

Pelléas et Mélisande
(Pelleas and Melisande)

1997-1998

Sunday, November 9, 1997 2:00 PM
Tuesday, November 11, 1997 8:00 PM
Friday, November 14, 1997 8:00 PM
Thursday, November 20, 1997 8:00 PM
Sunday, November 23, 1997 1:00 PM
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75TH SEASON, 1997-98

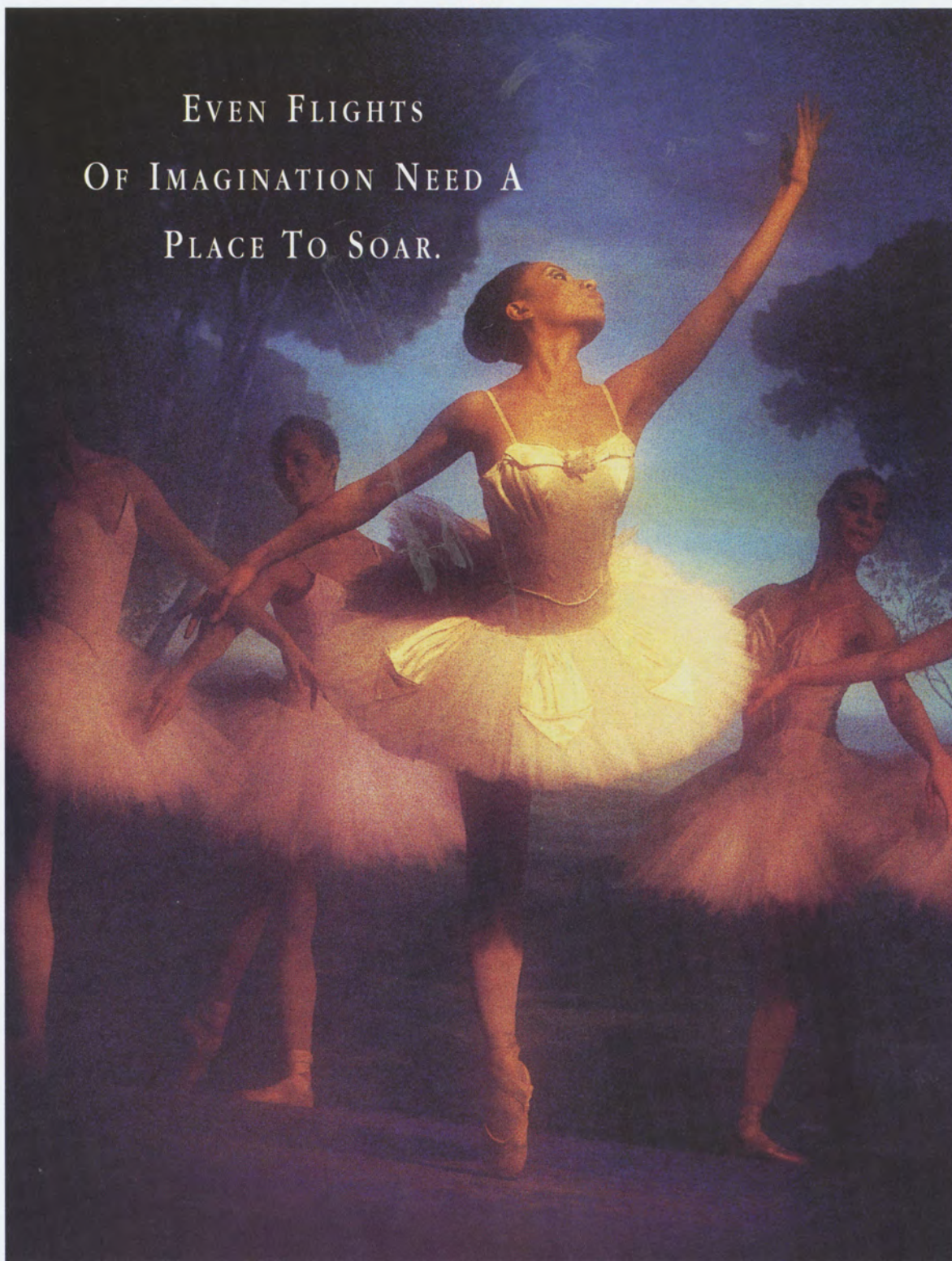
PELLÉAS ET MÉLISANDE



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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
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A MESSAGE FROM THE GENERAL DIRECTOR



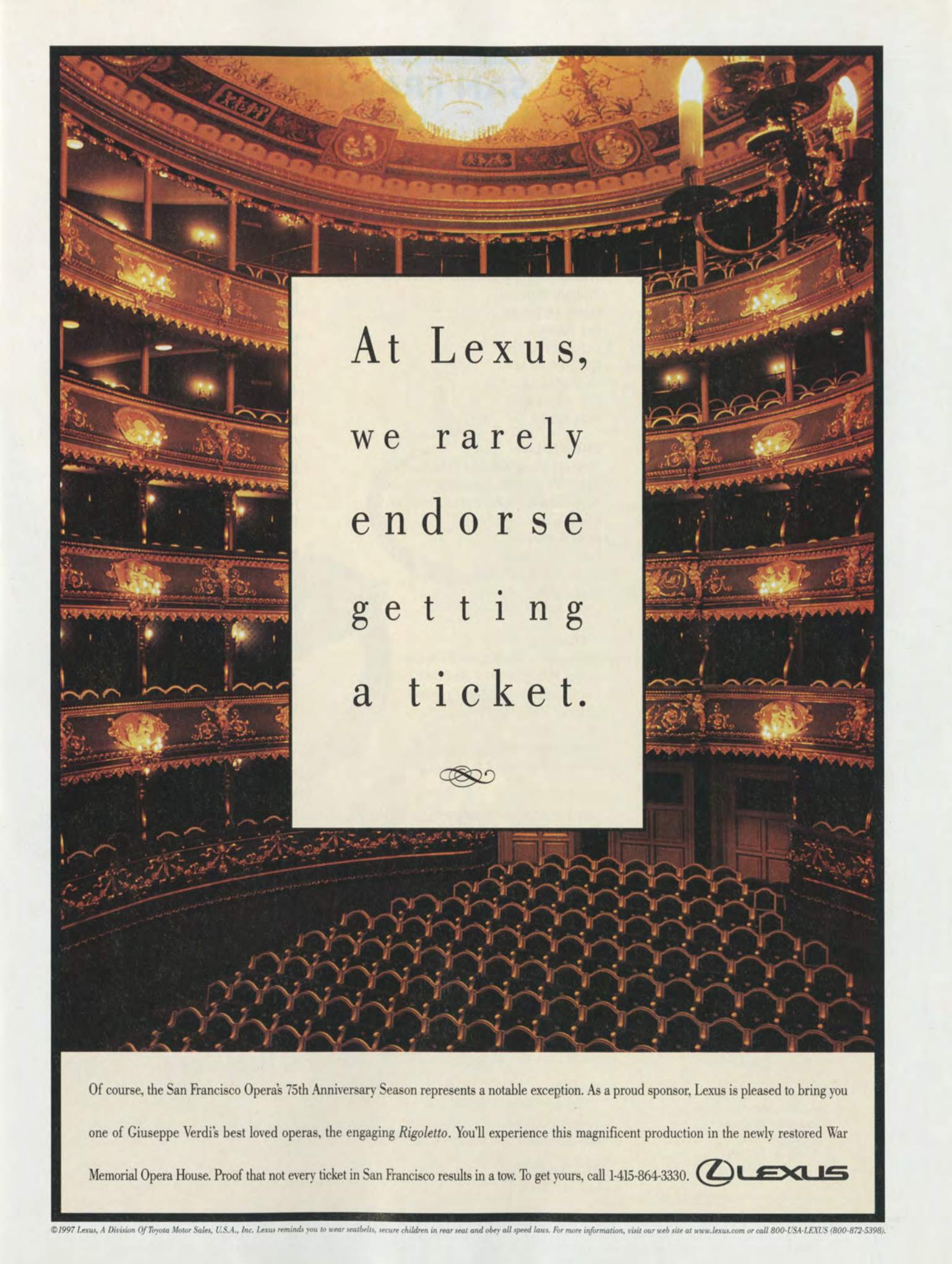
The *femme fatale* has been celebrated in opera for hundreds of years, and our *Femmes Fatales* Festival offers you a brilliant sampler of great opera. From the exquisite, 17th-century baroque lyricism of Monteverdi's *L'Incoronazione di Poppea*, to the beloved romanticism of Bizet's *Carmen* and the 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*.

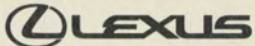
The power of the *femme fatale* is a force to behold—enjoy the excitement!

LOTFI MANSOURI
GENERAL DIRECTOR

A photograph of the interior of the War Memorial Opera House in San Francisco. The view is from the audience, looking up at the ornate, multi-tiered balconies and the decorative ceiling. The theater is filled with rows of dark seats. The lighting is warm and dramatic, highlighting the architectural details.

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Pelléas et Mélisande

75th Season, 1997-98

Vol. 75, No. 9

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Gustav Klimt (Austrian, 1862-1918)
Love, 1895

Oil on canvas; 23½ x 17½ in.

Historisches Museum der Stadt Wien

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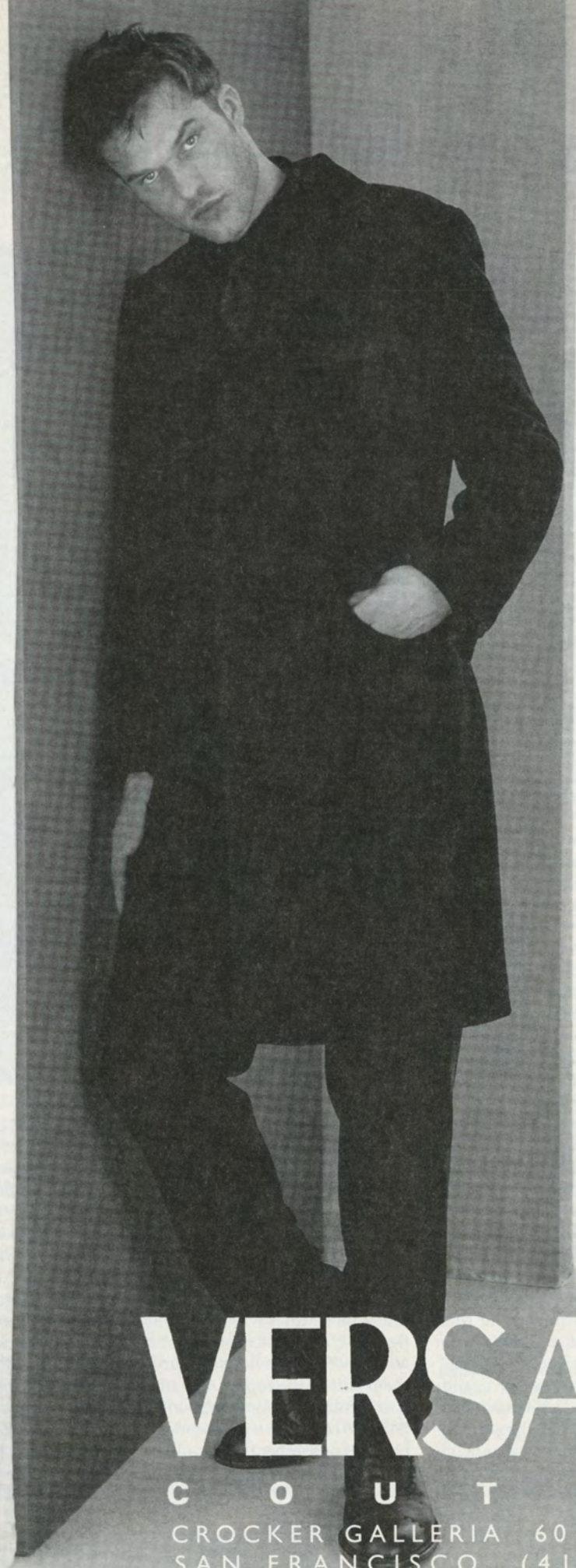
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GLEAMS AMID TH

By ANDREW PORTER

Debussy's *Pelléas et Mélisande* has been declared the most influential, directly or indirectly, of all twentieth-century operas. To put things in summary form: it grew from *Tristan und Isolde* (a work that Debussy even at his most anti-Wagnerian always revered); and from it grew *Wozzeck*. Puccini borrowed its harmonies, even though he declared himself baffled by its theatrical elusiveness; and so, in his different way, did Bartók. *Pelléas* left its mark on Stravinsky, on Schoenberg, on Berg, on Britten. *Pelléas* would not have been so influential had it not also been a masterpiece.

There are many ways of approaching a masterpiece. And today some ideas about *Pelléas*, as they have been reflected in recent productions, are rather different from those of, say, fifty years ago. For one thing, many people have been less ready to accept what might be called Arkel's view of Mélisande herself. That old, half-blind king, you remember, could see in Mélisande's huge, clear eyes nothing but *une grande innocence*; and in the final pages of the opera he speaks her epitaph: "She was a little creature, quiet, timid, and silent." But today—to judge by some prominent performances of Debussy's opera—we may be readier to share Golaud's doubts about that innocence. In reply to Arkel's affirmation of the innocence in Mélisande's eyes, Golaud says that he finds more than innocence there: during that searing display of marital brutality incited by agonized doubt, he repeats Arkel's phrase again and again with sarcastic inflection: "*Une grande innocence! . . . Those eyes could give God lessons in innocence . . . Une grande innocence! . . . I am less far from the great secrets of the other world than from the smallest secret of those eyes! . . . Une grande innocence! . . . I know those eyes! . . . I've seen them at work!*" And much more!

In some recent productions, we have seen Mélisande still played as the fey, shy, uncertain heroine of tradition; but in others with a vein of destructive ruthlessness, almost as a sly, self-aware little bitch. The actress, I suppose, has to make up her mind about the character; but I'm not sure. *Pelléas* depends much on uncertainties, on questions asked but left unanswered (as they are in the first and the last dialogues between Golaud and Mélisande). Maeterlinck, in the preface to a volume of his plays containing *Pelléas*, sounded a warning: "Every masterpiece is a symbol, and a symbol does not support the active presence of man." It's an opera I'm chary of writing about. In a sensitive study of "silence" in the structure of *Pelléas*, David A. White distinguished between "the actual spellbinding experience of a fine production of *Pelléas* and the derivative activity of determining why this experience was, in fact, so spellbinding." He also sounded a warning: "If in the opera house I begin to speculate on why *Pelléas* so enchants me, then I cease to be enchanted"; moreover, "thinking critically about *Pelléas et Mélisande* may well destroy its esthetic effect once and for all." But perhaps there are some things that can safely be said.

First, however, some things that the composer himself said. In 1889, he heard *Tristan*, at Bayreuth, and read Maeterlinck's



Andrew Porter, critic, translator, librettist, occasionally director, for twenty years the music critic of The New Yorker, now writes for The Times Literary Supplement.

E SHADOWS

La Princesse Maleine; and contemplated a symphony based on Poe's *Fall of the House of Usher*. In 1890, he began work on a pretty conventional grand opera, *Rodrigue et Chimène*, a reworking of *Le Cid* with a high-flown libretto by Catulle Mendès. In 1891, he discovered Mussorgsky's music and Turner's painting ("le plus grand createur dy mystère en art"), and sought Maeterlinck's permission to set *La Princesse Maleine*. In 1892, he composed the first set of *Fêtes galantes* (after Verlaine) and began the *Prélude à l'après-midi d'un faune* (after Mallarmé). In 1893, he abandoned *Rodrigue et Chimène* ("a subject calling for a kind of music that is not mine"); saw Maeterlinck's play *Pelléas* in May; and in September began to compose his *Pelléas*. The opera had its premiere at the Opéra-Comique in 1902. (*Rodrigue et Chimène*—three acts of it assembled by Richard Langham Smith and scored by Edison Denisov—had its premiere at Lyons Opera in 1993.)

In 1889-90, well before *Pelléas* had begun to form, the composer Maurice Emmanuel* was a third party at conversations between Debussy and his former Conservatoire mentor, the New Orleans-born Ernest Guiraud (best remembered now as the composer of the recitatives in *Carmen*.) Emmanuel jotted down the gist of the Debussy-Guiraud conversations. They were published only in 1942, after Emmanuel's death, and in the Debussy biographies they are usually cited in an amplified, and even bowdlerized form, smoothed into full sentences. Let me try a direct translation:

Debussy: Wagner developed as the classical composers did. Instead of themes deployed in the regular classical fashion, he used themes representing people or things, but he developed those themes as if they were symphonic. Bach, Beethoven formed him: witness *Tristan*, *Meistersinger*. Not to mention the orchestration, based on enlargement of the classical orchestra.

*Robert Orledge in *New Grove* calls Maurice Emmanuel "one of the few genuine independents in French music," surpassing even Fauré in his "interpretation of ancient beauty, nobility, and simplicity."

Guiraud: But his way of handling the voices?

Debussy: Yes, different, but not part of the music. New! Tends, or rather pretends, to imitate spoken words. No more four-bar phrases, or Italian recitative, or lyrical arias. Words subordinated to continuous symphony. Not subordinated enough. Too much singing. Only at times should one sing.

Guiraud: So you're a free-thinking Wagnerian?

Debussy: I don't copy. I think a new dramatic form is needed: music where words cease. Music for what cannot be expressed. It must come from the shadows. Understate.

Guiraud: Then who would be your librettist?

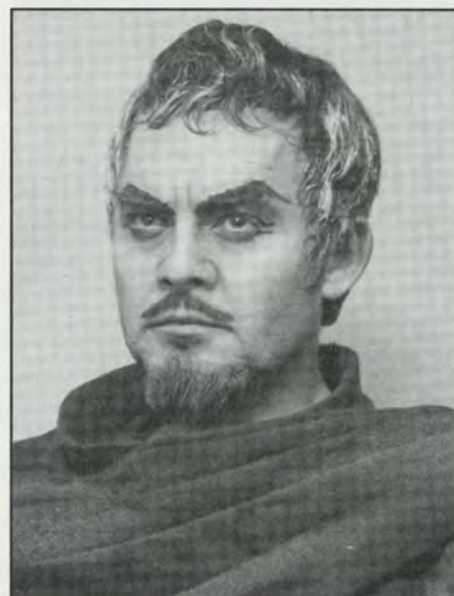
Debussy: Someone who says things half-said. Two linked dreams, that's my ideal. No country, no time. No "big scene." No pressure on the musician to make a big effect. "Music" plays too insolent a role in the opera house. People sing too much. Too much musical dressing-up. Sing only when it's really needed. Monochrome. Grisaille. No musical developments for development's sake. Sustained development doesn't fit, can't fit, the words. I dream of short librettos, shifting scenes. I don't give a damn about the three unities! Scenes diverse in setting and mood; characters not arguing, submissive to life, fate, etc . . .

As a prophecy of *Pelléas et Mélisande*, it rings almost too good to be true; but we

Opposite, top: Jean Périer created the role of Pelléas at the Opéra-Comique in 1902. A month after the premiere, he posed for the celebrated photographer Paul Nadar wearing the Pelléas costume and the appropriate expression.

Opposite, bottom: In 1911, Nadar was back at the Opéra-Comique, this time immortalizing Marguerite Carré's Mélisande.

This page: The cast of San Francisco Opera's 1965 *Pelléas et Mélisande* included Pilar Lorengar as Mélisande (top) André Jobin as Pelléas (middle) and Thomas Stewart (bottom) as Golaud. All three photos were taken backstage before a performance on tour in Los Angeles. Photos: DE MONTE



must assume that Emmanuel was an honest recorder; and that Debussy in his encounter with Maeterlinck's play discovered at last a libretto of the kind that he had been long waiting to set. In fashioning the play for his purposes, he made many small cuts along the way, and he cut out four whole scenes. The first of them opened Maeterlinck's play. A gang of servants, within the great gate of the castle, strives to open it. Why they are doing so remains obscure, though one of them refers to "great events to come," and another to "great celebrations." The great castle gate, for years kept closed, is with difficulty being re-opened. "I'll wash the threshold," one of the servants cries. "All the waters of the flood will not suffice," the castle porter replies. Like so much else in *Pelléas*, the scene remains a mystery: has Arkel given orders to prepare for the reception of Prince Golaud with his bride Princess Ursula? At any rate, Debussy chose to start with the next scene, Golaud's meeting with Mélisande.

The next scene that Debussy omitted closed Act II. Arkel (unwittingly precipitating the tragedy?) dissuades Pelléas from visiting his friend Marcellus's grave. His father is gravely ill; he should remain here, not go seeking activity but wait for events to happen. "How long?" Pelléas asks. "A few weeks, perhaps a few days." We learn, too, that foes are mustering and that the populace is starving and murmuring. Maeterlinck's Act III began with Mélisande, spinning with a distaff, and Pelléas alone in a castle room. Golaud has gone hunting, and Pelléas observes that it grows late and he will not return. A timid knock on the

door, startling Mélisande, announces the arrival of a distressed Yniold. Through the window, Yniold sees the castle swans fighting the dogs. Mélisande sings a strain of the "Saint Daniel et Saint Michel" song that we hear again at the start of the next scene (though in some editions of Maeterlinck's play we find a different song there, "Les trois sœurs aveugles"). Then Golaud enters, exclaiming because the pair is sitting in the dark. Yniold has fetched a lamp; by the light of it he sees—and cries out—that Mélisande and Pelléas have both been weeping.

The fourth, omitted scene began Act V. Again it is for the servants. (In the opera, a chorus is used for only five measures of off-stage sailors' cries, unspecified by Maeterlinck, in the third scene; the three old men by the cave and the servants at the close are mute.) Here there is some further "information": three days have passed since an old servant found Mélisande and Golaud lying outside the castle gate, clutching one another like frightened little children, Golaud with a sword in his side ("He couldn't kill himself, he's too big"). And Pelléas's body has been found at the bottom of the Spring of the Blind.

In every scene of the opera there is darkness or shadow, pierced for a moment by the rays of sun, moon, or lantern: we see just a little, and then the darkness closes in again. In the first scene, night falls, and Golaud and Mélisande are both lost. In Scene 2, Golaud has asked for a lantern to be placed in the sea-tower of the castle; seeing it from his ship, he will know that Arkel accepts his return with Mélisande. In Scene 3, from lights shining out at sea, Pelléas deduces the presence of a great ship. Mélisande sees further lights. Night falls, and she wonders whether there will be a shipwreck. In Act II, Mélisande and Pelléas are seated beside the Spring of the Blind, where eyes are opened. The sun strikes her eyes (her voice rings out on a high F), and she drops Golaud's ring into the well. When the two go to "search" for the ring, the music is built over low C timpani rolls. In the dark, Pelléas is excited, even elated; but when moonlight breaks through, the music grows somber. "Voici la clarté . . ." and both Mélisande and Pelléas are frightened by what they see.

If the text of *Pelléas* were put through a word-frequency check, *clarté* and *obscurité* might prove to be the nouns most frequently used. The Tower Scene is (among

other things) another pattern of light and shadow: "I thought it was a ray of light . . . Do not remain in the shadow, Mélisande . . . I see a rose there in the shadows . . ." Mélisande's doves fly out into the darkness: "they will never return . . . Elles se perdront dans l'obscurité." A moment later, as Golaud is heard approaching, Pelléas tries to free Mélisande's long tresses, but "ils se sont accrochés dans l'obscurité." The end of the passage is based on a throbbing low C; a note-frequency check might reveal that note to be most prominent in the many passages about *clarté* and *obscurité*. Not that one should make too much of this. The score of *Pelléas* is a kind of self-illustration of the elusiveness of understanding. Maurice Emmanuel, for example, in a lengthy analysis extracted and labeled thirteen thematic motifs; but if one tries to apply them consistently, in many passages they won't stick. That's one fascination of the work: in any search for the light of clear understanding, *clarté* must soon yield again to mysterious, pregnant *obscurité*.

The next scene, deep in the castle vaults, is lit by a trembling lantern; then Golaud and Pelléas emerge into evening sunlight . . . In the scene with Yniold, Golaud is searching for light—but is afraid of what it might reveal. A lamp is lit in Mélisande's room. "Il fait clair," the little boy cries. Yes, says Golaud, "but let us remain for a while in the dark." The pattern of light and dark is then played out in the great Act IV duet by the Well of the Blind. *Tristan* comes inevitably to mind, but in *Pelléas* there is not that identification of Night with Love and hateful Day with the soul's death. At first it is Pelléas who seeks the safety of the shadows,

(continued on page 41)



PETERS



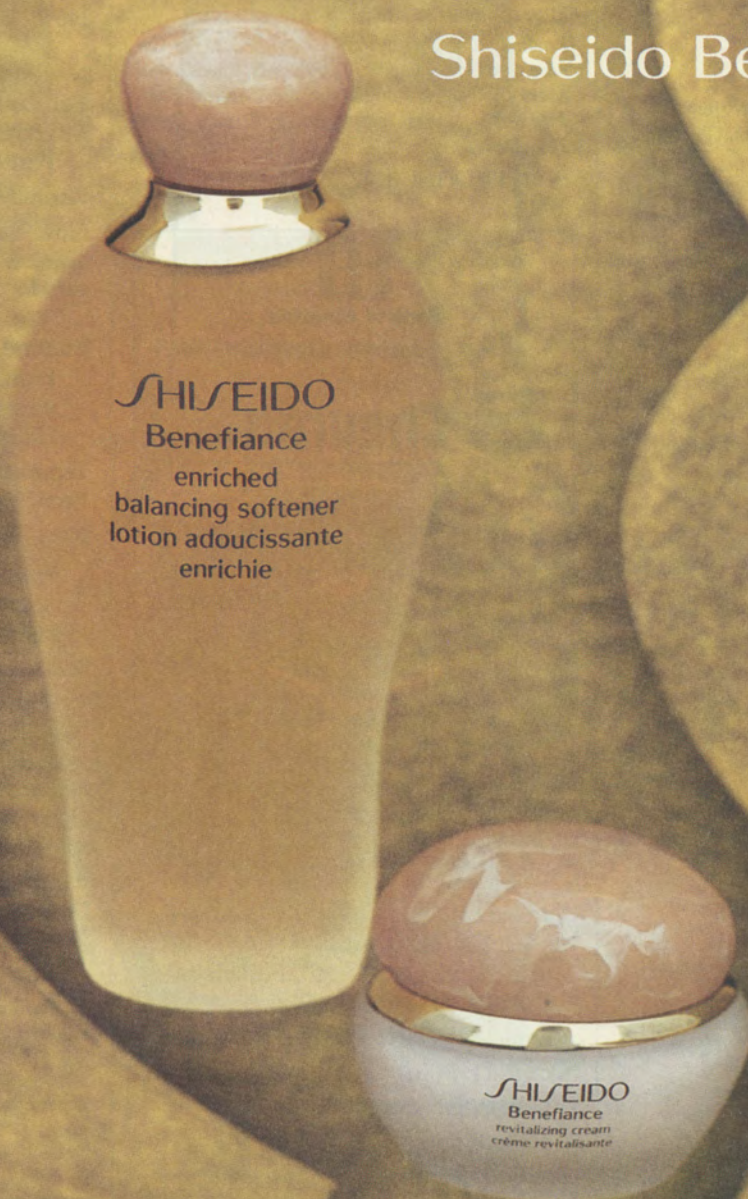
NORTON

(Left): At the San Francisco Opera in 1969, Jeannette Pilou was Mélisande; Henri Gui, Pelléas. (Right): During a rehearsal break, with work lights on, the two principals share a laugh.

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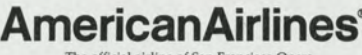
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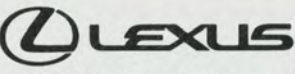
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Nov. 2, 7, 12, 15, 18, 21, 24

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Pelléas et Mélisande Debussy

von Stade, Denize; Keenlyside,
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Pech/Munn

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

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(in French)

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THURSDAY, NOVEMBER 20 AT 8:00

SUNDAY, NOVEMBER 23 AT 1:00

SATURDAY, NOVEMBER 29 AT 8:00

WEDNESDAY, DECEMBER 3 AT 7:30

CAST

(in order of appearance)

<i>Golaud, grandson of Arkel</i>	Willard White
<i>Mélisande</i>	Frederica von Stade
<i>Geneviève, mother of Pelléas and Golaud</i>	Nadine Denize
<i>Arkel, King of Allemonde</i>	Robert Lloyd
<i>Pelléas, grandson of Arkel</i>	Simon Keenlyside
<i>Yniold, Golaud's son from a previous marriage</i>	Michael Denos*
<i>The voice of a shepherd</i>	Mel Ulrich†
<i>A doctor</i>	John Relyea†
<i>Servants, beggars</i>	

*San Francisco Opera debut †1997-98 Adler Fellow

TIME AND PLACE: The legendary kingdom of Allemonde

ACT I	Scene 1	The forest
	Scene 2	The palace
	Scene 3	Outside the palace
ACT II	Scene 1	A well in the park
	Scene 2	Golaud's bedroom
	Scene 3	Outside a cave
ACT III	Scene 1	A tower of the palace
	Scene 2	The palace vaults
	Scene 3	The seashore
	Scene 4	The tower

INTERMISSION

ACT IV	Scene 1	A room in the palace
	Scene 2	The well
ACT V		Mélisande's bedroom

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Pelléas et Mélisande

ACT I

Deep in a forest, Golaud, a lonely widower and grandson of King Arkel of Allemonde, has lost his way while hunting. By a spring he discovers a frightened young woman, Mélisande; she too is lost and cannot explain who she is. Golaud urges her to follow him, and since night is falling, she reluctantly consents.

In a room in Arkel's palace, Geneviève reads the aged, almost blind monarch a letter Pelléas has received from his half brother. Golaud has wed Mélisande and fears to return home without the blessing of Arkel; the old man, however, accepting the inevitability of destiny, agrees to the union. When Pelléas enters, asking to visit a dying friend, Arkel reminds him that his own father is seriously ill and persuades him to remain to greet Golaud's new wife.

From a terrace, Geneviève shows Mélisande the forests of Allemonde and the sea beyond. Pelléas joins them as a distant sailors' chant signals the departure of the ship that brought Mélisande to Allemonde.

ACT II

Pelléas leads Mélisande to a well, deep in the park. Fascinated by the play of the sun on the water, she lets her long hair fall into the well; then, childishly playing with her wedding ring, she drops it into the depths. Tremulously, she wonders what to tell Golaud. "The truth," counsels Pelléas as they leave.

Golaud lies in bed, tended by Mélisande. In the forest his horse bolted and threw him, he tells her, and for a moment he had the sensation of a great loss. As they talk, Mélisande suddenly weeps, saying she longs to leave the gloomy palace. Golaud, taking her hands to comfort her, notices that the ring is missing. When she says she lost it in a grotto, he sends her after it, though she is afraid. He insists that Pelléas accompany her.

At the grotto entrance, Pelléas and Mélisande grope through the darkness so that she will be able to describe the place to Golaud. As the moon appears, Mélisande is frightened by sleeping beggars and pleads to be taken away.

ACT III

Mélisande, at her tower window, sings as she combs her hair. Pelléas approaches, and as she leans forward her tresses fall over him. Pressing them to his face, he kisses them. Golaud breaks in upon the scene and chides them for playing like children.

In the dim vaults below the palace, Golaud makes Pelléas lean over a dangerously yawning abyss. Then, as they emerge on the seashore, Golaud warns him that Mélisande is expecting a child and that he should avoid seeing her as much as possible.

Golaud questions his little son, Yniold, about Pelléas's attentions to Mélisande, but the boy can tell him nothing. When the window lights up, Golaud lifts the child up to spy on the couple, but Yniold sees nothing incriminating.

ACT IV

Pelléas encounters Mélisande in one of the palace chambers and tells her he intends to leave the next day. Agreeing to a final tryst at the well, they part. Mélisande returns with Arkel, who assures her that since Pelléas's father is recovering, the palace will soon be more cheerful. The old man is horrified when Golaud stalks in and, accusing Mélisande of infidelity, savagely throws her to the ground. As Golaud rushes off, she sobs that he no longer loves her. Arkel says that if he were God he would pity the hearts of men.

Yniold tries to lift a stone that covers his golden ball. Distracted by the sounds of sheep being led to slaughter, he leaves as night falls. Pelléas arrives, soon followed by Mélisande. Though afraid of being seen, they finally declare their love. Mélisande sees Golaud in the shadows; the lovers desperately kiss. The enraged husband storms in, kills Pelléas with his sword and then pursues the wounded Mélisande.

ACT V

The remorseful Golaud waits with Arkel and a doctor while Mélisande lies dangerously ill after giving birth to a daughter. Left alone with her husband, she denies any guilt in her love for Pelléas. Murmuring that she finds only sadness in her daughter's face, Mélisande quietly dies.

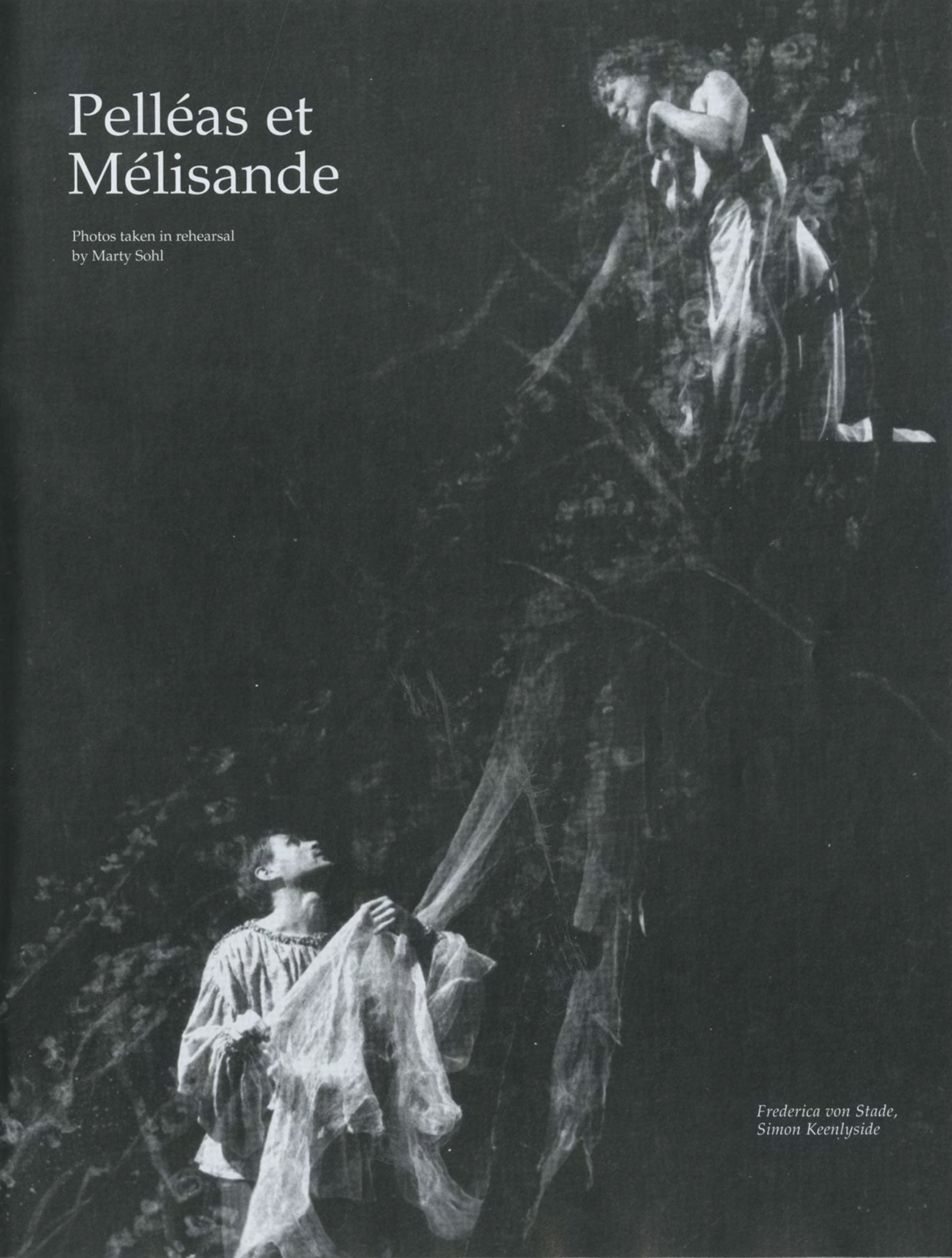
The performance of November 11th is designated in honor of Mr. and Mrs. Myron Du Bain's membership in the Triple Gold Circle.

The performance of November 14th is sponsored by Booz Allen & Hamilton.

Pelléas et Mélisande

Photos taken in rehearsal
by Marty Sohl

*Frederica von Stade,
Simon Keenlyside*



*Michael
Denos*



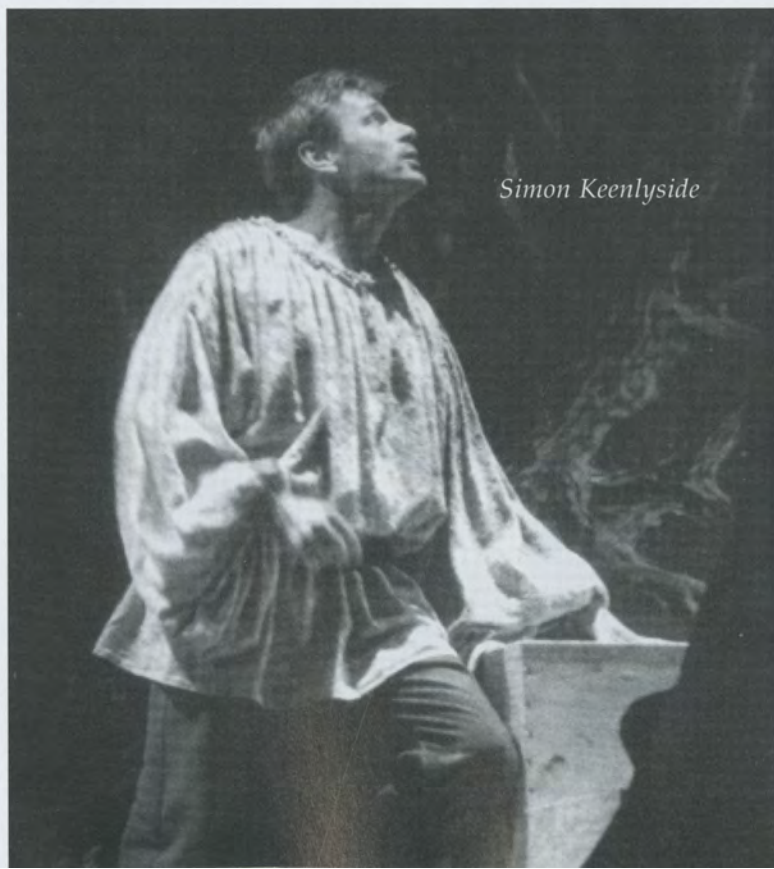
Frederica von Stade



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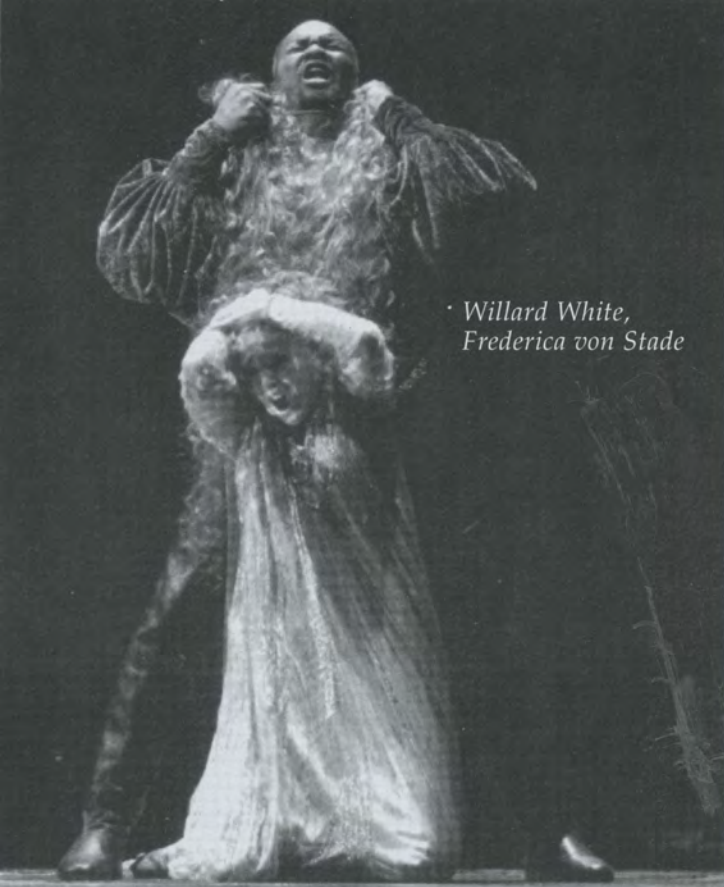
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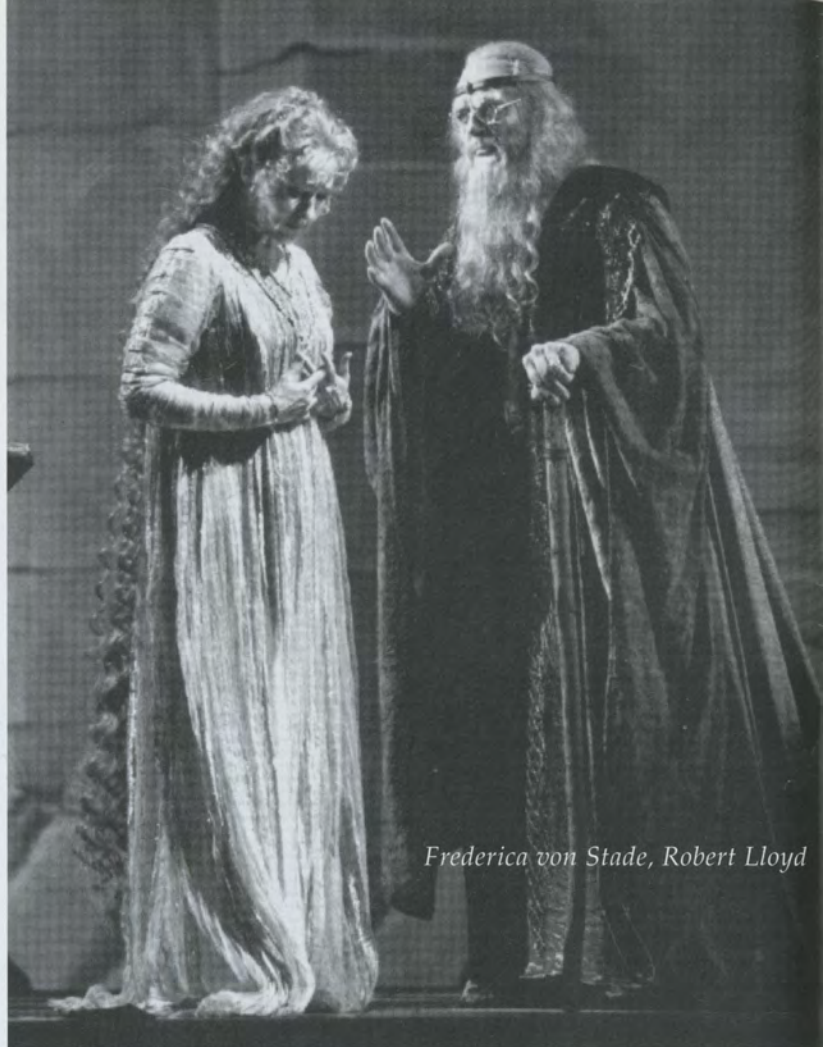
Frederica von Stade



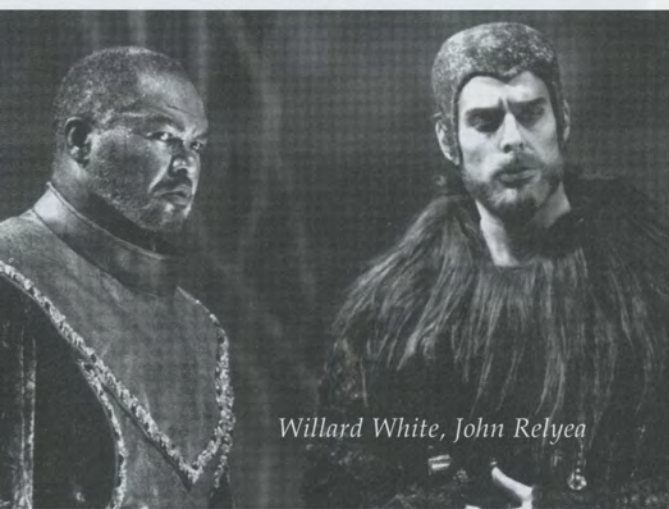
Willard White



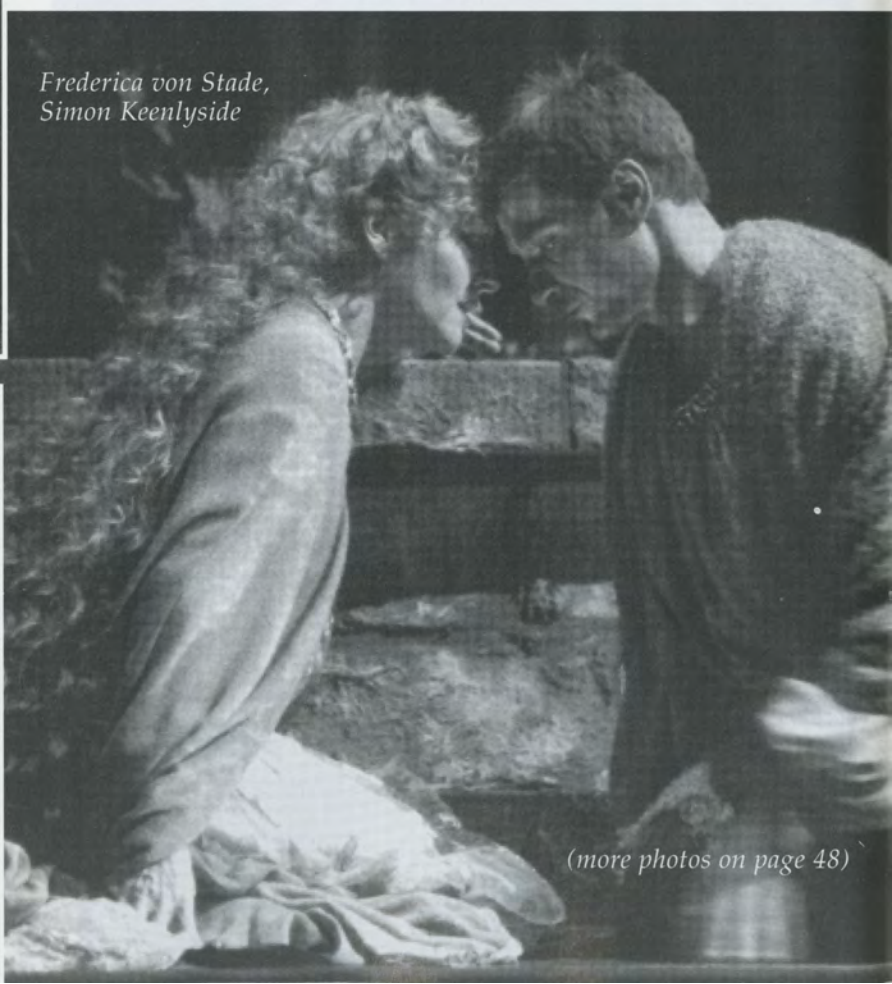
*Willard White,
Frederica von Stade*



Frederica von Stade, Robert Lloyd



Willard White, John Relyea



*Frederica von Stade,
Simon Keenlyside*



Frederica von Stade, Simon Keenlyside

(more photos on page 48)

ADVENTURE IN THE ARTS

Opera Tours

Spectacular Spring & Opera at the Metropolitan Opera in New York & the New York City Opera from March 30th to April 7th, 1998 with Sherwin Sloan

... you are invited to join Sherwin for another wonderful Spring in New York with walks through Central Park to the Metropolitan Museum of Art. Our hotel is on Central Park West and only 3 blocks to Lincoln Center. We will see 5 operas at the Metropolitan Opera: *Stiffelio* with Placido Domingo, *Romeo & Juliette*, *Lohengrin*, *Madama Butterfly* and *Die Meistersinger*. At New York City Opera both *Le Nozze di Figaro* and *Emmeline*.

Opera & Museums in Washington D.C. with the Metropolitan Opera in New York March 26th to April 4th, 1998 with Sherwin Sloan

... you are invited to join Sherwin for 4 nights in Washington D.C. seeing *Don Giovanni* and *Dangerous Liaisons*, full-day private tour of the National Gallery, private tour of the Smithsonian Institution, visits to Memorials. Then to New York by the Metroliner for *Stiffelio* with Domingo, *Romeo & Juliette*, *Lohengrin* and *Madama Butterfly*.

Prague Spring & Nine Operas with Spectacular Sightseeing May 11th to 22nd, 1998 with Herb Rowan

... you are invited to join Herb for an opera vacation in one of the most spectacular, beautiful and majestic towns in all of Europe. Prague has captured the imagination of those who dearly love both Baroque and Renaissance architecture, and especially opera which offers three superb opera houses. The State Opera and National Opera are two of the loveliest in all of Europe. Prague offers a wealth of sightseeing in churches, palaces, museums and castles in stunning settings. The performances: *La Traviata*, *Rusalka*, *Nabucco*, *Don Carlos*, *Rigoletto*, *Boris Godunov*, *Die Schopfung* (Haydn), *L'Elisir d'Amore*, *The Two Widows* by Smetana.

The White Nights Festival in St. Petersburg, The Hermitage & The Savonlinna Summer Opera Festival on a Lake in Finland with Sherwin Sloan June 22nd to July 9th, 1998 16 days

... you are invited to join Sherwin for the extraordinary Russian White Nights Festival in late June in St. Petersburg. The 1998 program has not been announced but will include 3 ballet programs, a full-evening Ballet Gala as only the Kirov Ballet can achieve. Two major operas and one concert ... and at the lake district of Savonlinna ... attending opera in the courtyard of this 13th century castle surrounded by the lake is quite a remarkable experience. *Tannhauser*, *Cavalleria Rusticana*, *Pagliacci*. Opera in Mikelli is the Premiere of *La Traviata* and after-Performance buffet with Valery Gergiev.

The 12th Annual Santa Fe Opera in August - Opera Under the Stars August 2nd to 9th with Sherwin Sloan

... the operas in the majestic amphitheater in the mountainous countryside near Santa Fe are *The Magic Flute*, *Salome*, a neglected masterpiece of Berlioz, *Beatrice & Benedict*, *Madama Butterfly*, and the American Premiere of Ligvar Lidholm's *A Dream Play*. This is a wonderful week of opera and relaxation staying in a suite resort. One bedroom suites include separate living room, kitchen and outside patio and pool area in a quite location. We will take the all-day ride on the Cumbres & Toltec narrow-gauge railroad through the majestic Rockies, enjoy a backstage tour of this remarkable opera amphitheater, attend the ritual of several hundred Native American Indians celebrating the Corn Dance at a pueblo under the beautiful blue New Mexico sky and much more.

The Budget Italy Opera Program to Six Cities: Milan, Florence, Bologna, Venice, Genoa & Turin June 10th to 23rd, 1998

... last year's program saw 5 operas. As of now the operas we know about are *Werther* in Venice and *Manon Lescaut* at La Scala. There will be spectacular sightseeing in Venice (Doge's Palace, Basilica San Marco, Scuola Grande di San Rocco), Florence (Uffizi, Church of San Lorenzo, Bargello Palace), full-day to Siena with San Gimignano, walking tours including Verona and Bologna and visits to selected museums, cathedrals and castles.

The Budget Verona Opera Festival with La Scala, Florence & Venice July 8th to 22nd, 1998

... the Verona Arena, completed in 30 AD, is spectacular and provides an extraordinary backdrop for a wonderful opera program. This year the operas are *Aida*, *Un Ballo en Maschera* and *Nabucco*. At La Scala we see Donizetti's *Lucrezia Borgia* and in Venice *Elektra*. Same sightseeing as mentioned above including Bologna.

For a copy of the itineraries call

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1997-98 OPERA PREVIEWWS

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

PRE-PERFORMANCE LECTURES

The popular pre-performance lectures will take place in the War Memorial Opera house one hour prior to curtain time and will last approximately one-half hour. Lectures feature noted scholars and artists and are presented free of charge to patrons with tickets to the corresponding performance. The lecture schedule is as follows:

Le Nozze di Figaro—Nov. 1;
Jan. 9, 11, 14, 17

Elektra—Nov. 4, 8, 13

Guillaume Tell—Nov. 7, 12, 15, 18,
21, 24

Pelléas et Mélisande—Nov. 14, 20, 23;
Dec. 3

Eugene Onegin—Nov. 22, 25, 28;
Dec. 2, 5

Rigoletto—Dec. 4, 6

Tosca—Jan. 10, 13, 16

SAN FRANCISCO OPERA GUILD — INSIGHTS

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

November 7 *Pelléas et Mélisande*
November 17 *Eugene Onegin*

SAN FRANCISCO OPERA GUILD — PREVIEWS

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

TOPIC

Der Fliegende Holländer
Elektra
Guillaume Tell
Pelléas et Mélisande
Eugene Onegin

SPEAKER

Simon Williams
D.B. Greene
Robert Glick
David A. Grayson
Richard Taruskin

EAST BAY CHAPTER—SAN FRANCISCO OPERA GUILD

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

Nov 5 *Pelléas et Mélisande*
Nov 19 *Eugene Onegin*

MARIN CHAPTER—SAN FRANCISCO OPERA GUILD

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

Nov 3 *Pelléas et Mélisande*
Nov 17 *Eugene Onegin*

SAN FRANCISCO OPERA GUILD

Lectures held at 12:00 noon, Koret Auditorium, Lower Level, New Main Library, 100 Larkin Street, San Francisco. Admission: Free. For information call, David Clover (510) 652-3799.

Nov 5 *Pelléas et Mélisande*
Nov 19 *Eugene Onegin*

SAN JOSE OPERA GUILD

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

Nov 6 *Pelléas et Mélisande*
Nov 20 *Eugene Onegin**

SONOMA CHAPTER—SAN FRANCISCO OPERA GUILD

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

Nov 3 *Pelléas et Mélisande*
Nov 21 *Eugene Onegin*

SOUTH PENINSULA CHAPTER— SAN FRANCISCO OPERA GUILD

Lectures held at 8:00 p.m., at Palo Alto Senior Center, 450 Bryant Street, Palo Alto. Admission: \$6.00 - adults, \$5.00 - students; Series: \$30.00 - adults, \$15.00 students. For information call, Ramona Rockway (415) 941-3890.

Nov 4 *Pelléas et Mélisande*
Nov 18 *Eugene Onegin*

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Spotlight On: The James Irvine Foundation



MERKLE

James Irvine earned his place in history as one of California's great agricultural pioneers. Today, the foundation which bears his name continues in the spirit of his life by supporting arts, community development, health, higher education, as well as youth programs—activities which sustain a broad range of opportunities for all Californians. San Francisco Opera patrons may not be aware that, over the last ten years, The James Irvine Foundation has had a profound impact on the life and direction of their opera company.

Take the Opera's education programs. Now a familiar and important component of the Company's activities, these programs have actually been in existence for only a few years, and were made possible in large part by a grant from the Foundation. From 1994 to 1996, this grant supported the creation and development of "Opera Inside Out," "How Do I Love Thee," "The Party and the Pack," and The Mentor Program. In a very short time, the programs have become an established and invaluable resource, annually touching the lives of thousands of Bay Area young people. With prospects for continued growth, the future of these programs looks bright.

Looking back, from 1991 to 1993, the Foundation supported a series of educa-

tional residencies associated with Western Opera Theater tour performances in small towns and rural areas throughout California. "Operatunities" consisted of four different in-school programs which focused on various component crafts of opera, including performing, conducting, and wig and makeup artistry. Dozens of schools participated with spectacular results. Educational residencies continue to be an important aspect of the annual Western Opera Theater tour.

In helping SFO achieve fiscal health, the Foundation supported a wildly successful challenge grant from 1988 to 1990 which helped the Opera to increase and develop its donor base. The results of this landmark project are still being felt as, year after year, the Company's fundraising efforts continue to hit new heights.

Often, support from the Foundation does not simply mean the granting of funds for existing projects. On the contrary, Foundation representatives have taken great pains to work with Opera administrators to ensure that meaningful and viable projects are undertaken; projects that meet, and even expand the goals of both organizations. This can be a challenging process, occasionally taking the Opera in directions it had not previously considered.

The evolution of San Francisco Opera's education programs is a perfect case in point. Created as a response to drastic cutbacks in public arts education funding, these programs meet the needs of thousands of young people who deserve access to first-rate arts experiences. However, in addition to serving this broad constituency, the Company has been influenced by the Foundation's determination to have a more profound impact on the lives of a few highly-motivated individuals. After numerous discussions, The Mentor Program came into being, created for a select group of young people who are actively preparing for careers in the arts; generally, twelve individuals or fewer are accepted per year. The Foundation's interest in the program demonstrates its desire to sustain intense, potentially life-altering personal experiences for selected individuals, in addition to more traditional, broadly-based efforts.

This dedication to the needs of deserving individuals is well manifested in the Foundation's most recent grant to San Francisco Opera, received just a few months ago.

(continued on page 36)

Above: Participants in "Party and the Pack," 1994 edition: (l. to r.) Chester Patton, Kristin Clayton, Eduardo del Campo, and Claudia Waite.



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you give him,
time is the
most valuable.

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Adler Fellowship Program: Baritone John Autry as Marullo in the 1997 production of Verdi's *Rigoletto*.

(cont. from p. 32)

In honor of the retirement of Chairman Myron DuBain, the Foundation made a substantial gift to the Opera's Endowment Fund which will support an Adler Fellowship in perpetuity. This year, baritone John Autry is the recipient of this generosity. Established in 1937, The James Irvine Foundation exists to promote the general welfare of the people of California. Over the past ten years it has demonstrated exceptional generosity and clarity of purpose in funding various San Francisco Opera programs: supporting extraordinary experiences for the many, demonstrating concern for the needs of the one, and improving the quality of life for all. Its namesake would be proud. ♦

For additional information about The James Irvine Foundation, visit their website at www.irvine.org. For information about the role foundations play in the life of San Francisco Opera, please call 415/565-3274.

The James Irvine Foundation: Ten Years of Extraordinary Support

1997: Gift to the Endowment Fund in the name of Myron DuBain for annual support of an Adler Fellowship in perpetuity

1994-96: Three-year grant to support and develop three new education programs: "Opera Inside Out," "The Party and the Pack," and The Mentor Program

1991-93: Three-year grant to support Operatunities education programs—in-school residencies held in conjunction with Western Opera Theater performances in the state of California

1988-1990: Challenge grant to help San Francisco Opera increase and develop its donor base



Operatunities, 1993: Laura Claycomb greets students at a "Meet the Artists" workshop.

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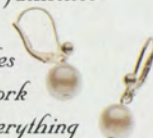
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and Mélisande who insists "*Laissez-moi dans la clarté.*" But later Pelléas says "Come into the light," and Mélisande replies "No, I am closer to you *dans l'obscurité.*" The gates of the castle close. The lovers know they are lost. "So much the better," Mélisande cries, on a dominant seventh of C major. "All is lost," Pelléas sings; "all is saved!" The passage resolves at last in a soft, ecstatic C major—"Ah! *qu'il fait beau dans les ténèbres*"—only to shade off into uncertainties and menace as Golaud approaches.

In the last act, the dying Mélisande asks for the window to be opened so that she can see the evening sun. When Golaud approaches, she can hardly recognize him, for the sun is in her eyes (and we may recall that ray of sunlight beside the Well of the Blind, when she let Golaud's ring slip from her hands). After her death Golaud is left, as he says, *comme un aveugle*.

It hardly needs to be said that Pelléas is filled, verbally and musically, with "reminders," elusive cross-allusions, half-hinted repetitions. I've just mentioned one. Here's another: when Golaud, in the scene with Yniold, declares that he is "like a blind man seeking his treasure in the depths of the sea," the submerged golden crown of the first scene, the golden ring in the well, and, when we come to it later, Yniold's golden ball that has rolled out of reach beneath a heavy rock may well seem to be in some way related symbols. And so of course they are. But simile and symbols will lose their mysterious power under cold explicatory or analytical light. I've seen productions of Pelléas where everything seemed to be "explained," rational, and I have heard productions where the music was similarly "clarified," de-romanticized. They have been impressive. Pelléas is a very strong work. And the opera does have its apparently "realistic" moments. When Pelléas, in Act IV, suggests that he and Mélisande should move into the shadows because where they are someone might see them from the house, we're perhaps as close to soap-opera as to symbolism. But a Pelléas enacted in hard-edged, specific settings—Peter Sellars, for example, placed the drama in a Malibu beach mansion, provided modern medical treatment for Pelléas's dying father (someone we're not supposed to see) and for Golaud after his accident, included security guards patrolling the estate—loses much of its essence.

So now, forget everything that I (and other people) have said about it. Maeterlinck's mysterious magic, so highly regarded in its day, may well have faded. But the Maeterlinck-Debussy masterpiece remains "a spellbinding experience." ♦



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One of the leading mezzo-sopranos of our time, **NADINE DENIZE** began her career at the Paris Opera, where she appeared as Marguerite in *La Damnation de Faust*, and Charlotte in *Werther*. Her performance in *Die Walküre* opposite Birgit Nilsson and Leonie Rysanek led to notable debuts in Munich (Fricka in *Das Rheingold*, Kundry in *Parsifal*), Berlin (Venus in *Tannhäuser*, Brangäne in *Tristan und Isolde*), Düsseldorf, Stuttgart, Hamburg, Frankfurt and Vienna (Octavian in *Der Rosenkavalier*, Eboli in *Don Carlo*, Venus, Brangäne, Fricka). At the invitation of Claudio Abbado, she appeared for several consecutive seasons at Milan's La Scala, performing in *Don Carlo*, *Werther*, *Les Troyens* and *L'Heure Espagnole*, while regularly singing in Florence, Rome, Bologna and Verona. Soon after her 1978 U.S. debut as Cassandre in *Les Troyens* at the Ravinia Festival, the mezzo made her first appearances at the Metropolitan Opera (*Don Carlo*) and in Philadelphia, Chicago and San Francisco (1981 Company debut as Fricka in *Die Walküre*). In addition to her operatic career, Miss Denize has been acclaimed in concert throughout Europe: at the Concertgebouw in Amsterdam, Florence May Festival, in Prague, Paris (Orchestre de Paris), Madrid, and with the Orchestre National du Capitole de Toulouse. Engagements during the 1996-97 season have included *Das Rheingold* and *Die Walküre* in Turin, *Louise* (the Mother) in Toulouse, *Dialogues des Carmélites* (Mother Marie) for the Canadian Opera Company, and *Die Frau ohne Schatten* (the Nurse) at the Grand Théâtre de Genève. Next season Miss Denize will appear in Henri Rabaud's *L'Appel de la Mer* at the Opéra de Nancy.



Born in London, **SIMON KEENLYSIDE** studied zoology at Cambridge University and singing with John Cameron in Manchester. The baritone made his operatic debut at the Hamburg State Opera as Count Almaviva in *Le Nozze di Figaro*. He has since appeared in Paris (Papageno in *Die Zauberflöte*, Guglielmo in *Così fan tutte*), at the Metropolitan Opera (Belcore in *L'Elisir d'Amore*), La Scala in Milan (Count Almaviva in *Le Nozze di Figaro* led by Riccardo Muti, as well as Papageno), San Francisco Opera (1993 U.S. opera debut as Olivier in *Capriccio*), in Sydney and Berlin (title role, *Il Barbiere di Siviglia*), Geneva (title role, *Hamlet*), Ferrara (title role of *Don Giovanni* under Claudio Abbado), and at the Royal Opera House Covent Garden (Marcello in *La Bohème* under Bernard Haitink, as well as Guglielmo, Belcore and Count Almaviva). During the current season he returns to La Scala (*Die Zauberflöte*, Gluck's *Armide*) and to Paris (Dandini in *La Cenerentola*, Yeletsy in *The Queen of Spades*), makes his Vienna State Opera debut (*Barbiere, Bohème*), and sings the title role of Monteverdi's *Orfeo* in Brussels. Keenlyside also has an extensive concert and recital career and has recently appeared with, among others, the Berlin Philharmonic and Chamber Orchestra of Europe in Salzburg and Berlin under Abbado, the Israel Philharmonic under Zubin Mehta, and the Birmingham Symphony in London and Vienna under Simon Rattle. Recitals this season take him to many of the leading festivals and opera houses throughout Europe. Recordings include two recital discs with Malcolm Martineau, of Schubert and Strauss, a disc of Schumann songs with Graham Johnson, Mahler's *Des Knaben Wunderhorn* under Rattle, and the title role of *Don Giovanni* led by Abbado.



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ARTIST PROFILES



WILLARD WHITE made his San Francisco Opera debut in 1980 as the Foreman in *Jenůfa* and the Speaker in *The Magic Flute*, returning for our 1995 season as Wotan in *Die Walküre*. Local audiences have also heard him as Osmin in Spring Opera Theater's 1975 production of *The Abduction from the Seraglio*. After studying at Juilliard, the Jamaican-born artist made his debut with New York City Opera. He has since appeared in the opera houses of London (both the Royal Opera and English National Opera), Glyndebourne, Munich, Amsterdam, Geneva, Hamburg, Madrid, Los Angeles, Paris, Brussels and at the Aix-en-Provence Festival, among others. His repertoire comprises the bass-baritone roles in operas by Monteverdi, Handel, Mozart, Rossini, Verdi, Puccini, Wagner, Debussy, Shostakovich, Prokofiev and Gershwin. His regular concert appearances include working with the London Symphony Orchestra, London Philharmonic, Royal Philharmonic, Concertgebouw Orchestra, La Scala Orchestra of Milan, Berlin Philharmonic, Los Angeles Philharmonic and the Cleveland Orchestra. In addition to numerous recordings of operas, oratorios and recitals, White has recorded the role of Porgy in *Porgy and Bess* under Lorin Maazel, and portrayed the same character in the recent television film of Gershwin's opera. In 1989, he took the unusual step of playing the title part of Shakespeare's *Othello* with the Royal Shakespeare Company, and his acclaimed performance was also filmed for television. His most recent appearances include Golaud in *Pelléas et Mélisande* in Amsterdam, *Khovanshchina* in Brussels, *Faust* at the Bastille, Nick Shadow in the new production of *The Rake's Progress* by Peter Sellars, *Oedipus Rex* at the Châtelet, and Méphistophélès in David Alden's new staging of *Damnation of Faust* at the ENO. Current engagements include *The Rake's Progress* in Amsterdam, the title role of *The Flying Dutchman* at the ENO, Nekrotzar in *Le Grand Macabre* at the Salzburg Festival, and the title role of *Boris Godunov* at the Welsh National Opera.



Bass **ROBERT LLOYD**, born in Essex and educated at Oxford, began his life as an academic historian, turning to a singing career at the age of 28. In 1972, he was appointed principal bass at the Royal Opera at Covent Garden, where he proceeded to portray roles from an enormous range of repertoire, while developing a freelance operatic and concert career which has brought him to most major performing centers of the world. His U.S. debut took place in 1975 with the San Francisco Opera (Sarastro in *Die Zauberflöte*), and he has since returned here to portray Méphistophélès in *Faust* (1986), King Philip in *Don Carlos* (1986) and *Don Carlo* (1992), Banquo in *Macbeth* (1994), and Claudius in *Hamlet* (1996). Lloyd was the first British bass to sing the title role of *Boris Godunov* at Covent Garden (1983), in the celebrated Tarkovsky production (seen at the War Memorial in 1992) which then traveled to the Kirov Opera in Leningrad (1990) with the same protagonist. Following the international telecast of the same, he returned to the production at the Vienna State Opera in 1991, under the direction of Claudio Abbado. Recent and current engagements include performances and a recording of *A Midsummer Night's Dream* (Bottom) with the London Symphony Orchestra, *Aida*, *Parsifal*, *Simon Boccanegra* and *Pelléas et Mélisande* at the Metropolitan Opera, *Roméo et Juliette*, *Samson et Dalila*, and *Die Zauberflöte* at Covent Garden, as well as *Pelléas* and *Parsifal* in Amsterdam. The bass has made over 75 recordings, ranging from Monteverdi to Mozart to Elgar and Wagner. A frequent guest on radio and television, he was the subject of a BBC special on the bass voice, titled *Six Foot Cinderella*. Lloyd is President of British Youth Opera and member of the Executive Committee of the Musicians' Benevolent Fund. His awards include the title of Commander of the British Empire (CBE), bestowed upon him by Queen Elizabeth in 1991.

ARTIST PROFILES



Eleven-year-old **MICHAEL DENOS** has been a member of the International Childrens Choir since the age of seven. In addition to being a soloist, he has recorded and performed throughout Italy, Germany, Austria, and the Czech Republic. His young career in opera includes appearing in *Carmen* with the Utah Opera Children's Chorus and singing the role of Miles in Britten's *The Turn of the Screw*, again for Utah Opera. He has also performed in *Babes in Toyland* with Salt Lake City Repertoire Theatre and appeared on an episode of the television series *Touched by an Angel*. The sixth grader, a native of Utah, comes from a family of eleven.



In his second year as an Adler Fellow, **JOHN RELYEA** recently received critical acclaim for his performance as part of S.F. Opera Center's Schwabacher Debut Recital series. He made his 1996 San Francisco Opera debut as Colline in *La Bohème* and went on to sing roles in *Hamlet*, *Lohengrin*, *Harvey Milk*, *Les Contes d'Hoffmann*, and *Salome* during the Company's 1996-97 season. He also appeared as Barelli in Opera Center's Showcase '96 production of *The Aspern Papers* and returned to the '97 Showcase series to portray Varo in Handel's *Ezio*. The artist made his 1991 operatic debut in *Die Zauberflöte* with Opera Atelier of Toronto (the bass-baritone's native city), and subsequently appeared as the Police Sergeant in *The Pirates of Penzance* with Vancouver Opera. He recently received his bachelor of music degree from Philadelphia's Curtis Institute of Music where he performed roles in *Die Fledermaus*, *Le Nozze di Figaro*, and *L'Incoronazione di Poppea*. At the age of 25, he has already been a featured soloist with many of Canada's major symphony orchestras including the Toronto Symphony, Orchestre Symphonique de Québec, National Arts Centre Orchestra in Ottawa, and the Calgary Philharmonic. As a member of the 1995 Merola Opera Program, Relyea portrayed Dr. Bartolo in *Le Nozze di Figaro* (the role he also sang on Western Opera Theater's national tour) and was the recipient of the prestigious Schwabacher Family Award at the Grand Finals Concert. He most recently sang the role of Zuniga in a concert performance of *Carmen* with the Hollywood Bowl Orchestra led by John Mauceri. Next year, Relyea will sing the title role of Mendelssohn's *Elijah* with the San Francisco Symphony under Roger Norrington, and will appear as Colline at Vancouver Opera.



1997 Adler Fellow **MEL ULRICH** recently made his first San Francisco Opera appearance, singing the roles of Sharpless and Prince Yamadori in the new staging of *Madama Butterfly*. The baritone, a native of Seattle, WA, received his bachelor of music and bachelor of arts degrees from the University of Washington, as well as an Artist Diploma from the Oberlin Conservatory. A finalist in this year's International Belvedere Competition, his additional competition victories are the Seattle Civic Opera Competition, the Brechemin Scholarship, and a two-year fellowship with the Singers' Club of Cleveland. In addition, the young artist was a national finalist in the MacAllister Awards (1994) and a Sullivan Award Winner (1997). His appearances with Seattle Opera include Napoleon in *War and Peace*, Amantio di Nicolao in *Gianni Schicchi* and Brühlmann in *Werther*. Ulrich also performed with Wolf Trap Opera as Prosdócimo in *Il Turco in Italia*, Pantalone in Mozart/Griffith's *The Jewel Box*, and the Speaker in *Die Zauberflöte*. During the 1995-96 season he was a Principal Resident Artist with Opera San José where he performed the title roles of *Don Giovanni*, *Tartuffe* and *Eugene Onegin*, as well as Figaro (*Il Barbiere di Siviglia*), Guglielmo (*Così fan tutte*), Escamillo (*Carmen*), Germont (*La Traviata*), Zurga (*Les Pêcheurs de Perles*) and Dr. Falke (*Die Fledermaus*). A member of the 1996 Merola Opera Program, the young artist sang Figaro in *Il Barbiere di Siviglia* and repeated the role on the subsequent Western Opera Theater 30th-anniversary tour of the same production.

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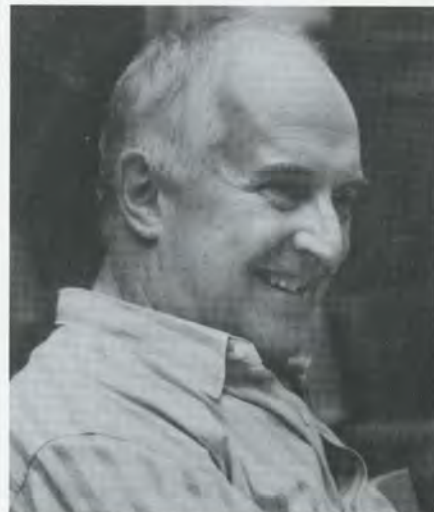
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ARTIST PROFILES



Music Director of San Francisco Opera since 1992, **DONALD RUNNICLES** is highly regarded as one of the finest conductors active today, with a distinguished series of international triumphs to his credit. The native of Edinburgh has conducted 20 operas for the Company, highlights of which include televised productions of *Capriccio*, *Turandot*, and the 1994 world premiere of Susa/Littell's *The Dangerous Liaisons*; the North American premiere of Tippett's *King Priam* with the S.F. Opera Center; and the 1996 West Coast premiere of Wallace/Korie's *Harvey Milk*. He has led the San Francisco Opera and Chorus for two recordings, the Grammy-nominated *Orphée et Eurydice* and *Harvey Milk* (scheduled for release later this year); his first commercial recording was Humperdinck's *Hänsel und Gretel* on Teldec. During the Company's 1996-97 season, he also led performances of *Lohengrin*, *Carmen* and *Aida*. Elsewhere, he has conducted opera productions at the Bayreuth Festival, the Salzburg Festival, New York's Metropolitan Opera, Bastille Opera, Berlin Opera, Vienna State Opera, Bavarian State Opera, Hamburg State Opera, Royal Opera Copenhagen, Zurich Opera, Netherlands Opera and the Vienna Volksoper. Symphonically, Maestro Runnicles has led the Vienna Philharmonic, Orchestre de Paris, Israel Philharmonic, Bavarian Radio Symphony, Berlin State Opera Orchestra, Vienna Symphony, Rotterdam Philharmonic, London Symphony Orchestra and the Royal Scottish National Orchestra. In North America, he has conducted the symphony orchestras of San Francisco, Chicago, Pittsburgh, St. Louis, Seattle, Toronto, Miami and Cleveland. The maestro remains an active pianist, appearing regularly in a series of concerts with members of the San Francisco Opera Orchestra. In 1995, he was recognized for his achievements by the University of Edinburgh, from which he received an honorary doctorate of music.



Internationally renowned director **COLIN GRAHAM** made his 1994 San Francisco Opera debut staging the world premiere of *The Dangerous Liaisons*, and returned last season to create the Company premiere of *Hamlet*. Now a U.S. citizen, Graham was born in Sussex, England, where he worked extensively in all branches of legitimate and music theater. During his long association with the stage works of Benjamin Britten, he directed all of the composer's operas and, since 1957, staged all Britten world premieres except *A Midsummer Night's Dream*. His own production of that opera, however, was the one that introduced him to S.F. Opera audiences in 1971, at which time he toured the United States with The English Opera Group, Britten's own company, of which he was artistic director. By now, Graham has staged over 350 productions worldwide, including 50 world premieres, one of the highlights being the acclaimed production of John Corigliano's *The Ghosts of Versailles*, presented by the Metropolitan Opera in 1991. He served as Artistic Director of the Aldeburgh Festival for many years, as well as Director of Productions for the English National Opera, for whom he staged numerous landmark productions. Involved with the Opera Theatre of Saint Louis since 1978, he has created many innovative productions there and became that company's Artistic Director in 1985. The artist has a deep love and knowledge of the Japanese classical theater, and he commissioned Minoru Miki's kabuki operas, *An Actor's Revenge* and *Joruri*, both of which he also directed. His several libretti include the latter. Graham will direct the world premiere of André Previn and Philip Littell's opera based on Tennessee Williams's play *A Streetcar Named Desire* for San Francisco Opera during the 1998 season.



THIERRY BOSQUET re-created the designs for the new staging of *Tosca* (after the original 1932 designs by Armando Agnini) and created the costumes and sets for the Company's new production of *Pelléas et Mélisande*. During our 1996-97 season he designed the principal costumes for *Aida* and *Carmen*, as well as the costumes for *Die Fledermaus*, the work which was the vehicle of his 1990 San Francisco Opera debut. Additional Company credits have been the sets (from the original Alfred Roller designs) for *Der Rosenkavalier* and the costumes for *Capriccio* (1993 Strauss Festival), the sets and costumes for 1995's *Ruslan and Lyudmila* (originally designed by Alexander Golovin and Konstantin Korovin for the 1904 Glinka Centennial and realized by Bosquet), and the costumes for *Don Giovanni*, also presented in '95. The Belgian designer received his training and diploma at the National School of Architecture, Art and Design in Brussels. Since 1959, he has created the sets and costumes for over 75 operas and ballets at the Théâtre Royal de la Monnaie in Brussels. He has also designed the sets and costumes for over 50 operas, ballets and dramas produced in France, Italy, Holland, Belgium, Switzerland, Germany, Canada, South America, Australia and the United States. Works recently designed include *Rigoletto* and *Otello* in Liège, *La Belle Hélène* for the Canadian Opera Company, *Capriccio* in Washington, D.C., as well as *Werther*, *Die Zauberflöte*, *The Mikado* and *La Traviata* for the New York City Opera. In addition to his work in the theater, he was the designer of the Belgian film *La Chambre Rouge*, and is the subject of a film by Jean Antoine for Belgian television.



Lighting Director for San Francisco Opera since 1976, **THOMAS J. MUNN** has created the lighting and special effects for more than 160 productions for the Company. During our 1996-97 season he designed the lighting for *La Bohème* at the Orpheum Theatre, as well as *Prince Igor*, *Lohengrin*, *Les Contes d'Hoffmann*, *Die Fledermaus*, and *Aida* at the Civic Auditorium. As scenic adviser, he has designed scenery for SFO productions of *Lady Macbeth of Mtsensk*, *Roberto Devereux*, *Pelléas et Mélisande* (1979), *Billy Budd*, *Nabucco*, *Don Giovanni*, and *Christophe Colomb*. In addition to his work for the San Francisco Opera, Munn has designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet, industrials, and films. His television and video credits include San Francisco Opera productions of *La Gioconda*, *Samson et Dalila*, *Aida*, *L'Africaine*, *La Bohème*, *Orlando Furioso*, *Mefistofele*, *Capriccio*, *Turandot*, and *The Dangerous Liaisons*. Credits for other companies include work for the Dallas Opera, Houston Grand Opera, Washington Opera, Lyric Opera of Chicago, Netherlands Opera, and Hartford Ballet. Recent credits include lighting for Dallas Opera's productions of *Elektra* and *La Cenerentola*, scenery and lighting for Ballet Arizona's staging of *Coppélia*, as well as art direction and lighting for the video "The Universe Story." He is the consultant/designer of the War Memorial's newly renovated and computerized lighting system.

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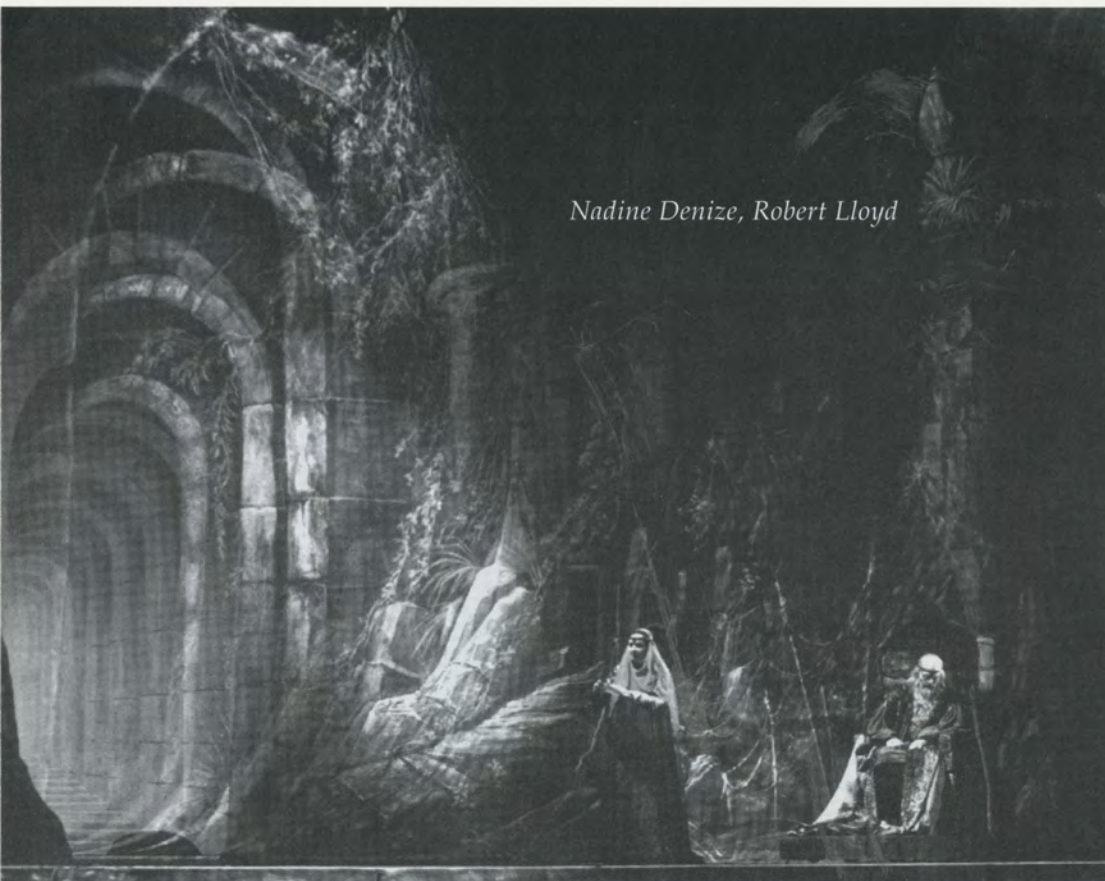
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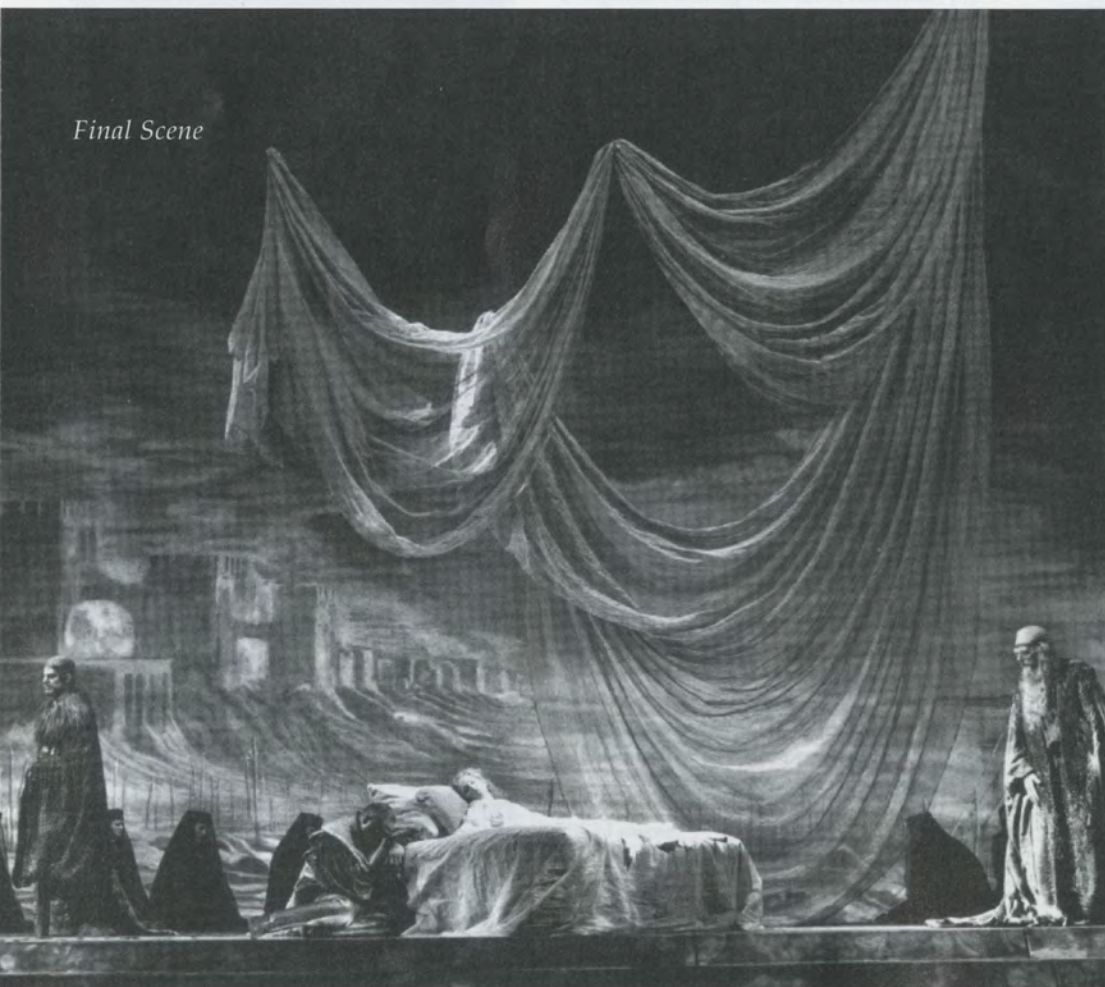
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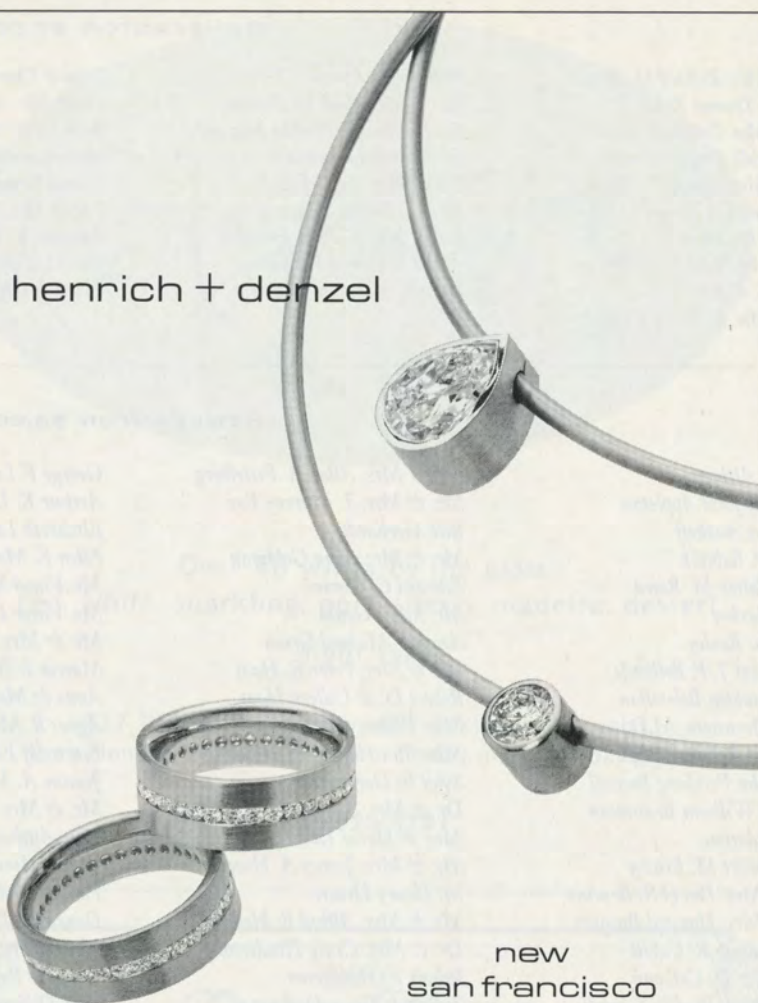
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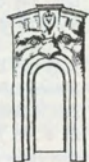
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Umberto Giordano

Conducted by Edward Downes.
Ewing, Domingo/Sirianni, Stilwell, Waters.
Production from La Scala.

September 6 - 24, 1997

LA BOHÈME

Giacomo Puccini

Conducted by Plácido Domingo/
William Vendice. Martinez, Mula/Foland,
Fedderly, Gilfry, Bernstein, MacKenzie.
Revival of L.A. Opera production.

October 5 - 18m, 1997

FLORENCIA EN EL AMAZONAS

Daniel Catán

Conducted by Roderick Brydon.
Greenawald, Gonzales, Guzmán, Fedderly,
Gilfry, Vasquez, Andrasz. Co-production with Houston
Grand Opera, Seattle Opera, Opera de Colombia & Opera
de Bellas Artes & Festival Internacional Cervantino

November 22 - December 7, 1997

COUNTESS MARITZA

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Conducted by John Crosby.
Putnam, Hauman, Anderson, Henning-Jensen.
Production from Santa Fe Opera.

January 15 - 31m, 1998

SALOME

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Conducted by Richard Hickox.
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Revival of L.A. Opera production.

February 13 - March 1, 1998

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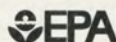
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- * Annual receptions and dinners followed by working rehearsals.
- * VIP tours for your corporate employees and special guests.
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- * Opportunity to purchase reserved parking for any opera performance.
- * Copy of the Season Book, previewing the main season productions.

For more information, contact James K. Sokol, Assistant Director of Corporate & Foundation Relations, at (415) 565-3275.

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OPERA

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For **LOST AND FOUND** information, inquire at the cloakroom at the south end of the main lobby or call (415) 621-6600, 8:30 to 11:30 a.m., Monday through Friday.

TICKET INFORMATION. San Francisco Opera's Ticket and Patron Services Center, 199 Grove at Van Ness, open 10 a.m. to 6 p.m., Monday through Saturday. Opera House Box Office: open 2 hours before each performance through the first intermission on performance days only. Phone charge: (415) 864-3330, 10 a.m. to 6 p.m., Monday through Saturday (VISA, American Express, MasterCard).

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 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.

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).

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.

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

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.

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

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 tours of Davies Hall only may be scheduled on Wednesdays and Saturdays by request. All tours leave from the Grove Street entrance of Davies Symphony Hall. There are no tours on holidays. General Admission \$5; seniors/students \$3. Information: (415) 552-8338

OPERA HOUSE TOURS Sponsored by the San Francisco Opera Guild, house and backstage tours of the War Memorial Opera House will be conducted every half hour from 10 a.m. to 12 noon on weekdays and Saturdays; from 10 a.m. to 11:30 a.m. Sundays on the following dates:

Wednesday, November 12
Saturday, November 15
Tuesday, November 18
Thursday, November 20
Saturday, November 22
Friday, November 28
Sunday, November 30
Tuesday, December 2
Thursday, December 4
Monday, December 8

Tickets for Guild members, \$2; non-members \$5. Reservations required. Information: (415) 565-6433.

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.

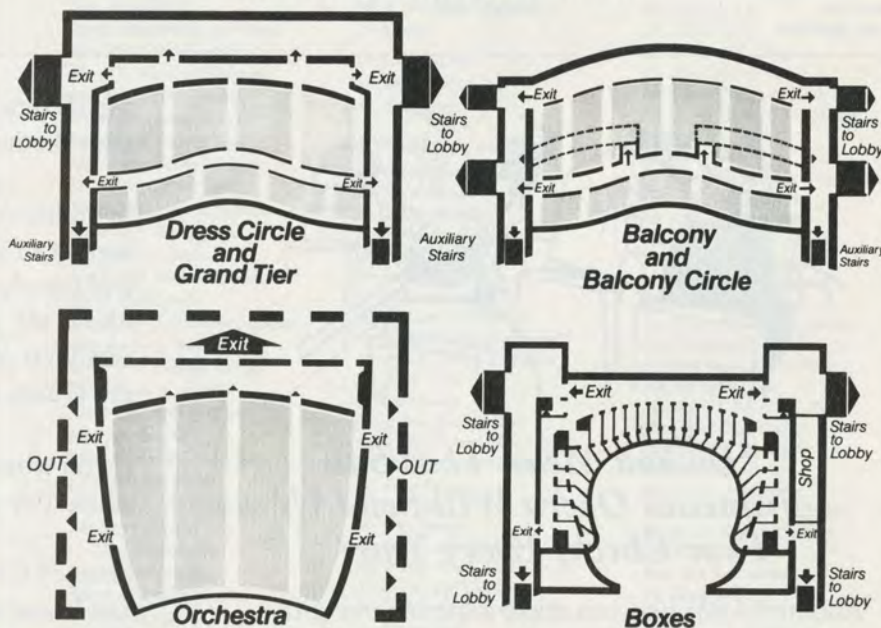
Accessible restrooms are located on all floors except the orchestra (1st floor) and balcony (5th floor) levels.

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.

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



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