

Die Fledermaus
(The Bat)

1996-1997

Thursday, December 26, 1996 8:00 PM

Friday, December 27, 1996 8:00 PM

Saturday, December 28, 1996 2:00 PM

Saturday, December 28, 1996 8:00 PM

Sunday, December 29, 1996 2:00 PM

Tuesday, December 31, 1996 9:30 PM

(Prince Orlofsky's Masquerade Ball)

SFO_PUB_01_SFO_1996_06

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SAN FRANCISCO OPERA

1996-97 SEASON

DIE FLEDERMAUS



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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Stagebill

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SAN FRANCISCO OPERA MAGAZINE

Die Fledermaus

1996-97 Season
Vol. 74, No. 9

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How Johann Strauss Jr., Vienna, and the waltz conspired in the creation of *Die Fledermaus*.
- 30 In Search of Strauss's Vienna** by John Schauer
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Schönn, Alois (1826-1897), Austrian
Masked Ball in a Theater

Oil on canvas
Christie's, London

Photo Bridgeman-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, Condy, Knežević

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

SPECIAL EVENT

PLÁCIDO DOMINGO IN CONCERT

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

New production

CARMEN

Bizet

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

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

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

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HARVEY MILK **Wallace/Korie**

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
English Supertitles except *Die Fledermaus*,
which will be sung in English without Supertitles.
Repertoire, casts and dates are subject to change.

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Der Ring des Nibelungen at the Metropolitan Opera In New York May 4th to 11th, 1997 with Sherwin Sloan

(At publication further details not available. The final itinerary will be mailed late October. Two Gala parties to reunite the Seattle, Chicago and Arizona Ring Alumni). Space is limited.

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OPERA

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Johann Strauss Jr., 1825–1899

everything is silk-lined. Poets and musicians have always felt at home there, for the land pulses with the heartbeat of humanity. Here Johann Strauss Jr. was born. He felt that pulse and shaped it into a special music that lifted Vienna from its moorings on the map, wafting the city across the misty line between reality and dream into the land of the waltz."

Vienna, of course, did not invent the waltz, but no other city so capitalized on the three-quarter time mania that swept over Europe and the United States in the middle of the nineteenth century. What is closer to the truth is that Vienna polished, packaged and merchandised the waltz, and no single body of musicians did more to make it a fashionable and a grateful art than the Strausses—Johann Sr. and Jr., Josef and Eduard.

Because dance rhythms, and particularly waltz rhythms, were so ingrained in the musical personality of all four men, it should come as no surprise to find they are the backbone of Johann Jr.'s operettas as well. You don't need to look any further than his evergreen *Die Fledermaus*; here is a score that overflows with waltzes, from its

overture to many of its arias. In fact, the operetta's ebullient party scene of Act II is the epitome of waltzing Vienna. It is hardly stretching the point to say that it was Johann Jr. who made the waltz sing.

¹Hans Fantel, *The Waltz Kings*: W. Morrow, 1972.

By JOHN ARDOIN

In a favorite book of mine¹ on the music of Johann Strauss and his three sons, there is a reminder that "The Viennese traditionally live in two countries. One is on the map. The other is an imaginary region where the wine flows, love triumphs and

John Ardoin is music critic of the Dallas Morning News and author of The Callas Legacy and The Furtwängler Record. He is currently at work on the first history in English of St. Petersburg's Maryinsky Theater.

For the record, the waltz grew from a country dance called the *Ländler* and was first brought indoors by Josef Lanner. In partnership with Johann Sr., Lanner provided dance music for many of Vienna's cafés in the early part of the nineteenth century. Johann Jr. took the charm and rustic simplicity of Lanner's waltzes and the lively rhythmic vivacity of his father's waltzes and combined the two to create a synthesis that brought this much-loved dance form to its zenith. In the process, he created what might be best called the "symphonic waltz," those magical, extended concert pieces such as the "Emperor Waltz" and "On the Beautiful Blue Danube" that are as much waltzes for listening as they are for dancing.

But back to *Fledermaus*—"The Bat," or literally, "The Flying Mouse." It was Johann Jr.'s third stage work, and it was first produced in Vienna in 1874. It has always struck me as curious that the man who was destined to create seventeen operettas at first strongly resisted writing music for the theater. Even the entreaties of his colleague Jacques Offenbach (a German turned Frenchman who was no stranger to the waltz and was also one of the supreme operetta composers of history) long went unheeded.

But when Johann Jr. finally took the plunge, there was no doubt who his model was. Later, Offenbach was able to return the compliment. At the Viennese premiere of his operetta *La fille du tambour-major*, Johann Jr. is said to have turned to his wife during one aria and whispered "That's from my *Fledermaus*." He then sat back highly pleased with himself; he knew that a man like Offenbach would never borrow anything that was not first class.

It seems incredible to us today that *Fledermaus* was not an immediate success, yet neither was it the failure that some, including Johann Jr.'s first biographer, have suggested. It is true that the renowned Viennese music critic Eduard Hanslick called it "commonplace" and little more than a potpourri of waltzes and polkas. (He thus added one more black mark against the profession of music criticism.) But the public liked what it heard and during the first round of "Fledermice" in Vienna, the operetta was given sixty-eight times at the city's historic Theater an der Wien where Beethoven's only opera *Fidelio* had been first heard.

And, just seven months after its first night in Vienna, *Fledermaus* crossed the Atlantic and was performed in New York City. Some have suggested that the initial tepid reception in Vienna was due to the fact that *Fledermaus* was the first operetta to be given in contemporary dress. This could well have

disappointed a segment of the audience that was accustomed to the escapism of operettas with period settings and situations. But before a year was out, Europe had gone *Fledermaus*-mad with a sort of a giddy, light-headed madness that is still infecting audiences today.

It has been performed in dozens of languages, it was recorded complete as early as 1907 and it has been staged in settings that range from tents and high-school auditoriums to the most exalted operatic stages. Recast in English, *Fledermaus* has played on Broadway as *Rosalinda* (which misses the point of the tale altogether), and the British once played it in the East End (conducted by tenor Richard Tauber, no less) as *Gay Rosalinde*, a title that would hardly be apt today.

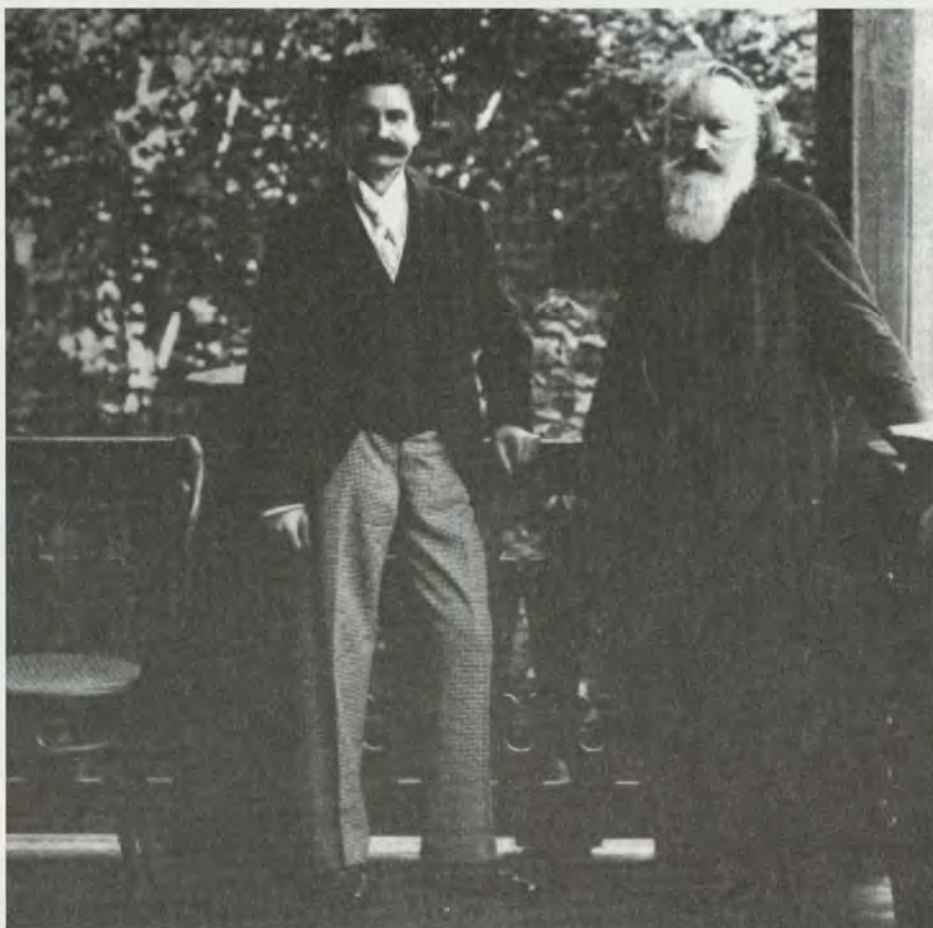
The roots of *Fledermaus*, however, are French, for the story is based on a play titled *Le Réveillon* (a French word for a Christmas or New Year's midnight supper) by those ubiquitous librettists Henri Meilhac and Ludovic Halévy. They were, of course, the men responsible for the words of Offenbach's *La Belle Hélène* and *La Grande Duch-*

esse de Gérolstein, not to mention Massenet's *Manon* and Bizet's *Carmen*.

But when *Le Réveillon* (first given in 1872) was converted into *Fledermaus* by Richard Genée and Karl Haffner, it was actually coming home to roost, for Meilhac and Halévy had based their comedy on a Viennese farce by Roderich Bendix called *Das Gefängnis* (The Prison). The major changes made by Johann Jr.'s librettists involved names and locales. They also created Dr. Falke, the charming ringmaster of the *Fledermaus* plot and recast Alfred as an opera singer instead of a fiddle-playing orchestra leader. The end result was a heady mixture of masquerades, mistaken identities, a husband who flirts unknowingly with his wife, chamber maids passing as ladies of high quality, devious lawyers and bored royalty.

There are those who make a good deal of the difference between opera and operetta; one is supposedly more serious than the other. Many look down on operetta because it has spoken dialogue mixed with music as opposed to a text entirely set to music. But such distinctions are more for the classroom than the theater. What is important is the

Johann Strauss Jr. and his friend Johannes Brahms on the balcony of the Strauss villa in Bad Ischl.



musical value of a work and its flavor; it is taste after all that tells you the difference between a light wine and a heavy one, but this doesn't mean that a lovely Burgundy is somehow less good than a fine Bordeaux.

Certainly the cultivated craftsmanship and sparkling invention of Johann Jr. makes *Fledermaus* as "serious" as anything else written at the time. If you think I am exaggerating the regard in which he and his music were held, remember that Gustav Mahler conducted *Fledermaus* himself at the Vienna Court Opera when he took over as its director. And then there is this true story: At a ball in Vienna one night, a young girl asked Johannes Brahms to autograph her fan.

Taking the fan, Brahms noticed that it was decorated with the opening bars of the "Blue Danube" waltz. Sighing, he penned underneath the quote "Unfortunately not by Johannes Brahms."

It was during this period that a journalist in Vienna went to interview Johann Jr. and left us this portrait of him:

Strauss works feverishly: he composes with the same nervous energy with which he conducts an orchestra. His workroom is everywhere. In a velvet suit and boots, his hair in a mess, he rushes through his apartments . . . Madame Strauss sees to it that in every room there is a table with writing implements . . . Whether Strauss is composing an operetta or a polka, he gets into an indescribable state of nervous excitement. After two or three hours of such work, he is as exhausted as a native bearer . . . Strauss always believes that his best work is already behind him. He belongs to that breed of artists who spend their lives doubting themselves.

"If it is true that I have talent," Johann Jr. himself commented, "I owe it above everything else to my beloved city of Vienna in whose soil is rooted my whole strength, in whose air float the melodies which my ear has caught, my heart has drunk in and my hand has written down."

There can be no doubt that Johann Jr., born only two years before Beethoven died,



Caricature in the Vienna satirical revue *Kikeriki* shows Offenbach whispering to Johann Strauss Jr.: "You should write operettas, Mr. Strauss . . ."

was one of the city's greatest composers. But history nearly missed the opportunity of knowing this, for his father was determined that his son would not follow in his footsteps; their relationship was never as harmonious as their music.

After graduating from school, Johann Jr., in order to please his father, took a job as a bank clerk. But in secret, and with his mother's support, he took violin lessons and learned the rudiments of music. When Johann Sr. discovered his son's passion for music, it led to an acrimonious break between the two. But by then it was too late to stop the boy from having a career in music. The son formed his own orchestra of fifteen musicians when he was only nineteen and led them with his violin and bow in a style that had been popularized by his father.

The group's initial appearance in the dance hall of a Viennese suburb was an overnight success, and soon Johann Jr.'s only rival in the city was his father. The rivalry didn't last for very long. Johann Sr. died in 1844, and his son merged both Strauss orchestras into a single entity that became the toast of the city. He soon embarked on tours with the orchestra that made it the toast of Europe as well. They eventually traveled as far afield as Russia and the United States (its American appearance under Strauss in 1876 was part of the nation's centennial celebrations).

Following a serious illness, Johann Jr. was forced to turn his orchestra over to his younger brother, known to the family as

Pepi. As much as Johann Jr. wanted to be a musician and had fought for his place in the sun, Josef had resisted music. In fact, he had initially tried his hand at almost everything but music. He worked as an architect, an inventor and an hydraulic engineer (a street-cleaning machine he invented was put to use by the city of Vienna).

But the family orchestra was the very life blood of the Strauss family, and Josef was left with no choice. With no formal music training, he made his debut as a conductor and was soon writing exquisite dance music as well. Eventually, he became what one writer has called "a genius against his will." As his music became more and more ac-

claimed, his older brother was forced to admit that "Pepi is the more gifted of us two; I am merely the more popular." But Josef pushed himself too far, given his delicate and nervous disposition. He was quickly worn out by the pressures of touring and performing, and after his premature death, the youngest Strauss brother, Eduard, or "Handsome Eddie" as all Vienna called him, stepped into Josef's shoes.

By the way, there was some gossip in Vienna, a city that adores gossip, that a good deal of *Fledermaus* music came from manuscripts left by Josef after he died. This was still being hinted at when Eduard published his memoirs in 1906. But most musicians have never taken the gossip seriously. As one writer has put it, "Only a man [Johann Jr.] who heard Offenbach's music earlier in Paris could have written [*Fledermaus*]; the erotic sophistication has a certain Gallic charm that was never part of the genius of Josef."

All three Strauss brothers lived and wrote in the heyday of the Hapsburg monarchy, and as much as anyone, they set a seal on the times. Better said, they orchestrated the reign of Emperor Franz Josef I. All the pomp, excitement and elegance of Imperial Vienna is reflected in the polkas, gallops, marches and waltzes by the Strausses. Unlike their father's music, which breathed the air of country inns and beer gardens, the Strauss sons held up a mirror to the hedonistic spirit of the times and celebrated its much-acclaimed "joie de vivre." This is the

(continued on page 28)



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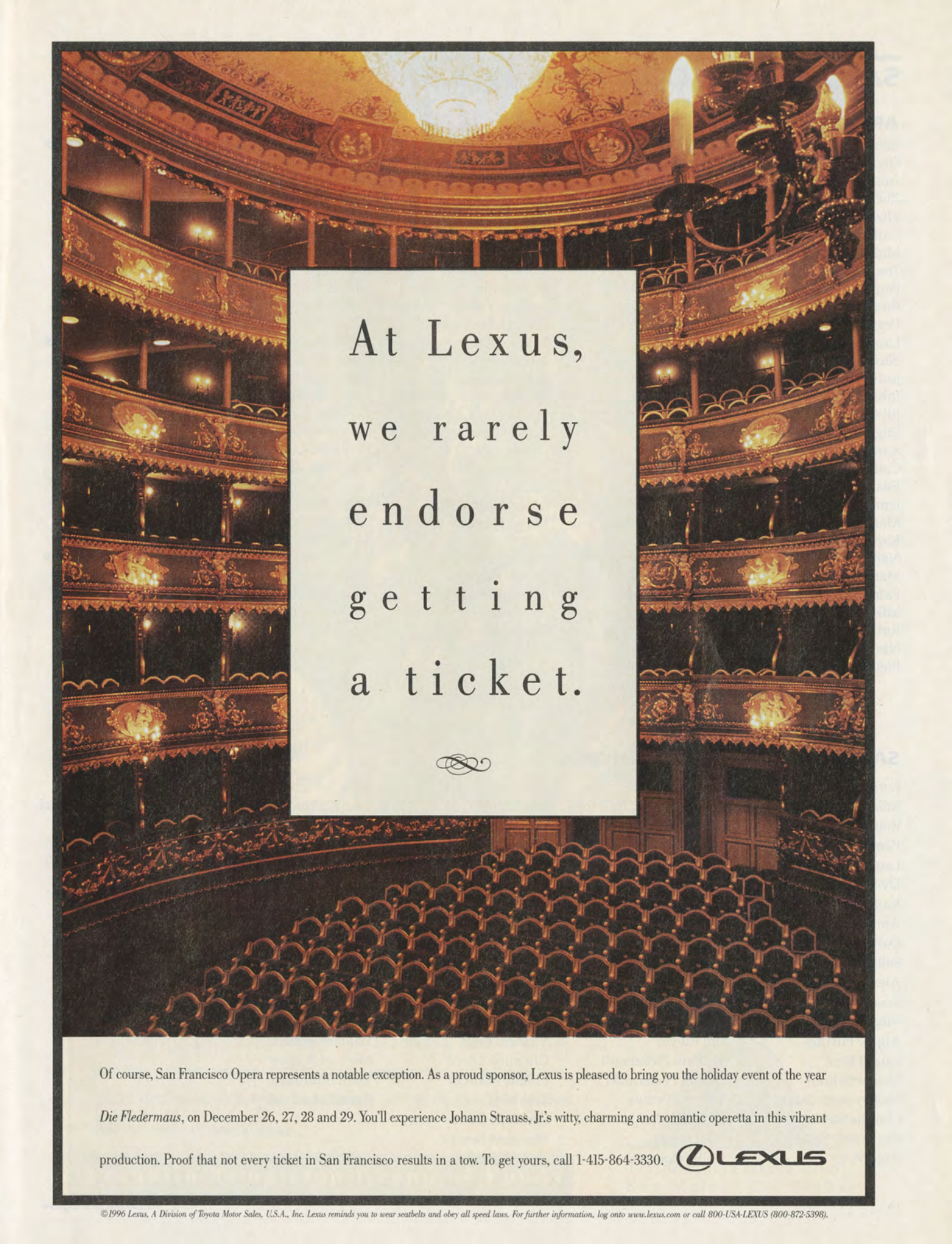
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** U.S. opera debut

* San Francisco Opera debut

† 1996 Adler Fellow

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Aimée Puentes
Laurel Rice
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Virginia Chen
Melodie Dalton
Margaret Genovese
Christina Jaqua
Victoria Kelp
Christine Lloyd
Juliene Malécot
Erin Neff
Penelope Rains
Margaret Secour
Delia Voitoff

John Beauchamp
John Coffin
Chris Corley
Patrick Cox
Peter Girardot
David Taft Kekuwa
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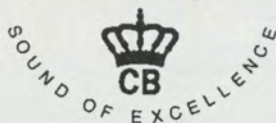
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September 1996-review of the VTL MB-750

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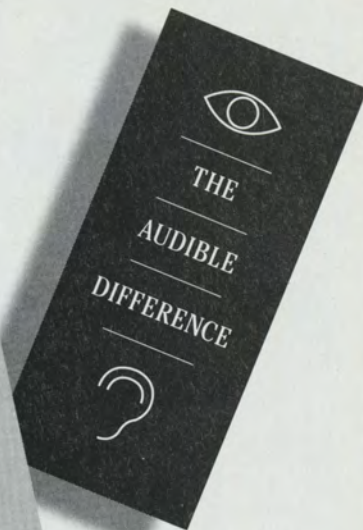
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 Libretto by CARL HAFFNER and RICHARD GENÉE,
 after *Le Réveillon* by Meilhac and Halévy

English translation by Ruth and Thomas Martin, used by arrangement with G. Schirmer, Inc.,
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Die Fledermaus

(in English)

Conductor
 Alexander Sander*

Production
 Lotfi Mansouri

Set Designer
 Wolfram Skalicki

Costume Designer
 Thierry Bosquet

Lighting Designer
 Thomas J. Munn

Sound Designer
 Roger Gans

Chorus Director
 Ian Robertson

Musical Preparation
 Bryndon Hassman
 Adelle Eslinger

Assistant Stage Directors
 Sandra Bernhard
 Laurie Feldman

Stage Manager
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Movement Assistant
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Consultant for Guest Dancers
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 Vienna, April 5, 1874

First San Francisco Opera
 performance: October 26, 1942

THURSDAY, DECEMBER 26 AT 8:00

FRIDAY, DECEMBER 27 AT 8:00

SATURDAY, DECEMBER 28 AT 2:00

SATURDAY, DECEMBER 28 AT 8:00

SUNDAY, DECEMBER 29 AT 2:00

TUESDAY, DECEMBER 31 AT 9:30

(*Prince Orlofsky's Masquerade Ball*)

CAST

(in order of appearance)

	Dec. 26, 28m, 29	Dec. 27, 28	Dec. 31
<i>Alfred</i>	Alfredo Portilla	Carlo Scibelli*	Alfredo Portilla
<i>Adele</i>	Tracy Dahl	Peggy Kriha Dye†	Tracy Dahl
<i>Rosalinda</i>	Eilana Lappalainen*	Nicolle Foland†	Nicolle Foland
<i>Gabriel von Eisenstein</i>	Theodore Baerg	David Okerlund†	Theodore Baerg
<i>Dr. Blind</i>	Marc Molomot	Marc Molomot	
<i>Dr. Falke</i>	Michael Chioldi	Earle Patriarco	Earle Patriarco
<i>Frank</i>	Peter Strummer	Peter Strummer	Peter Strummer
<i>Ida</i>	Marnie Breckenridge*	Marnie Breckenridge	Marnie Breckenridge
<i>Ivan</i>	Stuart Skelton†	Stuart Skelton	Stuart Skelton
<i>Prince Orlofsky</i>	Brian Asawa	Brian Asawa	Brian Asawa
<i>Frosch</i>	Grant Neale*	Grant Neale	
<i>Footmen, gendarmes, servants, party guests</i>			
<i>Solo Dancers:</i>	Cynthia Harvey*	Evelyn Cisneros	Cynthia Harvey
	Wes Chapman*	Anthony Randazzo*	Wes Chapman
	Donna McKechnie*	Donna McKechnie	Evelyn Cisneros
	Gary Chryst	Gary Chryst	Anthony Randazzo
			Donna McKechnie
			Gary Chryst

*San Francisco Opera debut
 †1996 Adler Fellow

TIME AND PLACE: Vienna in the late 1800s

ACT I Eisenstein's villa

INTERMISSION

ACT II The ballroom of Prince Orlofsky's palace

INTERMISSION

ACT III The jail

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

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

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

SYNOPSIS

Die Fledermaus

ACT I

The Eisensteins' maid Adele receives a letter from her sister Ida, a ballerina, suggesting that she attend a party to be given that night by the rich young Russian Prince Orlofsky. Adele's successful plea to her mistress for time off is interrupted by the serenade and entrance of Rosalinda Eisenstein's former suitor, Alfred. Eisenstein plans to leave that night to serve a short jail term, and Rosalinda induces Alfred to go away before her husband returns, with the promise that she will receive him later. Eisenstein appears, berating his incompetent lawyer, Dr. Blind, and finally throws him out. A friend of the Eisensteins', Dr. Falke, arrives and takes Eisenstein aside to invite him to Orlofsky's party before going to prison. Husband and wife part, not unwillingly, and Rosalinda gives Adele the night off.

Alfred returns and makes himself so completely at home that when Frank, the governor of the prison, comes to escort Eisenstein to jail, he naturally takes the lover for the husband; Alfred gallantly goes in his place.

ACT II

Chez Orlofsky, Falke explains to his host the farce he has arranged to amuse the jaded young nobleman and to wreak personal revenge. (Three years ago, after a costume ball, Eisenstein had deserted the drunken Falke, dressed as a bat, outside the city so that he had to walk home the next morning in costume.) Falke has invited the maid Adele (to be introduced as "Olga," an actress), Frank (as "Chevalier Chagrin"), Eisenstein (as "Marquis Renard"), and Rosalinda (as a "masked Hungarian countess"). When all the guests have arrived, momentary embarrassments only briefly ruffle the masqueraders' composure and the "Marquis" flirts with the "Countess." But at the very moment when the spirit of *Brüderschaft* is at its climax, the "Marquis" must leave for prison, and he goes, escorted by "Chagrin."

ACT III

The drunken jailer Frosch finds himself with two Eisensteins to ward. Adele comes to ask "Chagrin" for help in getting on the stage. By the time Rosalinda arrives to arrange the release of Alfred, her husband has disguised himself as Dr. Blind in order to ascertain the identity of his alter ego, and has learned more than he wished to hear. Rosalinda counters with proof of his own deceptions, and in a spirit of mutual forgiveness, peace is made. Champagne was to blame for everything.

Cynthia Harvey & Wes Chapman
Sleeping Beauty pas de deux, Act III
Music by Pyotr Ilyich Tchaikovsky
Traditional choreography after Marius Petipa

Donna McKechnie & Gary Chryst
"Begin the Beguine"
Music by Cole Porter
Musical arrangement by Wally Harper
Orchestrated by Mack Schlefer
Choreography by Peter Gennaro

Evelyn Cisneros & Anthony Randazzo
Don Quixote pas de deux, Act III
Music by Ludwig Minkus
Traditional choreography after Marius Petipa

The performance of December 27th is sponsored by The Stanley S. Langendorf Foundation.

SUPERNUMERARIES

Jim Bowes	Terry Kildow	Tom Newman
Tom Carlisle	Bill Klaproth	David Norton
Roderick Chow	Dan Kyte	Louis Paz
Eddy Gordillo	Steve Lavezzoli	Jim Shea
Frank Jorgensen	John Martin	Geoff Skidmore

Die Fledermaus

Photos taken in rehearsal by Marty Sohl



Eilana Lappalainen, Theodore Baerg, Tracy Dahl



Brian Asatwa

Nicolle Foland, David Okerlund, Peggy Kriha Dye



Peter Strummer, Theodore Baerg





Theodore Baerg, Eilana Lappalainen



*Eilana Lappalainen,
Theodore Baerg*



Tracy Dahl, Men of the San Francisco Opera Chorus



Carlo Scibelli



David Okerlund

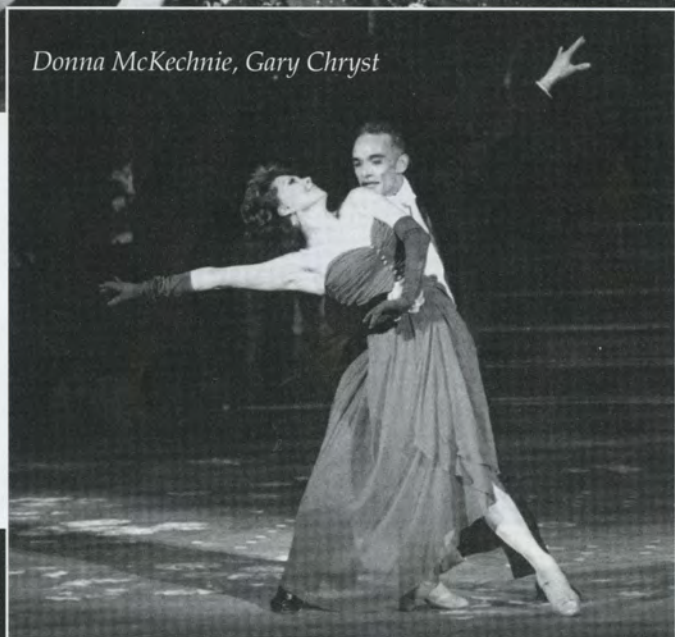
Carlo Scibelli, Nicolle Foland



David Okerlund, Nicolle Foland



Donna McKechnie, Gary Chryst



Alfredo Portilla



Earle Patriarco



*Stuart Skelton,
Theodore Baerg,
Brian Asawa*



Finale: Principals, San Francisco Opera Chorus



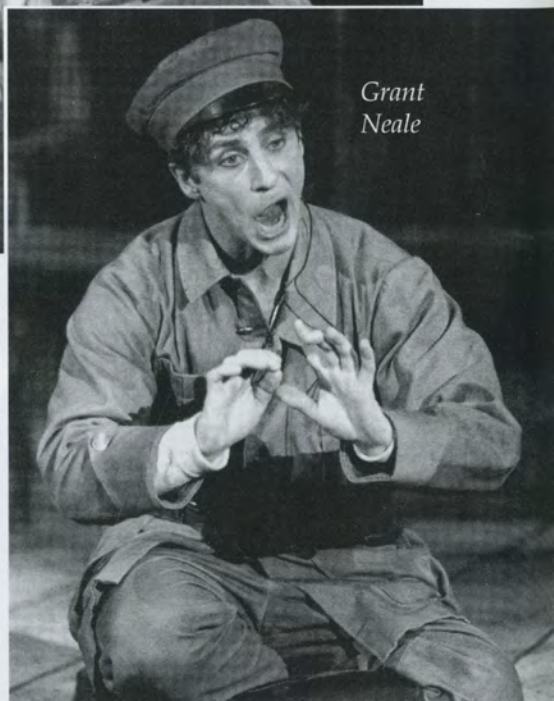
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Molomot*



Peggy Kriha Dye



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will be a single singer for the villains, but there will be three for the heroines.

Looking back, it seems a great pity that Offenbach couldn't have been around to read this posthumous praise (however left-handed it might be) heaped on him by Friedrich Nietzsche:

If by artistic genius we understand the most consummate freedom within the law, divine ease and facility in overcoming the greatest difficulties, then Offenbach has even more right to the title 'genius' than Wagner has. Wagner is heavy and clumsy; nothing is more foreign to him than the moments of wanton perfection which this clown Offenbach achieves as many as five times, six times, in nearly every one of his buffooneries.

Wagner was also invoked, obliquely, in this glowing estimate of Offenbach's gifts by the English writer Sacheverell Sitwell:

This composer of more than a hundred operettas could achieve moments, like the 'Letter Song' [from *La Périchole*], which have the purity, the clean jet of inspiration, of Mozart. This is no audacious comparison to anyone who knows enough Rossini to compare him to Mozart, and enough of Offenbach to think of him as close to the comic genius of Rossini. The *Contes d'Hoffmann* is in vindication of this coupling of their names. And it is more than probable that Mozart himself, could he have seen it, would prefer this opera to a 'music-drama' that lasts for four evenings and has never a light or lyrical moment.

Rich words that Offenbach was destined never to know. But I strongly suspect that, deep down, he died fully knowing his worth. And after all the abuse he and his *Hoffmann* have suffered through the years, he is entitled, I think, to the final word, especially since these words have such a prophetic ring:

I have one terrible, invincible vice, that of working all the time. I'm sorry for those people who do not like my music because I shall certainly die with a tune on the tip of my pen. ♦

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:

- Carmen** (Civic)
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—PREVIEWS

Speakers: *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

- Nov. 4
Harvey Milk
- Nov. 11
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

- Nov. 6
Harvey Milk
- Nov. 13
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

- Nov. 5
Harvey Milk
- Nov. 12
Contes d'Hoffmann

SONOMA COUNTY

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

- Nov. 4
Harvey Milk
- Nov. 14
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

- Nov. 5
Harvey Milk
- Nov. 12
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

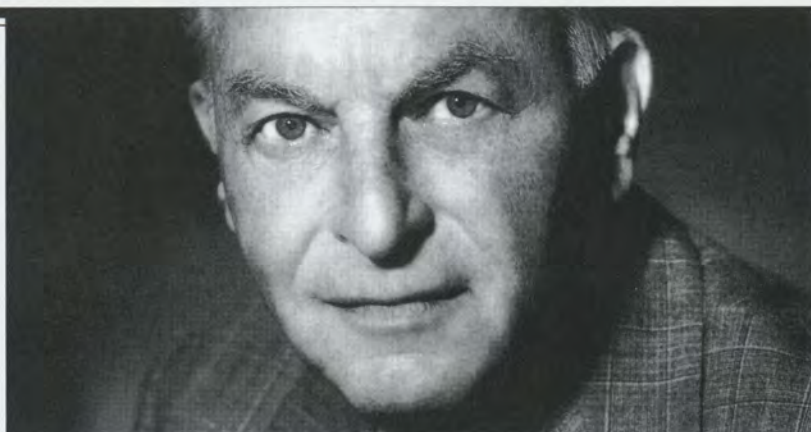
A music course of opera previews will deal with all operas of the 1996-97 Season. Taught by Marvin Tartak on Wednesday afternoons from 3 to 6 p.m., it takes place at the College, 50 Phelan Ave., Creative Arts Building, Room A-135 in San Francisco. Classes began August 19 and continue for 17 weeks. Information: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

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

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

- Nov. 4
Harvey Milk
- Nov. 11
Contes d'Hoffmann
- Dec. 2
Hansel and Gretel
- Jan. 13
Salome
- Feb. 3
Aida
- Feb. 10
Season Review

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IN SEARCH OF STRA

Vienna



Part of a monument to Johann Strauss Jr. in the Vienna Stadtpark, photographed before the statue was gilded.

By JOHN SCHAUER

It is no wonder that Johann Strauss Jr., looking back upon his career toward the end of his life, attributed his success to "my beloved city of Vienna . . . in whose soil is rooted my whole strength, in whose air float the melodies which my ear has caught,

my heart has drunk in, and my hand has written down." Still one of the world's most exquisite cities, Vienna surely has claim to the title of most musical, a distinction it has held for centuries. Vienna was the home if not the birthplace of a staggering array of major musicians: Haydn, Mozart, Beethoven, Gluck, Schubert, Brahms, Bruckner, Mahler, Wolf and, of course, the Strauss dynasty of Johann Strauss Sr. and his three sons Johann Jr., Josef and Eduard.

Having such a long history, Vienna—which began in the second century as a Roman outpost, Vindobona, during the rule of Roman Emperor Marcus Aurelius—has obviously gone through many different periods and styles, conjuring different images in different minds. It might be the child Mozart kissing Marie Antoinette, daughter of Empress Maria Theresia, in the rococo splendor of the Schönbrunn Palace. It might be Beethoven, getting inspiration from nature during a walk in the Vienna Woods. For many it is the inspiring sight of the majestic Lipizzan stallions dancing in the famous Spanish Riding Academy founded by Maximilian II in 1572. Some think of the ethereal singing of the Vienna Choir Boys, who have performed in the Hofkapelle for centuries and have included Haydn and Schubert among their ranks. Visually haunting are the golden geometric patterns in the garments of Gustav Klimt's stunning portraits hanging in the Upper Belvedere Palace. And of course, there is the Vienna of today, a modern cosmopolitan center that serves as one of the three home cities of the United Nations.

But for most, especially the hundreds of millions of viewers who each year tune in for the Vienna Philharmonic's New Year's Day concert telecast, Vienna is defined by the lilting waltzes, polkas, marches and quadrilles of Johann Strauss Jr. This is the Vienna sought each year by countless tourists from around the world. The Vienna of the Golden Age may exist only in the mind, but you can still get there if you plan accordingly.

Like all of the world's great cities, Vienna no longer is what it used to be—when the film version of *Amadeus* was being shot, the producers decided that Prague looks more like Mozart's Vienna than Vienna does—and probably never was. As Paul Hofmann writes in his insightful and thought-provoking book *The Viennese: Splendor, Twilight, and Exile* (New York: Doubleday, 1988), Strauss's "waltzes, polkas and operettas nevertheless helped, like nothing else, to convince the world, and quite a few people in the Austrian capital itself, that Vienna was a place full of merriment and frivolity. The gaiety of Strauss and of such other composers of the era as Karl Millöcker and Franz von Suppé pleased a smug bourgeoisie that did not seem to care about lost wars, the mounting discontent of many ethnic groups in the empire, and the misery of hundreds of thousands of proletarians on Vienna's own outskirts."

The end of the monarchy with the abdication of Charles Francis Joseph in 1918 forever changed the status of Vienna. Evolved over centuries as the crown jewel of the Hapsburg monarchy, a glittering capital city of Europe's largest and most diverse empire, perhaps the most complex bureaucracy ever created, Vienna was now the capital of an empire that no longer existed, a veritable horseless head.

John Schauer, a San Francisco Opera staff member for over twelve years, is now Publications Coordinator for Chicago's Ravinia Festival.

U S S ' S

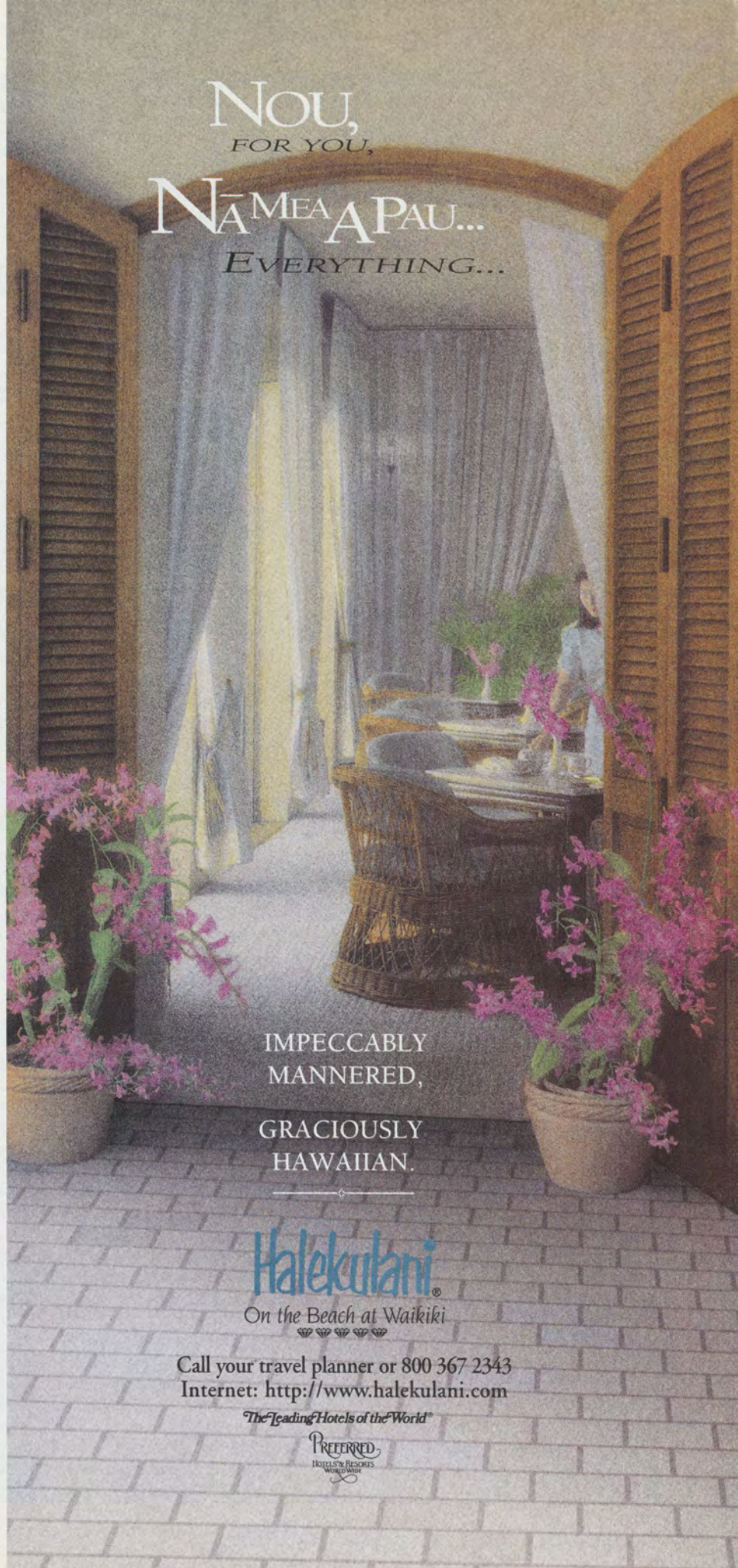
As a result, the economy of Vienna today depends upon a great deal of tourism, and the Viennese are more than happy to abet the tourist who is looking for the splendor of Strauss's Vienna. The Viennese have always had a flair for the theatrical, and they throw themselves into their roles with gusto.

Most of the people you meet will speak excellent English. A sense of courtesy and etiquette that has become shamefully all but extinct in this country is still the normal *modus operandi* in Vienna, and the worst rudeness you are likely to encounter is the arrogance of a particularly haughty waiter—a profession that takes itself very seriously in Vienna—or the stinging contempt of an usher at the Staatsoper who feels he hasn't been tipped sufficiently for showing you to your seat.

Allow yourself at least five days; even two weeks are not enough to exhaust the dazzling array of attractions. You will want to confine most of your activities to the First District, that is, the part of Vienna that lay within the original massive wall that protected the city from the marauding Turks in its early development. Here is where you will find the greatest concentration of historic buildings and breathtaking churches, *gemütlich* cafés and rustic Beisels featuring a delectable variety of cuisine possible only in the capital of so polyglot an empire. Some of the architecture of course reflects later Art Nouveau (*Jugendstil*) or more contemporary styles, but you can still find lodging in elegant pensions that were built before the American Constitution was written.

If you want to capture the flavor of Strauss's Vienna literally, you can still feast upon the same wonderful foods that were popular in his day. You should try, among other things, the *Tafelspitz* (delectably tender boiled beef) at the Café Landtmann, the Viennese-style fried chicken (or anything else on the menu) at the Stadtbeisel on Naglergasse, and, of course, "the most famous Schnitzel in the world" at Figlmüller's. If it's spring, you will want to travel to the Vienna Woods to taste the new wine with some sausage at a "Heuriger" inn. Pastry can be found everywhere in dazzling profusion, but the ultimate pastry temple is without question Demel's near the Hofburg. Official pastry cooks to emperors, Demel's has been making the ultimate diet-busters for over 200 years.

You will also want to linger in several of the countless cafés that dot the city. Here, for the price of a small cup of coffee (preferably "mit Schlag"—that is, with whipped cream) you can sit and socialize, read newspapers or just soak up atmosphere for hours. They feature a wide range of atmospheres and



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architectural styles (the most spectacular perhaps being the impeccably restored Café Central); all of them serve pastry, and most of them serve heartier food as well. All in all, your mouth is in for a treat; the odds of walking into a random restaurant, café, or Beisel and getting an outstanding meal are excellent.

By the middle of the 19th century, Vienna had long since outgrown the confines of its original wall, and in 1857 Emperor Franz Josef decided to tear it down and use the precious recovered real estate for one of the most

spectacular urban renewals in history, the Ringstrasse. To commemorate this massive project, Strauss composed his "Demolirer" (Demolition) Polka in 1862, and three years later the Emperor and Empress rode along the resplendent boulevard for the first time.

The Viennese penchant for theatricality found its highest expression here. Historicism was the key to the spectacular architecture that would soon spring up, with extravagant interpretations of Greek, Renaissance and Gothic styles worthy of a city in which illusion often counted for as much as reality. It was in one of the elegant new apartments of the Ringstrasse that Strauss met his first wife, Henriette ("Jetty") Treffz, who was openly living there outside of wedlock with Moritz Todesco.

Jetty and Johann eventually married in the Stephansdom (St. Stephen's Cathedral), which had earlier witnessed the marriages of Mozart and Haydn. Located in the heart of the First District, the Stephansdom is the most important Gothic structure in Austria and a symbol of its city and nation. The magnificent opulence typical of Viennese Catholicism in Strauss's day is still on display in Vienna's ravishing churches. On Christmas Eve I witnessed a celebration of Vespers in St. Stephen's by the Archbishop with full ecclesiastical pomp, a large retinue of assisting priests and deacons in richly detailed vestments and a knockout performance of Mozart's Vespers by full orchestra, chorus and top-notch soloists.

Similar presentations occur on Sundays in the Hofkapelle, where the Vienna Choir Boys perform symphonic masses by such composers as Bruckner, Haydn, Mozart and Salieri. Tickets can be pricey, and you should request them at least six months in advance. If you cannot get in, all is not lost; beautifully performed symphonic masses can also be heard free of charge in the nearby



Poster for Johann Strauss Jr.'s first concert, October 15, 1844.

St. Augustine's Church, where Napoleon (by proxy) married the Archduchess Marie Louise and Emperor Franz Josef married his empress, Elisabeth of Bavaria. Other churches not to be missed are such baroque gems as the Dominican Church, the Jesuit Church (next door to the hall where Haydn presented the premiere of *The Creation*) and St. Peter's, as well as the rococo masterpiece, St. Charles's Church. Strauss may well have attended many of them; he was a Catholic until he divorced his second wife and was forced to renounce his religion in order to marry his third wife, Adele, a young Jewish widow, in 1887.

Right outside the Stephansdom in the shopping plaza called the Graben (just a few doors from the apartment where Mozart composed *Le Nozze di Figaro*) is the stand where tourists line up to ride the Fiakers. These horse-drawn carriages are to be seen everywhere in the old part of the city, and the distinctive clip-clop of horses' hooves through the narrow city streets is one of the major sensory impressions one retains of Vienna. It was in one of these elegant carriages that Johann Strauss would fly through the streets of Vienna so as to be able to make personal appearances at multiple balls and concerts in a single evening; so great was the demand for his musical services that he eventually had to divide his musical empire into four orchestras.

Your Fiaker ride (and yes, you must take one; would you allow a visitor to San Francisco to leave without riding a cable car?) will take you throughout the First District and around the Ringstrasse and its succession of major municipal buildings. One of these, the imposing Burgtheater, with its elaborate ceiling frescoes and murals by Gustav Klimt in the older, "academic" style, opened in 1888. An earlier structure, the Ringtheater, had burned tragically in 1881, killing

nearly 400. The catastrophe, which plunged the city into mourning, might have been even worse; Johann Strauss had attended the theater only one night before.

The same year the new Burgtheater opened, Strauss composed the "Emperor Waltz" for the 40-year Jubilee of Emperor Franz Josef. Strauss's relationship with the Emperor was curiously strained for most of his life. Strauss was passed over as Hofballmusikdirektor until 1863, a state of affairs due probably to the composer's youthful support for the Revolution of 1848. The Em-

peror, who apparently nursed a grudge for a very long time, even declined the dedication of the "Emperor Waltz," and Strauss's publisher urged him to change the dedication to Kaiser Wilhelm of Prussia. Instead, Strauss discreetly published the work without a formal dedication, the title page of the first edition bearing the Austrian Crown.

The personality of the Emperor, naturally enough, permeated the entire Austrian capital, and you must not leave the city without touring the Imperial Apartments in the Hofburg as well as at the Hapsburg's summer palace, the Schloss Schönbrunn, easily reached with a quick ride on Vienna's immaculate and convenient subway system. The Schönbrunn tours, conducted in your choice of four languages, move at a brisk pace—enormous numbers of tourists must be processed every hour—but the tour is indispensable. Afterwards you can stroll through the elaborate formal gardens, weather permitting, and across from Schönbrunn Park you can visit Dommayer's café.

It was at Dommayer's that Johann Jr. made his historic debut on October 15, 1844. That this young upstart would form his own orchestra and perform in competition with his father, the lionized Johann Sr., was a delicious scandal to the gossip-loving Viennese. It was Strauss Sr. who, with his former partner Joseph Lanner, had created the modern waltz and spread its gospel around the world, touring to Berlin, Prague, Amsterdam, Brussels, Paris and London, where he played for the coronation festivities of Queen Victoria. As a Hamburg journalist put it, "Vienna is not only in Vienna; it is wherever Strauss is."

Now, however, there were two Strausses, and most ballroom proprietors were too afraid of offending the father to hire the son. But Dommayer's was a suburban

(continued on page 36)



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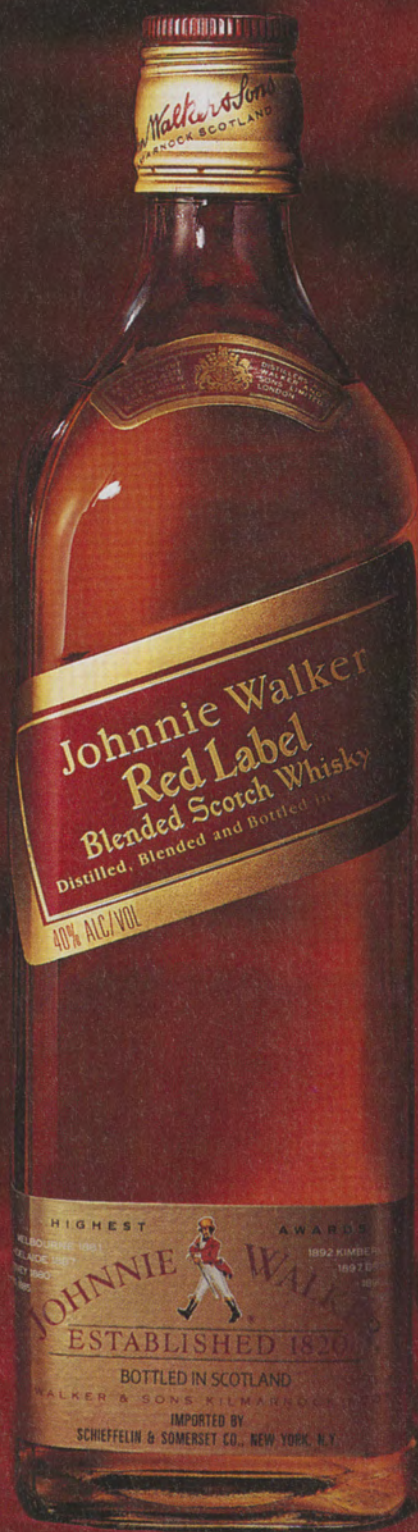


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(cont. from p. 32)

venue, outside the still-standing city walls, and the younger Strauss got his break. The concert, which opened with the overture to Auber's *La Muette de Portici*, became a contest between the father's hissing supporters and the son's cheering champions, who ultimately prevailed. One of Johann Jr.'s new waltzes, "Sinngedichte" ("Poems of the Senses") had to be performed an incredible 19 times for the demonstrative audience. The critic of the *Wanderer* newspaper summed up the evening's implications by declaring, "Good night, Lanner! Good evening, Father Strauss! Good morning, Strauss Junior!"

Back on the Ringstrasse is one of the most cherished buildings in the city, the Staatsoper. The first major Ringstrasse building to be completed, the Staatsoper (originally the Hofoper) was built at the same time as the Palais Garnier in Paris. The creators of the building's spectacular design, Eduard van der Nüll and August Sicard von Sicardsburg, had not foreseen that ensuing construction on the Ringstrasse would require the street level to be raised a full meter. The result was that the front of the building is lower than the street, and when the Emperor concurred with the observation that the facade appeared too low, van der Nüll hanged himself, and his partner died shortly thereafter, supposedly of grief. The deadly consequences of so casual a remark haunted the Emperor, who ever after confined his artistic judgments to the noncommittal phrase, "It was very nice. I enjoyed it very much."

The opera house represented more to Strauss: it was the one bastion he had not yet conquered. His music might be performed in the world-famous Grosse Halle of the Musikverein, still one of the world's most exquisite and acoustically perfect concert halls, but his many stage works were confined to theaters other than the court opera building. *Die Fledermaus*, which had conquered the world, was not performed at the opera house until 1894, and then only as a matinee. It would not be accorded an evening performance until Mahler became director of the opera in 1897. Only *Ritter Pazzo*, Strauss's sole experiment in creating an opera, received its premiere at the opera house, in 1892.

The Staatsoper is a magnificent opera house, even though only the main lobby with its elaborate staircase survived the Second World War. The positive side of this is that the Vienna State Opera entered the post-war era with a new, state-of-the-art auditorium and backstage facilities. There one can attend first-rate performances with

the world's finest singers in productions by the world's leading directors. One can also do that in San Francisco, however, so my advice is to limit your Staatsoper-going to a representative performance or backstage tour, and spend most of your evenings at the Volksoper out in the Ninth District. There you can wallow in the Viennese *Schmaltz* of operettas that are only obscure names elsewhere—from Strauss's *Eine Nacht in Venedig* to Kálmán's *Gräfin Maritza* and Lehár's *Das Land des Lächelns* ("Land of Smiles") or Zeller's *Der Vogelhändler*. (The Volksoper also offers more standard operatic works as well as German versions of American musicals, so check the schedule before taking the streetcar out there.) The musical standards are high and the productions delightful, even if they are less interested in recreating what these works were like at their premieres than in portraying the sensuous and bittersweet Vienna for which tourists search.

That Vienna, of course, was starting to disappear even during Strauss's own life. In 1889, Crown Prince Rudolf shot himself and his 17-year-old mistress, Marie Vetsera, at his hunting lodge at Mayerling, a tragedy from which the Viennese never fully recovered and with which they remain as fascinated as some Americans are with conspiracy theories about John F. Kennedy's assassination. You can visit the graves of Prince Rudolf and his imperial parents in the vault of the Capuchin Church, where most of Vienna's past emperors and empresses reside.

In 1896 the famous Riesenrad (Ferris wheel) was unveiled at the Prater amusement park, not far from Strauss's last apartment, which is now open to the public as a museum. Although the Riesenrad has become as famous a symbol of Vienna's skyline as the Transamerica Pyramid is of San Francisco's, and is well worth a brief side-trip after visiting Strauss's apartment, it is highly unlikely that anyone ever got Strauss to ride in it. He was notoriously afraid of traveling even on trains, requiring the shades to be pulled while the car was in motion, and lying face down on the floor whenever the train passed through a tunnel.

In 1898 a group of progressive artists, including Gustav Klimt, launched a new era in art with the opening of the Sezession Building, giving birth to the fin-de-siècle elegance of the Jugendstil. Music would soon change forever, too. The year of the premiere of *Die Fledermaus*, 1874, also saw the birth of Arnold Schönberg, followed by those of Anton Webern in 1883 and Alban Berg in 1885.

By the time of his death in 1899, Strauss had become a living legend, a monument to

Vienna's past. In his wonderfully entertaining and informative book about Vienna at the time of the Mayerling tragedy, *A Nervous Splendor* (Boston: Little, Brown and Company, 1979), Frederic Morton summed up Strauss's achievements: "Johann Strauss commanded a renown even more overwhelming than the Emperor's. Second only to Queen Victoria in international popularity polls, he was the world's first pop celebrity, a composer-performer who set vast crowds pulsing, from Bosnia where peasants imitated his mustaches, to Boston where he had directed a choir of 20,000 to celebrate the American republic's centennial. The continents waltzed to his fiddle. It was as though he were leading a new revelry which not only enthralled the globe but expressed its acceleration. Strauss had become a mass idol without benefit of mass communications, a feat surpassing the Beatles'."

Strauss's funeral was one of the greatest funerary displays ever seen in a city notorious for its morbid fascination with death and funerals. Prominent in the cortege was a member of Strauss's orchestra carrying a velvet cushion on which rested the master's violin, its strings symbolically severed. The enormous procession moved slowly throughout the city to the Central Cemetery, where Strauss assumed his rightful place in one of the city's Graves of Honor. Here, too, one needs to spend some time to comprehend the place Vienna holds in the history of Western music. Strauss today rests beside his good friend Johannes Brahms, within a few feet of Schubert, Gluck, Beethoven and Wolf as well as his colleagues in "light" music, Lanner, Millöcker, Suppé and, of course, his father and two brothers.

Johann Jr., however, is omnipresent in Vienna, from its opera houses and concert halls to its cafés and dance halls and the Stadtpark, where he still stands, violin in hand, as a statue in the elaborate monument that is visible from the Ringstrasse. The statue looks different than it does in most of the tour guides—it was gilded in the early 1990s—but whatever changes it and the rest of the city may have undergone over the years, Vienna remains a unique place: the capital of an empire in which lovers dance in the streets, smartly uniformed soldiers march with the grace of gazelles, white stallions prance to the music of Strauss, baroque palaces glisten in the sun and troubles are no more enduring than the whipped cream atop your slice of Sachertorte. This dream kingdom, so worth the effort to visit, is not ruled by an emperor's scepter, but moves rather to the downbeat of Johann

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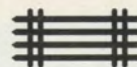
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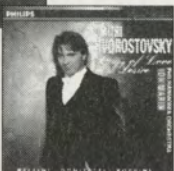
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ARTIST PROFILES



Canadian/American soprano **EILANA LAPPALAINEN** recently completed a three-year engagement with Anhaltisches Theater in Dessau where she scored triumphs in such roles as Violetta in *La Traviata*, Marguerite in *Faust*, Amalia in *I Masnadieri*, and her first Desdemona in *Otello*. Since her debut with Opera San José—through to the end of the 1991-92 season—the artist had sung over 30 principal roles with the company, the last four years as Principal Artist-in-Residence. Highlights from past seasons include the title role of *Madama Butterfly* for Mexico City's Opera Bellas Artes

and Opera Hamilton; Nedda in *Pagliacci* for Cincinnati Opera and the Bellas Artes; the title role of *Lucia di Lammermoor* for Ottawa's Opera Lyr, Opera Columbus, and Opera Hamilton; Mimì in *La Bohème* for the Finnish National Opera and Opera Hamilton; Liù in *Turandot*, Micaëla in *Carmen*, and Violetta for Virginia Opera; Liù for Arizona Opera; Elsa in *Lohengrin* in the theaters of Dessau and Halle; her first *Arabella* in Bielefeld; and the title role of *Jenůfa* for the Portland Opera. She has also been featured in gala concerts with TV broadcasts and recordings in Finland and Germany. Among her most recent and current engagements are the title role of *Salome* in the Felsenstein production in Dessau, Maddalena in *Andrea Chénier*, and a recording of the Verdi Requiem in Prague. Miss Lappalainen has a degree in Vocal Performance from California State University at San Jose. She has worked with sopranos Renata Scotto and Licia Albanese and currently studies with Rita Patané.



After receiving critical acclaim as Musetta in *La Bohème* this summer, **NICOLLE FOLAND** returns to the Company to sing Frasquita in *Carmen*, Rosalinda in *Die Fledermaus*, and multiple roles in *Harvey Milk*. In addition, she appeared as soloist in a special concert with Plácido Domingo. In her second year as an Adler Fellow with the San Francisco Opera Center, 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 Me-

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



Coloratura soprano **TRACY DAHL** has received high praise for her performances with, among others, the San Francisco Opera, Metropolitan Opera, Canadian Opera Company, Washington Opera, Houston Grand Opera, Los Angeles Music Center Opera, Santa Fe Opera, Opera Theatre of St. Louis, the Châtelet in Paris, and at the Aix-en-Provence Festival. A native of Canada, she received her training at the Banff School of Fine Arts and is a graduate of the 1985 Merola Opera Program. Miss Dahl made her acclaimed 1987 San Francisco Opera debut as Olympia in *Les Contes d'Hoffmann* and

was seen here in 1990 as Oscar in *Un Ballo in Maschera*. She has also been praised for her performances as Marie in *La Fille du Régiment*, Zerbinetta in *Ariadne auf Naxos*, Despina in *Così fan tutte*, Norina in *Don Pasquale*, Susanna in *Le Nozze di Figaro*, Zerlina in *Don Giovanni*, Blondchen in *Die Entführung aus dem Serail*, and Adele in *Die Fledermaus*. Recent operatic highlights include Zerbinetta, Adele and Florestine in *The Ghosts of Versailles* at the Met, Marie for Michigan Opera Theatre, Zerbinetta for the Canadian Opera Company, Adele for the Edmonton Opera, and her first Rosina in *Il Barbiere di Siviglia* for the Manitoba Opera. Among her recent concert appearances are her first Amina in *La Sonnambula* with Toronto's Opera in Concert, Eurydice in Offenbach's *Orphée aux enfers* with the Opéra Français de New York, as well as performances with the Vancouver Symphony, Philadelphia Orchestra, Dallas Symphony, Toronto Symphony and the Atlanta Symphony as part of the Olympics Arts Festival. Future engagements include Fiakermilli in *Arabella* and Iris in *Semele* for Santa Fe Opera, Marie at Edmonton Opera, as well as the Queen of the Night in *The Magic Flute* and Yum-Yum in *The Mikado* for Calgary Opera. Miss Dahl can be heard on a recent CD, *Glitter and be Gay*, with the Calgary Philharmonic led by Mario Bernardi.



A 1996 Adler Fellow with the San Francisco Opera Center, **PEGGY KRIHA DYE** appears in several roles in the West Coast premiere of *Harvey Milk* and as Adele in *Die Fledermaus*. The soprano made her Company debut this summer as Musetta in *La Bohème* and appeared as Olympia in the Showcase '96 production of Argento's *The Aspern Papers*. Miss Kriha Dye recently completed her second year as a member of the Juilliard Opera Center where she appeared as Etain in Rutland Boughton's *The Immortal Hour*. As a participant in the 1993 Merola Opera Program, the young artist sang

the roles of Nannetta in *Falstaff* and her first Adele. Last year she appeared as Barbarina in the Merola Program staging of *Le Nozze di Figaro*, repeating the part and singing the role of Susanna on the subsequent Western Opera Theater tour of the same production. A native of Brainerd, Minnesota, Miss Kriha Dye received her undergraduate degree in music from St. Cloud University and completed two years of graduate work at the Manhattan School of Music. While attending the M.S.M., she appeared in many new productions, performing the roles of Charlotte in Ronald Perera's *The Yellow Wallpaper* and Berenice in Rossini's *L'Occasione fa il ladro*. Additional engagements include a 1993 San Francisco Symphony Pops concert and the leading role of Trug in the world premiere of Conrad Cummings's *Tonkin* at Opera Delaware.

ARTIST PROFILES



ridge received her undergraduate degree from Pacific Union College and a master of music degree from the San Francisco Conservatory of Music. She received additional training at San Francisco's American Conservatory Theatre.



BRIAN ASAWA is widely considered at the forefront of the new generation of operatic countertenors. The young artist has already been applauded internationally in opera and recital at the world's great music centers, including San Francisco Opera, the Metropolitan Opera, and the houses of Los Angeles, Santa Fe, Houston, Amsterdam, Cologne and Lyon. A former member of the Merola Opera Program and a 1991-92 Adler Fellow with the Opera Center, he made his 1991 Company debut as Number Two in Henze's *Das Verrätene Meer* and returned the following season to sing Oberon in *A Midsummer Night's Dream*. Notable performances from past seasons include his European debut at the Netherlands Opera as Orfeo in Gluck's *Orfeo ed Euridice*, followed by a return to Amsterdam as La Speranza in Monteverdi's *Orfeo*; Arsamene in *Xerxes* at Santa Fe Opera; a bow with the Metropolitan Opera singing the Voice of Apollo in *Death in Venice*; and Oberon for the Opéra de Lyon. Among his recent operatic performances are Endimione in Cavalli's *La Calisto* at the Monnaie in Brussels, Arsamenes in *Serse* at the Cologne Opera, and Handel's *Semele* at the Berlin Staatsoper. Additionally, Asawa has performed in concert and recital in London, Paris, Brussels, Lyon, Los Angeles, Houston and San Francisco, among others. Future plans include debuts at the Opéra Bastille and at Covent Garden as Tolomeo in *Giulio Cesare*, bows with Seattle Opera and the Göttingen Handel Festival in *Xerxes*, a recording and concert performances of the title role of Mozart's *Mitridate* with Lyon Opera, and *L'Incoronazione di Poppea* with the Australian Opera. He can be heard as Oberon on a recording of *A Midsummer Night's Dream* led by Colin Davis, and will soon record *Lute Songs* with David Taylor in addition to *Baroque Opera Arias* with Nicholas McGegan. The singer recently made his film debut as Baba the Turk in *The Rake's Progress*, produced for Swedish Television. The San Francisco resident was a grand prize winner in Plácido Domingo's Operalia '94 Competition and was the first countertenor to win the Metropolitan Opera Auditions (1991) as well as the first to be awarded a career grant from the Richard Tucker Foundation (1993).



A 1994-95 Adler Fellow with the San Francisco Opera Center, **ALFREDO PORTILLA** made his San Francisco Opera debut during the '94 season in the world premiere of *The Dangerous Liaisons*, followed by appearances in *Il Trovatore*, *Otello*, *Hérodiade* and *Lucia di Lammermoor*. Last fall, he was featured with the Company as Gastone in *La Traviata*, Pinkerton in three performances of *Madama Butterfly*, and this summer was seen as Rodolfo in *La Bohème*. The tenor hails from Mexico City and since 1990 has been a member of the Bellas Artes company, where his roles included the Duke in *Rigoletto*, Edgardo in *Lucia di Lammermoor*, Nemorino in *L'Elisir d'Amore*, and Alfredo in *La Traviata*. He has also appeared with numerous Mexican symphony orchestras, and at the most important festivals in his native country. In 1992, Portilla was selected by the Opera Center from auditions around the Asia/Pacific region to participate in the first-ever Pacific Voices program. Opera Center credits include Paris in the Showcase production of Tippet's *King Priam*, and Alfred in *Die Fledermaus* for the Merola Opera Program and Western Opera Theater. Recent highlights include Edgardo with New Jersey Opera, Ismaele in *Nabucco* with New Israeli Opera, Rodolfo with New York City Opera, Pinkerton with the Opéra de Lyon (in that company's first U.S. performances as part of the United Nations 50th Anniversary celebration), and soloist in the Company's U.N. Concert. Future engagements include his Paris Opera (Bastille) debut as Cavaradossi in *Tosca*, Rodolfo, Pinkerton and the title role of *Werther* at the Opéra de Lyon, as well as Pinkerton at the Australian Opera.



Tenor **CARLO SCIBELLI** made his New York City Opera debut as Vladimir Igorevich in *Prince Igor*, and has since been heard with that company as Pinkerton in *Madama Butterfly*, Camille in *The Merry Widow* (telecast by PBS in a "Live from Lincoln Center" special), and Alfredo in *La Traviata*, a role he first sang at Santa Barbara Grand Opera last year. Prior to his City Opera debut, Scibelli spent two seasons as Principal Artist-in-Residence with Opera San José where he sang much of the standard tenor repertoire. Recent engagements have included the Italian Tenor in *Der Rosenkavalier* for Portland Opera, the Duke in *Rigoletto* for Cleveland Opera, and a debut at Fort Worth Opera as Count Almaviva in *Il Barbiere di Siviglia*. Upcoming are the title role of *Faust* for Fort Worth Opera, and a bow with the Los Angeles Music Center Opera in *Il Ritorno d'Ulisse in Patria*. The tenor makes a cameo appearance as an "opera-singing neighbor" in Barbara Streisand's recent film, *The Mirror Has Two Faces*.



Baritone **THEODORE BAERG** has received critical acclaim for his operatic portrayals throughout the U.S., Canada and Europe. Following his 1989 San Francisco Opera debut as the King's Herald in *Lohengrin*, he has returned to sing Eisenstein in the new mounting of *Die Fledermaus* (1990), Ping in the 1993 *Turandot* (available on video), and Sharpless in last fall's presentation of *Madama Butterfly*. Born in Minnesota and raised in Canada, he began his career with the Canadian Opera Company and was quickly recognized in such roles as Figaro in *Il Barbiere di Siviglia*, Papageno in *Die Zauberflöte*, Valentin in *Faust*, as well as Eisenstein. The baritone also frequently performs at opera companies from Quebec City to San Diego, from New York to Vancouver, from Winnipeg to Washington, D.C., as well as at the Glyndebourne Festival. His 1995-96 season has included Ned Keene in *Peter Grimes* and the Pirate King in *The Pirates of Penzance* for Vancouver Opera, Marcello in *La Bohème* and the title role of *Le Nozze di Figaro* with Opera Lyra Ottawa, the title role of *Eugene Onegin* for Calgary Opera, Escamillo in *Carmen* with the Buffalo Philharmonic, National Arts Centre Orchestra, and for the Opéra de Québec, *The Gypsy Baron* and *Fidelio*.

ARTIST PROFILES

with the New York Philharmonic led by Kurt Masur as part of the Great Performances at Lincoln Center series, and Silvio in *Pagliacci* for the Opéra de Montréal. His concert repertoire has taken him across North America in a wide variety of oratorio, recital and popular programs. He was recently heard as soloist in a CBC television presentation of *Revelation: An Oratorio*, a new work by Canadian composer Victor Davies. In addition to his busy performance schedule, Baerg is on the faculty at the University of Western Ontario.



DAVID OKERLUND is featured in several roles with the Company this season, including the King's Herald in *Lohengrin*, Moralès in *Carmen*, and Eisenstein in *Die Fledermaus*. He also took part in a special concert with Plácido Domingo. The baritone 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 Op-

era 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.



Baritone **MICHAEL CHIOLDI** made his San Francisco Opera debut as Schaunard in this summer's presentation of *La Bohème* and returns for the Company's 1996-97 season to sing several parts in *Harvey Milk* and the role of Dr. Falke in *Die Fledermaus*. He began his 1995-96 season with two important debuts: at Washington Opera as Figaro in a new staging of *Il Barbiere di Siviglia* and at the Metropolitan Opera as Paris in *Roméo et Juliette*. A member of the 1995 Merola Opera Program, he performed the role of Figaro in *Le Nozze di Figaro* and repeated the part on Western Opera Theater's

national tour of the same production. As a three-year (1993-95) member of the Houston Grand Opera Studio, he appeared in a number of productions including *Rigoletto* (Marullo), *Carmen* (Moralès), *Madama Butterfly* (Prince Yamadori), and the world premiere of *Harvey Milk*. A member of the 1993 Santa Fe Opera Apprentice Program, Chioldi received critical acclaim for his performance as the Second Player in Kurt Weill's *The Protagonist*. The Pennsylvania native earned his undergraduate degree from West Virginia University and his master of music degree from Yale University, where he sang the roles of Count Almaviva in *Le Nozze di Figaro*, Papageno in *Die Zauberflöte*, as well as Barone di Trombonok and Don Prudenzi in two different stagings of *Il Viaggio a Reims*. Chioldi is a winner of the 1995 Metropolitan Opera National Council Auditions and the recipient of a 1993 grant from the Sullivan Musical Foundation.



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.



A prominent character bass-baritone, **PETER STRUMMER** is a regular guest of many leading opera companies. His performances have included Beckmesser in *Die Meistersinger* and Dansker in *Billy Budd* at the Metropolitan Opera, Dr. Bartolo in *Il Barbiere di Siviglia* (for the opera companies of Houston, New Orleans, Baltimore, Portland, Cincinnati, Manitoba, Calgary and Toronto), Faninal in *Der Rosenkavalier* (Portland, Santa Fe, Montreal), Fra Melitone in *La Forza del Destino* (Toronto, Washington, D.C., New Orleans), and Don Alfonso in *Così fan tutte* (Miami, Manitoba). He has also been praised

for his portrayals of the Sacristan in *Tosca* and Benoit/Alcindoro in *La Bohème*, roles he has performed numerous times throughout North America. (He sang the *Bohème* character parts for the Company this summer.) Recent highlights include Mustafa in *L'Italiana in Algeri* and Don Magnifico in *La Cenerentola* at Milwaukee's Florentine Opera; Leporello in *Don Giovanni* with Tulsa Opera; Don Magnifico with Calgary Opera and Madrid's Teatro de la Zarzuela; Faninal for Opera Colorado and the Cincinnati Opera; the title role of *Don Pasquale* with Austin Lyric Opera; Dr. Bartolo in *Le Nozze di Figaro* at the Canadian Opera Company; and Kecal in *The Bartered Bride* at the Washington Opera. Strummer was born in Vienna, Austria, and emigrated with his family to Canada when he was a child. After coming to the U.S. to undertake his musical education at the Cleveland Institute of Music, he began his professional career with the Minnesota Opera. He subsequently performed with Santa Fe Opera and San Francisco Opera before embarking on a 12-year career in Germany and Austria. He can be seen on video as Fra Melitone, the Sacristan, the Music Master in *Ariadne auf Naxos*, and in the documentary *The Making of an Opera*.

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Actor **GRANT NEALE** received considerable praise at Santa Fe Opera last season for his portrayal of Penizek in Kálmán's *Countess Maritza*. His numerous New York credits include *A Midsummer Night's Dream* (Puck) and *Brother Truckers* (Lech) for the Ridiculous Theatrical Company; *Billy Budd* at the Circle in The Square; in addition to *Mary Stuart*, *Misalliance* and *Julius Caesar* for the Jean Cocteau Repertory Company. He has also performed in regional theater productions of *Charley's Aunt* (Fancourt Babberly), *The Misanthrope* (Philante), and *The Time of Your Life* (Dudley). Additional appearances include roles in *I Remember Mama*, *The Doctor in Spite of Himself*, and *When Ya Comin' Back Red Ryder*. Neale is a graduate of Michigan's Siena Heights College and received further training at The Acting Studio and Dance Space, both located in New York City.



In his debut season with San Francisco Opera, **MARC MOLOMOT** sings multiple roles in *Harvey Milk*, Dr. Blind in *Die Fledermaus*, and the Fourth Jew in *Salome*. The tenor recently made his first New York City Opera appearance in *Der Rosenkavalier* and made his bow with L'Opéra Français de New York as Ménélas in *La Belle Hélène*. This spring he was also heard as soloist in the Mozart Requiem with Westchester Choral Society and in Purcell's *The Fairy Queen* with Ithaca Opera. Past engagements have included Nemorino in *L'Elisir d'Amore* with the National Symphony Orchestra of Bolivia, as well as the roles of Monostatos in *Die Zauberflöte* and the title part of *Albert Herring* with Orlando Opera. As a 1995 member of the Merola Opera Program, he was applauded as Don Pedro in *La Périchole* at Stern Grove, and as Don Basilio/Don Curzio in Western Opera Theater's national tour of *Le Nozze di Figaro*. Molomot was also a member of the Santa Fe Opera Apprentice Program in 1994 and 1996. The native of Poughkeepsie earned a bachelor of music degree from the Eastman School of Music and a master of music degree from the Manhattan School of Music.



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*, *Die Fledermaus*, *Salome* and *Aida*. The tenor made his operatic debut in his native Australia as Alfredo in *La Traviata* with Rockdale Opera Company. The winner of two of Australia's most prestigious competitions, the 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 Périchole* as well as Don Basilio and Don Curzio in *Le Nozze di Figaro*, repeating his Figaro roles for Western Opera Theater's 1995 national tour. In addition to his roles for the Company, Skelton portrayed the composer Aspern in S.F. Opera Center's '96 Showcase production of *The Aspern Papers* and sang the part of the Witch in the S.F. Opera Guild's holiday presentation of *Hansel and Gretel*.



CYNTHIA HARVEY, a Principal Dancer with New York's American Ballet Theatre, celebrated her 20th anniversary with the company in 1994 with a gala performance of Kenneth MacMillan's *Manon*, a role for which she has received wide praise. Her other Ballet Theatre repertoire includes Myrtha in *Giselle*, Kitri in *Don Quixote*, Gamzatti in Natalia Makarova's production of *La Bayadère* (telecast nationally), Aurora in *The Sleeping Beauty*, Odette/Odile in *Swan Lake*, Juliet in *Romeo and Juliet*, the title role of *Giselle*, as well as *Theme and Variations*, *The Firebird*, *Coppélia*, and *How Near Heaven*, the latest work by Twyla Tharp. As Principal Dancer with London's Royal Ballet for two seasons, Miss Harvey's repertoire included Jerome Robbins's *Opus 19: The Dreamer*, Odette/Odile in a new staging of *Swan Lake*, Kitri in Mikhail Baryshnikov's production of *Don Quixote*, in addition to the title roles of *Manon* (MacMillan) and *Ondine* (Frederick Ashton). She made her debut with the Stuttgart Ballet in 1993, dancing the part of Juliet in John Cranko's production of *Romeo and Juliet*. The native of San Rafael, California, began her dance studies at the age of six and her first stage experience came at the age of 11 as one of the children extras in the Bolshoi Ballet's San Francisco engagement. After joining the Marin Civic Ballet she received a scholarship to study at the School of American Ballet in New York, later studying at Toronto's National Ballet School. In 1973, she auditioned for the American Ballet Theatre School on a whim, was immediately accepted, and within a year joined the company as an apprentice.



DONNA MCKECHNIE is perhaps best known for her Tony award-winning performance as Cassie in *A Chorus Line*. She originated the role in New York, in the first English-speaking companies in Tokyo and Paris, and most recently was invited by the BBC to recreate the part in the complete recording of the musical play. The versatile performer was last seen on Broadway in the leading role of Emily Arden in *State Fair*, a performance for which she was honored with the Fred Astaire Award as Best Female Dancer of the 1995-96 season. Last spring, in collaboration with Christopher Durang, she produced and starred in her own musical, *Inside The Music*. During the fall of this year she performed her one-woman show to wide acclaim in London. Additional Broadway credits include *How To Succeed in Business*, *A Funny Thing Happened on the Way to the Forum*, *The Education of Hyman Kaplan*, *Sondheim: (A Musical Tribute)*—which she also choreographed—*On The Town*, *Promises, Promises*, and *Company*. She recreated her roles in the last two musicals in London's West End, where she was nominated as Best Supporting Actress for *Promises, Promises*. The artist also received a nomination for Outstanding Performance in a Musical by the Los Angeles Drama Critics for her appearance in *Company*. Miss McKechnie was invited by Bob Fosse to perform in his last production, a U.S. tour of *Sweet Charity*, for which she was nominated for the Helen Hayes Award as Best Actress in a Musical. She has appeared as guest artist in numerous TV musical specials and dramatic series including *Fame*, *Cheers*, *Family Ties*, and *Dark Shadows*. She was also featured as The Rose in the film *The Little Prince*.

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Principal Dancer with the San Francisco Ballet, **EVELYN CISNEROS** first appeared with San Francisco Opera in the 1983 *La Traviata* and returned in 1990 as a solo dancer in *Die Fledermaus* and in 1994 as ballet soloist in the new staging of *Tannhäuser*. A native of Long Beach, she joined the S.F. Ballet in 1977 and was named Principal Dancer in 1980. She has performed in a long list of featured roles with the company, including Princess Aurora in *The Sleeping Beauty*, Odette/Odile in *Swan Lake*, as well as principal roles in *Confidencias*, *Valses*, *Menuetto* and *Giuliani: Variations on a Theme*, all

ballets created especially for her by S.F. Ballet's Artistic Director Helgi Tomasson. She is an acclaimed Sugar Plum Fairy in the company's production of *Nutcracker* and has also performed the role as a guest artist in *Nutcracker* stagings throughout the country. Miss Cisneros was trained at the School of American Ballet and at the San Francisco Ballet School. By now, she has received a great number of honors and awards, including Outstanding Artist of the Year by the City of Huntington Beach; an Isadora Duncan Performer's Award; La Raza Lawyers' Association Award for Outstanding Achievement in the field of the performing arts; and many others. The dancer has appeared as guest artist with, among others, the Royal New Zealand Ballet, Toledo Ballet, Los Angeles Classical Ballet, San Francisco Symphony's Summer Pops Concerts, Detroit Symphony Orchestra, Jacob's Pillow Dance Festival, the Los Angeles Philharmonic at Hollywood Bowl, and (twice) the International Ballet Festival hosted by Alicia Alonso in Havana. Among her television appearances are several national telecasts as well as a live broadcast from the White House. Miss Cisneros is the subject of a book for young dancers which describes the training and life of a ballerina.



Principal Dancer with New York's American Ballet Theatre since 1989, **WES CHAPMAN** this season begins a new chapter in his extraordinary career—he will continue performing with Ballet Theatre while assuming the artistic directorship of the Alabama Ballet, where he received his first stage experience. A graduate of the Alabama School of Fine Arts, he danced with Alabama Ballet for one season before joining American Ballet Theatre in 1984. His repertoire with the company includes Basil in *Don Quixote*, Solor in *La Bayadère*, Franz in *Coppélia*, Albrecht in *Giselle*, the Prince in *The Sleeping*

Beauty and Prince Siegfried in *Swan Lake*, and he is one of the few artists to perform Romeo, Mercutio and Benvolio in Kenneth MacMillan's *Romeo and Juliet*. He created roles in, among others, Ballet Theatre's productions of Mats Ek's *Grass*, Clark Tippet's *Bruch Violin Concerto No. 1*, Karole Armitage's *Mollino Room* and David Gordon's *Field, Chair and Mountain*. In the 1995-96 season alone he appeared in the world premiere of Twyla Tharp's *The Elements*, the company premiere of Jiri Kylian's *Stepping Stones*, and in the new staging of *Cinderella*. The artist formed his own company in 1991, Wes Chapman's American Ballet, which toured throughout the U.S. and performed in Holland under the name "Stars of American Ballet." In the mid-1990s, he took a leave from Ballet Theatre to join Munich's Bavarian National Ballet as Principal Dancer. His Munich repertoire included David Bintley's *The Compleat Consort*, John Cranko's *Taming of the Shrew* and *Eugene Onegin*, John Neumeier's *Nutcracker*, Twyla Tharp's *Brief Fling*, and Frederick Ashton's *La Fille mal gardée*. He returned to Ballet Theatre in 1995 as a full-time member.



GARY CHRYST's repertoire reads like a catalogue of twentieth-century dance luminaries: Frederick Ashton, Michael Bennett, Bob Fosse, Jerome Robbins, Léonide Massine, Michel Fokine, Kurt Joos, John Cranko, and Twyla Tharp. Currently a Principal Dancer with Jiri Kylian's Nederlands Dans Theater 3, the versatile artist was a Principal with the Joffrey Ballet for 10 years, touring extensively in the U.S. and Europe. He performed in several Joffrey television projects including the first production in the acclaimed "Dance in America" series. Before joining the Kylian company, he

toured in European productions of *West Side Story* and *A Chorus Line*, and was a featured dancer in the Tony award-winning revival of *Guys and Dolls* on Broadway. Additional Broadway credits include *Bob Fosse's Dancin'* and *A Chorus Line* (Bennett chose him to alternate the roles of Paul and Larry in the latter). As a guest artist, Chryst has performed with the companies of Twyla Tharp, José Limón, David Parsons, Martha Clarke, Eliot Feld, and American Ballet Theatre. Additionally, he was featured in San Francisco Opera's live, internationally-telecast production of *La Gioconda* in 1979. He appeared for two seasons in the Metropolitan Opera production of *Parade*, designed by David Hockney. The native of La Jolla counts among his teachers Norman Walker, Lester Wilson, Maggie Black, and Limón.



Within a year of joining the San Francisco Ballet in 1988, **ANTHONY RANDAZZO** was named a Principal Dancer and currently performs in most of the company's classical and contemporary repertoire. A native of Ann Arbor, Michigan, he began his training at the age of 10 and was subsequently trained at Toronto's National Ballet School. In 1981, he joined the National Ballet of Canada where he remained for seven years, establishing himself as one of the National's outstanding young dancers. His repertoire in Toronto included productions of *Nutcracker*, Rudolf Nureyev's

The Sleeping Beauty, Nicholas Beriozoff's *Don Quixote*, Ronald Hynd's *The Merry Widow*, John Neumeier's *Don Juan*, and Harold Lander's *Etudes*. With San Francisco Ballet, he has appeared as the Prince in both *Swan Lake* and *The Sleeping Beauty*, and has performed principal roles in Helgi Tomasson's *Handel—a Celebration*, *Ballet d'Isoline*, *Romeo and Juliet* and *Intimate Voices*; William Forsythe's *New Sleep*; James Kudelka's *The Comfort Zone* and *Dreams of Harmony*; Jiri Kylian's *Forgotten Land*; George Balanchine's *The Four Temperaments*, *Symphony in C*, *Theme and Variations* and *Ballo Della Regina*; and Frederick Ashton's *La Fille mal gardée*. Also a frequent guest artist, Randazzo danced the role of Prince Siegfried in *Swan Lake* for Michigan Opera Theatre, appeared for several seasons in Marie Vogt's production of *Nutcracker* with the Toledo Ballet, and performed in the Detroit Symphony Orchestra's production of the holiday classic. In 1990, he was invited by the U.S. State Department to appear on a tour of New Zealand, which was celebrating the 150th year of European Settlement and the 2,000 year anniversary of Maori Habitation.



Viennese conductor **ALEXANDER SANDER** is known throughout Europe for his interpretation of the works of Richard Wagner and Richard Strauss. He has received outstanding critical acclaim for *Ariadne auf Naxos* (London, Berlin, Stuttgart), *Die Frau ohne Schatten* (Frankfurt, Stockholm), *Tristan und Isolde* (Kassel), *Der Fliegende Holländer* (Berlin, Hamburg), *Lohengrin* (Frankfurt, Mannheim), and *Parsifal* (Valencia). He has also been a guest conductor in Barcelona, Rome, Bologna, Florence, Zurich, Helsinki, Prague, Oslo and Tokyo, among others. Since his North American debut leading

Tristan und Isolde for Opera Columbus, Maestro Sander has conducted performances for the Baltimore Opera (*Salome*, *Samson et Dalila*), Opera Com-

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pany of Philadelphia (*Salome*), Opéra de Montréal (*Der Rosenkavalier*, *Fidelio*), Opera Colorado (*Die Meistersinger*, *Der Rosenkavalier*), New York City Opera (*Rosenkavalier*), and Cincinnati Opera (*Rosenkavalier*). Notable recent engagements include *Ariadne auf Naxos* and *The Magic Flute* for the English National Opera, *Salome* in Philadelphia, *Die Fledermaus* for Opera Colorado, *Der Fliegende Holländer* in Cincinnati, and *Fidelio* in Baltimore. Sander studied piano, composition and conducting at the Viennese University of Music and Performing Arts and at the Mozarteum in Salzburg. He was assistant to Ferdinand Leitner, Karl Böhm, Pierre Boulez and Herbert von Karajan. As resident conductor in Aachen, Kassel, Frankfurt and Munich, he conducted a wide-ranging repertoire that ranged from Mozart to Schönberg.



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 Metropolitan and New York City Opera companies. In 1976, he was named general director of the Canadian Opera Company in Toronto, where he directed 30 new productions, 12 of them Canadian premieres, including *Wozzeck*, *Lulu*, *Death in Venice*, *Die Meistersinger* and Thomas's *Hamlet* (featuring the only Ophelia ever sung on stage by Joan Sutherland). During his tenure at San Francisco Opera, numerous international artists have made their U.S. operatic debuts here, and 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.



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

associated with the Staatsoper, Burgtheater and Volksoper in Vienna. With his wife, costume designer Amrei Skalicki, he has collaborated on productions in Vienna, Lyon, Marseilles, Toronto, Munich, Geneva, Buenos Aires, Hamburg, Miami, Athens and Bogotá. They include designs for *Lulu*, *Giovanna d'Arco*, *Boris Godunov*, *Tristan und Isolde*, *Dialogues of the Carmelites*, *Death in Venice*, and *Hérodiade*. Recent set designs have been seen at Pittsburgh Opera (*Boris Godunov*), the Canadian Opera Company (*Falstaff*), Los Angeles Music Center Opera (*Ariadne auf Naxos*), the Teatro Municipal in Santiago, Chile (*The Queen of Spades*), and Seattle Opera (*Elek-*

tra). Additionally, his work has been exhibited in Vienna, Zurich, Bayreuth, New York and San Francisco.



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.



Lighting Director and Design Consultant for San Francisco Opera since 1976, **THOMAS J. MUNN** created the lighting for *Prince Igor*, *Lohengrin*, *Les Contes d'Hoffmann*, *Die Fledermaus*, *Salome* and *Aida*. He has designed the lighting and special effects for more than 155 productions for the Company, including the recent *La Bohème* and last fall's stagings of *Ruslan and Lyudmila*, *La Traviata*, *Madama Butterfly*, *La Cenerentola*, *Faust* and *Die Walküre*. As scenic adviser, he has designed scenery for SFO productions of *Lady Macbeth of Mtsensk*, *Roberto Devereux*, *Pelléas et Mélisande*, *Billy Budd*, *Nabucco*, *Don Giovanni* and *Christophe Colomb*. In addition to his work for the San Francisco Opera, Munn has designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet, industrials and films.

His television and video credits include San Francisco Opera productions of *La Gioconda*, *Samson et Dalila*, *Aida*, *L'Africaine*, *La Bohème*, *Orlando Furioso*, *Mefistofele*, *Capriccio*, *Turandot* and *The Dangerous Liaisons*. Credits for other companies include work for the Dallas Opera, Houston Grand Opera, Washington Opera, Chicago Lyric Opera, Netherlands Opera and Hartford Ballet. Recent credits include lighting for the Dallas Opera's production of *La Cenerentola*, scenery and lighting for Ballet Arizona's staging of *Coppélia*, as well as art direction and lighting for the video "The Universe Story." He continues to serve as consultant/designer of the War Memorial's new renovated and computerized lighting system.

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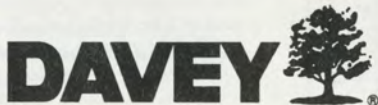


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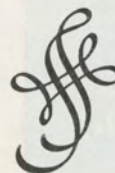
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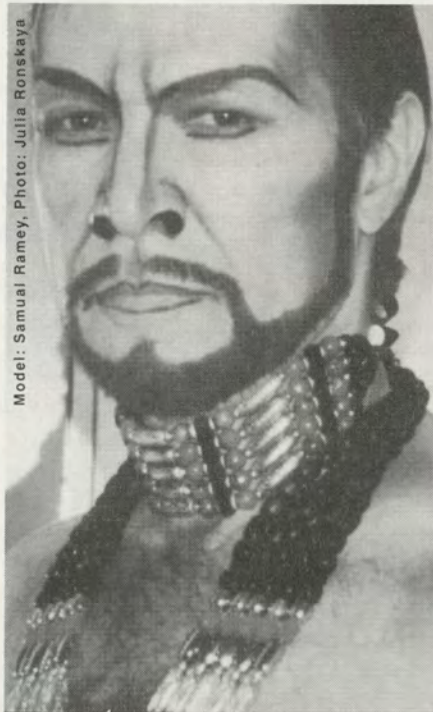
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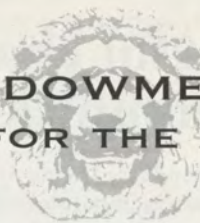
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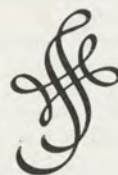
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The Orpheum Theatre is equipped with a **Sennheiser Infrared Listening System** by Sound Associates, Inc. Patrons may obtain personal headsets with individual volume controls in the main lobby.

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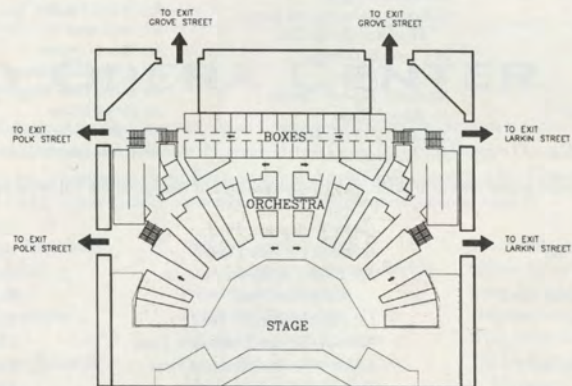
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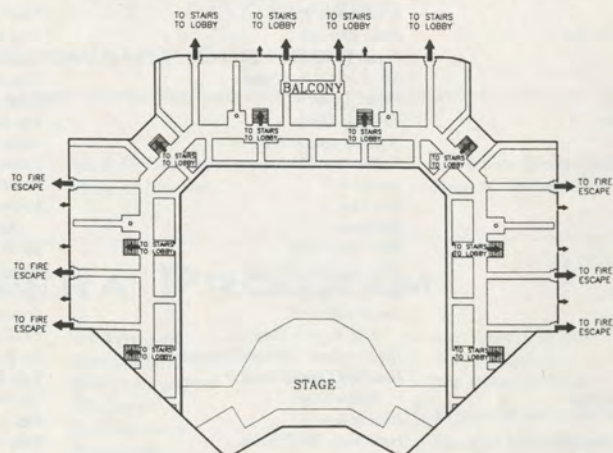
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San Francisco Opera - Bill Graham Civic Auditorium

Ground Floor



Balcony



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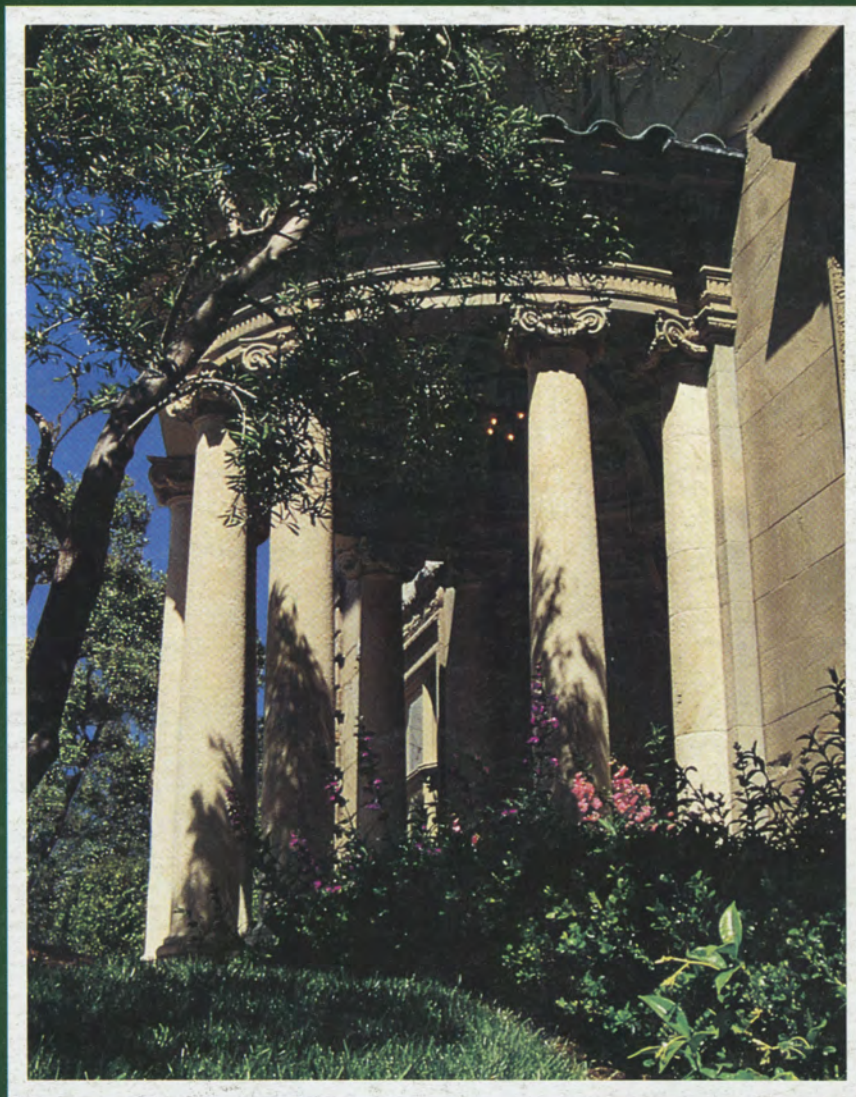


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