

Harvey Milk

1996-1997

Saturday, November 9, 1996 8:00 PM
Wednesday, November 13, 1996 7:30 PM
Saturday, November 16, 1996 8:00 PM
Tuesday, November 19, 1996 8:00 PM
Thursday, November 21, 1996 8:00 PM
Sunday, November 24, 1996 2:00 PM
Wednesday, November 27, 1996 8:30 PM
Saturday, November 30, 1996 8:00 PM

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SAN FRANCISCO OPERA

1996-97 SEASON

HARVEY MILK



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

San Francisco Opera Magazine

ISSN 0892-7189
Editorial Offices:
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San Francisco, CA 94102
Tel. (415) 861-4008

Stagebill

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Stagebill is published in San Francisco, Atlanta, Chicago, Dallas, Houston, Philadelphia, St. Louis, New York's Lincoln Center for the Performing Arts and Carnegie Hall, and Washington's Kennedy Center for the Performing Arts and National Theater. Stagebill is published by Stagebill, Inc., 144 E. 44th Street, New York, N.Y., 10017, (212) 687-9275. Copyright 1996 Stagebill, Inc. All rights reserved. Printed in U.S.A.

Advertising Offices San Francisco: 314 Fourth Street, San Francisco, California 94111, (415) 536-0121, FAX (415) 536-0111. Chicago: 400 North Michigan Avenue, Suite 1210, Chicago, Illinois 60611, (312) 832-7160. New York: 144 East 44th Street, New York, NY 10017, (212) 687-9275. Washington: c/o Kennedy Center for the Performing Arts, Washington, D.C. 20566, (202) 416-7940.

SAN FRANCISCO OPERA MAGAZINE

Harvey Milk

1996-97 Season
Vol. 74, No. 7

FEATURES

- 10 Harvey Milk: From Man to Myth to Opera** by Kip Cranna
San Francisco Opera's musical administrator provides a thorough introduction to the Wallace/Korie opera.

- 30 Remembering Harvey** by Frank M. Robinson
Harvey Milk's friend and longtime political associate recalls the late Supervisor in an affectionate eulogy.

DEPARTMENTS

- 4 Administration**
- 8 Repertoire, 1996-97 Season**
- 14 San Francisco Opera Association**
- 14 Series A Boxholders**
- 16 Artist Roster**
- 18 San Francisco Opera Orchestra**
- 21 Cast**
- 22 Synopsis**
- 28 1996-97 Opera Previews**
- 43 Artist Profiles**
- 38 Medallion Society**
- 53 Supporting San Francisco Opera**
- 60 Bel Canto Society**
- 62 Corporate Council**
- 66 San Francisco Opera Center Supporters**
- 68 Services/Exit Maps**

COVER

Kaufman, Brett (b. 1967)
Ode to Harvey Milk, 1992

Photo collage

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*San Francisco Opera debut

(continued on page 6)

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REPERTOIRE • 1996-97 SEASON

Opening Night

San Francisco Opera premiere

PRINCE IGOR

Borodin

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

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

San Francisco Opera premiere

HAMLET

Thomas

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

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

New production

LOHENGRIN

Wagner

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

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

IL BARBIERE DI SIVIGLIA

Rossini

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

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

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

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

SPECIAL EVENT

PLÁCIDO DOMINGO IN CONCERT

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

New production

CARMEN

Bizet

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

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

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

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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

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English Supertitles except *Die Fledermaus*,
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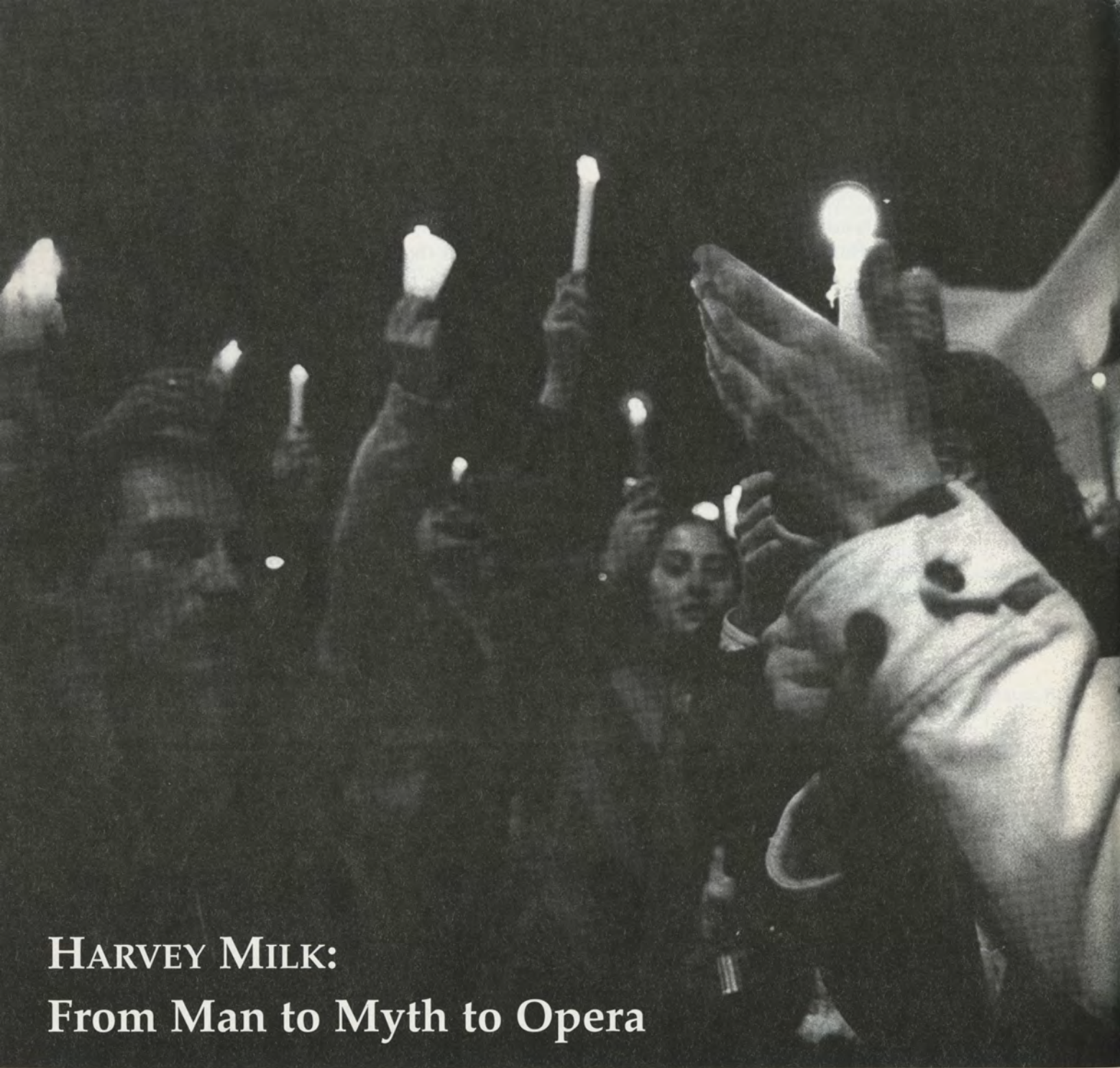
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HARVEY MILK: From Man to Myth to Opera

By KIP CRANNA

Just as almost all Americans over forty can easily remember what they were doing when they heard that President Kennedy had been shot on that November day in 1963, most San Franciscans over thirty can readily recall how they heard about the shootings of Supervisor Harvey Milk and Mayor George Moscone on that tragic Monday morning in November of 1978.

There was a sharp chill in the San Francisco air that evening, as, almost as if by some unspoken instinct, the host of mourners assembled at the corner of Castro and Market Streets. Many in the crowd shivered as, by the thousands, they made the march down Market to City Hall.

The throng marched in a sort of stunned silence broken only by the muffled cadence of a drum someone had thought to bring. As the road sloped downward, a backward glance revealed the vast expanse of count-

less twinkling candles carried by the marchers, a living flow of light that moved in waves and billows. Who would have thought there were so many candles in all of San Francisco!

Impassioned eulogies on the steps of City Hall, tears of disbelief, the first-ever public performance by the San Francisco Gay Men's Chorus—the events of that night remain unforgettable. (My old corduroy coat still bears the wax spills from my dripping candle.) Those who marched could sense that

Clifford ("Kip") Cranna is San Francisco Opera's Musical Administrator and Education and Program Adviser to the Carmel Bach Festival.



VICI MACDONALD; COURTESY, SAN FRANCISCO CHRONICLE

ting elected.) A whole new generation of younger gay people has emerged now for whom he is less a historic reality than a legendary pioneer, symbolic of an earlier struggle whose benefits they now enjoy. His history has been well documented, particularly by Randy Shilts's excellent biography *The Mayor of Castro Street* and by Rob Epstein's Academy-Award-Winning film documentary *The Times of Harvey Milk*. It was perhaps inevitable that Harvey's story would eventually reach the stage.

That it should be in the form of an opera is entirely fitting, for Harvey Milk was, among other things, an opera lover. Five days before his assassination (not on its eve, as is sometimes reported), Harvey and his lover Scott sat in Box A at the San Francisco Opera (in a scene depicted in the opera itself), as guests of the Company for a performance of *Tosca*. With them in the box was recording executive Terence McEwen (later San Francisco Opera's third General Director), escorting the legendary soprano, then in her mid-seventies, Bidú Sayão. McEwen recalls how thrilled Harvey was to meet the diva who had been one of his idols during his youthful visits to the old Met (as re-enacted at the beginning of the opera). Milk even wrote an enthusiastic thank-you note which arrived at McEwen's New York office the day of the funeral services. Would the opera-loving Harvey be pleased, then, to know that he is now the subject of an opera himself? Who could doubt it!

Credit for the idea of creating an opera about Harvey must go to John Dew, the British opera director active in Germany. (Dew recently staged his own production of *Harvey Milk* in the German city of Dortmund.) While working on a project for Houston Grand Opera, Dew broached his idea to the company's General Director David Gockley. Gockley was intrigued, and suggested the project be given to the composer/librettist team of Stewart Wallace and Michael Korie, both in their thirties, who had created the successful opera *Where's Dick?* for Houston in 1989. Houston then set about to enlist San Francisco Opera and New York City Opera as co-commissioners of the new work, which had its premiere in Houston in January of 1995 and was given in New York the following April.

San Francisco Opera's decision to involve itself in the project was not automatic, nor was it easily made. A subject so close to home was hard to ignore, to be sure, but if the scheme were to turn out badly, there would be recriminations aplenty for choosing a new work for the wrong reasons. Librettist Korie took pains to involve SFO's General Director Lotfi Mansouri and his staff in the development of the libretto, and

composer Wallace journeyed twice to San Francisco to play through portions of the score for Mansouri and Music Director Donald Runnicles. Only when convinced that the project would be not only worthwhile but also stimulating operatic fare for San Francisco's audience did Mansouri give *Harvey Milk* the nod.

Korie spent several weeks in San Francisco researching his subject and talking with Milk's colleagues and friends. Not surprisingly, he amassed more material than he could use, and the first draft of the libretto suffered from an attempt to tell too much of the long story of the modern gay rights movement. "I did fourteen drafts," Korie stated in an interview for Houston Grand Opera. "It wasn't until I read Randy Shilts's own obituary [he died of AIDS in February of 1994] and its references to the Milk book [*The Mayor of Castro Street*] that I fully realized the focus should be less on politics and more on what Harvey achieved during his lifetime."

Neither Korie nor composer Wallace were ultimately interested in a purely documentary approach to their project—that had already been done, and done well. Their portrait of Milk is unapologetically mythic, for they recognized that opera is not a journalistic medium that thrives on factual detail, but rather an art form that demands larger-than-life characters, distilled utterances, telescoped events, and a focus on a handful of main protagonists.

The opera is structured in three acts. The first, subtitled "The Closet," depicts Harvey's boyhood, his constrained life as a Wall Street stockbroker, his encounter with hippie-style gay activist and soon-to-be lover Scott Smith, and his ultimate resolve to openly embrace his dual identity as both a Jew and a homosexual. The act culminates in the historic 1968 Stonewall Riots in which police raiding a Greenwich Village bar were shocked to find drag queens fighting back, an event now viewed as the birth of the modern gay rights movement.

In Act Two, "The Castro," Harvey's political campaigns are painted against the backdrop of San Francisco's burgeoning and flamboyant gay community in the seventies. It concludes with Harvey's 1977 election as Supervisor and a celebratory Gay Pride parade.

➤
San Francisco, November 27, 1979: On the first anniversary of the spontaneous candlelight march that took place after the assassinations of Mayor George Moscone and Supervisor Harvey Milk, participants light candles in an emotional tribute. The march has since become an annual tradition, and this year, the curtain to the November 27 performance of *Harvey Milk* is being delayed until 8:30 p.m. to allow operagoers to take part in the march and

they were part of something far greater than a local civic tragedy—something deeply momentous and historic. Harvey Milk, San Francisco's first openly-gay elected official, had ended his earthly life and instantly passed over into the land of martyrs and heroes, to the realm of legend and myth. It is in myth, the ancients knew, that the greatest of human truths can be fathomed. And of such stuff are operas made.

More than twenty years have elapsed since Harvey Milk made his first run for public office in San Francisco. (He ran unsuccessfully three times before finally get-

Act III, "City Hall," provides an unvarnished glimpse of Harvey the consummate, back-slapping political deal-maker, and his legislative run-ins with fellow Supervisor and ex-policeman Dan White, whose failure to understand political compromise, even more than his rigid intolerance, was to spark the psychological disintegration that transformed Supervisor into Assassin.

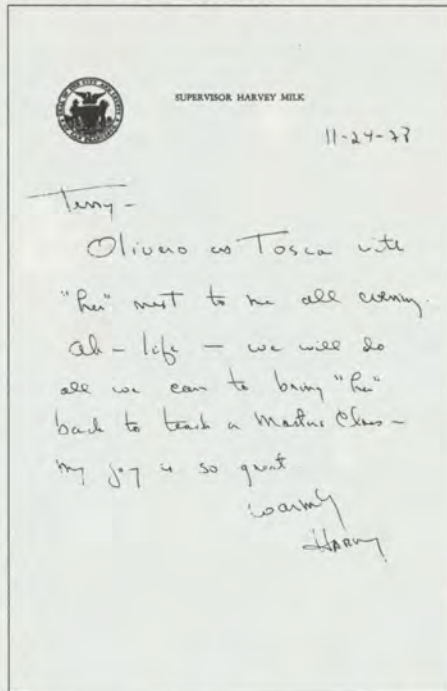
By molding the Dan White role for a wholesome-sounding Irish tenor, the opera succeeds in providing a vividly three-dimensional musical portrait of its villain and his inner conflicts. Yet Wallace and Korie wisely chose to take the Dan White story no further than the assassination itself, omitting any reference to White's trial, his infamous "Twinkie defense," or the destructive "White Night riots" at City Hall following the lenient verdict he received. (White committed suicide shortly after his early release from prison.) Tragic as his character may be, this was not, at its core, to be an opera about Dan White.

Instead, its conclusion underscores the mournful candlelight march with a setting of the "Kaddish" (a Hebrew prayer for the dead), and offers an apotheosis of Harvey Milk as a gay Moses, whose spiritual "Messenger" allows him to glimpse a future Promised Land full of new freedoms, but telling him "I have let you see it with your own eyes, though you may not cross there."

The Texas-born Wallace's music is unabashedly eclectic, reflecting the dual influences of his experience in a rock band and as his synagogue's cantor. Modern classical dissonance coexists in the opera with Romantic lyricism, jazz, funk, rock, and Broadway styles in a distinctly American blend.

The opening bars of the opera strike the listener with their seriousness, as an off-stage chorus (described in the score as "gut-tural, nasal, like Tibetan chant,") intones the Kaddish while Harvey's assassination is presaged onstage. Much of the action to follow in Act I has a surreal quality, with a fluid, almost cinematic time sense that allows events and scenes to overlap or occur simultaneously. The directness of the teenage Harvey's rhetorical soul-searching ("Who are these men without wives?") is blended with a campy chorus of opera queens and Central Park cruisers, while Harvey's mother lingers in the background (or in Harvey's imagination), summoning up reminders of the Jewish Holocaust.

Certainly the passage that will strike traditional opera-goers as the most unconventional is the Act I "Closet Scene," in which the closet metaphor is taken literally, and we find Harvey backed by a trio of Andrews-Sisters-style lovers (sequential



Harvey Milk's note to Terry McEwen, written after a San Francisco Opera performance of *Tosca* with Magda Olivero in the title role, which Milk attended as a Company guest in Box A. (See accompanying article.) The "her" in the note refers to one of his idols, the legendary soprano Bidú Sayão, who was being escorted by McEwen that night. When asked about the evening, McEwen said that he vividly remembers how, in the space of about five minutes, Harvey Milk managed to charm all who were sharing the box.

boyfriends telescoped into a single moment) breezily cavorting in a real clothes closet, assuring themselves "This is the best we can hope for!" (In the Dortmund production, since the German language doesn't use the idea of "the closet" as a metaphor for undisclosed homosexuality, the scene was changed to a public toilet, or "Klappe" in German slang, symbolic of the anonymous encounters that offered the sole sexual outlet for closeted gays; the Stonewall rioters' chant "Out of the closets and into the streets" became *Raus aus der Klappe und auf den Asphalt!*)

Despite its potentially unsettlingly absurdist character, the Closet Scene, with its confrontation between Harvey and German visitor Horst in an argument about the Nazis, serves to highlight Harvey's self-identification as a Jew who stands up for his rights. Viewed by some critics as gratuitous, this scene actually becomes the important springboard for Milk's further resolve to stand up as "a man who loves men." The Young Harvey's earlier curiosity about "men without wives" is transformed into the older Harvey's cry of self-critical revelation: "We are the men without lives." This

introduces his dramatic coming-out aria, the turning-point in the opera, as camp is left behind and music of impelling sweep and emotion takes over. In his powerful aria he calls upon the Nazi symbols for Jews and homosexuals to invoke a double image of Yellow and Pink Triangles. "They overlap as I do," Harvey declares.

Thus transformed, Harvey is propelled into the maelstrom of the Stonewall riots (a non-historical but highly theatrical turn of events), and Wallace's music takes on a Broadway bent à la Leonard Bernstein. A scene featuring marauding drag queens, after all, somehow has to evoke a show tune!

At the New York premiere of the opera, a nonplussed opera critic remarked after this unconventional first act, "I don't know what to call this, but it's not an opera!" Although his opinion later changed, he remained indignant that the libretto for the Harvey-Scott duet that ends Act I insists on rhyming "moon" and "June." One could only offer, in defense, the fact that the Stonewall riots did indeed occur on a "warm night in June." Why fight the inevitable?

In the second and third acts we leave the surreal behind, but the cinematic approach to scene-building continues, as the breezy, only-in-San-Francisco atmosphere of the Castro district in the 70's comes to life. Harvey's many political campaigns are condensed into just two—the first a failure, the second an election triumph that transforms itself (bending history ever so slightly) into that by now familiar San Francisco institution, the Gay Parade.

Recognizing that the stuff of politics, especially city politics, would make rather poor fodder for operatic treatment, Wallace and Korie began Act III by concentrating instead on politicians, whose oversized oratory lends itself readily enough to song. A poignant scene for Milk and Moscone, in which political arm-twisting is tempered by genial camaraderie, acts as a moment of calm before the inevitable violence we know is coming. Like any good operatic hero, Harvey had the foresight to envision his own assassination. The tape-recorded instructions he left for his friends make an apt contribution to his own opera's libretto: "If a bullet should enter my brain, let it shatter every closet door!"

Following the Houston and New York performances in 1995, Wallace and Korie set about to make some important revisions—primarily in the opera's second and third acts—many of which will be heard for the first time in San Francisco. Working closely with Donald Runnicles, with whom he went over the orchestral score bar by bar, Wallace

(continued on page 28)



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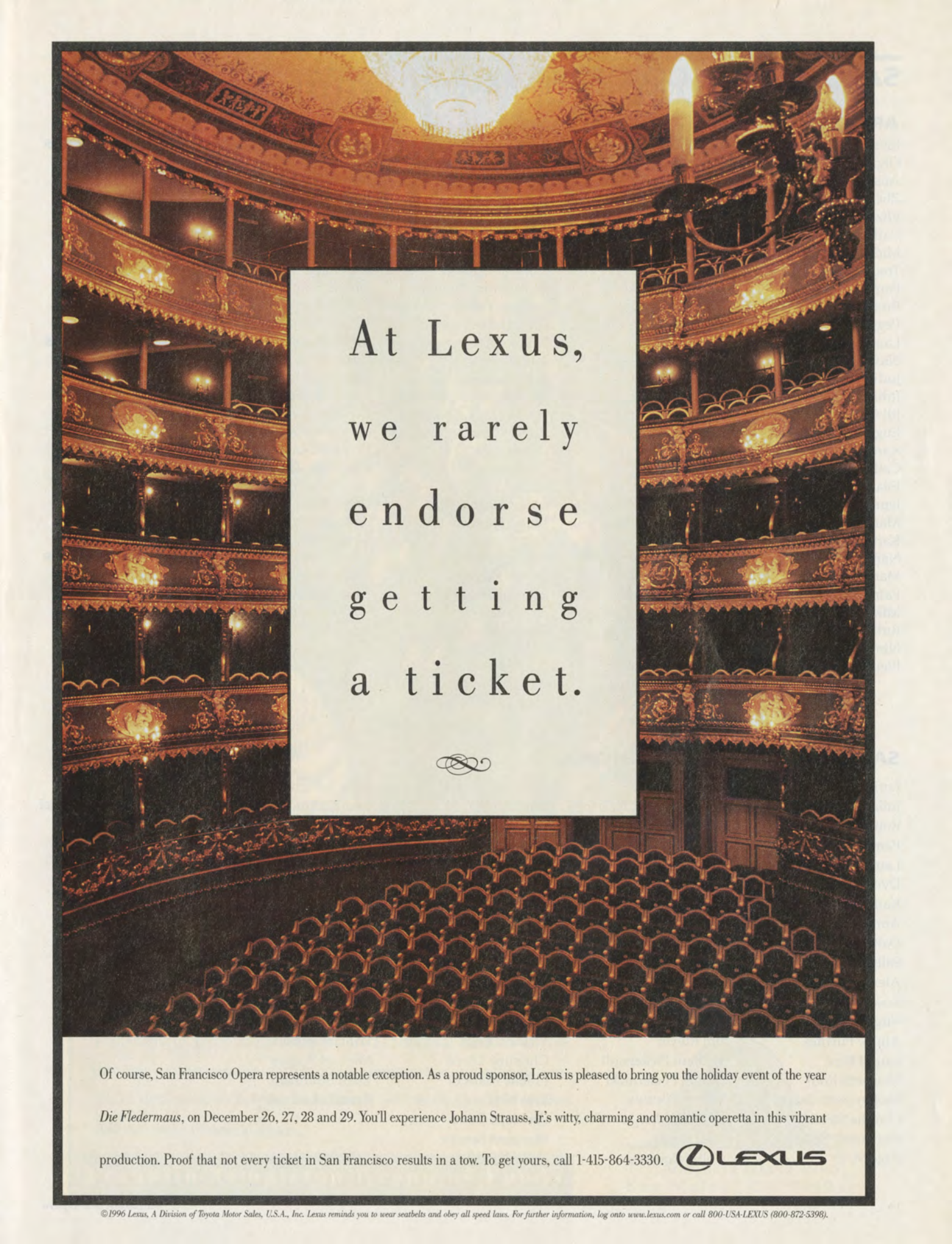
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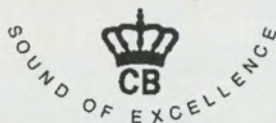
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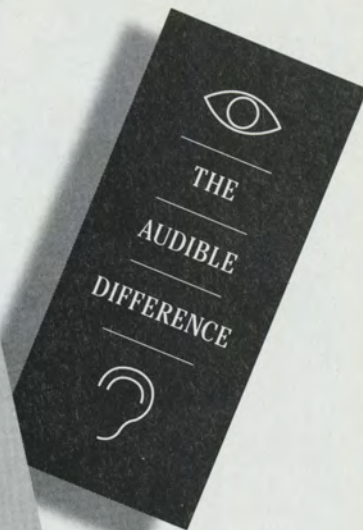
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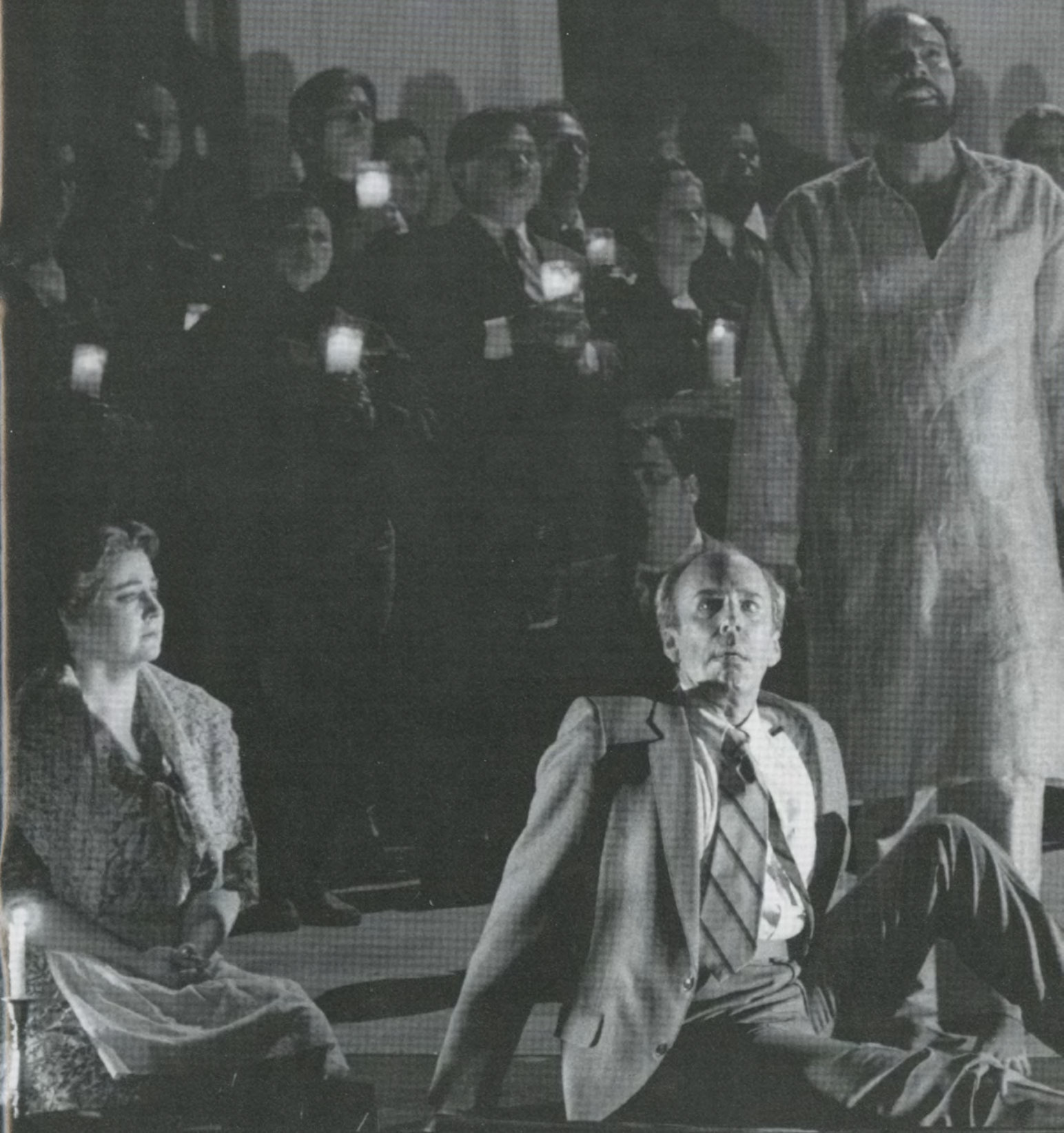
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Harvey Milk

Photos taken in rehearsal by Marty Sohl



*Elizabeth Bishop, Robert Orth, James Maddalena,
Members of the San Francisco Opera Chorus*

(photos continued on page 25)

Production made possible by a generous grant from Madeleine Haas Russell.

San Francisco Opera and West Coast Premiere

Newly Revised Version

Commissioned by San Francisco Opera with Houston Grand Opera and New York City Opera.

The commission for *Harvey Milk* has been funded in substantial part by a generous gift from Drs. Dennis and Susan Carlyle and has been supported by major grants from the Lila Wallace-Reader's Digest Opera for a New America, a project of OPERA America; the Caddell & Conwell Foundation for the Arts; as well as the National Endowment for the Arts.

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First performance:

Houston, January 21, 1995

SATURDAY, NOVEMBER 9 AT 8:00

WEDNESDAY, NOVEMBER 13 AT 7:30

SATURDAY, NOVEMBER 16 AT 8:00

TUESDAY, NOVEMBER 19 AT 8:00

THURSDAY, NOVEMBER 21 AT 8:00

SUNDAY, NOVEMBER 24 AT 2:00

WEDNESDAY, NOVEMBER 27 AT 8:30

SATURDAY, NOVEMBER 30 AT 8:00

Opera in three acts by STEWART WALLACE

Libretto by MICHAEL KORIE

Harvey Milk

(in English)

CAST

(in order of appearance)

<i>Harvey Milk</i>	Robert Orth
<i>Messenger</i>	James Maddalena
<i>Mama</i>	Elizabeth Bishop
<i>Young Harvey</i>	Adam Jacobs*
<i>Dan White</i>	Raymond Very*
<i>Men at the opera</i>	James Maddalena, Gidon Saks*, Bradley Williams*, Randall Wong*, William Pickersgill, Richard Walker
<i>Man in a trench coat/Cop</i>	Raymond Very
<i>Central Park cop</i>	David Okerlund†
<i>Joe</i>	Randall Wong
<i>Jack</i>	Michael Chioldi
<i>Craig</i>	Bradley Williams
<i>Beard</i>	Juliana Gondek*
<i>Mintz</i>	James Maddalena
<i>Horst Brauer</i>	Gidon Saks
<i>Scott Smith</i>	Bradley Williams
<i>Concentration camp inmates</i>	Randall Wong, James Maddalena, Donna Turchi, Virginia Pluth, Lilly Akseth*
<i>Stonewall girls</i>	John Autry†, Michael Chioldi, Marc Molomot*, David Okerlund, John Relyea†, Stuart Skelton†
<i>Dyke</i>	Jill Grove*
<i>Hooker</i>	Juliana Gondek
<i>Castro clones</i>	Tom Reed, Colby Roberts, Dan Stanley, Richard Walker
<i>Lavender Menace</i>	Laura Decher, Dallas Lane, Sally Munro, Aimée Puentes, Elisabeth Rom
<i>First arrival in San Francisco</i>	Nicolle Foland†
<i>Second arrival</i>	David Okerlund
<i>Politicos</i>	Jim Croom, Daniel Harper, Ken Rafanan
<i>Empress</i>	James Maddalena
<i>Third arrival</i>	Michael Chioldi

<i>Vietnam veteran</i>	Frederick Matthews
<i>Sadomasochists</i>	Richard Brown, Dvora Djoraev, Shelley Seitz Saarni, Jere Torkelsen
<i>Arrival from Cleveland</i>	John Relyea
<i>Fourth arrival</i>	Stuart Skelton
<i>Fifth arrival</i>	Marc Molomot
<i>Anne Kronenberg</i>	Jill Grove
<i>Gay doctor</i>	William Pickersgill
<i>NBC reporter</i>	William O'Neill
<i>CBS reporter</i>	Valentina Simi
<i>ABC reporter</i>	Tom Giuliano
<i>Henry Wong</i>	Randall Wong
<i>Teamster</i>	Gidon Saks
<i>Medora</i>	Lilly Akseth
<i>Mother of handicapped son</i>	Lori Anderson
<i>Two old ladies</i>	Alison Buchanan†, Peggy Kriha Dye†
<i>Mailman</i>	Michael Chioldi
<i>Blue collar man</i>	David Okerlund
<i>Mayor George Moscone</i>	Gidon Saks
<i>Supervisor Hutch</i>	Alison Buchanan
<i>Supervisor Gonzales</i>	Stephen Bryant*
<i>Supervisor Silver</i>	Nicolle Foland
<i>Supervisor Lau</i>	Ping Yu*
<i>Dianne Feinstein</i>	Juliana Gondek
<i>Supervisor Dolson</i>	John Relyea
<i>Supervisor Kopp</i>	Michael Chioldi
<i>Supervisor Molinari</i>	David Okerlund
<i>Supervisor Pelosi</i>	Stuart Skelton

*Men at the opera, Stonewall rioters, police, Castro residents, gay bashers, Gigi, Gay Pride paraders,
Mary Ann White, power brokers, Medora's mother, couples at the opera, mourners*

*San Francisco Opera debut

†1996 Adler Fellow

ACT I The Closet

INTERMISSION

ACT II The Castro

INTERMISSION

ACT III City Hall

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

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

The performance will last approximately three hours and ten minutes.

ACKNOWLEDGMENTS

The authors thank the individuals who contributed their memories of Harvey Milk: Scott Smith, Frank M. Robinson, Anne Kronenberg, Henry Der, Allan Baird, Bob Ross, Medora Payne, Tom Ammiano, Ken Maley, and Richard Pabish.

Special mention to Senator Dianne Feinstein, Cleve Jones, Walter Kaplan, Gretchen Payne, Daniel Nicoletta, Jim Rivaldo, Craig Rodwell, Michael Wong and the families of Harvey Milk and George Moscone.

For their assistance in researching the opera, the authors thank The Harvey Milk Archives and Estate, *The Bay Area Reporter*, the San Francisco Public Library, San Francisco Gay and Lesbian History Archives, San Francisco City Hall, and the late Randy Shilts for his encouragement and advice.

For their advice and wisdom, thanks to Christopher Alden, Martin Bresnick, John Corigliano, Kip Cranna, John DeMain, Philip Glass, Donald Runnicles and Fred Wistow.

The authors appreciate the generosity of Susan and Dennis Carlyle.

Special thanks to our parents, Sidney and Marsha Wallace, and Benjamin and Janet Indick. Thanks to Ivan Sygoda for his patience and support.

The authors express their gratitude to The MacDowell Colony and Yaddo, where portions of the score were composed, and The Blue Mountain Center where the libretto was begun and finished.

Harvey Milk

ACT I: The Closet

At the moment of his assassination, past and present interweave in the office of Harvey Milk, the 48-year-old San Francisco Supervisor. The voice of Dianne Feinstein, president of the Board of Supervisors, announces the murders of Milk and Mayor George Moscone and identifies Dan White, a fellow City Supervisor, as the suspect. Fifteen-year-old Harvey Milk, about to leave for the opera in New York from his Long Island home, is warned by his Mama of big city dangers: "Watch out for men who are different." Young Harvey appears in the standee section of the old Met, puzzled by a line of "men without wives." Wondering where they go when the opera is over, he follows them into Central Park and is entrapped and handcuffed by a plainclothes cop. Grown Harvey Milk takes his place, a 39-year-old Wall Street stockbroker—still handcuffed. Harvey entertains in his "closet." A fight with a German businessman who denies knowledge of the death camps makes Harvey irate. "How can a person see and not act?" he demands to know. But when a cop with a nightstick approaches, Harvey himself retreats. As a Jew, he is able to defend himself; as a gay man he is intimidated and silent. Scott, a street activist, ridicules Harvey's fear, daring him to be open. Instead, Harvey returns to the comfort of the opera house, but again seeing the "men without wives," he realizes nothing has changed or will until he risks change. He snaps his handcuffs apart to the sound of shattering glass. A riot is in progress—the 1969 Stonewall Uprising on Christopher Street. Harvey and Scott find each other in the crowd: Harvey's romance with activism has begun.

ACT II: The Castro

Dan White, a fireman, laments the transformation of his old Irish neighborhood into the Castro, San Francisco's openly gay ghetto. Residents and recent arrivals revel in their newfound freedom and identity. Harvey Milk, complete with a hippie ponytail, surveys the teeming street from the roof of his camera store. "Register to vote!" he encourages them. Mobilizing gays and an ever-widening constituency of minorities, women, Teamsters and senior citi-

zens, he runs for City Supervisor—and loses. In a moment of quiet recommitment, Scott encourages Harvey to cut his flowing hair to broaden his electoral appeal. Outside on the street, a gay man is killed by teenagers wielding knives and a baseball bat. Milk counters White's message of hate with one of hope and faith in the power of every individual to effect change. He is elected Supervisor for District Five. Dan White is elected Supervisor for District Eight. Mayor Moscone thanks San Francisco for the City's first diverse Board of Supervisors. Harvey thanks his supporters as a massive pride parade begins. "Come on out!" calls Harvey.

ACT III: City Hall

As Board of Supervisors President Dianne Feinstein gives Dan White a lesson in pragmatic politics, Harvey moves knowingly and effectively through the corridors of power. White's "not in my backyard" opposition to a neighborhood issue is overruled by one vote—Harvey's. In retribution, White votes against Harvey's gay rights ordinance and resigns in fury. Harvey moves quickly to have White replaced by a liberal, when White, now backed by a phalanx of downtown real estate interests, returns to reclaim his position. The Mayor, at first inclined to reinstate White, is convinced by Milk not to do so. When White realizes he is out, he sits at home watching TV, plotting revenge. Harvey and Scott appear in a box at the opera. Though publicly cheered by his constituents, Harvey has troubling premonitions about his possible assassination. White stuffs a loaded gun into a holster. Mayor Moscone is in his office. When his back is turned, White fires. Harvey is seated at his desk as he was in the beginning of the opera. A tape of Milk's actual voice speaks his prescient, political last will as White fires again and again. The Messenger appears and leads Harvey to a high place to witness his legacy: a candlelight vigil stretching the length of Market Street as San Francisco mourns the slain with a requiem of remembrance.

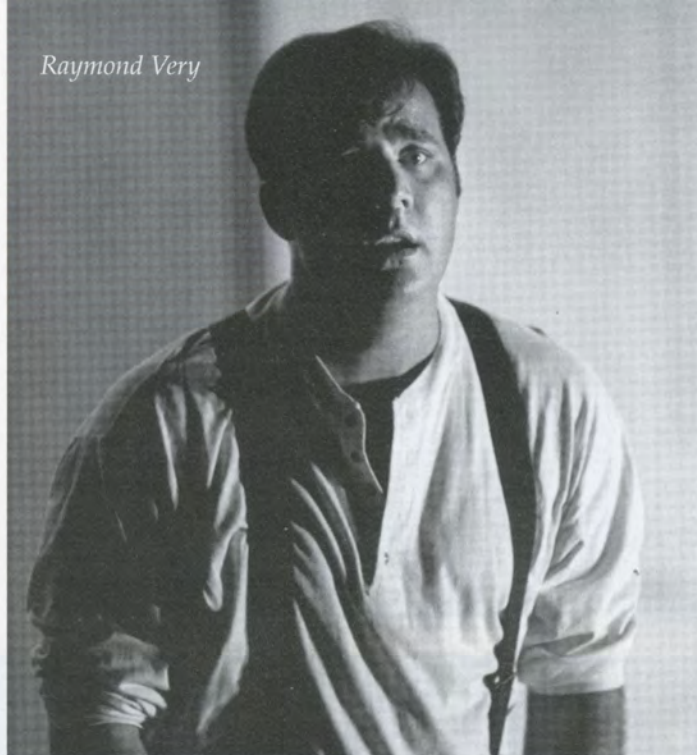
—Joseph Caldwell

The performance of November 16th is sponsored by Bain & Company

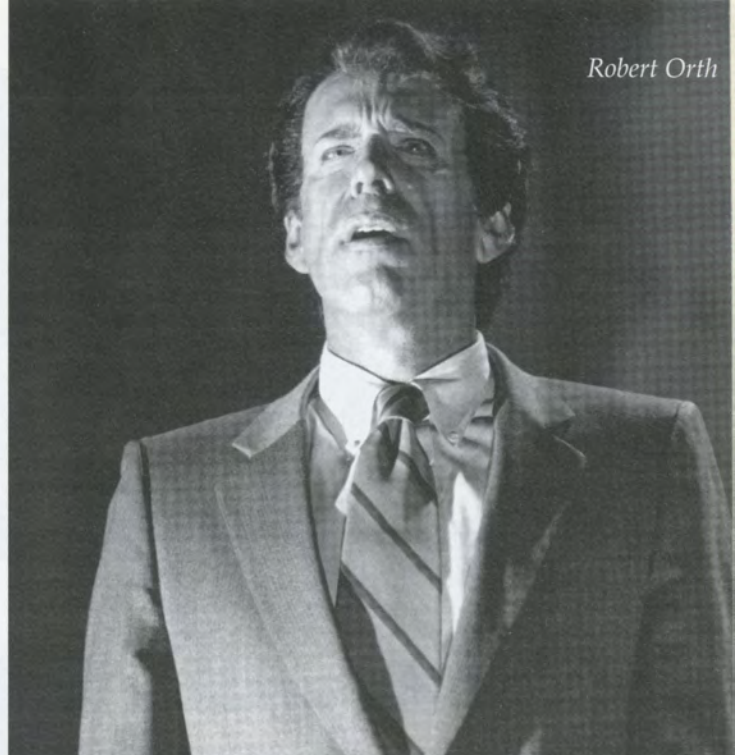
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	Jeff Kara	Kit Winkoop

Raymond Very



Robert Orth



Juliana Gondek

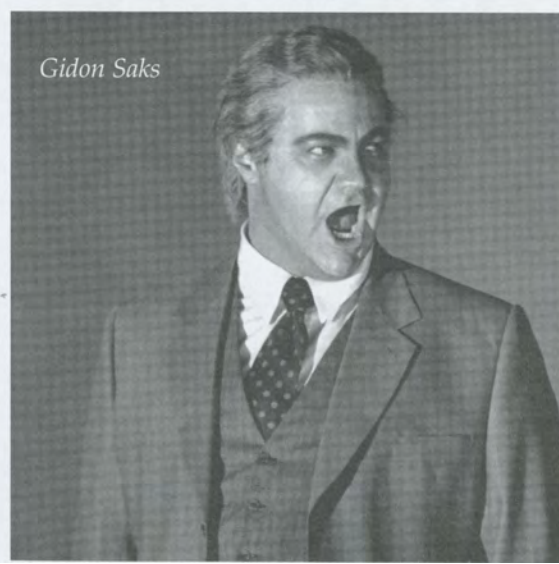


(L. to r.) Stuart Skelton, Nicolle Foland, Alison Buchanan, David Okerlund, Michael Chioldi, Robert Orth, Stephen Bryant, Gidon Saks, Ping Yu, Juliana Gondek



Soloists, Members of the San Francisco Opera Chorus

Gidon Saks

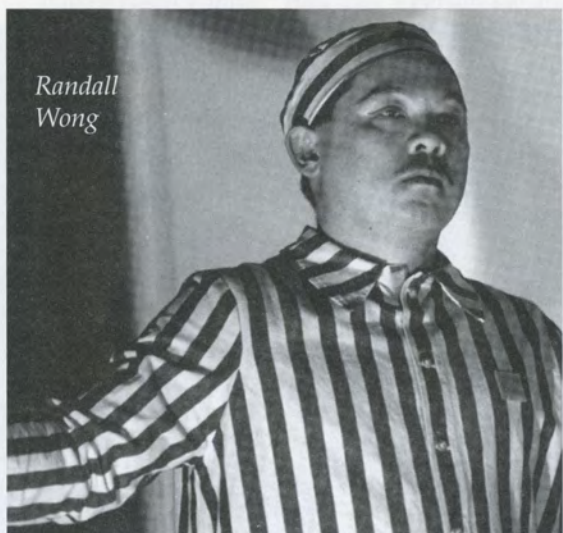




*Raymond Very,
Robert Orth*



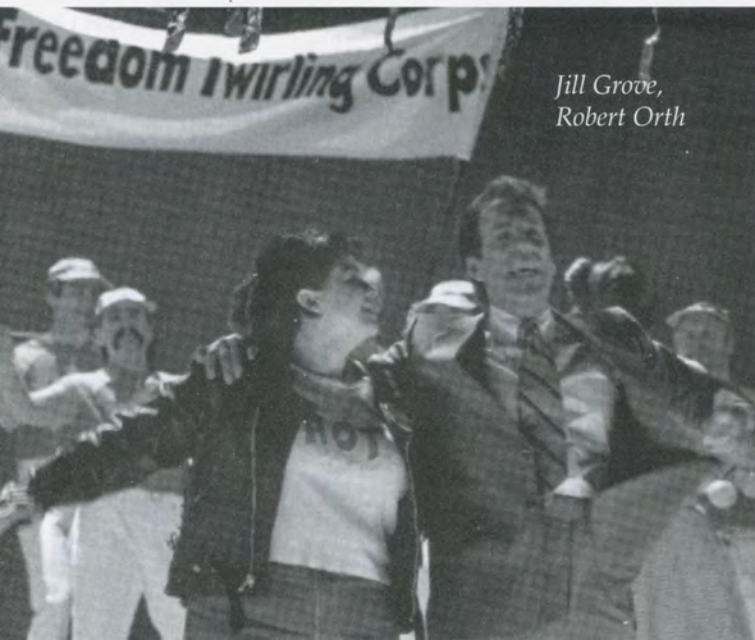
*Elizabeth
Bishop*



*Randall
Wong*



Robert Orth, Bradley Williams



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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. ♦

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

PRE-PERFORMANCE LECTURES

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- 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.

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Harvey Milk
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SAN FRANCISCO OPERA GUILD—PREVIEWS

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MARIN

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- Nov. 4
Harvey Milk
Nov. 11
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SAN FRANCISCO

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- Nov. 6
Harvey Milk
Nov. 13
Contes d'Hoffmann

SAN JOSE

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- 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
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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

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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 PREVIEWS

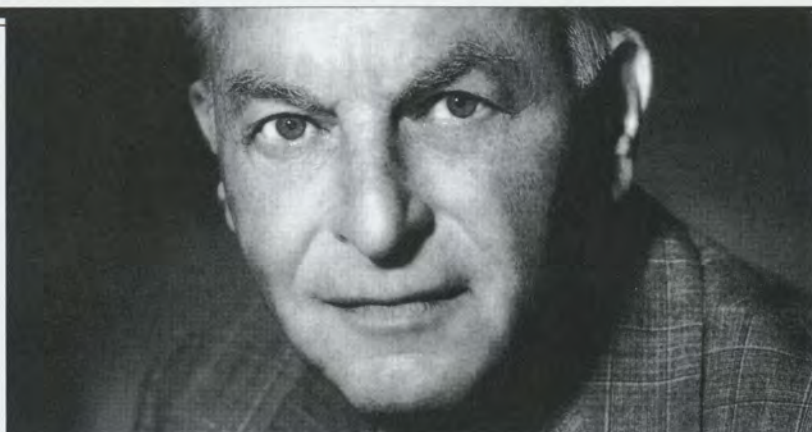
A music course of opera previews will deal with all operas of the 1996-97 Season. Taught by Marvin Tartak on Wednesday afternoons from 3 to 6 p.m., it takes place at the College, 50 Phelan Ave., Creative Arts Building, Room A-135 in San Francisco. Classes began August 19 and continue for 17 weeks. Information: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

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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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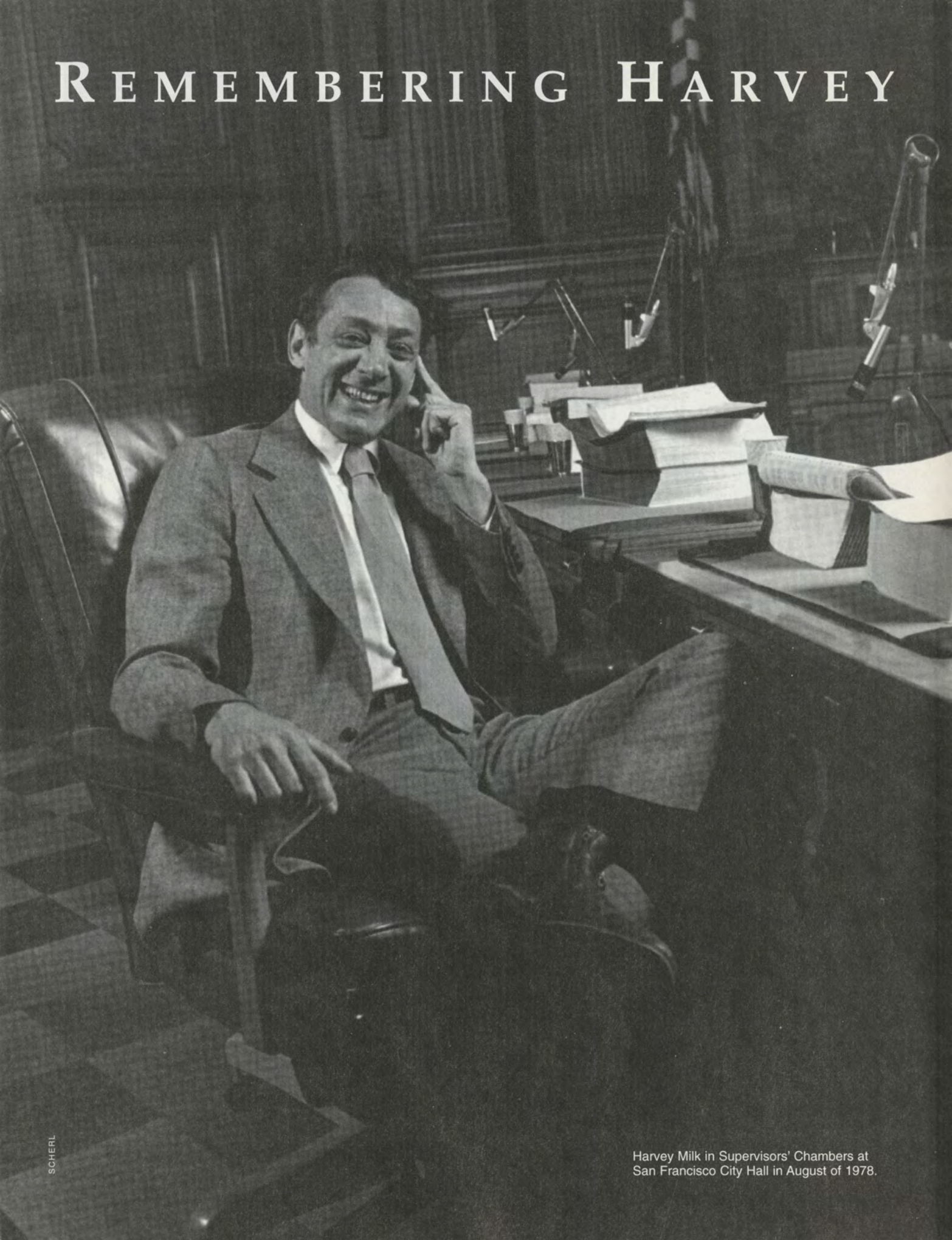
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REMEMBERING HARVEY



By FRANK M. ROBINSON

WEEKENDS ON CASTRO STREET in San Francisco's gay tourist mecca, the sidewalks look like the local gym has just let out. Buffed men in shorts and T-shirts window shop and jam the neighborhood restaurants. But few notice the small bronze plaque in front of a new-age soaps-and-sundries boutique that marks the original site of Castro Camera, the small store that Harvey Milk and his lover started when they first emigrated from New York to San Francisco.

Surprisingly, there's a curious lack of sexual tension in the crowds, though AIDS explains much of that. It was different in the early seventies when the Stonewall rebellion was still a recent memory and Gay Liberation was in full swing. Then there was a palpable tension on the street, a ferment of sex and politics. Sex was free and open, while politically, Nixon was still President and Watergate a hot topic.

Harvey had been a research analyst on Wall Street, an occasional actor, and had once campaigned for Goldwater. During the Korean War, he had served the Navy as a decorated CPO on a submarine rescue ship. He was cashiered from the Navy for being gay and later quit his job in the market, let his hair grow long and headed West. He and his lover, Scott Smith, rented an apartment on Castro Street and opened the shop below. Within a short time, Harvey had become the street's unofficial "mayor." The camera shop, with its battered dentist's chair and collapsing red velvet couch, had become a meeting place for the disaffected as well as friends and neighbors.

To friends who dropped by before he opened shop in the morning, Harvey soon confided he was going to run for Supervisor. It would, he said, "be a hoot." But the only one who believed an openly gay man could be elected, even in San Francisco, was Harvey himself.

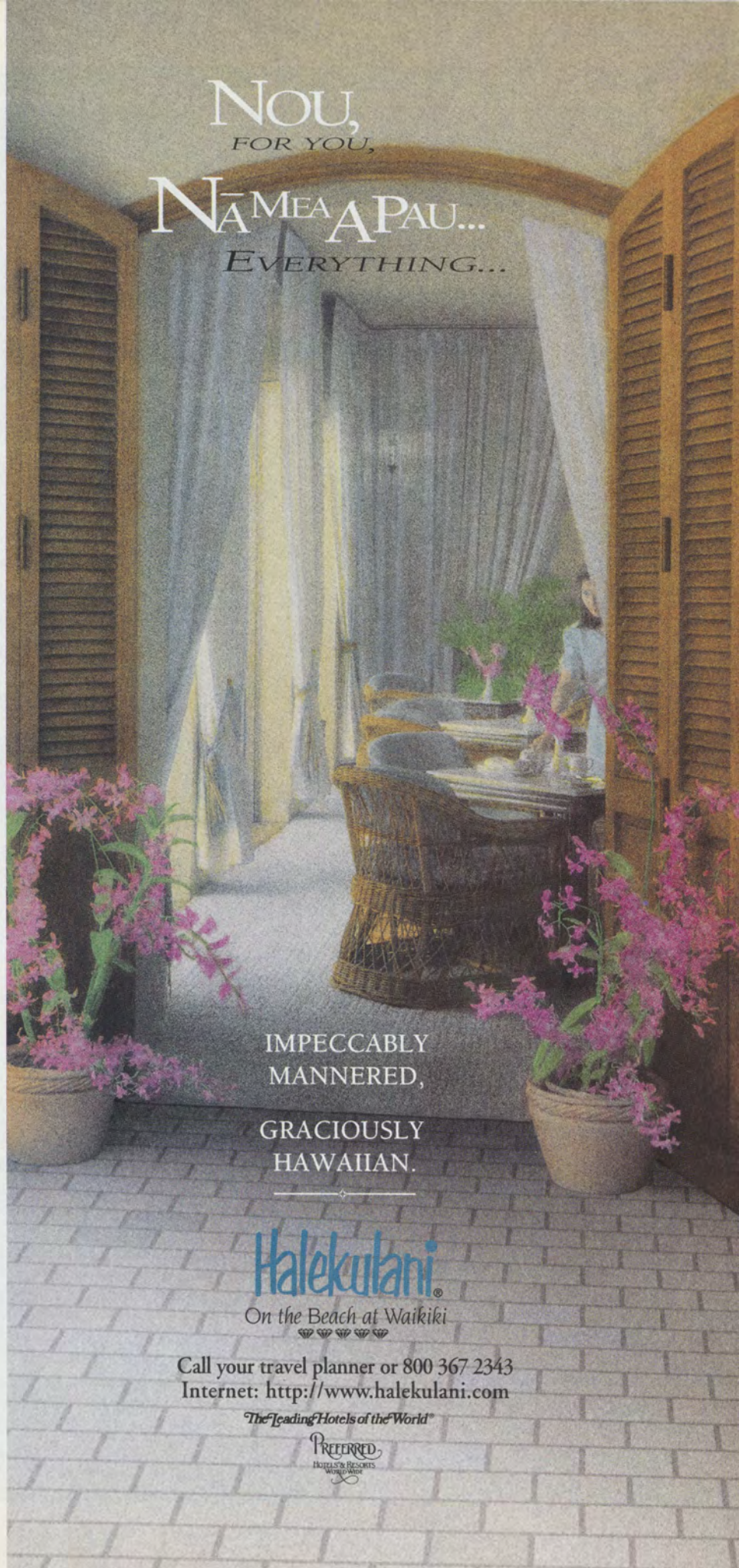
He was an unlikely candidate. Tall and lanky, he had a relatively high-pitched voice. He was cursed with an improbable name that made him sound like the spokesman for a dairy. And with his ponytail and moustache, he looked far too much the hippie in a city that had had enough of hippies.

His biggest handicap was that he was dirt poor. If money is the mother's milk of

Frank M. Robinson was Harvey Milk's political associate and fellow street activist, friend and speech co-writer. He lived in the Castro neighborhood, up the hill from Milk's old camera store and campaign headquarters, and is the author of science fiction favorites The Power, The Dark Beyond the Stars, and co-author of The Glass Inferno, filmed as The Towering Inferno.

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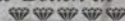


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Harvey Milk in 1978.

politics, then Harvey ran on bread and water. What suits he had came from the local thrift shop. His car was leased. His only luxuries were the imported olive oil he used for cooking and the beans he ground for coffee. He loved opera but went only when somebody gave him a ticket.

But he also had assets. A populist, he was a pragmatist with ideals. Verbally, he was fast on his feet. Like Tip O'Neill, he realized that all politics was local. Politics is also theater and he was very, very good at theater. Years of working with Broadway director Tim O'Horgan had given him a stage presence that was now instinctive. Far from least, he had a talent for the media, always ready with a soundbite for the six-o'clock news.

He was one of the last of a dying breed, the quintessential store-front politician—poor, hard-working, dedicated and honest. He was gay but the voters loved him because in so many other ways, he was one of them.

The campaigns blur in the memory, though each was more professional than the one before. The ponytail disappeared and later the moustache. He wore suits more fre-

quently. He won endorsements from the Teamsters, Electrical Workers, Firemen and the major construction union...He was one with the city's hippies and found political allies in Asian-Americans. He especially loved the old folks and they returned his affection.

One night he came back to his headquarters—the cavernous room behind the camera shop where most of us were stuffing envelopes and bemoaning the lack of stamps—glowing from a major victory. He had convinced a little old lady, a born and bred Republican, to vote for him. That was one, he thought wryly. Only 60,000 more to go...

For Harvey, a funny thing had happened on the way to the Forum. He discovered he really cared about the little old ladies and the hippies and the Asian Americans and the gays. He urged everybody to register and vote—everybody should have a stake in government. Above all, he insisted gays "come out," preaching that acceptance would come only when straight Americans realized how many of their friends and relatives were gay.

What Harvey didn't have in money, he made up for in imagination. He wasn't shy about making catchy puns on his name; his "Milk for Supervisor" signs dotted the city like so many huge blue bottle caps. His "human billboard" was a living Burma Shave ad—campaign volunteers lining Market Street holding up "Vote for Harvey Milk" signs to greet the early morning commute.

The atmosphere of campaigning was infectious and his headquarters soon filled with an eclectic mix of volunteers ranging from little girls to grandmothers, from socialites to gay men working a homemade silk screen to churn out his posters. The campaign war chest was always low; most of it came from Harvey's volunteers who contributed whatever they could afford.

Harvey had decided he loved running for public office and he ran early and often. The first time, he tallied more than 17,000 votes, a surprising total for a largely unknown candidate. He won 52,000 votes in his second campaign for Supervisor, finishing seventh in his bid for one of six seats. Two months later he ran for the State

(continued on page 38)



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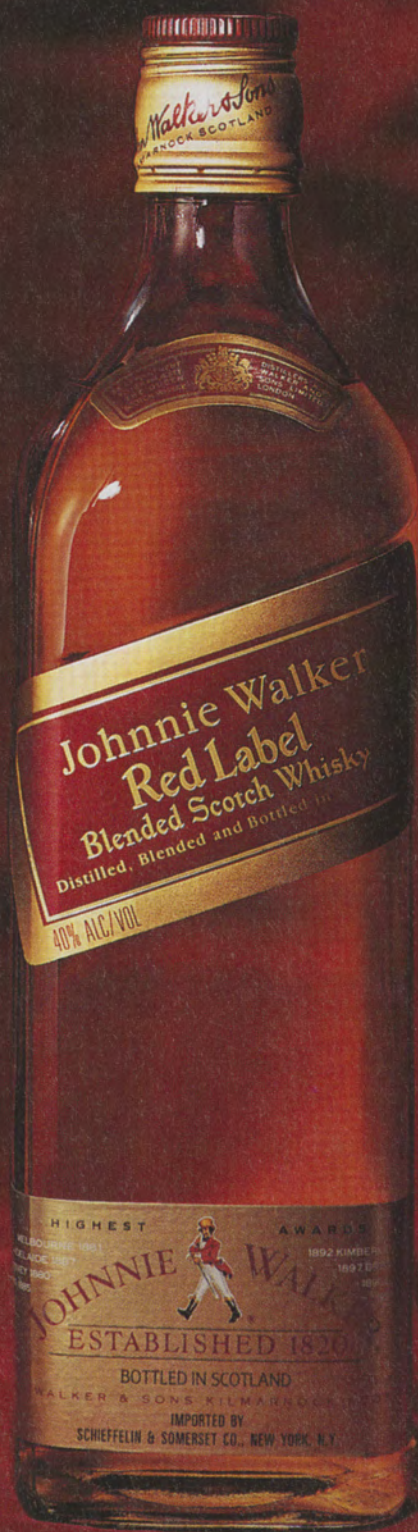


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REMEMBERING HARVEY

(cont. from p. 32)

Assembly. On election night he led during the early hours and gave the local Democratic machine a serious scare.

Harvey debated at every "candidates' night." He was accessible to every interviewer. He was up at dawn to hand out campaign literature and press the flesh, and he talked late into the night at small fund-raising parties and voter get-togethers.

The grass roots never grew so green and in 1977, the City's first District Elections, Harvey won a seat as Supervisor from District 5, whose heart was the Castro. He was the first openly gay man to be elected to a major public office in the country. The camera shop was packed that night, cases of donated champagne were emptied in minutes. Everybody loves a winner and that evening everybody in the Castro loved Harvey.

Few winners enjoyed their victory more. We could sense it in his body language when he marched from the camera shop to City Hall to be sworn in with his lover at his side. We could see it in his face when he was Acting Mayor for a day or when the Ringling Brothers Barnum and Bailey Circus came to town and fulfilled a childhood dream by asking him to play a clown for a night.

Being a supervisor *was* a hoot, but it had its downside. Considered part-time, the post paid only \$9,600 a year. For Harvey, it was politics and politics was full-time, no matter what the City Charter said. He gave everything of himself in public; he had little left to give in private. One night he returned from City Hall to find a trail of campaign leaflets leading from his front door to the back porch where one of his lovers, Jack Lira, had hanged himself.

The next morning a constituent called up not to offer condolences but to complain bitterly about a pothole in front of her house.

His fight in the campaign against Proposition 6, which would have banned homosexual teachers and their straight friends from the California schools, was exhausting. The wife of the Rev. Jim Jones—the same Jim Jones who would give cups of lethal Kool-Aid to his parishioners ten days later—saw a photograph of Harvey in the paper, the lines in his face riverbeds of strain. She invited him to their compound in Guyana for rest and relaxation. Fortunately, he was too busy to go. He was already planning his next campaign for Supervisor, and had even enlisted his opponents from past races to co-sponsor his campaign.

Harvey knew the joys of public life as well as most of the dangers far better. He'd debated Proposition 6 in enemy territory and had received hundreds of anonymous letters and dozens of phone calls describing what should be done to fag politicians. He

was convinced that some assassin's bullet would end his life and even dictated a political last will and testament.

He didn't visit the Castro as much now, or see as many of his old friends as he used to. He never lost his populist roots, but Supervisor was a much bigger role than the Mayor of Castro Street. He was now learning how to cut deals, to make the compromises that all politicians have to make.

He had outgrown Castro Street, leaving behind some of the street smarts—the ability to gauge the depths of friendship or enmity. For Harvey, City Hall was a "safe house," a fortress crawling with police and filled with friends and allies. He never considered political enemies in the same category as the kooks who wrote him anonymous death threats or breathed quietly into the phone late at night. He never imagined his future assassin would be sitting in an office just a few feet away.

Harvey now cut one deal too many and turned a man who already disliked him for what he was into an enemy who hated him for what he had done. Harvey had "smirked" at him, Supervisor Dan White claimed later. And that had been enough to justify Harvey's execution. The late morning drinkers in the Castro Street bars heard about it on the radio and shouted the news to those on the sidewalk. Most of us were stunned beyond tears, though tears would come. The gay community's Martin Luther King had just been murdered, the Castro's JFK assassinated.

That night, 50,000 people marched in candlelit silence from the Castro to City Hall. The services were held in San Francisco's Opera House and every seat was filled.

Harvey would have loved it.

Harvey Milk was the last of the storefront politicians, one of the last of the poor to win public office. When Dan White received a minimal sentence, gays in San Francisco rioted. The riots that had started at the Stonewall Inn had now come full circle. Harvey's murder had been the coda to the first stage of gay liberation.

It's not unusual for a gay man, or woman, to be elected to public office these days. In many cities, gay voters hold veto power over public policy. Gay men already serve in Congress. It may only be a short time before we see a gay senator or governor.

Harvey was the first. He was far from the last.

But his greatest contribution had little to do with politics. His real message dealt with pride and shame and a sense of self.

What Harvey taught the rest of us was that it's far better to live your life center stage than to die hiding in the wings. ♦

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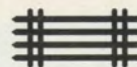
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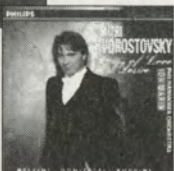
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ARTIST PROFILES



STEWART WALLACE's intensely rhythmic music is inspired by the energy and sounds of American popular music. Born in 1960 and raised in Texas, he has made his home in New York City for the last 14 years. *Harvey Milk*, his fifth full-length opera, received its 1995 world premiere at Houston Grand Opera, followed by performances at New York City Opera and the opera company of Dortmund, Germany. 1997 will see the premieres of two newly commissioned concert works,

Gorilla in a Cage (a concerto composed for acclaimed percussionist Evelyn Glennie and performed by Germany's Bochum Symphony led by Steven Sloane) and *Kaddish for Harvey Milk* (a work for three soloists, large chorus and orchestra to be performed by the Madison Symphony conducted by John DeMain), as well as a new opera, *Hopper's Wife*. The opera, with text by *Harvey Milk* librettist Michael Korie, imagines a marriage between the painter Edward Hopper and the Hollywood gossip columnist Hedda Hopper. It will have its premiere in New York at the Tisch Center for the Arts, with performances at Long Beach Opera to follow. His next opera will be *Yiddisher Teddy Bears*, Wallace's second collaboration with writer/director Richard Foreman. Additional works by the composer and Korie include *Where's Dick?* (which had its first performance in 1989 at Houston Grand Opera) and *Kabbalah* (first presented in 1989 by the Brooklyn Academy of Music's Next Wave Festival and recorded by Koch International). A feature-length animated film of *Where's Dick?* is in preparation and will be directed by Greg Ford. Wallace is the recipient of many awards, including fellowships and grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, Reader's Digest/Meet the Composer, and three ASCAP Young Composer Awards.



MICHAEL KORIE has written librettos to four operas with music by composer Stewart Wallace. *Where's Dick?*, a satire of American cartoon violence, had its world premiere at Houston Grand Opera and is currently being developed as an animated independent feature film by Greg Ford Productions. *Kabbalah*, a chamber opera based on ancient texts, was first presented by the Brooklyn Academy of Music's Next Wave Festival and was recorded by Koch International. *Harvey Milk* also received its 1994 world premiere at Houston Grand Opera and was reprised last year at New York City Opera and earlier this season at the Dortmund Opera. Wallace and Korie's latest work is *Hopper's Wife*, a chamber opera which imagines a marriage between the painter Edward Hopper and the Hollywood gossip columnist Hedda Hopper. Korie's libretto was awarded a New York Foundation for the Arts Playwriting Fellowship. The work will be produced later this season by the Tisch Center for the Arts at the New York Shakespeare Festival's Public Theater, followed by performances at the Long Beach Opera. Working with composer Scott Frankel, Korie has written the libretto and lyrics of *Doll*, a musical drama scheduled to open next year at London's West End. It will be directed by Christopher Alden. *Doll* was a recipient of the Richard Rodgers Award.



Since gaining worldwide attention by winning gold medals in both the 1983 Geneva and '84 Barcelona International Singing Competitions, **JULIANA GONDEK** has created a career of international scope in performances on the concert, opera and recital stages. In North America and Europe, the soprano's engagements have included leading roles at major international opera festivals and at, among others, the Metropolitan Opera, Netherlands Opera, Scottish Opera, the Seattle, New York City, San Diego, Miami, Baltimore and St. Louis operas, as well as at Houston Grand Opera, where she

created the role of Dianne Feinstein in the 1994 world premiere of *Harvey Milk*. She also created the central roles of Ela in the 1996 world premiere of *Dreamkeepers* at Utah Opera, and Dede in Bernstein's *A Quiet Place* at Washington's Kennedy Center. Among the roles she has sung are Donna Elvira, Fiordiligi, Countess Almaviva, Vitellia in *La Clemenza di Tito*, and Aspasia in *Mitridate*; the title parts of *Alcina*, *Beatrice di Tenda*, *Giovanna d'Arco* and *Bianca e Falliero*; the Marquesa in *Un Giorno di Regno*; *Gulnara* in *Il Corsaro*; *Cleopatra* in *Giulio Cesare*; and the four heroines in *Les Contes d'Hoffmann*. Recital engagements have taken her to the foremost music centers of New York, Boston, Los Angeles, Chicago, Pittsburgh, Berlin, Stuttgart, Venice, Geneva and Lucerne. Her guest appearances with many of the world's leading orchestras have included the New York Philharmonic, San Francisco Symphony, L'Orchestre de la Suisse Romande, and the symphonies of St. Louis, Toronto, Montreal, Minnesota, Dallas, Seattle, Detroit and Indianapolis. Recordings include Handel's *Ariodante*, *Ottone*, *Radamisto* and *Giustino* following performances at Germany's Göttingen and Halle Handel Festivals. A native of Pasadena, California, Miss Gondek received her bachelor and master of music degrees from the University of Southern California.



ELIZABETH BISHOP sings the parts of Mama in the Company premiere of *Harvey Milk* and the Voice of Antonia's Mother in *Les Contes d'Hoffmann*. The mezzo-soprano, a 1994-95 Adler Fellow with the San Francisco Opera Center, was featured in four operas of the 1994 Fall Season, which included the role of Emilie in the world premiere production of *The Dangerous Liaisons*. Last season she was seen on the War Memorial stage as Flora in *La Traviata*, Suzuki in *Madama Butterfly*, Tisbe in *La Cenerentola*, and Siegrune in *Die Walküre*. She has numerous credits for the Opera Center, among them Helen in the 1994 Showcase production of Tippet's *King Priam*, Meg Page in *Falstaff* and Ida in *Die Fledermaus* for the 1993 Merola Opera Program, and Prince Orlofsky and Ida in Western Opera Theater's national tour of *Fledermaus*. She appeared in *The Ghosts of Versailles* at the Metropolitan Opera after having made her Met debut in the 1993 production of *Death in Venice*. A native of Greenville, South Carolina, the young artist earned a master of music degree from The Juilliard School in 1991 and completed a two-year apprenticeship program as a Juilliard Opera Center Young Artist. Miss Bishop has been a featured performer in the San Francisco Symphony Pops Concerts since 1992.

ARTIST PROFILES



Mezzo-soprano **JILL GROVE**, a three-year member of the Houston Grand Opera Studio, made her debut with the parent company during the 1993 season in *Elektra*, returning to HGO for *Lucia di Lammermoor*, *La Traviata*, *Rigoletto*, the world premiere of *Harvey Milk*, and last season's *La Cenerentola*, a production that was televised and released on video. She created the mezzo roles for Houston's world premiere of Robert Moran's *The Dracula Diary*, which was recorded and is available on CD. At the Opera Theatre of St. Louis, she was seen in the world premiere of *The Vanishing Bridegroom* and as

Dorothee in *Cendrillon*. As a member of the 1995 Merola Opera Program, she appeared in the title role of *La Périchole* and as Marcellina in *Le Nozze di Figaro*. Additional roles in her repertoire include Baba the Turk in *The Rake's Progress*, Suzuki in *Madama Butterfly*, and Augusta Tabor in *The Ballad of Baby Doe*. A native of Texas, Miss Grove received her bachelor's degree from Stephen F. Austin State University and attended the New England Conservatory of Music in Boston as well as Santa Barbara's Music Academy of the West. Honored with a 1995 Richard F. Gold Career Grant, she was also a 1996 National Finalist in the Metropolitan Opera Council Auditions and was the recipient of a 1996 Richard Tucker Study Grant.



A 1996 Adler Fellow, **ALISON BUCHANAN** appears in multiple parts in *Harvey Milk* and sings the role of the High Priestess in *Aida*. She made her San Francisco Opera debut this summer as Mimi in *La Bohème* and was also seen as Juliana in the Showcase '96 presentation of *The Aspern Papers*. Originally from Bedford, England, she graduated from the Guildhall School of Music in London where she won many prestigious awards. She was a winner of the Maggie Teyte Prize in 1991 and sang in recital at the Royal Opera House Crash Bar as a result of the award. Shortly thereafter, the

young artist received a Wingate scholarship and a Countess of Munster Award, enabling her to study at the Curtis Institute of Music where she recently completed her master of music degree. Miss Buchanan was also a winner of the Mario Lanza Competition (1993) and the Luciano Pavarotti Competition (1995). Operatic roles performed include the Countess (*Le Nozze di Figaro*), Rosalinda (*Die Fledermaus*), Helena (*A Midsummer Night's Dream*), Madama Cortese (*Il Viaggio a Reims*), Fortuna (*L'Incoronazione di Poppea*) and Musetta (*La Bohème*). As a member of the 1995 Merola Opera Program, the soprano appeared in *La Périchole* and replaced an ailing colleague to sing the role of Mozart's Countess, subsequently repeating this part on Western Opera Theater's national tour of *Le Nozze di Figaro*. Earlier this year, Miss Buchanan received critical acclaim for her performance as part of the Opera Center's 1996 Schwabacher Debut Recital Series and was a prize winner in the prestigious Ferrier Competition.



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, the soprano performed four roles in her debut season with San Francisco Opera last year: Kate Pinkerton in *Madama Butterfly*, Clorinda in *La Cenerentola*, Gerhilde in *Die Walküre*, and a Wood Nymph in *Rusalka*. A veteran of two Merola Opera Programs and two Western Opera

Theater national tours, Miss Foland's Opera Center credits include Adele and 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.



Lilly has a great interest in the arts, particularly music, dance, and theater.

LILLY AKSETH is a recent graduate of the San Francisco Girls Chorus, with which she sang for over ten years. This past summer she spent two weeks in Italy with Chorisima, performing at the Spoleto Music Festival, as well as in Venice, Florence, and at St. Peter's Basilica in Rome. Performances with the Girls Chorus include San Francisco Opera's 1994 production of Boito's *Mefistofele*, concerts with the San Francisco Symphony, as well as engagements for First Lady Hillary Rodham Clinton and San Francisco Mayor Willie Brown. A senior at S.F.'s Convent of the Sacred Heart, Lilly has a



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.



ROBERT ORTH often performs with the major opera companies and symphony orchestras of North America. (The baritone made his 1993 San Francisco Opera debut as Beckmesser in *Die Meistersinger*.) His repertoire ranges from world premieres and revivals of rarely performed works (such as *Six Characters in Search of an Author* and *Rosina*), to the standard repertoire, including *La Bohème*, *Faust*, *Don Pasquale*, *L'Elisir d'Amore*, and one of his signature roles, Figaro in *Il Barbiere di Siviglia*. Among his career highlights are his New York City Opera debut as Eisenstein in *Die Fledermaus* (for which he was selected "Debut Artist of the Year"); *Barbiere's* Figaro at City Opera; his portrayal of John Buchanan, Jr. in Hoiby's *Summer and Smoke* which was telecast on PBS; Danilo in *The Merry Widow* at Seattle Opera (a portrayal for which he was named Artist of the Year); the Lodger in *The Aspern Papers* for Washington Opera; Argento's *A Waterbird Talk* for Chicago Opera Theater; and Papageno in *The Magic Flute* in Manila. Orth is also praised for his operetta and musical theater portrayals which include Captain Corcoran in *H.M.S. Pinafore*, Henry Higgins in *My Fair Lady*, and Don Quixote in *Man of La Mancha*. Recent highlights have been the title role of *Harvey Milk* in the world premiere of the work at Houston Grand

Opera (with a reprise at New York City Opera), Guglielmo in *Così fan tutte* at Chautauqua Opera, Beckmesser for Cleveland Opera, Rossini's Figaro in Memphis and Orlando, Dandini in *La Cenerentola* for Seattle Opera, Sharpless in *Madama Butterfly* in Portland, Germont in *La Traviata* for Indianapolis Opera, and Eisenstein in Philadelphia, Mobile and Denver. Future plans include his Calgary Opera debut as Ko-Ko in *The Mikado*, a Christmas concert with the Chicago Symphony, Count Almaviva in *Le Nozze di Figaro* with Seattle Opera, Eisenstein for his Miami Opera debut, and Ford in *Falstaff* for Philadelphia and Cincinnati.



Tenor **RAYMOND VERY** created the role of Dan White in the world premiere of *Harvey Milk* with Houston Grand Opera, reprising the part for New York City Opera last year. A graduate of Houston Grand Opera's Studio program, he has appeared there in *Lucia di Lammermoor*, *Elektra*, as Pong in *Turandot* and Alfredo in *La Traviata*, the role he also sang with the Summer Opera Theatre of Washington, D.C. Engagements during the 1995-96 season have included Fenton in *Falstaff* and Karl Franz in *The Student Prince* at Washington's Summer Opera, his first Rodolfo in *La Bohème* with Tulsa Opera, the

Male Chorus in Britten's *The Rape of Lucretia* at the Opera Theatre of St. Louis, and his European debut as the Duke in *Rigoletto* with Oslo's Norwegian National Opera. Among his future plans are Matteo in *Arabella*, the Steersman in *Der Fliegende Holländer*, and Tamino in a new staging of *Die Zauberflöte* with Houston Grand Opera, as well as his Santa Fe Opera debut in new productions of *La Traviata* and *Arabella*. A native of Pittsburgh, Very is the recipient of a 1996 Richard Tucker Career Grant, a 1994 Richard F. Gold Career Grant from the Shoshana Foundation, and was most recently a finalist in the Jussi Bjoerling Tenor Competition in Sweden.



Since his professional operatic debut in 1991 with the Metropolitan Opera Guild as Ernesto in *Don Pasquale*, **BRADLEY WILLIAMS** has emerged as one of the brightest young tenors of his generation. The Texas native has sung Don Ramiro in *La Cenerentola* for San Diego Opera; Almaviva in *Il Barbiere di Siviglia* with the Royal Danish Opera in Copenhagen; Roméo in *Roméo et Juliette* with Eugene Opera; Flute in *A Midsummer Night's Dream* at the Opera Theatre of St. Louis; Tebaldo in *I Capuleti e i Montecchi* at Turin's Teatro Regio; Arturo in *I Puritani* in Málaga; Fenton in *Falstaff* with Long

Beach Opera; Lindoro in *L'Italiana in Algeri* and Don Ottavio in *Don Giovanni* at Milwaukee's Florentine Opera; Alfonso in Hérold's *Zampa* at the Wexford Festival; the title role in the world premiere of *Adelson e Salvini* at Catania's Teatro Massimo Bellini (recorded and available on CD); originated the role of Scott Smith in the world premiere of *Harvey Milk* at Houston Grand Opera; and sang the part of Scott as well as the role of Beppe in *Pagliacci* for New York City Opera. Williams, who obtained his bachelor and master of music degrees at the University of Texas at Austin, is the recipient of a major grant from the Sullivan Foundation.



Bass **GIDON SAKS**, a native of Israel, studied at the Royal Northern College of Music in Manchester and the University of Toronto. Companies performed with include the Paris Bastille Opera, Grand Théâtre de Genève, Royal Opera at Covent Garden, Scottish Opera, the Monnaie in Brussels, Flanders Opera, Madrid's Teatro de la Zarzuela, New Israeli Opera, New York City Opera, Michigan Opera Theatre, Canadian Opera Company, Wexford Festival Opera, and Houston Grand Opera, where he created several characters in *Harvey Milk*. Roles performed include Claggart in *Billy Budd*, Brogni in *La Juive*, Seneca in *L'Incoronazione di Poppea*, Brighella in Wagner's *Das Liebesverbot*,

Don Basilio in *Il Barbiere di Siviglia*, Colline in *La Bohème*, Timur in *Turandot*, Sarastro in *Die Zauberflöte*, and Leporello in *Don Giovanni*. Engagements during the 1995-96 season have included the world premiere of Alexander Goehr's *Arianna* at Covent Garden, Daland in *Der Fliegende Holländer* and the Verdi Requiem with the Canadian Opera Company, the title role of Bartók's *Duke Bluebeard's Castle* during the COC's visit to the Hong Kong Festival, Mr. Flint in *Billy Budd* at the Opéra National de Paris, and Ashby in *La Fanciulla del West* for the Flanders Opera. Among his future engagements are Sparafucile in *Rigoletto* and Cadmus/Somnus in *Semele* for Flanders Opera, Vaughan Williams's *The Pilgrim's Progress* at Covent Garden, Wurm in *Luisa Miller* for the Canadian Opera Company, Pizarro in *Fidelio* for Welsh National Opera, and a recording of *Billy Budd* with the Hallé Orchestra led by Kent Nagano. Saks can be heard on recordings of Zemlinsky's *Der Kreidekreis*, Schreker's *Der Ferne Klang*, Britten's *Curlew River*, and Weill's *Der Silbersee*.



Male soprano/countertenor **RANDALL WONG** has built an international reputation specializing in both Baroque and Classic period repertoire and contemporary music. Since his operatic debut as Palamede in Bernabei's *Ascanio* at the 1983 Mozart Festival in Vicenza, Italy, Wong has sung at, among others, New York City Opera, Dresden's Semperoper, Brooklyn Academy of Music, Boston Early Music Festival, American Music Theater Festival, PepsiCo SummerFare, Opera San Jose, and Houston Grand Opera, where he originated his roles in the premiere of *Harvey Milk*. He also appeared

in Houston in Wallace and Korie's *Where's Dick* and Meredith Monk's *Atlas*. He has sung a succession of Handel roles over many seasons with San Francisco's Pocket Opera, among them Nero in *Agrippina*, the title role of Teseo, Polinesso in *Ariodante*, Meleagro in *Agrippina*, and Sesto in *Giulio Cesare*. He appeared in two operas by Johann Adolf Hasse at the Semperoper: *Olimpiade* (as Licidas) and *Artemisia* (as Idaspe). Last season, he sang the role of Cherinto in Jommelli's *Demofonte* with the Orchestra and Baroque Chorus of Stuttgart in Rome, Cremona and Schwetzingen. The artist also appeared in Monk's most recent offering, *The Politics of Quiet*, performing the work throughout the U.S. as well as in Copenhagen and Avignon. An accomplished concert soloist, he made his 1989 San Francisco Symphony debut in the premiere of Charles Wuorinen's *The W of Babylon* and returned last year as soloist in Bernstein's *Chichester Psalms* led by Michael Tilson Thomas. Additionally, he toured internationally and recorded with San Francisco-based Chanticleer for more than 10 years. Wong can be heard on numerous recordings including Hasse's *Cleofide*, Monk's *Atlas*, and Stewart Wallace's *Kabbalah*. A native of Berkeley, California, he holds a Doctor of Musical Arts degree from Stanford University and since 1986 has been the recipient of a touring grant from the California Arts Council.



JAMES MADDALENA created his roles in *Harvey Milk* for the opera's 1995 world premiere at Houston Grand Opera. The baritone first gained international recognition for his notable portrayal of Richard Nixon in the first presentation of John Adams's *Nixon in China*, also mounted in Houston. The opera, telecast nationally and winner of an Emmy Award, was subsequently produced in Amsterdam, Edinburgh, Paris, Adelaide, Frankfurt, Brooklyn, and Washington, D.C. Maddalena also originated the role of the Captain in Adams's *The Death of Klinghoffer* in the 1991 world premiere at the Monnaie

in Brussels. *Klinghoffer* was then presented in Lyon, Vienna, Brooklyn, and at San Francisco Opera, where the artist made his 1992 debut. Recent operatic appearances include the title role of *Don Giovanni* at the Glimmerglass Opera, Papageno in *Die Zauberflöte* at the Glyndebourne Festival, Bobby in Weill's *Das Kleine Mahagonny* at the Brooklyn Academy of Music, Count Almaviva in *Le Nozze di Figaro* in Barcelona, and Blitzstein's *Regina* at Opera Pacific. An active concert artist, his repertoire includes Bach's complete cycle of cantatas, *St. John Passion* and *Christmas Oratorio*, Handel's

ARTIST PROFILES

Messiah, *Solomon* and *Theodora*, Mozart's *Coronation Mass* and *Vespers*, Orff's *Carmina Burana*, as well as the Requiems of Brahms and Hindemith. Recent concert performances include Eliot Goldenthal's oratorio *Fire, Water, Paper* with the Boston Symphony led by Seiji Ozawa and the Pacific Symphony, Amfortas in *Parsifal* at the Brisbane Biennial Festival, and engagements throughout the U.S. and in Israel with the Mark Morris Dance Group. Among his numerous recordings are *Nixon in China*, *The Death of Klinghoffer*, *Fire, Water, Paper*, *The Marriage of Figaro*, *Così fan tutte*, *Regina*, Moran's *The Dracula Diary*, Haydn's *Lord Nelson Mass*, in addition to Mozart's *Vespers* and *Coronation Mass*.



tain View's Theatre Works). His achievements include being a finalist in the 1996 Bay Area Vocal Arts Competition and his selection as U.S. Ambassador to Australia as part of the People to People Leadership Program. In addition to his skills in the performing arts, Adam is president of the St. Ignatius Drama Club and participates in jazz dance, soccer, basketball and tennis.



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



Since singing with the Columbus Boy Choir at the age of nine, **STEPHEN BRYANT** has steadily gained extensive credits in oratorio, concert and opera. During the 1994-95 season, the bass-baritone made his New York City Opera debut in *Harvey Milk*, performed Colline in *La Bohème* for Indianapolis Opera, and Don Alfonso in *Così fan tutte* for Berkshire Opera Company. He most recently created the role of Dante in the world premiere of Tan Dun's *Marco Polo* at the Munich Biennale and portrayed Alidoro in *La Cenerentola* for the Berkshire Opera. Additional performances in recent seasons include the title

ADAM JACOBS is currently a senior at San Francisco's St. Ignatius College Preparatory School. Born in Newport Beach and raised in San Francisco, the young artist received his training in music, voice and acting at the S.F. Conservatory of Music, the California Institute of the Arts in Valencia, California, the American Conservatory Theatre, and at St. Ignatius. While at St. Ignatius, he has performed leading roles in *Evita*, *Fanny* and *Inherit the Wind*, and was a featured performer in *Pippin* (Palo Alto Players), *Jesus Christ Superstar* (Peninsula Center Stage), and *Honor Song for Crazy Horse* (Mountain View's Theatre Works). His achievements include being a finalist in the 1996 Bay Area Vocal Arts Competition and his selection as U.S. Ambassador to Australia as part of the People to People Leadership Program. In addition to his skills in the performing arts, Adam is president of the St. Ignatius Drama Club and participates in jazz dance, soccer, basketball and tennis.

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

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

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role of *Giulio Cesare* for the Opera Theater of Pittsburgh, Haly in *L'italiana in Algeri* with the Berkshire Opera, and Indiana Elliot's Brother in Virgil Thomson's *The Mother of Us All* for Santa Fe Opera. Among his concert highlights are two appearances with Kurt Masur and the Leipzig Gewandhaus Orchestra in Mendelssohn's *Walpurgisnacht* and Beethoven's *Choral Fantasy*. He appears frequently as soloist in Handel's *Messiah*, and has performed the piece with the Pittsburgh Symphony, Portland Baroque Orchestra, the Pacific and Toledo Symphonies, and with the National Chorale at Lincoln Center's Avery Fisher Hall. A native of Princeton, New Jersey, Bryant received his bachelor's degree from Oberlin College and his master's and doctoral degrees from the University of Michigan.



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.



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 Périochole* 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.

ARTIST PROFILES



DAVID OKERLUND is featured in several roles with the Company this season, including the King's Herald in *Lohengrin*, Morales in *Carmen*, and Eisenstein in *Die Fledermaus*. He 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 Opera

Center's '96 Showcase presentation of *The Aspern Papers*. A native of Kearney, Nebraska, the young artist received apprenticeships from the Des Moines Metro Opera and the Lyric Opera of Kansas where he sang many leading baritone roles. A 1993-94 member of the Merola Opera Program, his Opera Center credits include Falke in *Die Fledermaus* and the title role of *Don Giovanni*, roles he performed both for the Merola Program and for Western Opera Theater's national tours. Recent appearances include Donner in Arizona Opera's production of *Das Rheingold*, Guglielmo in *Così fan tutte* for Opera Carolina and Piedmont Opera Theater, Britten's *War Requiem* and Orff's *Carmina Burana* with the San Mateo Masterworks Chorus, 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



JOHN RELYEA performs roles in *Hamlet*, *Lohengrin*, *Harvey Milk*, *Les Contes d'Hoffmann* and *Salome*. A 1996 Adler Fellow, he recently made his San Francisco Opera debut as Colline in *La Bohème* and appeared as Barelli in the Opera Center's Showcase '96 production of *The Aspern Papers*. The artist made his 1991 operatic debut in *Die Zauberflöte* with Opera Atelier of Toronto (the bass-baritone's native city), and subsequently appeared as the Police Sergeant in *The Pirates of Penzance* with Vancouver Opera. At the age of 24, he has already been a featured soloist with many of Canada's major symphony

orchestras including the Toronto Symphony, Orchestre Symphonique de Québec, National Arts Centre Orchestra in Ottawa, and the Calgary Philharmonic. As a member of the 1995 Merola Opera Program, Relyea portrayed Bartolo in *Le Nozze di Figaro* (the role he also sang on Western Opera Theater's national tour) and was the recipient of the prestigious Schwabacher Family Award at the Grand Finals Concert. He recently completed his bachelor of music degree at Philadelphia's Curtis Institute of Music, where he performed roles in *Die Fledermaus*, *Le Nozze di Figaro* and *L'Incoronazione di Poppea*.



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

University of Cincinnati College Conservatory of Music where his credits included Sam Polk in *Susannah*, Don José in scenes from *Carmen*, and Peter Quint in *The Turn of the Screw*. Concert engagements include highlights from *Madama Butterfly* and *La Traviata* with the Louisville Symphony Orchestra, and the Verdi Requiem with Lubbock Symphony Orchestra.

A 1995 Merola Opera Program participant, he appeared as Piquillo in *La 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. Skelton most recently portrayed the composer Aspern in San Francisco Opera Center's Showcase production of Dominick Argento's *The Aspern Papers*, a West Coast premiere.



Baritone **PING YU** has gained recognition from appearances in Europe, Russia, the United States, and in his native China. After receiving musical training at the Shenyang and Beijing Conservatories of Music in China and at Yale University, he joined the Beijing Central Opera where he performed the title role of *Rigoletto* as well as Tonio in *Pagliacci* and Sharpless in *Madama Butterfly*. In past seasons he made debuts with Syracuse Opera as Count di Luna in *Il Trovatore* and with New Jersey State Opera as Tonio. Recent engagements include Germont in *La Traviata* with Opera Carolina, Tonio with the

Cincinnati Opera, Monforte in *I Vespri Siciliani* and Count di Luna with the Sarasota Opera, Creon in Cherubini's *Médée* with L'Opéra Français de New York, in addition to the roles of Lionel in *The Maid of Orleans* and Roberto in *I Vespri Siciliani* with the Opera Orchestra of New York. He also traveled to Hong Kong to sing Enrico in *Lucia di Lammermoor*. On the concert platform, he has performed in Carnegie Hall, Washington, D.C., and at the music festivals of Newport, Rhode Island, and Savannah, Georgia. A prize winner in the 1990 International Tchaikovsky Competition in Moscow, Yu is the recipient of career development grants from the Singers Development Foundation and a study grant from the William Matheus Sullivan Musical Foundation.



DONALD RUNNICLES, Music Director of San Francisco Opera since 1992, is highly regarded as one of the finest conductors active today, with a distinguished series of international triumphs to his credit. Born in Edinburgh, he began his career in Germany, where he rose from répétiteur in Mannheim in 1980 to General Music Director of Städtische Bühnen in Freiburg in 1989. During this period, he assisted at the Bayreuth Wagner Festival and began conducting in guest appearances throughout Europe. In Great Britain, his opera debut took place at the 1991 Glyndebourne Festival (*Don Gio-*

vanni). Since 1992, he has appeared regularly at the Edinburgh Festival, conducting the Scottish Chamber Orchestra and the Royal Scottish National Orchestra. In 1994, he opened the Festival with a highly acclaimed performance of Mahler's Eighth Symphony and returned to this year's 50th Festival with performances of Beethoven's Ninth Symphony and Britten's *War Requiem*. His North American debut was in 1988, when he led the Metropolitan Opera's *Lulu* on five hours' notice, while his San Francisco Opera debut occurred in 1990 with highly acclaimed performances of two cycles of Wagner's *Ring*. Additional SFO credits include *Guillaume Tell*, *Boris Godunov*, *Fidelio*, *Don Carlo*, *Salome*, televised productions of *Capriccio* and *Turandot*, *Die Meistersinger*, *La Clemenza di Tito*, *Macbeth*, *Tannhäuser*, the world premiere of Conrad Susa/Philip Littell's *The Dangerous Liaisons* (telecast nationally on "Great Performances"), the North American premiere of Tippet's *King Priam*, last summer's concert performance of Gluck's *Orphée et Eurydice*, as well as the 1995 Fall Season presentations of *Madama Butterfly*, *Die Walküre*, and the new staging of *Don Giovanni*. During the Company's 1996-97 season, he is on the podium for new productions of *Lohengrin*, *Carmen* and *Aida*, as well as for the West Coast premiere of *Harvey Milk*. Elsewhere, he has led opera productions at the Bayreuth Festival, Vienna State Opera, Bavarian State Opera, Hamburg State Opera, Royal Opera Copenhagen, Zurich Opera, Netherlands Opera and the Vienna Volksoper. His 1996 schedule featured his debut at the Salzburg Festival (*Don Giovanni*), a debut at the Bastille Opera (*Salome*), and return engagements to the Metropolitan Opera (*Salome*), Vienna State Opera (*Otello* and the *Ring*), and Berlin Opera (*Der Rosenkavalier*). Symphonically, Maestro Runnicles has led the Orchestre de

ARTIST PROFILES

Paris, Israel Philharmonic, Bavarian Radio Symphony, Berlin State Opera Orchestra, Vienna Symphony, Rotterdam Philharmonic and London Symphony Orchestra. In North America, he has conducted the symphony orchestras of Chicago, San Francisco, Pittsburgh, St. Louis, Seattle and Toronto. He made his debut earlier this year with the Cleveland Orchestra and New World Symphony. The maestro's first commercial recording, Humperdinck's *Hänsel und Gretel*, has received critical acclaim, as has his recording (with the Company's Orchestra and Chorus) of *Orphée et Eurydice*. In 1995, Runnicles was recognized for his achievements by the University of Edinburgh, from which he received an honorary doctorate of music.



CHRISTOPHER ALDEN, the stage director of *Harvey Milk* and *Les Contes d'Hoffmann*, has enjoyed a long and successful association with San Francisco Opera. He began his directing career with Western Opera Theater's 1975 production of *The Tales of Hoffmann*, subsequently staging a WOT *L'Elisir d'Amore*, the acclaimed U.S. premieres of Reimann's *The Ghost Sonata* for the Opera Center and Henze's *Das Verratene Meer* for the main Company, the West Coast premiere of Argento's *The Aspern Papers* for the Opera Center, the 1993 season-opening production of *I Vespri Siciliani*, and last fall's revival

of *La Cenerentola*. Alden has staged productions for the New York City Opera, Houston Grand Opera, Seattle Opera, Wolf Trap, Santa Fe Opera, Washington Opera, Opera Theatre of St. Louis, Dallas Opera, Los Angeles Music Center Opera, Basel Opera, the Opéra-Comique in Paris, New Israeli Opera, the Chicago Symphony Orchestra, the London Sinfonietta, Michigan Opera Theater, Opera Omaha, Connecticut Grand Opera, Fort Worth Opera, the American Music Theater Festival, New York Shakespeare Festival, Opera Memphis and Opera at the Academy, among others. Recent highlights include a new staging of *Turandot* for Welsh National Opera, Scottish Opera and English National Opera, *Boris Godunov* and *The Turk in Italy* for Long Beach Opera, a new production of *Idomeneo* in Geneva, *Der Fliegende Holländer* for the Canadian Opera Company, *Cavalleria Rusticana*/*Pagliacci* and *Madama Butterfly* for the New Israeli Opera, as well as the world premiere of *Harvey Milk* for Houston Grand Opera and New York City Opera. Upcoming engagements include *L'Italiana in Algeri* for Glimmerglass Opera and New York City Opera, *La Traviata* for the New Israeli Opera, and the premiere of Stewart Wallace and Michael Korie's *Hopper's Wife* in New York City and Long Beach.



Designer **PAUL STEINBERG** made his 1991 San Francisco Opera debut with the sets and costumes for the U.S. premiere of *Das Verratene Meer*. He also designed the Company's 1993 season-opening production of *I Vespri Siciliani*, another SFO premiere. His recent designs for opera include *Lohengrin* (Paris Bastille), *Madama Butterfly* and *La Fanciulla del West* (Antwerp and Ghent), *Otello* (Cologne), *Turandot* (Welsh National Opera), *Cavalleria Rusticana*/*Pagliacci*, *Madama Butterfly*, and the world premiere of Tal's *Josef* (New Israeli Opera), *The Beggar's Opera* (Santa Fe), *Idomeneo* (Geneva), *Djamileh* (Opéra-

Comique), *Paul Bunyan* (Glimmerglass Opera), *The Demon* (Wexford Festival), the Mozart/Da Ponte cycle (Chicago Symphony led by Daniel Barenboim), and *L'Etoile* (Holland's Opera Zuid). He is currently preparing *L'Incoronazione di Poppea* for Munich and the Welsh National Opera, *Il Re Pastore* for the Boston Lyric Opera, and *Falstaff* for the Cologne Opera. The New York native studied theater design in London, and is the recipient of a grant from the Arts Council of Great Britain and the Prix de Rome from the American Academy in Rome. Steinberg taught at the National Theatre School of France in Strasbourg in 1994 and is currently on the faculty of the Tisch School of the Arts, New York University.



GABRIEL BERRY makes her San Francisco Opera debut with the costume designs for *Harvey Milk*. She has collaborated with director Christopher Alden on *L'Etoile* (Opera Zuid, L'Opéra Français de New York), Anthony Davis's *Tanya* (American Music Festival), *The Coronation of Poppea* (Washington Opera), and a Mozart/Da Ponte cycle for the Chicago Symphony co-designed with Oscar de la Renta. Her work in the theater includes world premieres of works by Charles Ludlam, Sam Shepard, Tony Kushner, Maria Irene Fornes, Samuel Beckett, Steve Tesich and Eric Bogosian. Designs

for dance have been seen worldwide in works by Alvin Ailey, Donald Byrd, Yoshiko Chuma, Molissa Fenley, Bill T. Jones/Arnie Zane, and The Urban Bush Women. Current and upcoming projects include *SubUrbia* at Lincoln Center, *The Bridge of Dreams* with Deutsche Oper Ballet, *The Rover* at the Guthrie, *Small Lives*, *Big Dreams* at Japan's Toga Festival, *The Threepenny Opera* with American Repertory Theater, Donald Byrd's *Nutcracker* (Majestic Theater) with music by Duke Ellington, Josef Tal's *Josef* for the New Israeli Opera, and Menotti's *The Consul* at the Chicago Lyric Opera. She has received Obie and Bessie awards, numerous American Theater Wing Design nominations, and represented the U.S. at Prague's quadrennial International Design Competition.



Lighting Designer **HEATHER CARSON** has collaborated on over 10 operas with Christopher Alden and Paul Steinberg, including *Idomeneo* (Geneva Opera), *Turandot* (Welsh National Opera, Scottish Opera, English National Opera), *The Return of Ulysses* and *La Vie Parisienne* (Long Beach Opera), *Don Giovanni* (Seattle Opera), and the Mozart/Da Ponte cycle (Chicago Symphony). Projects with director David Alden have included *Sweeney Todd* and *Faust* (New Israeli Opera), *Casino Paradise* (American Music Theatre Festival), and the 1991 Pet Shop Boys tour. She has worked with Francesca Zambello

on *Billy Budd* (Geneva Opera), *Jentifa* (Dallas Opera), and *The Midsummer Marriage* (New York City Opera). Her lighting designs have also been seen at, among others, the Monnaie in Brussels, Edinburgh Festival, Australian Opera, and the Chorégies d'Orange. She has lit the work of playwright/director Richard Foreman since 1986, including his recent production of *Venus* (Public Theatre and Yale Rep), as well as his stagings of *The Fall of the House of Usher* (Maggio Musicale in Florence) and *Don Giovanni* (Opéra de Lille). Since 1983, she has collaborated with Elizabeth Streb Ringside on works such as *Action Occupation* at the Temporary Contemporary Museum in Los Angeles, where her first Light Action *up/Down* received its premiere. Recent theater work includes Eve Ensler's *The Vagina Monologues* and *Go, Go, Go* directed by Anne Bogart in New York. Upcoming engagements include *Mitridate* for the Geneva Opera, *The Country Wife* for Glasgow's Citizen's Theatre, *Pearls for Pigs* directed by Foreman for the Hartford Stage, and a Light Action for the Beth Shalom Holocaust Memorial Museum in Great Britain.

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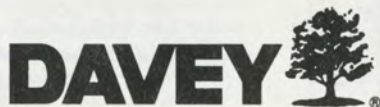


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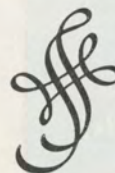
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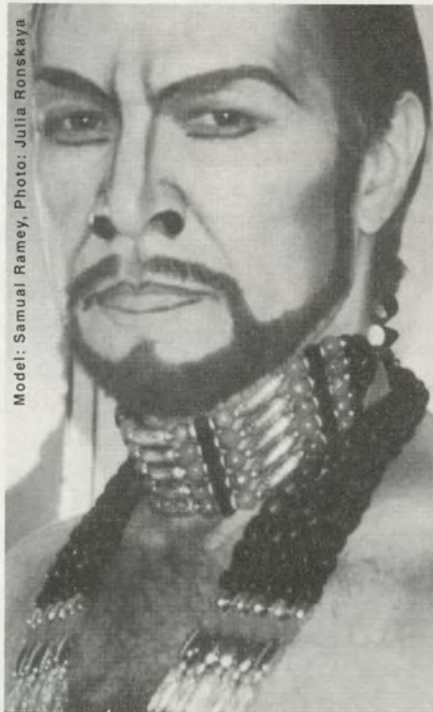
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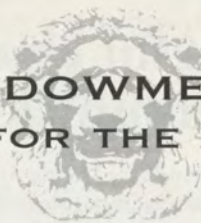
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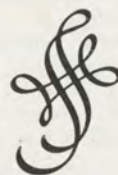
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Make a valued contribution to San Francisco Opera. You can make an important contribution to San Francisco Opera by returning any tickets you cannot use to the Ticket and Patron Services Center for resale. These ticket returns are of great value to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

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

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

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

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

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

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

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

Opera glasses are available in the lobby.

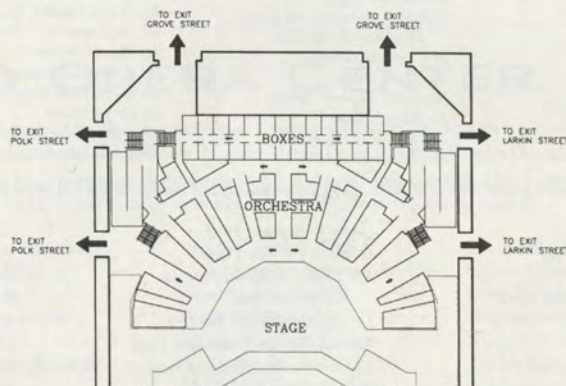
No cameras, tape recorders or cellular phones are permitted in the Orpheum Theatre and the Civic Auditorium.

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

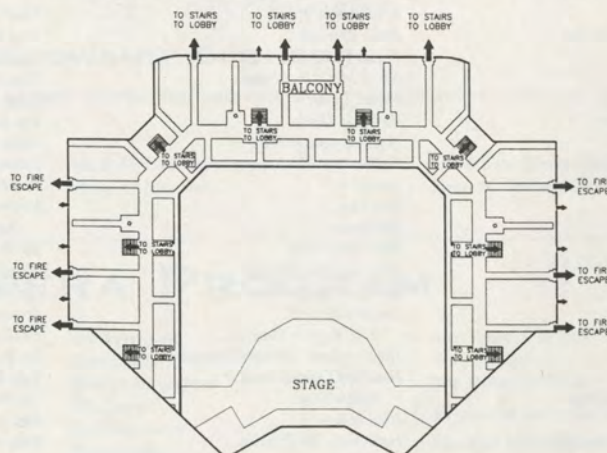
Patrons, Attention Please! Fire Notice: There are sufficient exits in these buildings to accommodate the entire audience. The exit indicated by the lighted "EXIT" sign nearest your seat is the shortest route to the street. (Refer to Diagrams.) In case of fire, please do not run—walk through that exit.

San Francisco Opera - Bill Graham Civic Auditorium

Ground Floor



Balcony



Please note the nearest exit. In an emergency, WALK, do not run, to the nearest exit.

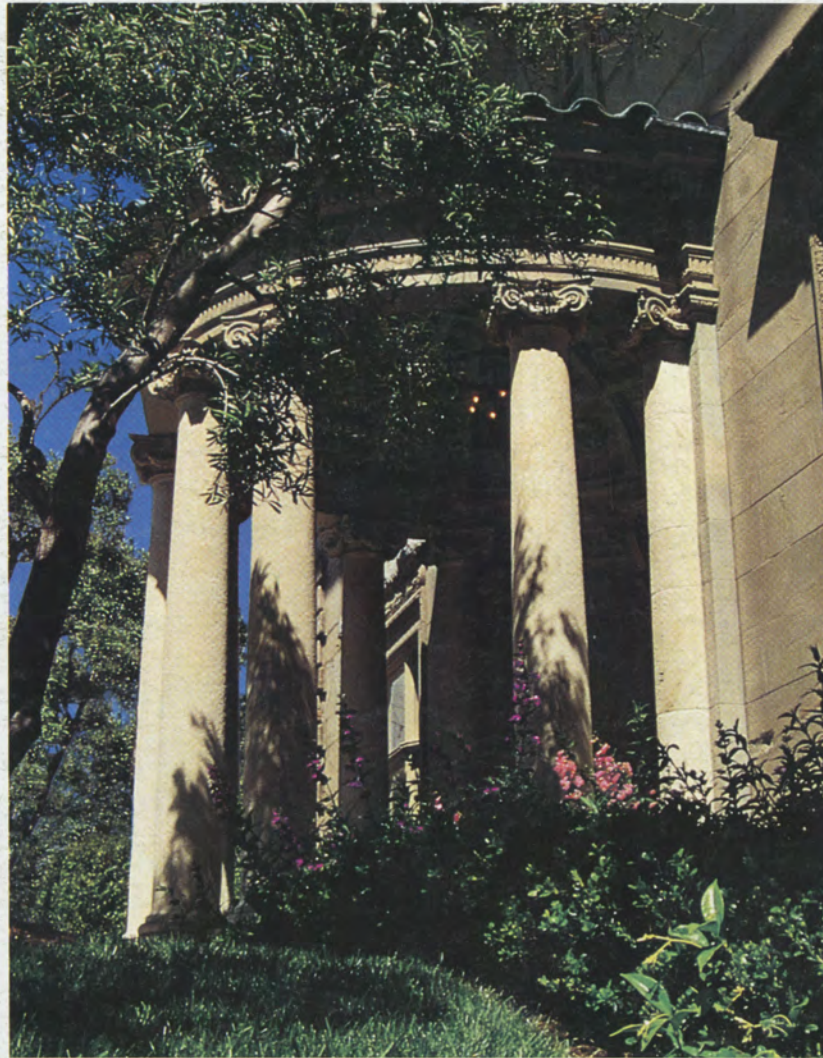


WE CARE WE REFLECT WE DREAM WE DANCE WE
REJOICE WE BELIEVE WE SING WE CELEBRATE
WE DECK THE HALLS WE HOPE WE GIVE WE LOVE
WE ADORE WE ACCENTUATE **WE SPARKLE** WE
PERSONALIZE WE SHARE WE CAPTIVATE WE
EMBRACE WE HAVE WE HOLD WE DELIGHT WE
DARE WE SURPRISE WE GRATIFY WE RECEIVE WE DO

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