lisbon, and appeared as Raffaele in *Stiffelio* at the Teatro de la Zarzuela in Madrid. Among the artist's most recent performances are Alfredo in *La Traviata* in Lisbon, a debut with Pittsburgh Opera as Radames in *Aida*, a bow in Tenerife as Riccardo in *Un Ballo in Maschera*, Cavaradossi in Oviedo, *Ballo* in Marseilles, as well as *La Traviata* and the Verdi Requiem at the International Festival of Peralada in Spain. In the future, the tenor returns to Pittsburgh to sing Faust in Boito's *Mefistofele*, makes his Metropolitan Opera debut as Pinkerton in *Madama Butterfly*, and appears as Macduff in *Macbeth* at the Hamburg State Opera.



One of the world's leading baritones, **TIMOTHY NOBLE** made his San Francisco Opera debut as the Duke of Albany in the 1981 U.S. premiere of Reimann's *Lear* (repeating the assignment in 1985) and has since sung numerous roles for the Company, including Count Tomsky in *The Queen of Spades*, Amonasro in *Aida*, Tonio in *Pagliacci*, Shaklovity in *Khovanshchina*, Scarpia in *Tosca*, Monforte in *I Vespri Siciliani*, as well as the title roles of *Macbeth* and *Guillaume Tell*. He made his Metropolitan Opera debut in 1988 as Shaklovity, and has returned

to the Met as Amonasro, Michele in *Il Tabarro*, Albert in *Werther*, Peter in *Hansel and Gretel*, Leporello in *Don Giovanni*, Iago in *Otello*, Marcello in *La Bohème*, Alfio in *Cavalleria Rusticana*, Trinity Moses in *The Rise and Fall of the City of Mahagonny*, and Christopher Columbus in the world premiere of Philip Glass's *The Voyage*. Highlights of recent seasons include the title role of *Rigoletto* for Dallas and Kentucky Operas, Amonasro with the Lyric Opera of Chicago, *Macbeth* with San Diego Opera, Jack Rance in *La Fanciulla del West* and *Tosca* with Santa Fe Opera, and *Pagliacci* with the Los Angeles Music Center Opera. Among his recent European engagements were *Otello* for the Netherlands Opera and a Christmas Gala performance with the Royal Concertgebouw Orchestra under Riccardo Chailly. The Indiana native has also been applauded in Houston, Washington, D.C., Toronto, Frankfurt, Stuttgart, Venice, Paris, and at the Glyndebourne Festival, among others. Noble has performed with many of the nation's leading orchestras, including the Chicago Symphony, Cleveland Orchestra, St. Louis Symphony and Los Angeles Philharmonic, and has been a regular soloist at the Cincinnati May Festival and Hollywood Bowl. On disc, he can be heard as Professor Harold Hill in *The Music Man* and as Benjamin in Marc Blitzstein's *Regina*.



CHRISTOPHER ROBERTSON has emerged as one of the most promising young baritones on the operatic scene. He has already appeared with many of the leading opera companies in the United States and Europe including the Metropolitan Opera, Rome Opera, Bavarian State Opera, Royal Opera at Covent Garden, Frankfurt Opera, Berlin State Opera and the Madrid Opera. Career highlights include his Metropolitan Opera debut during the 1992-93 season as Marcello in *La Bohème*; his European bow with the Frankfurt Opera as Guglielmo

in *Così fan tutte*; his first appearance with the Bavarian State Opera as Count Almaviva in *Le Nozze di Figaro*; as well as debuts with the Royal Opera (Egberto in Verdi's *Aroldo*) and the Berlin State Opera (Oreste in Gluck's *Iphigénie en Tauride*). The American artist has also performed with, among others, the Minnesota Opera, Seattle Opera, Opera Theatre of Saint Louis, New Orleans Opera, L'Opéra de Montréal and Edmonton Opera, as well as in Rio de Janeiro, Montpellier, Valencia, Madrid, Catania, Bilbao, San Sebastián and Santiago, Chile. His most recent engagements include the title role of *Don Giovanni* under James Levine at the Met, Jaroslav Prus in Lotfi Mansouri's staging of *The Makropulos Case* for Vancouver Opera, a debut with the English National Opera as Germont in *La Traviata*, *Don Giovanni* in Barcelona and Mallorca, and Donner (role debut) in *Das Rheingold* in Valencia. In the future, the baritone makes his Washington Opera debut in *La Traviata*, appears with Florida Grand Opera for his first Count di Luna in *Il Trovatore*, and sings his first performances of Renato in *Un Ballo in Maschera* with Flanders Opera in Antwerp. Robertson was a member of the 1987 Merola Opera Program and was the recipient of a Robert Jacobson Memorial Grant from the Richard Tucker Music Foundation.

ARTIST PROFILES



Italian bass **FRANCESCO ELLERO D'ARTEGNA** has won many voice competitions, including the Pavarotti Voice Competition, the Toti dal Monte, the Mario del Monaco and the Voci Verdiane in Busseto. He has performed at all the important Italian theaters including La Scala in Milan, Teatro La Fenice in Venice, the Teatro Comunale in Bologna and Florence, Teatro San Carlo in Naples, and many festivals in Italy and abroad. His Verdian operatic debuts include *Nabucco* at the Verona Arena in 1981 and *Aida* at La Scala in 1985. Career

highlights have included *La Sonnambula* in Barcelona and Zurich; *Aida* in Verona, Luxor, Vienna and at Rome's Baths of Caracalla; *Il Trovatore* and *Lucia di Lammermoor* with the Lyric Opera of Chicago; *Turandot* in Genoa and Torre del Lago; *Don Carlo* and *Macbeth* in Bonn; *La Bohème* at La Scala; as well as *L'Incoronazione di Poppea* in Bologna. Among the artist's many engagements during the 1995-96 season were *Der Freischütz* and *Fierrabras* in Florence, *Nabucco* and *Luisa Miller* in Santiago, Chile, *Don Giovanni* in São Paulo, *Tosca* (role debut as Scarpia) in Venice, *Carmen* in Hamburg, *L'Incoronazione di Poppea* in Amsterdam, *Aida* in Vienna and Munich, and *Anna Bolena* in Munich. Future engagements include *Nabucco* in Nice, the Verdi Requiem in Berlin and Tokyo, *Don Carlos* for his Metropolitan Opera debut, and *Carmen* in Venice. Ellero d'Artegna's many recordings include Verdi's Requiem, *L'Incoronazione di Poppea*, *Il Trovatore*, *Aida*, *La Bohème*, *Maria Stuarda*, *Adriana Lecouvreur*, *La Wally*, *La Sonnambula* and *Falstaff*. He can be seen as Colline in the film *La Bohème* directed by Luigi Comencini.



Australian bass **DANIEL SUMEGI**, a 1993-94 Adler Fellow with the San Francisco Opera Center, made his Company debut during the 1992 season as Mathieu in *Andrea Chénier* and Snug in *A Midsummer Night's Dream*. He has subsequently appeared with S.F. Opera in *Der Rosenkavalier*, *Capriccio*, *Die Meistersinger*, *The Queen of Spades*, *Il Trovatore*, *Tannhäuser*, *The Fiery Angel*, and in this summer's new staging of *La Bohème*. A member of the 1991 Merola Opera Program, his Opera Center credits include Dr. Grenvil in *La Traviata*

(U.S. debut), a 1993 tour of Japan and the U.S. in Western Opera Theater's production of *Bohème*, and the title role in the North American premiere presentation of Tippet's *King Priam*. His 1995-96 engagements included *Aida* (Ramfis) and *Il Barbiere di Siviglia* (Basilio) at the Australian Opera; *A Midsummer Night's Dream* (Theseus) at Turin's Teatro Regio; *Eugene Onegin* (Prince Gremin), *Don Giovanni* (Commendatore) and Ramfis for Victoria State Opera; *Faust* (Méphistophélès) at the National Reisopera of the Netherlands; *L'Incoronazione di Poppea* (Seneca) for Glimmerglass Opera at the Brooklyn Academy of Music; *Billy Budd* (Ratcliffe) at the Paris Opera Bastille; and *Il Guarany* (Don Alonso) at the Washington Opera. A finalist in the 1992 Pavarotti Voice Competition, Sumegi was a winner of the 1994 Metropolitan Opera National Council Auditions and a finalist in Plácido Domingo's Operalia '95 competition. He was also the recipient of a 1995 grant from the William Matheus Sullivan Musical Foundation. Future engagements include *Il Barbiere di Siviglia* and Hunding in *Die Walküre* with Australian Opera, Banquo in *Macbeth* with Houston Grand Opera, and Sarastro in *Die Zauberflöte* for the Bonn Opera.



Bass **CHESTER D. PATTON** appears in three roles: Don Basilio in *Il Barbiere di Siviglia*, the First Nazarene in *Salome*, and the King of Egypt in *Aida*. An Adler Fellow with the S.F. Opera Center from 1993-95, he made his Company debut in *Salome* during the 1993 Strauss Festival, returning that fall for the Mandarin in *Turandot* (televised on PBS and issued on videocassette and laserdisc) and Lord Walton in *I Puritani*. During the 1994 season, he portrayed the Doctor in *Macbeth*, Raimondo in the student matinee perform-

mances of *Lucia di Lammermoor*, and last fall appeared as Alidoro in the student matinee presentation of *La Cenerentola*. He was seen as Colline in this summer's new staging of *La Bohème*. Opera Center credits include the title role in the North American premiere of Tippet's *King Priam*, Colline, and a 1995 Schwabacher Debut Recital. Elsewhere in the Bay Area, he has performed with West Bay Opera, Opera San José, Pocket Opera, and Berkeley Contemporary Opera. Recent engagements include his debuts at Opera Pacific as Don Basilio, Opéra de Lyon as Pizarro in *Fidelio*, and the Paris Opera as the High Priest in *Nabucco*. He also appeared as Ferrando in *Il Trovatore*, Sparafucile in *Rigoletto* and Colline at Hawaii Opera Theater. Future engagements include a debut at Vancouver Opera as Timur in *Turandot* and a return to the Paris Opera for a revival of *Nabucco*. A native of Columbia, Mississippi, Patton earned his master of music degree at the San Francisco Conservatory of Music.



In his debut season with San Francisco Opera, 1996-97 Adler Fellow **STUART SKELTON** performs a number of roles, appearing in *Hamlet*, *Lohengrin*, *Carmen*, *Harvey Milk*, *Les Contes d'Hoffmann*, *Die Fledermaus*, *Salome* and *Aida*. The tenor made his operatic debut in his native Australia as Alfredo in *La Traviata* with Rockdale Opera Company. The winner of two of Australia's most prestigious competitions, the Marrienne Mathy Award and the McDonald's Aria Award, he made his 1993 Australian Opera

debut in *Die Meistersinger von Nürnberg*. Skelton recently received his master of music degree from the University of Cincinnati College Conservatory of Music where his credits included Sam Polk in *Susanah*, Don José in scenes from *Carmen*, and Peter Quint in *The Turn of the Screw*. Concert engagements include highlights from *Madama Butterfly* and *La Traviata* with the Louisville Symphony Orchestra, and the Verdi Requiem with the Lubbock Symphony Orchestra. A 1995 Merola Opera Program participant, he appeared as Piquillo in *La Périhole* as well as Don Basilio and Don Curzio in *Le Nozze di Figaro*, repeating his Figaro roles for Western Opera Theater's 1995 national tour. In addition to his roles for the Company, Skelton portrayed the composer Aspern in S.F. Opera Center's '96 Showcase production of *The Aspern Papers* and sang the part of the Witch in S.F. Opera Guild's holiday presentation of *Hansel and Gretel*.

ARTIST PROFILES



DONALD RUNNICLES, Music Director of San Francisco Opera since 1992, is highly regarded as one of the finest conductors active today, with a distinguished series of international triumphs to his credit. Born in Edinburgh, he 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. In Great Britain, his opera debut took

place at the 1991 Glyndebourne Festival (*Don Giovanni*). Since 1992, he has appeared regularly at the Edinburgh Festival, conducting the Scottish Chamber Orchestra and the Royal Scottish National Orchestra. In 1994, he opened the Festival with a highly acclaimed performance of Mahler's Eighth Symphony and returned to this year's 50th Festival with performances of Beethoven's Ninth Symphony and Britten's *War Requiem*. 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*, last summer's concert performance of Gluck's *Orphée et Eurydice*, as well as the 1995 Fall Season presentations of *Madama Butterfly*, *Die Walküre*, and the new staging of *Don Giovanni*. During the Company's 1996-97 season, he is on the podium for new productions of *Lohengrin*, *Carmen* and *Aida*, as well as for the West Coast premiere of *Harvey Milk*. Elsewhere, he has led opera productions at the Bayreuth Festival, Vienna State Opera, Bavarian State Opera, Hamburg State Opera, Royal Opera Copenhagen, Zurich Opera, Netherlands Opera and the Vienna Volksoper. His 1996 schedule featured his debut at the Salzburg Festival (*Don Giovanni*), a debut at the Bastille Opera (*Salome*), and return engagements to the Metropolitan Opera (*Salome*), Vienna State Opera (*Otello* and the *Ring*), and Berlin Opera (*Der Rosenkavalier*). Symphonically, Maestro Runnicles has led the Orchestre de Paris, Israel Philharmonic, Bavarian Radio Symphony, Berlin State Opera Orchestra, Vienna Symphony, Rotterdam Philharmonic and London Symphony Orchestra. In North America, he has conducted the symphony orchestras of Chicago, San Francisco, Pittsburgh, St. Louis, Seattle and Toronto. He made his debut last year with the Cleveland Orchestra and New World Symphony. The maestro's first commercial recording, Humperdinck's *Hänsel und Gretel*, has received critical acclaim, as has his recording (with the Company's Orchestra and Chorus) of *Orphée et Eurydice*, which recently received a 1997 Grammy Award nomination for Best Opera Recording. In 1995, Runnicles was recognized for his achievements by the University of Edinburgh, from which he received an honorary doctorate of music.



PAULA WILLIAMS, director of this new production of *Aida*, made her San Francisco Opera debut in 1991 with the staging of *Die Zauberflöte*. Associated with the Company for a number of years, Miss Williams has also directed S.F. Opera productions of *La Traviata*, *Andrea Chénier* and *Carmen*. For the S.F. Opera Center, she has directed new productions of *Così fan tutte* and *La Périchole*. Last year marked her debut at the Lyric Opera of Chicago where she staged *Andrea Chénier*. In 1995 she traveled to St. Petersburg, Russia, to work with Lotfi Mansouri on a San Francisco Opera/Kirov Opera co-production of Glinka's *Ruslan and Lyudmila*. The work was presented by the Company to great acclaim the same year. Miss Williams has also worked with the Metro-

politan Opera, Maggio Musicale Festival, Opera Company of Philadelphia (where she staged the S.F. Opera production of *Un Ballo in Maschera*), and Edmonton Opera (where she recently directed *Carmen* and *The Magic Flute*). Upcoming engagements include *A Midsummer Night's Dream* for Lake George Opera, *Falstaff* for Skylight Opera Theatre, *Aida* for Houston Grand Opera, a remounting of Francesca Zambello's production of *Iphigénie en Tauride* for New York City Opera, and *Ruslan and Lyudmila* for the 1998 Kirov Opera Festival at the Met.



WOLFRAM SKALICKI designed the settings for the newly revised staging of *Die Fledermaus* and for the new productions of *Salome* and *Aida*. The internationally acclaimed artist's long association with San Francisco Opera began in 1962 with his sets for the Company premiere of *The Rake's Progress*. Additional Skalicki designs seen here have been the complete 1967-72 *Ring* cycle, *Aida*, *Lady Macbeth of Mtsensk* (Katerina Ismailova), *L'Africaine*, *Andrea Chénier*, and the 1990 presentation of *Die Fledermaus*. A native of Vienna,

he is a professor at the University for Music and the Performing Arts in Graz, and is associated with the Staatsoper, Burgtheater and Volksoper in Vienna. With his wife, costume designer Amrei Skalicki, he has collaborated on productions in Vienna, Lyon, Marseilles, Toronto, Munich, Geneva, Buenos Aires, Hamburg, Miami, Athens and Bogotá. They include designs for *Lulu*, *Giovanna d'Arco*, *Boris Godunov*, *Tristan und Isolde*, *Dialogues of the Carmelites*, *Death in Venice*, and *Hérodiade*. Recent set designs have been seen at the Metropolitan Opera (*Andrea Chénier*), Pittsburgh Opera (*Boris Godunov*), Canadian Opera Company (*Falstaff*), Los Angeles Music Center Opera (*Ariadne auf Naxos*), the Teatro Municipal in Santiago, Chile (*The Queen of Spades*), and Seattle Opera (*Elektra*). Additionally, his work has been exhibited in Vienna, Zurich, Bayreuth, New York and San Francisco.



American designer **LAWRENCE CASEY** created the costumes for *Aida*, a production first seen here during the 1981 Fall Season and repeated for the 1984 and 1989 Seasons. His association with San Francisco Opera goes back to 1973, when he assisted Jane Greenwood on the Company's first production of *La Favorita*. The following year he worked with Beni Montresor on the costumes for *The Daughter of the Regiment*, and in 1976 won praise for the costume designs for the world premiere of Andrew McBrie's *Angle of Repose*. For 1981 Spring Opera

Theater he received acclaim for costume designs of John Eaton's *The Cry of Clytemnestra* and Monteverdi's *Il Ballo delle Ingrate*. Casey has designed for numerous regional theaters, including the Guthrie Theatre in Minneapolis, the American Shakespeare Theatre in Stratford, Connecticut, and the McCarter Theatre in Princeton. His designs for the dance group Crowsnest have been seen on PBS as well as at New York's Public Theater. He designed the costumes for an Obie-winning Off-Broadway adaptation of Franz Kafka's *Metamorphosis*, and provided the costume designs for the Obie-winning production of Virgil Thomson's *The Mother of Us All*.

ARTIST PROFILES



THIERRY BOSQUET designed the principal costumes for *Aida* and *Carmen*, as well as the costumes for *Die Fledermaus*, the work which was the vehicle of his 1990 San Francisco Opera debut. Additional Company credits have been the sets (from the original Alfred Roller designs) for *Der Rosenkavalier* and the costumes for *Capriccio* (1993 Strauss Festival), the sets and costumes for 1995's *Ruslan and Lyudmila* (originally designed by Alexander Golovin and Konstantin Korovin for the 1904 Glinka Centennial and realized by Bosquet), and the costumes for *Don*

Giovanni, also presented last fall. The Belgian designer received his training and diploma at the National School of Architecture, Art and Design in Brussels. Since 1959, he has created the sets and costumes for over 75 operas and ballets at the Théâtre Royal de la Monnaie in Brussels. He has also designed the sets and costumes for over 50 operas, ballets and dramas produced in France, Italy, Holland, Belgium, Switzerland, Germany, Canada, South America, Australia and the United States. Works recently designed include *Rigoletto* and *Otello* in Liège, *La Belle Hélène* for the Canadian Opera Company, as well as *Werther*, *Die Zauberflöte*, *The Mikado* and *La Traviata* for the New York City Opera. In addition to his work in the theater, he was the designer of the Belgian film *La Chambre Rouge*, and is the subject of a film by Jean Antoine for Belgian television. Bosquet returns to the Company this fall with designs for *Pelléas et Mélisande* and the recreation of our 1932 production of *Tosca*.



Choreographer **DONALD BYRD** started his company, Donald Byrd/The Group in Los Angeles in 1978 and relocated it to New York in 1983. Since 1976, Byrd has created over 80 works for his own company and others, including the Alvin Ailey American Dance Theater, Oregon Ballet Theatre, Atlanta Ballet, Philadelphia Dance Company, De Nieuwe DansGroep of Amsterdam, and Phoenix Dance Company of Leeds, England. Choreography for stage productions includes Eric Overmyer's *The Heliotrope Bouquet* by Scott Joplin and Louis

Chauvin, *Blood Wedding* and *Dancing on Moonlight* at New York's Public Theater, and the Peter Sellars productions of *A Soldier's Tale*, *The Seven Deadly Sins*, and *I Was Looking at the Ceiling and Then I Saw the Sky*. He recently scored a major success with the ballet *The Harlem Nutcracker*, with Tchaikovsky's music arranged by Duke Ellington/Billy Strayhorn and David Berger. In 1992, he received a Bessie Award for *The Minstrel Show*. The choreographer served on the faculty of the California Institute for the Arts for six years, and has also taught at Wesleyan University, the School of Visual Arts, Harvard Summer Dance Center, California State University Long Beach, the University of California at Santa Cruz, and Ohio University. Byrd is currently as associate-artist at the Yale Repertory Theater. Upcoming engagements include his New York City Opera debut choreographing and directing Orff's *Carmina Burana*.



Lighting Director and Design Consultant for San Francisco Opera since 1976, **THOMAS J. MUNN** created the lighting for *Prince Igor*, *Lohengrin*, *Les Contes d'Hoffmann*, *Die Fledermaus*, *Salome* and *Aida*. He has designed the lighting and special effects for more than 155 productions for the Company, including the recent *La Bohème* and last fall's stagings of *Ruslan and Lyudmila*, *La Traviata*, *Madama Butterfly*, *La Cenerentola*, *Faust* and *Die Walküre*. As scenic adviser, he has designed scenery for SFO productions of *Lady Macbeth*

of *Mtensk*, *Roberto Devereux*, *Pelléas et Mélisande*, *Billy Budd*, *Nabucco*, *Don Giovanni* and *Christophe Colomb*. In addition to his work for the San Francisco Opera, Munn has designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet, industrials and films. His television and video credits include San Francisco Opera productions of *La Gioconda*, *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, Netherlands Opera and Hartford Ballet. 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." He continues to serve as consultant/designer of the War Memorial's new renovated and computerized lighting system.

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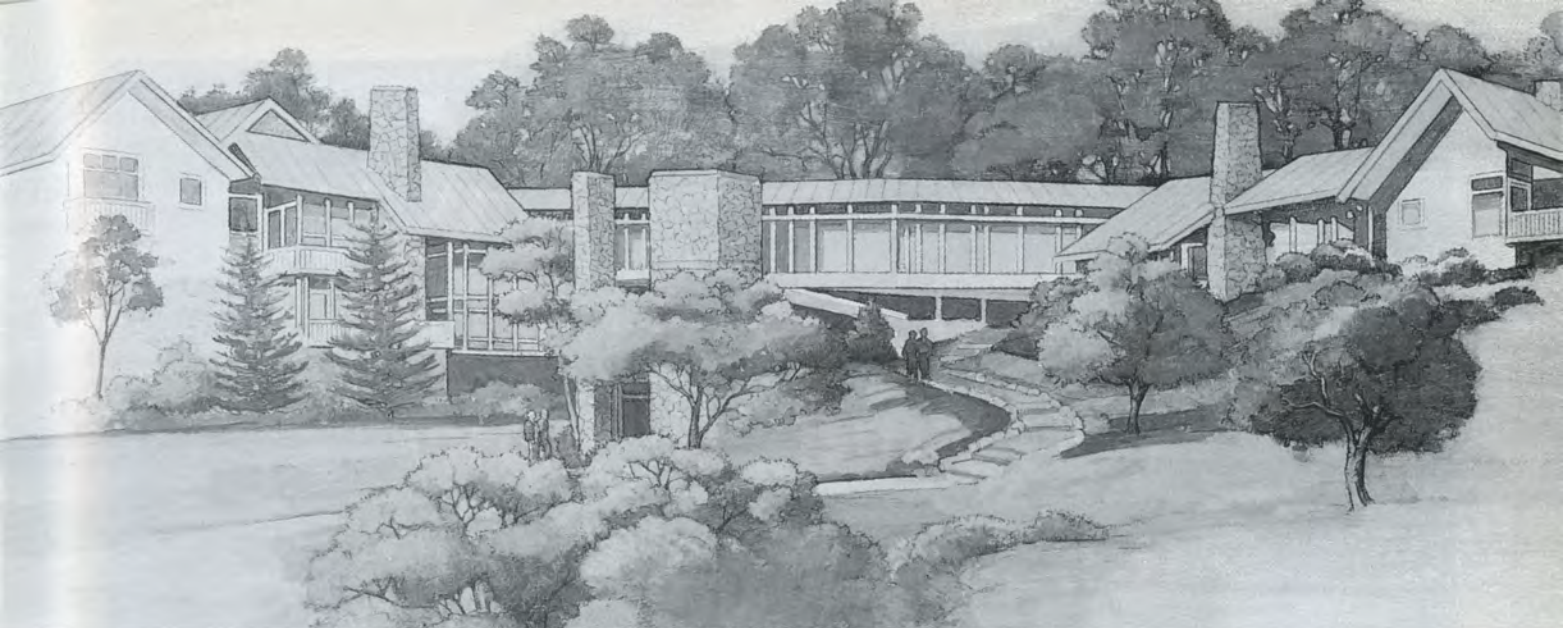
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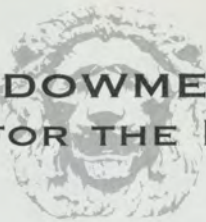
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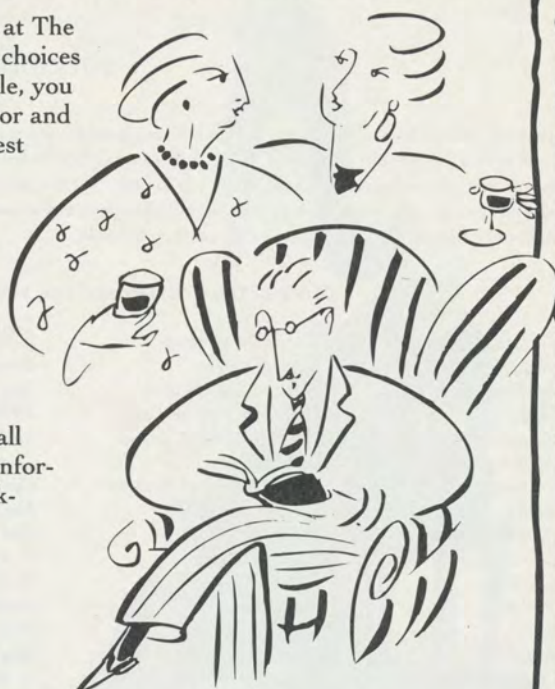
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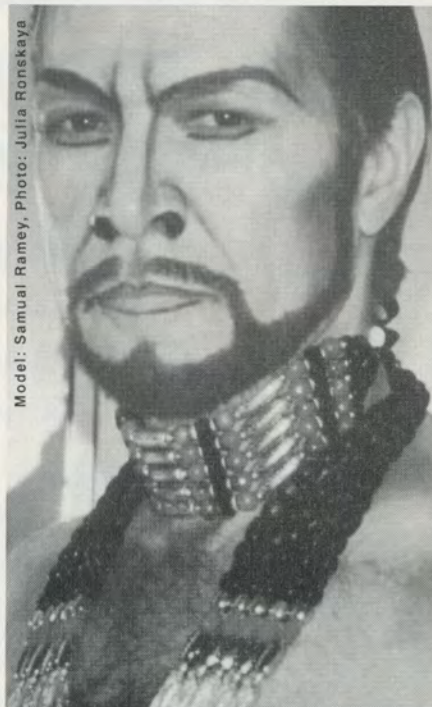
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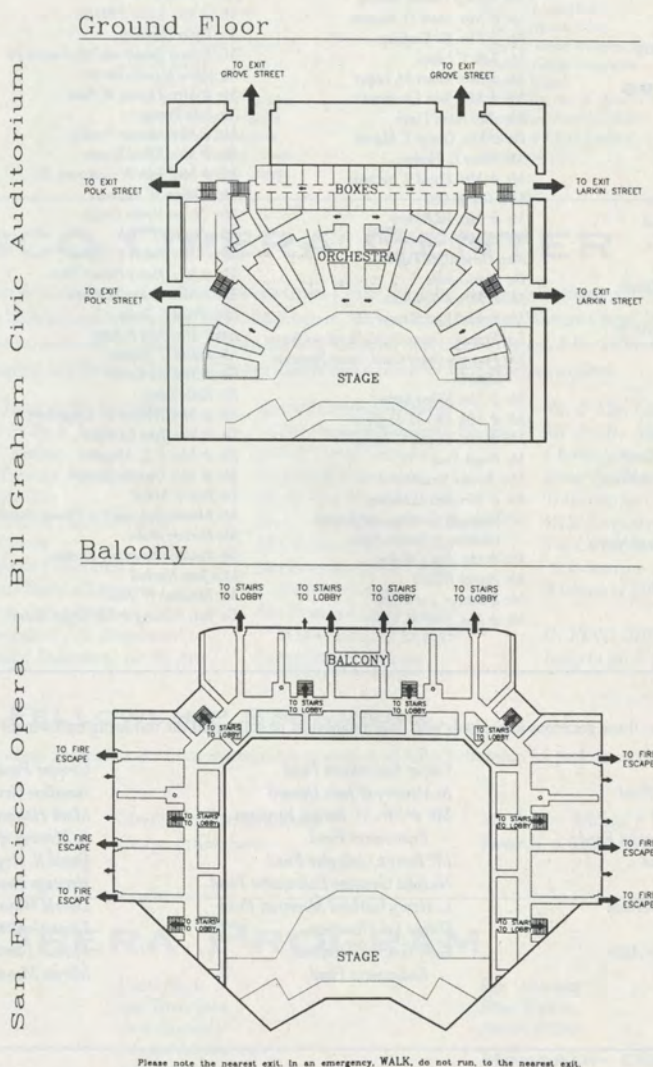
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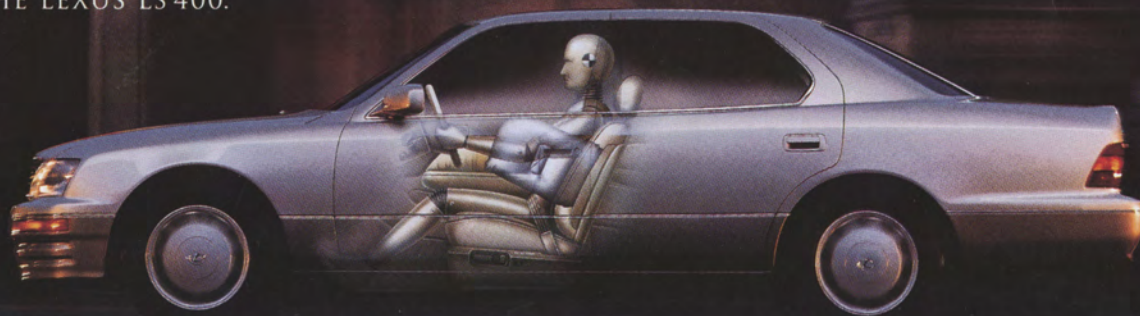
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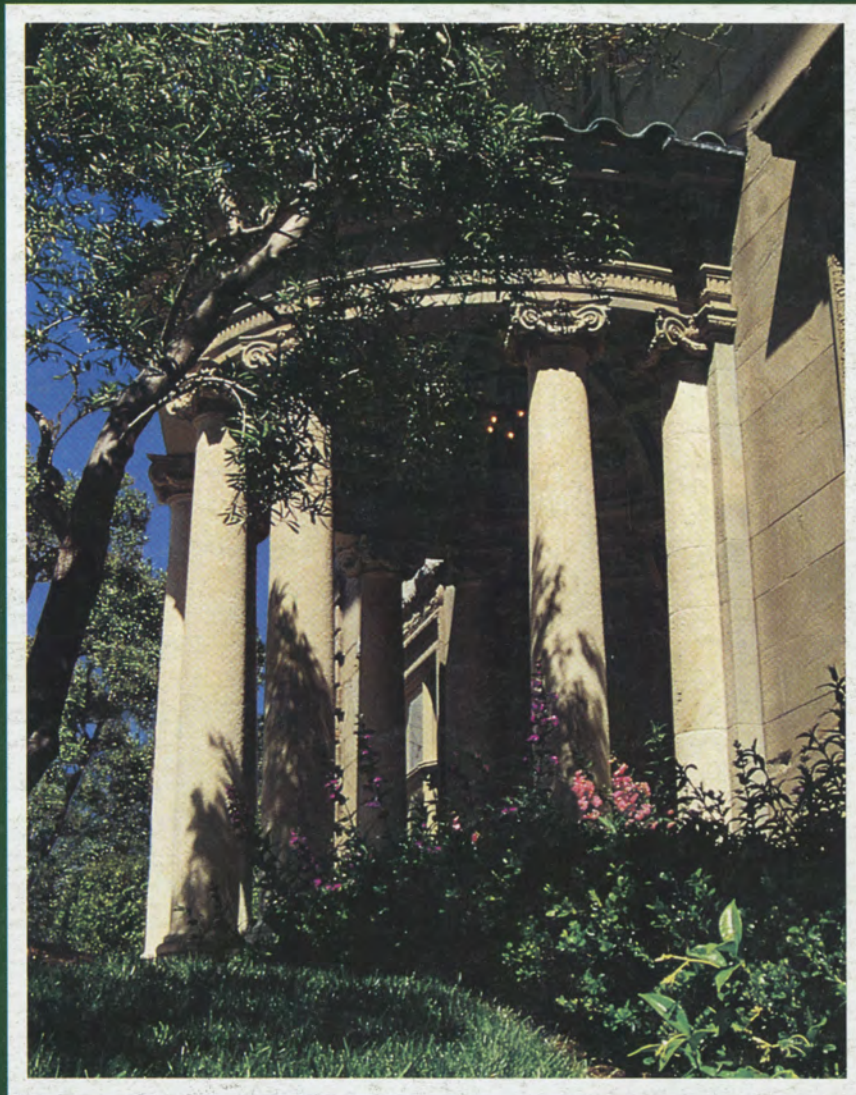
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