

Lulu

1997-1998

Saturday, June 6, 1998 7:00 PM

Tuesday, June 9, 1998 7:00 PM

Friday, June 19, 1998 7:00 PM

Tuesday, June 23, 1998 7:00 PM

Sunday, June 28, 1998 1:00 PM

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SAN FRANCISCO OPERA

SUMMER 1998

LULU



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A MESSAGE FROM THE CHAIRMAN AND PRESIDENT, SAN FRANCISCO OPERA ASSOCIATION



On behalf of the San Francisco Opera Association, we are pleased to welcome you to our *Femmes Fatales* Festival. We spent the past two summers in different venues, presenting *La Bohème* at the Orpheum Theatre and *Madama Butterfly* at the Golden Gate Theatre. In doing so, we gained a significant number of new audience members, with approximately 25,000 first-time opera-goers at the *Bohème* run and more than 24,000 at *Butterfly*. Indeed, our opera family has grown, and we hope to continue the trend by offering you new and innovative approaches to opera while maintaining the high standards that you expect from San Francisco Opera. Right now, it is a delight to be able to welcome our summer audience to the War Memorial Opera House.

Although the Company's financial position continues to be strong, ticket prices cover only half of our production costs. Today, more than ever, support of individuals, foundations and corporations is vital to the existence of San Francisco Opera. We acknowledge with great appreciation the generosity of Mrs. Paul L. Wattis, Chevron and Madeleine Haas Russell for helping us to present our *Femmes Fatales* Festival.

Just around the corner is our 76th season, which has been expanded to 10 operas and includes the world premiere of *A Streetcar Named Desire*, a San Francisco Opera commission. An extraordinary season awaits us, and we look forward to seeing you there.

REID W. DENNIS
CHAIRMAN

WILLIAM W. GODWARD
PRESIDENT

A MESSAGE FROM THE GENERAL DIRECTOR



The *femme fatale* has been celebrated in opera for hundreds of years, and our *Femmes Fatales* Festival offers you a brilliant sampler of great opera. From the exquisite, 17th-century baroque lyricism of Monteverdi's *L'Incoronazione di Poppea*, to the beloved romanticism of Bizet's *Carmen* and the provocative, 20th-century music of Berg's *Lulu*, you will embark on a musical adventure through time, led by the marvelous conductors Ralf Weikert, Patrick Summers and Alberto Maria Giuri.

Our *femmes fatales* live in vibrant worlds of drama and intrigue, each brought to life in our summer productions. A fascinating new virtual reality film sequence and new costumes by the celebrated fashion designer Bob Mackie enhance our acclaimed 1989 production of *Lulu*. The elegant grandeur of ancient Rome is re-created by Robert Perdziola in *L'Incoronazione di Poppea*. Our massive and very popular production of *Carmen*, created for our season at Bill Graham Civic Auditorium, has been refitted for the War Memorial Opera House stage.

As for singers, we'll encounter a superb group of international artists, with some in exciting debuts: Frederica von Stade performing her first Countess Geschwitz in *Lulu*; countertenor David Daniels, mezzo Lorraine Hunt and tenor Barry Banks taking Company bows in *L'Incoronazione di Poppea*; and soprano Andrea Dankova making her U.S. opera debut in *Carmen*.

The power of the *femme fatale* is a force to behold—enjoy the excitement!

LOTFI MANSOURI
GENERAL DIRECTOR

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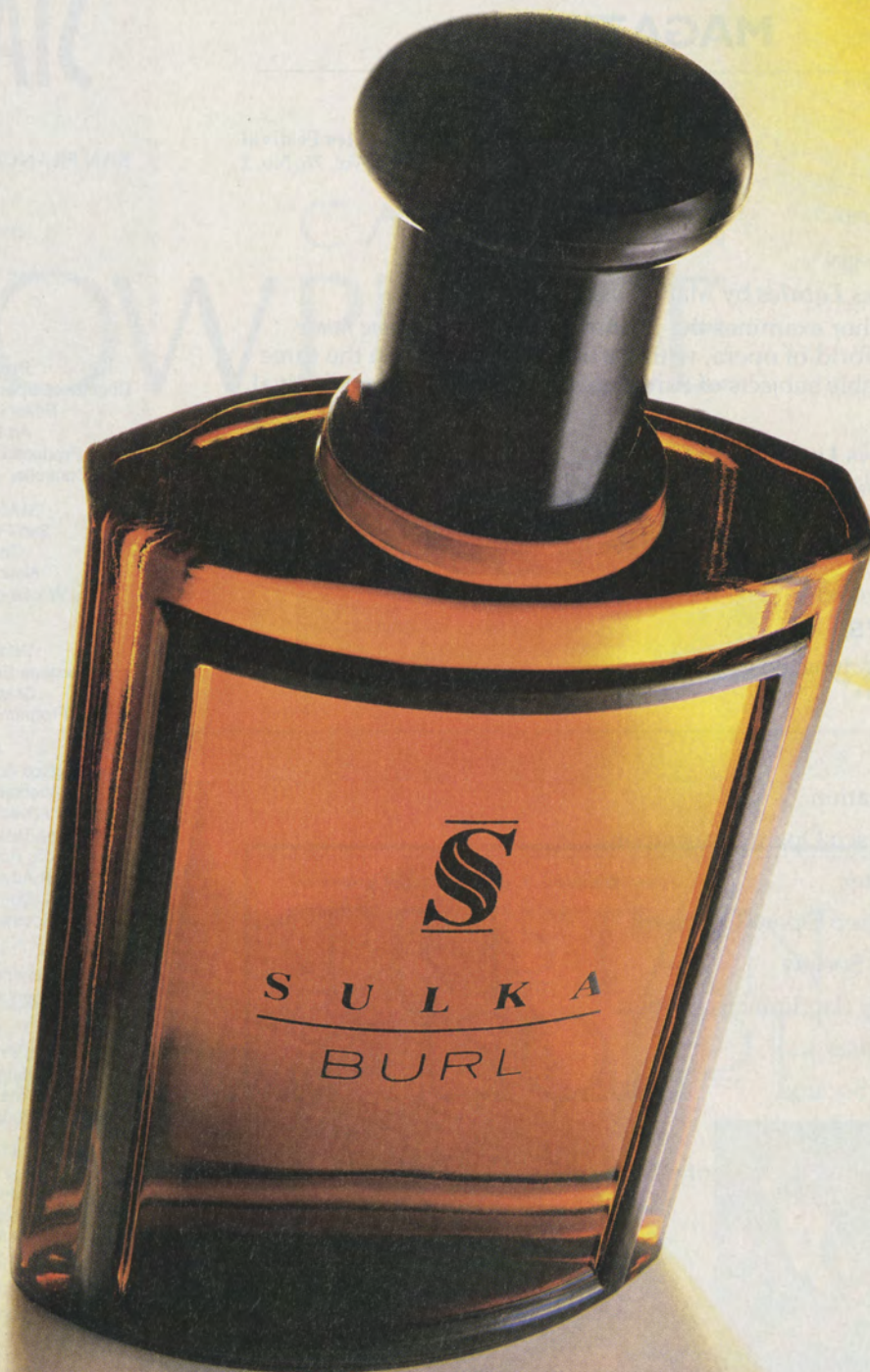
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SAN FRANCISCO OPERA MAGAZINE

Lulu

Femmes Fatales Festival
Vol. 76, No. 1

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The author examines the phenomenon of the *femme fatale* in the world of opera, with particular emphasis on the three remarkable subjects of San Francisco Opera's current festival.
- 26** *Lulu Grows Up* by Peter G. Davis
Lulu observed—from Wedekind's original dramas, through the Louise Brooks film interpretation, to Berg's opera and the singing actresses who gave her voice.

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COVER

Greg Spalenka
Basic poster design for San Francisco Opera's
1989 presentation of *Lulu*

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STAGEBILL

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All performances in the War Memorial Opera House

Turandot

Schnaut, Vassileva*(9/11, 17, 20)/
Dankova; Margison, Ellero D'Artegna
Rizzi/Bruce/Hockney/Falconer/Munn
Sept. 11, 17, 20, 22, 25, 30; 10/3
Co-owned with Lyric Opera of Chicago

Arabella

Watson, Mills, Forst;
Grundheber*, Kuebler, McIntyre*,
Schmeckenbecher*
Runnicles/Edwards*/Rice*/Whitfield
Sept. 12, 15, 18, 24, 27; Oct. 1, 4
Production from the Royal Opera House at
Covent Garden

World Premiere

A Streetcar Named Desire

Based on the play by
Tennessee Williams

Fleming, Futral*; Gilfry, Griffey
Previn*/Graham/Yeargan/Munn
Sept. 19, 23, 26, 29

Glanville**, Futral/Kriha Dye (10/11);
Gilfry/Okerlund (10/11),
J.H.Morris*

Summers/Graham/Yeargan/Munn
Oct. 2, 4, 8, 11

Project funded, in part, by Mrs. Paul L. Wattis,
the Carol Franc Buck Foundation, Arthur
Andersen, and the National Endowment
for the Arts.

Tristan und Isolde

Huffstodt, Urmana**; Schmidt, Fox,
von Halem

Runnicles/Hampe/Pagano/Munn
Production co-owned with Washington Opera
Production sponsored by the L.J. and Mary C.
Skaggs Foundation

Oct. 10, 14, 18, 21, 26, 30; 11/6

Puccini

R. Strauss

Previn Littell

Manon

Swenson; Hadley, Gilfry, Vernhes**,
Sénéchal, Otey*
Rudel/Copley/Mitchell/Walker/
Arhelger
Oct. 15, 17, 20, 23, 25, 29; 11/1

New Production

Don Carlo

Rautio*/Mesheriakova* (Nov. 14),
Hatziano*; Larin, Michaels-Moore,
Morris, von Halem, Hagen*, Lord
Joel/Sagi*/Brown/Munn
Oct. 24, 27, 31; 11/5, 8, 11, 14

Massenet

Verdi

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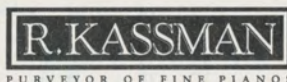


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Chevron



PURVEYOR OF FINE PIANOS

Norma

Vaness, Antonacci; Sylvester,
Silvestrelli*

Summers/Sinclair*/Varona/Whitfield
Nov. 7, 10, 15, 18, 21, 24, 28

Bellini

Peter Grimes

Riedel, Powell, Cook; Moser*, Held,
Baerg, Lord, Del Carlo

Runnicles/Copley/Toms/Perdziola/
Munn

Nov. 17, 22; Dec. 2, 5, 8, 11, 13

Britten

Company Premiere

Betrothal in a Monastery Prokofiev

Netrebko, Diadkova;
Pluzhnikov, Bezubenkov

Gergiev/Noseda* (12/3, 6, 10)
Pazi*/Kozhenkova*/Androsov*/
Munn

Nov. 23, 25, 27, 28; Dec. 3, 6, 10

Production from the Kirov Opera, St. Petersburg

Turandot

Stottler*, Amsellem*; Bogachov*,
Palatchi*

Armiliato/Bruce*/Hockney/Falconer/
Munn

Nov. 29; Dec. 1, 4, 9, 12

Madama Butterfly

Valayre/Kabatu*, Cao/White;
Lima/Cornelison*, Okerlund

Villaume*/Daniels/Yeargan/
Strawbridge

** United States opera debut

* San Francisco Opera debut

† 1998-99 Adler Fellow

All performances are in the original
language with English Supertitles.

Repertoire, casts and dates are subject
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Joined the company at 22.

Made V.P. at 26.

Senior V.P. at 29.

Survived 307 management retreats.

Removed 289 knives from back.

Braved 31,836 cups of office coffee.

Raised three kids (two successfully).

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Opera in three acts by ALBAN BERG

Text by the composer, based on *Erdegeist* and *Büchse der Pandora* by FRANK WEDEKIND

Edited and orchestrated by Friedrich Cerha

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Lulu

(in German)

Conductor

Stefan Lano*

Production

Lotfi Mansouri

Set Designer

Günther Schneider-Siemssen

Costume Designer

Bob Mackie

Lighting Designer

Michael Whitfield

Musical Preparation

Peter Grunberg

Marilyn Barnett

Philip Eisenberg

Adelle Eslinger

Prompter

Jonathan Khuner

Supertitles

Francis Rizzo

Assistant Stage Directors

Laurie Henley

Garnett Bruce*

Stage Manager

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Francisco Opera Scenic Studios

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Costume Shop and

Elizabeth Courtney Costumes

Steinway piano courtesy of

Sherman Clay & Company

First performance:

Zurich, June 2, 1937

First San Francisco Opera

performance:

September 25, 1965 (two acts)

September 9, 1989 (three acts)

SATURDAY, JUNE 6 AT 7:00

TUESDAY, JUNE 9 AT 7:00

FRIDAY, JUNE 19 AT 7:00

TUESDAY, JUNE 23 AT 7:00

SUNDAY, JUNE 28 AT 1:00

CAST

(in order of appearance)

<i>A Clown</i>	Michael Lee Gogin
<i>An Animal Trainer</i>	David Okerlund
<i>Lulu</i>	Eilana Lappalainen
<i>The Painter</i>	Robert Gambill*
<i>Dr. Schön</i>	Tom Fox
<i>Alwa</i>	Christopher Lincoln**
<i>Dr. Goll</i>	Ray Reinhardt
<i>Schigolch</i>	Franz Mazura
<i>The Prince</i>	Thomas Sunnegårdh
<i>The Wardrobe Mistress</i>	Kristine Jepson
<i>The Theater Manager</i>	Bruce Baumer*
<i>Countess Geschwitz</i>	Frederica von Stade
<i>The Acrobat</i>	David Okerlund
<i>The Schoolboy</i>	Kristine Jepson
<i>The Manservant</i>	Stuart Skelton
<i>The Banker</i>	Bruce Baumer
<i>A Journalist</i>	Jere Torkelsen
<i>A Waiter</i>	Frederick Matthews
<i>A Groom</i>	Kristine Jepson
<i>An Arts Patroness</i>	Elizabeth Bishop
<i>The Marquis</i>	Dennis Petersen
<i>A 15-year-old Girl</i>	Aimée Puentes
<i>Her Mother</i>	Martha Jane Howe*
<i>The Police Officer</i>	William Pickersgill
<i>The Professor</i>	Ray Reinhardt
<i>A Black Man</i>	Robert Gambill
<i>Jack the Ripper</i>	Tom Fox

Stagehands, jugglers, actors, actresses, policemen, waiters, guests

**U.S. opera debut *San Francisco Opera debut

TIME AND PLACE: Late 19th-century Europe

PROLOGUE

ACT I	Scene 1	A circus
<i>Germany</i>	Scene 2	The Painter's studio
	Scene 3	The drawing room of the Painter's house
		A theater dressing room

INTERMISSION

ACT II	Scene 1	Dr. Schön's drawing room
	Interlude	
<i>Germany</i>	Scene 2	The same, some time later

INTERMISSION

ACT III	Scene 1	Lulu and Alwa's house in Paris
<i>France, England</i>	Scene 2	A London attic

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 four hours.

SYNOPSIS

Lulu

PROLOGUE

An Animal Trainer, as from a circus, introduces the story in terms of crude animal characteristics, with Lulu as a snake.

ACT I

Scene 1—Lulu is married to Dr. Goll, a professor of medicine, but is the mistress of Dr. Schön, a newspaper editor-in-chief. Dr. Schön and his son Alwa, a composer, are present while Lulu is having her portrait painted. When the two of them leave, the Painter amorously pursues Lulu. Her husband unexpectedly returns and dies from shock at what he sees.

Scene 2—Now married to the Painter, Lulu is visited by Schigolch, a decrepit old man who evidently shares her past, and by Dr. Schön. Although he intends to enter a socially respectable marriage, Dr. Schön cannot throw off the fascination which Lulu exerts on him. The Painter has not realized that his wife has been living under the "protection" of Dr. Schön. He now learns it and kills himself. Lulu is unmoved.

Scene 3—As a theatrical dancer, Lulu is in her dressing room, then is called on stage. Suddenly, having realized that Dr. Schön and his fiancée are in the audience, she returns and refuses to perform. Dr. Schön, Alwa and others enter the dressing room. Only when she has totally humiliated Dr. Schön, compelling him to write a letter of renunciation to his fiancée, does she consent to continue the show.

ACT II

Scene 1—Dr. Schön is now married to Lulu but racked by jealousy of her admirers, even of Countess Geschwitz. Leaving the house for a little while, he returns to find Lulu surrounded by adoring males—his own son Alwa, an Acrobat, a Schoolboy. Dr. Schön produces a revolver and demands that she shoot herself. She kills him.

Interlude—Lulu's life in the intervening months is shown against a background of "virtual reality" sets: her arrest, trial for Schön's murder, imprisonment, coming down with cholera, and escaping after changing places with the selfless Geschwitz.

Scene 2—In the same room, some months later, Lulu's associates are at the point of arranging her escape from prison—to which she was condemned for murdering Dr. Schön. Countess Geschwitz, self-sacrificingly, goes to smuggle herself into prison in Lulu's place. The Acrobat plans to take Lulu away with him as a circus performer, but on her arrival he realizes with disgust that she has grown too thin and weak. Instead it is Alwa who succumbs to the woman who killed his father. They agree to go away together.

ACT III

Scene 1—(Paris) In their new and luxurious home, Lulu and Alwa are entertaining guests. Gambling, eating and drinking, the company is confident of the ever-rising value of their railway shares. But, because she is still wanted by the German police as an escaped murderess, Lulu is blackmailed by the Acrobat and by a pimp, the Marquis, who wants to sell her to a brothel in Cairo. Suddenly, news comes that the railway shares have crashed. The company breaks up in recriminations. By quickly changing clothes with a young servant, Lulu manages to escape with Alwa just before the police arrive to arrest her.

Scene 2—(London) Living in dire poverty in an attic with Alwa and Schigolch, Lulu is reduced to casual prostitution. Countess Geschwitz arrives, bringing the portrait which she salvaged from Paris. A Black client of Lulu's kills Alwa. While Jack, another client, is with Lulu, the Countess resolves to start a new life as a champion of women's rights. Suddenly there is a scream: Jack has killed Lulu. On his way out he also stabs the Countess, who utters her devotion to Lulu and dies.

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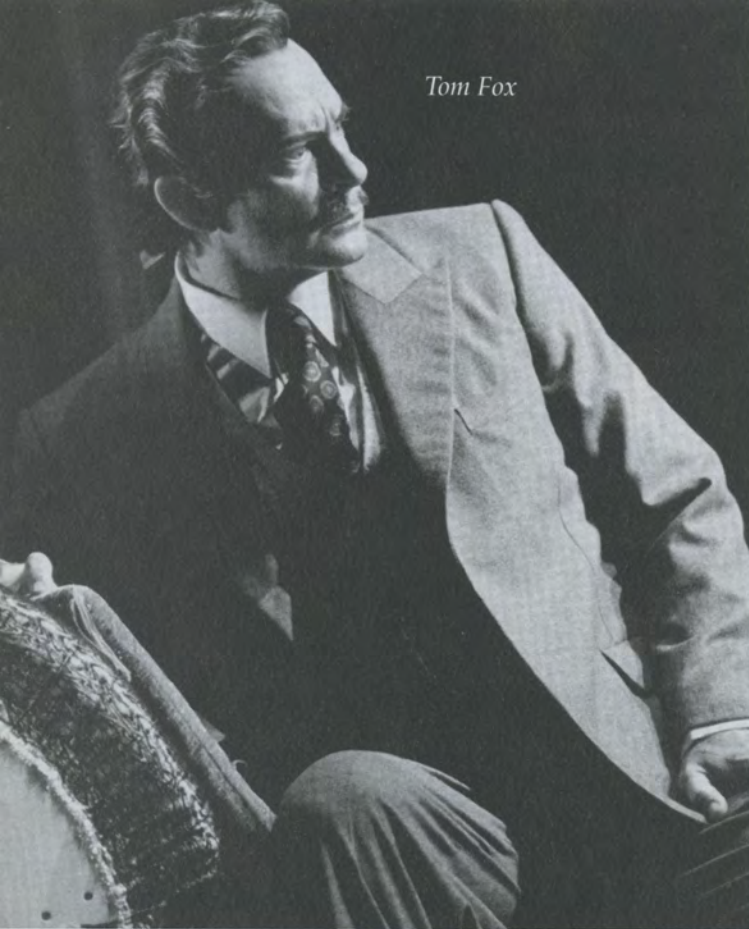
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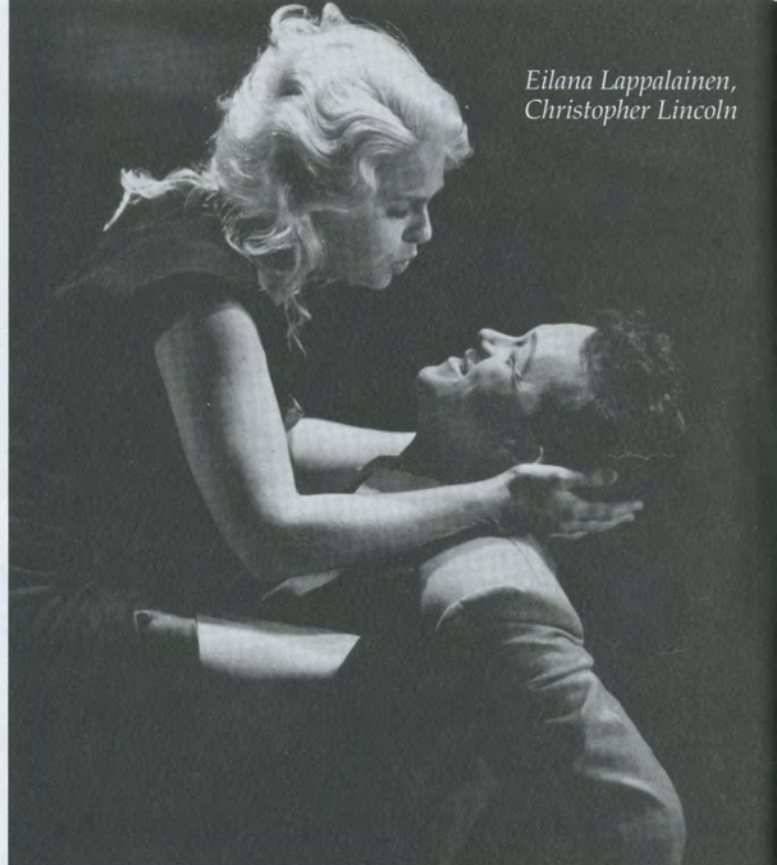
Photos taken in rehearsal
by Marty Sohl



Franz Mazura, Eilana Lappalainen



Tom Fox



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Christopher Lincoln*



*Robert Gambill,
Eilana Lappalainen*



Eilana Lappalainen



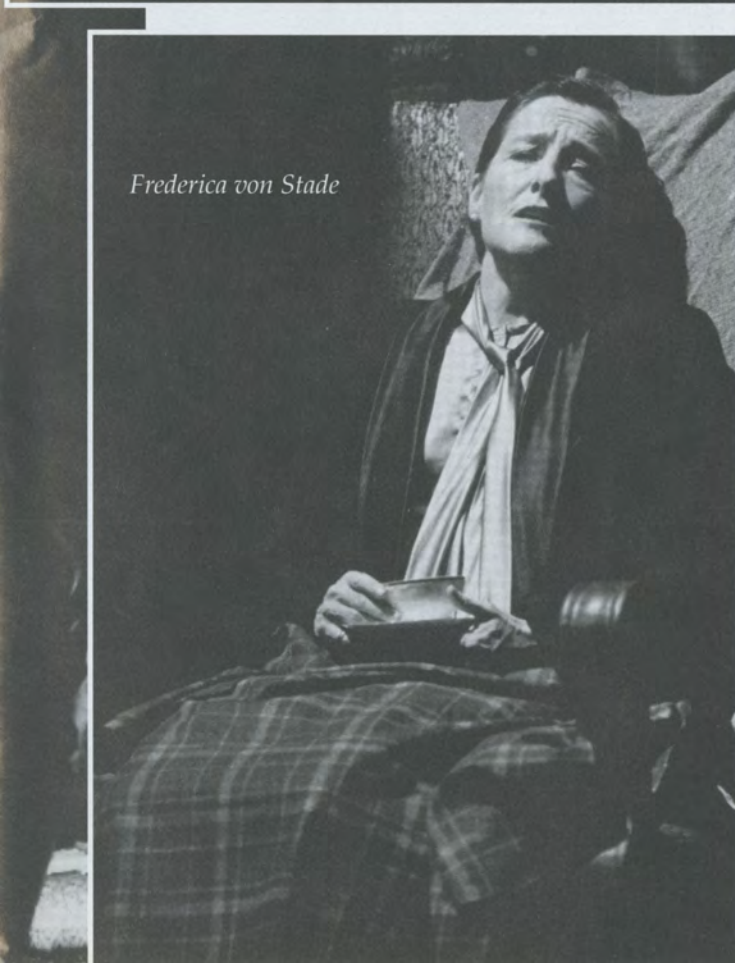
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David Okerlund



Michael Lee Gogin

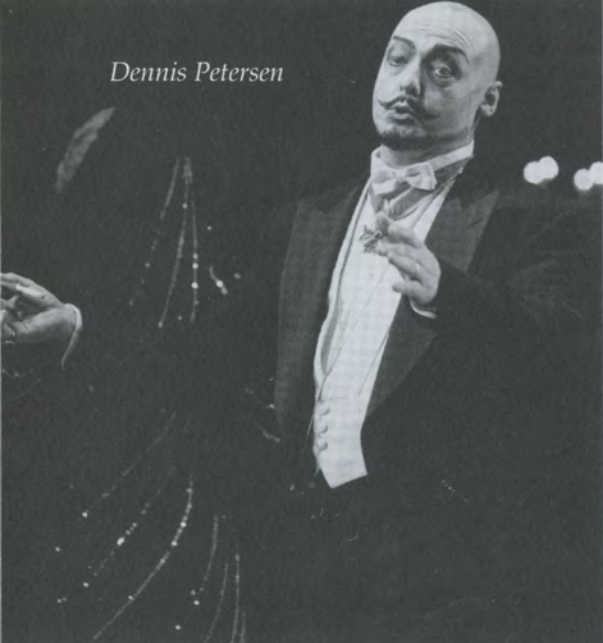


Frederica von Stade

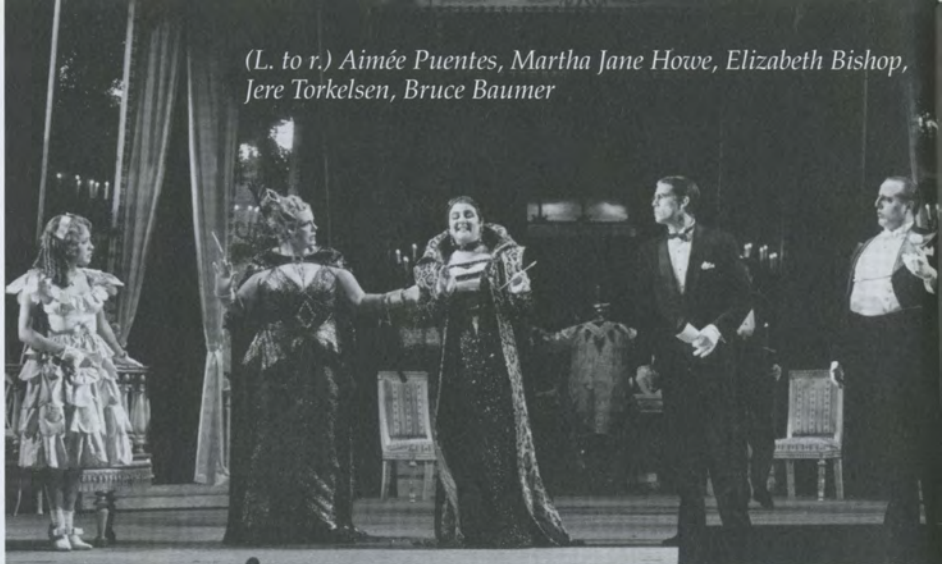


Eilana Lappalainen

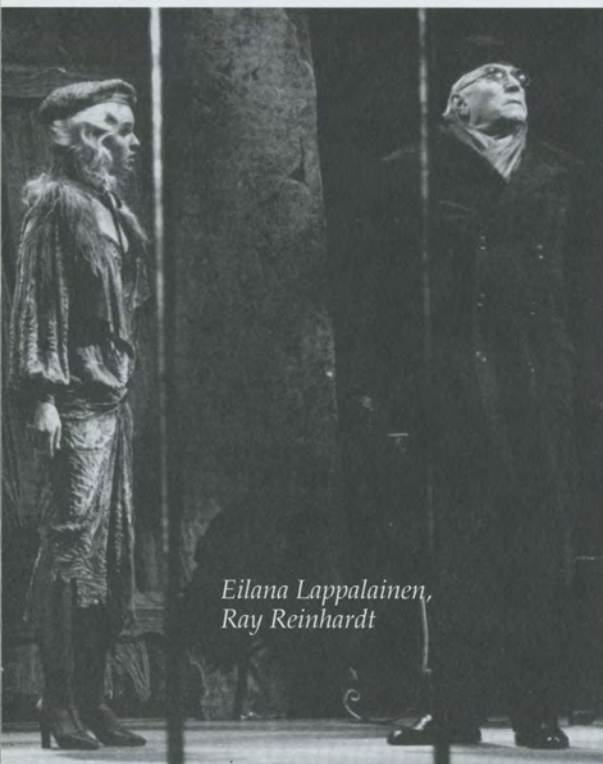
Dennis Petersen



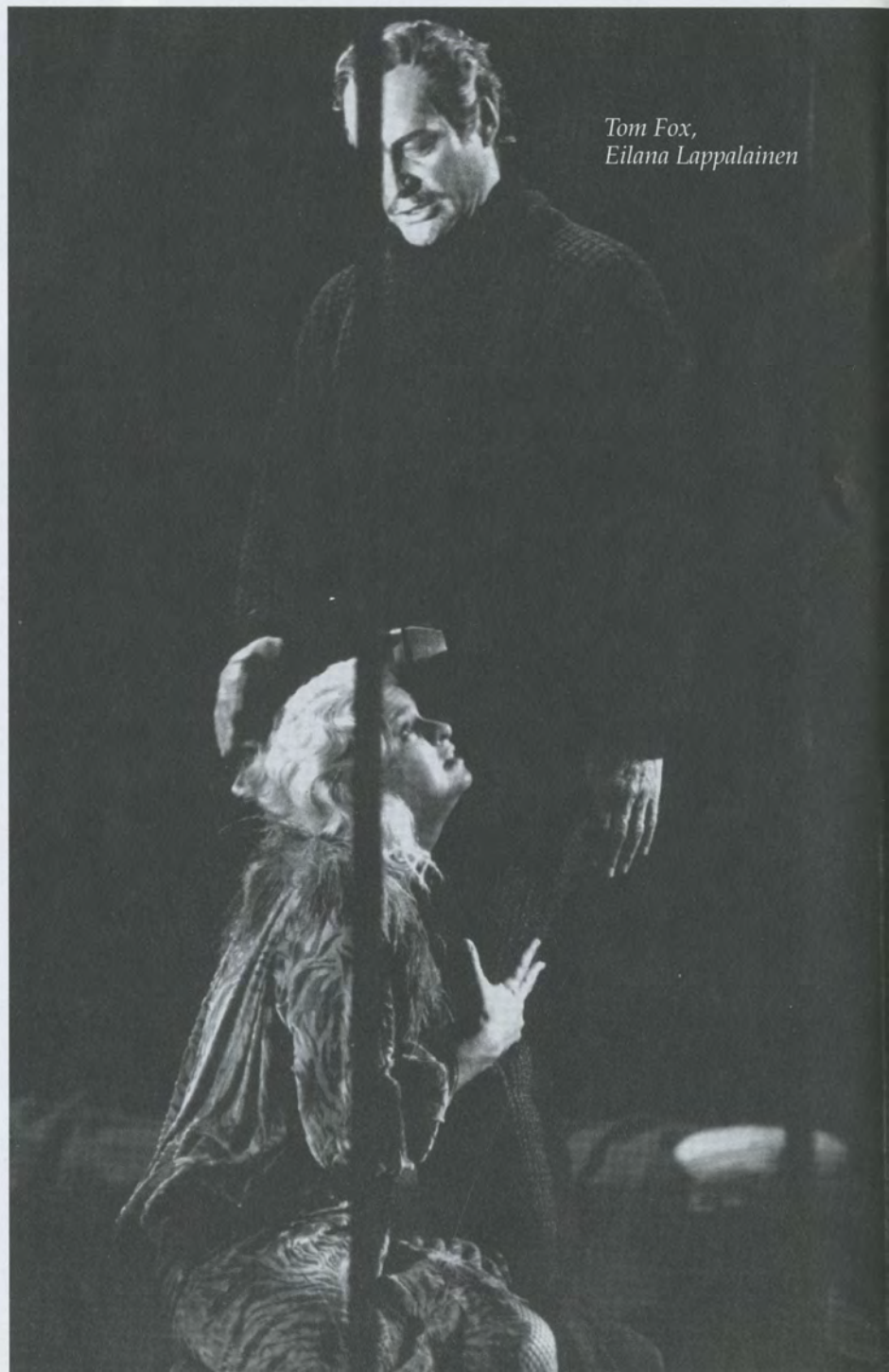
(L. to r.) Aimée Puentes, Martha Jane Howe, Elizabeth Bishop, Jere Torkelsen, Bruce Baumer



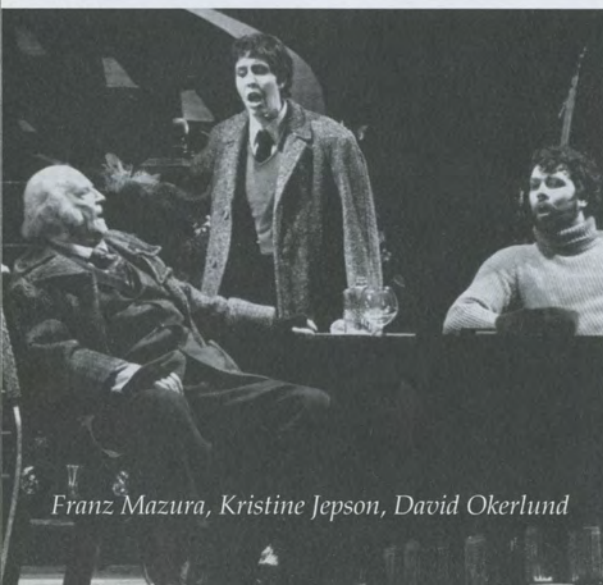
*Eilana Lappalainen,
Ray Reinhardt*



*Tom Fox,
Eilana Lappalainen*



Franz Mazura, Kristine Jepson, David Okerlund



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Opera of a New Production of *Le Nozze di Figaro* (Renee Fleming, Cecilia Bartoli, Susanne Mentzer and Bryn Terfel), *Aida* (Sharon Sweet, Dolores Zajick), *Tosca* (Maria Guleghina, Giacomo Aragall, Juan Pons) and *Carmen*. At New York City Opera *The Cunning Little Vixen*, *Of Mice and Men* (received great reviews this past Summer at Glimmerglass), and *Rigoletto*. A total of 7 performances. Also includes Broadway Play, two private lectures with Patrick Smith, editor of *Opera News*.

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... you are invited to join Sherwin for a wonderful Christmas Holiday vacation with opera and ballet in 3 historic cities. In Prague the four operas will be *Nabucco*, *La Traviata*, *Così fan tutte* and a rarely performed masterpiece, *Nerone* by Boito (the composer of *Mefistofele*). In Vienna there will be *Aida*, *Mefistofele* and *Ernani* and 2 to be announced. In Vienna also the great trip to Melk and its splendid monastery. A total of 9 performances. Carefully planned sightseeing with our dedicated guides we have used for many years.

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LES FEMMES FAT

By MARTIN BERNHEIMER

Femmes fatales. Dangerous, seductive women equipped with, among other attributes, beautiful voices. Opera is full of them.

There's Handel's Cleopatra, working her ageless wiles on poor, helpless Julius Caesar. The composer, it should be noted, cast him as a castrato. (Now, depending on the edition favored, the mighty statesman is usually portrayed by a mezzo-soprano *en travesti* or a countertenor.)

In the lavishly convoluted world of Wagner, there's Frau Venus, Tannhäuser's otherworldly siren and erotic mother of them all. The bard of Bayreuth created a seductive character of far greater psychosexual complexity, the tortuous and tortured Kundry in *Parsifal*. Wagner's lusty list might even be expanded to include the Rhinemaidens, those elusive teases who sing a mellifluous ring around poor Alberich. (No scholar worth his grit can forget that Anna Russell, sage of all musicological sages, labeled them "aquatic Andrews Sisters.")

Without unduly stretching the imagination, we could add Verdi's Lady Macbeth to the catalogue of singing *femmes fatales*. Never mind that her penchant for sleepwalking may have put a certain damper on nights of passion in her malleable husband's drafty Scottish castle.

On to France. Without the high-powered vamping of Giulietta, Hoffmann's tales would fall short of the tenor's most rapturous lyrical flight, "O Dieu de quelle ivresse." And surely no one has ever vamped any prey as languorously as Saint-Saëns's Dalila vamped her muscular Samson.

The Gallic *barbier extraordinaire* was content to deprive her man of his hair. That's rather little compared to Richard Strauss's Salome, a daunted seductress who wanted, and got, the whole head.

Manon, quasi-innocent and eminently cavalier, was able to break the *chevalier* Des Grieux's sturdy tenoral heart, and ours, too—in Massenet's suave French in addition to Puccini's gutsy Italian. The self-same Massenet also gave us the operatic incarnation of that shimmering super-courtesan of fourth-century Alexandria, Thaïs.

Meanwhile, in Mussorgsky's Russia, we encounter the compelling and compulsive schemer Marina Mnishchik. Disingenuously lush in her gushing sensuality, the Polish princess managed to massage the false Dimitri's id as well as his ego in reasonable hope of usurping Boris Godunov's throne.

The gallery is far from exhaustive. But the essential point is clear. Opera provides a hospitable haven for the attractive fallen woman. The siren's song is very well rep-

resented in the art form old Henry Chorley found so irrational.

Shady characters are always fascinating. Virtue is seldom as interesting—on the stage, at least—as sin.

The vividly evil Scarpia tends to attract more attention than the pallidly heroic Cavaradossi. For all his ardor, Faust seems pretty plain next to the malevolent Méphistophélès. Nasty Don Giovanni makes nice Don Ottavio look like a milquetoast.

The paradox is particularly well-focused in *Carmen*, one of the three quintessential *femme-fatale* operas on the agenda in San Francisco this summer. Poor Don José, a young soldier burdened with murderous inclinations and a rather severe fixation on his mother, finds himself torn between two women. On one side simpers Micaëla, his childhood sweetheart, a pleasant peasant with long blond braids and a limpid soprano voice. She is good, pure, devoted, shy, even moderately daring under duress. She's also about as exciting as vanilla pudding or mashed potatoes. No wonder she doesn't even appear in the Prosper Mérimée novella that served as Bizet's inspiration. Lurking on José's other side is a creature

Martin Bernheimer won the Pulitzer Prize for criticism in 1982. He is heard regularly on the intermission features of the Texaco/Metropolitan Opera broadcasts, and his articles frequently appear in such publications as the Financial Times, Opera News, Opera magazine, and Newsday.



SCHERL

unlike any woman the susceptible dragoon has ever encountered.

Ah, Carmen.

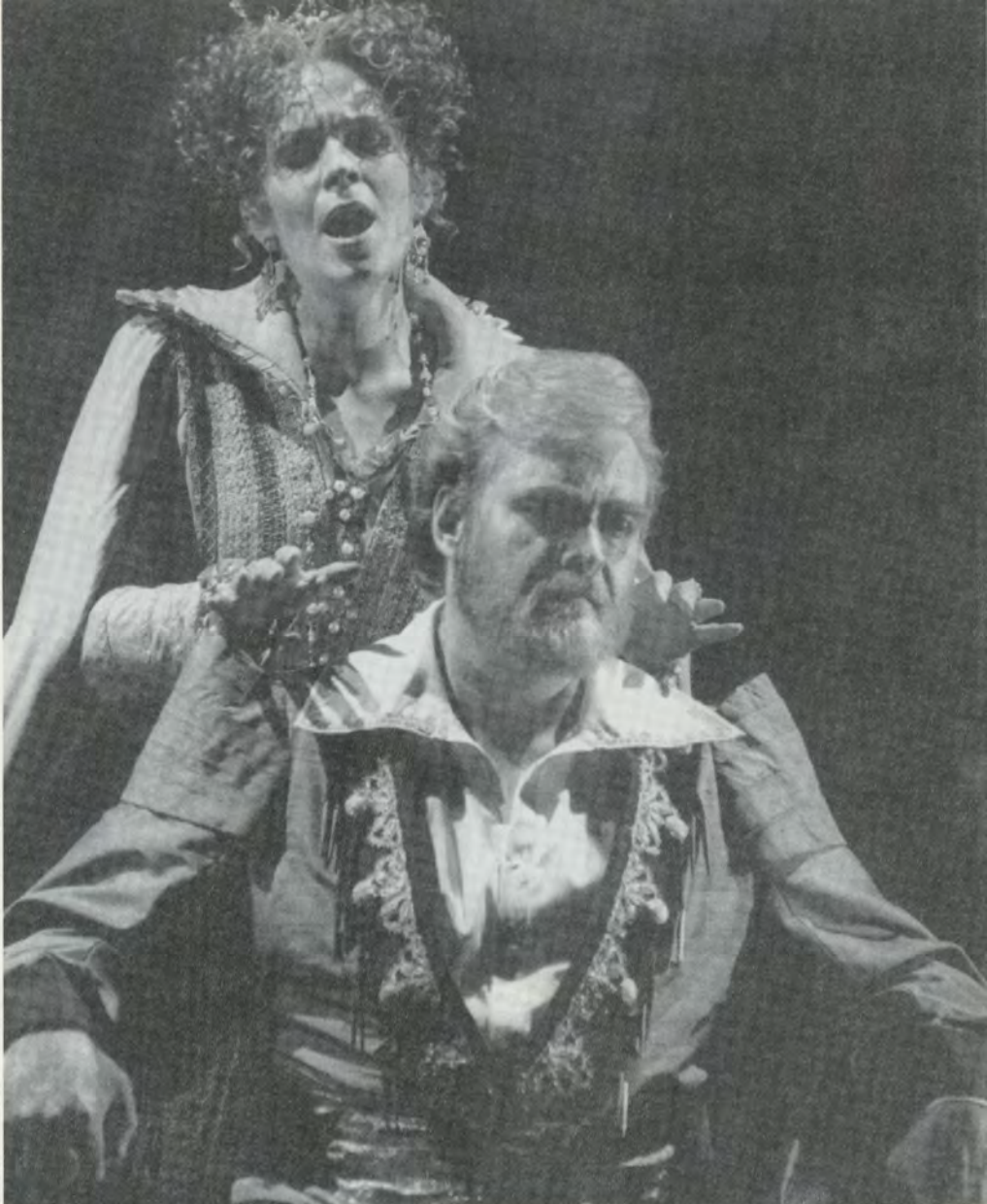
She is a wild nonconformist. She is tough and flamboyant, beautiful and magnetic, witty and charming, aggressive and provocative. Though she appears to be totally in command of her destiny, she also happens to be a fatalist who believes the bad news foretold by the cards. Above all, she is terminally honest.

Oh, yes. She also smokes cigarettes, commands a rather quixotic attention span, lives by her own rules of amorous morality, dances a mean seguidilla, and often seems encumbered with a strange habit of resting one hand on her shapely hip and letting her blouse hang down a bit on one shoulder.

This exotic Gypsy doesn't much resemble Don José's mother or his hometown sweetheart. So much for understatement.

Carmen is, of course, a gutsy and, under the right conditions, generous sexual animal. That's one reason all Seville wants her. Her appeal, however, must transcend the merely physical. Men fight to the death over this woman. They must be attracted by her probing mind, her free spirit, her warmth, her strength, her earthy valor, even her stubborn heroism—not just her casually inviting body.

There are, of course, Carmens, and there are Carmens. Technically, the role isn't all that difficult to sing. The line doesn't go particularly high, and its climactic dips into the



Working their wiles on the San Francisco Opera stage—(left) *Les Contes d'Hoffmann* 1987: Mary Jane Johnson as Giulietta, Plácido Domingo in the title role; (middle) *Thaïs* 1976: Beverly Sills in the title role, Sherrill Milnes as Athanaël; (above) *Boris Godunov* 1992: Susan Quittmeyer as Marina, Mark Baker as the Pretender Dimitri.

chesty lower register do not seem to exceed the comfortable reach of most interpreters. Mezzo-sopranos usually get the assignment, but bona-fide sopranos have had success with it in recent times, especially on recordings. Compare Maria Callas's extraordinary passion, and, equally compelling in its own way, the extraordinary finesse of Victoria de los Angeles—a tiger at one extreme and a sex-kitten at the other.

Singing Carmen may not be all that challenging. But *being* a convincing Carmen, musically and dramatically, is another matter altogether. I have encountered dozens over the decades. Some have been awful, and many have been good. Few—maybe three or four—have been memorable.

Who were the select few?

First and foremost, the beauteous Risë Stevens. Not the Risë Stevens who sang a Hollywoodish habanera for Bing Crosby in

Going My Way. She was much too glamorous, much too superficial. The Stevens that haunts the memory as Carmen emerged at the Metropolitan Opera after 1952. All the phony sex-bomb trappings had been stripped away, and in their place the sultry mezzo-soprano found unexpected, uninhibited resources of dark and raw compulsion. This Carmen didn't have to think about being a *femme fatale*. The crucial aura seemed to come naturally, smoldering bravado underpinned with a subtle hint of self-mockery. Not incidentally, this Carmen found motivation and support in an extraordinary trio of collaborators: none less than Fritz Reiner presiding in the pit with Tyrone Guthrie and Rolf Gérard toiling behind the scenes as stage director and designer, respectively.

Max de Schauensee, discerning critic of the *Philadelphia Bulletin*, described the stylistic revolution this way:



STROHMEYER



SEMO

Risë Stevens as Carmen in 1945, with Raoul Jobin and members of the San Francisco Opera Chorus; Giulietta Simionato in a Carmen studio portrait; Jane Rhodes and Albert Lance as Carmen and Don José at the Paris Opera.



LIPNITZKI

"Carmen herself, as portrayed by Risë Stevens last night, is a far cry from what Miss Stevens used to be. This is not a flower-in-the-mouth charmer, but rather a dangerous, vicious girl, cheap and sloe-eyed, whose animal passions bring disaster and death."

Totally different in the role yet overwhelming in her own unorthodox way was the great Italian mezzo-soprano Giulietta Simionato. Nature didn't endow her with Stevens's perfect *physique du rôle*. She was short of stature, and essentially sunny of disposition. But when I caught her at La Scala in the late 1950s, she danced through the challenge with total abandon, sang with gentle yet knowing insinuation, and, until the staggeringly serious Card Scene, conveyed a rather whimsical *joie de vivre* that made the character irresistible. She was a *femme fatale* in spite of herself.

The most authentically French and perhaps least celebrated of my prime Carmens was the exquisite Jane Rhodes. At the grand Palais Garnier in Paris (not the Comique), she exuded innate elegance and fragile dignity, a useful façade, no doubt, for an unabashedly erotic spirit. Rhodes's Carmen could be so playful, so winsome that she never seemed aware of her instant impact on every man on the stage and in the audience. Although her technique may have been imperfect, her allure was emphatically vocal as well as physical. She knew how to shade the text. She understood subtlety. If Brigitte Bardot could have sung Carmen—now there's a thought—she probably would have sounded like Rhodes.

Unfortunately, the French soprano's art did not travel well. A single performance of *Carmen* at the Metropolitan in 1960 found her light-textured soprano a bit too wispy for a house still frequented by Risë Stevens. A subsequent, ill-advised run as Richard Strauss's *Salome* in New York proved more impressive in sight than in sound. Still, those *Carmens* in Paris set lofty standards.

One can find resonant echoes of those standards in "The Drama of Carmen," an hour-long video made in 1962 with Leonard Bernstein acting as guiding factotum *über Alles*. Rhodes sings Carmen here, with the actress Zohra Lampert speaking the text as her dramatic alter ego.

Another magnetic, essentially intimate protagonist was Julia Migenes (also known as Migenes-Johnson). Remarkably earthy yet intrinsically vulnerable, she conveyed rare pathos opposite Plácido Domingo's all-but-definitive José in Francesco Rosi's *Carmen* film of 1984. One wondered, in vain, what she might do with the challenge on a major operatic stage. Migenes certainly wasn't the first Carmen to grace the silver screen. Bizet's—and/or Mérimée's—com-

plex heroine has always fascinated would-be *femmes fatales* far beyond the lyric theater.

According to the gospel of Ken Wlaschin's marvelously exhaustive "Opera on Screen," no less than 82 films—long and short, major and minor—have made some use of the character and/or Bizet's score. And there may be more.

In silent 1915, the opera diva Geraldine Farrar vamped the stoic José of Wallace Reid in a Cecil B. DeMille opus, instantly countered by a William Fox version starring the hyper-erotic Theda Bara. Only three years later, Pola Negri registered yet another cinematic bad-girl in an Ernst Lubitsch pot-boiler labeled *Gypsy Blood*. Dolores del Río followed suit, after her flamboyant eye-fluttering fashion, with *The Loves of Carmen* in 1927.

Back in the realm of Bizet, Cloe Elmo, probably the greatest, gutsiest Azucena of her time, provided the deep voice for Fernanda Cadoni's not-so-deep Carmen in a noisy 1948 film most notable for Tito Gobbi's Italianate toreador. *Carmen Jones*, the movie version of the updated operatic musical concocted by Oscar Hammerstein II, flickered brightly in 1954, with the delectable Dorothy Dandridge lip-synching convincingly to the itty-bitty-little-girl sounds provided off-camera by the very young Marilyn Horne. The incipient matinee idol Harry Belafonte appeared as their bad-tempered soldier-boy.

A non-singing Carmen clicked her oh-so-Spanish heels through *Carmen de la Triana*, Florian Rey's film of 1938. Significantly, the heels belonged to the tempestuous Imperio Argentina, a.k.a. just plain Argentina. Five years later, the aptly named Viviane Romance melted the handsome heart of Jean Marais in Christian-Jaque's French cinema classic, which resorted to Bizet for background music. When the meticulously sexy Rita Hayworth lured the irrevocably dull Glenn Ford to his doom in another *Loves of Carmen* (1948), the clever soundtrack score came courtesy of Mario Castelnuovo-Tedesco ("Teddy" to his friends in Tinseltown). No Bizet here.

In Carlos Saura's *Carmen* of 1983, the young Laura del Sol did the central emoting and dancing with a little flamenco-oriented help from a specialist in the genre, Antonio Gades. A not-so-young but very smart Regina Resnik did the second-hand vocal honors on the soundtrack, courtesy of a commercial recording.

Last but not least, any Carmen collector must pay homage to the startling Edna Purviance. *Edna Purviance*? Her greatest claim to fame no doubt involved portraying the fatal gypsy-pipsy in 1916 for Charlie Chaplin's popular *Burlesque of Carmen*. The *femme fatale*'s foil was, of course, the great comedic dictator himself, and his character was renamed "Darn Hosiery."

(continued on page 30)

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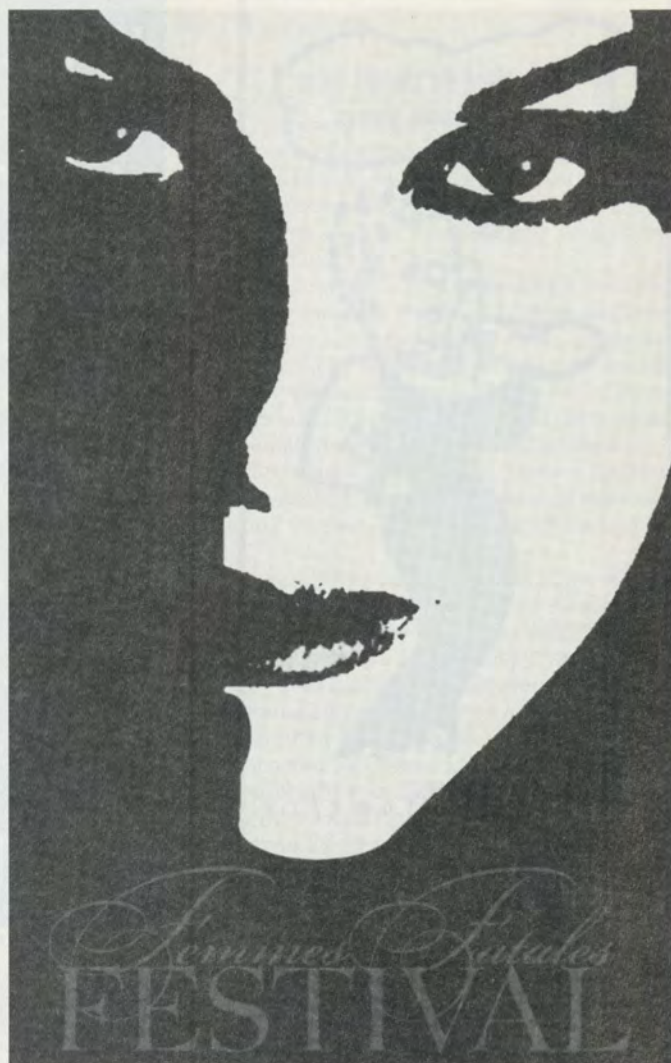
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Lulu (speaker, Paul Thomason)—June 9, 19, 23

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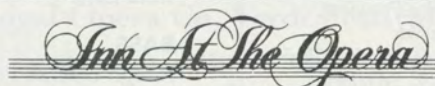
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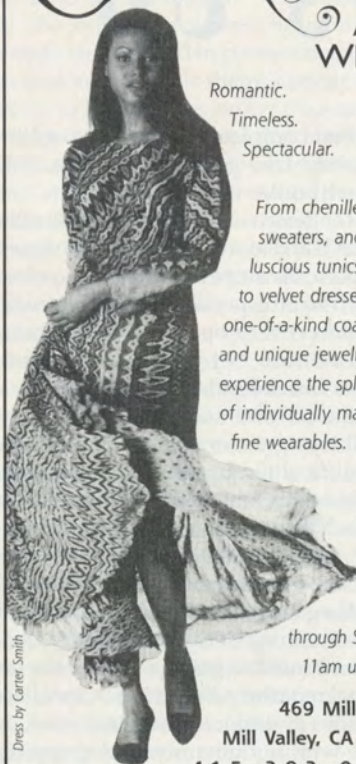
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Lulu Grows Up

By PETER G. DAVIS

Alban Berg's *Lulu* is a fitting choice—and, in 1998, an inevitable one—for any festival of operas dealing with *femmes fatales*. This fascinating "earth spirit" first surfaced in Frank Wedekind's two *Lulu* dramas—*Erdgeist* (Earth Spirit, 1895) and *Die Büchse der Pandora* (Pandora's Box, 1903)—and she later found her singing voice in the opera that Berg fashioned from the plays between 1928 and 1935. It has taken more than a generation for *Lulu* to be accepted into the pantheon of great operatic temptresses, but today she embodies the dangerous aspects of her sex for the twentieth-century just as potently as Bizet's *Carmen* does for the nineteenth or Monteverdi's *Poppea* for the seventeenth (no prizes for guessing which free-living operatic lady, if any, represents the more rationally enlightened eighteenth).

Not so long ago, *Lulu* was considered far too threateningly avant-garde for general consumption, its dissonant atonal idiom guaranteed to alienate audiences. Gradually, though, the public began to embrace Berg's heroine, despite a number of obstacles that have impeded her progress, some of them even more daunting than the challenging score in which she appears. Connoisseurs of new music immediately recognized the opera as a very important work, but they were not experiencing the complete score, which Berg had not quite finished at the time of his death in 1935. Although it was fully sketched out, with the composer's intentions clearly indicated, only two acts and fragments of a third were officially sanctioned for performance by his widow, Helene, who was convinced that the score could never be completed by another hand—she even did her best to prevent scholars from gaining access to the sketches. Acceptance of *Lulu*, even in its abbreviated form, was further delayed as a cataclysmic world war intervened to brake whatever momentum the 1937 world premiere in Zürich might have generated. And of course even if the opera had managed to get an early foothold in the international repertory, Berg's total conception could not be fully grasped due to his widow's ban. It was not until the composer Friedrich Cerha was allowed to put the finishing touches on the third act after Helene Berg's death in 1976,

that the first complete performance of *Lulu* could finally take place, in Paris in 1979 with Pierre Boulez conducting.

Even for those who discovered *Lulu* after World War II and found themselves intrigued by the opera, the score needed time to enter ears and hearts, especially those of conservative mid-century operagoers who hesitated to venture beyond Mozart, Verdi, Wagner, or Puccini. After all, *Lulu* as yet had no performance tradition to speak of, singers were still trying to come to terms with the music's difficulties, productions were rare, and the only available recording—made in Vienna in 1949 and released on early long-playing discs by Columbia Records—sounded tinny and approximate. By then, of course, Berg's first opera, *Wozzeck*, had become something of a contemporary classic as it continued to gain ground in the international repertory. But *Wozzeck*, for all its complexities and thorny musical syntax, is suffused with a humanity and gripping poignancy that *Lulu* lacks. The earlier opera also has a score in which the ghosts of Wagner and Mahler can still be heard lurking in the shadows, providing vestiges of tonality and occasional hints of conventional operatic forms. *Lulu*, on the other hand, moves further into the expressionistic future with its cast of drenched-in-acid character types, an even more intricate formal organization, and a compositional method that fully adopts Schoenberg's 12-note techniques, albeit in individual ways that allow Berg to achieve his own expressive ends.

And yet the impact of *Lulu*, now that musicians and singers are more familiar with its requirements, can be immediate and deeply moving. While Wedekind's plays, if revived today, would probably strike us as period pieces, Berg's opera, as do so many others based on dated contemporary stage works, takes the dramas' ideas, characters, and theatrical devices and endows them with a timelessness, relevance, and added dimension that only music and singing can provide. The dramatic focus is also more sharply gauged in the opera. Although practical necessity demanded that Berg drastically reduce the dramatic material and rework it into a three-act libretto, this feat of compression, accomplished by the composer himself, is carried off with considerable skill, actually helping to clarify the action.

Peter G. Davis is the music critic for New York Magazine. His book, *The American Opera Singer, from 1825 to the Present*, was recently published by Doubleday.



GALLOWAY



HOWARD



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In the opera, Lulu now emerges even more strikingly as the central personality, the amoral "earth spirit" who mesmerizes all the other characters, both male and female, determined to possess her. It is their obsession that leads them, directly or indirectly, to their deaths rather than any act of will by Lulu herself. Her first husband, the Medical Specialist, collapses from heart failure after catching her with the young Painter, who later commits suicide when he learns of her sordid past from Dr. Schön. Lulu then briefly belongs to Dr. Schön until she shoots him, almost but perhaps not quite by accident, as the two struggle for possession of a pistol. Dr. Schön's son, Alwa, is next in line. He seduces Lulu on the sofa where his father bled to death, follows her to London, and eventually meets a brutal fate at the hands of one of the "clients" she has picked up while working the streets as a prostitute. The final victim is the lesbian Countess Geschwitz, who joins her beloved Lulu in death when both women are dispatched by London's notorious serial murderer, Jack the Ripper. Even as she watches the people she fascinates fall by the wayside and destroy themselves, Lulu remains above it all, her amorality lending her character a curious innocence, even purity—so much so that we believe her when she looks deeply inside herself in Act II and sings to Dr. Schön: "I never wanted to be anything but what I've been taken for, and no one has ever taken me for anything but what I am."

In his reduction of the Wedekind plays for operatic purposes, Berg carefully preserved their symmetries by arranging both the text and the music into intricate formal structures that serve both musical and dramatic purposes. Dr. Schön stands at the center of Lulu's life as the one man she is actively drawn to love and, later, to murder. That crisis comes precisely at the opera's midpoint, a gesture on Lulu's part that transforms her from a detached object of desire into a self-destructive erotic fury who begins her precipitate descent into prostitution, poverty, and violent death. Her life as we see it, then, forms an arch, a symmetrical structure made even more clear when the three men that Lulu ruined early in the opera return as different characters in the second half to assist in her humiliation and downfall. Alwa becomes her pimp and secures three men from the street to enjoy Lulu's favors: the Professor, a mirror image of the Medical Specialist from Act I; the Black Man, whose music reincarnates the character of the Painter (unnamed in the opera but ironically called

"Schwarz" in Wedekind's play); and Dr. Schön, who appropriately returns in the form of the ultimate avenger, the Ripper himself.

Just to make sure the point is not lost on the audience, Berg instructs these double roles to be played by the same singers, an inspired stroke that not only provides a visual counterpart to the musical correspondences and structural recapitulations that dominate the latter half of the score, but also points up the essential tragic moral nature of the entire opera. Lulu's final punishment is less the direct result of her actions than it is of the diseased environment in which she exists and the emotionally crippled people who surround her—in that respect Lulu's fate is quite different from the impersonal divine retribution meted out to that other operatic libertine so often compared to Berg's heroine: Mozart's *Don Giovanni*. Until 1979 and the availability of the complete score, that crucial aspect of *Lulu* could never be properly appreciated.

There is hardly space here to analyze the complexities of *Lulu's* genesis and formal organization—indeed, the composer and Berg specialist George Perle has devoted an entire book to the subject. One important example, though, vividly illustrates the composer's ingenuity in ordering his material: the music that accompanies the silent film shown following the murder of Dr. Schön, a recounting of Lulu's arrest, trial, incarceration, bout with cholera, and sub-

sequent escape from prison. This descent to prison and back is depicted by a symmetrically plotted score in which the forward progression of musical events reaches its central point when Lulu arrives in prison, and retraces its steps almost note for note as Lulu works her way back to freedom. As Perle demonstrates in his analysis, all corresponding dramatic occurrences and associated phenomena are closely related through similar musical references, the downward spiral of arrest, detention, and trial into prison exactly mirrored by the upward struggle out of prison to medical consultation, isolation ward, and deliverance. The musical events are reversed, and at the end of this retrograde journey we arrive at precisely the same place we began. Even the tiniest details along the way are paired and identified as musically related events: revolver/hypodermic syringe, bullets/phials, legal/medical parallels, chains/bandages, prison corridors/hospital corridors, policemen/nurses.

Berg never expected audiences to follow this ingenious progression on a conscious level, any more than Mozart required his listeners to be aware of his compositional techniques when writing the elaborate finales of *Le Nozze di Figaro* or *Don Giovanni*. These are simply the tools that inspired opera composers use to realize their dramatic aims, and while we may not perhaps be able to follow every step, the results speak for themselves. Clearly Berg's complex proce-

SOHN



Opposite: San Francisco Opera's three previous Lulus: (top) Evelyn Lear in 1965; (middle) Anja Silja in 1971; and Ann Panagoulas in 1989. Right: The 1989 staging of *Lulu* featured Hans Hotter in the role of Schigolch and Ann Panagoulas in the title role.

dures were the right ones for him, even if they initially presented difficulties for audiences. By now, though, *Lulu* has become firmly established in the repertory, and looking back it is possible to single out three key events that contributed to the opera's gradual acceptance. The first was the availability of that 1949 recording, an influential document despite its mechanical flaws and a performance that often seemed to be taking place in a clenched atmosphere of moment-to-moment desperation. And yet, for many hearing the opera for the first time, that very sense of urgency contributed to the intensity of the experience and drew listeners back for more. At least the recording boasted the one superior ingredient without which no performance of *Lulu* can succeed: a charismatic interpreter of the title role, a soprano who commands the bel canto agility to cope with the often stratospheric coloratura writing as well as the vocal weight to encompass and project the more dramatic declamatory passages. Ilona Steingruber possessed those assets, and although she never went on to become a famous singer, it was clear that in *Lulu* she had, briefly, found the role of her life.

The next step up for *Lulu* came in 1962, when a production of the opera was staged at Vienna's Theater an der Wien with Karl Böhm conducting and the American soprano Evelyn Lear as *Lulu*, a performance that also received international exposure through a recording. By now, musicians had audibly become more comfortable with the idiom, and the orchestral playing was especially revelatory. With his roots firmly planted in the late-Romantic age of German music, Böhm viewed Berg's score from that perspective rather than treating it as music pointing to a cacophonous future, a musical millenium that most audiences of the 1960s were praying would never arrive. Under Böhm's sympathetic baton, *Lulu* was suddenly beginning to sound positively inviting. Not only did the instrumental textures take on an unexpected warmth and richness, but the advanced vocabulary of orchestral technique as developed by Berg also emerged with a new coherence, an entirely appropriate expressive means to tell *Lulu*'s lurid tale. If traces of Mahler were found hiding in the pages of *Wozzeck*, that master of fin-de-siècle symphonic angst could now be perceived within the symphonic world of *Lulu* as well while listening to Böhm's luxuriantly romantic presentation of the score.

Lear's *Lulu* proved to be an equally potent reason why the opera was being more

GALLOWAY



Ramon Vinay as Dr. Schön in San Francisco Opera's 1965 staging of *Lulu*.

widely appreciated. While Steingruber's edge-of-the-ledge vocalism and shrill upper register could be wearing on the ear, Lear sang the entire role as easily, naturally, and alluringly as though it had been written by Puccini. Most astonishing of all, Lear, although scarcely a "new-music" specialist at the time, had first learned the part in just three weeks, stepping in at the last minute to save a concert performance of the opera in 1960. The soprano had never even heard of *Lulu* when the score arrived at her Berlin apartment, and after glancing through the score, she was horrified: "I almost dropped dead, because it was the most difficult thing I'd ever seen in my life." Lear survived and flourished, and in the staged performance two years later her total musical assurance was matched by an equally mesmerizing physical presence that fully explored all the subtle facets of *Lulu*'s enigmatic character.

The Böhm/Lear *Lulu* circled the globe via long-playing discs, and soon productions in other parts of the world began to multiply. With Helene Berg's death, the last obstacle to a realization of the full score was finally removed, and after the 1979 Paris premiere of Cerha's completion there was little doubt in anyone's mind that one of the towering masterpieces of twentieth-century opera had been fully revealed. Actually, the amount of editorial work to be done was not extensive compared to, say, Offenbach's unfinished *Tales of Hoffmann*—battles over a

correct performing edition of that opera have been waged for more than a century and continue to this day. When he died, Berg was working on Act III, having fully composed the first 360 bars as well as the interlude and adagio section that forms the core of the final scene in London. Four brief passages of the short score remained to be fleshed out (just 87 bars out of 1326), while some accompanimental passages and vocal lines had to be filled in. Cerha's completion is so seamless that even Berg specialists find it difficult to say where one composer leaves off and the other begins.

The Paris performance was also recorded, not only presenting the total *Lulu* for the first time but another take on the score as well, one entirely different from Böhm's old-world perspective but equally valid—like all great operas, *Lulu* clearly benefits from being heard in many different interpretations. As a composer and mandarin of contemporary music, Pierre Boulez approached the score from that vantage point, securing a performance of pristine textural clarity, balanced formal logic, and awesome instrumental precision. Far from sounding cerebral though, Boulez's disciplined performance generated its own sense of tension and drama, as every detail—dynamics, rhythmic continuity, textural colors, orchestral accents—fell perfectly into place. Another great *Lulu*—Teresa Stratas—appeared to claim a part that would become closely identified with her as, one by one, major opera houses the world over staged the three-act opera. Unlike the voluptuous figure created by Lear, Stratas's earth spirit was petite and elfin coupled to a voice with a bright small-bore beam of sound that encompassed all the fearsome demands of the score with spot-on accuracy. Beyond that, Stratas projected a searing inner conviction and raw emotional intensity, all with a physical presence and vocal equipment that deceptively suggested vulnerability and fragility—paradoxical qualities so characteristic of *Lulu* herself.

Other conductors and other sopranos have since shown that the variety and interpretive possibilities of *Lulu* are virtually unlimited. By now, the opera has found a secure place in the repertory, no longer the last word in terrifying modern music but an accepted twentieth-century classic. New operatic *femmes fatales* are no doubt on the horizon, and perhaps the one who will speak just as potently to the twenty-first century is about to be born. She may even one day attain the same immortality that our own special "earth spirit" has achieved at last. ♦

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(continued from p. 20)

When it came to quasi-classical terpsichore, we have savored Carmen as danced en pointe by such disparate ballerinas as the shamelessly virtuosic Maya Plisetskaya of Russia, the breathlessly daring Alicia Alonso of Cuba and the endearingly arch Zizi Jeanmaire of France. How we wish they could have sung.

Like Carmen, Alban Berg's Lulu, a.k.a. Frank Wedekind's Lulu, is a woman unencumbered with a conscience. This magnetic *femme fatale* isn't immoral. She is supremely amoral. She is what she is, and she does what she does, without explanation, without apology and, most crucial, without regret.

In *Die Büchse der Pandora* (Pandora's Box) and *Erdgeist* (Earth Spirit), the two plays by Frank Wedekind that inspired Berg's epochal opera, Lulu emerges as a shadowy incarnation of the eternal woman. She is a sex goddess who seduces both men and women with bravado, calmly dooming them in the process. Like Carmen, she does not lie or deceive. She doesn't concern herself with such trifles as virtue and sin. Sin? What's sin?

The opera methodically charts her hedonistic rise and fall. It ends, brutally and graphically, with her own demise at the hands of none less than Jack the Ripper, a historic *homme fatal*. There is ample room for irony here, little for sentiment.

Lulu personifies exultant sexuality and its destruction in a petty bourgeois milieu. It is easy—much too easy—to play her as a pretty slut, to stress the external elements of sensual depravity in quest of sensationalism. The key to her appeal lies, however, in a basic contradiction. Although Lulu may commit unspeakably insensitive acts in quest of power, she must—repeat, must—do so in an aura of purity and innocence. If the text didn't tell us so, the music would.

In her eyes, and in the eyes of her admirers, Lulu must be right, and her world must be wrong. Although expressionist decadence may color the depiction of her quest for self-fulfillment, she cannot be conscious of any motive. Calculation is not represented in her intriguing arsenal of defenses and responses.

For many observers, the definitive Lulu existed long before the opera. Her name was Louise Brooks, and she laid claim to the character in G.W. Pabst's much-censored, once controversial and now revered silent film of 1929, *Pandora's Box*. A distinctly American actress in an emphatically German ambience, Brooks functioned as a mesmerizing stranger in an eminently jaded paradise.



Louise Brooks as Lulu in the G.W. Pabst 1929 film *Pandora's Box*. On the left is Alice Roberts as Geschwitz, on the right, Fritz Kortner as Dr. Schön. The popularity of Louise Brooks continues unabated, with over five websites dedicated to her and her movies.

Poppea is beautiful, ambitious, guileless, egocentric and patently unscrupulous. Also triumphant. Again, the observer must forget about the concept of conscience.

In the opera, Poppea sets her lofty sights on the emperor Nero, and ensnares him with no concern for innocent bodies in her way—one of which happens to belong to Nero's innocent wife. Her scheming is somehow made palatable by Monteverdi's rapturous music and, perhaps, by a libretto that suggests an elevating force in Poppea's passion for Nero.

She did it all for love. And all's well that ends well.

The historian Tacitus wrote that "Poppea had every asset except goodness. From her mother, the loveliest woman of the day, she inherited distinction and beauty. Her wealth, too, was equal to her birth. She was clever and pleasant to talk to. She seemed respectable, but her life was depraved."

Although *L'Incoronazione di Poppea* closes with her vindication, her life ended nastily. Nero actually was her third husband, though that statistic is something of a technicality; she never bothered to divorce her first two mates (Rufus Crispinus and Otho). A couple of years after the coronation, Nero kicked her in a fit of rage during a domestic squabble, killing her and their unborn child. That remains material for another opera.

Poppea hasn't appeared in many non-operatic guises. The director Jean-Pierre Ponnelle and the period specialist Nikolaus Harnoncourt did collaborate, however, on a famous Zurich production that was filmed in 1979 with Rachel Yakar in the title role. Peter Hall's elaborate Glyndebourne version of 1984, focusing on Maria Ewing as a particularly seductive Poppea, is available on video. So is a staging from the Schwetzingen Festival of 1993 directed by Michael Hampe and conducted by René Jacobs, with Patricia Schuman as the incipient empress.

The only commercial film with ties to Poppea—and this is something of a stretch—would seem to be *Laughter in the Dark*, Tony Richardson's not-too-successful adaptation of the Nabokov novel released in 1969. Seduction music from the opera underscores a comparable episode in the movie. Here it is Anna Karina's task to exude heat, and a hint of danger too, as the central attraction, with the young Nicol Williamson serving as her eager victim.

It's always the same. Cherchez la *femme fatale*. ♦

Even now, a cult figure nearly 70 years after the creation of the film, she remains an icon of erotic persuasion, a creature of instinctive intelligence and searing temperament. Her mysterious persona lingers, to a degree, in *Lulu in Berlin*, a 52-minute documentary/interview released in 1985.

There never was a Lulu quite like Brooks, before or after. Still, surprisingly many Lulus have appeared on the screen. Erna Morena played her in a 1917 film that featured the great Emil Jannings as one of her victims. Thirteen years later, he conquered the medium playing a similar role to the *femme fatale* of Marlene Dietrich in *The Blue Angel*. In 1918, Claire Lotto introduced a Hungarian Lulu in an obscure movie that featured a young actor named Bela Lugosi. We all know what he turned into. Asta Nielsen, the Danish silent-film diva, took her alluring turn in a *Pandora's Box* that opened in 1919.

Post-Brooks, Nadja Tiller ventured an ill-fated film in 1962 called *No Orchids for Lulu*. The score by one Carl de Groof utilized nary a note of Berg. Anne Bennent was the eumenical anti-heroine in a French-German-Italian adaptation directed by the Polish auteur Walerian Borowczyk in 1979.

Carmen was written in 1875, *Lulu* in 1934, yet both operas still strike us as dramatically viable, essentially contemporary creations. What, then, must we think of *L'Incoronazione di Poppea*?

This gloriously disturbing opera, set in Rome around 64 A.D., was first performed in 1642. It was progressive then and, yes, it seems progressive even now. Its enduring appeal lies, to a great extent, in the complex character of Poppea—a *femme fatale* just as amoral as Lulu, just as appealing as Carmen, and more appalling than either.

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ARTIST PROFILES



After making her San Francisco Opera debut during the 1996-97 season as Rosalinda in *Die Fledermaus*, soprano **EILANA LAPPALAINEN** returns to sing the first Lulu of her career. Additional appearances last season included a debut at the Deutsche Oper Berlin as Senta in *Der Fliegende Holländer*, the title role of *Jenůfa* for Portland Opera, the title role of *Lucia di Lammermoor* for Opera Columbus and Opera Lyra Ottawa, Violetta in *La Traviata* for Virginia Opera, Mimi in *La Bohème* at Opera Hamilton, and the title role of *Arabella* in Bielefeld. A guest

artist with the Anhaltisches Theater Dessau for the past four years, she scored triumphs there in such roles as Violetta, Salome, Elsa in *Lohengrin*, Maddalena in *Andrea Chénier*, Marguerite in *Faust*, Amalia in *I Masnadieri*, Hanna in *The Merry Widow*, and Desdemona in *Otello*. Her most recent engagements include the title role of *Arabella* in Essen, as well as *Tiefland*, *Chénier*, *Bohème* and *Holländer* in Dessau. Among her future plans are the title role of *Salome* for Austin Lyric Opera and Opéra de Montréal; *Peter Grimes*, *Die Fledermaus* and *Arabella* in Essen; *Holländer* in Berlin; *Tosca* and *Der Rosenkavalier* (her first Marschallin) in Dessau; as well as concerts with the Alabama Symphony and Tulsa Opera. On the concert platform the Canadian-American-Finnish artist has performed, among others, the Verdi Requiem, Beethoven's Ninth Symphony, Wagner's *Wesendonck Lieder* and Strauss's *Four Last Songs*. She has also been featured in gala concerts with TV broadcasts and recordings in Finland and Germany. Previously, Lappalainen had been a Principal Artist-in-Residence with Opera San José under Irene Dalis. She holds a degree in Vocal Performance from California State University at San Jose.



Now in the third decade of an extraordinary career, mezzo-soprano **FREDERICA VON STADE** continues to be one of the world's most beloved and admired artists. This year, she is adding a new role to her repertoire: that of Countess Geschwitz in *Lulu*. A welcome guest at the world's great opera houses, her versatility and interest in a broad spectrum of musical styles and dramatic characterizations continues unabated. She excelled as the heroines of Rossini's *La Cenerentola* and *Il Barbiere di Siviglia*, is an excellent stylist in French repertoire and was one of the favorite interpreters of the great "trouser roles" — from Strauss's Octavian and Composer to Mozart's Idamante and Cherubino. Now a Bay Area resident, the mezzo made her San Francisco Opera debut as Sextus in the 1971 Spring Opera production of *Titus (La Clemenza di Tito)* and has since returned on numerous occasions, most recently in a role she created, Marquise de Merteuil in the 1994 world premiere of *The Dangerous Liaisons* (a production which was telecast nationally on the *Great Performances* series), and as Mélisande in our 1997 staging of *Pelléas et Mélisande*. After one of the *Pelléas* performances, she was given the Company's highest honor: the San Francisco Opera Medal, bestowed on the occasion of her 25 seasons with the Company. Since her 1970 Metropolitan Opera debut, she has sung nearly all of her great roles there, as well as at San Francisco Opera, Lyric Opera of Chicago and many other leading American theaters. Her career in Europe is no less spectacular, with new productions mounted for her at Milan's La Scala, London's Covent Garden, Vienna State Opera and the Paris Opera. Von Stade's numerous recordings have garnered six Grammy nominations, two Grand Prix du Disc awards, the Deutsche Schallplattenpreis, Italy's Premio della Critica Discografica and "Best of the Year" citations by *Stereo Review*, *Opera News* and other publications. An eminent recitalist worldwide, she is also familiar to audiences through numerous international television specials. Among her future engagements is the principal role of the inmate's mother in San Francisco Opera's world premiere of the Heggie/McNally opera *Dead Man Walking*, scheduled for the 2000/2001 season.



Mezzo-soprano **KRISTINE JEPSON** made her 1990 San Francisco Opera debut in *Suor Angelica* and was seen here the following season in *War and Peace* and *Elektra*. The Iowa-born artist made her Metropolitan Opera debut during the 1993-94 season in *Death in Venice*. Since then, she has returned to the Met as Cherubino in *Le Nozze di Figaro*, Siebel in *Faust*, Stephano in *Roméo et Juliette* and Lola in *Cavalleria Rusticana*. In her young career she has already made appearances in *Ariadne auf Naxos*, *Hänsel und Gretel*, *The Crucible*, *La Clemenza di Tito* and *Il Barbiere di Siviglia*, among others, with such companies as the Dallas Opera, Canadian Opera Company, Cincinnati Opera, Florida Grand Opera, New York City Opera, Washington Opera, Opera Theatre of St. Louis and the Cleveland Opera. On the concert stage she has performed the *Messiah*, Bach's *St. Matthew Passion* and Mahler's Eighth Symphony with several orchestras, including the San Francisco Symphony, Kansas City Symphony, Illinois Symphony, Indianapolis Symphony, New York Chamber Symphony and the Bach Society of St. Louis. In Europe, Jepson has appeared in recital at Barcelona's Gran Teatre del Liceu.



ELIZABETH BISHOP, a 1994-95 Adler Fellow, was featured in four operas of San Francisco Opera's 1994 Fall Season, which included the role of Emilie in the world premiere production of *The Dangerous Liaisons*. (She recently sang the leading role of Marquise de Merteuil from the same opera for the Washington Opera.) In 1995, she was seen on the War Memorial stage as Flora in *La Traviata*, Tisbe in *La Cenerentola*, Siegrune in *Die Walküre*, and as Suzuki in *Madama Butterfly*. After appearing with the Company during the 1996-97 season as Mama in *Harvey Milk* and Antonia's Mother in *Les Contes d'Hoffmann*, she returned last year for *Butterfly* and *Elektra*. The mezzo has numerous credits for the Opera Center, among them the title role of Handel's *Ezio* ('97 Showcase), Helen in Tippet's *King Priam* ('94 Showcase), Meg Page in *Falstaff* ('93 Merola Opera Program), and Prince Orlofsky in Western Opera Theater's national tour of *Die Fledermaus*. Elsewhere, she has appeared in *The Ghosts of Versailles* at the Metropolitan Opera after having made her Met debut in the 1993 production of *Death in Venice*. Additional engagements include *La Traviata* with the Washington Opera, *Ernani* with the Opera Orchestra of New York, and *Carousel* with Virginia Opera. Among the artist's current and future plans are Suzuki with Opera Memphis, and Ma Moss in Copland's *The Tender Land* with Virginia Opera. In addition to being a featured soloist in the San Francisco Symphony Pops Concerts from 1992-95, Bishop has performed with other prominent orchestras singing repertoire that includes Handel's *Messiah*, Berlioz's *Les Nuits d'été*, Mahler's Second and Eighth Symphonies, as well as Beethoven's *Missa Solemnis*. A native of Greenville, South Carolina, she earned a master of music degree from The Juilliard School and is the recipient of two grants from the Singers Development Foundation.

ARTIST PROFILES

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Mezzo-soprano **MARTHA JANE HOWE** has made numerous appearances with many of the leading opera companies in North America. A native of San Diego, she made her professional opera debut in 1979 with San Di-

ego Opera. Since then, she has appeared with the companies of Chicago, Toronto, Montreal, Washington, D.C., Santa Fe, Los Angeles, Baltimore, Long Beach, Portland and Boston, among others. With the Lyric Opera of Chicago she has performed in *The Bartered Bride*, *The Gambler*, *La Sonnambula*, *McTeague* and the *Ring* cycle. In San Diego she has been heard in *The Rape of Lucretia*, *Boris Godunov*, *Les Dialogues des Carmélites*, *Le Nozze di Figaro*, *Eugene Onegin*, *La Traviata* and, most recently, *Roméo et Juliette*. Additional credits include numerous roles with Long Beach Opera, *Faust* and *Elektra* for Los Angeles Opera, *Der Fliegende Holländer* at the Canadian Opera Company, *Salome* at Arizona Opera, and Fauré's *Pénélope* (title role) with Berkeley Opera. Howe also performs in concert, and has sung with, among others, the Chicago Symphony, Minnesota Orchestra, Cleveland Orchestra, San Francisco Symphony, Midsummer Mozart Festival, New York Choral Society, Santa Barbara Symphony and Berkeley Symphony (May 1998, Mahler's *Das Klagende Lied*). She returns to the San Francisco Symphony later this season for Beethoven's Ninth under Nicholas McGegan.



Baritone **TOM FOX** made his acclaimed 1990 Company debut as Alberich in *Der Ring des Nibelungen*, and has since appeared here as Ryuji Tsukazaki in the U.S. premiere of Henze's *Das Verurteilte Meer* and Orest in *Elektra* (1991), Jo-

kanaan in *Salome* and Jaroslav Prus in *The Makropulos Case* (1993), in addition to Telramund in *Lohengrin* (1996). The native of Cincinnati was a resident member of Cincinnati Opera from 1976 to 1980. He was engaged the following year as principal guest artist at the Frankfurt Opera where his roles included Amonasro in *Aida*, Pizarro in *Fidelio*, Klingsor in *Parsifal*, Nick Shadow in *The Rake's Progress*, Escamillo in *Carmen*, Orest in *Elektra*, and Alberich. Since leaving Frankfurt, he has sung in many of the world's leading opera houses. In addition to his San Francisco Opera engagements, he has appeared at the Metropolitan Opera and with the companies of Chicago, Washington, D.C., San Diego, Pittsburgh, Toronto, Munich, Berlin, Paris, Montpellier, Milan (La Scala), Rome, Bologna, Turin and Brussels, among others. Roles in these houses have included the four villains in *Les Contes d'Hoffmann*, Scarpia in *Tosca*, Iago in *Otello*, Kurwenal in *Tristan und Isolde*, the title roles of *Eugene Onegin* and *Der Fliegende Holländer*, in addition to Alberich, Telramund, Pizarro, Prus, Orest and Jokanaan. In South America, he has sung Iago at the Teatro Colón in Buenos Aires, Escamillo in Caracas, and Wotan (role debut) in the *Ring* cycle in Santiago, Chile. Fox made his Salzburg Festival debut in 1995 as the Animal Trainer / Acrobat in *Lulu* and returned to Salzburg the following year as Pizarro in a new staging of *Fidelio* led by Georg Solti. Among the baritone's most recent engagements are *Otello* in Brussels and Tel Aviv, a Los Angeles Opera debut in *Salome*, and a return to the Met for *The Makropulos Case*. This October, he returns to the San Francisco Opera for Kurwenal in *Tristan und Isolde*.

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ARTIST PROFILES



Australian tenor **CHRISTOPHER LINCOLN** studied singing with Dame Joan Hammond. Following his professional debut as Tamino in *Die Zauberflöte*, he has worked extensively throughout Australia and New Zealand. He has appeared at, among others, Opera Australia, Western Australia Opera, Victoria State Opera, Opera Queensland, Canberra Opera, Auckland Opera and the Melbourne Festival. Roles performed with these companies include Count Almaviva (*Il Barbiere di Siviglia*), Fenton (*Falstaff*), Nadir (*Les Pêcheurs de Perles*), Alfredo (*La Traviata*), Pong (*Turandot*), and Ferrando (*Così fan tutte*). After winning

Opera Foundation Australia's German Operatic Award in 1990, Lincoln became a principal artist at the Bühnen der Stadt Köln where he sang such roles as Pedrillo (*Die Entführung aus dem Serail*) and Tamino. He has since performed at the Grand Théâtre del Liceu (*The Lighthouse*), De Vlaamse Opera (*Billy Budd*), Semper Oper Dresden (*Die Soldaten, Melusine*), Bulgarian National Opera (*Luisa Miller*), and the Anhaltisches Theater Dessau (*Anna Bolena, Otello, Salome, Die Lustigen Weiber von Windsor*). His most recent and current engagements include Leicester in *Maria Stuarda* for Opera Australia, the Novice in *Billy Budd* for De Vlaamse Opera, A Young Count in *Die Soldaten* for Semper Oper Dresden, and recitals of Britten's works in Antwerp and Ghent. On the concert stage he has been heard as soloist in all the major Bach choral works, Handel's *Messiah, Samson, Saul, Solomon* and *Acis and Galatea*, Haydn's *Creation* and *The Seasons*, Beethoven's Ninth Symphony, Mendelssohn's *Elijah* and *St. Paul*, Rossini's *Stabat Mater* and *Petite Messe Solennelle*, as well as the Verdi Requiem.



FRANZ MAZURA returns to San Francisco Opera to sing his first Schigolch in *Lulu*. (The Austrian bass has had a huge success with his portrayal of Dr. Schön in the complete three-act version of Berg's opera at the Paris Opera [1979 world premiere under Boulez], the Metropolitan Opera, Milan's La Scala, in Buenos Aires and Munich, and at many other major houses.) The distinguished artist made his U.S. opera debut with the Company in 1968 as Jokanaan in *Salome*, appearing that same year as the Commendatore in *Don Giovanni*. Since then he

has been seen here as Pizarro in *Fidelio*, Gunther in *Götterdämmerung* and the Speaker in *The Magic Flute* (1969); Orest in *Elektra* (1979); and as Alberich in the *Ring* cycle (1990). He appeared at the Bayreuth Festival from 1971-1995 in such roles as the Wanderer/Wotan in *Siegfried*, Gurnemanz and Klingsor in *Parsifal*, King Marke in *Tristan und Isolde*, Biterolf in *Tannhäuser*, Alberich and Gunther in the *Ring* cycle, and has won acclaim at the Salzburg Festival in *Fidelio* and Mozart's *La Finta Semplice*. Mazura has also sung the roles of, among others, Kaspar in *Der Freischütz*, Daland in *Der Fliegende Holländer*, Sarastro in *Die Zauberflöte*, La Roche in *Capriccio*, and Moses in *Moses und Aron*. In addition to his numerous appearances at the major opera houses of the world, the bass appeared for 12 consecutive seasons at the Met. He sang over 15 roles there including Gurnemanz, Klingsor, Alberich, Pizarro, and Frank in *Die Fledermaus*. An honorary member of the Mannheim Nationaltheater, he was honored with the title of Kammersänger by that company in 1980. His recordings include *Lulu* (1980 Grammy Award), *Moses und Aron* (1985 Grammy Award), *Parsifal* and *Palestrina*. Outside of the world of opera, Mazura has portrayed the title role of Shakespeare's *King Lear* in Stuttgart in 1990.



Indiana native **ROBERT GAMBILL** studied German as an exchange student at the University of Hamburg in 1976. After receiving his degree he continued his vocal studies at the Hamburg Music Academy. During this time he performed in Geneva, Frankfurt, and Milan's La Scala. From 1981-1983 he was engaged at the Wiesbaden State Theater, and from 1984-1987 was a member of the Zurich Opera. He then performed major lyric tenor roles in such houses as the Metropolitan Opera, Royal Opera at Covent Garden, Vienna State Opera, Grand Théâtre de Genève, and at the houses of Paris, Berlin, Munich, Stuttgart, Moscow and Buenos Aires. After vocal development leading to the dramatic repertoire, Gambill sang the role of the Painter in *Lulu* at the 1995 Salzburg Festival. Since then he has sung Narraboth in *Salome* in Stuttgart and London, the title role of Offenbach's *Barbe-bleue* and Florestan in *Fidelio* in Stuttgart, and the title role of Oberon at Salzburg. His portrayal of Max in *Der Freischütz* and the title part of *Parsifal* last fall marked two important role debuts. In concert, he has sung Beethoven's Ninth Symphony and *Missa Solemnis*, Dvořák's *Stabat Mater*, Elgar's *The Dream of Gerontius*, Mahler's *Das Lied von der Erde* and Bruckner's *Te Deum*, among others. His recordings include the *Stabat Mater* by Rossini, *Acis and Galatea*, *Alceste*, Handel's *Messiah* and Graun's *Cesare e Cleopatra*.



Recently recognized by *Opera News* as "one of America's up and coming singers," **DAVID OKERLUND** most recently appeared with the Company last season in *Death In Venice*, *Eugene Onegin* (title role for one performance) and *Le Nozze di Figaro* (Count Almaviva in the January presentation). The baritone also received critical acclaim last summer as Sharpless in the new staging of *Madama Butterfly*. The 1995-96 Adler Fellow was featured in several roles during our 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. Okerlund made his bow with San Francisco Opera in 1995, performing in *La Traviata*, the student matinee presentation of *La Cenerentola*, and *Madama Butterfly*. Assignments during the 1995-96 season included a Schwabacher Debut Recital, Schaunard in *La Bohème* at the Orpheum Theatre, and The Lodger in Opera Center's Showcase presentation of *The Aspern Papers*. After taking part 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*. Additional credits include a concert performance of *Carmen* at the Hollywood Bowl, Donner in Arizona Opera's production of *Das Rheingold*, Guglielmo in *Così fan tutte* for Opera Carolina and Piedmont Opera Theater, as well as the Bonze in *Madama Butterfly* for the Opéra de Lyon. Earlier this year he sang the role of Sharpless in *Madama Butterfly* to inaugurate the New National Theatre of Tokyo. Later this season he will appear with the Company in *A Streetcar Named Desire* (Stanley) and *Madama Butterfly* (Sharpless). A native of Kearney, Nebraska, Okerlund earned his bachelor and master of music degrees from the University of Missouri—Kansas City Conservatory of Music.

ARTIST PROFILES



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Tenor **THOMAS SUNNEGÅRDH** made his United States opera debut with the Company in 1996, singing the title role of *Lohengrin*. The native of Stockholm performs regularly with the Stockholm Royal Opera, where he made

his debut in the title role of *Albert Herring* in 1982. Subsequent performances there in past seasons include the title roles in both Nørsgaard's *Siddharta* and Maxwell Davies's *Taverner*, Riccardo in *Un Ballo in Maschera*, and Tamino in *Die Zauberflöte*. After critically acclaimed 1989 performances in Stockholm singing his first *Lohengrin*, he has sung the role throughout Europe and the Far East—in Stuttgart, Düsseldorf, Berlin, Frankfurt, Naples, Toulouse, Moscow and Tokyo, among others. Additional highlights include Erik in *Der Fliegende Holländer* and Florestan in *Fidelio* at Covent Garden, Walther von Stolzing in *Die Meistersinger* at the Bavarian State Opera, and the title role of *Parsifal* in Antwerp and Copenhagen. Engagements from recent seasons also include *Der Fliegende Holländer* at the Cologne Opera and in Stuttgart, as well as Paul in Korngold's *Die Tote Stadt* with the Stockholm Opera. (A recent recording of the opera features Sunnegårdh in the role.) Among the artist's recent concert engagements are the Emperor in *Die Frau ohne Schatten* with the Stockholm Philharmonic, Beethoven's Ninth Symphony in Berlin and Leipzig, Schumann's *Der Rose Pilgerfahrt* with the Accademia di Santa Cecilia in Rome, in addition to *Die Walküre* in Bordeaux and Paris.



The 1995-96 season marked **BRUCE BAUMER**'s debut with New York City Opera in *La Traviata* and *The Dreyfus Affair*. Other engagements that season included Sparafucile in *Rigoletto* for Opera Memphis, Timur in *Turandot* with

Opera Omaha, as well as Fafner and Hunding for Arizona Opera's *Ring* cycle. The following season the bass returned to City Opera for *Les Contes d'Hoffmann*, *Der Rosenkavalier* and *Carmina*; made his Pittsburgh Opera debut as Sarastro in *The Magic Flute*; appeared with Eugene Opera as Raimondo in *Lucia di Lammermoor* and Sarastro; and was seen at Santa Fe Opera in productions of *Ashoka's Dream* and *Arabella*. Among his current and future plans are *Madama Butterfly* for Opera Omaha, *Rigoletto* with the Harrisburg Symphony, and *Samson et Dalila* for Opera Memphis. Baumer studied at Indiana University with Margaret Harshaw and at Yale University.

SUPERNUMERARIES

Sarah Alexander
Regina Bustillos
Amanda Dieck
Amy Glaze
Leontyne Mbele-Mbong
Laurel Winzler

James David Altman
Jean-Charles Bellour
Douglas Ceffalo
Gary Cramer
Albert Malkin
Oliver Pollard
Will Sanderson
Louis Schilling
Tom Tillman

ARTIST PROFILES

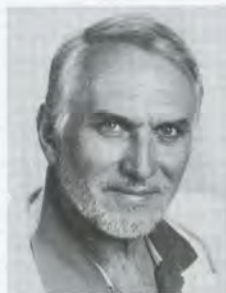


Tenor **DENNIS PETERSEN** has been applauded in a variety of operatic roles, as well as for his appearances in concerts, recitals and oratorio performances. Since his 1985 San Francisco Opera debut, the 1984 Merola Opera Program graduate has appeared here in over 10 seasons and 20 productions. Roles 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*, Ovlur in *Prince Igor* and, last summer, Goro in *Madama Butterfly*. Elsewhere, his most recent operatic appearances have included *Capriccio*, *Die Zauberflöte* (Monostatos), *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; Leo in Antheil's *Transatlantic* for Minnesota Opera; the Dancing Master in *Ariadne auf Naxos* with Florida Grand Opera; *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 been featured in concert with the Boston Symphony, Phoenix Symphony Orchestra, Calgary Philharmonic, New York Choral Society, St. Paul Chamber Orchestra, and New Jersey Symphony. Among his future plans are *Turandot* and *Butterfly* for the Company, *Lizzie Borden* at New York City Opera, and *Die Zauberflöte* at the Met.



1996-97 Adler Fellow **STUART SKELTON** performed a number of roles for San Francisco Opera during his 1996-97 debut season, appearing in *Hamlet*, *Lohengrin*, *Carmen*, *Harvey Milk*, *Les Contes d'Hoffmann*, *Die Fledermaus*, *Salome* and *Aida*. Roles performed for the Company last season included Borsa in *Rigoletto* and Rodolphe in *Guillaume Tell*. First-prize winner of last year's prestigious International Belvedere Competition, 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 important competitions, the Marianne Mathy Award and the McDonald's Aria Award, he made his 1993 Australian Opera debut in *Die Meistersinger von Nürnberg*. Skelton completed his master of music degree from the University of Cincinnati College Conservatory of Music where his credits included Sam Polk in *Susannah* and Peter Quint in *The Turn of the Screw*. Concert engagements include Beethoven's Ninth Symphony with the Marin Symphony, the Coronation Mass with the S.F. Midsummer Mozart Festival, as well as Verdi's Requiem with the Lubbock Symphony Orchestra and the San Mateo Masterworks Chorale. San Francisco Opera Center credits include Piquillo in *La Périchole* as well as Don Basilio and Don Curzio in *Le Nozze di Figaro* for the 1995 Merola Opera Program; the reprise of his *Figaro* roles for Western Opera Theater's 1995 national tour; Aspern in the 1996 Showcase production of *The Aspern Papers*; and the role of Massimo in the '97 Showcase presentation of Handel's *Ezio*. Next season, Skelton will return to Opera Australia to sing the role of Alfredo in *La Traviata*.



Actor **RAY REINHARDT** first appeared with San Francisco Opera in 1977 as the Major-domo in *Ariadne auf Naxos*, a role he re-enacted during our 1983 Fall Season. He also portrayed Dr. Goll and The Professor in the Company's presentation of *Lulu* in 1989. His performance as the lawyer in the original production of Edward Albee's *Tiny Alice* led to an invitation to join the American Conservatory Theater, where he has been seen in more than 35 major roles. Among them are Stanley Kowalski in *A Streetcar Named Desire*, Astrov in *Uncle Vanya*, the title roles of *Cyrano de Bergerac*, *The Miser* and *Julius Caesar*, and Ephraim in *Desire Under the Elms*. He has often performed with the Phoenix Theater in New York, the Arena Stage in Washington, D.C., and the San José Repertory Theater, where he was recently seen as Professor Mashkan in *Old Wicked Songs*. He has also been featured in the Berkeley Repertory Theater productions of O'Neill's *A Touch of the Poet* and *Long Day's Journey into Night*. Films include *The Hunt for Red October*, *Weeds* and *The Guardian*. Reinhardt has also made numerous guest appearances on all the major television networks.



Now in his fourth season with San Francisco Opera, **MICHAEL LEE GOGIN** made his debut here in the 1977 presentation of *Turandot* (his first professional engagement). He returned to the stage of the War Memorial in 1989 for the new production of *Lulu* and in 1995 as Chernomor in *Ruslan and Ludmila*. The San Francisco actor and composer, a veteran of numerous films (his most recent is *Fear and Loathing in Las Vegas*), television shows and stage productions, has made guest TV appearances on *Coach*, *Bay Watch*, *Chicago Hope*, *Living Single* and *Vanishing Son*, among many others. He has also performed with the Rockettes in a Christmas Spectacular at New York's Radio City Music Hall. Gogin, a lifetime member of the Little People of America, is a strong advocate for disability issues and rights, and is also a motivational speaker for those causes.



STEFAN LANO has conducted performances of *Turandot* at the Hamburg State Opera; *The Rake's Progress* and *Elektra* in Basel; *Le Nozze di Figaro* in Munich and recently, the world premiere of Mayako Kubo's *Rashomon* in Graz. He made his Metropolitan Opera debut in December of 1997 leading *The Rake's Progress*. Both a conductor and composer, he is the recipient of many honors including a BMI Award for his First Symphony, and first prize from the National Society of Arts and Letters for his Concerto for Piano and Winds. The Boston native spent six years on the music staff of the Vienna State Opera and was associate conductor of the Pittsburgh Symphony from 1988 to 1992. A regular guest at the Teatro Colón in Buenos Aires, he has led new productions there of *Lulu*, *Wozzeck* and *Bluebeard's Castle*. Upcoming engagements include *Salome*, Prokofiev's *L'Amour des Trois Oranges*, and Korngold's *Die Tote Stadt* at the Colón. In addition to his operatic activities, Maestro Lano has led numerous concerts with the Yomiuri Nippon Symphony in Tokyo, the Orquesta Filarmonica de Buenos Aires, and the Orquesta de la Ciudad of Rio de Janeiro, among others. Still active as a composer, he recently completed his Third Symphony.

ARTIST PROFILES



With productions seen at opera houses throughout the world, **LOTFI MANSOURI**, San Francisco Opera's fourth general director since its founding (appointed in 1988), has been associated with the Company since 1963, at which time he directed six productions. By now, he has directed 62 productions for the Company and this summer stages the revival of his critically-acclaimed 1989 production of *Lulu*. Born in Iran, he attended college at UCLA and received U.S. citizenship before serving as resident stage director at Zurich Opera from 1960 to 1966. In 1965, he started working simultaneously at the Geneva Opera, where he became head stage director in 1966 and stayed until 1976. During this period, he began fulfilling engagements as guest director at various houses throughout Italy and North America, including Chicago, Houston, Santa Fe, Philadelphia, San Diego, Dallas and both the Metropolitan and New York City Opera companies. In 1976, he was named general director of the Canadian Opera Company in Toronto, where he directed 30 new productions, 12 of them Canadian premieres. During his tenure at San Francisco Opera, numerous artists have made their U.S. operatic debuts, and five productions have been taped for telecast and videocassette (*Mefistofele*, *Orlando Furioso*, *Capriccio*, *Turandot* and *The Dangerous Liaisons*). Mansouri's 1979 production of *La Gioconda* was the Company's first to receive a live international telecast. Also during his tenure, the Company made its first commercial recordings: *Hérodiade*, *Orphée et Eurydice*, and *Harvey Milk*. He established the historic exchange with the Kirov Opera that has resulted in productions of *War and Peace*, *Boris Godunov*, *The Fiery Angel*, *Ruslan and Lyudmila* and *Eugene Onegin*. The exchange continues during our 1998-99 season with the Company premiere of *Betrothal in a Monastery*.



GÜNTHER SCHNEIDER-SIEMSEN has for over 40 years enjoyed an international reputation as one of the world's leading stage designers and, in recent years, directors. The German-born artist made his San Francisco Opera debut in 1977 with the production of *Katya Kabanova* that was revived for the 1983 Fall Season. His designs have also been seen here in *Les Contes d'Hoffmann* (1987), *Lulu* (1989) and the Company premiere of *Rusalka* (1995). He is principal designer at the Vienna State Opera and regularly collaborated with the late Herbert von Karajan on acclaimed Salzburg summer and Easter Festival productions. They include *Boris Godunov*, the *Ring* cycle, *Tristan und Isolde*, *Falstaff*, *Don Giovanni*, *Otello* and *Fidelio*. The Metropolitan Opera has presented his designs for the *Ring* cycle in cooperation with director Otto Schenk, with whom Schneider-Siemssen has collaborated on more than 40 productions. Some of his recent work has been seen at the Met (*Rusalka*, *Arabella*, *Die Meistersinger*, *Die Walküre*, *Parsifal*), the Teatro Colón in Buenos Aires (*Ariadne auf Naxos*), San Diego Opera (*Les Contes d'Hoffmann*), Los Angeles Opera (*Otello*), and at Houston Grand Opera (*Dialogues of the Carmelites*, *Otello*). Schneider-Siemssen has also directed his own productions in Germany and South Africa, as well as in the U.S., where his staging of *Rusalka* was a success in Seattle and Houston.



Internationally renowned costume and fashion designer **BOB MACKIE**, whose talents have been applauded in the areas of film, television, theater and nightclubs, made his Company debut with the costumes for *Lulu* in 1989. His career began with legendary film costume designers Jean Louis and Edith Head. By now, he has received seven Emmy Awards (including the first award in the history of television presented for costume design) and three Oscar nominations for his designs in film (including *Pennies From Heaven*, *Lady Sings the Blues* and *Funny Girl*) and television (including Jerry Herman's musical "Mrs. Santa Claus," *The Carol Burnett Show* and *The Sonny and Cher Comedy Hour*). He has designed costumes for numerous theater productions such as *Ruthless*, *Moon Over Buffalo* and *Ain't Misbehavin'*, and his designs (costumes and sets) were recently seen in the world premiere of *Blue Suede Shoes*, the Elvis Presley-inspired ballet staged by the Cleveland/San Jose Ballet. His costumes can also be seen in Las Vegas. In addition to the many nightclub performers for whom he has designed (Joan Rivers and Diahann Carroll, to name but two), he has created nearly 1,000 costumes for "Hallelujah Hollywood." Mackie also enjoys success with his clothes collections (his most recent venture is "Bob Mackie Made-to-Order"), accessories and fragrances for men and women.



Lighting designer **MICHAEL WHITFIELD**'s San Francisco Opera assignments have been the 1989 presentation of *Lulu*, *Wozzeck* (1990), the new staging of *Macbeth* (1994), *Anna Bolena* and *Don Giovanni* (1995), as well as the new staging of *Carmen* during the 1996-97 season and the Company premiere of *Death in Venice* last season. The Canadian-born artist received his training at the University of Victoria in British Columbia, and continued at Pennsylvania's Villanova University and the University of Illinois at Urbana. Associated with the Stratford Shakespearean Festival since 1974, he has been resident lighting designer there since 1978. At the Canadian Opera Company in Toronto, he has designed lighting for over 50 productions, including several Canadian premieres, working with an impressive list of stage directors such as John Copley, Jonathan Eaton, Nikolaus Lehnhoff, Brian Macdonald, Lotfi Mansouri and Elijah Moshinsky, among others. Additional opera engagements include those at the Netherlands Opera in Amsterdam, Houston Grand Opera, Los Angeles Opera, New Orleans Opera and Welsh National Opera. Whitfield is also active in the areas of Canadian regional theater, ballet, television production and teaching.

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For more information, contact Bethany Dickinson, Assistant Director of Corporate & Foundation Relations, at (415) 565-3206.

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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 Box Office 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. You may return your tickets to the Box Office or call (415) 864-3330, 10 a.m. to 6 p.m. 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 at the taxi entrance on Grove Street before the end of the last intermission.

For the safety and comfort of our audience, all large **PARCELS, BACKPACKS, LUGGAGE**, etc., must be checked at the Opera House cloakroom (south end of main lobby). No cameras or tape recorders are permitted in the Opera House. Children of any age attending a performance must have a ticket.

OPERA GLASSES are available in the cloakroom at the north end of the main lobby.

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

ACCESS FOR DISABLED PATRONS

Wheelchair seating positions are located in the orchestra, mezzanine and dress circle levels. Aisle seats with swing-up armrests are located in the orchestra, dress circle, balcony circle and balcony levels. Contact the S.F. Opera Ticket and Patron Services Center—(415) 864-3330—for more information.

Accessible restrooms are located on all floors except the orchestra (1st floor) and balcony (5th floor) levels.

Accessible public telephones are located on the orchestra, mezzanine, grand tier (2nd floor) and dress circle (3rd floor) levels. Public telephone with "TDD" is located on the orchestra level in the northeast corner of the lobby.

Accessible drinking fountains are located on all floors except the balcony level.

The Opera House is equipped with a Sennheiser Infrared Listening System. Patrons may obtain wireless headphones or induction devices in the cloakroom at the north end of the main lobby.

OPERA HOUSE TOURS

Sponsored by the San Francisco Opera Guild, house and backstage tours of the War Memorial Opera House, which last approxi-

mately 1½ hours, will be conducted every 15 minutes from 10 a.m. to 12 noon on the following dates:

Sunday, June 7
Saturday, June 13
Saturday, June 20
Friday, June 26
Saturday, June 27

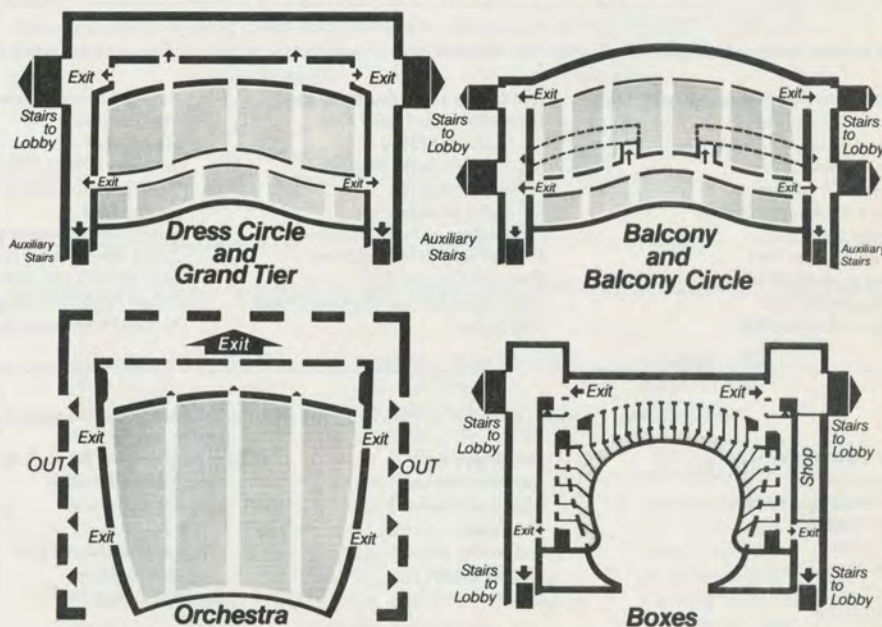
Tickets for Guild members, \$2; non-members \$5. Reservations required. Information: (510) 524-5220.

IF YOU DRIVE TO THE OPERA and park in the Performing Arts Garage, remember that you can avoid some of the congestion by using the Gough Street entrance to the facility (between Fulton and Grove).

PERFORMING ARTS CENTER TOURS

Tours of the San Francisco Performing Arts Center include the War Memorial Opera House, Davies Symphony Hall and Herbst Theatre and take place as follows: Mondays, on the hour between 10 a.m. - 2 p.m. Special group tours of Davies Hall only may be scheduled on Wednesdays and Saturdays by request two weeks in advance. All tours leave from the Grove Street entrance of Davies Symphony Hall. There are no tours on holidays. General \$5; seniors/students \$3. Information: (415) 552-8338.

San Francisco War Memorial and Performing Arts Center War Memorial Opera House



Patrons, Attention Please! Fire Notice: Please note the nearest exit. In an emergency, WALK, do not run, to the nearest exit. Disabled patrons proceed to nearest elevator lobby and await assistance.



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When others settled for knockoffs
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