

Madama Butterfly
(Madame Butterfly)

1996-1997

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PERFORMING ARTS

SAN FRANCISCO OPERA MAGAZINE

Madama Butterfly

Summer 1997

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One of the all-time favorites of the operatic stage had a rather inauspicious beginning. The author examines the reasons.

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ON THE COVER

Tosa Mitsuoki (1617-1691), *Tale of Genji*; Six-fold screen; Early Edo Period
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A MESSAGE FROM THE GENERAL DIRECTOR



McCARTHY

Welcome to San Francisco Opera at the Golden Gate Theatre, an exciting new experience for our Company and our city — for this is the first time opera is being performed in this wonderful 65-year-old theater. If you are already an opera lover, you know that Puccini's magnificent *Madama Butterfly* is one of the great masterpieces of music and drama. You may be one of many operagoers who first attended our highly acclaimed production of Puccini's *La Bohème* at the Orpheum Theatre last year — if so, we are delighted to welcome you back to the opera. And if this is your first visit to the opera, how I envy you! You are about to enter a spectacular world of music and drama unlike anything you have ever experienced.

For these three weeks at the Golden Gate, the marvelous young Italian conductor Marco Armiliato will lead four casts of outstanding international singers to perform with the San Francisco Opera Orchestra and Chorus. We have created a new production, directed by the acclaimed British actor/director Ron Daniels, with beautiful sets and costumes by Michael Yeargan and lighting by Stephen Strawbridge. A special gift from the Getty Foundation has made it possible for us to offer all of this to you at prices comparable to a Broadway show.

Since the Opera House closed in January of 1996 for seismic renovations, we have brought productions to the Orpheum, Bill Graham Civic Auditorium, and now the Golden Gate Theatre. It has been a great adventure! We have met many new audience members and showed thousands of people that opera is not only a powerful form of music theater, but an incredibly versatile one. With great enthusiasm, I have said before, and I'll say it again: "Opera is for everyone!"

This fall, we will return to the newly renovated War Memorial Opera House for our 75th Season. Between September 5 and January 18, we will perform nine great operas: Puccini's *Tosca*, Britten's *Death in Venice*, Verdi's *Rigoletto*, Wagner's *Der Fliegende Holländer*, Mozart's *Le Nozze di Figaro*, Strauss's *Elektra*, Rossini's *Guillaume Tell*, Debussy's *Pelléas et Mélisande* and Tchaikovsky's *Eugene Onegin*. It's a season you won't want to miss.

Enjoy the performance!

Lotfi Mansouri
General Director

A MESSAGE FROM THE CHAIRMAN AND PRESIDENT SAN FRANCISCO OPERA ASSOCIATION



SOHL

On behalf of the San Francisco Opera Association, we are delighted to welcome you to our new production of *Madama Butterfly* at the Golden Gate Theatre. Exactly one year ago, we performed a new production of Puccini's *La Bohème* at the Orpheum Theatre. With six performances each week and tickets at greatly reduced prices, it proved to be a tremendous success: of the 45,000 people who attended, approximately 62% were first-time operagoers. This speaks very highly about the power of this art form, its emotional sweep, and the enthusiasm for opera in today's world. Recent studies have showed that opera is, in fact, one of the few art forms that is rapidly growing in popularity.

The production last year was inspired by the belief that if great opera were more readily available, more people would be interested in coming. It proved to be true. Thanks to the Getty Foundation, this year's production is brought to you at lower ticket prices with six performances each week. It is rare in the world of opera that such an arrangement is possible: usually there is one cast and, at most, eight performances spread over a four- to five-week period. This is in deference to the physical demands made on the singers. However, with the luxury of four outstanding casts, we are able to offer you performances throughout the month of June.

With our 18-month adventure out of the War Memorial Opera House drawing to a close, it is heartening to think of how our opera family has grown. We are delighted to welcome you to *Madama Butterfly*, and look forward to greeting you this fall in the sparklingly renovated Opera House for our 75th Season.

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Chairman

William W. Godward
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A MASTERPIECE OF INVENTION

BY JOHN ARDOIN



Cio-Cio-San's entrance in San Francisco Opera's 1995 staging of *Madama Butterfly*: Catherine Malfitano and women of the San Francisco Opera Chorus.

Madame Butterfly and Carmen may be Italian and French, respectively, but at heart they are sisters. Both were born in adversity, unloved at first, and were ugly ducklings who became admired swans.

By now, surely everyone knows that *Carmen* was a fiasco at its premiere, and many attributed the composer's death only a few months after the opera's first night to its resounding failure. But how many remember that *Madama Butterfly* was an equal flop at the start? It seems incredible, doesn't it? This fountain of stretching, yearning melodies, this heart-rending tale of a gentle, lovely girl named Cio-Cio-San who loved so deeply

and who was so thoughtlessly tossed aside by the opera world's foremost heel.

Luckily, *Butterfly*'s composer, Giacomo Puccini, lived to see the tide turn, and to witness his beloved geisha becoming one of opera's most adored creatures.

Where everyone concerned was apprehensive about the effect *Carmen* would have at its premiere, *Butterfly* seemed a shoo-in success during its first rehearsals at Milan's La Scala; another link in a chain of triumphs for its composer that began with *Manon Lescaut* in 1893 and was followed by *La Bobème* in 1896 and *Tosca* in 1900.

We read, for example, that La Scala's stagehands, a notoriously unimpressed lot, stopped their work in order to listen raptly to Puccini's new work taking shape. The orchestra rose to its feet after the dress rehearsal in tribute to the composer, and Puccini was so certain of success that he broke his rule of not allowing members of his family to attend

the first night of one of his new operas.

On February 17, 1904, expectations ran high, but the audience greeted Butterfly's rapturous entrance in silence — a bad sign. Suddenly, in the middle of the entrance, a voice in the balcony cried out "This is *Bobème*. We've heard that already. Give us something new!" Then there was silence until the end of the act and its ecstatic love duet. When the curtain fell, a scattering of applause was mixed with hisses.

In the second act (originally, as in these performances, there was only one intermission), things seemed to go a bit better, and Butterfly's aria "Un bel di" was well applauded. However, later in the act, when Butterfly presents her child "Trouble" to the American consul Sharpless, the outcries began anew. It seems that a draft caught the soprano's kimono and it ballooned up, causing someone in the audience to shout "Butterfly is pregnant."

John Ardoín is music critic of The Dallas Morning News and the author of The Callas Legacy, The Furtwängler Record and the just re-published Callas at Juilliard: The Master Classes. He is currently at work on Kirov: Life in a Great Theater, the first history in English of St. Petersburg's Mariinsky Theater.

But even worse, Puccini had taken a suggestion from his publisher, Tito Ricordi, and during the Intermezzo following the Humming Chorus, decided to reinforce the atmosphere of the scene with the artificial chirping of birds from different corners of La Scala. With the first chirps, it became open season on Puccini and his opera. Members of the audience started barking like dogs, bursting into "cock-a-doodle-does," braying like asses and mooing like cows. It was as if *Butterfly* was set in Noah's Ark instead of Nagasaki. The noise soon reached such a fury that nothing else, apart from Butterfly's death, was allowed to pass without shouts or derision. The evening ended amid laughter and boos. There was not a single curtain call.

Why?

Puccini, after all, was widely regarded by the world as Verdi's heir apparent. And it couldn't have been the singers. La Scala had gone all out and provided one of the finest sopranos of the day, Rosina Storchio (she also created Leoncavallo's *Bobème* Musetta and Mascagni's *Lodoletta*) for the title role. Pinkerton was sung by the popular and gifted tenor Giovanni Zenatello, and Sharpless was the masterful baritone Giuseppe De Luca. Some have suggested that the reason for the public's discontent lay in the fact that *Butterfly*'s second act was too long, yet it had been obvious that the first audience was unhappy from the outset.

Ricordi would later claim that the debacle had been deliberately staged, and there is little question that it was, in part, engineered. But even the best-organized claque could not have produced such a fiasco if the public had been genuinely pleased. It is probably closer to the truth to say that *Butterfly*'s initial disaster was the result of a combination of factors.

It was too long (the first act ran about fifty-five minutes, and the second about ninety); there were dead spots where the action bogged down, and scenically and musically the work was foreign to the Milanese. On top of this, Puccini was not an entirely popular public figure among certain cliques. His successes had come at too dazzling a rate, he did not fraternize in Italy's musical circles and he was outspokenly critical of the country's musical life. In other words, there were those who felt that it was time he was taken down a peg or two. As the Italians are fond of saying, "È tempo che lui viene



In 1995, *Madama Butterfly* had two casts: Yoko Watanabe portrayed Cio-Cio-San in December, shown here with the Sharpless of Theodore Baerg; Catherine Malfitano was the titular heroine in October (below).

sistemato," or, loosely translated, "He should not get too big for his britches."

After a single performance, *Butterfly* was withdrawn, a further measure of the extent of its initial failure. Poor *Butterfly* had been abandoned not only in the story, the play and the opera, but now by that first-night audience as well.

Puccini told one of his early biographers, "The failure struck me so deeply, because it happened so unexpectedly. I faced the storm with a sense of rebellion, for I loved my creation too much to believe the judgment that had offended it... I felt as though I had been annihilated, sunk in the humiliation of my senses. It was not three years of my work I bemoaned. It was the shattering of my hopes, the sadness to see my cherished dream so wantonly destroyed. For a moment it seemed as though I would never play another note again. In the morning, the newspaper vendors passed under my window, shouting 'Fiasco of Maestro Puccini.' I was so ashamed that, for two weeks, I did not want to leave the house..."

Puccini eventually returned to his country home at Torre del Lago to rework the score. Too much money, too many hopes and too much love had gone into this opera for Puccini to abandon Cio-Cio-San like all the others. He decided to split the opera into three acts, reduce the Wedding Scene in Act I by eliminating the involved introductions of Butterfly's relatives and a scene for a drunken uncle, and finally, a number of spots, including Cio-Cio-San's entrance, were rewritten. Other cuts were made in Act II, but there Puc-



cini also made the significant addition of Butterfly's outburst "Trionfa il mio amor," when she sights Pinkerton's ship in the harbor at Nagasaki. He also added Pinkerton's aria "Addio, fiorito asil" to what became Act III.

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Above: Our 1931 *Butterfly* featured Maria Müller in the title role and Faina Petrova as Suzuki. The child was not identified. Miss Müller also sang the following roles with us that same season: Elsa in *Lobengrin*, Mimi in *La Bohème*, and Eva in *Die Meistersinger*. Miss Petrova displayed even more versatility with her roles: Amneris in *Aida*, Ortrud in *Lobengrin*, and the title role of *Carmen*.

Right: Women of the San Francisco Opera Chorus pose for the photographer between acts of our 1937 *Madama Butterfly*.



MORTON

Three months from the date of the premiere, *Butterfly* made a new entrance, this time at the opera house of Brescia, a city about an hour or so away from Milan. Storchio was unavailable for this second premiere, so her role went to one of the leading singing actresses of the time, the Polish soprano Salomea Krusceniska. Tension could be felt throughout the day of the performance, but this time the results were very different.

Pinkerton's first solo was so warmly applauded that it had to be repeated, and Puccini was forced to come on stage for a bow. He had to present himself again after *Butterfly*'s entrance in response to the cheering. And so it went throughout the evening. Writing to his friend, com-

poser Alfredo Casella, Puccini joyously reported "It's really a dream come true! Seven encores and thirty-two curtain calls!" A year later, this new version of *Butterfly* successfully returned to Milan, this time on the stage of Teatro dal Verme. From there it went to London and America, and it was soon being heard throughout the world. Never again did Puccini's little geisha girl fail to move

Continued on page 12

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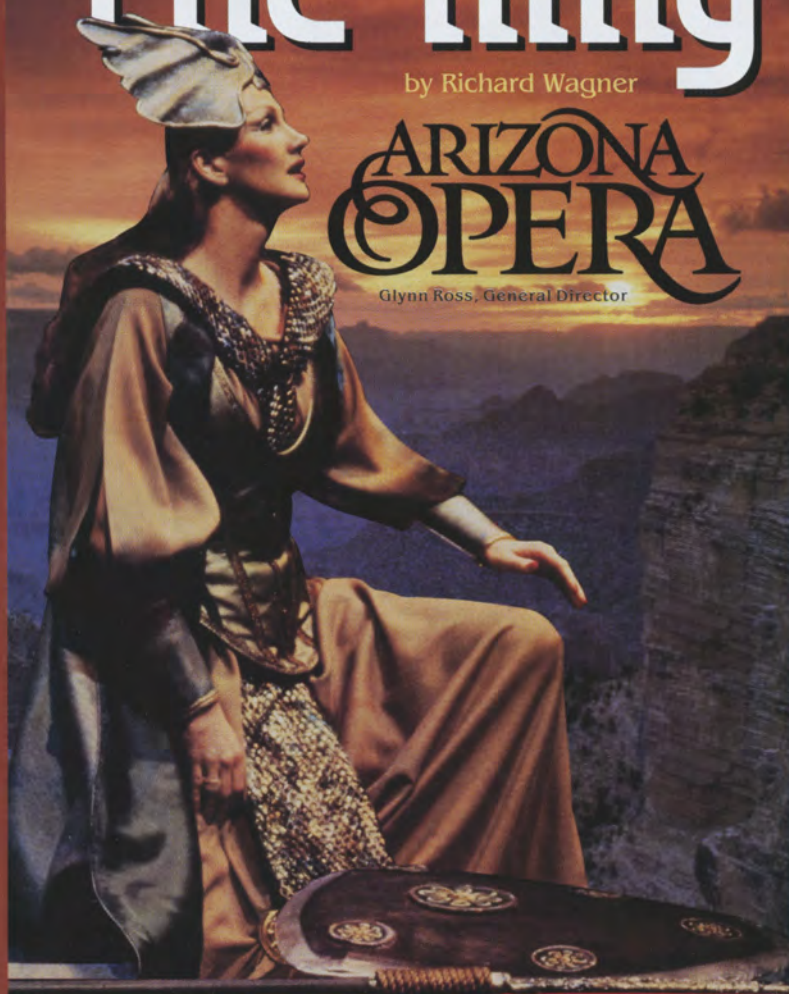
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A MASTERPIECE OF INVENTION

continued from page 10

and win the hearts of an audience.

For the Paris premiere at the Opéra-Comique in 1906, Puccini made still more revisions to the score, omitting — among other things — more exchanges in the first act between Butterfly's relatives (as well as Pinkerton's insulting remarks about them), a portion of the Flower Duet in Act II, a passage in the third act in which Sharpless offers Butterfly money, and Butterfly's direct confrontation with Kate Pinkerton. It is this "Paris" version (with a few subsequent changes in the published score of 1907) that has become the traditional form of the opera. This version is used in these performances, except for two passages which are presented in their 1904 form: a short section of the Flower Duet, and the conversation between Butterfly and Kate.

For those who are curious to explore the various versions of the opera, Vox Records has issued a four-CD recording that includes all of them. Those with a multi-disc, programmable CD player can punch in the appropriate track numbers (using a table supplied in the accompanying booklet) to re-create musically either the Scala, Brescia or Paris performances. This impressive 235-page booklet, by the way, also contains not only the librettos for the two Italian versions, but excerpts as well from Belasco's draft for his play. Rarely have we been given such a personal insight into how a composer works. The only comparable experience is to listen side-by-side to recordings of Beethoven's *Fidelio* and *Leonore*, his first version of this, his only opera.

Puccini and his librettists, Giuseppe Giacosa and Luigi Illica, based their opera on play by David Belasco, which in turn was an adaptation of a novella (actually, more a short story) by John Luther Long, a lawyer and, initially, part-time author. He, in turn, had based his work on a real-life life story of a Japanese girl his sister had known in 1892 while serving as a missionary in Nagasaki. In 1931, two years before her death, she recalled the real-life Butterfly:

"On the hill opposite ours lived a little tea-house girl; her name was Cho-San [sic]. She was so sweet and delicate that everyone was in love with her. In time, we learned that she had a lover [a Russian, not an American naval officer, whom she married without realizing their union was

not legally binding]. That was not so strange, for all tea-house girls have loves, if they can get and hold them. Cho-San's young man was quite nice, but very temperamental, of a moody, lonely disposition. One evening there was quite a sensation when it was learned that poor Cho-San and her baby had been deserted. The man had promised to return at a certain time, had even arranged a signal so that Cho-San would know when his ship had come in; but the little girl-wife awaited that signal in vain. Many an hour and many a long night did she peer from her *shoji* over the lonely harbor, but to no purpose; he never returned.

"Sometime after this we were in Philadelphia where I saw my brother... He was much interested in our Japanese experiences, and one night I happened to tell him the story of Cho-San. The spirit of the literary artist was at once aroused in him, and his wife told me that that night her husband sat up till dawn writing. A few days afterward he showed me what he had composed and asked my opinion of it... I was amazed at the beautifully pathetic story he had made of it... The great David Belasco...proposed that the novel should be dramatized, and they collaborated on it... The play proved an even greater success than the novel...and 'Madame Butterfly' was the result...[It] had been thus successfully on the stage for some years when the famous Puccini heard of it... Well, the originals of the drama and the opera are gone. I alone am left to tell the tale of who Madame Butterfly was, and how she came to be the heroine of one of the most popular dramas and one of the most popular operas, of days that are no more."

Unlike the Cio-Cio-San of the theater and opera, Long's heroine did not commit suicide. She is also far more westernized than she is in the opera. In fact, there is one sequence where Long has her living for a while in America with Pinkerton — New York, in fact. There she learned a sort of pidgin English, and Long has her saying things like "no one shall speak anythin' but those United States languages in these Lef-ten-ant Pik-ker-ton's house" and telling her friends that her marriage to Pinkerton has "make me mos' bes' happy female in Japan — mebbly in the whole worl' — w'at you think?" Belasco also has Butterfly speaking in fractured English in his play: shades of Rodgers and Hammerstein's Bloody Mary!

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THE CLIFT
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The composer saw the drama while he was in England supervising the first performance there of *Tosca*, and though he knew no English, he was deeply moved by it. Belasco's play corresponds to what we now know as Act II of the opera. It was Puccini's sense of theater that told him more was needed, and he went back to the first part of Long's story to use material deleted by Belasco. By adding a first act he allows us to see *Butterfly* first as a trusting, childlike creature. We are then better able to experience her growth into a woman and to understand the tragic figure who sacrifices all in the final moments of the opera.

Fur *Butterfly*, Puccini did extensive research concerning Japanese customs and words, as well as Japanese instruments and architecture. He also consulted a Japanese actress who happened to be in Milan and asked her to send him some native music — including folk songs and Japan's national anthem, which he made use of in his score, along with "The Star-Spangled Banner." Puccini even went so far as to obtain a copy of Gilbert and Sullivan's *The Mikado* and translated several of its songs into Italian. It would be fascinating to know what he made of this piece!

What ultimately stirred his deepest feelings, however, was *Butterfly* herself. There are few more secure or touching portraits in all of opera than the one Puccini drew of the little geisha, the heroine he loved most of all his creations. She is on stage for three-fourths of the opera, and the second act is virtually one extended monologue for her. No other of his operas is quite so drenched in emotion, and the success of any performance of *Butterfly* rests squarely on Cio-Cio-San's slender shoulders. And although she may be Japanese in the libretto, there is no mistaking that she is Italian in the music. As George Marek put it in his biography of Puccini, "the perfume of *Butterfly* is pressed from flowers grown in Italian soil."

But it is not just this poignant figure that is at the basis of our admiration for this opera. There are dozens of musical instances throughout the score that speak of the care and detail Puccini lavished on this work. This is especially true of the second act, which England's foremost critic Ernest Newman has so aptly described as "a masterpiece of invention, style and craftsmanship working hand-in-hand." □

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Sept. 5

New Production

TOSCA Puccini

Vaness; Margison, Morris
Santi/Mansouri/Bosquet, after Agnini/
Munn

Sept. 6, 9, 12, 14, 18, 21, 24, Oct. 2

Lukacs**, Malagnini, Leiferkus
Barbacini*/Mansouri/Bosquet, after
Agnini/Munn

Jan. 10, 13, 16, 18

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Company Premiere

DEATH IN VENICE Britten

Riegel, Antoniazzi
Runnicles/Mansouri/Skalicki/Benson*/
Smuin/Whitfield

Sept. 11, 14, 17, 19, 23, 27

*Production from Canadian Opera Company.
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New Production

RIGOLETTO Verdi

Swenson, Zaremba; Gavanelli, Leech/
Beltrán (10/5,7), Kotscherga**
D.Robertson/Lamos/Yeargan/
Hoffman*/Collins*

Sept. 13, 16, 20, 26, Oct. 1, 5, 7

Rost*, Keen; C. Robertson, Lopardo,
Langan
Summers/Lamos/Yeargan/Hoffman/
Collins

Nov. 26, 30, Dec. 4, 6

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DER FLIEGENDE HOLLÄNDER

Wagner

Charbonnet, Gayer*; Morris,
Winbergh, Very, Hawlata/
von Halem (10/21, 25)
Boder*/Strosser*/Cauchetier*/Munn

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Sept. 30, Oct. 4, 8, 12, 17, 21, 25

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LE NOZZE DI FIGARO

Mozart

McNair, Kringelborn*,
Kirchschlager*; Terfel*/Furlanetto
(10/22, 24, 29, 11/1), Skovhus**
Runnicles/Sciutti/Brown/Arhelger

Oct. 9, 11, 14, 19, 22, 24, 29, Nov. 1

TBA, Foland, Cao; Relyea†, Okerlund
Bolton*/Sciutti/Brown/Arhelger

Jan. 9, 11, 14, 17

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ELEKTRA

Strauss

Connell, Ginzer*/Nielsen*
(11/4, 8, 13), Schwarz;
Mac Master, Held
Kout*/Serban/Kokkos/Munn

Oct. 18, 23, 26, 31, Nov. 4, 8, 13

*Production originally from Grand Théâtre
de Genève*

GUILLAUME TELL

Rossini

Racette, Keen; Lafont, Merritt,
Lloyd, Wells
Summers/Mansouri/Howland/
Da Costa/Morgan/Munn

Nov. 2, 7, 12, 15, 18, 21, 24

New Production

PELLÉAS ET MÉLISANDE Debussy

von Stade, Denize; Keenlyside,
White, Lloyd
Runnicles/Graham/Bosquet/Munn

Nov. 9, 11, 14, 20, 23, 29, Dec. 3

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EUGENE ONEGIN

Tchaikovsky

Prokina*, Tarasova*, Rubtsova**,
Ahsenova*; Michaels-Moore*,
Very, Halfvarson, Sénéchal
Temirkanov*/Temirkanov*

Nov. 19, 22, 25, 28, Dec. 2, 5, 7

Foland, Tarasova, Rubtsova,
Ahsenova; Okerlund, Serkin*,
Halfvarson, Sénéchal
Conductor TBA/Temirkanov

Nov. 29 (noon)

*Production from the Kirov Opera,
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** United States opera debut

* San Francisco Opera debut

† 1997-98 Adler Fellow

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New Production

This production is made possible by the Ann and Gordon Getty Foundation.

Opera in two acts by GIACOMO PUCCINI

Text by LUIGI ILLICA and GIUSEPPE GIACOSA

Based on the works of John Luther Long and David Belasco

Madama Butterfly

(in Italian)

Conductor
Marco Armiliato

Production
Ron Daniels*

Designer
Michael Yeagan

Lighting Designer
Stephen Strawbridge*

Chorus Director
Ian Robertson

Musical Preparation
Jonathan Khuner
Adelle Eslinger
Bryndon Hassman
Peter Grunberg
Ernest Fredric Knell

Supertitles
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June 7, 8m, 10, 11, 12, 13, 14
June 15m, 17, 18, 19, 20, 21
June 22m, 24, 25, 26, 27, 28, 29m

CAST

(in order of appearance)

Lt. B.F. Pinkerton

Mario Malagnini* (6/7, 10, 12, 14, 18, 20)
Carlo Scibelli (6/8m, 11, 13, 15m, 17)
Hugh Smith* (6/19, 21, 24, 26, 28)
Luis Lima (6/22m, 25, 27, 29m)

Goro

Dennis Petersen
(6/7, 10, 12, 14, 18, 20, 22m, 25, 27, 29m)
Marc Molomot
(6/8m, 11, 13, 15m, 17, 19, 21, 24, 26, 28)

Suzuki

Zheng Cao (6/7, 10, 12, 14, 18, 20, 22m, 25, 27, 29m)
Elizabeth Bishop
(6/8m, 11, 13, 15m, 17, 19, 21, 24, 26, 28)

Sharpless

David Okerlund (6/7, 10, 12, 14, 18, 20)
John Autry† (6/8m, 11, 13, 15m, 17, 19, 21)
Victor Ledbetter (6/22m, 25, 27, 29m)
Mel Ulrich (6/24, 26, 28)

Cio-Cio-San, Madama Butterfly

Rosalind Sutherland** (6/7, 10, 12, 14, 18, 20)
Jeanne-Michèle Charbonnet*
(6/8m, 11, 13, 15m, 17, 19, 21)
Catherine Malfitano (6/22m, 25, 27, 29m)
Sylvie Valayre* (6/24, 26, 28)

The Imperial Commissioner

Jere Torkelsen (6/7, 10, 12, 14, 18, 20, 22m, 25, 27, 29m)
David Kekuewa (6/8m, 11, 13, 15, 17, 19, 21, 24, 26, 28)

The Official Registrar

Frederick Matthews
(6/7, 8m, 11, 13, 15, 17, 19, 21, 24, 26, 28)
William Pickersgill
(6/10, 12, 14, 18, 20, 22m, 25, 27, 29m)

The Bonze

Stephen Bryant

Prince Yamadori

Mel Ulrich*†
(6/7, 8m, 10, 11, 12, 13, 14, 15m, 17, 18, 19, 20, 21)
John Autry (6/22m, 24, 25, 26, 27, 28, 29m)

Kate Pinkerton

Nicolle Foland
(6/7, 8m, 10, 11, 12, 13, 14, 15m, 17, 18, 19, 20, 21)
Peggy Kriha Dye+ (6/22m, 24, 25, 26, 27, 28, 29m)

Cio-Cio-San's relatives and friends

**United States opera debut *San Francisco Opera debut +1997 Adler Fellow

This project is supported, in part, by a grant from the National Endowment for the Arts.

TIME AND PLACE: Early 20th century; Nagasaki

ACT I A house and garden overlooking the Bay of Nagasaki

INTERMISSION

ACT II The same, three years later

*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.*

MADAMA BUTTERFLY SYNOPSIS

ACT I

The marriage broker Goro shows Lt. Pinkerton, USN, the house that Pinkerton has rented to occupy with his bride-to-be, the geisha Cio-Cio-San. Soon they are joined by the US Consul at Nagasaki, Sharpless, who is surprised by the callous marriage contract Pinkerton is about to sign, which is valid for 999 years but which can be annulled at the end of each month. He tries to make the carefree lieutenant seriously consider the step he is about to take. Pinkerton asks Sharpless to join him in a series of toasts, among them one to the real wedding and a real American wife he will surely marry one day. Just then, the voice of Butterfly is heard as she and her geisha friends ascend the hill. She is the happiest girl in Japan, she sings, coming to answer the summons of love. Butterfly talks of her unhappy family and tells Sharpless that at fifteen, a geisha is already an old woman. She shows Pinkerton some of her possessions, among them the dagger with which her father had committed hara-kiri at the Mikado's orders. Butterfly tells Pinkerton that she is willing to give up anything for him and that she has gone to the mission to adopt his religion. The Imperial Commissioner and Official Registrar then perform the civil wedding ceremony. Sharpless leaves with a word of caution that he believes Butterfly is seriously in love, but Pinkerton has already turned to his new relatives, urging them to celebrate his happiness. Butterfly's uncle, the Bonze, arrives. He has heard that Butterfly has renounced her religion, and he calls all her relatives to renounce her. Pinkerton orders them away and then tries to comfort the weeping Butterfly. Smiling through her tears, she tells him that although everyone else has rejected her, she is happy only with Pinkerton. As night falls, Pinkerton realizes how much in love he is with Butterfly.

ACT II

Pinkerton has sailed away and three years have passed. Butterfly and her maid Suzuki are living in utter poverty in the house on the hill. Butterfly still believes that Pinkerton will return to her, as he promised, but Suzuki doubts it. Goro brings Sharpless to Butterfly to read her a letter he has received from Pinkerton, but

she insists on receiving him as an honored guest. Her hospitality interferes with his efforts to attend to the letter. They are joined by Goro's client, Prince Yamadori, who hopes to marry Butterfly. She brushes aside his offer, insisting that she is already married. Yamadori leaves, and Sharpless at last produces his letter, but Butterfly is so carried away by the thought Pinkerton has written that she fails to grasp the meaning of the letter. Sharpless asks her what she would do if Pinkerton never came back. Become a geisha again, she answers, or better, die. Sharpless suggests she reconsider Yamadori's proposal, at which Butterfly goes out and returns with Pinkerton's child. She assures Sharpless that Pinkerton would never abandon such a beautiful, golden-haired child. Moved, Sharpless promises to inform Pinkerton of his son, and leaves. Suzuki is heard shouting at Goro, who has been saying that nobody knows who the child's real father is. Butterfly threatens him with a dagger and then drives him away. A cannon-shot is heard and Butterfly takes up the spyglass and recognizes Pinkerton's ship. Sure that her faith will be rewarded, she and Suzuki proceed to decorate the house with flowers. Butterfly prepares for Pinkerton's arrival. She, Suzuki and the child wait and watch for Pinkerton's return.

Morning comes and still Pinkerton has not returned. When Butterfly carries the sleeping child off, Suzuki sees Sharpless, Pinkerton and a strange American woman in the garden. Sharpless tells Suzuki that this is Pinkerton's wife. Realizing too late Butterfly's real love for him, and now struck with remorse, Pinkerton bids farewell to the Japanese house. He hurries off leaving Sharpless and Kate to confront Butterfly. When she enters, she soon realizes the truth: that this is Pinkerton's new wife and that they want to take the child. Butterfly sends them away, telling them that Pinkerton should come for the child in half an hour. She takes her father's dagger and is about to stab herself when Suzuki pushes the child into the room. Butterfly wraps a Japanese doll in an American flag and tells the boy that she will die so that he can walk freely in the land across the sea. She sends him out to play, then commits suicide. Pinkerton's voice is heard calling in the distance as Butterfly dies.

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ARTIST PROFILES



A native of Glasgow, soprano **ROSALIND SUTHERLAND** began her musical training at the London College of Music and continued her studies at the Royal Northern College of Music. During this period she was awarded many prizes and scholarships which enabled her to study in Australia, Russia and Italy. In recent seasons, the young artist has sung Tatiana in *Eugene Onegin*, Liù in *Turandot*, and the title role of *Madama Butterfly* for the Welsh National Opera, as well as Mimì in *La Bobème* for the English National Opera and New Israeli Opera. She was seen during the 1996-97 season as Nedda in *Pagliacci* with the Welsh National Opera (where she received outstanding critical acclaim) and New Israeli Opera, and as Mimì in Cardiff under the baton of Carlo Rizzi. Additional roles she has performed include the title role of *Suor Angelica*, Adina in *L'Elisir d'Amore*, and Desdemona in *Otello*. Miss Sutherland performs regularly on the concert platform, having appeared with the Bournemouth Sinfonietta and the Bournemouth Symphony, the Royal Liverpool Philharmonic, Royal Scottish National Orchestra, and is a regular guest on *Friday Night is Music Night* on BBC Radio 2. Her oratorio performances include Haydn's *Lord Nelson Mass* and Rossini's *Petite Messe Solennelle*. A finalist in the 1995 "Cardiff Singer of the World" competition, she will soon sing the title role in a new production of *Jenùfa* for the Welsh National Opera.



JEANNE-MICHÈLE CHARBONNET received critical and public acclaim when she sang the title part of *Tosca* (role debut) at the Teatro La Fenice in Venice last fall. Additional performances during the 1995-96 season include the title role of *Madama Butterfly* in Venice; Senta in *Der Fliegende Holländer* for Opera Colorado and Utah Opera; her Italian debut at the Teatro Comunale in Florence as Amelia in *Un Ballo in Maschera*; and Simon Boccanegra's Amelia for Opera Hamilton. Recent seasons have seen the soprano as Yaroslava in *Prince Igor* and Elena in *Mefistofele* at New York City Opera; in the title role of *Aida* in Denver and Quebec; and as the Countess in *Le Nozze di Figaro* for Tel Aviv's New Israeli Opera. She has also appeared in Marseilles, Amsterdam, Essen and at the Pula Opera Festival and Spoleto Festival USA, among others. Equally at home on the concert stage, the young artist has performed Richard Strauss's *Four Last Songs*, Haydn's *Missa Brevis*, Vaughan Williams's *Hodie* and the world premiere of Miriam Gideon's *The Wing'd Hour*. A native of New Orleans, Miss Charbonnet began her operatic training at the New Orleans Center for Creative Arts, later earning a bachelor of music degree from Northwestern University and a master of music from the University of Indiana. She is the winner of the 1990 Metropolitan Opera National Auditions, the Baltimore Competition, Palm Beach Opera Competition and was an award winner at the Santa Fe Opera where she served an apprenticeship. Among her future engagements are Senta in San Francisco Opera's new 1997 staging of *Holländer*, *Aida* for Dallas Opera, Elisabetta in *Don Carlos* at Palm Beach Opera, and Amelia in *Ballo* in Dallas and San Diego.



Soprano **CATHERINE MALFITANO** returns to San Francisco Opera as Cio-Cio-San in *Madama Butterfly*, the role in which she made her acclaimed 1995 Company debut. She has also performed the part at the Metropolitan Opera (telecast in December 1995), Lyric Opera of Chicago, Milan's La Scala, and in Berlin, London, Vienna, Marseilles, Los Angeles, Florence, Hamburg and Barcelona. The versatile artist's repertoire includes over 60 roles performed at the world's major opera houses. Highlights from the 1996-97 season include her first performances of the three heroines in Puccini's *Il Trittico* and the title role of *Salome* at the Chicago Lyric; Marie in a new production of *Wozzeck* at La Scala; as well as *Salome* at London's Royal Opera (also taped for video release) and the Châtelet in Paris. In recent seasons she has performed the title role of *Salome* in Tokyo, Brussels, Berlin, Florence, Vienna, at the Salzburg Festival and the Met; *Stiffelio*, *Eugene Onegin* and *Tosca* in London; Donna Elvira in *Don Giovanni* at the Salzburg Festival; and Leonore in *Fidelio* in Geneva, Berlin, Paris and Israel. She was featured in the world premiere of Bolcom's *McTeague* in Chicago, where she has also sung Cleopatra in Barber's *Antony and Cleopatra* and Emilia Marty in *The Makropulos Case*, among many other roles. Included in her videos is the live telecast of *Tosca* shot on location in Rome, for which she won an Emmy, and her latest recording is *Salome* under the baton of Christoph von Dohnányi. Future plans include Lady Macbeth (role debut) in *Macbeth* for Houston Grand Opera; *Wozzeck* in Vienna; *Butterfly* and *Makropulos* at the Met; *Butterfly* in Chicago; and a new staging of *Mabagomny* (Jenny) at the Salzburg Festival. A further highlight will be a recital tour to include New York, Chicago and San Francisco, as well as London, Salzburg, Bonn, Zurich and other European cities.



French soprano **SYLVIE VALAYRE**, a graduate of the Paris Conservatory, first came to international attention in 1987 as Marfa in Rimsky-Korsakov's *The Tsar's Bride* at the Rome Opera, a portrayal which earned her unanimous critical and public acclaim. Additional Italian performances include the Infanta in Zemlinsky's *The Birthday of the Infanta* at the Teatro Verdi in Trieste where she also sang a double-bill of Poulenc's *La Voix Humaine* and Mascagni's *Cavalleria Rusticana*. She repeated *La Voix Humaine* at Genoa's Teatro Carlo Felice in 1993. Miss Valayre has been applauded in Europe for her portrayal of Violetta in *La Traviata* (Sassari), the title roles of *Manon* and *Tosca* (Metz), the title part of *Norma* and Magda in *La Rondine* (Tours), as well as Fiordiligi in *Così fan tutte* and Mimì in *La Bobème* (Belfast). In recent seasons the artist made her first U.S. appearance as Salud in Falla's *La Vida Breve* at the Florida Grand Opera and returned to Trieste in Ravel's *L'Heure Espagnole* and Wolf-Ferrari's *Il Segreto di Susanna*. She also appeared in *La Traviata* in Tours, *Tosca* in Toulouse, as well as *La Voix Humaine* and *Così fan tutte* in Metz. Last season she made an acclaimed Royal Opera at Covent Garden debut as Abigail in *Nabucco* and sang a concert performance of *Don Carlo* (Elisabetta) with the Royal Opera at Albert Hall. Earlier this year Miss Valayre made her debut at Milan's La Scala in the title role of *La Gioconda*. The soprano sings in concert throughout France and has appeared with all the major Paris orchestras, with Radio France and at the Montpellier Festival.



ELIZABETH BISHOP was recently featured in the title role of Handel's *Ezio*, the Opera Center's 1997 Showcase presentation. A 1994-95 Adler Fellow with the San Francisco Opera Center, the mezzo-soprano was heard in four operas of the 1994 Fall Season, which included the role of Emilie in the world premiere production of *The Dangerous Liaisons*. In 1995, 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*. During the Company's 1996-97 season, she portrayed Mama in *Harvey Milk* and Antonia's Mother in *Les Contes d'Hoffmann*. 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. In addition to being a featured performer in the San Francisco Symphony Pops Concerts from 1992-95, Miss Bishop has performed with other prominent orchestras singing repertoire that includes Mahler's Second and Eighth Symphonies, as well as Beethoven's *Missa Solennis*. Later this season, the mezzo will appear in the Company's presentation of *Elektra* and will sing the role of Marquise de Merteuil in Washington Opera's production of *The Dangerous Liaisons*.



ZHENG CAO, a 1995-96 Adler Fellow, made her San Francisco Opera debut when she stepped in for an ailing colleague to sing two performances as Siebel in the 1995 production of *Faust*. The mezzo-soprano also performed in stagings of *Die Walküre* (Grimgerde), *Rusalka* (Kitchen Boy) and the student matinee performances of *La Cenerentola* (Tisbe) during the Company's 1995 Fall Season. Her most recent

engagements have included Sonia in the Opera Center's Showcase '96 production of *The Aspern Papers*; Mahler's *Des Knaben Wunderhorn* with the San Francisco Ballet and a performance of the same work as part of the Schwabacher Debut Recital series; Hansel in the Opera Guild's holiday presentation of *Hansel and Gretel*; in addition to the role of a Page in the Company's 1996-97 production of *Salome*. A native of Shanghai, the young artist sang the role of Suzuki in the 1995 Opéra de Lyon production of *Madama Butterfly*, a part she also sang for New York City Opera's 1994 National Tour. She has also appeared as Cherubino in *Le Nozze di Figaro* at the European Opera Center in Ghent. During the 1991-92 season, she made her recital debut at the Kennedy Center Terrace Theater in Washington, D.C., and was soloist in Handel's *Messiah* with the National Symphony Orchestra and the Warsaw Philharmonic. As a member of the 1994 Merola Opera Program, Miss Cao performed the role of Dorabella in *Così fan tutte*. The mezzo holds a bachelor's degree from the Shanghai Conservatory of Music and a master's degree from the Curtis Institute of Music. She will be heard during the Company's 1997-98 season in *Elektra* (Maid servant) and *Le Nozze di Figaro* (Cherubino).



NICOLLE FOLAND, who recently completed her second year as an Opera Center Adler Fellow, won international praise for her performance as Musetta in San Francisco Opera's 1996 production of *La Bohème*, a role that she will repeat this season at Seattle Opera and Los Angeles Music Center Opera. She was recently named the recipient of a 1997 ARIA Foundation Award, a prestigious prize given

annually to only three promising singers selected by silent jury. The young soprano made her Company debut in 1995 as Kate Pinkerton in *Madama Butterfly*, also performing that season in stagings of *La Cenerentola* (Clorinda), *Die Walküre* (Gerhilde), and *Rusalka* (First Wood Nymph). During San Francisco Opera's 1996-97 season, she was seen in *Carmen* (Frasquita), *Die Fledermaus* (Rosalinda), *Aida* (High Priestess) and the West Coast premiere of *Harvey Milk* (First Arrival, Supervisor Silver). Miss Foland also recorded the latter with the Company during the November run of performances. In addition, she appeared as soloist in a special concert with Plácido Domingo and recently made her San Francisco recital debut as part of the Opera Center's 1997 Schwabacher Debut Recital series. 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 production of Argento's *The Aspern Papers*. Miss Foland, a native of Des Moines, received a master of music degree from the University of Northern Iowa. Upcoming engagements include Micaëla in *Carmen* with Cincinnati Opera, the Countess in San Francisco Opera's 1998 production of *Le Nozze di Figaro*, and a reprise of Musetta at the Teatro Arriaga in Bilbao.



In her second year as an Adler Fellow with the Opera Center, **PEGGY KRIHA DYE** made her San Francisco Opera debut last summer as Musetta in *La Bohème*. During the Company's 1996-97 season the soprano appeared in the West Coast premiere of *Harvey Milk*, and sang Adele in *Die Fledermaus* as well as the role of a Slave in *Salome*. The recent winner of a prestigious scholarship grant from The Liberace Foundation,

Miss Kriha Dye was a participant in the 1993 Merola Opera Program who sang the role of Nannetta in *Falstaff* and her first *Fledermaus* Adele. In 1995, 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. Additional Opera Center credits include Olympia in the Showcase '96 production of *The Aspern Papers* and Fulvia in the '97 Showcase presentation of Handel's *Ezio*. 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 in Manhattan, 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*. She also spent two years as a member of the Juilliard Opera Center. The soprano will participate in a number of the Company's productions during the 1997-98 season.



Italian tenor **MARIO MALAGNINI**, a graduate of Milan's Giuseppe Verdi Academy, won first prize in four international voice competitions in 1984 which enabled him to make his debut that same year in Milan as Corrado in *Il Corsaro*. Since then, he has performed at many of the world's important music centers, including La Scala in Milan, the Arena di Verona, Glyndebourne Festival, and the opera houses of

Rome, Florence, Venice, Vienna, London, Munich, Berlin, Hamburg, Bonn, Stuttgart, Cologne, Frankfurt, Amsterdam, Paris, Moscow, Budapest, New York and Houston, among others. Malagnini's repertoire includes over 30 roles, ranging from parts like the Duke in *Rigoletto* and Edgardo in *Lucia di Lammermoor* to roles such as Radames in *Aida* and Don Alvaro in *La Forza del Destino*. He is most well known for his performances of Don José in *Carmen*, Cavaradossi in *Tosca*, and Riccardo in *Un Ballo in Maschera*. Among his most recent engagements are *Rigoletto* at the Verona Arena, *Carmen*, *Ballo*, *La Bobème*, *Tosca* and *Simon Boccanegra* at the Munich State Opera, *Madama Butterfly* at the Hamburg State Opera, *Ballo* in Berlin and Dresden, as well as a tour of *Carmen* and *Aida* throughout Germany. Future engagements include *Norma* (Pollione) in Stockholm, *Bobème*, *Butterfly* and *Carmen* in Munich and Hamburg, in addition to *Tosca* for San Francisco Opera later this season.



CARLO SCIBELLI made his San Francisco Opera debut during the 1996-97 season, portraying Alfred in *Die Fledermaus* and the Second Jew in *Salome*. The tenor made his bow with New York City Opera as Vladimir Igorevich in *Prince Igor*, and has since been heard with that company as Pinkerton in *Madama Butterfly*, Camille in *The Merry Widow* (telecast by PBS in a "Live from Lincoln Center" special), and

Alfredo in *La Traviata*, a role he first sang at Santa Barbara Grand Opera. Prior to his City Opera debut, Scibelli spent two seasons as a Principal Artist-in-Residence with Opera San José where he sang much of the standard tenor repertoire. Recent engagements have included the Italian Tenor in *Der Rosenkavalier* for Portland Opera, the Duke in *Rigoletto* for Cleveland Opera, as well as debuts at Fort Worth Opera (Count Almaviva in *Il Barbiere di Siviglia*) and the Los Angeles Music Center Opera (Telemaco in *Il Ritorno d'Ulisse in Patria*). Upcoming is the title role of *Faust* for Fort Worth Opera. The tenor makes a cameo appearance as an "opera-singing neighbor" in Barbra Streisand's recent film, *The Mirror Has Two Faces*.



American tenor **HUGH SMITH** made an acclaimed Italian debut last season as Pinkerton in *Madama Butterfly* at the Teatro San Carlo in Naples. The young artist's 1996-97 operatic engagements also included Rodolfo in *La Bobème* for Dayton Opera and Alfredo in *La Traviata* at Lisbon's Teatro Nacional de São Carlos. He has performed with the Opera Company of Philadelphia and the Academy of Vocal

Arts, singing the roles of Rodolfo, Riccardo in *Un Ballo in Maschera* and Lensky in *Eugene Onegin*. Smith has been applauded in concert (Beethoven's Ninth Symphony, the Verdi Requiem, etc.) with, among others, the Puerto Rico Symphony, St. Louis Symphony, Dayton Philharmonic, Philadelphia Orchestra, Opera Orchestra of Toledo, Fort Wayne Symphony, and Zagreb's Croatian Radio Orchestra. A winner

of the 1995 Luciano Pavarotti International Competition, additional awards granted to the tenor include those from the Metropolitan Opera National Auditions, Mario Lanza Competition, and the International Friedrich Schorr Competition. He received a master's degree in music from Bowling Green State University in Ohio. Among his future engagements are Cavaradossi in *Tosca* with Cincinnati Opera, the title role of *Faust* and his first Don José in *Carmen* in Dayton and Toledo, a debut with the Opéra de Paris (Bastille) in the title role of *Don Carlo*, and his first appearance at Bologna's Teatro Comunale as Foresto in *Attila*.



Since making his debut at age 24 at the Teatro São Carlos in Lisbon, **LUIS LIMA** has become one of opera's most sought-after tenors. The native of Argentina has appeared at most of the world's major houses such as San Francisco Opera (1980 debut as Pinkerton, also Rodolfo in *La Bobème*, Nemorino in *L'Elisir d'Amore*, Don José in *Carmen*, title role of *Faust*), Milan's La Scala, Covent Garden, Metropolitan

Opera, Vienna Staatsoper, and the theaters of Munich, Buenos Aires, Berlin, Tokyo, and many others. Outstanding performances from the artist's recent seasons have included opening the Vienna Staatsoper's 1989-90 season in the title role of *Don Carlo*, the title part of *Les Contes d'Hoffmann* for the Royal Opera at Covent Garden, *La Bobème* at the Metropolitan Opera, *Carmen* in Florence, *Faust* in Buenos Aires, and the Verdi Requiem under Seiji Ozawa. During the 1992 season he performed in six different productions of *Carmen* — in Vienna, London, Hamburg, Santiago, Caracas and Madrid. Highlights from the 1995-96 season have been *Carmen*, *Tosca*, *Cavalleria Rusticana* and *Don Carlo* in Vienna and Hamburg; *Don Carlo* at the Teatro Colón in Buenos Aires; *Madama Butterfly* at the Los Angeles Music Center Opera; *La Bobème* at Covent Garden; the title part of *Andrea Chénier* (role debut) in Mexico City; and *Carmen* (performed in New York and Japan) for the Met. Well known in Spain, the tenor has taken part in several major Spanish festivals, including Expo '92 and the Madrid Cultural Festival. Lima's discography includes *Così fan tutte*, *Carmen*, *Don Carlo*, *Le Roi de Labore* and *Gemma di Vergy*. A recording of the Verdi Requiem is planned for the near future.



DAVID OKERLUND was featured in several roles with the Company during the 1996-97 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 in 1995, portraying Baron Douphol in *La Traviata*, Dandini in the student matinee presentation of *La*

Cenerentola, and the Bonze in *Madama Butterfly*. Other assignments for the 1995-96 Adler Fellow last season included a Schwabacher Debut Recital, Schaunard in *La Bobème* at the Orpheum Theatre, 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. Okerlund sang in the 1993 Merola Opera Program and Western Opera Theater (WOT) tour as Falke in *Die Fledermaus*. He returned to Merola and WOT in 1994 to sing the title role of *Don Giovanni*. Recent appearances include Donner in Arizona Opera's production of *Das Rheingold*, Guglielmo in *Così fan tutte* for

Opera Carolina and Piedmont Opera Theater, as well as two assignments he performed as part of the 1995 United Nations 50th anniversary: the role of the Bonze in the Opéra de Lyon's production of *Madama Butterfly*, and soloist in the Company's U.N. Concert. Among his future plans are the title role of *Don Giovanni* and Silvio in *Pagliacci* at the Lyric Opera of Kansas City, Sharpless in *Madama Butterfly* to inaugurate the New National Theatre of Tokyo, and a return to S.F. Opera in 1998 to portray Count Almaviva in *Le Nozze di Figaro*.



In his second year as an Adler Fellow, **JOHN AUTRY** made his San Francisco Opera debut last summer as Schaunard in *La Bobème*. The baritone performed during the Company's 1996-97 season in *Hamlet*, *Lobengrin*, *Il Barbiere di Siviglia*, *Carmen*, *Harvey Milk* and *Les Contes d'Hoffmann*. Additional recent credits have been Pasquale in the Opera Center's '96 Showcase production of *The Aspern Papers*, the role of the

Father in the Opera Guild's holiday presentation of *Hansel and Gretel*, and Emperor Valentiniano in the West Coast premiere ('97 Showcase) of Handel's *Ezio*. 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. Other 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 Bobème* with Palm Beach Opera. As a member of the 1995 Merola Opera Program he sang the roles of the Viceroy in *La Pêricole* 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 has also won awards at vocal competitions in Palm Beach, Birmingham and Mobile. Most recently, he was the recipient of a career grant from Opera Index.



Baritone **VICTOR LEDBETTER** is in his 10th season with San Francisco Opera, having sung over 15 roles with the Company, such as Silvano in *Un Ballo in Maschera*, Shchekalov in *Boris Godunov*, Roucher in *Andrea Chénier*, Sharpless in *Madama Butterfly*, the Night Watchman in *Die Meistersinger* and, most recently, Marcello in *La Bobème* last summer. A participant in the 1986 Merola Opera Program

and a 1988-89 Adler Fellow, his Opera Center credits include Count Almaviva in Hiram Titus's *Rosina*, Marcello for Western Opera Theater's tour which included performances in China, Scarpia in China's first presentation of *Tosca*, and a 1989 Schwabacher Debut Recital. Among highlights from recent seasons are Gérard in *Andrea Chénier* in Cincinnati; Germont in *La Traviata* at the Théâtre de la Monnaie in Brussels and for New York City Opera; Dr. Falke in *Die Fledermaus* at San Diego Opera; Sharpless at Dublin Grand Opera and the Cincinnati Opera; Valentin in *Faust* and Alfio in *Cavalleria Rusticana* for Washington Opera; and John Sorel in *The Consul* at the Montreal Opera. He continues to be in demand as a concert artist, having performed with, among others, the symphony orchestras of San Francisco, Minneapolis, Boston, Cleveland, Houston, Atlanta, Saint Louis and Washington, D.C. The Georgia native is a graduate of Mercer University who also studied at Indiana University with the late Nicola Rossi Lemeni.



1997 Adler Fellow **MEL ULRICH** received his bachelor of music and bachelor of arts degrees from the University of Washington, as well as an Artist Diploma from the Oberlin Conservatory. Among his numerous competition victories are the Seattle Civic Opera Competition (1990), the Brechemin Scholarship (1991), and a two-year fellowship with the Singers' Club of Cleveland (1992-93). In addition, the

baritone was a national finalist in the MacAllister Awards (1994) and a Sullivan Award Winner (1997). His appearances with Seattle Opera include Napoleon in *War and Peace*, Amantio di Nicolao in *Gianni Schicchi* and Brühlmann in *Werther*. Ulrich also performed with Wolf Trap Opera as Prosdócimo in *Il Turco in Italia*, Pantalone in Mozart/Griffith's *The Jewel Box*, and the Speaker in *Die Zauberflöte*. During the 1995-96 season he was a Principal Resident Artist with Opera San José where he performed the title roles of *Don Giovanni*, *Tartuffe* and *Eugene Onegin*, as well as Figaro (*Il Barbiere di Siviglia*), Guglielmo (*Così fan tutte*), Escamillo (*Carmen*), Germont (*La Traviata*), Zurga (*Les Pêcheurs de Perles*) and Dr. Falke (*Die Fledermaus*). A member of the 1996 Merola Opera Program, the young artist sang Figaro in *Il Barbiere di Siviglia* and repeated the role on the subsequent Western Opera Theater 30th-anniversary tour of the same production. Ulrich will be featured in several roles during the Company's 1997-98 season.



Tenor **DENNIS PETERSEN** has been applauded in a variety of operatic roles, as well as for his appearances in concerts, recitals and oratorio performances. Since his 1985 San Francisco Opera debut, the 1984 Merola Opera Program graduate has appeared here in 10 seasons and over 20 productions. Roles sung for the Company include Pang in *Turandot*, Vogelgesang in *Die Meistersinger*, Chekalinsky in *The Queen*

of Spades, Don Basilio in *Le Nozze di Figaro*, the Marquis in *Lulu*, Pisandro in *Il Ritorno d'Ulisse in Patria*, Spoletta in *Tosca*, Harvey in *Anna Bolena*, Goro in *Madama Butterfly* and, last season, Ovlur in the Company premiere of *Prince Igor*. Elsewhere, his recent operatic appearances included *Peter Grimes* (Bob Boles), *Lady Macbeth of Mtsensk* (Drunken Guest), and *Das Rheingold* (Mime) at the Metropolitan Opera; *Rheingold's* Mime, Missail in *Boris Godunov* and L'Incredibile in *Andrea Chénier* at the Lyric Opera of Chicago; the Dancing Master in *Ariadne auf Naxos* with Florida Grand Opera; *Der Fliegende Holländer* (Steersman) and *Die Zauberflöte* (Monostatos) with Minnesota Opera; *The Queen of Spades* with the Boston Symphony; *Le Nozze di Figaro*, *Tannhäuser* and *Fidelio* with New Orleans Opera; in addition to *Les Contes d'Hoffmann* and Donizetti's *Il Duca d'Alba* at the Spoleto Festivals in the U.S. and Italy. Petersen has also recently been featured in concert with the Phoenix Symphony Orchestra, Calgary Philharmonic, New York Choral Society, St. Paul Chamber Orchestra, and New Jersey Symphony.

In his 1996-97 debut season with San Francisco Opera, **MARC MOLOMOT** sang 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*. He was also heard last season as soloist in the Mozart Requiem with the 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 role of Monostatos in *Die Zauberflöte* and the title part of *Albert Herring* with Orlando Opera. As a 1995 member of the Merola Opera Program, he was applauded as Don Pedro in *La Périchole* at Stern Grove, and as Don Basilio/Don Curzio in Western Opera Theater's national tour of *Le Nozze di Figaro*. Molomot was also a member of the

Santa Fe Opera Apprentice Program in 1994 and 1996. The native of Poughkeepsie earned a bachelor of music degree from the Eastman School of Music and a master of music degree from the Manhattan School of Music. He will be seen with the Company during the 1997-98 season as Don Curzio in *Le Nozze di Figaro*.



STEPHEN BRYANT made his bow with San Francisco Opera during the 1996-97 season as Supervisor Gonzales in the West Coast premiere of *Harvey Milk*. Since singing with the Columbus Boy Choir (now known as the American Boy Choir) at the age of nine, the bass-baritone has steadily gained extensive credits in oratorio, concert and opera. During the 1994-95 season, Bryant 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 (reprised earlier this year at the Hong Kong Arts Festival) and portrayed Alidoro in *La Cenerentola* for the Berkshire Opera. Additional performances in recent seasons include the title role of *Le Nozze di Figaro* with Baton Rouge Opera and Madison Opera, Escamillo in *Carmen* with Baton Rouge Opera and Opera North, Lord Sidney in *Il Viaggio a Reims* at Town Hall and the Newport Music Festival, the title role of *Giulio Cesare* for the Opera Theater of Pittsburgh, Italy 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 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.



MARCO ARMILIATO studied piano at the Paganini Conservatory in his native Genoa, and began his conducting career in 1989 with *L'Elisir d'Amore* in Lima, Peru, with subsequent engagements throughout Spain and Italy. In 1992, he was appointed principal conductor of Bilbao's Teatro Arriaga where he has led, among others, *La Bohème*, *Carmen*, *Tosca*, *Rigoletto* and *La Traviata*. During this time he also began a

regular collaboration with the Sofia Symphonic Orchestra, leading the symphony in performances of *Il Barbiere di Siviglia*, *Nabucco* and the Verdi Requiem on tours to France, Switzerland, Spain and Portugal. Recent seasons have seen him conduct in the U.S. (*Le Nozze di Figaro* at the Sarasota Festival),

Germany (*Aida* in Frankfurt), Peru (*Rigoletto* in Lima), and Spain (*La Traviata* in Santiago, *Les Contes d'Hoffmann* in Palma de Mallorca), as well as in Japan and Czechoslovakia. Engagements during the 1995-96 season have included *Il Barbiere di Siviglia* at the Teatro La Fenice in Venice, *Turandot* (with the conductor's brother, Fabio, singing his first Calaf) at the Cincinnati Opera, *Carmen* in Tokyo, *Les Contes d'Hoffmann* in Oviedo, in addition to several concerts in Sofia and Tokyo. He also made an acclaimed San Francisco Opera debut last year leading performances of *La Bohème*. Maestro Armiliato's recordings include Boccherini's *Stabat Mater*, a concert with Luciano Pavarotti with the Orchestra Filarmonica of Turin, and the premiere recording of Pergolesi's *Olimpiade*. Later this season he will lead *Maria Stuarda* for the Australian Opera.



Noted director **RON DANIELS**, an Honorary Associate Director of the Royal Shakespeare Company in London and Stratford-on-Avon, has directed dozens of plays ranging from great classics to world premiere productions of contemporary dramas. In past seasons, his stagings have been seen at, among others, the RSC, Bristol Old Vic, Oxford Playhouse, Long Wharf Theatre, Yale Repertory Theatre, Guthrie

Theatre, American Repertory Theatre and in London's West End. He has worked with artists such as Timothy Dalton, Roger Rees, Patrick Stewart, Juliet Stevenson, Kathleen Turner, Ian McKellen, Simon Callow, Glenda Jackson, Nigel Hawthorne, Derek Jacobi, Anthony Sher, Gary Oldman, Fiona Shaw, Claire Bloom and Dianne Wiest. Until June of last year, Daniels was Associate Artistic Director of the American Repertory Theatre in Cambridge, MA and Director of the Acting and Directing Program at the Institute for Advanced Theatre Training at Harvard. His most recent credits include the premieres of two plays by Naomi Wallace: *Slaughter City* for the RSC and *One Flea Spare* at the Joseph Papp Public Theater in Manhattan (Obie Award, Best Play, 1997); the world premiere of Steven Pollakoff's play *Blinded By The Sun* at the National Theatre of Great Britain (London Critics Circle Award); *Antony and Cleopatra* at Washington, D.C.'s Shakespeare Theatre; and Mozart's *Il Re Pastore* (his first opera production) at the Boston Lyric Opera. Later this summer he will direct *Henry V* for the Royal Shakespeare Company, followed by productions of Shakespeare's *Richard II* and *Richard III* to run in repertory in New York City.



MICHAEL YEARGAN is a professor of stage design at the Yale School of Drama and the resident designer for the Yale Repertory Theatre, where he has designed more than 50 productions. Since his San Francisco Opera debut with the 1993 staging of *I Puritani*, his set designs have been seen here in new productions of *La Bohème* (summer 1996) and *Carmen* (1996-97).

Yeargan's North American opera credits include designs for the Metropolitan Opera (*Ariadne auf Naxos*, *Otello*, *Così fan tutte*), Los Angeles Music Center Opera (*Stiffelio*, *Hänsel und Gretel*), Lyric Opera of Chicago (*Antony and Cleopatra*, *Susannah*), Dallas Opera (*Vanessa*, *Rigoletto*), San Diego Opera (*Aida*), Houston Grand Opera (*Carousel*), Virginia Opera (*Anna Bolena*, *Così fan tutte*, *Porgy and Bess*), and Glimmerglass Opera (*La Finta Giardiniera*), among others. Internationally, he has designed productions for Welsh National Opera (*Beatrice and Benedict*, *Eugene Onegin*, *Norma*, *La Bohème*, *The Merry Widow*, *Cavalleria Rusticana*, *Pagliacci*), Covent Garden (*Stiffelio*,

Simon Bocanegra, *Aida*, *Attila*, Scottish Opera (*La Forza del Destino*, *La Bohème*), Théâtre Musical de Paris (*Die Zauberflöte*), Frankfurt Opera (*Così fan tutte*) and the Australian Opera (*Werther*, *La Traviata*, *Rigoletto*, *Il Barbiere di Siviglia*). Yeargan has also designed New York productions of Terrence McNally's *Bad Habits* and *The Ritz*, and has worked extensively with the New York Shakespeare Festival, American Repertory Theatre and at London's West End. His designs will be seen in the Company's new production of *Rigoletto* during the 1997-98 season.

Lighting designer **STEPHEN STRAWBRIDGE** has created lighting for over 100 plays, operas and dance/theater works on Broadway, off-Broadway, and at regional theaters across the U.S. and internationally. He most recently designed the lighting for Tan Dun's new opera *Marco Polo* for the Hong Kong Arts Festival. He also designed the lighting for the world premiere of that work at the Munich Biennale last year. Other projects include the premieres of *Olympic Dances* for Pilobolus Dance Theatre, *An Uncertain Hour* for the American Dance Festival and the Netherlands Dance Theatre, in addition to Robert Wilson's *Hamlet*, *A Monologue* for the Alley Theatre and the Serious Fun Festival at Lincoln Center. Additionally he has designed *Lulu* for Copenhagen's Grønnegards Theatre, *Rigoletto* and *Don Giovanni* for the Dallas Opera, *First Lady* for the Yale Repertory Theatre, and *The Rivals* for the Hartford Stage Company. He was the 1991 recipient of the Bay Area Critics Circle Award and the 1993 recipient of the Dallas Theater Critics Forum Award. Strawbridge is co-chairman and assistant professor of design at Yale University.



WANTED: As part of preparations for San Francisco Opera's 75th Season and the September 5 Opening Gala, we are looking for any film footage (silent or sound, black-and-white or color) you or someone you know might have of early San Francisco Opera performances, outdoor (Stern Grove) and backstage footage. The older the better! If you have any of the above, we would like to hear from you. Please call us at (415) 861-4008, Ext. 283.



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SAN FRANCISCO OPERA GUILD

1997-98 INSIGHTS

Renowned artists and personalities from the world of opera share their insights and experiences during informal interviews. Complimentary to Guild members. \$5.00 to non-Guild members. All Opera Guild Insights will be held from 6 to 7 p.m. in Herbst Theatre, Veterans Building, 401 Van Ness Avenue, San Francisco.

September 9	<i>Death in Venice</i>
October 20	<i>Guillaume Tell</i>
November 7	<i>Pelléas et Mélisande</i>
November 17	<i>Eugene Onegin</i>

1997-98 PREVIEWS

Opera Guild Previews are scheduled in communities throughout the greater Bay Area by local Guild chapters (East Bay, Marin, San Francisco, Sonoma, South Peninsula and the San Jose Opera Guild). Previews are given by renowned musicologists who may feature recordings, slides and/or handouts to familiarize the audience with an opera from the current season.

Topic	Speaker
<i>Death in Venice</i>	Perry Lorenzo
<i>Der Fliegende Holländer</i>	Professor Simon Williams
<i>Elektra</i>	Professor D.B. Greene
<i>Guillaume Tell</i>	Robert Glick
<i>Pelléas et Mélisande</i>	Professor David A. Grayson
<i>Eugene Onegin</i>	Professor Richard Taruskin

East Bay Chapter — San Francisco Opera Guild

- Sep 4 *Death in Venice*
 Oct 15 *Elektra*
 Nov 5 *Pelléas et Mélisande*
 Nov 19 *Eugene Onegin*

Lectures held at 8:00 p.m., preceded by complimentary refreshments. Orinda Community Church, 10 Irwin Way, Orinda. Admission: \$8.50; Series: \$28.00. Reservations required. For reservations or information call, Annelle Clute (510) 527-1846 or Silvia Lin (510) 838-9255.

Marin Chapter — San Francisco Opera Guild

- Sep 3 *Death in Venice*
 Sep 15 *Der Fliegende Holländer*
 Oct 13 *Elektra*
 Oct 27 *Guillaume Tell*
 Nov 3 *Pelléas et Mélisande*
 Nov 17 *Eugene Onegin*

Lectures held at 8:00 p.m., preceded by complimentary refreshments. Mt. Tamalpais United Methodist Church, 410 Sycamore Avenue, Mill Valley. Admission: \$7.00 – adults, \$6.00 – students and seniors. Series: \$35.00 – adults, \$30.00 – students and seniors. For information call, Verna Parino (415) 388-6789.

San Francisco Opera Guild

- Sep 3 *Death in Venice*
 Sep 17 *Der Fliegende Holländer*
 Oct 15 *Elektra*
 Oct 29 *Guillaume Tell*
 Nov 5 *Pelléas et Mélisande*
 Nov 19 *Eugene Onegin*

Lectures held at 12:00 noon, Koret Auditorium, Lower Level, New Main

Library, 100 Larkin Street, San Francisco. Admission: Free. For information call, David Clover (510) 652-3799.

San Jose Opera Guild

- Sep 4 *Death in Venice**
 Sep 18 *Der Fliegende Holländer*
 Oct 16 *Elektra**
 Oct 30 *Guillaume Tell*
 Nov 6 *Pelléas et Mélisande*
 Nov 20 *Eugene Onegin**

Lectures held at 10:00 a.m. (*) Followed by no-host luncheon (\$7.00). Los Gatos History Club, 123 Los Gatos Blvd., Los Gatos. Admission: \$7.00 (Free to San Jose Opera Guild members). For information call, Joy Hulme (408) 741-1331 or Margaret Boddy, (408) 354-7525.

Sonoma Chapter — San Francisco Opera Guild

- Sep 2, *Death in Venice*
 Lecture held at 10:30 a.m., followed by optional lunch (\$12.50). Home of Mr. and Mrs. William Schlangen, 1000 Buckeye Road, Kenwood.
 Sep 17, *Der Fliegende Holländer*
 Lecture held at 6:00 p.m., followed by optional dinner (\$25.00). Hotel La Rose, 308 Wilson Street, Santa Rosa.

Oct 13, *Elektra*

Lecture held at 2:00 p.m., followed by complimentary refreshments. Home of Mr. and Mrs. Herbert Sabel, 1579 North Castle Road, Sonoma.

Oct 29, *Guillaume Tell*

Lecture held at 6:00 p.m., followed by optional dinner (\$18.00). Zino's Restaurant, 420 First Street East on the Plaza, Sonoma.

Nov 3, *Pelléas et Mélisande*

Lecture held at 2:00 p.m., followed by complimentary refreshments. Home of Mr. and Mrs. Wayne Schake, 4039 White Oak Court, Sonoma.

Nov 21, *Eugene Onegin*

Lecture at 6:00 p.m., followed by optional dinner (\$25.00). St. Peter and Paul Russian Church, 850 St. Olga Court, Santa Rosa.

Admission: \$8.00; Series: \$40.00 – Sonoma Chapter members, \$48.00 – non-members. For information call, Lotte Klugman (707) 938-2432 or Marsha Vas Dupre (707) 528-7146.

South Peninsula Chapter — San Francisco Opera Guild

- Sep 2 *Death in Venice*
 Sep 16 *Der Fliegende Holländer*
 Oct 14 *Elektra*
 Oct 28 *Guillaume Tell*
 Nov 4 *Pelléas et Mélisande*
 Nov 18 *Eugene Onegin*

Lectures held at 8:00 p.m., at Palo Alto Senior Center, 450 Bryant Street, Palo Alto. Admission: \$6.00 – adults, \$5.00 – students; Series: \$30.00 – adults, \$15.00 students.

For information call, Ramona Rockway (415) 941-3890.

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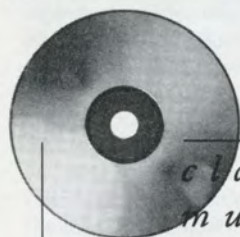
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 Pamela Dale
 Dvora Djoraev
 Kathleen Fuchs
 Ann Hughes
 Dallas Lane
 Sharon Navratil
 Virginia Pluth
 Aimée Puentes
 Elisabeth Rom
 Shawnette Sulker
 Mitzie Weiner

Mezzo-sopranos
 Julianne Booth
 Roberta Bowman
 Joy Graham
 Sally Munro
 Alexandra Nehra
 Rose Parker
 Laurel Rice
 Shelly Seitz Saarni
 Claudia Siefer
 Page Swift
 Donna Turchi

Tenors
 Daniel Becker
 Richard Brown
 Jim Croom
 Daniel Harper
 Daniel Pociernicki
 Tom Reed
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 Dan Stanley
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*Kabuki term for black-clad assistants

Cecily Khuner ("Trouble")
 Lauren Sliter ("Trouble")
 Samantha Spiegel ("Trouble")

Madama Butterfly

Photos taken in rehearsal
by Marty Sohl

Because of printing deadlines, we are
able to include photos of only two
of the four *Butterfly* casts.

Rosalind Sutherland, Mario Malagnini



Jeanne-Michèle Charbonnet, Carlo Scibelli



E.E. Grant, IV

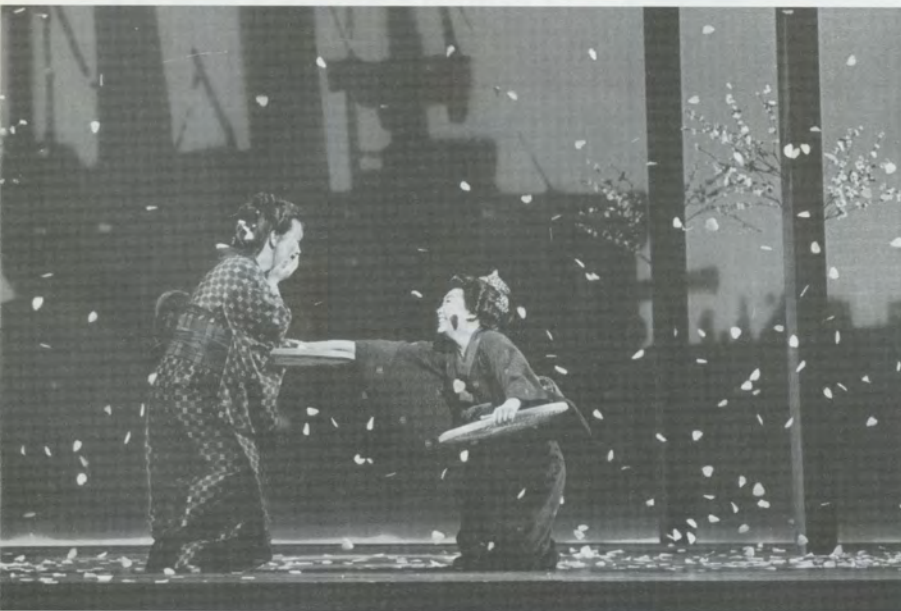




Carlo Scibelli, Jeanne-Michèle Charbonnet



Elizabeth Bishop, Samantha Spiegel

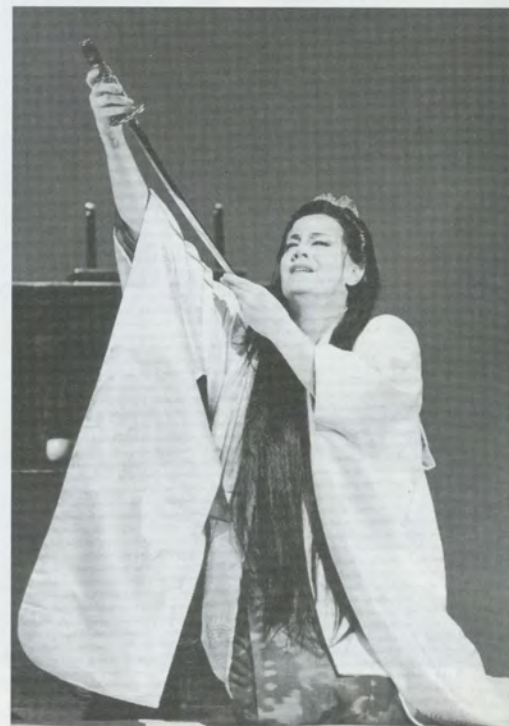


Rosalind Sutherland, Zheng Cao



Stephen Bryant

Elizabeth Bishop, Jeanne-Michèle Charbonnet, Samantha Spiegel, John Autry



Jeanne-Michèle Charbonnet

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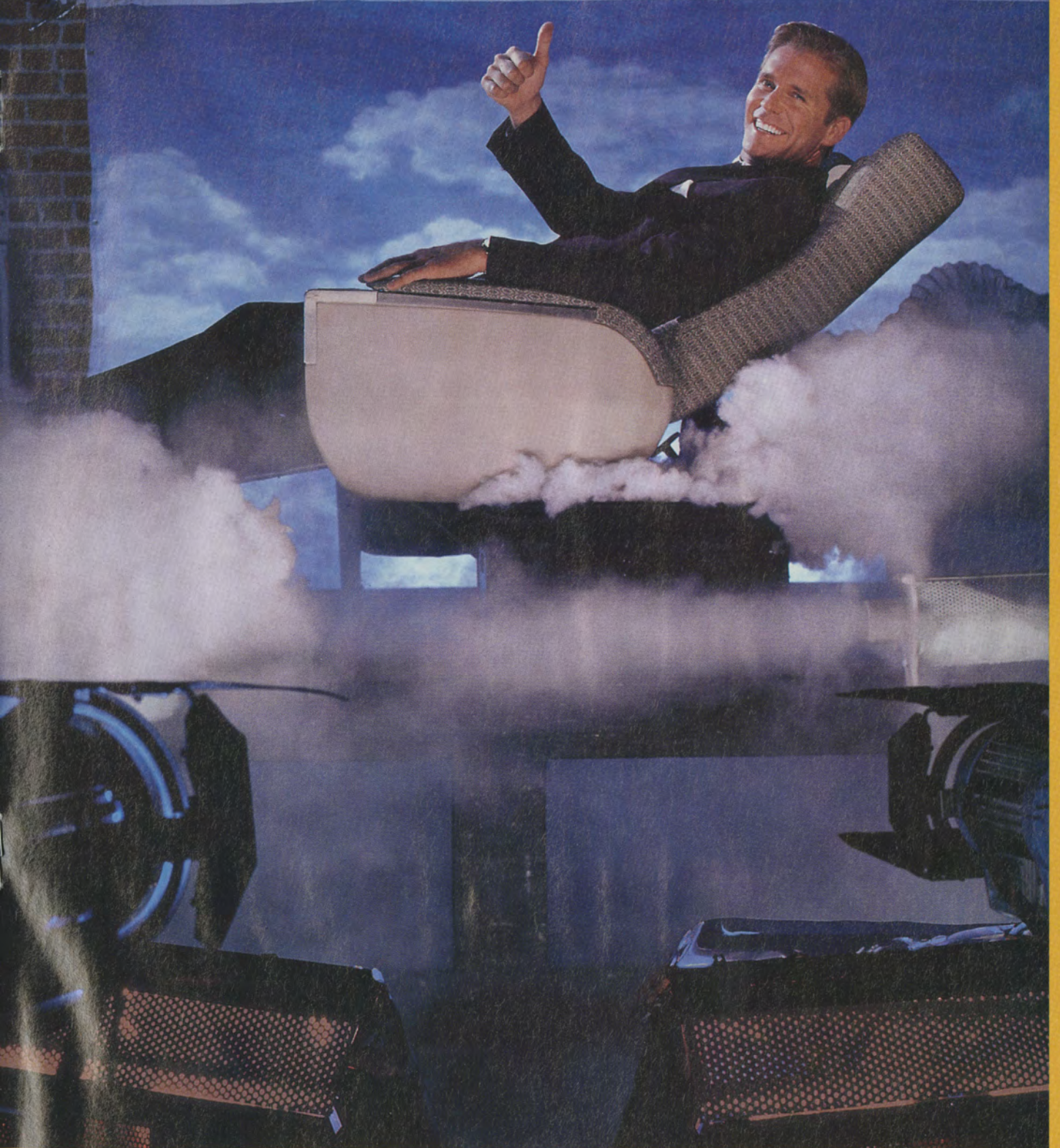


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ELAINE STRITCH COSTUME DESIGNER JANE ROBINSON MUSIC BY DAVID NEWMAN FIELD EDITOR ANNE V. COATES, A.C.E. PRODUCED BY JAMES SPENCER

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SAILING INTO THEATRES JULY 2ND





Mario Malagnini, Rosalind Sutherland



Zheng Cao



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David Kekuwa



Nicolle Foland, David Okerlund



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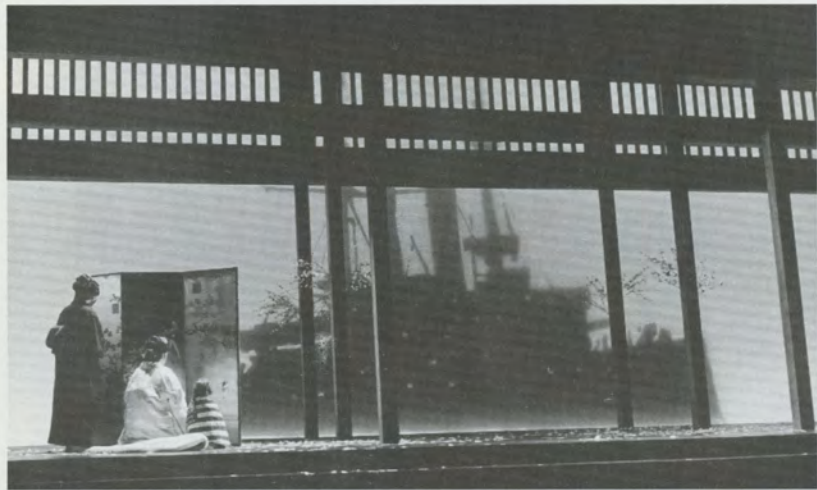
Marc Molomot



Mel Ulrich



Dennis Petersen



Act II



Carlo Scibelli



Mario Malagnini



David Okerlund, Zheng Cao, Rosalind Sutherland



Rosalind Sutherland

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Kay Stern *Concertmaster*
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Robert Waters
William Rusconi
Janice McIntosh
Lev Rankov
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Robert Galbraith
Leonid Igudesman
Dawn Harms
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Shinji Eshima
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James Walker

PICCOLO

James Walker

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Janet Popesco

ENGLISH HORN

Janet Popesco

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Anthony Striplen

BASS CLARINET

Anthony Striplen

BASSOON

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Lawrence Ragent

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BASS TROMBONE

David Ridge

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Zachariah Spellman

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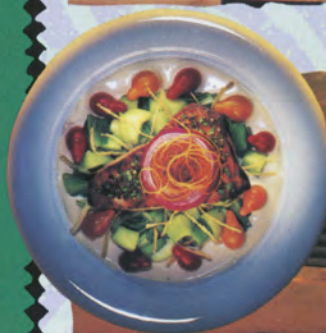
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Rossini, *La Cenerentola*
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Sung in English in Donald
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Scott Bergeson, conductor

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Sigmund Stern Grove,
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Free to the public

Presented in association with
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Music Festival

Friday, August 8;

Saturday, August 9;

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Each evening: 7 p.m.

Bizet, *Carmen*

Sung in French with English
supertitles

Susan Webb, conductor

Leon Major, director

Villa Montalvo, Saratoga

Ticket prices: \$20, 28, 38, 80

Ticket information:

(415) 864-1634,

or (408) 961-5846

Sunday, August 17, 2 p.m.

Merola Grand Finale

An afternoon of arias and
ensembles featuring the
1997 Merola Opera Program
participants in concert with
full orchestra

Susan Webb, conductor

Davies Symphony Hall

Ticket prices: \$20, 25, 30

Post-performance champagne
reception, \$25

Ticket information:

(415) 864-6000



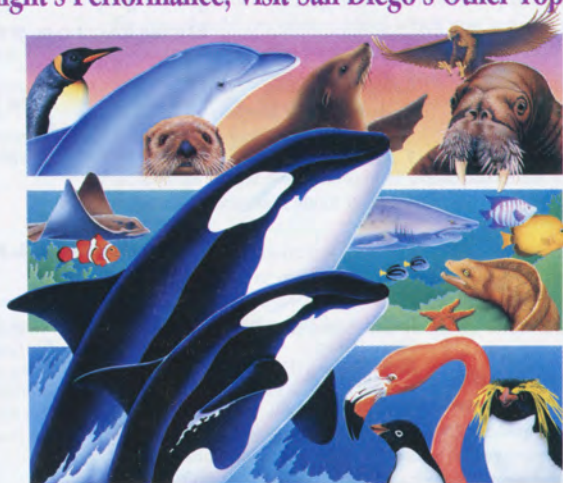
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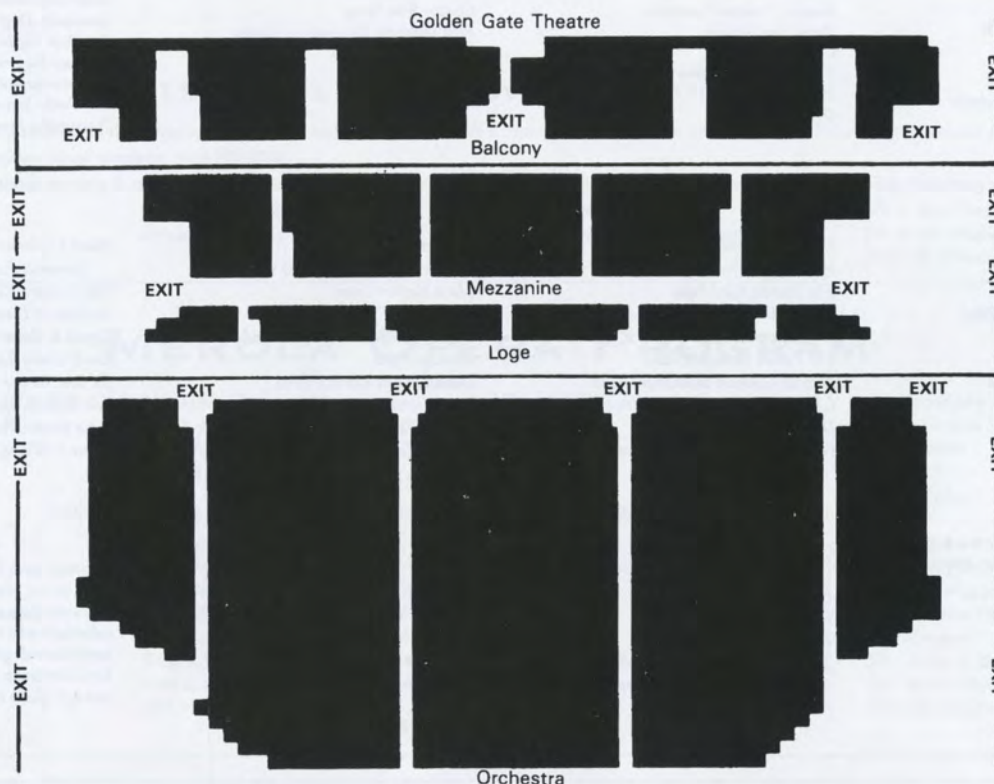
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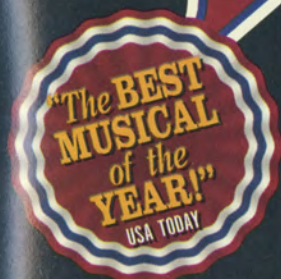
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