

Carmen I

1996-1997

Tuesday, October 22, 1996 7:30 PM

Friday, October 25, 1996 7:30 PM

Sunday, October 27, 1996 1:30 PM

Wednesday, October 30, 1996 7:30 PM

Saturday, November 2, 1996 7:30 PM

Tuesday, November 5, 1996 7:30 PM

Friday, November 8, 1996 7:30 PM

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SAN FRANCISCO OPERA

1996-97 SEASON

CARMEN



Stagebill

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SO DOWE.



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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

Carmen

1996-97 Season

Vol. 74, No. 6

FEATURES

10 ¡Carmen! by Stephanie von Buchau

Thoughts about Bizet's magnum opus and the Prosper Mérimée novella that inspired its creation.

30 Carmen odds, ends . . . by Koraljka Lockhart

Many prominent people attended Carmen, sharing their impressions in letters; other prominent people transferred their impressions of the story to the silver screen.

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

Canniccioni, Leon, 1879-1957

The Singer Lucien Muratore in Carmen, (1924)

Oil on canvas

Marseille, Musée des Beaux-Arts

Photographie Giraudon

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

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

IL BARBIERE DI SIVIGLIA

Rossini

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

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

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

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

SPECIAL EVENT

PLÁCIDO DOMINGO IN CONCERT

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

New production

CARMEN

Bizet

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

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

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

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

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

New production

LES CONTES D'HOFFMANN Offenbach

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

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

DIE FLEDERMAUS

Strauss, J. Jr.

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

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

PRINCE ORLOFSKY'S MASQUERADE BALL

Civic Auditorium
Dec. 31

New production

SALOME

Strauss, R.

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

Weikert*;
Mansouri/Skalicki/Walek/Morgan/Munn
Civic Auditorium
Jan. 18, 21, 23, 26, 29; Feb. 1

New production

AIDA

Verdi

Crider*, Terentiev, 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*, C. Robertson* (2/13)/Noble,
D'Artegna,
Sumegi, Skelton†

Runnicles;
Williams/Skalicki/Casey/Byrd/Munn
Civic Auditorium
Feb. 13, 16, 21

** United States opera debut
* San Francisco Opera debut
†1996 Adler Fellow

All performances are in the original language with
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Repertoire, casts and dates are subject to change.

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MORTON PHOTO

A lot of people take *Carmen* for granted. It is one of the ABCs of opera—*Aida* and *La Bohème* are the others—and there is some truth to the cliché that familiarity breeds contempt. I tend to underestimate Bizet's masterpiece, but when I started to research this article, however, I was surprised by two things: One) How well I knew the music, not because I have a prodigious memory, but because the score is indelibly tuneful; and Two) How amazingly contemporary and sophisticated *Carmen* is. Its effortless combination of intensity and lightness are the quintessence of what we like to call "post-modern."

Albert Innaurato, playwright and enthusiast of "Golden Age" singers, recently told *Opera News* readers exactly why Bizet's work shocked the Parisian bourgeoisie at its world premiere (March 3, 1875) and why we love it so much in this century: "The way the genre music, swaying songs, sentimental sweetness, sheer hilarity and sudden tragic eruptions rub up against one another is really indecent." One century's indecency is another's daily truth. It is not accidental that *Carmen* had its premiere at the Opéra-Comique, a company whose name describes an art form that does not mean "comic opera," but "opera of everyday life."

Carmen is the first modern woman in opera, the first anti-heroine, unapologetic for her actions and desires. She is sexually liberated to the point that she would rather die than become any man's slave. I'm sure there are feminist scholars—see Catherine Clément: *Opera, or the Undoing of Women*; University of Minnesota Press—who think of *Carmen* as the "victim" of a patriarchal sexual mindset, but it is just as easy to consider her someone willing to gamble everything for personal liberty. Does anyone denigrate Spartacus, Gandhi or Che Guevara as mere "victims" because they were willing to die for their idea of freedom? The

iCarmen

By STEPHANIE VON BUCHAU

amazing thing about Carmen is not that she dies rather than be bound by conventional romantic ties, but that she was created by men in the middle of 19th-century Paris: the novelist Prosper Mérimée, the librettists Henri Meilhac and Ludovic Halévy, and the composer Georges Bizet. Even more amazing, she ended up at the Opéra-Comique.

The Comique was a theater known as "The Marriage Mart." There, the bourgeoisie of mid-century France, trying to ameliorate the excesses of the Second Empire, strove for social propriety above all. Much as in America today, "family values" ranked above every ideal except money; social hypocrisy was common currency. Wealthy families paraded their nubile teenaged daughters and marriages were arranged in the boxes between acts of the opera. It goes without saying that the subject matter on stage had to be G-rated—*The Little Mermaid*, not *Basic Instinct*. The tender sensibilities of the virgins in the boxes could not be sullied by anything immoral on stage.

Yet, the management of the Comique offered Bizet a commission for a three-act work, libretto to be supplied by the authors of Offenbach's *La Belle Hélène* and *La Vie Parisienne*, but no subject was stipulated. Bizet chose the somber, laconic novella of Mérimée. A less suitable tale for "The Marriage Mart" could hardly be imagined. Carmen refuses to be legally tied to any man, is sexually profligate, breaks the law and is murdered on stage by one of her discarded lovers.

The Opéra-Comique, founded in 1715, had given rise to a form of musical theater of the same name that changed its style and character from generation to generation, reflecting the social, political and economic attitudes of its patrons. As such, it was a truly democratic form of theater, ranging from fairy tales to revolutionary tracts, from satire to sentimentality. Only two aspects of

opéra comique remained constant: the popular quality of the music and the spoken dialogue between the tunes. Of course, opéra comique had its critics. The year in which Bizet was born, Théophile Gautier exercised his critical wit thus, calling opéra comique "that wretched bastard form composed of two incompatible elements, in which actors excuse their bad acting by saying they are singers, and sing out of tune on the plea that they are actors."

A new opera house opened in Paris in the mid-1850s, called the Théâtre-Lyrique. It was there that Bizet's *Pêcheurs de Perles* (1863) and *La Jolie Fille de Perth* (1867) were given their premieres, without spoken dialogue. Bizet is said to have accepted the commission from the Comique to write a dialogue opera in the hopes of reforming what was becoming a sclerotic institution. Yet the battle to stage *Carmen* proved the composer's death knell. Bizet's music was met with hostility by the orchestra, which claimed it to be unplayable. The women's chorus objected to smoking on stage and having to move individually, rather than as a unit. One of the theater's directors tried to get Bizet to compose a happy

ending and then quit in shock over Carmen's lascivious behavior.

On opening night, only Micaëla's and Escamillo's arias were well received. Press notices were generally damning, evoking morality rather than aesthetics. The opera was given 45 times, which is actually a lot in one season, but audiences steadily diminished. On the night of the 31st performance (June 3rd), Bizet died in Bougival, a Paris suburb. He was only 36. We have no way of knowing what he might have accomplished

Opposite: San Francisco Opera, 1936—Bruna Castagna as Carmen, Charles Kullman as Don José. Below: A contemporary engraving shows Célestine Galli-Marié and Paul Lhérie (Carmen and Don José) as they looked at the world premiere of *Carmen* in 1875.



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

en!



Left: Edmond Clément as Don José at the 1000th performance of *Carmen* at the Opéra-Comique in 1904. Right: Emma Calvé (1858-1942), a famed actress/singer and a celebrated Carmen, earned special praise from Mme. Galli-Marié and the *Carmen* librettists for her portrayal. This studio portrait was made in 1892.

operatically had he lived. When Verdi was 36, he had not yet written his first masterpiece, *Rigoletto*. What would we think of the composer of *Un Ballo in Maschera*, *Aida*, *Don Carlos*, *Otello* and *Falstaff* if his legacy had ended with *La Battaglia di Legnano*?

Bizet's reputation as one of the finest opera composers of all time rests on one single work, a favorite of musicians such as Brahms, Busoni, Debussy, Delius, Fauré, Gounod (Bizet's teacher and role model), Grieg, Saint-Saëns, Stravinsky, and especially Tchaikovsky, who seemed to identify with the doomed Don José. (I know it is difficult for Californians, but that name is pronounced "Zhoe—not Hoe—ZAY.") Winton Dean has pointed out the echoes of Bizet's tragic style in the first movement of Tchaikovsky's B-minor symphony ("Pathétique"). And the great basso Fyodor Chaliapin once said that the only time he regretted not being a tenor was when he read Don José's music.

Yet what musicians admire is not always appreciated by literary critics, and it is from them that lay audiences receive their opinions, which may explain why *Carmen* is pop-

ular but not always spoken well of. (Why, for instance, do writers who should know better, such as Pauline Kael, confess that they can't "listen to *Il Trovatore* with a straight face"?) For decades, the literary knock on Bizet's *Carmen* has been that Mérimée wrote a tough, gritty novella that Bizet and his librettists ruined by softening it up for "The Marriage Mart." It's true that they changed Mérimée's work, but not, as we have seen, to cosy up to the Comique's comfortable audience.

If you are a literalist, you may well find the differences between Mérimée's novella and Bizet's opera disturbing; after all, an existing work of art has been gutted and altered. Yet that is the nature of creating opera, in which the sung word takes three times as long as the spoken one. If you wonder why contemporary opera seems flat-footed and literal (and so long) much of the time, it is not because the composers can't write tunes, but because they feel constrained by contemporary literary taste to honor their sources in an excessively pedantic manner. If they don't, they'll hear about

it from critics and scholars, much as the creators of *Carmen* did.

Mérimée's Carmen is a liar and a thief, not above rewarding her partners with sex if they perform some grisly deed such as murder at her behest. Yet she is also earthy, honest, independent and courageous. As Martin Cooper points out, "Bizet and his librettists cannot be blamed for presenting the positive rather than the negative elements [of Carmen]." Why should Don Giovanni be the only operatic character to get away with being both irresistible and lethal?

In the automatic compression that takes place when a libretto is fashioned from a literary source, two important aspects of Don José's character were lost, making him prey to charges of being a "mama's boy." One, he is the main narrator of the novel, telling a traveler (i.e. Mérimée) the sordid story of his romance and murder of Carmen. It is impossible to reproduce a first-person narrative as a dramatic stage effect unless you invest it with 20th-century distance and irony; we can't attack Bizet for not employing the dramaturgy of a century yet to come.

(continued on page 38)



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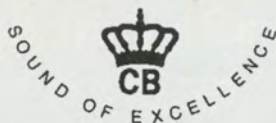
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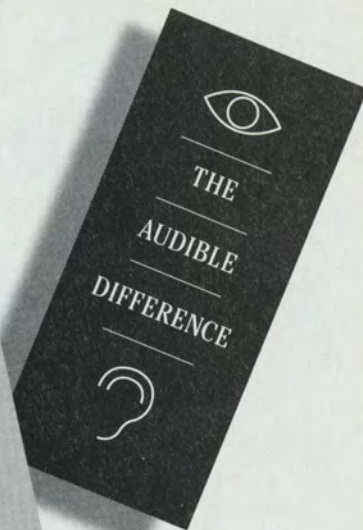
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Opera in four acts by GEORGES BIZET
Text by HENRI MEILHAC and LUDOVIC HALÉVY
Based on the novella by PROSPER MÉRIMÉE

Carmen

(in French)

Conductor

Donald Runnicles

Production

Lotfi Mansouri

Set Designer

Michael Yeargan

Principal Costumes Designer

Thierry Bosquet

Costume Design Coordinator

Walter Mahoney

Lighting Designer

Michael Whitfield

Sound Designer

Roger Gans

Chorus Director

Ian Robertson

Choreographer

Victoria Morgan

Musical Preparation

Susanna Lemberskaya

Kathleen Kelly

Ian Robertson

Jonathan Khuner

Svetlana Gorzhevskaya

Supertitles

Christopher Bergen

Assistant Stage Directors

Sandra Bernhard

Kristine McIntyre

Stage Manager

Theresa Ganley

Fight Consultant

Larry Henderson

Lighting Design Assistance

Lesley Wilkinson

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First performance:
Paris, March 3, 1875

First San Francisco Opera
performance: October 1, 1927

TUESDAY, OCTOBER 22 AT 7:30

FRIDAY, OCTOBER 25 AT 7:30

SUNDAY, OCTOBER 27 AT 1:30

WEDNESDAY, OCTOBER 30 AT 7:30

SATURDAY, NOVEMBER 2 AT 7:30

TUESDAY, NOVEMBER 5 AT 7:30

FRIDAY, NOVEMBER 8 AT 7:30

CAST

(in order of appearance)

Moralès David Okerlund†

Micaëla Mary Mills

Don José José Cura*

Zuniga Philip Skinner

Carmen Olga Borodina

Frasquita Nicolle Foland†

Mercédès Pamela Dillard

Le Dancaïre John Autry†

Le Remendado Stuart Skelton†

Escamillo Richard Paul Fink*

Soldiers, townspeople, children, cigarette girls, Gypsies

Corps de ballet

*San Francisco Opera debut

†1996 Adler Fellow

TIME AND PLACE: 19th century; Seville, Spain

ACT I

A street in Seville

INTERMISSION

ACT II

Lillas Pastia's tavern

INTERMISSION

ACT III

In the mountains

ACT IV

Outside the arena

Supertitles provided by a generous gift from Pacific Gas & Electric Company

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is strictly forbidden.

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

SYNOPSIS

Carmen

ACT I

At a village square in Seville, Micaëla, who is looking for her beloved, Corporal Don José, is told to come back later. Presently, the change of the guard arrives, José among them. The bell at the cigarette factory signals a break and the women employed there, including Carmen, enter the square. Flirting with the men, she sings a habanera, often directing her words at José. Carmen throws him a flower, just as the bell rings again and she and the others go back to work. Micaëla returns, bringing José news of his mother. There is a disturbance in the cigarette factory, and the women rush out, accusing Carmen of assaulting Manuelita with a knife. Captain Zuniga orders José to arrest Carmen, then he leaves. Carmen flirts with José in a seguidilla, hinting at a rendezvous at Lillas Pastia's tavern. José loosens the ropes which bind her wrists, so she will be able to break free. The captain re-enters, followed by the soldiers. Carmen is to be taken to jail, he says. However, she breaks away and José is arrested for letting her escape.

ACT II

A month later, at Lillas Pastia's tavern, Carmen entertains Gypsies and smugglers with a song, in which she is joined by her friends Frasquita and Mercédès. The famous bullfighter Escamillo enters and is soon smitten with Carmen. She is impressed by him, but her mind is still on José, who, she hears, has been released from jail. After the inn closes, Carmen tells her smuggler friends, Dancaire and Remendado, that she cannot join their latest escapade because she is in love. They suggest that she invite José to join them, and she promises to do so. When José arrives, she dances for him. A bugle is heard, signalling that he must go back to the barracks. She teases him for wanting to leave, whereupon he produces the withered flower she threw to him the first day they met and confesses his love for her. Carmen suggests that he join the smugglers, but he cannot bear the idea of becoming a deserter. Zuniga appears at the inn and makes advances to Carmen, provoking José to attack him. Carmen calls for help, the Gypsies rush in and lead Zuniga away, leaving José no choice but to join the smugglers.

ACT III

The smugglers are gathering in the mountains, Carmen and José among them. José is unhappy with the outlaws' way of life, but cannot leave Carmen, who is by now rather uninterested. He swears never to let her go. Frasquita and Mercédès start telling their fortunes from cards and soon Carmen does the same. The two girls find riches and men in their cards, but Carmen finds only death. The Gypsies move on, and Micaëla appears, still looking for José. She hides when a shot rings out, fired by José at an approaching stranger. It is Escamillo, who has come to see Carmen. The two men start to fight, but are separated by the Gypsies. Micaëla is led in and she begs José to return to his dying mother. He leaves with her, warning Carmen that they will meet again.

ACT IV

A crowd by the bullring in Seville awaits the procession into the arena. After the participants in the corrida pass, Escamillo enters, with Carmen on his arm. They sing of their love and he enters the arena. Frasquita and Mercédès warn Carmen that José is lurking nearby, but she pays no attention. José appears, confronts Carmen, and begs her to return to him. She throws away the ring he gave her and starts for the bullring, but is overtaken by José who stabs her. The crowd turns from the arena to find the dead woman and the heartbroken José.

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Carmen

Photos taken in rehearsal by Marty Sohl

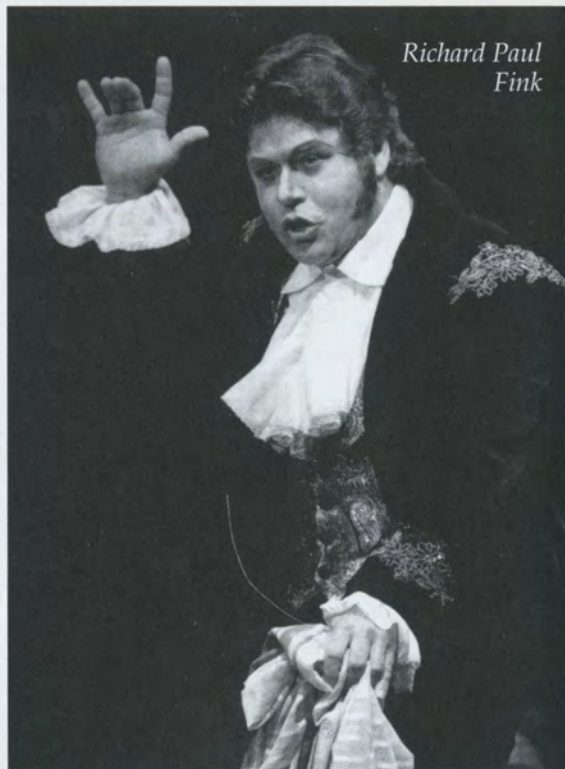


Olga Borodina, Members of the San Francisco Opera Chorus and Corps de Ballet

*Olga
Borodina*

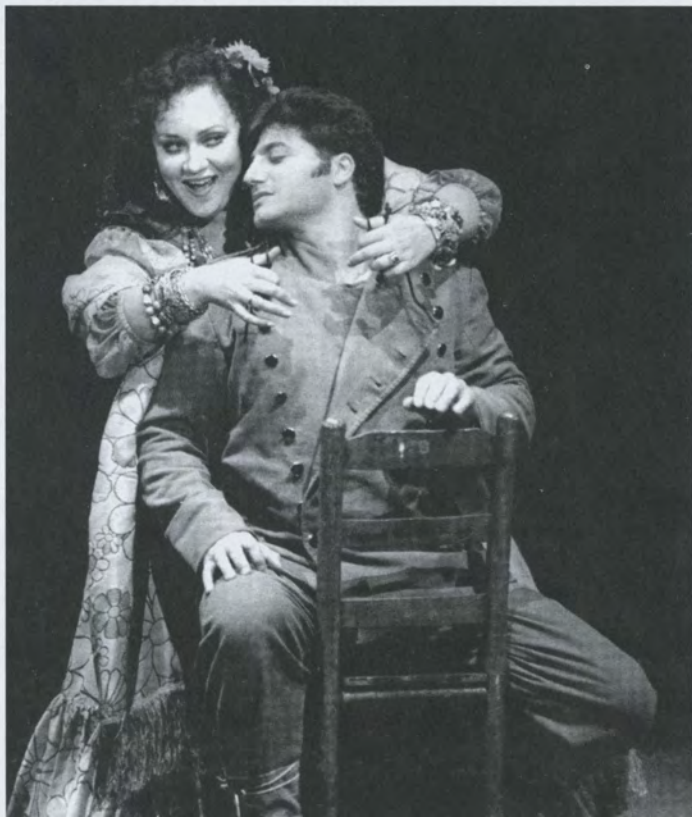


*Richard Paul
Fink*



José Cura, Members of the San Francisco Opera Chorus

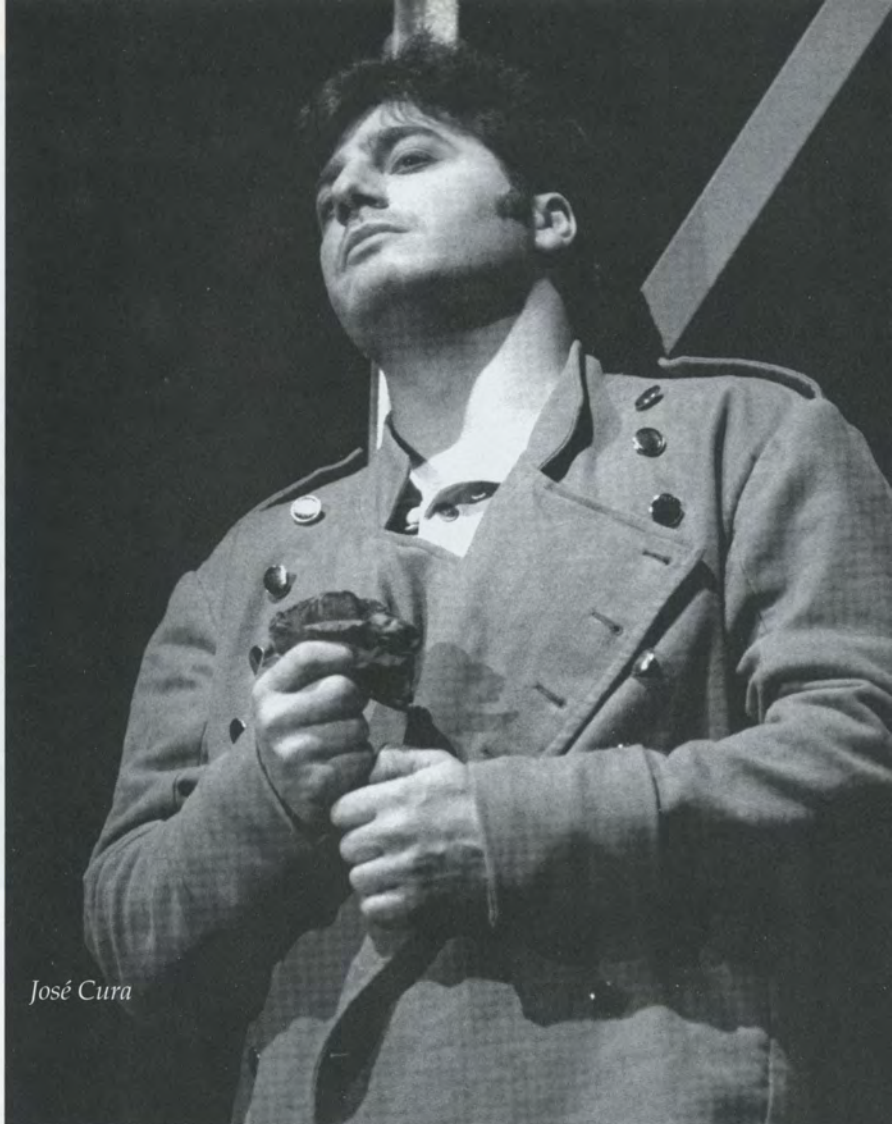
Olga Borodina, José Cura



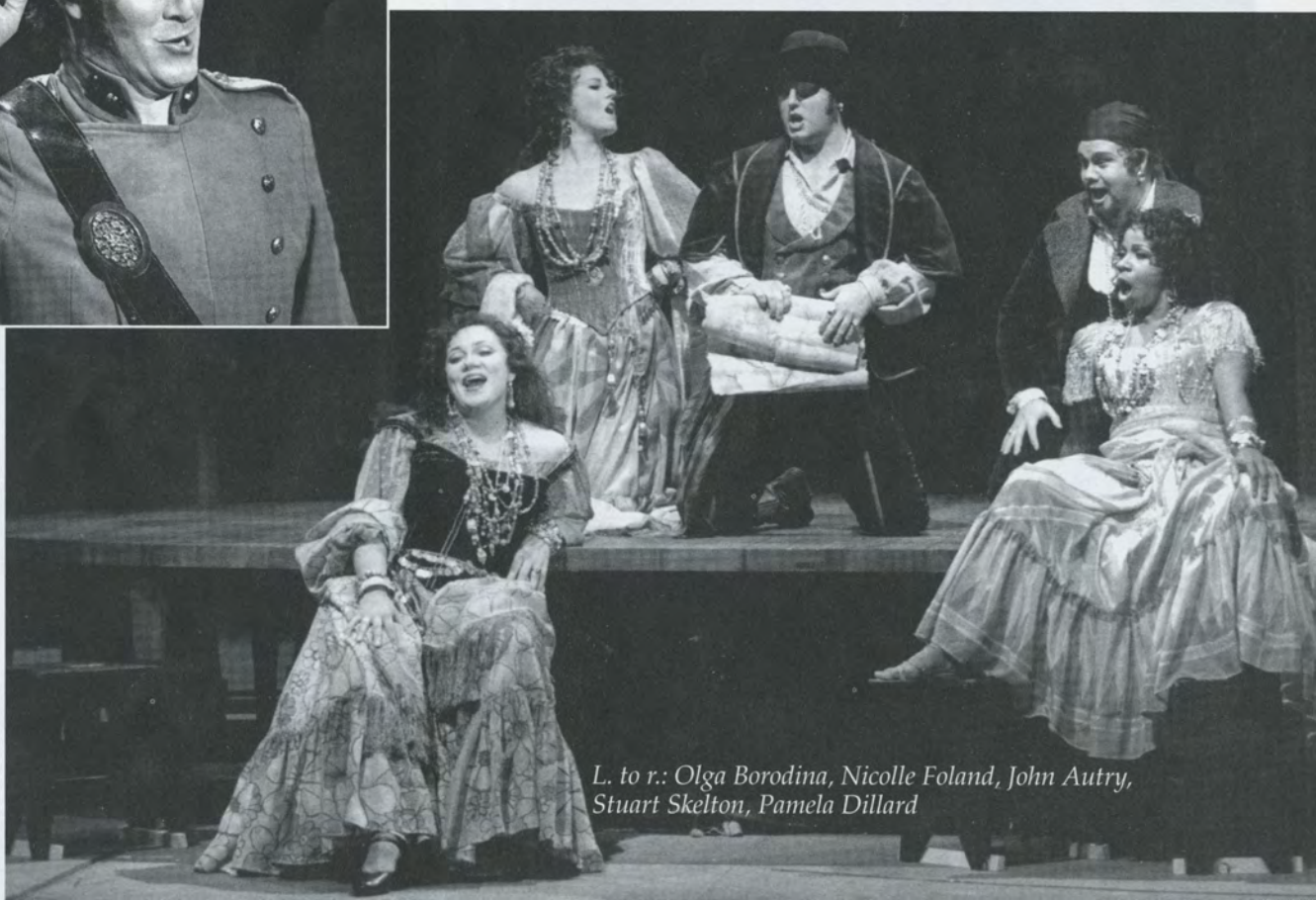
Mary Mills



José Cura



Philip Skinner



L. to r.: Olga Borodina, Nicolle Foland, John Autry,
Stuart Skelton, Pamela Dillard



Nathan Calixto

Children's Chorus

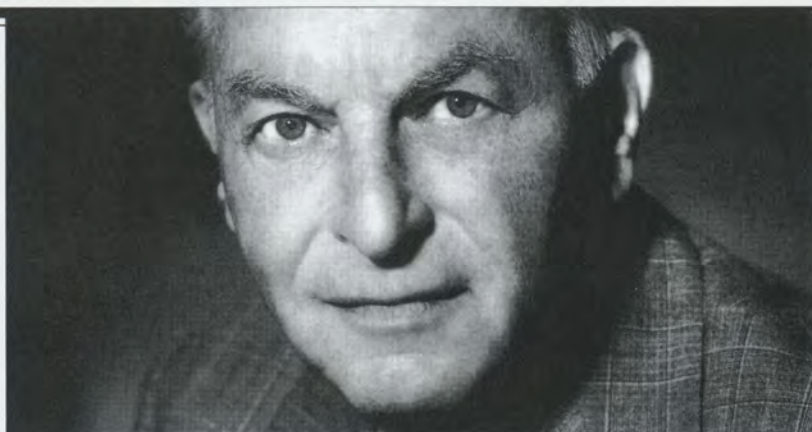


Mary Mills, David Okerlund

San Francisco Opera Chorus and Supernumeraries



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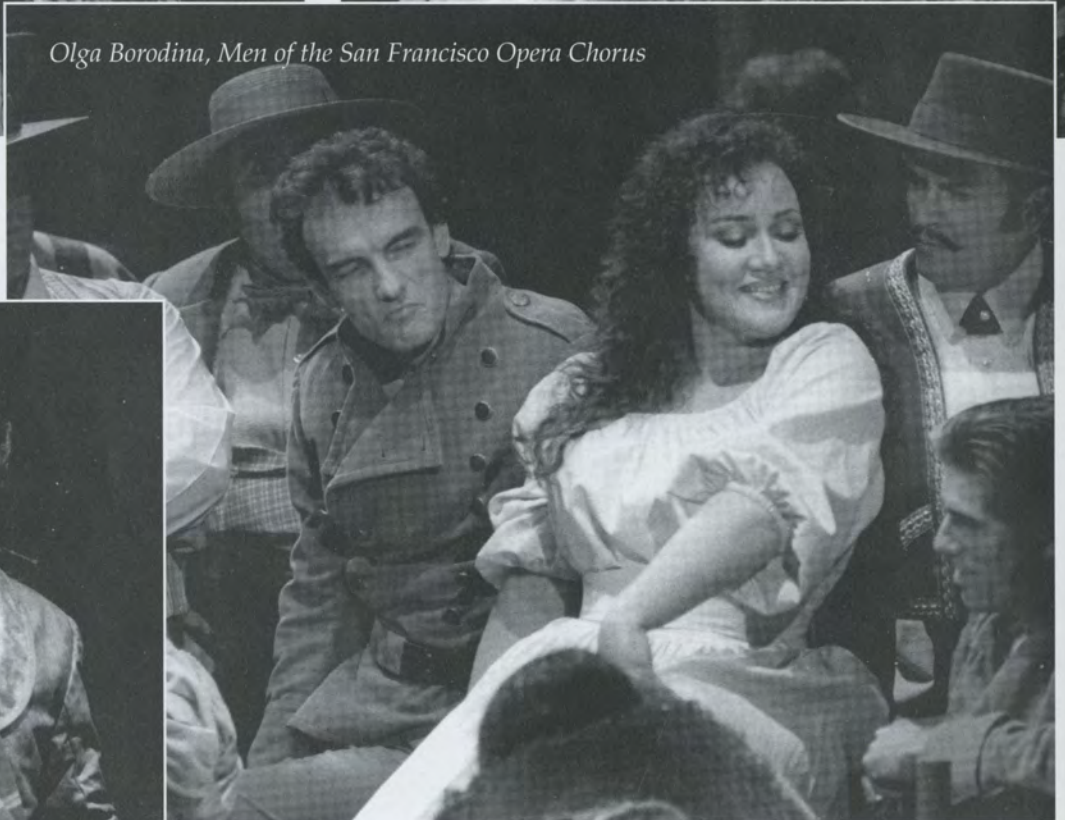
José Cura, Olga Borodina



Olga Borodina, José Cura



Olga Borodina, Men of the San Francisco Opera Chorus



Richard Paul Fink





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(continued from page 12)

Secondly, in the novella it is clear that Don José is not a Spaniard but a Basque, and a very religious one at that. He's in the Spanish army stationed near Seville because he killed a man at home, a crime for which his deeply religious mother has not forgiven him. Thus when Micaëla (in the opera; she doesn't appear in the novella) arrives to bring José a "kiss from his mother," it is not the coyly sexual suggestion that it seems on stage, but a significant sign that the tormented young man has been forgiven by his beloved mother. Now he is free to indulge in thoughts other than guilt and forgiveness, and is thus an exposed target for the heat-seeking missile that is Carmen.

Like Puccini's Liù, another much-misunderstood, invented character who does not appear in the original literary source, Micaëla has an important dramatic function. As a foil to the smoldering Gypsy, the Basque girl is everything proper, virginal, sweet and family-oriented. (No wonder the teens in "The Marriage Mart" loved her.) Yet it is a mistake to assume she is merely a "milk-and-water miss." She has the native intelligence to avoid the sexual innuendo of José's soldier friends and the courage to climb the mountains in search of the smugglers when José's mother is taken ill.

Escamillo is also a made-up character, only vaguely suggested in the novel, by a picador named Lucas with whom Carmen admits to José she had an affair. According to Cooper, Escamillo is "the symbol of masculinity and worldly success that José can never hope to achieve." (Making José, of course, a post-Freudian type we are all too familiar with: the lout who treats other people badly because he has no self-esteem. Note that José's abject lack of pride is an invention of the librettists. In the novel he is unbending, stern and much more attractive, described by Mérimée as having the bold look of Milton's Satan.) Cooper responds to complaints about Escamillo's banality by noting that Bizet marked his aria "avec fatuité." It sometimes seems that a baritone is so taken with his "suit of lights" and his swaggering tune that he forgets to project the torero's vanity.

A further hindrance to accepting *Carmen's* greatness is the fact that, for nearly a century, we heard not Bizet's original opéra comique—with tons of spoken dialogue clearing up plot and motivational questions and serving as a palate-cleansing sorbet to the riches of the vocal music—but a bastardized version with recitatives (sung dialogue) by Ernest Guiraud. They were written for a Vienna pro-



Ezio Pinza was San Francisco Opera's Escamillo in 1928, 1931, 1934, 1936, 1940, and 1943. This photo was taken backstage in 1936.

duction of *Carmen* after Bizet's death; the Austrian capital could not accept opera with spoken dialogue, or so it is said. (How did they perform *Die Zauberflöte*?) Guiraud, a New-Orleans-born musicologist who wrote the first French analysis of Wagnerian scores and who was Debussy's much-loved tutor, is best known today as the "monster" who composed recitatives for *Carmen* and completed the orchestration of Offenbach's posthumous *Les Contes d'Hoffmann* (also on this season's San Francisco Opera schedule). Guiraud's recitatives were included in the Choudens score, used universally for nearly a century.

We could endlessly discuss how the recitatives alter the work and whether dialogue is artistically preferable. We cannot discuss whether dialogue works in a large theater, spoken by non-French speaking audiences. The blunt truth is that it does not work. San Francisco Opera has performed *Carmen* since the mid-1970s in dialogue versions. Even with as insinuating a heroine as Teresa Berganza, there was always something puny about the spoken word in a house as large as the War Memorial, nearly twice the size of the Opéra-Comique. Since

the Civic Auditorium is even larger, San Francisco Opera has wisely decided to revert this season to Guiraud's recitatives. Suffice to say that, while the dialogue version may be an ideal, it is the music of *Carmen* that has kept the work alive for 121 years.

Bizet was a magpie. He literally needed to borrow, even from himself, in order to free his muse. Of course he managed to make the borrowings his own, but the act itself was a kind of emotional kleptomania. For much of his career, whenever Gounod wrote something, Bizet tried to copy him. He desperately wanted to write a French grand opera in the style of Meyerbeer. These ambitions make us smile today. Why would a genius like Bizet want to emulate hacks like Gounod and Meyerbeer? The truth is that the composer lacked self-confidence, possibly because his vision was so far in advance of his times. It has been said that Bizet wanted to "reform" opéra comique, but in reality he killed it. After his death, no one could top *Carmen* and so the genre died.

In *Carmen* we hear self-borrowings from lesser, unfinished or now lost operas. Bizet supposedly wrote 30 such works, but only half a dozen still exist. José's "Flower Song" is borrowed from just such a lost opera, *La Coupe du Roi de Thulé*. Carmen's "Habanera", on the other hand, was stolen outright from a song titled "El Arreglito" by Sebastian Yradier. The *entr'acte* before the bullfight was filched from a *polo* (Andalusian tune) by Manuel García, the famous singing teacher whose daughters Maria Malibran and Pauline Viardot typified the opera diva of the last century.

Above all, Bizet was a melodist. (That would explain Tchaikovsky's infatuation with Bizet, for he, too, was a supreme tune-smith.) We have only to listen to the tenor aria and tenor-baritone duet from *Pêcheurs de Perles* to recognize melody so ravishing it is nearly indecent. Melodic eroticism is rampant in *Carmen*; you don't have to see it on stage or even understand French to experience its melodic attraction. Let Bizet have the last word, in case you think the charms of *Carmen* are somehow an accident. In 1867, the composer confessed to a friend: "I am German by conviction, heart and soul [i.e. he means musically; Beethoven was a god], but I sometimes get lost in artistic houses of ill fame. And I confess to you under my breath that I find infinite pleasure there. I love Italian music as one loves a courtesan . . ." Be thankful that he did, and that he wasn't ashamed to let us share his passion. ♦

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Carmen odds, ends . . .

By KORALJKA LOCKHART

It started simply enough. The writer Prosper Mérimée (1803-1870) was traveling in Spain in 1830. In Andalusia, near Murvieda, he stopped at an inn for water and gazpacho. The waitress was a Gypsy girl named Carmencita who made his guide extremely edgy. When pressed for the reason, he whispered that she was a witch. Mérimée made a note of it and moved on. While in Madrid later, he spent some time with the family of Eugénie de Montijo (the future Empress Eugénie, wife of Louis Napoleon III), whose mother told him the true story about a local Gypsy girl who was killed by her jealous lover. He made a note of that as well. That was all.

In 1844, when he started writing the "Carmen" story, he blended the two items, and reworked the whole as a narrative, told to a Frenchman by the imprisoned Don José, the latter relating the whole tragedy in flashback. (The Mérimée plot differs in sev-

eral places to the all-familiar plot of the opera: Lucas, the picador, becomes Escamillo, the toreador; Carmen dies in the open country, far from Lucas/Escamillo, rather than outside the bullring. Several characters not found in Mérimée were added to the opera: Micaëla, Zuniga, Morralés, Frasquita and Mercédès; others, who appear in the novella, have been eliminated. Don José's suggestion to Carmen that they start a new life in America likewise doesn't exist in the opera.)

Then, in 1874, Georges Bizet (born Alexandre-César-Léopold Bizet in 1838; christened as Georges a year and a half later; died in 1875), for reasons that are still unclear, selected *Carmen* as his next composition. Difficulties during the composition and staging of *Carmen* are covered elsewhere on these pages. Suffice it to say that the opera, after the initial unfavorable response, was fated to become one of the most popular works of all time for the lyric stage. Mérimée still has a name as a promi-

nent French author, but it would not be too far-fetched to say that his name lives on most strongly because of his novella's transformation into the opera, *Carmen*.

After the first performance at the Opéra-Comique, on March 3, 1875, an apparent fiasco, *Carmen* started traveling around the world. According to Loewenberg's "Annals of Opera," the first production was given "only" 50 performances. The composer died shortly after the 30th, believing his opera a complete failure. It returned to Paris in 1883, and before too long logged the following statistics: 1891—500th performance; 1904—1,000th; 1910—1,200th, and so on.

Outside of Paris, it went first to Vienna (October 1875), where it was given in German, with the composed Guiraud recitatives. Brussels, Antwerp and Budapest followed in 1876; St. Petersburg, Stockholm, London, Dublin, New York (Academy of Music), and Philadelphia in 1878; Melbourne and Naples in 1879; Hamburg, Berlin, Prague and Geneva in 1880; Zurich, Mexico City, Rio de Janeiro, Malta, Barcelona and Buenos Aires in 1881, and so on and on and on.

It made waves. Some prominent people left their *Carmen* impressions in writing. Piotr Ilyich Tchaikovsky, writing to Nadezhda von Meck from Vienna in 1877:

Koraljka Lockhart is San Francisco Opera's Publications Editor

... It seems to me that Germany is deteriorating in music. I think the French are now coming to the fore. They have many new and fine talents. Recently I heard Delibes's very skillful music—in its own style—for the ballet *Sylvia*. ... *Swan Lake* is poor stuff compared with *Sylvia*. Nothing during the last few years has charmed me as much as *Carmen* and Delibes's ballet. Perhaps Russia will have a new word to say and also to the rest of Europe. But in Germany there is a marked decline and Wagner is the representative of the period of decadence.

Tchaikovsky to Mme. von Meck from San Remo in 1878:

Among the modern French composers, Bizet and Delibes are my favorites ... I am very familiar with Bizet's opera *Carmen*. The music is not profound, but it is so fascinating in its simplicity, so full of vitality, so sincere, that I have almost learned it by heart from beginning to end.

And again, this time from St. Petersburg, in 1880:

Yesterday evening—to take a rest from my own work—I played through Bizet's *Carmen* from cover to cover. I consider it a *chef d'oeuvre* in the fullest sense of the word: one of those rare compositions which seems to reflect most strongly in itself the musical tendencies of a whole generation. ... ➤

Opposite: A 1916 poster promoted Charlie Chaplin's take on *Carmen*. Below: Chaplin as Don José in the movie.



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I cannot play the last scene without tears in my eyes; the gross rejoicings of the crowd who look on at the bullfight, and, on the side of this, the poignant tragedy and death of the two principal characters, pursued by an evil fate, who come to their inevitable end through a long series of sufferings.

I am convinced that ten years hence *Carmen* will be the most popular opera in the world. But no one is a prophet in his own land. In Paris *Carmen* had no real success . . .

Giacomo Puccini, writing from Milan to his mother in 1881, was brief and to the point:

The season ticket for La Scala is 130 Lire during Carnival and Lent. Frightful, isn't it? To get a reserved seat it is 200 Lire besides admission, which brings it up to 330. Isn't it appalling? Curse poverty! Yesterday I sneaked in for nothing to hear *Carmen*. It really is a beautiful work. What a crowd!

The ever-observant Sigmund Freud, writing to his family from Rome in 1907, had an amusing report, in which the minutest details never escaped his attention. Here are a few excerpts:

This evening, *Carmen* was scheduled at the Quirino Theater. It started at 9 p.m., the hour I usually retire . . . The stage curtain showed all kinds of advertisements: sewing machines,

underwear, furniture by installments . . . The . . . orchestra . . . was almost deserted when I arrived. Only one conscientious elderly gentleman was trying out his violin and evidently hadn't had the time to tune and clean it at home. One by one the others appeared, the younger men hitching up their trousers before sitting down; then they produced instruments which they cleaned, put together, and on which they proceeded to make the most appalling sounds . . . Gradually some thirty musicians, with varying amounts of hair, arrived; one of them was a girl . . . I received my first shock when there appeared on the stage a lady whom I took to be Carmen, until I remembered that she must be the good Micaëla. For she was long and thin, her teeth long and bare, with a carrot-colored wig. In short, she looked a bit like those English ladies sent abroad to scare the public. . . .

The second, more enduring shock came soon after, for when the bell had stopped ringing there appeared the ardently awaited girls from the cigarette factory, each with a cigarette in her mouth, but so exquisitely ugly, as if they had been provided by an infirmary, an almshouse, or a domestic agency. That they smoked was the only human thing about them, but this they shared with the audience. When I arrived, the conscientious violinist had been smoking a Virginia; in the audience, people smoked without restraint, and in the intervals even I—for whom smoking in the theater has always been made difficult because of my strict upbringing—joined in.

At last Carmen made her appearance . . . [She], by the way, had a very powerful voice and acted with great vivacity, but often rather overdid it. The colossal lady did not seem to be quite the right object for tenderness, and later when she began to dance, in order to detain José, it wasn't exactly graceful. . . . [Don José's] acting, too, was exaggerated; in the beginning he took little notice of Carmen, as though she were a fly buzzing around his newspaper, although she almost shook him by the hair. In the third act he grew furious. Escamillo cut a brilliant figure; unfortunately

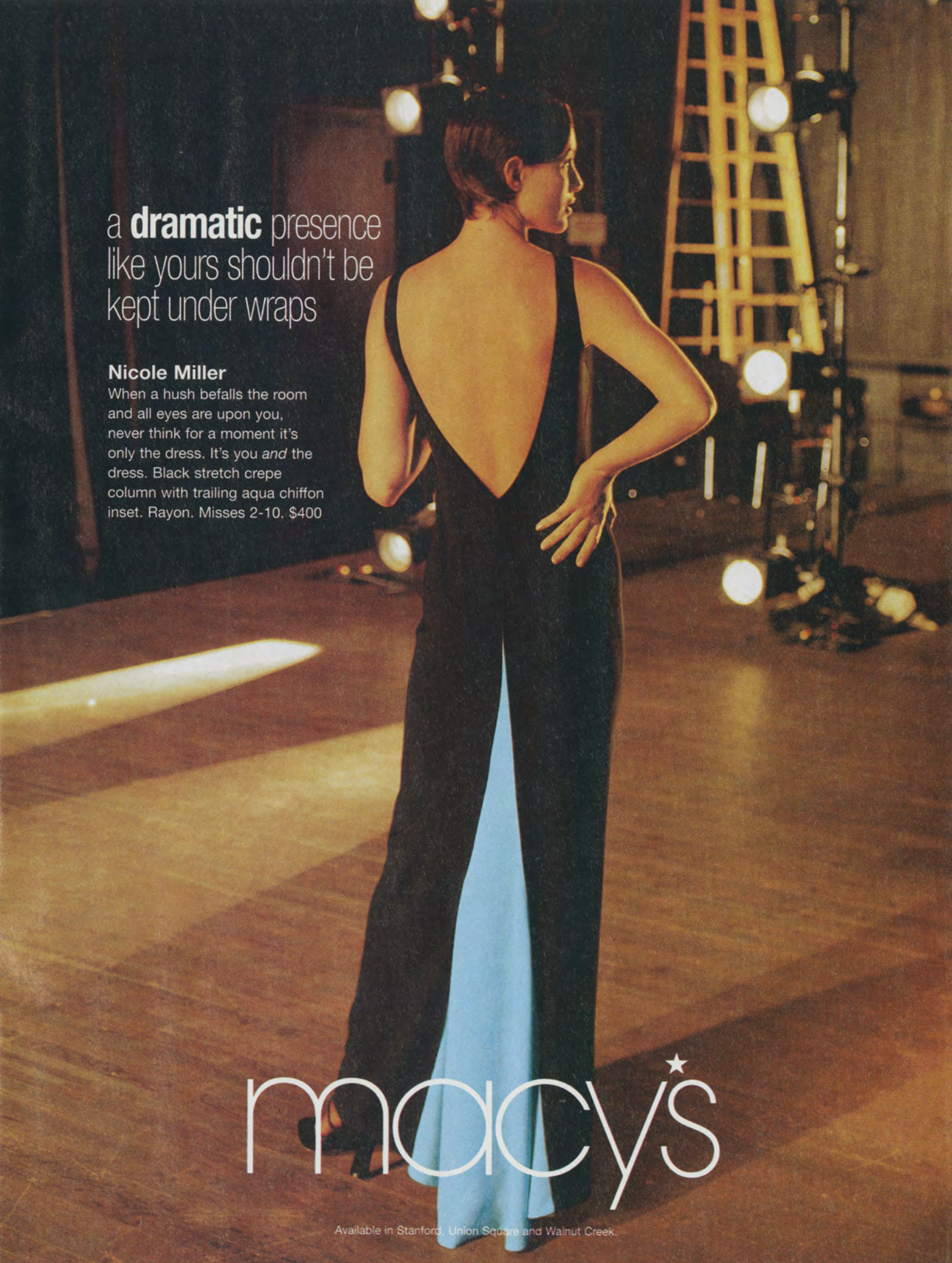
he mumbled so that one recognized his couplet only when the chorus repeated it. That they didn't restrain themselves when it came to the "March of the Toreador" you can well imagine. The conductor dished it out in all directions, and I had an earful . . .

Opinions of prominent personalities abounded. Friedrich Nietzsche's *Carmen* summation: "The music is wicked, refined, fantastic, and yet it retains a popular appeal." Richard Wagner, who saw the opera in Vienna in 1875: "At last, someone with ideas in his head." Johannes Brahms, who claimed he saw *Carmen* twenty-one times, called it the finest opera written since the Franco-Prussian War. Ferruccio Busoni considered it "almost perfect," Debussy thought Bizet's death was the greatest blow to French music in a hundred years, and Stravinsky counted *Carmen* among his favorites.

(continued on page 36)

Above: In the Geraldine Farrar "Carmen" book, with images taken from the 1915 movie, this one is captioned: " 'You are the Devil,' José said. 'Yes,' she answered." The actor who portrayed Don José, never identified in the book, was Wallace Reid. Below: Theda Bara as Carmen and Einar Linden as Don José in the other 1915 *Carmen*, directed by Raoul Walsh.





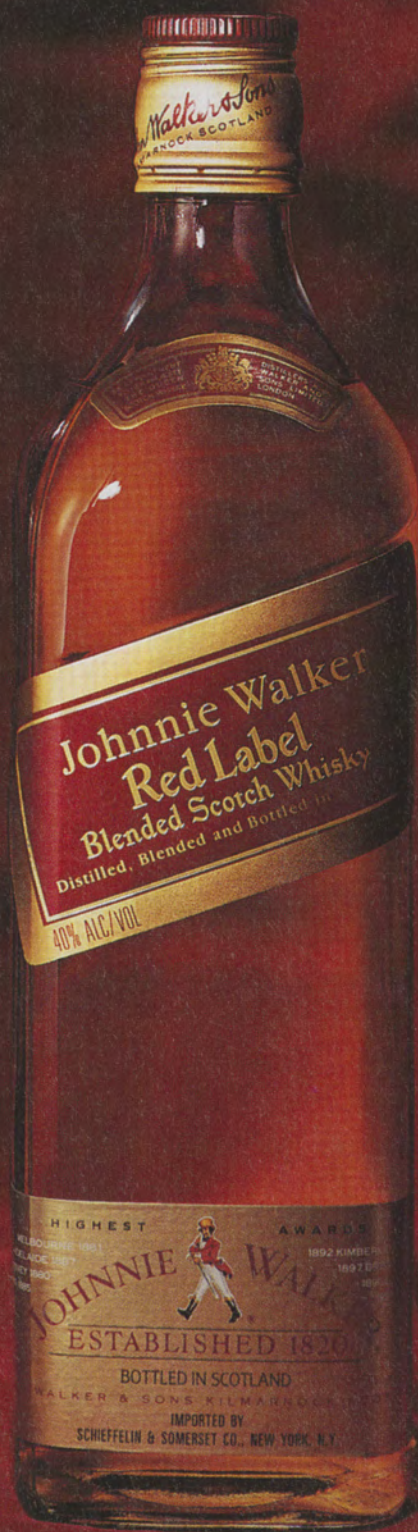
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Above: Rita Hayworth as Carmen in 1948. Right: Pola Negri as Carmen in the 1918 Ernst Lubitsch movie.



After the turn of the century, *Carmen* continued her reign in the world's opera houses, but it also added a new venue: the silver screen. It started modestly (and silently) in 1907, with Chronophone Films' featurette, followed in 1908 by a Brazilian short, made by Williams & Cia., which included only the Toreador Aria. "Film d'Arte Italiana" got into the act in 1909 with the first longer feature, in which Vittorina Lepanto portrayed Carmen. Marguerite Silva was Carmen in a version produced by Cines shot in 1914-16, which, according to its publicity, was available with the Bizet score "for large and small orchestra."

In 1915, the story hit big time, with a Cecil B. DeMille *Carmen*, starring Geraldine Farrar in the title role, Wallace Reid as Don José, and the appropriately named Pedro de Cordoba as Escamillo. The screenplay was created by the director's brother, William C. DeMille, who used both the opera libretto

by Miss Farrar, but eventually one finds out that "The editor of this version has woven around the original story of *Carmen* by Prosper Mérimée, the plots upon which both opera and picture are based, so that the reader may better understand and enjoy the various productions of this great classic."

1915 was a vintage year for *Carmen*. No less than three versions were filmed: the one mentioned above, one with Theda Bara in the title role (released in 1916), and Charlie Chaplin's *Burlesque on Carmen* with Edna Purviance.

Another vamp in the Theda Bara vein, Pola Negri, filmed *Gipsy Blood* with director Ernst Lubitsch in 1918 and changed her name from Barbara Apollonia Chalupiec for that purpose; Raquel Miller in 1921, and Vivienne Romance in 1942 (with Jean Marais as Don José). There was even a Mack Sennett version, *The Campus Carmen*,

and the original novella as his basic material. Miss Farrar, for a fee of \$20,000, (plus all expenses and a special railroad car for her trip to and from Hollywood) took an 8-week leave of absence from the Metropolitan Opera in order to be immortalized on celluloid. On October 1, 1915, the 60-minute film was first shown in Boston's Symphony Hall, "at the special request of Miss Farrar." In November of the same year, a curious hard-bound book hit the bookstores: the "Photo Drama Edition" of *Carmen*. At first glimpse, it gives the appearance of having been written

and filmed in 1928. *The Loves of Carmen* was filmed twice: in 1927, with Bizet's music and Dolores del Rio as Carmen (Victor McLaglen was Escamillo . . .), and again in 1948, this time without Bizet, but with Rita Hayworth in the title role and Glenn Ford as Don José.

1955 brought Otto Preminger's *Carmen Jones*, with Dorothy Dandridge and Harry Belafonte in the leading roles. All of the principals' sung numbers were dubbed, Miss Dandridge's by a very young soprano named Marilyn Horne, whose future was to include her San Francisco Spring Opera debut as Carmen in 1961, a Met triumph in the role, and a major recording.

There were lots of others. So many, in fact, that it is safe to assume Bizet's *Carmen* has created more filmed versions, one way or another, than any other opera in the repertoire. There's Peter Brook's abbreviated version, *La Tragédie de Carmen* (1983); there's Carlos Saura's *Carmen Story*, with the action transferred to a flamenco dance studio (1983); there's Francesco Rosi's 1984 major film version of the opera, with Plácido Domingo and Julia Migenes-Johnson; there are videos, laserdisc versions, and many, many recordings.

All that because of Mérimée's novella? Not likely. It is because of Bizet's opera that Carmen became a household word. And to think that it all started with water and gazpacho in a remote Andalusian inn in 1830 . . .

Carmen first hit San Francisco on May 14, 1879, courtesy of Max Strakosch's "Grand Italian Opera," at the Grand (where else?) Opera House, located on Mission Street, between Third and Fourth. It featured a Mme. Marie Roze ("For the first time") in the title role; Charles Adams as Don José, and "Sig. Pantaleoni" as Escamillo [sic]. The conductor was S. Behrens. The *Chronicle* announcement said: "For the First Time in San Francisco, The Great Operatic Sensation, CARMEN! CARMEN! CARMEN! . . . Which has met with the most distinguished success in London, New York, Paris, and all the principal Opera Houses on both Continents, will be produced in the most complete manner, with *New Scenery, Splendid Costumes, Ballet, Band and the following Excellent Cast: . . .*"

The first San Francisco Opera performance took place on October 1, 1927. Ina Bourskaya was Carmen, Myrtle Donnelly, Micaëla; Giovanni Martinelli, Don José; and Desiré Defrère, Escamillo. Company founder Gaetano Merola conducted. ♦

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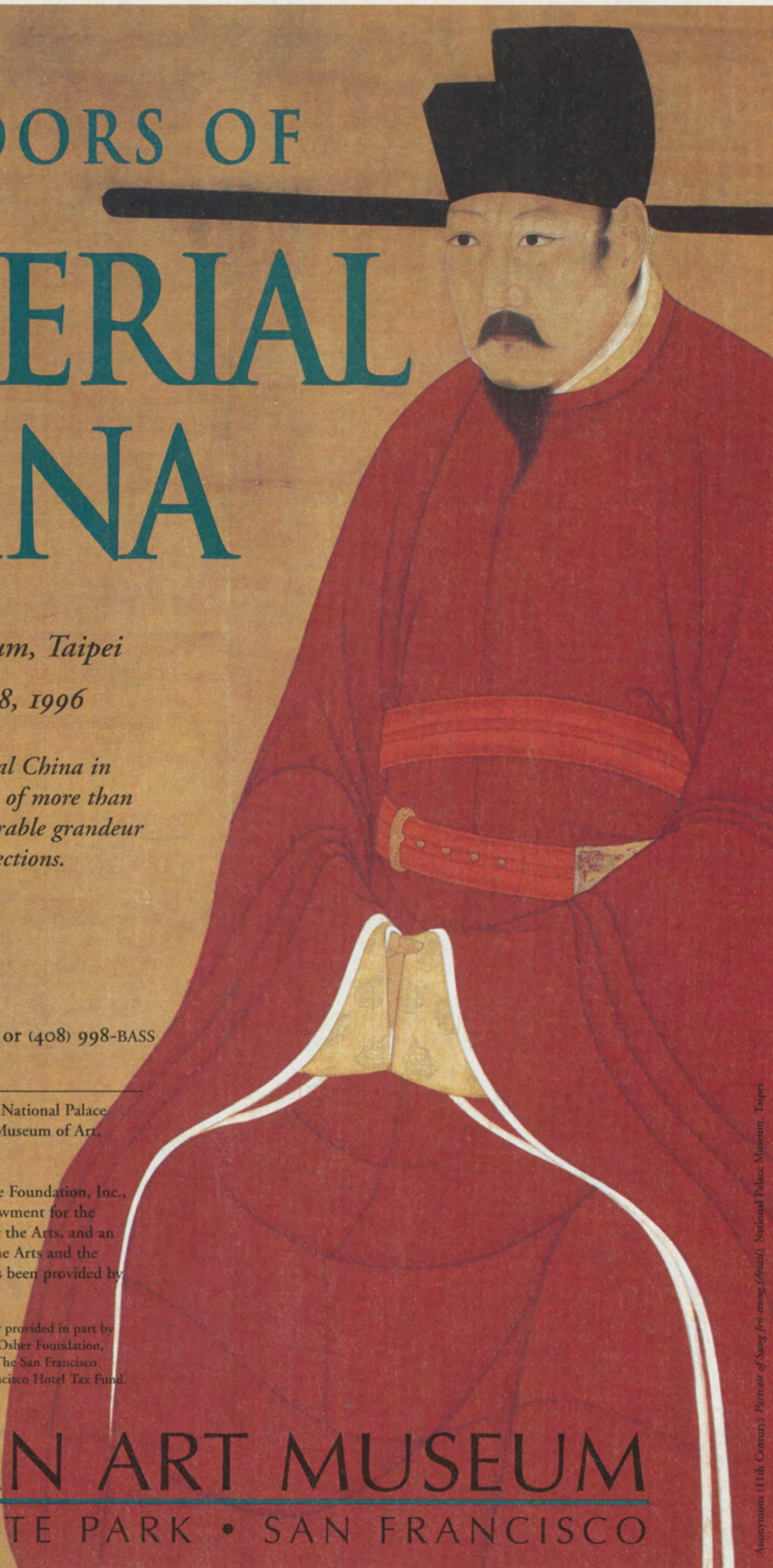
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Anonymous (11th Century). Portrait of Song Emperor (detail). National Palace Museum, Taipei

1996-97 OPERA PREVIEWES

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

PRE-PERFORMANCE LECTURES

The popular Pre-Performance Lectures are held at the Bill Graham Civic Auditorium in Room 415 and in the orchestra section of the Orpheum Theatre. Guest speakers will provide insights and information about the opera and the composer. The half-hour talks are free with your ticket for the performance and take place one hour before curtain. The lecture schedule is as follows:

Lohengrin (Civic)

Oct. 1—6 p.m.

Oct. 4—6 p.m.

Oct. 9—6 p.m.

Il Barbiere di Siviglia (Orpheum)

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.

SAN FRANCISCO OPERA GUILD — INSIGHTS

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

Information: (415) 565-6432

Nov. 4

Harvey Milk

Jan. 17

Salome

SAN FRANCISCO OPERA GUILD — PREVIEWES

Speakers: *Prince Igor*: Richard Taruskin; *Hamlet*: Hugh Macdonald; *Lohengrin*: Perry Lorenzo; *Carmen*: Robert Glick; *Harvey Milk*: Michael Korie; *Les Contes d'Hoffmann*: Marvin Tartak

MARIN

Held at 8 p.m. at Mt. Tamalpais United Methodist Church, 410 Sycamore Avenue, Mill Valley. Information: (415) 388-6789

Oct. 14

Carmen

Nov. 4

Harvey Milk

Nov. 11 *Les Contes d'Hoffmann*

SAN FRANCISCO

Held at 12:00 noon, Koret Auditorium, Lower Level, New Main Library, 100 Larkin Street, San Francisco. Information: (510) 652-3799

Oct. 16

Carmen

Nov. 6

Harvey Milk

Nov. 13 *Les Contes d'Hoffmann*

SAN JOSE

Held at 10:00 a.m. at the Los Gatos History Club, 123 Los Gatos Blvd., Los Gatos. Information: (408) 741-1331, or (408) 354-7525

Oct. 15

Carmen

Nov. 5

Harvey Milk

Nov. 12 *Les Contes d'Hoffmann*

SONOMA COUNTY

Held at various locations and times. Information: (707) 938-2432

Oct. 17

Carmen

Nov. 4

Harvey Milk

Nov. 14 *Les Contes d'Hoffmann*

SOUTH PENINSULA

Held at 8:00 p.m. at the Palo Alto Senior Center, 450 Bryant St., Palo Alto. Information: (415) 941-3890

Oct. 15

Carmen

Nov. 5

Harvey Milk

Nov. 12 *Les Contes d'Hoffmann*

EAST BAY

Held at 8:00 p.m. at Lafayette United Methodist Church, 955 Moraga Road, Lafayette. Information: (510) 527-1846 or (510) 838-9255

Nov. 6

Harvey Milk

MERRITT COLLEGE OPERA LECTURE SERIES

Held on Tuesday evenings in Building R, Room 130, 7 to 10 p.m., *Introduction to Opera* (Music 13A), is based on the operas of the 1996-97 season. The College is at 12500 Campus Drive (off Redwood Road in the Oakland hills). Information: (510) 436-2430

SAN FRANCISCO CITY COLLEGE PREVIEWES

A music course of opera previews will deal with all operas of the 1996-97 Season. Taught by Marvin Tartak on Wednesday afternoons from 3 to 6 p.m., it takes place at the College, 50 Phelan Ave., Creative Arts Building, Room A-135 in San Francisco. Classes began August 19 and continue for 17 weeks. Information: (415) 239-3641

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OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Given by Michael Barclay, director of OEL. Lectures start at 7:15 p.m. at 400 Yale Ave. (at Vassar) in the Kensington section of the Berkeley hills. Series began on September 4; lectures are \$15 at the door. Information: (510) 526-5244

Oct. 7

Il Barbiere di Siviglia

Oct. 14

Carmen

Nov. 4

Harvey Milk

Nov. 11

Les Contes d'Hoffmann

Dec. 2

Hansel and Gretel

Jan. 13

Salome

Feb. 3

Aida

Feb. 10

Season Review



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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.

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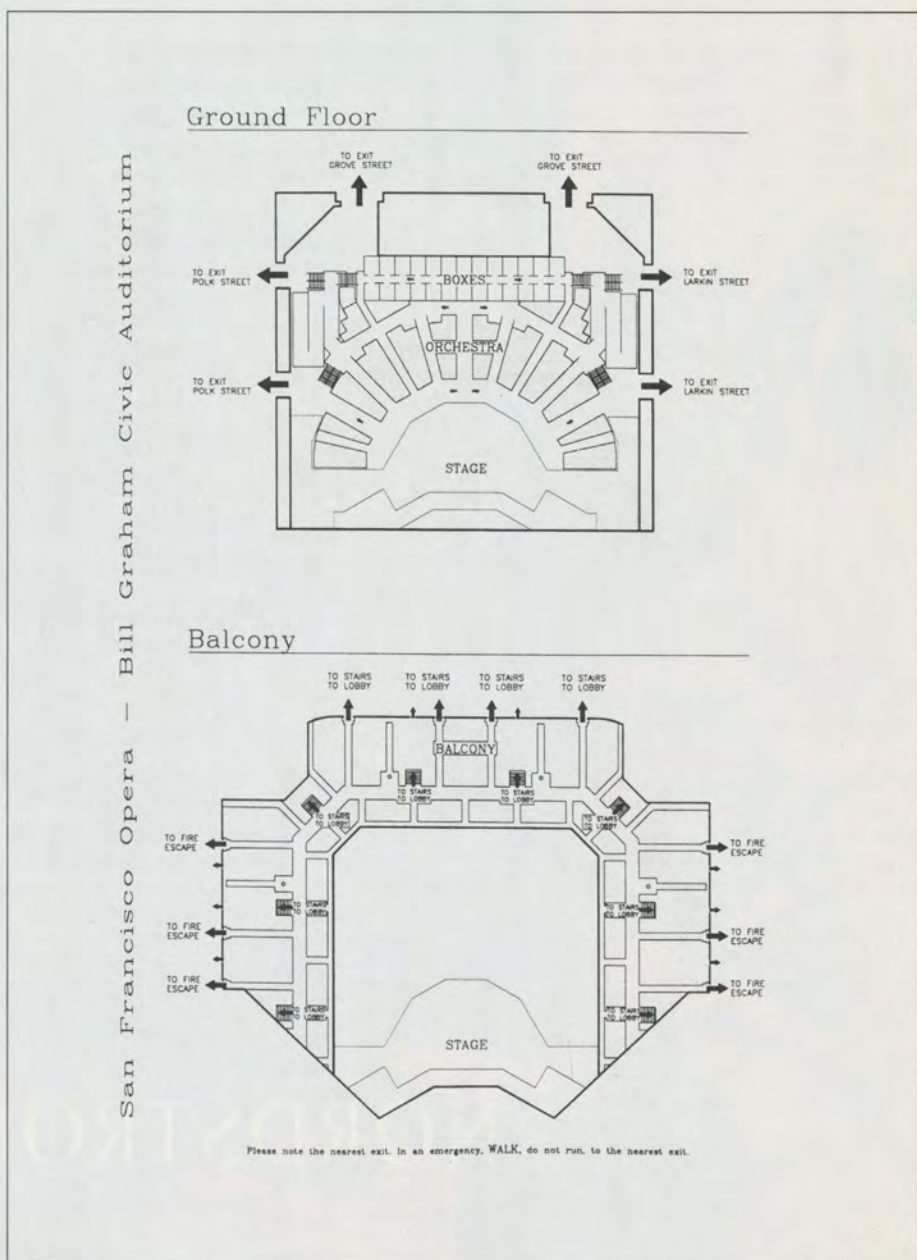
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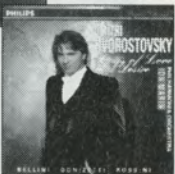
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ARTIST PROFILES



Mezzo-soprano **Olga Borodina** makes her second appearance with San Francisco Opera in the title role of *Carmen*. She made her Company debut last fall in the title role of *La Cenerentola*. The Russian artist, a first prize gold medal winner of the Rosa Ponselle International Vocal Competition, also won the 1989 Barcelona competition which brought her critical recognition in Europe and the United States. In the space of a few years, she has established herself as one of the world's most sought-after singers. In recent seasons she has performed extensively throughout Spain, Germany, Italy, the United

Kingdom, and on a tour of Japan with the Kirov Opera. Highlights include Dargomyzhsky's *The Stone Guest* in Salzburg, *The Queen of Spades* (Paulina) and *Khovanshchina* (Marfa) in St. Petersburg, a debut at the Bastille Opera in Paris as Marina in *Boris Godunov*, *Khovanshchina* at the Vienna State Opera, Marguerite in *La Damnation de Faust* and Dalila opposite Plácido Domingo in *Samson et Dalila* at Covent Garden, in addition to appearances in New York with the Kirov in *Boris Godunov* and *The Queen of Spades*. Recent engagements include *La Cenerentola* at Covent Garden, a debut at the Hamburg State Opera in a new staging of *Khovanshchina*, her first appearance at the Teatro Colón in Buenos Aires in *La Favorita*, and *The Queen of Spades* with the Kirov in Paris. In the future she will make debuts at the Chicago Lyric Opera in *Norma* and at the Metropolitan Opera in *Boris Godunov*. In addition to her operatic activity, Miss Borodina is a noted recitalist, having performed in London, Milan, Rome, Paris, New York and San Francisco. The artist's recordings and videos include *Prince Igor*, *The Queen of Spades*, *War and Peace*, *Khovanshchina*, *La Traviata*, *Eugene Onegin*, *Boris Godunov*, Berlioz's *Roméo et Juliette*, Rachmaninoff's *Vespers*, an award-winning disc of Tchaikovsky songs, and the recently released *Songs of Desire*.



Soprano **Mary Mills**, a former (1990-91) Adler Fellow with the San Francisco Opera Center, made her acclaimed 1994 Metropolitan Opera debut as Zdenka in *Arabella* and returned to the Met last season as Mimi in Franco Zeffirelli's staging of *La Bohème*. Additional engagements include the title role of Janáček's *The Cunning Little Vixen* and Micaëla in *Carmen* at the Washington Opera; Susanna in *Le Nozze di Figaro* for Greater Miami Opera; Gilda in *Rigoletto* in Miami and Costa Rica; Mimi in *La Bohème* in Detroit, Antwerp, Geneva, and Santiago, Chile; Juliet in *Roméo et Juliette* in Antwerp; and Antoinia in *Les Contes d'Hoffmann* in Santiago. The artist made her professional debut as Barbarina in *Le Nozze di Figaro* at the Houston Grand Opera and made her 1989 San Francisco Opera bow in *Lulu*. She has appeared in Company productions of, among others, *Rigoletto*, *Don Quichotte*, *Il Ritorno d'Ulisse in Patria*, *Le Nozze di Figaro*, *War and Peace*, *Don Carlo*, *The Dangerous Liaisons* (a 1994 world premiere in which she created the role of Cécile de Volanges), and this summer's presentation of *La Bohème*. A native of Dallas, Miss Mills graduated from the University of Cincinnati College—Conservatory of Music, and received a master of music degree from Yale University. Future plans include Poppea in *L'Incoronazione di Poppea* in Miami, the title role of *Manon* at the Paris Opera (Bastille), and Susanna for Seattle Opera.



After receiving critical acclaim as Musetta in *La Bohème* this summer, **Nicole Foland** returns to the Company to sing Frasquita in *Carmen*, Rosalinda in *Die Fledermaus*, and multiple roles in *Harvey Milk*. In her second year as an Adler Fellow, the soprano performed four roles in her debut season with San Francisco Opera last year: Kate Pinkerton in *Madama Butterfly*, Clorinda in *La Cenerentola*, Gerhilde in *Die Walküre*, and a Wood Nymph in *Rusalka*. A veteran of two Merola Opera Programs and two Western Opera Theater national tours, Miss Foland's Opera Center credits include Adele and Ros-

alinda in the 1993 production of *Die Fledermaus*; Donna Anna in the 1994 staging of *Don Giovanni*; and Tina in the 1996 Showcase Series production of Dominick Argento's *The Aspern Papers*. Miss Foland, a native of Des Moines, received a master of music degree from the University of Northern Iowa where she appeared as Pamina in *Die Zauberflöte* and Lauretta in *Gianni Schicchi*. The winner of numerous awards and competitions, she was a studio artist with Central City Opera and has appeared with Peoria Civic Opera as Mabel in *The Pirates of Penzance* and at Indianapolis Opera as Adina in *L'Elisir d'Amore*. Upcoming engagements include Micaëla in *Carmen* with Cincinnati Opera, as well as Musetta with Los Angeles Music Center Opera and Seattle Opera.



Mezzo-soprano **Pamela Dillard**, Mercédès in *Carmen*, made her San Francisco Opera main-stage debut in 1994 in *The Dangerous Liaisons* and *The Fiery Angel*, and was seen last season as a Wood Nymph in *Rusalka*. As a member of the 1993 Merola Opera Program, she sang the role of Prince Orlofsky in *Die Fledermaus*. Miss Dillard made her professional operatic debut in 1992 in Boston Lyric Opera's staging of Weill's *Lost in the Stars* and returned to Boston Lyric the following year as Ursula in *Beatrice and Benedict*. Her most recent engagements include a highly praised Meg Page in *Falstaff*

and the title role of Offenbach's *La Belle Hélène*, both performed at the Opera Theatre of St. Louis, a debut at Tulsa Opera as Tituba in *The Crucible*, and a Schwabacher Debut Recital. In addition, she has numerous concert engagements to her credit, including performances with the Boston Symphony led by Seiji Ozawa, the Saint Louis Symphony under Andrew Litton, and the Boston Pops led by Keith Lockhart. A native of Atlanta, Miss Dillard graduated from Newcomb College of Tulane University, and earned a master of music degree from the Opera Institute of Boston University. She is a recipient of several honors, including the 1994 Richard Gaddes Fund Award and the 1993 Richard Strauss Opera Study Award from the S.F. Opera Center. The mezzo can be heard on *Watch and Pray*, a recording of spirituals and art songs by African-American women composers.

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ARTIST PROFILES



Tenor **José Cura** makes his San Francisco Opera debut singing Don José in *Carmen*. Also a composer and conductor, the native of Argentina is one of the most highly regarded young artists of our day. A prizewinner in the 1994 Plácido Domingo International Vocal Competition, he began his international career in Italy in 1991. He sang his first major role in 1993, singing the part of Jan in Antonio Bibalo's *Miss Julie* in Trieste, and later that season made his acclaimed debut at the Teatro Regio in Turin as Albert Gregor in *The Makropulos Case*. Engagements soon followed at the Teatro Carlo Felice

in Genoa (Ismaele in *Nabucco*), the Valle d'Itria Festival at Martina Franca (Roberto in Puccini's *Le Villi*, recorded live and available on CD), with a return to Turin (Ruggero in *La Rondine*, Don Alvaro in *La Forza del Destino*). Following his 1994 North American debut at the Chicago Lyric Opera as Loris in *Fedora*, Cura made debuts at the Teatro Massimo in Palermo as Paolo in *Francesca da Rimini*, the Torre del Lago Festival as Cavaradossi in *Tosca*, and at the Royal Opera, Covent Garden in the title role of *Stiffelio* for the opening night of the Verdi Festival. After making his debut at the Paris Opera in a new production of *Nabucco* to open their 1995-96 season, the tenor returned to Covent Garden for *Fedora* and *Samson et Dalila*. Engagements this year have included *Il Corsaro* in Turin, a bow with the Rome Opera as Osaka in a new staging of Mascagni's *Iris* (recorded live, soon to be released on CD), his first *Cavalleria Rusticana* at the Ravenna Festival, and his first appearance with the Los Angeles Music Center Opera as Pollione in *Norma*. Future engagements include *Tosca* for his debut at the Vienna State Opera, *Pagliacci* in Amsterdam, a debut at Milan's La Scala in *La Gioconda*, and *Otello* in Turin with the Berlin Philharmonic led by Claudio Abbado.



In his debut season with San Francisco Opera, **Richard Paul Fink** sings the role of Escamillo in *Carmen*. The American baritone began his career with the Houston Grand Opera, where he has appeared in over 12 productions. Notable roles performed in Houston include his first Telramund in *Lohengrin*, Klingsor in Robert Wilson's new production of *Parsifal*, and the Water Spirit in *Rusalka*. The artist made his European debut in Bremen as Scarpia in *Tosca* and was subsequently heard in that theater in a number of roles which included Jokanaan in *Salome* and Ford in *Falstaff*. Fink made his bow

with Welsh National Opera as Kaspar in *Der Freischütz*, returning to Cardiff for new stagings of *Carmen*, *Rigoletto* (title role) and *Tristan und Isolde* (Kurwenal). Additional engagements included *La Bohème* at the Hamburg State Opera and Scottish Opera, Count Di Luna in *Il Trovatore* in Toulouse, *Tannhäuser* in Bonn and Kassel, as well as Alfio (*Cavalleria Rusticana*) and Tonio (*Pagliacci*) with the New Israeli Opera. Among his most recent assignments are a debut at the 1995 Bregenz Festival as Pizarro in *Fidelio*, concert performances of *Fidelio* with the San Francisco Symphony, a bow with the Washington Opera as Sebastiano in D'Albert's *Tiefland*, Gérard in *Andrea Chénier* with Seattle Opera, *La Damnation de Faust* with the Houston Symphony, and the title role of *Der Fliegende Holländer* with the Canadian Opera Company in Toronto and at Sydney's Australian Opera. Future plans include *Salome* at Houston Grand Opera, and Orest in *Elektra* for the Washington Opera.



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 Pêrichole* 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.



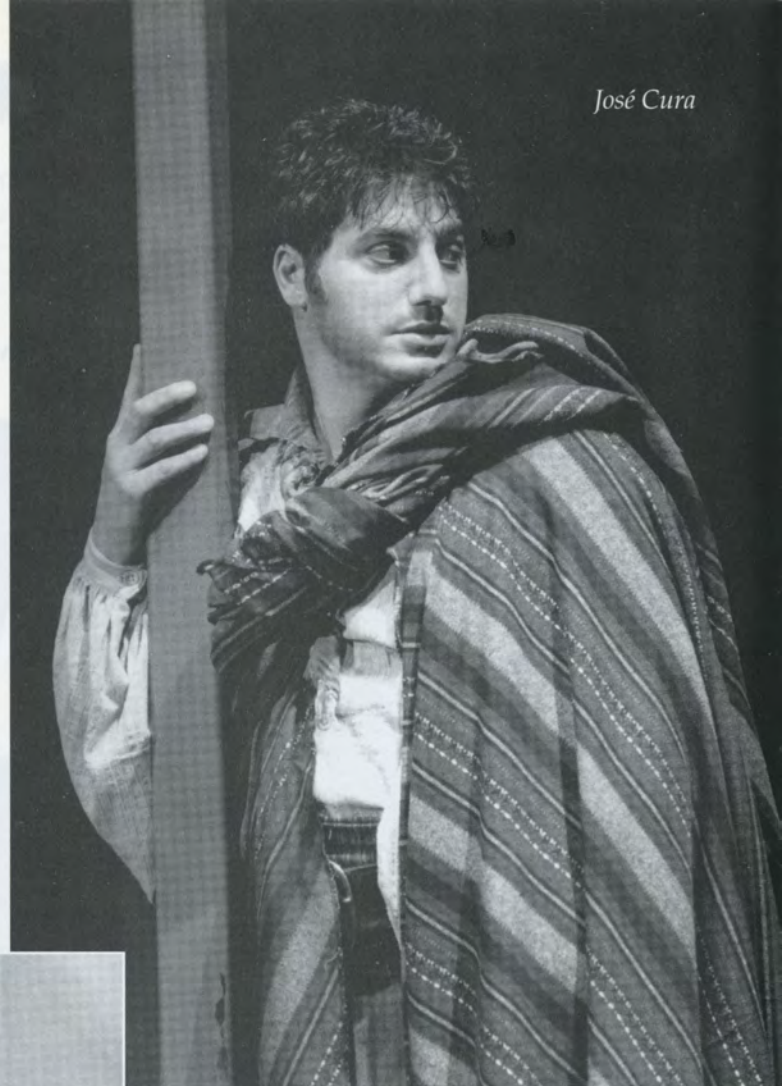
In his debut season with San Francisco Opera, 1996 Adler Fellow **Stuart Skelton** performs a number of roles, appearing in *Hamlet*, *Lohengrin*, *Carmen*, *Harvey Milk*, *Les Contes d'Hoffmann*, *Salome* and *Aida*. The tenor made his operatic debut in his native Australia as Alfredo in *La Traviata* with Rockdale Opera Company. The winner of two of Australia's most prestigious competitions, the Marianne Mathy Award and the McDonald's Aria Award, he made his 1993 Australian Opera debut in *Die Meistersinger von Nürnberg*. Skelton recently received his master of music degree from the

University of Cincinnati College Conservatory of Music where his credits included Sam Polk in *Susannah*, Don José in scenes from *Carmen*, and Peter Quint in *The Turn of the Screw*. Concert engagements include highlights from *Madama Butterfly* and *La Traviata* with the Louisville Symphony Orchestra, and the Verdi Requiem with Lubbock Symphony Orchestra. A 1995 Merola Opera Program participant, he appeared as Piquillo in *La Pêrichole* as well as Don Basilio and Don Curzio in *Le Nozze di Figaro*, repeating his Figaro roles for Western Opera Theater's 1995 national tour. Skelton most recently portrayed the composer Aspern in San Francisco Opera Center's Showcase production of Dominick Argento's *The Aspern Papers*, a West Coast premiere.

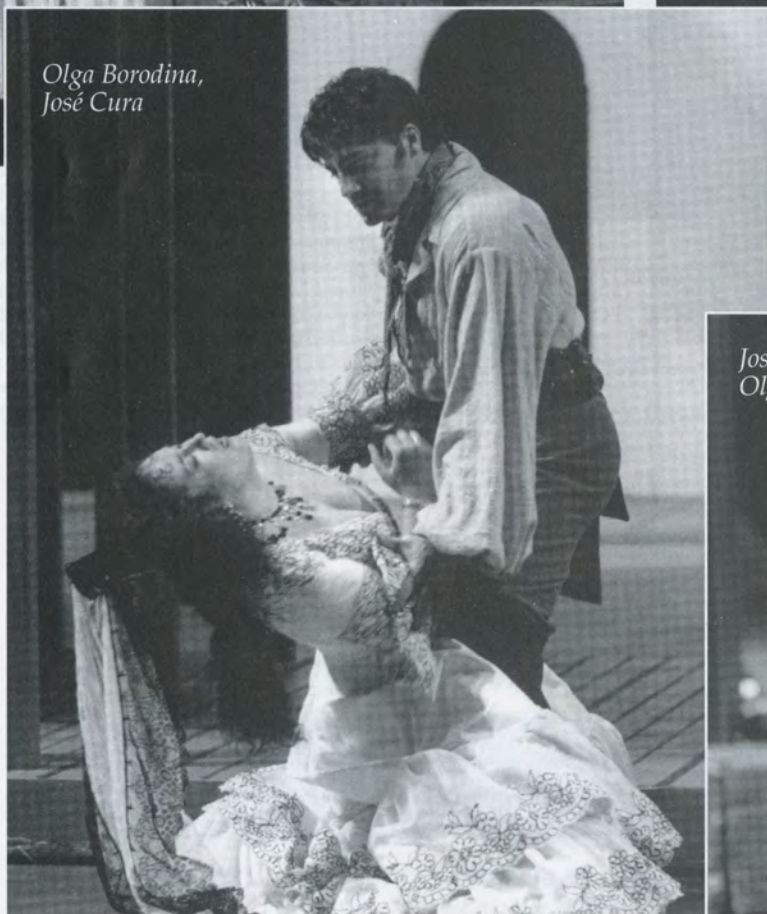
Olga Borodina, José Cura, Men of the San Francisco Opera Chorus



José Cura



*Olga Borodina,
José Cura*



*José Cura,
Olga Borodina*



ARTIST PROFILES



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 Opera Center's '96 Showcase presentation of *The Aspern Papers*. A native of

Kearney, Nebraska, the young artist received 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.



Philip Skinner portrays Zuniga in *Carmen* and Crespel in *Les Contes d'Hoffmann*. In his twelfth consecutive season with San Francisco Opera, the bass-baritone has appeared here in over 30 different operas since his 1985 debut in *Adriana Lecouvreur*. Among the numerous roles he has sung with the Company are Ferrando in *Il Trovatore*, Méphistophélès in the student/family performances of *Faust*, Lorenzo in *I Capuleti e i Montecchi* and Count Horn (Sam) in *Un Ballo in Maschera*. During the 1995 season he appeared here as the Bonze in *Madama Butterfly*, Wagner in *Faust*, the Water Spirit in *Rusalka*,

and was seen this summer as Colline in *La Bohème*. The artist was a 1985 Merola Opera Program participant and went on to tour with Western Opera Theater in the title role of *Don Giovanni*. A 1986-87 Adler Fellow, he appeared in several of the Center's Showcase productions and was a 1990 Schwabacher Debut Recitalist. In recent seasons Skinner sang King Philip in *Don Carlo* with Portland Opera, Timur in *Turandot* with Atlanta Opera, Colline and Ferrando with Dallas Opera, Angelotti in *Tosca* and the First Workman in *Wozzeck* with the Chicago Lyric Opera, made his Théâtre Royal de la Monnaie debut in *Salome*, and appeared as the Commendatore in *Don Giovanni* at the Opéra de Nantes. He has also performed with the opera companies of Houston (title role of *Le Nozze di Figaro* and the four villains of *Les Contes d'Hoffmann*), Seattle, Vancouver, Toronto, Edmonton, and Melbourne, Australia, among others, as well as with numerous prominent U.S. orchestras. The American artist, currently a resident of the Bay Area, graduated from Northwestern University and received his master's degree from Indiana University. Later this year, Skinner will be a soloist with the San Francisco Symphony in Handel's *Messiah*.



Donald Runnicles, Music Director of San Francisco Opera since 1992, is highly regarded as one of the finest conductors active today, with a distinguished series of international triumphs to his credit. Born in Edinburgh, he began his career in Germany, where he rose from répétiteur in Mannheim in 1980 to General Music Director of Städtische Bühnen in Freiburg in 1989. During this period, he assisted at the Bayreuth Wagner Festival and began conducting in guest appearances throughout Europe. In Great Britain, his opera debut took place at the 1991 Glyndebourne Festival (*Don Giovanni*). Since 1992, he has appeared regularly at the Edinburgh Festival, conducting the Scottish Chamber Orchestra and the Royal Scottish National Orchestra. In 1994, he opened the Festival with a highly acclaimed performance of Mahler's Eighth Symphony and returned to this year's 50th Festival with performances of Beethoven's Ninth Symphony and Britten's *War Requiem*. His North American debut was in 1988, when he led the Metropolitan Opera's *Lulu* on five hours' notice, while his San Francisco Opera debut occurred in 1990 with highly acclaimed performances of two cycles of Wagner's *Ring*. Additional SFO credits include *Guillaume Tell*, *Boris Godunov*, *Fidelio*, *Don Carlo*, *Salome*, televised productions of *Capriccio* and *Turandot*, *Die Meistersinger*, *La Clemenza di Tito*, *Macbeth*, *Tannhäuser*, the world premiere of Conrad Susa/Philip Littell's *The Dangerous Liaisons* (telecast nationally on "Great Performances"), the North American premiere of Tippett's *King Priam*, last summer's concert performance of Gluck's *Orphée et Eurydice*, as well as the 1995 Fall Season presentations of *Madama Butterfly*, *Die Walküre*, and the new staging of *Don Giovanni*. During the Company's 1996-97 season, he is on the podium for new productions of *Lohengrin*, *Carmen* and *Aida*, as well as for the West Coast premiere of *Harvey Milk*. Elsewhere, he has led opera productions at the Bayreuth Festival, Vienna State Opera, Bavarian State Opera, Hamburg State Opera, Royal Opera Copenhagen, Zurich Opera, Netherlands Opera and the Vienna Volksoper. His 1996 schedule featured his debut at the Salzburg Festival (*Don Giovanni*), a debut at the Bastille Opera (*Salome*), and return engagements to the Metropolitan Opera (*Salome*), Vienna State Opera (*Otello* and the *Ring*), and Berlin Opera (*Der Rosenkavalier*). Symphonically, Maestro Runnicles has led the Orchestre de Paris, Israel Philharmonic, Bavarian Radio Symphony, Berlin State Opera Orchestra, Vienna Symphony, Rotterdam Philharmonic and London Symphony Orchestra. In North America, he has conducted the symphony orchestras of Chicago, San Francisco, Pittsburgh, St. Louis, Seattle and Toronto. He made his debut earlier this year with the Cleveland Orchestra and New World Symphony. The maestro's first commercial recording, Humperdinck's *Hänsel und Gretel*, has received critical acclaim, as has his recording (with the Company's Orchestra and Chorus) of *Orphée et Eurydice*. In 1995, Runnicles was recognized for his achievements by the University of Edinburgh, from which he received an honorary doctorate of music.



With productions seen at opera houses throughout the world, **Lotfi Mansouri** is at the forefront of international opera directors and administrators. San Francisco Opera's fourth general director (appointed in 1988) since its founding, his professional association with the Company dates back to 1963, when he directed six productions. At the conclusion of the 1995 Fall Season, the number of Mansouri productions at San Francisco Opera reached 57—and during our 1996-97 season, that number grows to 60 when he directs the new stagings of *Carmen*, *Die Fledermaus* and *Salome*. Born in Iran, Mansouri attended college at UCLA and received U.S. citizenship before serving as resident stage director at Zurich Opera from 1960 to 1966. In 1965, he started working simultaneously at the Geneva Opera, where he became head stage director in 1966 and stayed until 1976. During this period, he began fulfilling engagements as guest director at various houses throughout Italy and North America, including Chicago, Houston, Santa Fe, Philadelphia, Tulsa, San Diego, Dallas and both the Metro-

ARTIST PROFILES

politan and New York City Opera companies. In 1976, he was named general director of the Canadian Opera Company in Toronto, where he directed 30 new productions, 12 of them Canadian premieres, including *Wozzeck*, *Lulu*, *Death in Venice*, *Die Meistersinger* and Thomas's *Hamlet* (featuring the only Ophelia ever sung on stage by Joan Sutherland). During his tenure at San Francisco Opera, numerous international artists have made their U.S. operatic debuts here, and five productions have been taped for telecast and videocassette (*Mefistofele*, *Orlando Furioso*, *Capriccio*, *Turandot* and *The Dangerous Liaisons*). Mansouri's 1979 production of *La Gioconda* was the Company's first to receive a live international telecast. He has also worked to establish the highly successful exchange with the Kirov Opera that has resulted in productions of *War and Peace* (1991), *Boris Godunov* (1992), *The Fiery Angel* (1994) and *Ruslan and Lyudmila* (1995). In addition, Mansouri conceived the new "festival-style" opera environment at the Bill Graham Civic Auditorium.



Michael Yeargan is a professor of stage design at the Yale School of Drama and the resident designer for the Yale Repertory Theatre, where he has designed more than 50 productions. He made his San Francisco Opera debut with the 1993 staging of *I Puritani* and his set designs were seen this summer in the new production of *La Bohème*. Yeargan's North American opera credits include designs for the Metropolitan Opera (*Ariadne auf Naxos*, *Otello*, *Così fan tutte*), Los Angeles Music Center Opera (*Stiffelio*, *Hänsel und Gretel*), Lyric Opera of Chicago (*Antony and Cleopatra*, *Susannah*), Dallas Opera (*Vanessa, Rigoletto*), San Diego Opera (*Aida*), Houston Grand Opera (*Carousel*), and Virginia Opera (*Anna Bolena*, *Così fan tutte*, *Porgy and Bess*), among others. Internationally, he has designed productions for Welsh National Opera (*Beatrice and Benedict*, *Eugene Onegin*, *Norma*, *La Bohème*, *The Merry Widow*, *Cavalleria Rusticana*, *Pagliacci*), Covent Garden (*Stiffelio*, *Simon Boccanegra*, *Aida*, *Attila*), Scottish Opera (*La Forza del Destino*, *La Bohème*), Théâtre Musical de Paris (*Die Zauberflöte*), Frankfurt Opera (*Così fan tutte*) and the Australian Opera (*Werther*, *La Traviata*, *Rigoletto*, *Il Barbiere di Siviglia*). Yeargan has also designed New York productions of Terrence McNally's *Bad Habits* and *The Ritz*, and has worked extensively with the New York Shakespeare Festival, American Repertory Theatre and London's West End.



Thierry Bosquet designed the costumes for *Carmen* (principal costumes) and *Die Fledermaus*, the work which was the vehicle of his 1990 San Francisco Opera debut. Additional Company credits have been the sets (from the original Alfred Roller designs) for *Der Rosenkavalier* and the costumes for *Capriccio* (1993 Strauss Festival), the sets and costumes for 1995's *Ruslan and Lyudmila* (originally designed by Alexander Golovin and Konstantin Korovin for the 1904 Glinka Centennial and realized by Bosquet), and the costumes for *Don Giovanni*, also presented last fall. The Belgian designer received his training and diploma at the National School of Architecture, Art and Design in Brussels. Since 1959, he has created the sets and costumes for over 75 operas and ballets at the Théâtre Royal de la Monnaie in Brussels. He has also designed the sets and costumes for over 50 operas, ballets and dramas produced in France, Italy, Holland, Belgium, Switzerland, Germany, Canada, South America, Australia and the United States. Works recently designed include *Rigoletto* and *Otello* in Liège, *La Belle Hélène* for the Canadian Opera Company, as well as *Werther*, *Die Zauberflöte*, *The Mikado* and *La Traviata* for the New York City Opera. In addition to his work in the theater, he was the designer of the Belgian film *La Chambre Rouge*, and is the subject of a film by Jean Antoine for Belgian television.



Victoria Morgan, who staged the dance sequences for *Carmen*, is in her ninth year as Resident Choreographer for San Francisco Opera. She has previously created the dances for the Company's stagings of *Don Quichotte* and *Un Ballo in Maschera* (1990), *War and Peace* (1991), *Andrea Chénier* (1992), *Hérodiade* and *Mefistofele* (1994), last fall's presentation of *Rusalka*, and has rendered movement assistance for numerous productions. She has been the choreographer and assistant director for several new productions for the Opera Theatre of St. Louis. These include *Black River*, *Midnight Angel*, *La Rondine*, and *Candide*, a work she also restaged for Boston Lyric Opera. Miss Morgan has also choreographed the recent production of *Turandot* for Seattle Opera, *Die Fledermaus* for the Geneva Opera, as well as works for the San Francisco Ballet, Utah Ballet, Pennsylvania Ballet, Nashville Ballet, Pacific Northwest Ballet, Ruth Langridge Company, and S.F. Dance Theater. She was a principal dancer with San Francisco Ballet and Ballet West who performed lead roles in ballets by George Balanchine, Michael Smuin and Lew Christensen, and created new roles in works by Bruce Marks, James Kudelka and William Forsythe. She has numerous television credits, was the featured choreographer and dancer in the documentary *The Creation of O.M.O.*, and recently produced a CD-ROM—a comprehensive visual dictionary of ballet terms. The artist graduated magna cum laude from the University of Utah with an M.F.A. (receiving the university's Young Alumni award in 1986), and has been awarded grants for her choreography from the National Endowment for the Arts, Carlisle Residency Program, and the Djerassi Foundation.



In his fifth season with San Francisco Opera, **Michael Whitfield** is the lighting designer for the new staging of *Carmen*. His previous Company assignments were the 1989 presentation of *Lulu*, *Wozzeck* in 1990, the new staging of *Macbeth* in 1994, as well as last fall's productions of *Anna Bolena* and *Don Giovanni*. The Canadian-born artist received his training at the University of Victoria in British Columbia, and continued at Pennsylvania's Villanova University and the University of Illinois at Urbana. Associated with the Stratford Shakespearean Festival since 1974, he has been resident lighting designer there since 1978. At the Canadian Opera Company in Toronto, he has designed lighting for over 50 productions, including several Canadian premieres, working with an impressive list of stage directors such as John Copley, Jonathan Eaton, Nikolaus Lehnhoff, Brian Macdonald, Lotfi Mansouri and Elijah Moshinsky, among others. Additional opera engagements include those at the Netherlands Opera in Amsterdam (*La Belle Hélène*, 1984), Houston Grand Opera (*Boris Godunov*, 1986), Los Angeles Music Center Opera (*Macbeth*, 1987), Welsh National Opera (*Tornrak*, 1990), and New Orleans Opera (*Don Carlo*, 1992). Whitfield is also active in the areas of Canadian regional theater, ballet, television production and teaching.

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Janice Chung	Jonathan Chin	Dylan Lucas
Jessica Dillon	Victor Chu	Ross Morey
Ange Hones	Ian Crawford	Gianmarco Puglisi
Lauren Levinger	Jason Delodovici	Jacoby Puglisi
Rachel McClain	Erik Dorey	Edwin Rhodes
Elizabeth Menzel-Cleek	Chris Evans	Niall Roberts
Valerie Moy	Michael Francisco	Brian Rose
Stacy Rutz	Jesse Glick	Brandon Sherman
	Laszlo Hites	Peter Sherman
Liam Bradshaw	Damian Hites	Joseph St. Marie
Jesse Buddington	Kevin Kawada	Benjamin Wilson
Nathan Calixto	Ryan Kellett	

CHILDREN'S CHORUSES

San Francisco Girls Chorus	June Wiley, <i>Director</i>
San Francisco Boys Chorus	Ian Robertson, <i>Director</i>
Ragazzi, the Peninsula Boys Chorus	Joyce Keil, <i>Director</i>
Costars	Wanda Sherman, <i>Director</i>

SUPERNUMERARIES

Pat Beresford	Tom Carlisle	Hal Maguire
Daniella Boehm	Eduardo Castro	Albert Malkin
Annette Clark	Marcus Cenicerros	Ron Mann
Mary Freeman	Roderick Chow	John F. Martin
Lisa B. Gelling	Chad Christine	Charles G. McGee
Karen Goodwyn	Daniel Daniloff	Robert P. McLaren
Leah Hall	Tom Dewan	Leo Menashe
Mary Hanni	Julian Dixon	Gary Morgan
Kathleen Jepsen	W.T. Dyal	Jim Mullins
Joan Kwansa	Jim Dyvad	Declan Naughton
Dorothy Papo	Milko N. Encinas	Anthony Nugent
Jane Murray	Alan J. Flint	Bill O'Neill
Lorraine Nelson	Neil Gibbs	Rod Palaby
Sophia Rivera	Eddy J. Gordillo	Louis Paz
Amina Rubio	Damon Guidry	Michael Lucas Rebston
Heidi Schave	Paul Jarocki	Paul Ricks
Valentina Simi	Clint Jennings	David Robinson
Lorna Stoll	Frank Jorgensen	Louis Schilling
Mimi Timberlake	Jeffrey Kara	Scott Sommerdorf
Laurel Winzler	Robert Keast	Ronald Szydlo
	Terry Kildow	Mario Tarabini
René Anies	Peter B. Knowles	Tom Tillman
John Atkinson	Augustine Kuo	Samuel Vasquez
Alter N. Bader	Dan Kyte	Wolfgang von Huttick
Steve Bauman	Robert Landry	Greg Watkins
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Howard W. Burr	Donald R. Lipp	Mitchell Wong
Mattia Cabitza	Salvador Lopez	Jeff Yeoh
Peter Cannon	Niall E. Lynch	
Terry Canphil	Mark MacGuigan	

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to extend our thanks
to the following companies
and individuals
for their contribution
to the realization of
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Ashby Lumber
Jack Bogan, AIA
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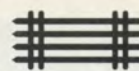
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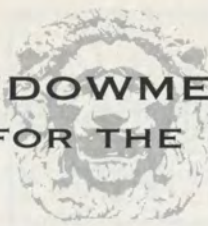
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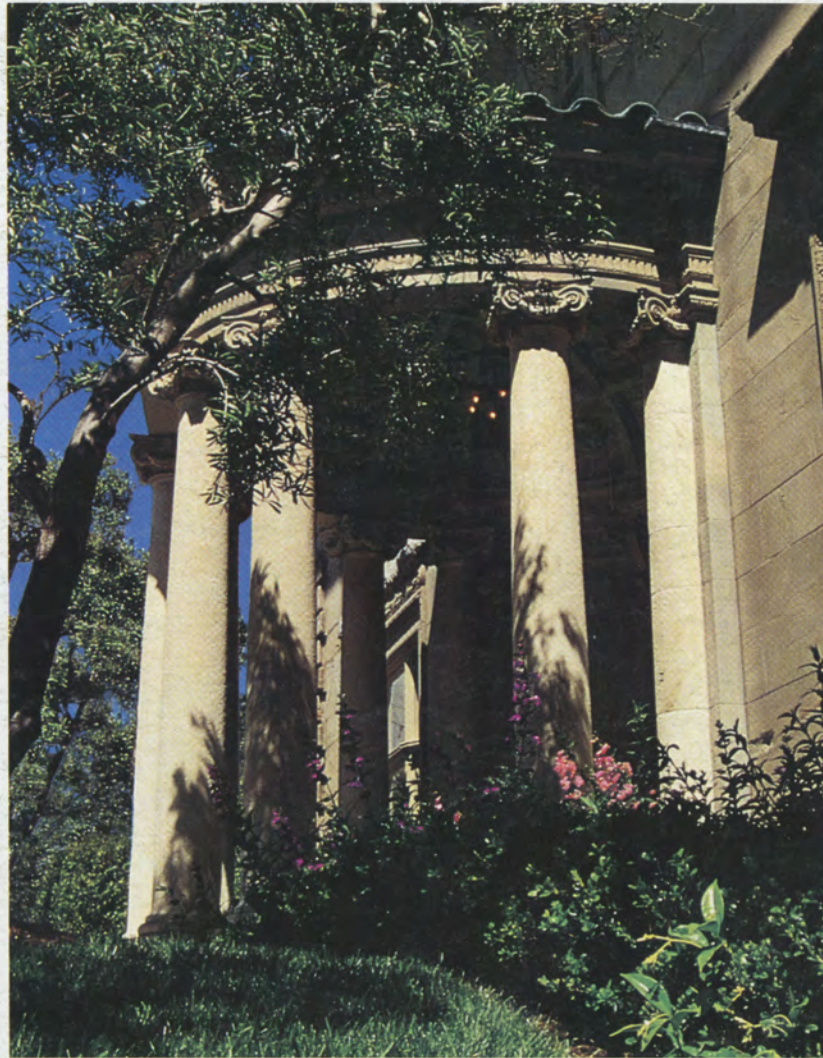
A large, ornate chair is the central focus, its entire surface covered with a dense collection of butterflies in various colors including orange, yellow, blue, and white. The chair is set on a lush green lawn. Above the chair, a single butterfly is captured in flight against a soft, out-of-focus background.

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