

Il Barbiere di Siviglia
(The Barber of Seville)

1996-1997

Thursday, October 10, 1996 7:30 PM
Friday, October 11, 1996 8:00 PM
Sunday, October 13, 1996 2:00 PM
Friday, October 18, 1996 8:00 PM
Saturday, October 19, 1996 8:00 PM
Sunday, October 20, 1996 1:00 PM
Wednesday, October 23, 1996 7:30 PM
Thursday, October 24, 1996 8:00 PM
Saturday, October 26, 1996 2:00 PM
Saturday, October 26, 1996 8:00 PM
Monday, October 28, 1996 8:00 PM

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SAN FRANCISCO OPERA

1996-97 SEASON

IL BARBIERE DI SIVIGLIA



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

Il Barbiere di Siviglia

1996-97 Season
Vol. 74, No. 5

FEATURES

10 Unique. by Julian Budden

The author examines the creation of Rossini's masterpiece, and in the process shatters a few minor myths and misconceptions.

30 Lawrence Tibbett at 100 by Paul Thomason

Portrait of the famed "all-American" artist on the one-hundredth anniversary of his birth.

DEPARTMENTS

- 4 Administration
- 8 Repertoire, 1996-97 Season
- 14 San Francisco Opera Association
- 14 Series A Boxholders
- 16 Artist Roster
- 18 San Francisco Opera Orchestra
- 21 Cast
- 22 Synopsis
- 38 1996-97 Opera Previews
- 40 Services/Exit Maps
- 43 Artist Profiles
- 50 Medallion Society
- 58 Supporting San Francisco Opera
- 62 Bel Canto Society
- 64 Corporate Council
- 67 San Francisco Opera Center Supporters

COVER

David Walker's costume design for Figaro in *The Barber of Seville*.

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*San Francisco Opera debut

(continued on page 6)

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REPERTOIRE • 1996-97 SEASON

Opening Night

San Francisco Opera premiere

PRINCE IGOR

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/Merritt
(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; Hvorostovsky*, 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†

Runnicles;

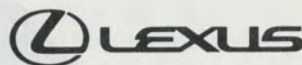
Mansouri/Yeargan/Bosquet/Morgan/Whitfield

Civic Auditorium

Feb. 12, 15, 19, 22

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HARVEY MILK

Wallace/Korie

Gondek*, Bishop, Grove*,
Buchanan†, Clayton†, Foland†, Kriha
Dye†; Orth, Williams*, Wong*,
Very*, Maddalena, Saks*, Autry†,
Chioldi, Okerlund†, Skelton†,
Bryant*, Yu*

Runnicles;

C. Alden/Steinberg/Berry*/Munn

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/Bjørnson*/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,
Weigl, Streit, Patton, Skelton†,
MacMaster*, Molomot, Okerlund†,
Relyea†, Sumegi, Knežević

Weikert*;

Mansouri/Skalicki/Walek/Morgan/Munn

Civic Auditorium

Jan. 18, 21, 23, 26, 29; Feb. 1

New production

AIDA

Verdi

Crider*, Terentieva, Buchanan†;
Armiliato, Noble/C.Robertson* (2/20),
D'Artegna*, Patton/Sumegi (2/20, 23),
Skelton†

Runnicles;

Williams/Skalicki/Casey/Byrd*/Munn

Civic Auditorium

Feb. 8, 11, 14, 18, 20, 23

Lister, Grunewald*, Buchanan†;
Fraccaro*, Noble, D'Artegna,
Sumegi, Skelton†

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U N I Q U E .



STROHMEYER

By JULIAN BUDDEN

WITTY, LIFE-ENHANCING MUSIC; the best Rossini ever wrote." Thus Schumann in 1847 after seeing a performance of *Il Barbiere di Siviglia*. From a champion of the German symphonic tradition, to which Rossini's operas had seemed to present an unworthy challenge, this was no mean compliment, especially since all his other pronouncements on "The Swan of Pesaro" are dismissive: "An admirable stage designer, but remove the artificial lighting and the illusion of the theater and see what remains." And again: "Behold the lovely fluttering butterfly! But take away its pollen and see how miserably it flaps about!" Weber, too, indulged in bitter sarcasms (for which he later apologized) about a "spoiled child" petted by the ladies—what matter if in his playful exu-

berance he treads on people's toes and smashes a few precious ornaments? To the young Berlioz, Rossini was simply the enemy, and he longed to blow up the Théâtre des Italiens together with its *population rossinienne*. But he, like Schumann, would come around to *Il Barbiere* ("son chef-d'oeuvre, si finement instrumenté d'ailleurs"). In fact, the "Rossini fever" which all three composers so heartily deplored, having reached its height during the 1820s, was slow to abate. As late as 1839, ten years after Rossini himself had retired from the theater, his *Mosè in Egitto* (1818) could still send the heroine of Balzac's *Mas-similla Doni*—and, by implication, its author—into raptures ("To your knees, Beethoven! . . ."). But the Romantic tide would eventually submerge "il Rossini serio" for more than a century; while such excellent comedies as *L'Italiana in Algeri* and *La Cenerentola* would sink with the decline of the flexible contralto. Only *Il Barbiere di Siviglia* would stay the course with an appeal to every age.

Beaumarchais's play of 1775 with its perennial theme of youth outwitting age was a "natural" for opera, having been conceived as a "comédie en prose mêlée d'ariettes." Not surprisingly, it was snapped up within a year of its premiere by two German composers, Friedrich Ludwig Benda and Johann André, whose *Singspiele* were given respectively at Dresden and Berlin. Other settings were to follow, the most successful

being that of Giovanni Paisiello, then, like several of his distinguished compatriots before and after, enjoying a prestigious position at the Russian imperial court. Written to a libretto attributed to Giuseppe Petrosellini and performed at St. Petersburg in 1782, it soon established itself in Italy, despite its lack both of a chorus and of that time-honored ingredient of *opera buffa*, the multi-movement central finale. Nonetheless, on receiving a commission from Rome's Teatro Argentina for a comic opera to be given during the carnival season of 1815-16, Rossini, having rejected the subject first offered to him, chose Beaumarchais's *Le Barbier de Séville*, just as Mozart had chosen its successor, *Le Mariage de Figaro*, before him. It was a dangerous decision, for Paisiello was still alive (just) and living in Naples, where Rossini held an official post as music director of the royal theaters. To avoid offending the older master, the management re-titled the new opera *Almaviva, ossia l'inutile precauzione* (Almaviva, or the Useless Precaution) and prefaced the printed libretto with a lengthy notice explaining how "Maestro Gioachino Rossini, so as not to incur the charge of thoughtless rivalry with the immortal author who has preceded him, has expressly requested that *The Barber of Seville* be versified afresh from beginning to end and that several new situations for musical pieces be added, such as are demanded by modern theatrical taste, which has changed so much since the days when the renowned Paisiello wrote his music."

A useless precaution, if ever there was one! The first night, February 20, 1816, saw the Paisiellians out in force, determined to deny the opera a fair hearing. Geltrude Righetti-Giorgi, the Rosina, has left a vivid description of the uproar which ensued—shouts, whistles, guffaws at every number, except, of course, at her cavatina ("Una voce poco fa"), where the applause was for her, as it always is in singers' accounts, certainly not for the composer. Throughout the hubbub, she continues, Rossini remained calm and indifferent at the keyboard, as one who should say, "Forgive these gentlemen, Apollo, for they know not what they do." The story was later embellished by Rossini

Julian Budden, internationally renowned musicologist, is the author of a landmark three-volume series, *The Operas of Verdi*.

himself with further details—a Don Basilio who suffered a nose-bleed and sang his “calumny” aria through a handkerchief; a cat that stalked across the stage to the hilarity of the spectators (not very probable). But the failure was undoubted and universally reported in the press. Fortunately, it was for one night only. The second performance was cheered to the echo. From then on, *Almaviva*, soon to usurp Paisiello’s title, speedily went the round of theaters in Italy and abroad.

Even so, it took time to be recognized as Rossini’s masterpiece. Its reception in Paris in 1819, with Manuel García in his original role as the Count, met with a hostile reception from the older generation of critics. The music historian Augustin Thierry complained that Rossini made no attempt to move his audience (“He does not seem to have bothered to make us feel that Rosina and the Count love one another”). Even Stendhal, ever ready to spring to his subject’s defense, raised a similar objection to Rosina’s aforementioned cavatina in his *Vie de Rossini* of 1824 (“... lively, spirited, but too triumphal. There is plenty of self-assurance in the song of this young persecuted ward and very little love.”). One sees what they mean. Ever since receiving its full definition in Niccolò Piccinni’s *La buona figliuola* of 1760, Italian *opera buffa* has always contained a sprinkling of sentiment, reaching into genuine pathos in such works as Paisiello’s *Nina pazza per l’amore* (1789). The same composer’s Rosina is a creature of sensibility, thought by some to be the model for Mozart’s neglected Countess in *Le Nozze di Figaro*. But if Mozart’s opera may be said loosely to inhabit the world of Jane Austen, Rossini’s could be said—still more loosely—to belong to that of P.G. Wodehouse, where the characterization is kept deliberately flat in order to allow the author’s voice to emerge in all its comic *panache*. His Rosina is simply out to get her man; his Almaviva is no more than an infinitely resourceful wooer. The only character portrayed in depth is the Barber himself, an uninhibited Jeeves, the composer’s *alter ego*.

Recalling the first London performance at His Majesty’s Theatre, the name of the Haymarket in 1818, Thomas Love Peacock wrote, “We saw at once that there was a great revolution in dramatic music.” Not strictly true. There are no revolutions in Italian opera. Where a thriving tradition exists, as it had done in the Italian peninsula for nearly two hundred years, every composer will tend to build on the work of his predecessors, in order to meet the expectations of his hearers. Rossini was no exception. His style sprang from turn-of-the-century commonplace, yet from the

start he managed to stamp it with a personality that proclaimed its author in every bar. Occasional reminiscences of other composers were effaced in their new context. An amusing instance is the introduction to Rosina’s cavatina. The opening call to attention together with its quiet response amount to a direct quotation, even down to the same key, from Ferdinando Paer’s tragic opera *Sofonisba* (1806), where the singer’s first words are “Io morirò!” (I shall die); yet Rossini has patented it as surely as he had already patented the “crescendo,” inherited from variously identified precursors. How was the miracle accomplished? Partly by an unrivaled sense of form which banished all *longueurs*, partly by an intense rhythmic vitality that reaches its apogee in *Il Barbiere*. A re-reading of Cimarosa’s masterpiece, *Il Matrimonio Segreto*, which he had long admired, prompted Stendhal to an entertaining simile, surely inspired by Benjamin Constant’s novel *Adolphe*: “Suppose you had enlisted with the colors, and

trekked half-way across the world; and then, one strange and unexpected day, had come back to the little German spa of Baden. And there, as fate decrees, suppose that you were suddenly to rediscover a charming long-lost mistress whom, a year or two earlier...you had adored with undying passion. Imagine the first instant of that reunion—its tender joys, its inexpressible delight! But as the days go by... there seems to steal upon you a *surfeit* of kisses and caresses, a strange satiety of bliss. The unbounded adoration and devotion, the very sweetness and charm of this delightful German lady seem to fill you with a vague and languorous regret... for the excitement of a creature from the South, for the whims and caprices, the tempestuous disdains and unpredictable humors of a woman whose veins are burning with the sun of Italy... As I came away from the fourth performance of *Il Matrimonio*, I found myself staring hard at the immense obelisk which stands outside the theater—

Opposite page: San Francisco Opera, 1950: Lily Pons as Rosina, Enzo Mascherini in the title role of *Il Barbiere di Siviglia*. Below: Richard Bonelli (foreground) was Figaro, Tito Schipa, Count Almaviva in San Francisco Opera’s 1935 presentation of *Il Barbiere di Siviglia*.

MORTON





Throughout his Italian career Rossini never availed himself of local folk melody, but he sometimes transferred an overture from one opera to another, usually taking care to relate it to its final context. The overture to *La Cenerentola* (1817) is identical with that to *La Gazzetta* (1815); but Rossini nails it firmly to the later opera by quoting from it during the *stretta* that concludes Act I. Similarly, the storm in *Il Barbiere* quotes a transitional passage from the present overture, which suggests that

Spain during the 1820s, a certain Ramon Carnicer saw fit to preface it with an overture of his own, compounded of local themes. Needless to say, it has not survived.

Nor was this the only indignity inflicted on Rossini's comedy during his lifetime. At a revival at Florence in the year of its premiere the Bartolo, Rosich, was unequal to the demands of his one aria and had to be accommodated with a replacement written by the theater's *maestro concertatore*, Pietro Romani. Rossini was easy in the matter, so that well into the present century "Manca un foglio" ("A page is missing") remained a useful stand-by for *buffi* nervous of tackling the enraged patter of "A un dottor della mia sorte." Almaviva's *canzone*, "Se il mio nome saper voi bramate," with interventions from Rosina, presents a stranger case. Having sung it at the opening night in Paris at the Théâtre des Italiens, García regularly omitted it thereafter; nor was it heard there again until Rubini restored it during the late 1820s. But his example was rarely followed, for a while even in Italy. Is it possible to see here an implied tribute to Paisiello, whose

MORTON

Two views of San Francisco Opera's Dr. Bartolo/Don Basilio scene: (Above) Salvatore Baccaloni and Norman Cordon in 1938; (right) Renato Capocchi and Giorgio Tozzi in 1976.

and that obelisk had grown into the symbol of Rossini's glory and musical stature."

It was, no doubt, a common reaction. The German philosopher Hegel went even further. After seeing Rossini's *Barbiere* for the second time in Vienna, he wrote to his family, "You must think that my taste has been greatly corrupted, since I find this Figaro more attractive than Mozart's!"—a view that would have shocked Rossini himself, for whom Mozart remained the supreme music dramatist.

A certain mystery surrounds the overture. Most biographers assert that Rossini originally composed a medley of Spanish popular tunes by way of scene-setting; that the piece was mislaid and replaced at the last moment by the overture which had served first for *Aureliano in Palmira* (1813), then for *Elisabetta, Regina d'Inghilterra* (1815), that is to say the one we know today. This seems in the highest degree unlikely.

Rossini had intended to use it for his comedy from the start. (No matter that the slow introduction with its rat-a-tat-a-tat figures, so often associated with the idea of death, was lifted from a prison scene in *Aureliano*.) Most probably the story originated from Righetti-Giorgi's account whereby Rossini had allowed García to interpolate a few Spanish airs to be sung under Rosina's balcony. At all events, no trace of the "Spanish" overture has ever come to light. As if to make good its loss, when the opera reached

setting of the corresponding number ("Saper bramate, bella, il mio nome") is the gem of his score (it was used as theme music for Stanley Kubrick's film, *Barry Lyndon*). Rossini's piece was likewise excluded from early editions in France and Germany. Not that one could expect fidelity to the original from foreign adaptations. Henry Bishop's English *Barber* that ran at the Drury Lane Theatre concurrently with the Italian at the Haymarket featured a non-

(continued on page 28)

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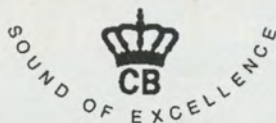
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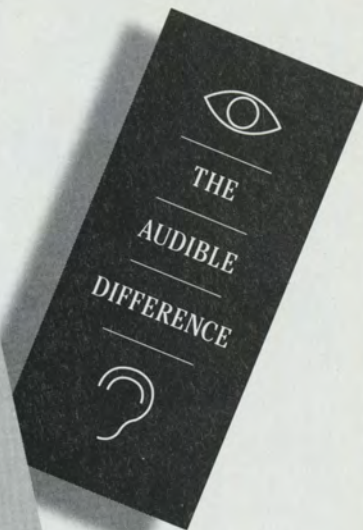
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Text by CESARE STERBINI

After the play by Pierre Augustin Caron de Beaumarchais

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Il Barbiere di Siviglia

(in Italian)

Conductor

Bruno Campanella

Patrick Summers (Oct. 11, 19, 24, 26m)

Stage Director

John Copley

Associate Director

Brad Dalton*

Set Designer

Alfred Siercke

Costume Designer

David Walker

Lighting Designer

Joan Arhelger

Chorus Director

Ian Robertson

Musical Preparation

Peter Grunberg

Joyce Fieldsend

Bryndon Hassman

Adelle Eslinger

Ernest Fredric Knell

Recitative Accompaniment

Peter Grunberg

Joyce Fieldsend (Oct. 11, 19, 24, 26m)

Supertitles

Christopher Bergen

Assistant Stage Director

Kristine McIntyre

Stage Manager

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Rome, February 20, 1816

First San Francisco Opera

performance: September 24, 1925

THURSDAY, OCTOBER 10 AT 7:30

FRIDAY, OCTOBER 11 AT 8:00

SUNDAY, OCTOBER 13 AT 2:00

FRIDAY, OCTOBER 18 AT 8:00

SATURDAY, OCTOBER 19 AT 8:00

SUNDAY, OCTOBER 20 AT 1:00

WEDNESDAY, OCTOBER 23 AT 7:30

THURSDAY, OCTOBER 24 AT 8:00

SATURDAY, OCTOBER 26 AT 2:00

SATURDAY, OCTOBER 26 AT 8:00

MONDAY, OCTOBER 28 AT 8:00

CAST

(in order of appearance)

Oct. 11, 19, 24, 26m

<i>Fiorello</i>	John Autry†	Bojan Knežević
<i>Count Almaviva</i>	Bruce Ford	Roberto Saccà**
<i>Figaro</i>	Dmitri Hvorostovsky*	Earle Patriarco
<i>Rosina</i>	Jennifer Larmore	Mika Shigematsu
<i>Doctor Bartolo</i>	John Del Carlo	Steven Condry
<i>Don Basilio</i>	Alastair Miles	Chester Patton
<i>Berta</i>	Catherine Cook	Catherine Cook
<i>Ambrogio</i>	Bojan Knežević	Bojan Knežević
<i>An officer</i>	David Okerlund†	David Okerlund
<i>A notary</i>	Louis Schilling	Louis Schilling

Musicians, soldiers, townspeople

**U.S. opera debut

*San Francisco Opera debut

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TIME AND PLACE: Eighteenth-century Seville

ACT I Dawn

INTERMISSION

ACT II Afternoon

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

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

The performance will last approximately three hours.

SYNOPSIS

Il Barbiere di Siviglia

ACT I

Scene 1—Count Almaviva, who is in love with Rosina, has come to serenade her, accompanied by his servant Fiorello and some musicians. After his song he dismisses his companions. The Count goes into hiding at the approach of Figaro, who with a total lack of modesty describes his successful career as factotum-barber, confidant, arranger—to a numerous, indescribably satisfied clientele. The Count recognizes the resourceful barber and enlists his aid in arranging a meeting with Rosina, who is unaware of the Count's rank and knows him only as "Lindoro." Figaro and the Count hide to avoid an encounter with Bartolo, who emerges from his house instructing a servant to admit no one except Don Basilio, Rosina's music teacher. Before the day is over, the Doctor hopes to marry his ward Rosina, whose dowry attracts him as much as her beauty. Figaro and the Count resume their plotting, and decide to introduce the Count into Bartolo's household disguised as a drunken soldier seeking billeting.

Scene 2—Rosina admits to herself that she has been moved by Lindoro's serenade and resolves to marry her suitor despite the opposition she anticipates from her guardian, Doctor Bartolo. As she leaves, Bartolo and Basilio come in. The Doctor confides in the music teacher his plans to marry Rosina, and his suspicions that the mysterious serenader may well be the Count Almaviva, who has been seen in the vicinity. Basilio suggests that a bit of calumny might serve to chill Rosina's ardor for the fellow.

Rosina returns accompanied by Figaro, whose news about Bartolo's wedding plans provokes no more alarm than a girlish laugh. She presses Figaro for information about the young man she has seen and heard beneath her window. After tantalizing the young woman by telling her that Lindoro is indeed dying of love for someone, Figaro finally admits that it is Rosina who has inspired the youth's passion. The barber suggests that she send a note to her Lindoro. After an appropriate display of outraged maidenly modesty, she produces one she has already written. Figaro sets out to deliver the letter.

Bartolo comes in to question Rosina about the identity of the serenader. From her blushes and the ink stains on her fingers, he deduces that she has written to the stranger and suspects that Figaro has been her messenger. He furiously cautions her not to try to outwit a man of his acumen.

Almaviva arrives and vigorously proceeds with his impersonation of a drunken soldier demanding billeting privileges. Suspicious of the intruder, Bartolo goes off to search for a license which allegedly exempts him from such impositions. In his absence, the Count slips a note to Rosina. Berta, the maid, Figaro, and Basilio arrive, shortly followed by the police whom Bartolo has summoned. The errant soldier is arrested but immediately released when he surreptitiously reveals that he is the Count.

ACT II

Dr. Bartolo's self-congratulations on having successfully ejected the troublesome soldier are disturbed by suspicions that his would-be lodger might be an acquaintance of Count Almaviva. His ruminations are interrupted by the arrival of the Count himself, this time disguised as Don Alonso, the music master substituting for an "ailing" Don Basilio. To Doctor Bartolo's dismay, Alonso forces his way in.

Sensing Bartolo's mounting suspicion of him, Don Alonso produces Rosina's note to Lindoro, saying that he found it at the inn where the Count is staying. He pleases Bartolo by offering to make Rosina believe that she is being duped by the Count.

Rosina comes in for her music lesson. Figaro appears also, insisting that this is his day to shave Bartolo. Figaro takes Bartolo's keys to the linen closet, using this opportunity to steal the balcony key for future use.

The real music master, Basilio, enters and the Count slyly signals Bartolo about their scheme to deceive Rosina. He makes it plain to Bartolo that Basilio must be disposed of. Immediately, Bartolo asks Basilio why he is out with such a fever. Confused but half convinced that he is ill, Basilio accepts a purse from the Count and departs. While Figaro ceremoniously shaves Bartolo, Rosina and "Alonso" plan their elopement. Finally, however, the Doctor realizes that he has again been tricked.

Rosina is infuriated when Bartolo shows her her own note with the insinuation that her Lindoro is plotting to give her up to the Count. Impetuously, she offers to marry Bartolo, reveals her previous elopement plans, and demands the arrest of Figaro and Lindoro. Using the stolen key, Figaro and the Count enter as soon as Bartolo has gone after the police and the notary. Rosina hurls reproaches at them. The Count is delighted to see that, unaware of his identity, Rosina prefers a true but impoverished lover to a wealthy nobleman. The Count tells Rosina who he is and they embrace.

Don Basilio interrupts the reconciliation. By force he is persuaded to have the notary marry Rosina and the Count.

Bartolo, who rushes in too late to stop the wedding, accepts the situation philosophically and gives the couple his blessing.

The performance of October 19th is sponsored by the Hendrickson family in honor of the Supernumeraries and in memory of Joseph Scott Hendrickson.

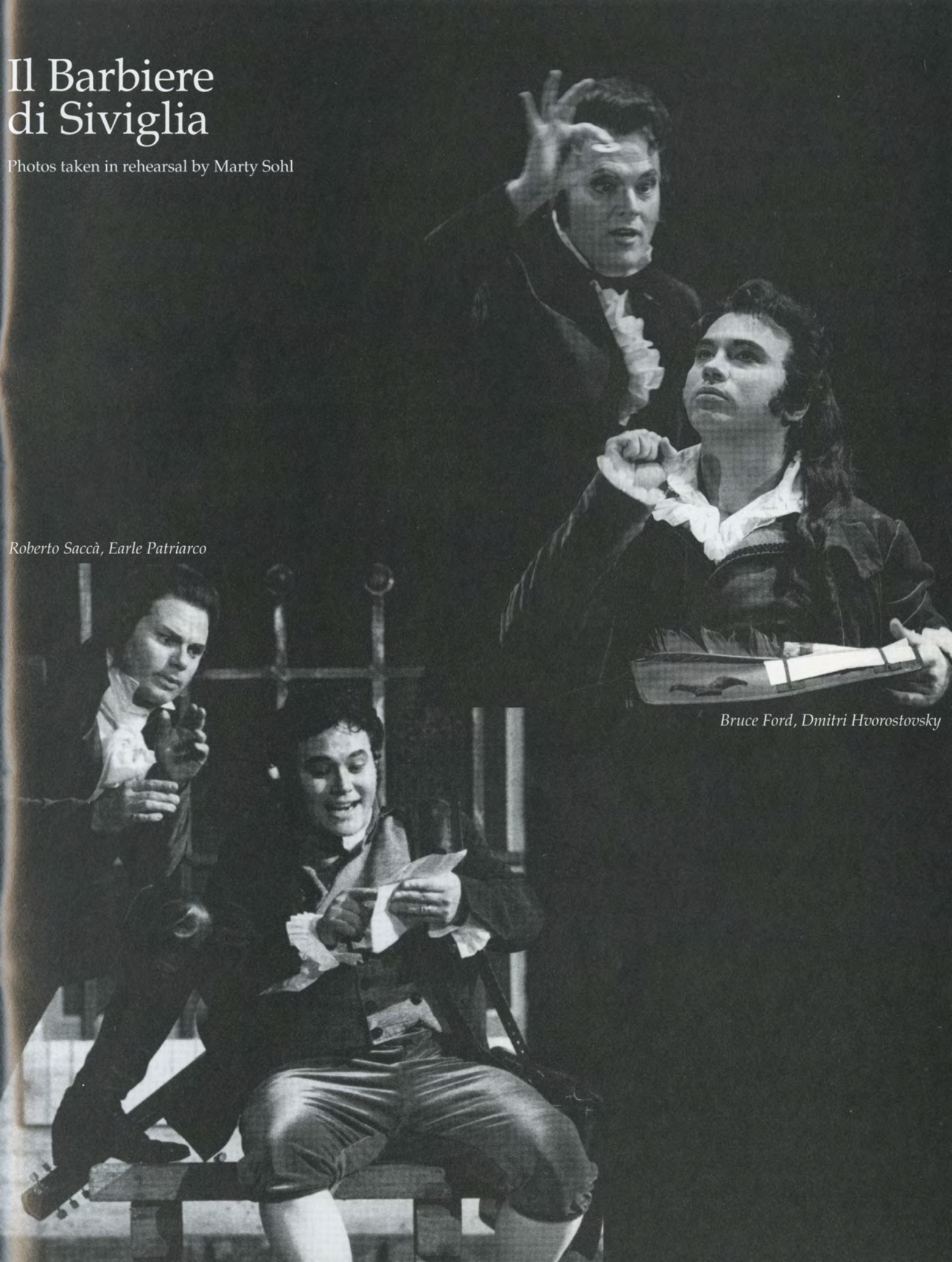
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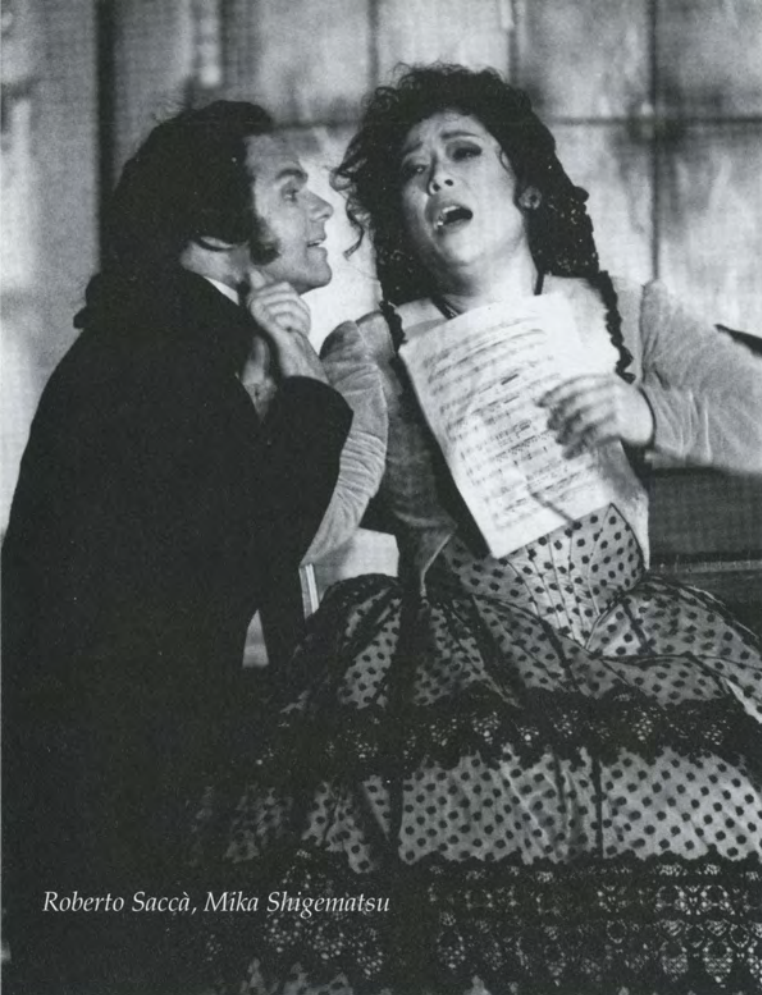
Il Barbiere di Siviglia

Photos taken in rehearsal by Marty Sohl

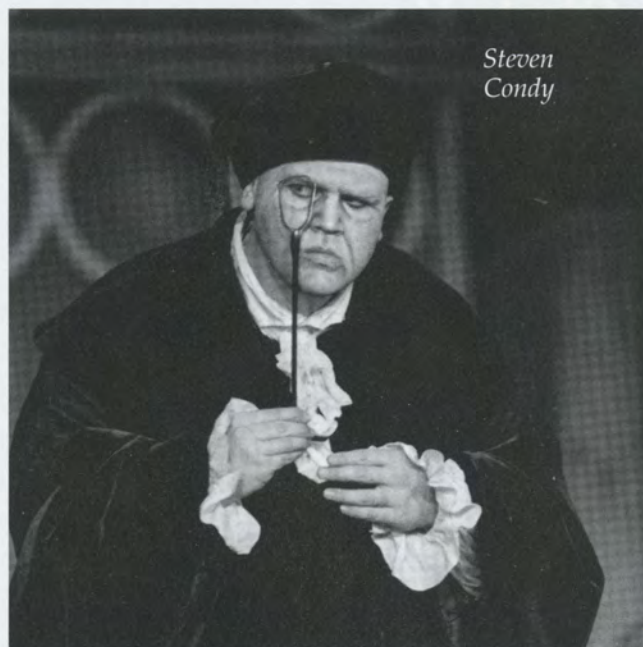
Roberto Saccà, Earle Patriarco

Bruce Ford, Dmitri Hvorostovsky

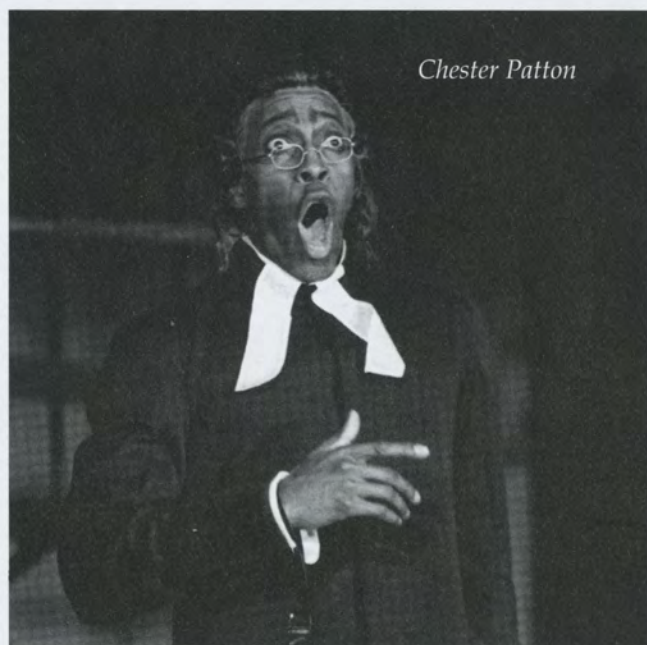




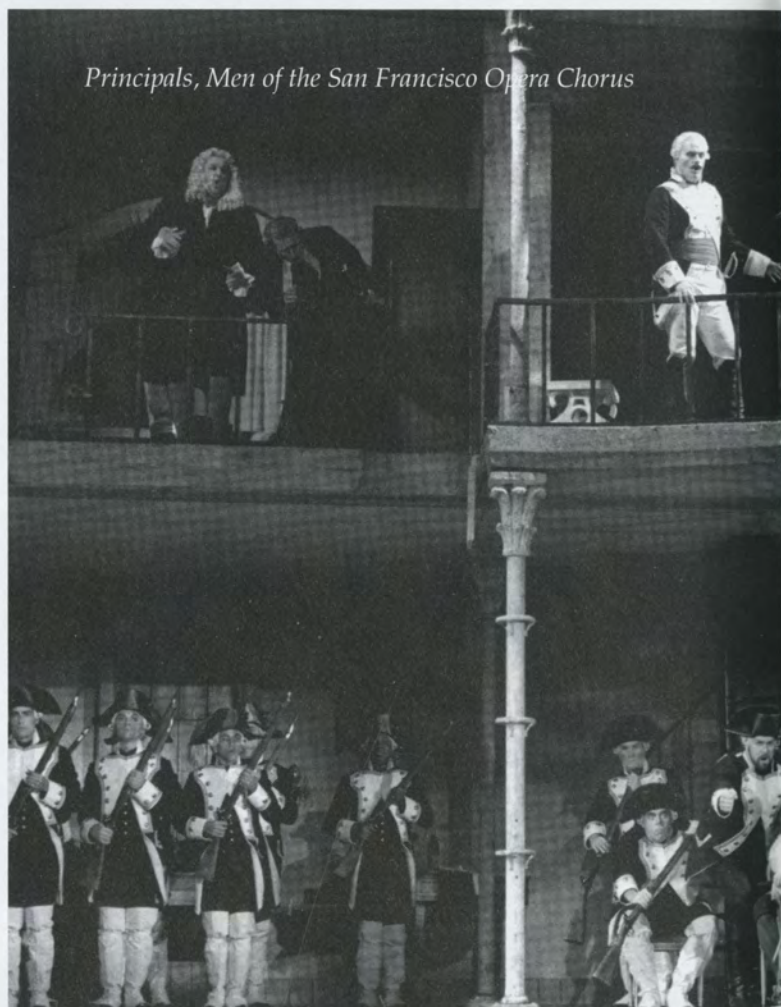
Roberto Sacca, Mika Shigemitsu



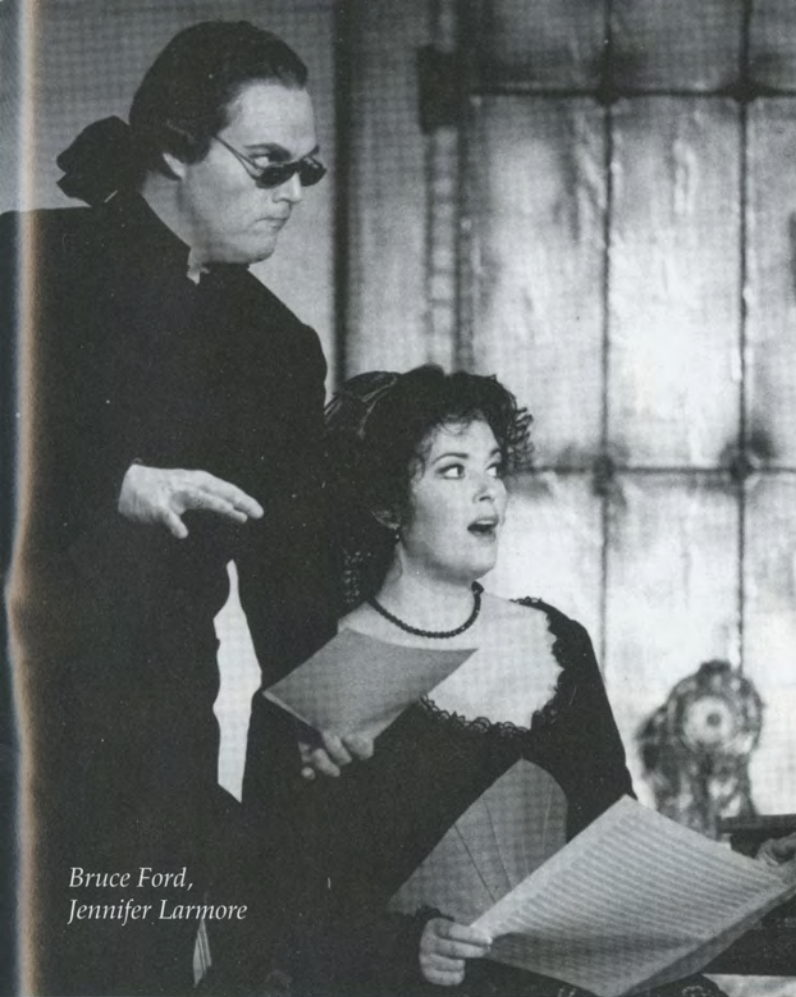
*Steven
Condry*



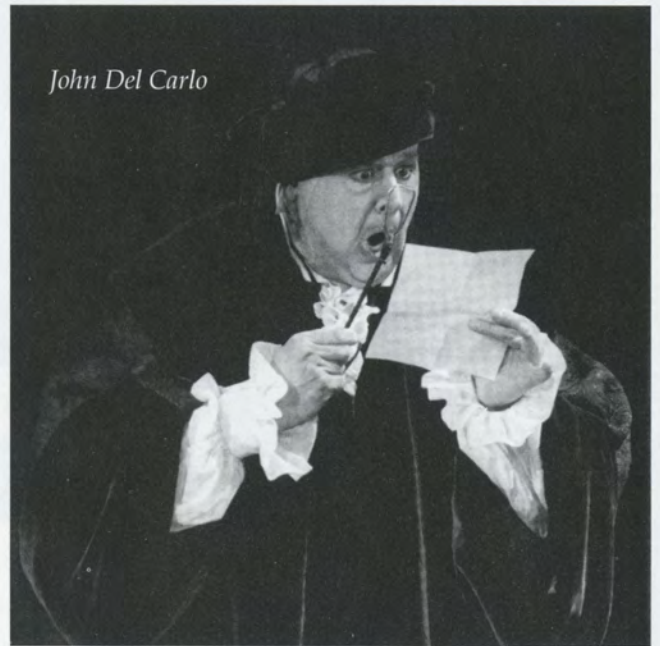
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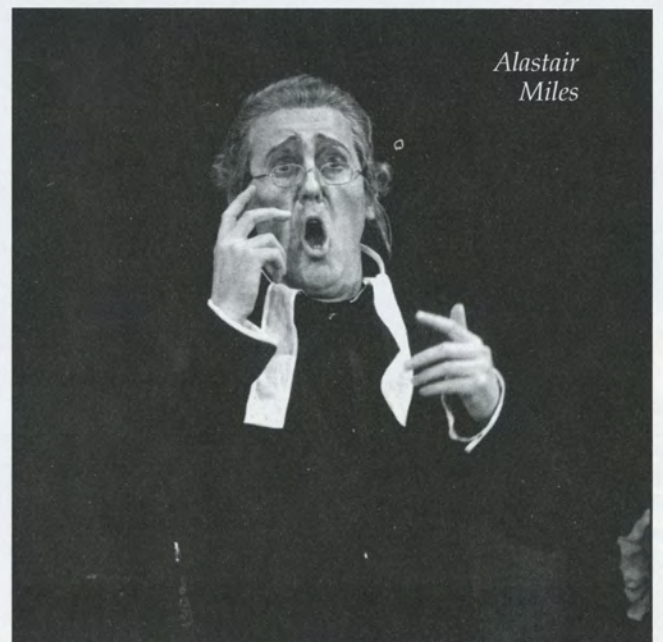
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Jennifer Larmore*



John Del Carlo



*Alastair
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Bojan Knežević, Catherine Cook

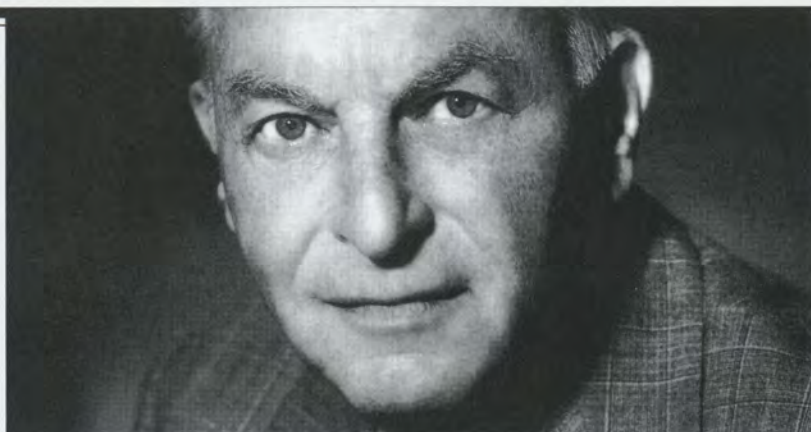
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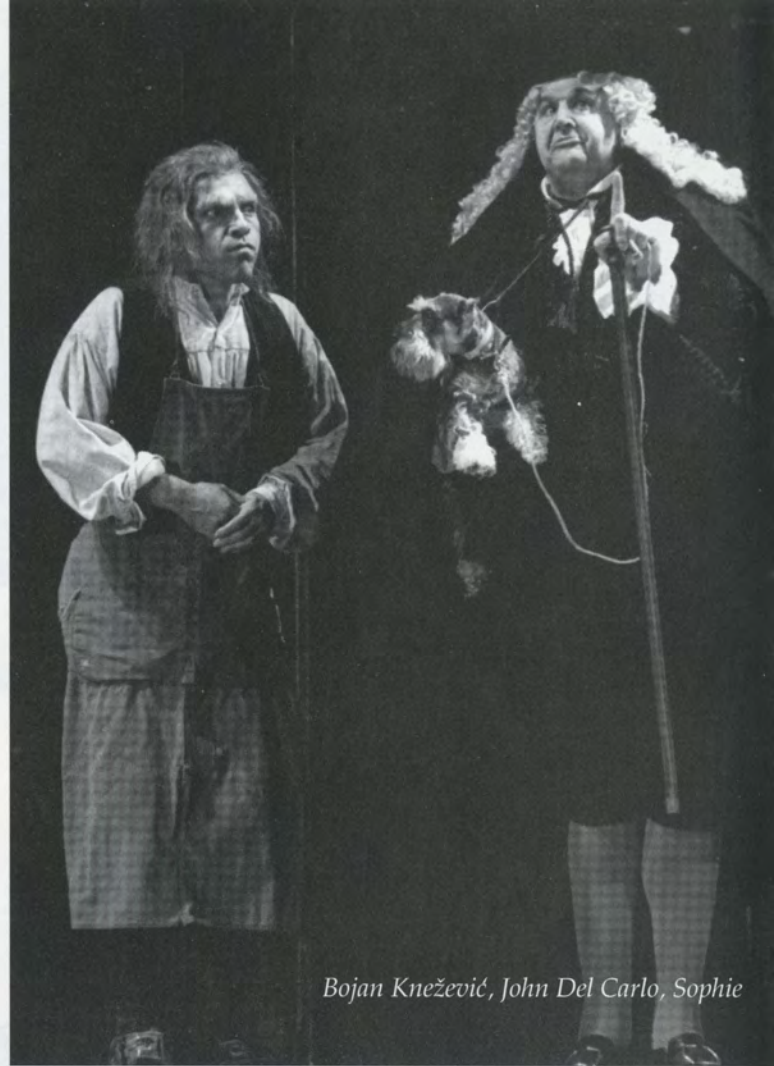
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(continued from p. 12)

singing Almaviva, whose music was either omitted or entrusted to Fiorello; hence a substantial re-jigging of the plot!

Although written for a contralto, Rosina was commonly sung by a soprano (with Rossini's consent), her cavatina being raised by a semitone, while the lowering from D to C of the "calumny" aria allowed Don Basilio into the realm of the *basso profondo*. Berta's aria, "Il vecchietto cerca moglie," was generally omitted [not in these performances, however]; so, too, was Almaviva's Act II aria, "Cessa di più resistere"—and at quite an early stage, to judge from the fact that Rossini later felt able to re-use its cabaletta for the conclusion of *La Cenerentola*. [In these performances, it will be given in its original context.] A frequent casualty was Rosina's "lesson" aria, "Contro un cor" [included in Miss Larmore's performances], successive prima donnas preferring to interpolate their own favorite show-pieces. Substitutes throughout the nineteenth century included "Di tanti palpiti" from Rossini's *Tancredi* [which will be heard in Miss Shigematsu's performances], Arditi's waltz "Il bacio," and the "laughing song" from Auber's *Manon Lescaut*. The present writer recalls a Rosina who sang Adolphe Adam's variations on the nursery song "Ah, vous dirai-je, maman" ["Baa, baa, black sheep" or "Twinkle, twinkle little star" to us]. Early performances of the opera were also frequently disfigured by over-ornamentation. This may seem strange, since Rossini is often credited with having curbed the excesses of his interpreters by integrating a new wealth of "fioriture" into his own flamboyant style. This has been shown to be a myth. Singers were still expected to decorate the repeats of cabalettas with variants of their own or their teacher's devising; and nowadays they often do so. But Manuel García was notorious for embroidering the simplest of phrases (an English reviewer likened him to a man who, on asking a lady how she did, scampered round the pavement between each word "to the astonishment of the gathering spectators"). It is surely his decora-



Backstage at *Il Barbiere di Siviglia* in 1963: Reri Grist as Rosina, Hermann Prey as Figaro.

JEANNETTE

tions of Almaviva's "Ecco ridente in cielo" that found their way into the *Traité complet de l'art du chant* published by his son (also named Manuel) in 1847, in which the opening strain, discreetly embellished by the composer, is distorted almost out of recognition. Of his daughter Pauline Viardot García's Rosina, Schumann wrote, "She transformed the entire opera into a grand variation; she scarcely left one melody untouched. What a false view of the freedom of an artist!". It was the García family—father, son and two daughters—who introduced *Il Barbiere* to New York in a version that can only be imagined. Yet they were not the only culprits. The young Adelina Patti, on a visit to the master himself, then living in retirement in Paris, ventured to sing to him "Una voce poco fa." "My dear, what a pretty tune that is," he remarked. "Do tell me—who wrote it?"

But no amount of distortion or mutilation could stem the opera's popularity, least of all in Victorian England. "Il biglietto—eccolo quà!" cries Thackeray's Becky Sharp, echoing Rosina, when Amelia produces the letter that she has written to the faithful Dobbin on Becky's recommendation. Thomas Carlyle, "the sage of Chelsea," fulminating against the stars of the Italian opera in 1851, recalled the ancient Greek Tyrtaeus, "who did not sing 'Barbers of Seville' but of the need of beating back one's country's enemies." No comment!

An abundance of melodic and rhythmic vitality, a musical architecture both solid and spacious, a sense of caricature that remains impeccably stylish—such are the chief qualities that have ensured the opera's

survival as an ever-green. But let us not forget Rossini's capacity, evident from early on, for basing so many of his procedures on the inflections of everyday speech. Verdi singled out his setting of Figaro's "Signor, giudizio per carità!", with which he attempts to restrain the Count's provocative behavior during the Act I finale. Nor was its example lost on the composer of *Falstaff*. There is a hilarious descent into naturalism where Figaro, exasperated by the delay, mocks the mutual endear-

ments of the two lovers by imitating them. Consider, too, the repeated "Buona sera"s with which the company try to get rid of the perplexed Don Basilio. Not only do they have a greater insistence than in the corresponding piece in Paisiello's opera (from whose text Rossini's librettist helped himself to several lines), but each phrase is instinct with the feeling of a polite bow. How often have we ourselves sped the departure of an unwelcome guest in just such a manner!

Let us leave the final judgment to Beethoven—an unlikely enthusiast, since the references to Rossini in his "conversation books" are mostly uncomplimentary. During a visit to Vienna in 1823 for a season of Italian opera that included several of his own works, Rossini managed to procure an introduction to the city's most illustrious composer. Expecting a frosty reception, he was greeted with "Ah! Rossini, you are the author of *The Barber of Seville*? I congratulate you on it; it is an excellent *opera buffa*; I have much enjoyed reading it. As long as Italian opera exists it will be played." True, the account comes to us at third hand from a transcription made (presumably from memory) by one Edouard Michotte of a conversation between Rossini and Wagner in 1860; and who can tell how many accretions it received on the way. But there is no reason to doubt the essential truth of Rossini's narrative, nor yet of Beethoven's parting words to him: "Above all, write plenty of *Barbers*!" It was an impossible counsel. Rossini's *Il Barbiere di Siviglia* is unique. And "life-enhancing" is not too strong a word for it. ♦

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a couple of weeks before the *Falstaff* premiere.

Ford's big moment comes toward the end of the first scene of Act II. Alone on stage, he sings a monologue, "È sogno, o realtà," which is filled with broad, emotion-laden phrases. If a baritone can convey jealousy and anger in a voice that rides the orchestra and has a solid, ringing high G, he automatically wins the audience's sympathy. By all accounts, Lawrence Tibbett let fly with everything he had that evening.

"He sang like a demon possessed," wrote critic Oscar Thompson. "He ham-

or unjustly, had gained the impression that Mr. Tibbett was not allowed to come before them and receive their appreciation and had determined that the performance should go no further until he had done so."

Finally Serafin sent a musician backstage to request that Tibbett take a solo bow—which he did. The 16-and-a-half-minute ovation finally subsided. "An American audience had decided one of its own nationality should be properly recognized for his talents, and that ended the incident," said the *Times*.

The story was not only front-page news in New York, it made headlines across the United States, and even in Europe. That performance was the real beginning of one of the most remarkable musical careers of the twentieth century. Long before television or the concept of a "cross-over" singer, Lawrence Tibbett's artistry was enjoyed by millions of people who had never entered an opera house. His recordings, weekly radio programs, leading roles in several movies, and almost yearly cross-country recital tours made him one of the best-known people in America in the 1930s and 1940s. And when journalists discovered just what an all-American boy Lawrence Tibbett was, it was almost too good to be true.

His grandparents had been forty-niners, and his father was the sheriff of Bakersfield, California, where Lawrence Mervil Tibbett (the extra "t" came later) was born on November 16, 1896. When he was only seven years old, his father was killed in a shootout while trying to arrest some criminals. The family moved to Los Angeles where Tibbett's mother ran a boarding house. Young Larry had acted in local theaters, sung in a few concerts, served in the merchant marine, married, and was the father of picturesque twin boys. Newspapers and magazines could not get enough of him.

But what made Tibbett a star, and what kept him at the top of his profession for years, was an astonishingly beautiful baritone voice coupled with a solid dramatic instinct and the capacity—and willingness—to work very hard.

"I think in its prime, Tibbett's voice was as good a voice as you ever hear. It's beautiful and absolutely solid," says Robert Tugle, director of the Metropolitan Opera Archives and the author of *The Golden Age of Opera*. "The diction is so clear, so strong. When you hear Tibbett sing English, you know you've never heard anybody articulate like that. Also he's *very* musical. It's not like someone who has learned the roles by rote."

The young baritone made his San Francisco Opera debut almost 70 years ago, during the 1927 season (along with another youngster named Ezio Pinza), and he sang

Lawrence Tibbett at 100

By PAUL THOMASON

As the audience filed into the old Metropolitan Opera House on the evening of January 2, 1925, for the premiere of a new production of Verdi's *Falstaff*, none of them could have foreseen what would happen about an hour and a half later. Certainly they realized they were about to see a stellar cast. Antonio Scotti as Sir John and Frances Alda as Nannetta were holdovers from the last time the Met had done the opera (in 1910, under Toscanini's direction). But Lucrezia Bori (Alice Ford), Marion Telva (Quickly), and Beniamino Gigli (Fenton) were also stars of considerable magnitude.

The one unknown was the baritone playing Ford that evening: a 28-year-old Californian named Lawrence Tibbett. The role was to have been played by the Spanish baritone Vincente Ballester. (The same Vincente Ballester whom Gaetano Merola cast in his 1922 Stanford season and who had thrilled audiences in the *Pagliacci* Prologue by holding a high A flat as he casually strolled across the stage—set up at one end of the Stanford football stadium.) But Ballester became ill and Tibbett, then in his second season at the Met, was assigned the role only

mered the table angrily and threw down a cup so hard that it smashed into pieces. Unlike most singers, Tibbett did not look at the conductor or the prompter for directions. Instead, his gestures and his singing had a freedom that only veterans acquire. His passionate voice startled the audience and held it spellbound."

When the curtain fell a few minutes later the audience erupted. Scotti, Tibbett, and the two singers playing Bardolfo and Pistola took a bow. Accounts differ about exactly what happened next. As the ovation grew, either Scotti and Tibbett came out for some joint bows and/or Scotti took several solo bows. In any event, the almost hysterical audience was not allowed to do what it most wanted to do, applaud Lawrence Tibbett alone.

As the ovation grew, people began shouting "Tibbett! Tibbett!" but the young baritone did not appear. The conductor, Tullio Serafin, tried to start the next scene but, as *The New York Times* said in its front page article, "He found it impossible to proceed. Pandemonium grew. Even the elect in their boxes began to take more than a polite interest in the proceedings. The audience, justly

Paul Thomason is a Bay Area freelance writer. He also teaches an annual class on "How to Listen to Opera" at the S.F. Conservatory of Music Extension Division.

with the Company for nine seasons before his final appearance in 1949. It was here in San Francisco that Tibbett first sang two roles for which he became particularly famous: Scarpia in Puccini's *Tosca* and Iago in Verdi's *Otello*. Since Tibbett's 1930 recording of Figaro's "Largo al factotum" from Rossini's *The Barber of Seville* is such a classic, it is odd that he only sang the role on stage twice. Both times were with the enchanting Bidú Sayão, during the 1941 SF Opera season (once in town, once on tour in Los Angeles).

Tibbett's local debut was as Ford in the company's first performance of *Falstaff*, on September 27, 1927. Again the title role was taken by Antonio Scotti who had made his SF Opera debut only a few days earlier as Scarpia. Though Tibbett was well received both in *Falstaff* and Giordano's *Le Cena delle Beffe*, it was the next season that really showed his versatility when he sang five different roles.

The 1928 season, the first of two held in Dreamland Auditorium rather than the Civic, opened on September 15 with *Aida* (featuring Elisabeth Rethberg in the title role in her Company debut). The announced Amonasro, Giuseppe Danise, became ill and Tibbett sang the performance on only a few hours' notice. "Tibbett Thrills Operagoers by Singing Role of Amonasro" was the full-page headline in the *Examiner*. "Once more Tibbett showed himself a master," wrote Redfern Mason. "He gave us an Amonasro that was primitive, virile, heroic. As in everything he does, Tibbett was intense, impassioned, and, in every note, authoritative. His Ethiopian king was 'every inch a king,' albeit a savage, and vocally it was art of rare virtue."

Four days later, Tibbett again substituted for the still-ailing Danise and sang the role of Scarpia for the first time, opposite the glamorous, tempestuous Maria Jeritza. This time Mason was a bit cooler. "[Tibbett's] sensuality was from the brain, not from the heart. He gave the impression of one of the Puritan fathers gone wrong. He took no delight in his sensuality; there was no Epicurean relish in his lust. Yet, at the same time, one is forced to admit that both his acting and his singing were never less than the work of an excellent artist."

But Tibbett learned fast and his Scarpia soon was a match for any soprano's Tosca. On April 27, 1931, the Met was on tour in Cleveland where Tibbett and Jeritza got a bit carried away in the opera's second act. Tibbett later recalled that before they went on-stage Jeritza told him, "This is our last

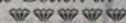
Opposite: Lawrence Tibbett as Figaro and Bidú Sayão as Rosina in San Francisco Opera's 1941 staging of *Il Barbiere di Siviglia*.

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performance, let's make it a good one." So when she began really pounding on his chest, he thought she was just acting.

But Jeritza had a habit of changing stage business during a performance to suit herself, and she had decided she wanted to sing "Vissi d'arte" on the far side of the stage where she would be alone in the spotlight. "When I realized what she wanted to do, I stubbornly decided there would be a dead Tibbett on the stage before she took over the entire scene for herself," the baritone later said. "We fought like wildcats. Following the stage directions, I tried to kiss her on her shoulders. She lunged at me, and the sequins on her dress made deep cuts on my chin. I pulled her hair and she pulled mine. She just wouldn't fall. I wore a heavy brass chain around my neck and she yanked it and broke it, cutting the flesh as the links parted. Both of us had lost our heads. Jeritza was determined that she would get to the other side of the stage and I had made up my mind that she would sing at my feet. I managed to get a hold that was a mixture of hammer lock and half nelson, and I threw her on the couch. She gasped, rolled to the floor—and sang!"

"When the act ended we looked like a couple of stray cats. The applause was tremendous. We took our bows and I got ready to weather a volley of invective. The audience was still applauding when we started toward our dressing rooms. Jeritza looked at me, smoothed her hair, smiled, and said, 'Well, we gave them their money's worth.'"

Tibbett's riveting stage presence, innate musicality, and superb English diction made him a natural for such contemporary American operas at the Met as Howard Hanson's *Merry Mount*, Deems Taylor's *The King's Henchman* and *Peter Ibbetson* (wags couldn't resist renaming it *Peter Tibbettson*) and—the only one he sang in San Francisco—Louis Gruenberg's *The Emperor Jones*, based on a play by Eugene O'Neill.



MORTON

The local performances of *Emperor Jones* in November 1933 followed its world premiere by only 11 months, arousing tremendous controversy. "S.F. Divided on Tibbett in 'Jones' " was the front page headline in the *Call Bulletin*. The article quoted Richard M. Tobin, president of the San Francisco Orchestra Association, at great length, expressing sentiments like, "Such music as we listened to last night (if it can be called music!) is a base parody upon the most ethereal of arts. . . it seemed to me only cheap and vulgar, a series of trite cacophonies long since exploited by Stravinsky and his followers."

Three days later Tibbett replied in print, defending the opera—both dramatically and musically—and adding, "I would quarrel with Mr. Tobin's arriving at his conclusion after having heard the Gruenberg work but once. Even the most highly trained

musician cannot listen to an intricate score like Gruenberg's and pass upon its musical value with but one hearing."

It was three seasons before Tibbett again appeared with the SF Opera, but 1936 was a banner year: *Rigoletto* (his first local performance), a double bill of *Pagliacci* (Tonio) and *Gianni Schicchi* (with Tibbett in the title role), Scarpia to Lehmann's *Tosca*, and finally Tibbett and Giovanni Martinelli—both for the first time in their careers—in *Otello*. (All this while the city threw a three-day festival to celebrate the opening of the "San Francisco-Oakland bridge.") And while Tibbett was wowing 'em on Van Ness Avenue, the last of his six films, MGM's *Under Your Spell*, directed by Otto Preminger, opened at the Paramount Theater.

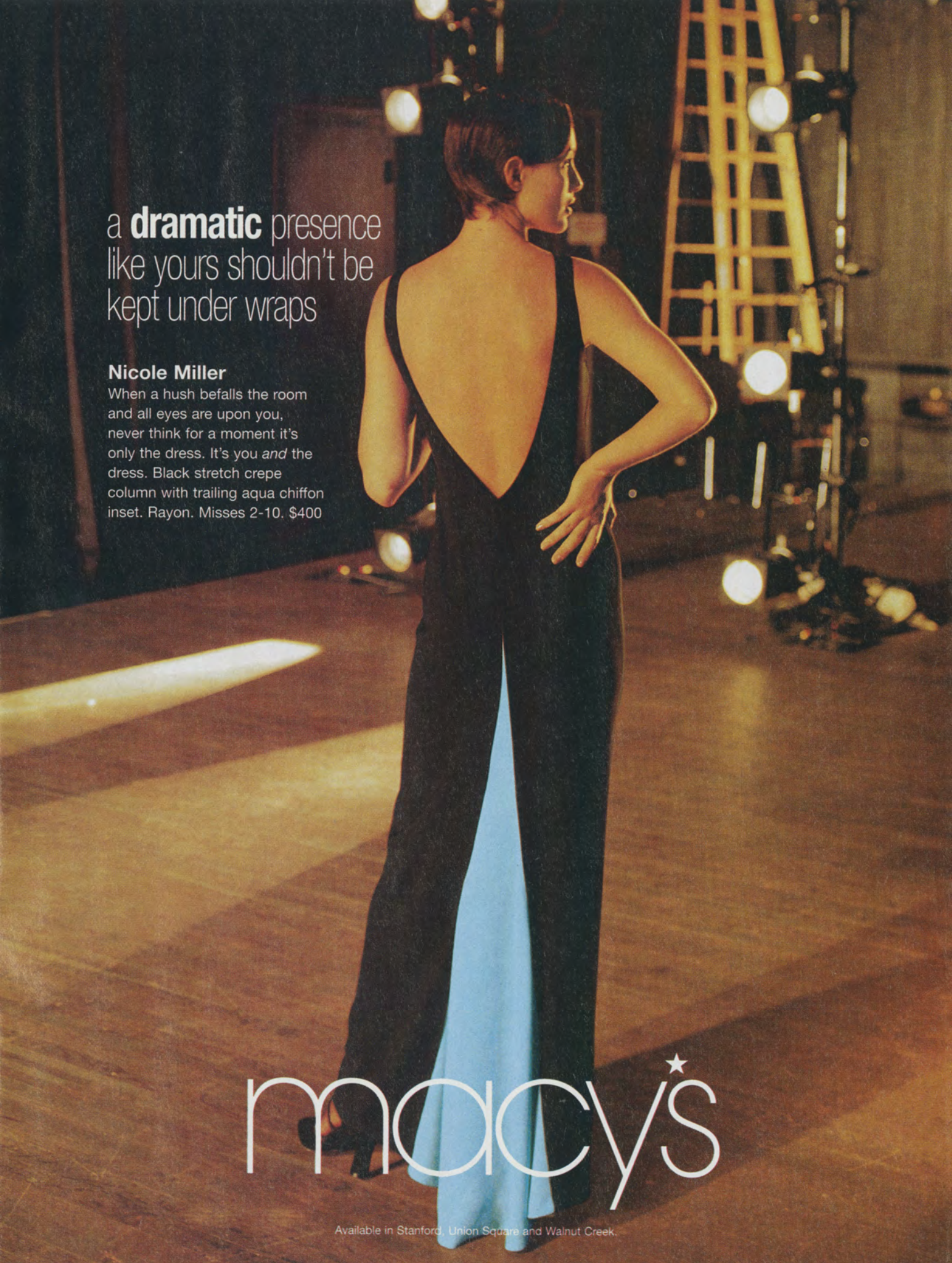
Tibbett's first film, *The Rogue Song*, garnered him an Academy Award nomination as Best Actor in a movie for 1930. Tibbett, Maurice Chevalier, Ronald Colman, and Wallace Beery all lost to George Arliss for his role in *Disraeli*. But MGM was encouraged by the response to *The Rogue Song* and put him together with another opera singer, soprano Grace Moore, and Adolphe Menjou, in *New Moon*. Two other films for MGM (*The Southerner* and *Cuban Love Song*) came before 20th Century-Fox cast Tibbett with Virginia Bruce and Cesar Romero in *Metropolitan* and actually let him sing three entire operatic numbers: the *Pagliacci* Prologue, Figaro's "Largo al factotum" and *Carmen*'s Toreador Song, as well as "De Glory Road" (a radio and concert favorite of the baritone's) and "The Road to Mandalay."

But for all of Tibbett's success in Hollywood, he was still a serious operatic artist, very much in his prime. The *Rigoletto* performance at the War Memorial on November 6, 1936, made the *Chronicle*'s front page the next day, not because of anything Tibbett did, but because Miss Marian Zeile, "a

(continued on page 36)



(Above) *Otello*, San Francisco Opera, 1936. Two career role debuts: Giovanni Martinelli in the title role, Lawrence Tibbett as Iago. (Left) Tibbett took the opportunity to have himself thoroughly immortalized by our official photographer.



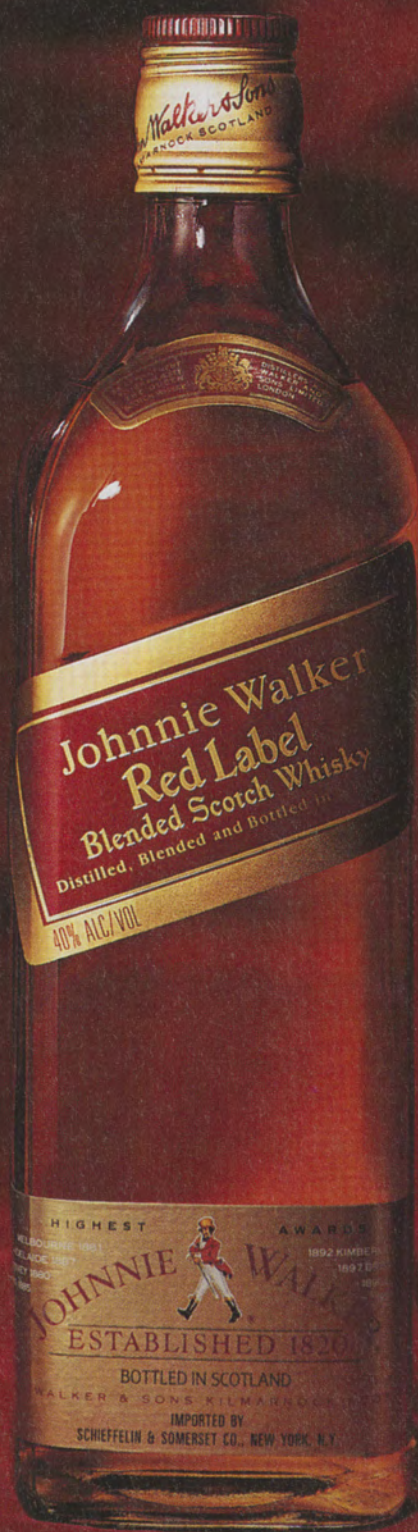
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MORTON

Rigoletto, San Francisco Opera, 1941: Jan Peerce as the Duke of Mantua, Lawrence Tibbett in the title role.

(continued from page 32)

society leader and art patron," suffered a heart attack and died in a box "just as the hunchback of Verdi's opera was singing his sorrow." On an inside page Alfred Frankenstein's review just about sums up Tibbett at his best: "Tibbett remains the greatest actor and one of the greatest singers among contemporary baritones. There is no tiring that tremendous voice of his. Nothing vitiates its rich and colorful flood. It carried big surges of drama and pathos last night, it hacked and snarled, wept, hinted or stormed as the complex character of *Rigoletto* demanded. But always it was musical, always kept in leash to an artistic conception. . . . If (*Rigoletto*) has had a finer interpreter it has not been my pleasure to hear him."

Five days later Tibbett offered a real tour de force: Tonio in *Pagliacci* and *Gianni Schicchi*, the latter sung in an English translation by Percy Pitt. The Met paired Tibbett's *Schicchi* with either a complete performance of *Bohème* or as a curtain raiser to Richard Strauss's *Elektra* with Rose Pauly (what an evening that must have been). It was left to Gaetano Merola to do the sensible thing and turn *Pag* and *Schicchi* into a Tibbett festival. In the *Examiner*, Alexander Fried called Tibbett's performance "a classic of light burlesque." Frankenstein went further, saying Tibbett's *Schicchi* "was, in its own way, as surpassing and incomparable as Flagstad's *Isolde*."

Otello was offered only once that season and Fried, after pronouncing the cast "brilliant" added that at times it "lacked the spark of dramatic propulsion that it might

acquire if it were only repeated once or twice." Tibbett, he said, "gave a performance deeply pervaded with zest and intelligence," but thought the baritone too consistently diabolical. "A kind of slender baritone Mephistopheles," was Frankenstein's comment after praising Tibbett "as always, the consummate singing actor."

Tibbett sang the title role in Verdi's *Simon Boccanegra* in 1932 at its American premiere, one of the crowning highlights of his career. Plans to finally add *Boccanegra* to the SF Opera's repertoire in 1940 had to be scrapped (along with a projected *Girl of the Golden West* with Tibbett and Marjorie Lawrence) when something happened to the baritone's voice in 1940.

Few people agree on the cause of Tibbett's vocal difficulties, but by 1941 the solidness of the voice, his utter control over it, and the effortlessness of the sound began disappearing. There were rumors of a throat operation. Some said his singing while suffering from strep throat ruined the voice. *Newsweek* quoted a physician who said Tibbett suffered from "an uncommon form of spasticity of the larynx muscle." Tibbett smoked, but so did lots of singers at the time. Tibbett also enjoyed parties and drinking. Shortly after divorcing his first wife, the baritone had married a woman he had first met here in San Francisco. The second Mrs. Tibbett was a beautiful, wealthy, socially ambitious woman and after their marriage on January 1, 1932, the parties and socializing became even more a part of Tibbett's life. As vocal problems grew, so did Tibbett's drinking, which then, of course, magnified the vocal troubles. Air checks of Tibbett's broadcast performances from 1941 on are often painful to hear.

There were occasional flashes of his old greatness. Frankenstein called Tibbett's only local appearance during the 1946 season "one of the finest performances of *Rigoletto* which this town has had the good fortune to witness," and went on to praise his "big, rich, dramatic baritone."

But it was increasingly obvious Tibbett's time was up. In 1949 he sang three *Scarpias* at the War Memorial and then ended his San Francisco Opera career with his only local portrayals of Dapertutto and Dr. Miracle in Offenbach's *The Tales of Hoffmann* on October 14. Critics commented on his "skilled stagecraft."

In 1949 he sang two new roles: Captain Balstrode in *Peter Grimes* at the Met and his only Strauss role, Jokanaan in *Salome* in New Orleans. His last new role was Prince Ivan in the Met's first performances of Mussorgsky's *Khovanshchina*. Ironically, his Met debut, on November 24, 1923, had been in another Mussorgsky opera, *Boris Godunov*,

the part of Lavitsky. His last Met performance was a *Khovanshchina* on March 24, 1950.

There had been some talk of Tibbett replacing Edward Johnson who was leaving as the Met's General Manager at the end of the 1949-50 season. In 1936 Tibbett had been one of the founders of the American Guild of Musical Artists (AGMA) and served as the union's first president. He also had helped organize the American Federation of Radio Artists (later renamed the American Federation of Television and Radio Artists). But Rudolf Bing, not Lawrence Tibbett, became head of the Met.

Tibbett had recorded selections from Gershwin's *Porgy and Bess* in 1935, under the composer's supervision and he was eager to sing *Porgy* on stage when it was offered to him in 1953 but things did not work out. He appeared in a couple of plays, then replaced Ezio Pinza in *Fanny* on Broadway in 1956. It was his last appearance on stage. He died on July 15, 1960, after lapsing into a coma following surgery for a head injury.

It is surprising to realize that Tibbett, a great Verdi baritone who began a long line of superb American Verdi baritones—Leonard Warren, Robert Merrill, Cornell MacNeil, Sherrill Milnes—never sang *Il Trovatore* or *Un Ballo in Maschera* though they were popular during his prime. And one can only rue the fact that *Macbeth* and *Nabucco* were virtually unknown during his career.

One must likewise greatly regret that Tibbett never sang either Hans Sachs or Wotan on stage, though he recorded Wotan's Farewell from *Walküre* in 1934. More than once he said *Meistersinger* was his favorite opera, but he only sang Act III on stage, in English, as part of a gala in 1935 honoring Walter Damrosch. A recording exists of his performance of Hans Sachs's "Lilac" monologue (misabeled as "Wahn! Wahn!" on the available CD transfer) taken from a "Packard Radio Hour" of October 1934. Even in English it is clear that Tibbett is a superb Wagner stylist. The virile yet intimate voice is extremely beautiful, but always used to convey Sachs's emotion which is so palpable it seems to engulf the listener physically, even through the dated sound.

But it is not surprising Tibbett can convey Sachs's emotion so well. After all, like Hans Sachs, Lawrence Tibbett was truly a Master Singer. ♦

Paul Thomason would like to thank the staff of San Francisco's Performing Arts Library and Museum, and Robert Tuggle, Director of the Metropolitan Opera Archives, for their generous time and assistance in the preparation of this article.

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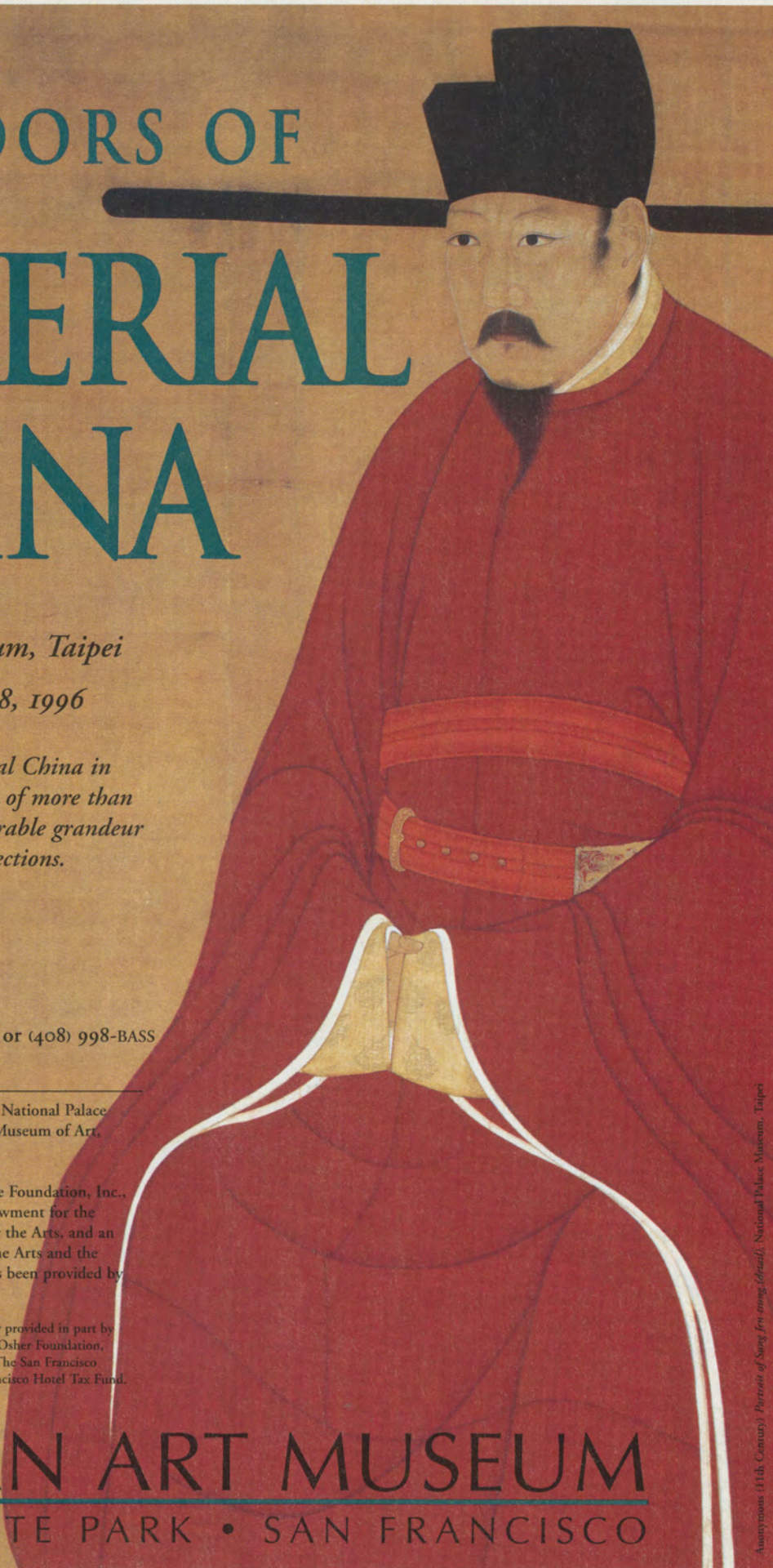
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Oct. 11—7 p.m.

Oct. 19—7 p.m.

Oct. 24—7 p.m.

Carmen (Civic)

Oct. 22—6:30 p.m.

Oct. 25—6:30 p.m.

Nov. 5—6:30 p.m.

Harvey Milk (Orpheum)

Nov. 13—6:30 p.m.

Nov. 21—7 p.m.

Nov. 24—1 p.m.

Les Contes d'Hoffmann (Civic)

Nov. 17—1 p.m.

Nov. 20—6:30 p.m.

Nov. 23—7 p.m.

Salome (Civic)

Jan. 23—6:30 p.m.

Jan. 29—6:30 p.m.

Feb. 1—7 p.m.

Aida (Civic)

Feb. 8—7 p.m.

Feb. 11—7 p.m.

Feb. 21—6:30 p.m.

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MARIN

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Oct. 14

Carmen

Nov. 4

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Nov. 11

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Oct. 16

Carmen

Nov. 6

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Nov. 13

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Oct. 15

Carmen

Nov. 5

Harvey Milk

Nov. 12

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Nov. 4

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Nov. 14

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Oct. 15

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Nov. 5

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Nov. 12

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Nov. 6

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Oct. 14

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Nov. 4

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Nov. 11

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Dec. 2

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Jan. 13

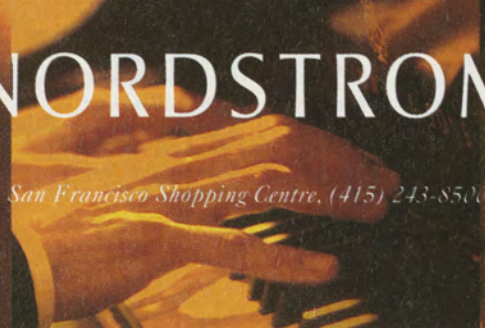
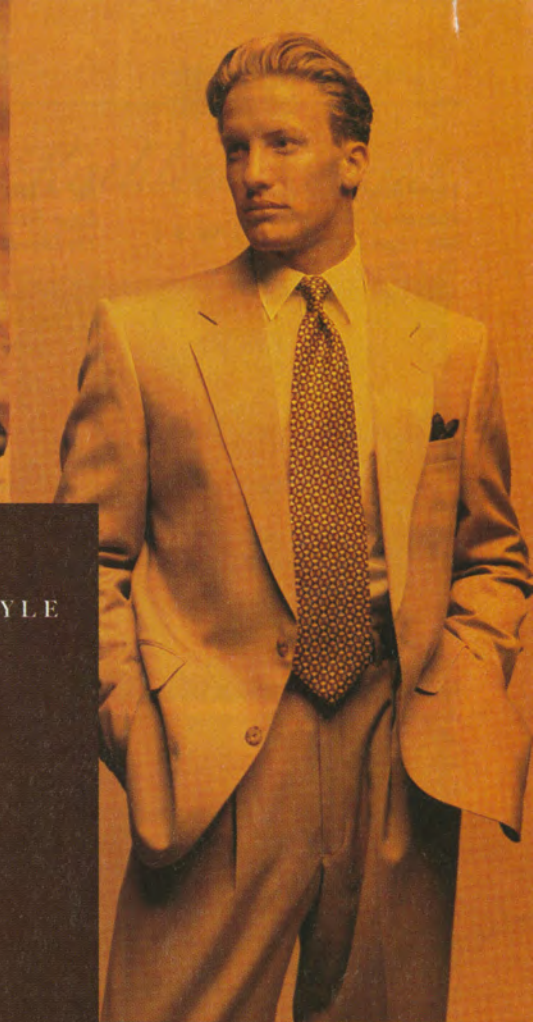
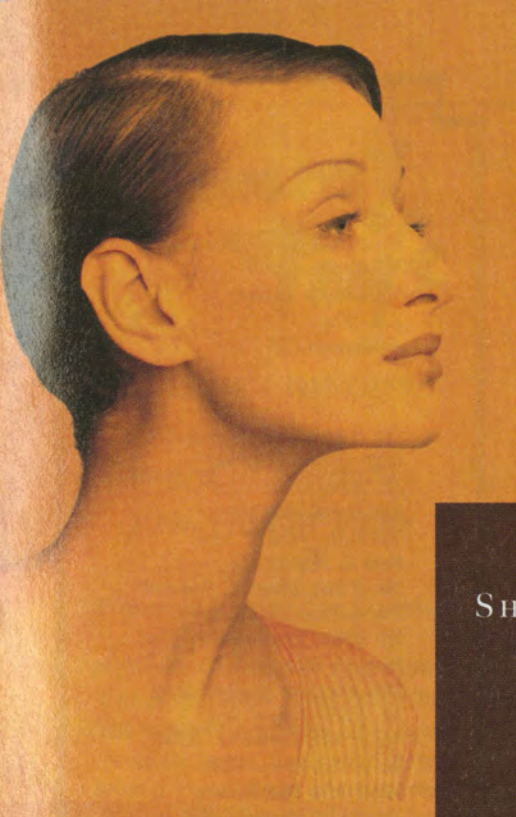
Salome

Feb. 3

Aida

Feb. 10

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Shuttle Bus Service. The Opera and Municipal Railway have arranged for buses to take patrons from many Civic Center restaurants directly to the theater. Two MUNI buses operate along a route that includes stops at the Performing Arts Garage (360 Grove St.) and (depending on the performance) either the Civic Auditorium or the Orpheum Theatre. Stops are made in 15-minute intervals at the following restaurants: Hayes Street Grill (324 Hayes), Ivy's (398 Hayes), Backstage Restaurant (687 McAllister), Act IV (at Inn at the Opera, 33 Fulton), Vivande (670 Golden Gate Ave.), Max's Opera Cafe (601 Van Ness Ave.), and Stars (555 Golden Gate Ave.). Service begins 90 minutes before a performance

and resumes at curtain time, with shuttle buses retracing the same route (for up to one hour) to the restaurants and the Performing Arts Garage. The shuttle system is scheduled throughout September and will be reviewed each month according to public response.

Ticket Information. San Francisco Opera's Ticket and Patron Services Center, 199 Grove at Van Ness, open 10 a.m. to 6 p.m., Monday through Saturday. Phone charge: (415) 864-3330, 10 a.m. to 6 p.m., Monday through Saturday (VISA, American Express, MasterCard). Orpheum Theatre and Civic Auditorium Box Offices: Open two hours before each performance through the first intermission.

Make a valued contribution to San Francisco Opera. You can make an important contribution to San Francisco Opera by returning any tickets you cannot use to the Ticket and Patron Services Center for resale. These ticket returns are of great value to S.F. Opera and to other patrons who may be unable to obtain tickets to sold-out performances. If you are unable to use your tickets or exchange them for another performance of the same opera, you may make a full-value, tax-deductible contribution of your tickets. To make a donation, simply return your tickets to the Ticket and Patron Services Center or call (415) 864-3330, 10 a.m. to 6 p.m. You may also call (415) 565-6485 from 6 p.m. to 10 minutes before curtain. Unfortunately, we are unable to apply the donations towards membership benefits.

Taxi Service. Patrons needing a cab at the end of the performance should reserve one with the doorman before the end of the last intermission.

Digital Watches. Patrons are reminded to please check that their digital watch alarms are switched to OFF before the performance begins.

For **Lost and Found** information, please inquire at the theater's check-room.

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

Wheelchair accessible restrooms, public telephones and drinking fountains are located on all floors of the Civic Auditorium except the third floor, which is not for public use.

The Orpheum Theatre is equipped with a **Sennheiser Infrared Listening System** by Sound Associates, Inc. Patrons may obtain personal headsets with individual volume controls in the main lobby.

For the safety and comfort of our audience, all large **parcels, backpacks, luggage, etc., must be checked** at the Civic Auditorium and Orpheum Theatre cloak-rooms.

Opera glasses are available in the lobby.

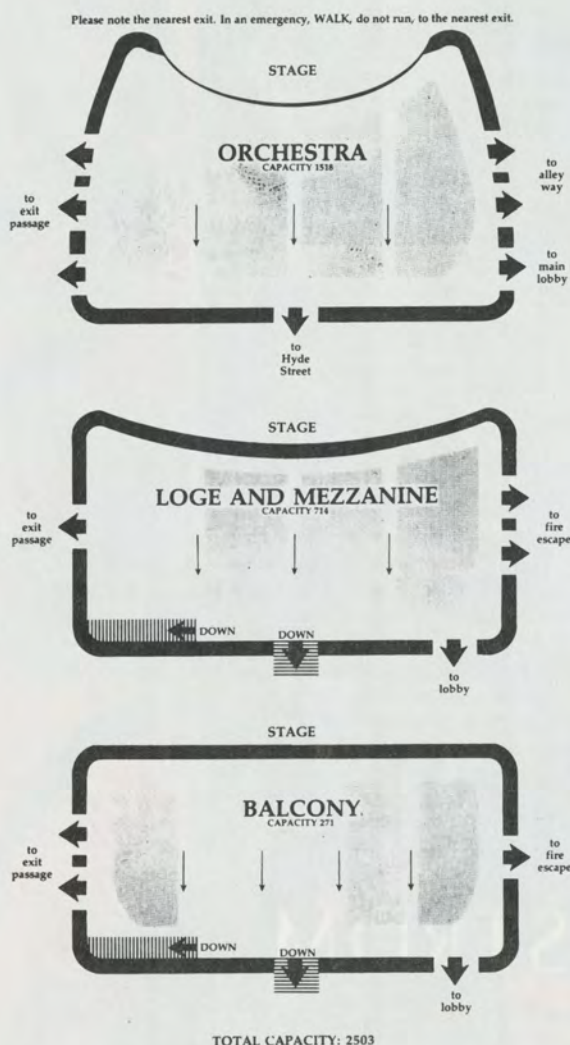
No cameras, tape recorders or cellular phones are permitted in the Orpheum Theatre and the Civic Auditorium.

Children of any age attending a performance must have a ticket.

Patrons, Attention Please! **Fire Notice:** There are sufficient **exits** in these buildings to accommodate the entire audience. The exit indicated by the lighted "EXIT" sign nearest your seat is the shortest route to the street. (Refer to Diagrams.) In case of fire, please do not run—walk through that exit.

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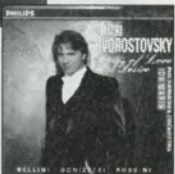
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ARTIST PROFILES



Mezzo-soprano **Jennifer Larmore** returns to the Company to sing one of her signature roles, Rosina in *Il Barbiere di Siviglia*. The role of Orphée in Gluck's *Orphée et Eurydice* served as her San Francisco Opera debut in the summer of 1995. Since she made her operatic debut at the Opéra de Nice as Sesto in Mozart's *La Clemenza di Tito*, she has been in great demand at many of the world's leading opera houses and festivals in an increasingly wide-ranging repertory. She is particularly recognized for her interpretation of the roles of Rossini, Handel and Mozart.

In the concert hall, her repertoire includes Handel's *Messiah*, Vivaldi's *Magnificat*, Rossini's *Stabat Mater* and Mahler's *Rückert Lieder*, the last of which she has sung with Riccardo Muti and the Vienna Philharmonic both at the Vienna Musikverein and at the Amsterdam Concertgebouw. Recent highlights include *L'Italiana in Algeri* in Buenos Aires, Amsterdam, Paris, Berlin and Lisbon; *I Capuleti e i Montecchi* at the Bastille Opera in Paris; concert performances of *La Clemenza di Tito* in Lyon; a concert presentation of *Giulio Cesare* with the Concerto Köln at the Opéra de Poissy in Paris; *Camelot* in concert at the Hollywood Bowl; the singing of the Olympic Hymn at the closing ceremonies of the 1996 Olympic Games in her hometown of Atlanta; and her acclaimed Metropolitan Opera debut as Rosina in *Il Barbiere di Siviglia*, a production which was heard nationally on the Met broadcasts. Her impressive list of recordings includes four solo CDs (*Where Shall I Fly*, *Call Me Mister*, *Born in Atlanta*, *Jennifer Larmore—A Portrait*), Mozart's Mass in C Minor, the Duruflé Requiem, as well as *Orphée et Eurydice* and *Hänsel und Gretel* (both led by San Francisco Opera Music Director Donald Runnicles), *L'Incoronazione di Poppea*, *Giulio Cesare*, *Semiramide*, *La Cenerentola*, *Il Barbiere di Siviglia*, and the recently released *Carmen*. The recipient of many international prizes, Miss Larmore was the winner of the 1994 Richard Tucker Award.



Mezzo-soprano **Mika Shigematsu** portrays Rosina in *Il Barbiere di Siviglia*. A native of Osaka, Japan, she made her San Francisco Opera mainstage debut in *Der Rosenkavalier* during the 1993 Celebration of Strauss. She subsequently appeared here during the 1993 Fall Season as Enrichetta in *I Puritani*, in 1994 as Emilia in *Otello*, a Nun in *The Fiery Angel*, and Alisa in *Lucia di Lammermoor*, and last fall in the title role of the student matinee performances of *La Cenerentola*. Engagements since receiving critical acclaim for her 1993 performances as Elvira in *I Puritani* (Malibran version) with

Boston Lyric Opera include a debut with the Paris Opera in *Manon Lescaut*, Suzuki in *Madama Butterfly* with Opéra de Lyon as part of the 1995 United Nations 50th anniversary celebrations, the title role of *La Cenerentola* for Opera Colorado, a return to the Boston Lyric as *Barbiere's* Rosina, Agnese in *Beatrice di Tenda* for Amsterdam's VARA Radio Orchestra, as well as recitals in San Francisco, Geneva, Lyon, Tokyo, Kyoto and Osaka. In future seasons Miss Shigematsu will make debuts with Seattle Opera as Cherubino in *Le Nozze di Figaro* and with Genoa's Teatro Carlo Felice as Charlotte in *Werther*, and will appear as Rosina at the New National Theatre in Tokyo. A 1993-94 Adler Fellow with the Opera Center and a participant in the 1991 and 1992 Merola Opera Programs, she was awarded the Poetz Memorial Award at two consecutive Grand Finals concerts.



In her fifth season with San Francisco Opera, **Catherine Cook** sings the roles of the Nurse in *Prince Igor* and Berta in *Il Barbiere di Siviglia*. The mezzo-soprano made her 1991 Company debut in *War and Peace* and *Elektra*, and subsequently performed here in *Boris Godunov* and *Christophe Colomb* (1992), as well as in *The Makropulos Case* and the student matinee presentation of *La Fille du Régiment* (1993). Last fall, she performed in San Francisco Opera productions of *Ruslan and Lyudmila* (Naina), *Faust* (Marthe), and *Die Walküre* (Rossweisse). A 1990 Merola Opera Program participant and 1991-

92 Adler Fellow, her Opera Center credits include the title role of *Ariodante*, Meg Page in *The Merry Wives of Windsor*, and a highly acclaimed Schwa-

bacher Debut Recital. A native of Chicago, the artist made her 1994 Lyric Opera of Chicago debut as the Innkeeper in *Boris Godunov*, followed by Berta in *Il Barbiere di Siviglia*, a role which was the vehicle for her 1995 Portland Opera debut as well. Most recently, Miss Cook returned to Portland for Marcellina in *Le Nozze di Figaro*, performed Mrs. Lovett in *Sweeney Todd* at Wichita Opera Theatre, and made her Alice Tully Hall debut in Poulenc's *Les Mamelles de Tirésias* with L'Opéra Français de New York. Future plans include *Peter Grimes* and *Le Nozze di Figaro* at Chicago Lyric Opera, and a debut with Los Angeles Music Center Opera in *Il Barbiere di Siviglia*.



One of the most sought after vocalists of his generation, baritone **Dmitri Hvorostovsky** makes his first San Francisco Opera appearance in the title role of *Il Barbiere di Siviglia*. The native of Siberia made his Western operatic debut at the Opéra de Nice in *The Queen of Spades* and his Italian debut at La Fenice in Venice in *Eugene Onegin*. Additional appearances in past seasons include *I Puritani* and *Eugene Onegin* at the Royal Opera House Covent Garden, *Eugene Onegin* at the Châtelet in Paris, *Pagliacci* at Milan's La Scala and Barcelona's Liceu, and *La Traviata* at the Lyric Opera

of Chicago. Among his recent operatic performances are *The Queen of Spades* at the Metropolitan Opera, *Faust* in Chicago, *La Traviata* in Vienna, Chicago, Berlin and London, *La Favorita* at the Teatro Colón in Buenos Aires, *Eugene Onegin* at Covent Garden and in Monte Carlo, and *Le Nozze di Figaro* at the Salzburg Festival. Future operatic plans include *Faust* at the Met and Covent Garden, *Don Giovanni* at the Geneva Opera, *Le Nozze di Figaro* at Covent Garden, and *Falstaff* at the Chicago Lyric Opera. In addition to a successful operatic career, Hvorostovsky has devoted himself equally to the recital and concert stage, performing at most of the important musical centers of the world. Earlier this year the baritone sang Mahler's *Lieder eines fahrenden Gesellen* at the Musikverein in Vienna, Mussorgsky's *Songs and Dances of Death* with the Scottish Chamber Orchestra in Edinburgh and Glasgow, and a concert performance of *Don Carlos* at the BBC Promenade. In addition to a series of discs devoted to operatic arias and song recitals, he has recorded *Eugene Onegin*, *La Traviata* and *Cavalleria Rusticana*. Recent releases include Tchaikovsky's *Iolanthe* led by Valery Gergiev and a recital of works by Rachmaninoff and Georgii Sviridov.



Earle Patriarco sings the roles of Figaro in *Il Barbiere di Siviglia* and Dr. Falke in *Die Fledermaus*. The baritone made his Metropolitan Opera debut earlier this year as Ping in *Turandot* and stepped in at the last moment to replace an ailing colleague as Figaro in two performances of the Met's production of *Barbiere*. He made his San Francisco Opera mainstage debut in the 1992 production of *Boris Godunov* and has subsequently appeared in Company stagings of *Andrea Chénier*, *La Forza del Destino*, *Christophe Colomb*, *The Dangerous Liaisons* and *The Fiery Angel*. Most recently, he was featured as

Masetto in last fall's presentation of *Don Giovanni* and as Marcello in *La Bohème* this summer. A 1993-94 Adler Fellow, his Opera Center credits include *La Traviata* and *La Bohème* for the Merola Opera Program, Hector in the North American premiere of Tippet's *King Priam*, and a highly praised Schwabacher Debut Recital. In addition to his Met debut, recent highlights include his European operatic debut at the Staatstheater Stuttgart as Marcello, Dandini in Opera Colorado's staging of *La Cenerentola*, and Rossini's Figaro in Boston and Costa Mesa. Future engagements include Figaro in *Barbiere* for the Welsh National Opera, Marcello in Stockholm, as well as debuts at the Paris Bastille Opera as Valentin in *Faust* and at the Chicago Lyric Opera as Ping. He has appeared on the concert platform at the Lugano Mozart Festival and with the San Francisco Symphony in a pops concert. A prize winner in multiple vocal competitions, he represented the U.S. in the 1995 Singer of the World competition in Wales and won a 1995 Richard Tucker Career Grant as well as a grant from the Singers Development Foundation. A native of Southern California, Patriarco earned his bachelor of music degree from Biola University and his master of music degree from the University of Southern California.

ARTIST PROFILES



Tenor **Bruce Ford** has over the past few years established himself firmly as a specialist in the Mozart and Rossini repertoire. A native of Lubbock, Texas, he started his professional career in Germany, singing in Frankfurt, Düsseldorf, Hannover and Mannheim, among other cities. He gained international attention at the 1990 Rossini Festival of Pesaro, where he scored a major success as Agorante in *Ricciardo e Zoraide*. He has since been a regular guest at Pesaro, returning there in 1991 for Mozart's *Die Schuldigkeit des Ersten Gebots* and in the title role of Rossini's *Otello* (he sang the part of Rodrigo

in this opera for his 1994 San Francisco Opera debut), in 1992 as Count Almaviva in *Il Barbiere di Siviglia*, in 1995 as Antenore in *Zelmira*, and this year as Corradino in *Matilde di Shabran*. Also at home in most of the major opera houses of Europe, he has appeared at Milan's La Scala as Uberto in *La Donna del Lago*, Paolo Erisso in *Maometto II*, and Belmonte in *Die Entführung aus dem Serail*. His roles with the Royal Opera at Covent Garden have been Rossini's Count Almaviva, the title part of Mozart's *Mitridate*, *Re di Ponto* (available on laserdisc and video), Lindoro opposite Marilyn Horne's *L'Italiana in Algeri*, Osiride in Rossini's *Mosé*, and Ferrando in *Così fan tutte*, the role in which he made his acclaimed 1993 Salzburg Festival debut. He has also been applauded — both in opera and concert — in Zurich, Amsterdam, Geneva, Lausanne, Florence, Catania, Rome, Genoa, Chicago, London, Brussels, and at the festivals of Glyndebourne, Aix-en-Provence and Orange. Future plans include *Otello* in Pesaro, *Mitridate* at Salzburg, *Semiramide* in Marseilles, his Metropolitan Opera debut in *Il Barbiere di Siviglia*, and his first appearance at the Paris Opera in *Così fan tutte*. Ford's growing list of recordings includes Rossini's *Barber of Seville*, *Ricciardo e Zoraide* and *Armida*, Donizetti's *Rosmonda d'Inghilterra*, Mayr's *Medea in Corinto*, Auber's *Le Domino Noir*, Handel's *Messiah*, and the first ever recording of Meyerbeer's *Il Crociato in Egitto*.



Acclaimed as one of the leading tenors of the repertoire of Mozart and Rossini, **Roberto Saccà** makes his U.S. opera debut as Count Almaviva in *Il Barbiere di Siviglia*. Of Italian parentage, he was born and raised in Germany where he studied at the music academies of Stuttgart and Karlsruhe. After engagements at the opera houses of Würzburg and Wiesbaden, he became a member of the Zurich Opera where he has performed extensively since 1993. Roles with this company include Lindoro in *L'Italiana in Algeri*, Tamino in *Die Zauberflöte*, Ferrando in *Così fan tutte*, Oronte in Handel's *Alcina*, Orfeo

in Haydn's *L'Anima del Filosofo*, Elias in the world premiere of *Schlafes Bruder*, and *Barbiere's* Almaviva. Additional engagements include concert performances of *Die Meistersinger* with the Chicago Symphony Orchestra, Henze's *Das Verratene Meer* at Milan's La Scala, *Die Meistersinger*, Gianni Schicchi and Boesmans's *Reigen* at the Monnaie in Brussels, *Die Zauberflöte* at the Deutsche Staatsoper Berlin, Mozart's *Il Re Pastore* at the Teatro dell'Opera in Rome, and *Il Barbiere di Siviglia* at Munich's Bavarian State Opera and in Rio di Janeiro. This season, Saccà has been applauded as Rossini's Count Almaviva in Munich, Lindoro at the Deutsche Oper Berlin, and Jaquino in a new production of *Fidelio* led by Georg Solti at this summer's Salzburg Festival. In future seasons, he will make debuts at the Grand Théâtre de Genève (Nemorino in *L'Elisir d'Amore*), Hamburg State Opera and Teatro Comunale in Florence (Fenton in *Falstaff*), Frankfurt Opera (Tamino), Glyndebourne Festival (Ferrando), and in Barcelona as Elvino in *La Sonnambula*. Recordings include *Die Meistersinger*, *Capriccio*, *Il Re Pastore*, *Reigen*, and Rimsky-Korsakov's *Mozart and Salieri*.



British bass **Alastair Miles** (Don Basilio in *Il Barbiere di Siviglia*) made his 1993 U.S. debut with the Company as Sir Giorgio Walton in *I Puritani* and returned the following year to portray Raimondo in *Lucia di Lammermoor*. He studied flute at the Guildhall School and pursued an orchestral career before switching to singing, making his operatic debut in 1985. He won the Decca-Kathleen Ferrier Prize in 1986 and the 1987 John Christie Award from the Glyndebourne Festival, where he has appeared regularly ever since. He has also appeared in Great Britain at Covent Garden (*Parsifal*, *Il Viaggio a Reims*, *I Capuleti e i Montecchi*, *Fidelio*, *Rigoletto*, *La Cenerentola*, *La Bohème*), English National Opera (*The Cunning Little Vixen*), and Welsh National Opera (*The Barber of Seville*, *Faust*, *Ernani*, *Rigoletto*, *Nabucco*, *Lucia*). He has also been applauded at the Vienna State Opera and in Berlin (*Puritani*), Vancouver and Lyon (*Bohème*), Amsterdam (Figaro in *Le Nozze di Figaro*) in addition to the Paris Opera (*Lucia*). Very much in demand on the concert platform, Miles has appeared with all the major British symphony orchestras, as well as with, among others, the New York and Vienna Philharmonic, Boston Symphony, Israel Philharmonic, the Swedish Philharmonia and Radio Orchestras, and at the Glyndebourne Festival. He has made over 30 recordings including *Lucia di Lammermoor*, *Don Giovanni*, *La Traviata*, *Rigoletto*, *Die Zauberflöte*, *Le Nozze di Figaro*, *La Cenerentola*, Handel's *Saul*, *Agrippina*, *Alexander's Feast* and *Samson*, a prize-winning disc of Mendelssohn's *Elijah*, the Verdi Requiem, as well as both Gounod's and Berlioz's *Roméo et Juliette*. Later this year Miles will make his Metropolitan Opera debut as Sparafucile in *Rigoletto* with a return to the Met in 1997 as *Puritani's* Giorgio.

gion a Reims, I Capuleti e i Montecchi, Fidelio, Rigoletto, La Cenerentola, La Bohème), English National Opera (The Cunning Little Vixen), and Welsh National Opera (The Barber of Seville, Faust, Ernani, Rigoletto, Nabucco, Lucia). He has also been applauded at the Vienna State Opera and in Berlin (Puritani), Vancouver and Lyon (Bohème), Amsterdam (Figaro in Le Nozze di Figaro) in addition to the Paris Opera (Lucia). Very much in demand on the concert platform, Miles has appeared with all the major British symphony orchestras, as well as with, among others, the New York and Vienna Philharmonic, Boston Symphony, Israel Philharmonic, the Swedish Philharmonia and Radio Orchestras, and at the Glyndebourne Festival. He has made over 30 recordings including Lucia di Lammermoor, Don Giovanni, La Traviata, Rigoletto, Die Zauberflöte, Le Nozze di Figaro, La Cenerentola, Handel's Saul, Agrippina, Alexander's Feast and Samson, a prize-winning disc of Mendelssohn's Elijah, the Verdi Requiem, as well as both Gounod's and Berlioz's Roméo et Juliette. Later this year Miles will make his Metropolitan Opera debut as Sparafucile in Rigoletto with a return to the Met in 1997 as Puritani's Giorgio.



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 performances 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 mounting 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 Jose, 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.

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Bass-baritone **John Del Carlo**, who portrays Doctor Bartolo in *Il Barbiere di Siviglia*, has appeared with the Company in over 20 productions since his 1978 debut. Notable roles he has sung here include Alidoro in *La Cenerentola*, Donner in *Das Rheingold*, Abimélech in *Samson et Dalila*, Rangoni in *Boris Godunov*, Dr. Dulcamara in *L'Elisir d'Amore*, Benoit in *La Bohème*, and Kothner in *Die Meistersinger*. A native San Franciscan and a graduate of the S.F. Conservatory of Music, he was a member of the S.F. Opera Chorus from 1973 to 1976 and participated in the 1977 Merola Opera Program. He

bowed with Spring Opera Theater in 1978 as Achilles in *Julius Caesar*, returning for SPOT productions of *La Pêricle*, *Good Soldier Schweik*, and *The Grand Duchess of Gerolstein*. Also well known at other leading companies in North

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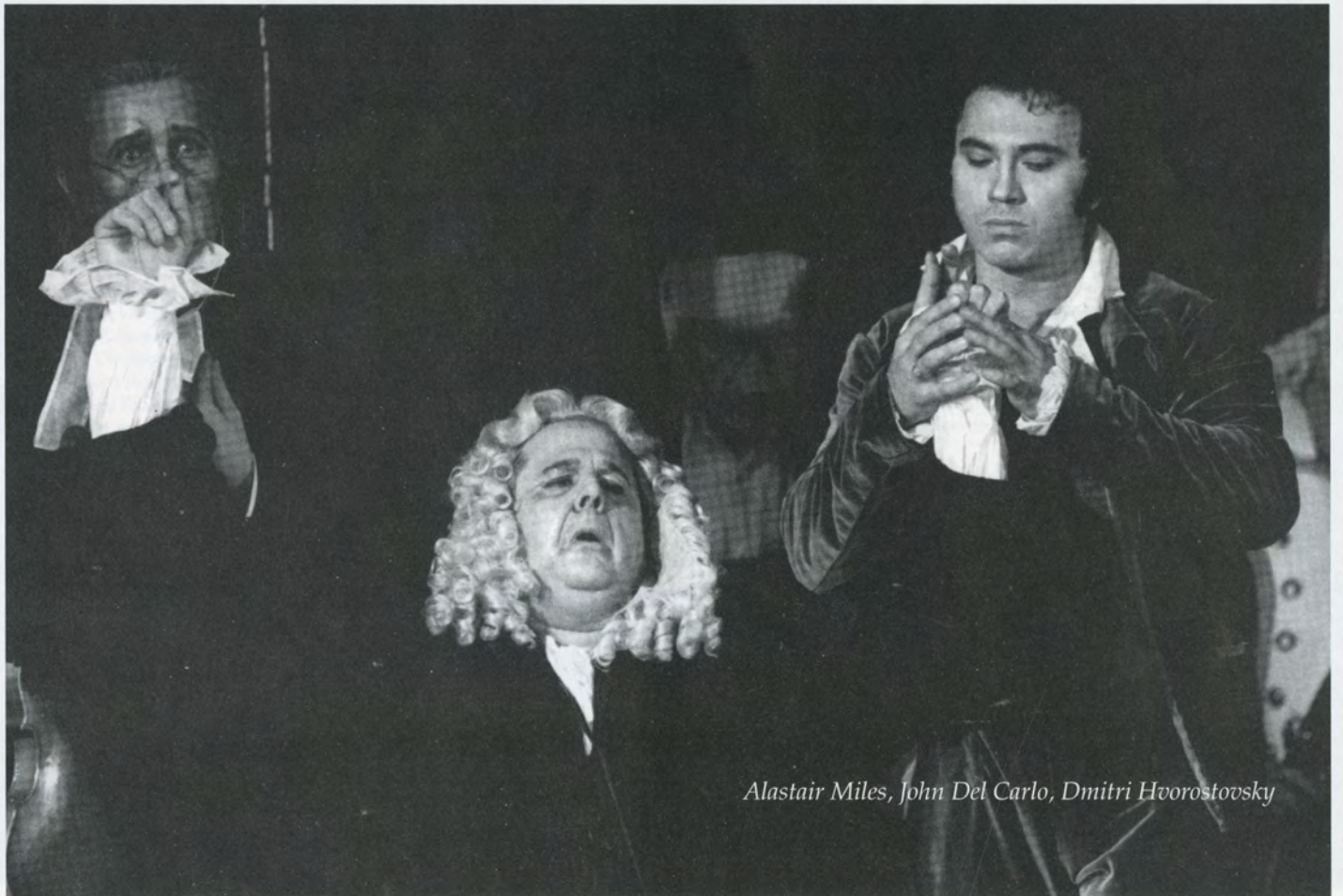
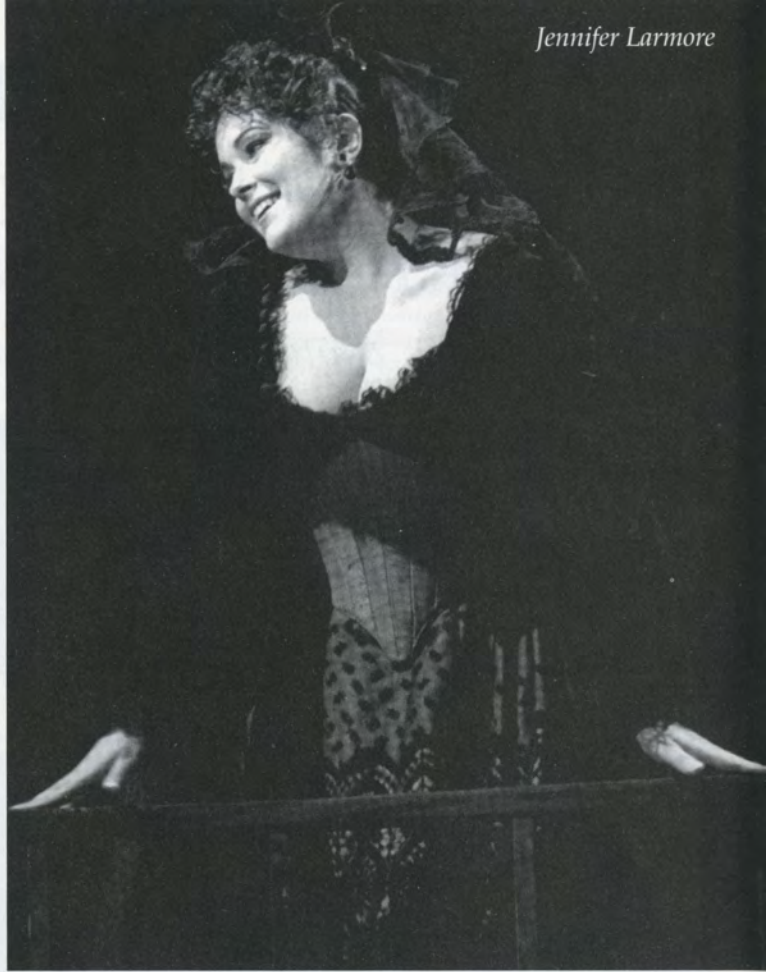
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Alastair Miles, John Del Carlo, Dmitri Hvorostovsky

ARTIST PROFILES

America and Europe, recent successes include Frank in *Die Fledermaus*, Don Alfonso in *Così fan tutte*, Mathieu in *Andrea Chénier*, and *Barbiere's* Bartolo at the Metropolitan Opera, the title role of Verdi's *Falstaff* at Antwerp's Vlaamse Opera, Sulpice in *La Fille du Régiment* and Baron Zeta in *The Merry Widow* with San Diego Opera, and the title role of Salieri's *Falstaff* at the Schwetzingen Festival. His numerous roles at the Cologne Opera include Claudio in Handel's *Agrippina*, Mustafà in *L'Italiana in Algeri*, Wotan and the Wanderer in *Das Rheingold* and *Siegfried*, as well as Dr. Dulcamara. Del Carlo is also praised for his numerous concert performances with leading orchestras both in this country and abroad. He can be heard on recordings of *La Cenerentola*, *La Gioconda*, *The Bohemian Girl*, and Donizetti's *Olivo e Pasquale*.



Bass-baritone **Steven Condy** sings the role of Doctor Bartolo in *Il Barbiere di Siviglia*. As a participant in the 1990 Merola Opera Program, as well as on Western Opera Theater's national tour, he sang Raimondo in *Lucia di Lammermoor*, returning in 1991 as Krušina in *The Bartered Bride* and as Baron Douphol in *La Traviata*. He has subsequently performed with the Company in *Boris Godunov*, *Salome*, *Capriccio*, *Die Meistersinger*, the student matinee performances of *La Fille du Régiment* and *La Traviata*, and *The Fiery Angel*. Recent highlights elsewhere include Baron Zeta in *The Merry Widow* for

Dayton Opera, *Barbiere's* Bartolo for Orlando Opera, the title role of *Don Pasquale* with Connecticut Grand Opera, Simon Glover in Bizet's *La Jolie Fille de Perth* with Sarasota Opera, as well as Leporello in *Don Giovanni*, Don Magnifico in *La Cenerentola*, Don Profondo in *Il Viaggio a Reims*, and the title role of Verdi's *Falstaff* at Wolf Trap Opera. Later this season he makes his Dallas Opera debut as Trinculo in Hoiby's *The Tempest* and his Carnegie Hall debut in Handel's *Messiah* with the Masterworks Chorale. A 1992 winner of the Pavarotti Voice Competition, Condy is also the recipient of the Sullivan Foundation's series of Role Preparation Grants and a 1994 Career Grant of the Richard Tucker Music Foundation; first prize winner in the 1994 Pope Foundation Competition; 1993 winner in the MacAllister Award Competition; and a national finalist in the 1993 Metropolitan Opera National Council Auditions.



1996 Adler Fellow **John Autry**, who made his Company debut this summer as Schaunard in *La Bohème* and portrayed Pasquale in the Opera Center's '96 Showcase production of *The Aspern Papers*, performs during the 1996-97 season in *Hamlet*, *Lohengrin*, *Il Barbiere di Siviglia*, *Carmen* and *Les Contes d'Hoffmann*. In 1994, he made his New York City Opera debut as Figaro in *Il Barbiere di Siviglia*, a role he repeated on that company's 1995 national tour of the same production. Additional recent engagements include Dr. Malatesta in *Don Pasquale* with Birmingham

Opera Theater, Sharpless in *Madama Butterfly* with Shreveport Opera, as well as Ping in *Turandot* and Benoit in *La Bohème* with Palm Beach Opera. As a member of the 1995 Merola Opera Program he sang the roles of the Viceroy in *La Périochole* and Antonio in *Le Nozze di Figaro*. A native of Birmingham, Alabama, the baritone received his bachelor of music degree from Samford University and continues his studies at Boston University and Philadelphia's Academy of Vocal Arts. A 1994 National Winner in the Metropolitan Opera National Council Auditions, Autry had also won awards at vocal competitions in Palm Beach, Birmingham and Mobile. Most recently, the young artist was the recipient of a career grant from Opera Index.



Bass-baritone **Bojan Knežević** appears with the Company during the 1996-97 season in *Hamlet*, *Il Barbiere di Siviglia*, *Les Contes d'Hoffmann* and *Salome*. He recently portrayed Benoit and Alcindoro in San Francisco Opera's production of *La Bohème* and sang the role of the Painter in San Francisco Opera Center's Showcase '96 presentation of *The Aspern Papers*. A 1995 Adler Fellow with the Opera Center, he appeared in his first season with the Company last fall as Marquis d'Obigny in *La Traviata*, Don Magnifico in the student matinee production of *La Cenerentola*, and as the Hunter in *Rusalka*. A native of

Belgrade, he received his bachelor's and master's degrees from the Academy of Music in Novi Sad, and has performed with the National Theatre in Novi Sad, as well as in Zagreb and Belgrade. As a three-year member of the Merola Opera Program (1992-94), he performed in Merola stagings of *La Bohème* (Schaunard), *Falstaff* (Pistola), *Die Fledermaus* (Frosch), and *Don Giovanni* (Leporello). He repeated the roles of Schaunard, Frosch and Leporello for Western Opera Theater's national tours. The young artist's credits also include Marcello in *La Bohème* and Leporello with Virginia Opera; Carnegie Hall performances of Mozart's *Coronation Mass* and *Great Mass* in C Minor as well as the U.S. premiere of Mascagni's *Silvano* (available on CD); and being a soloist in the Company's 1995 United Nations 50th Anniversary Concert. Earlier this year he appeared as Leporello with the Minnesota Opera and as Escamillo in *Carmen* to inaugurate the new opera house in Fort Worth. Future plans include Papageno in *Die Zauberflöte* for Minnesota Opera and Sharpless in *Madama Butterfly* with New Jersey Opera.



David Okerlund is featured in several roles with the Company this season, including the King's Herald in *Lohengrin*, Morales in *Carmen*, and Eisenstein in *Die Fledermaus*. He made his bow with San Francisco Opera last fall, portraying Baron Douphol in *La Traviata*, Dandini in the student matinee presentation of *La Cenerentola*, and the Bonze in *Madama Butterfly*. Assignments for the 1995-96 Adler Fellow earlier this year included a Schwabacher Debut Recital, Schaunard in *La Bohème*, and the role of The Lodger in the Opera Center's '96 Showcase presentation of *The Aspern Papers*. A native of

Kearney, Nebraska, the young artist earned a master's degree in vocal/opera performance from the Kansas City Conservatory of Music at the University of Missouri, later receiving apprenticeships from the Des Moines Metro Opera and the Lyric Opera of Kansas where he sang many leading baritone roles. A 1993-94 member of the Merola Opera Program, his Opera Center credits include Falke in *Die Fledermaus* and the title role of *Don Giovanni*, roles he performed both for the Merola Program and for Western Opera Theater's national tours. Recent appearances include Donner in Arizona Opera's production of *Das Rheingold*, Guglielmo in *Così fan tutte* for Opera Carolina and Piedmont Opera Theater, Britten's *War Requiem* and Orff's *Carmina Burana* with the San Mateo Masterworks Chorale, as well as two assignments he performed as part of the 1995 United Nations 50th anniversary celebration: the role of the Bonze in the Opéra de Lyon's production of *Madama Butterfly*, and soloist in the Company's U.N. Concert. Future plans include the title role of *Don Giovanni* and Silvio in *Pagliacci* at the Lyric Opera of Kansas City, as well as Sharpless in *Madama Butterfly* to inaugurate the New National Theatre of Tokyo.

ARTIST PROFILES



Principal Conductor of the Teatro Regio in Turin, **Bruno Campanella** is considered one of today's finest interpreters of the bel canto repertoire. Born in Italy, he began his studies with Nino Rota, continuing with Luigi Dallapiccola for composition and with Hans Swarowsky and Thomas Schippers for orchestral conducting. After his first public appearance in 1967 at Italy's Festival of Two Worlds, he made his debut at Milan's La Scala in 1973 with *La Cambiale di Matrimonio*, followed by *Il Matrimonio Segreto*. Since then, dividing his time equally between concerts and operas, he has conducted at the major Italian houses as well as at the Paris Opera, Vienna State Opera, Netherlands Opera, Geneva Opera and San Francisco Opera. He made his U.S. opera debut with the Company in 1992 leading performances of *L'Elisir d'Amore* and returned here the following year to conduct *La Fille du Régiment*. Highlights of recent seasons include *La Cenerentola* at Covent Garden, *I Capuleti e i Montecchi* at the Paris Opera Bastille, *I Puritani* in Geneva, *L'Italiana in Algeri* at the Vienna State Opera, and *Falstaff* in Turin. During the current season he has led *Cenerentola* in Houston and Madrid, *Lucia di Lammermoor* at the Paris Opera, *Rigoletto* at the Opéra de Monte Carlo, *Barbiere* in Santiago, Chile, as well as *The Turn of the Screw*, *I Puritani*, *Cendrillon* and Verdi's *Jérusalem* at the Teatro Regio. In the future he will conduct *Roberto Devereux* in Monte Carlo, *Cenerentola* in Geneva, and a new staging of *Linda di Chamounix* at the Vienna State Opera. Maestro Campanella's recordings include *Il Barbiere di Siviglia*, *La Fille du Régiment*, *Il Giuramento*, the prize-winning *Don Pasquale*, as well as a disc of Italian arias with soprano Kathleen Battle.

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Patrick Summers served as Music Director of the Opera Center from 1990-1994 and made his Company conducting debut in 1990 with performances of *Die Fledermaus*. He has since led SFO productions of *Così fan tutte*, *La Traviata*, Rossini's *Ermione* (U.S. premiere) and *Otello*, *L'Elisir d'Amore*, *Tosca*, *La Bohème*, *La Fille du Régiment*, *La Cenerentola* and *Faust*. He also led the Company's 1994 and '95 Opera in the Park concerts. A participant of the 1986 Merola Opera Program, Maestro Summers has conducted numerous concerts for the various programs of the Opera Center (Grand Finals, Fall Season

Previews, Pacific Voices Gala), Showcase presentations (*Rosina*, *The Ghost Sonata*, *Ariadante*), Merola Opera Program productions (*The Bartered Bride*, *Don Pasquale*, *Madama Butterfly*, *Carmen*, *Falstaff*, *Don Giovanni*), and Western Opera Theater's tours of *Don Pasquale*, *Madame Butterfly* and *La Bohème*. He has traveled extensively for the Center, leading performances of *Carmen* in Guam and Japan, *Tosca* in Shanghai, and *La Bohème* in Japan. Elsewhere, he has been applauded at Lisbon's Teatro Nacional São Carlos (*Tosca*, *Ariadne auf Naxos*), Wolf Trap Opera (*Giulio Cesare*), Rome Opera (*Manon Lescaut*), Calgary Opera (*Lucia di Lammermoor*, *La Cenerentola*), Australian Opera (*La Cenerentola*, *La Bohème*, *Lucrezia Borgia*) and the Dallas Opera (*L'Incoronazione di Poppea*), among others. Future engagements include *La Finta Giardiniera* at the Washington Opera, a recital tour with Olga Borodina and Dmitri Hvorostovsky, and a return to the Australian Opera for new productions of *Madama Butterfly* and *Werther*. A native of Indiana, Summers graduated from the Indiana University School of Music.



Long associated with San Francisco Opera, **John Copley** stages *Il Barbiere di Siviglia*. The internationally celebrated director made his Company debut in 1982 with Handel's *Julius Caesar* and the following year staged the U.S. premiere of Tippet's *The Midsummer Marriage*. Subsequent SFO assignments have been *Don Giovanni*, Handel's *Orlando*, *Eugene Onegin*, *Le Nozze di Figaro*, *La Traviata*, *Idomeneo*, *Suor Angelica*, *Il Barbiere di Siviglia*, *A Midsummer Night's Dream*, *The Queen of Spades*, *Il Trovatore*, and *Anna Bolena*. In addition, he directed the young artists of the Merola Opera Program in Villa Montalvo productions

of *Die Fledermaus* (1993), *Don Giovanni* (1994), and *Il Barbiere di Siviglia* this summer. Copley began his career as stage manager for musicals in London's West End before becoming assistant and then principal resident director

of the Royal Opera at Covent Garden. His work has been acclaimed at the major opera houses and festivals in Europe, and he has also directed over 30 productions for the Australian Opera. In North America, his credits include productions for the Metropolitan Opera, Lyric Opera of Chicago, Dallas Opera, Los Angeles Music Center Opera, Washington Opera, Houston Grand Opera, Santa Fe Opera, San Diego Opera, Canadian Opera Company and the New York City Opera. Last season's credits include *Eugene Onegin* for the Canadian Opera Company, *Tosca* at the Lyric Opera of Queensland, *Hänsel und Gretel* and *Il Trovatore* in Dallas, *Madama Butterfly* in Santa Fe, *La Bohème* at Covent Garden, and *Peter Grimes* for the Australian Opera.



Alfred Siercke's celebrated three-tiered set for *Il Barbiere di Siviglia* marked his Company debut in 1963, and has since been seen here in revivals of the production in 1965, '68, '76 and '82. His other San Francisco Opera project, *Elektra*, has been seen during the Fall Seasons of 1966, '73, '79 and '84. In a career spanning over four decades, he has created scenic and costume designs for more than 1,000 theatrical and operatic productions in Europe and the Americas. Born in Hannover, Siercke received his early schooling in Hamburg and studied at Frankfurt, majoring in history and art history. After

graduation, he was appointed assistant to the designer Gowa, and in 1930 designed his first opera, *Die Walküre*. His association with stage director Günther Rennert began in 1946 at the Hamburg State Opera and continued throughout his residency. The designer's works have been seen in Milan (at La Scala), Düsseldorf, Stuttgart, Florence and Berlin, among other cities. In addition to his work on operas from the standard repertoire, Siercke participated in the world premieres of operas by Henze, Krenek, Dallapiccola and Orff.

The new costumes for *Il Barbiere di Siviglia* were designed by **David Walker**. The British artist made his 1987 San Francisco Opera debut with the costume designs for *La Traviata*, a production also seen here in 1991 and 1995. Born in Calcutta, he studied at the Central School of Arts and Crafts, and made his operatic design debut with *Così fan tutte* at the Dublin Festival. His designs have been seen at opera houses in Venice, Lisbon, Stockholm, and at the English National Opera, Welsh National Opera, Edinburgh Festival, Glyndebourne Festival, Royal Opera at Covent Garden, and the Metropolitan Opera. Operas designed for these companies include *Carmen*, *Lucia di Lammermoor*, *Werther*, *Don Giovanni*, *La Bohème*, *Guillaume Tell*, *Der Rosenkavalier*, *Semele* and *Die Meistersinger*. During the 1994 season, he designed and directed a new production of Donizetti's *Roberto Devereux* for the opera houses of Palermo and Genoa. Costume design credits for television include *Hamlet* (with Richard Chamberlain) and *The Corn is Green* (with Katharine Hepburn, directed by George Cukor). Among his film credits are *The Charge of the Light Brigade* for Tony Richardson, and *Lady Caroline Lamb* for Robert Bolt.



San Francisco Opera Associate Lighting Designer **Joan Arhelger** created the lighting for *Il Barbiere di Siviglia*. Since joining the Company in 1983, she has designed the lighting for over 20 productions here, many of them SFO premieres including last fall's acclaimed staging of *Rusalka*. Her opera credits in lighting design include productions for the Washington Opera, San Diego Opera, Spoleto Festival U.S.A., Wolf Trap, and the opera companies of Louisville, Fort Worth, New Orleans, Pittsburgh, Omaha, Seattle, Costa Mesa, Anchorage, and repertory seasons with the Kansas City Lyric Opera and

the Central City Opera. Her work has been seen locally in Bill Irwin's *In Regard of Flight* (featured on the PBS Great Performances series), and with numerous dance companies.

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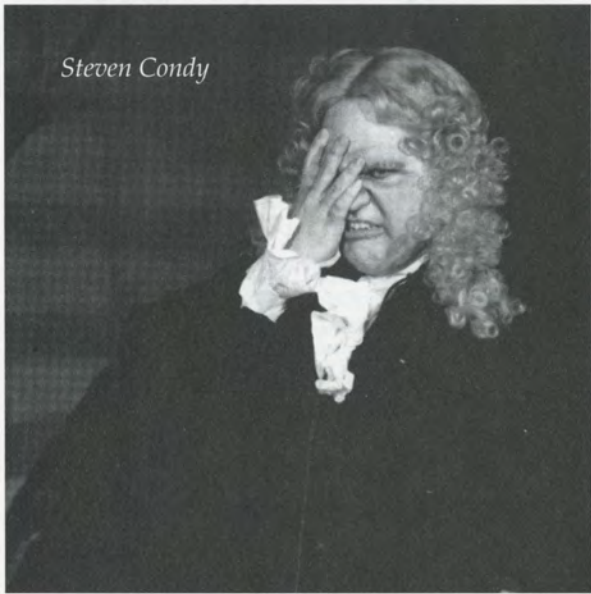
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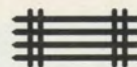
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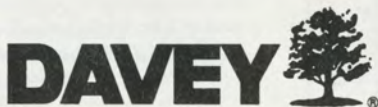


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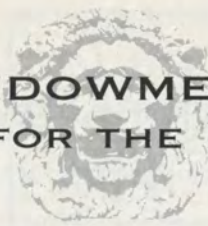
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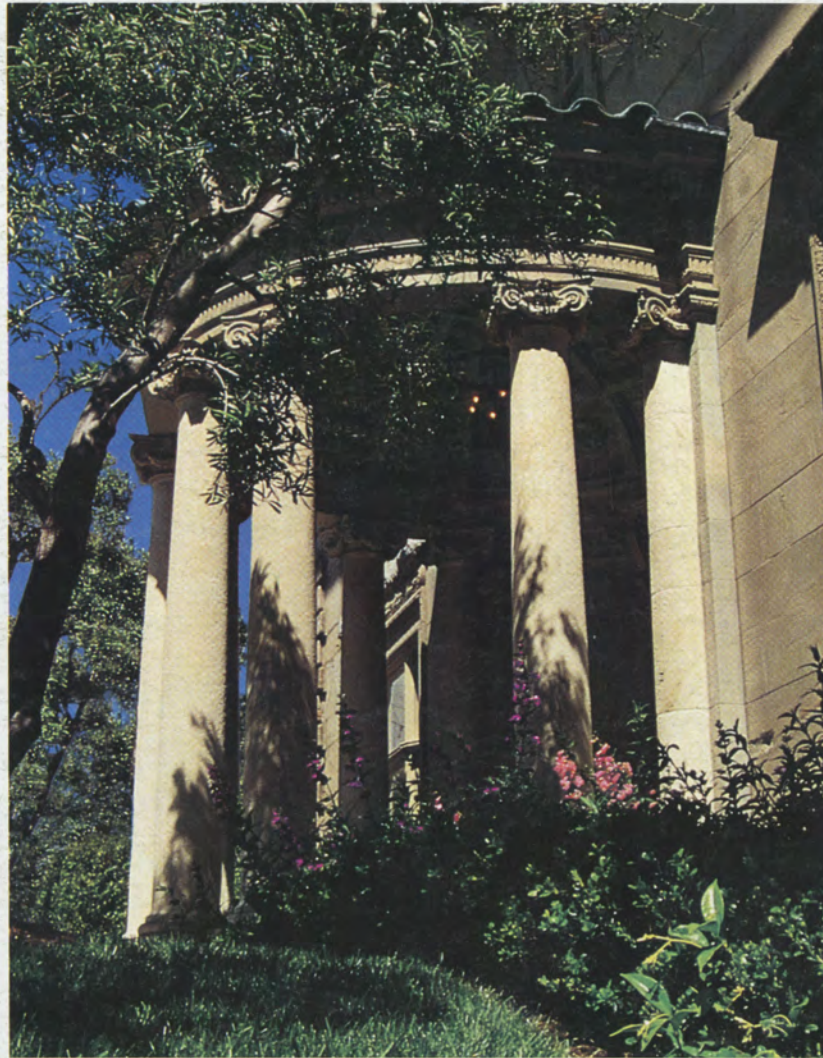
A large, ornate chair is the central focus, its entire surface covered with a dense collection of butterflies in various colors including orange, yellow, blue, and white. The chair is set on a lush green lawn. Above the chair, a single butterfly is captured in flight against a soft, out-of-focus background.

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October 19, 1996 at 8 p.m.

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October 26, 1996 at 2 p.m.

The role of Count Almaviva in these performances of *Il Barbiere di Siviglia* will be sung by Jorge Lopez-Yañez.



Since his 1990 San Francisco Opera debut as Alfred in *Die Fledermaus*, **Jorge Lopez-Yañez** has appeared with the Company as Alfredo in *La Traviata* (1991), as well as a Fisherman in *Guillaume Tell*, Oreste in *Ermione*, and Count Almaviva (1992 Rossini Festival). After his debut in Hannover in 1988 as the Duke in *Rigoletto*, the Mexican tenor has been performing leading roles with important European and U.S. companies and has been a regular guest artist at several German opera houses including those in Munich, Frankfurt, Cologne, Düsseldorf and Stuttgart. In the U.S., he has performed, among other roles, Fenton in *Falstaff* and Count Almaviva (Los Angeles Music Center Opera), Alfred (Lyric Opera of Chicago), and Percy in *Anna Bolena* (Washington Opera). His most recent engagements include *La Traviata* in Sydney, Melbourne and Dresden; *Il Barbiere di Siviglia* for the Berlin Staatsoper and Opera Pacific; *La Fille du Régiment* in Turin, Zurich and Santiago, Chile; his Glyndebourne Festival debut in *Ermione*; *La Cenerentola* in Dresden, Düsseldorf and Toronto; and his first Ernesto in *Don Pasquale* in Las Palmas, the Canary Islands. Among the artist's future engagements are *L'Italiana in Algeri* for the Deutsche Oper Berlin, *Barbiere* for Opéra de Nice, Vienna Staatsoper and Pittsburgh Opera, in addition to *La Traviata* for San Diego Opera. Lopez-Yañez earned an engineering degree in Mexico and came to the U.S. for vocal studies at California State University in Northridge. He was a prizewinner in the Metropolitan Opera West Coast Regional Auditions and the San Francisco Opera Auditions.

