

Tosca II

1997-1998

Saturday, January 10, 1998 8:00 PM

Tuesday, January 13, 1998 8:00 PM

Friday, January 16, 1998 8:00 PM

Sunday, January 18, 1998 2:00 PM

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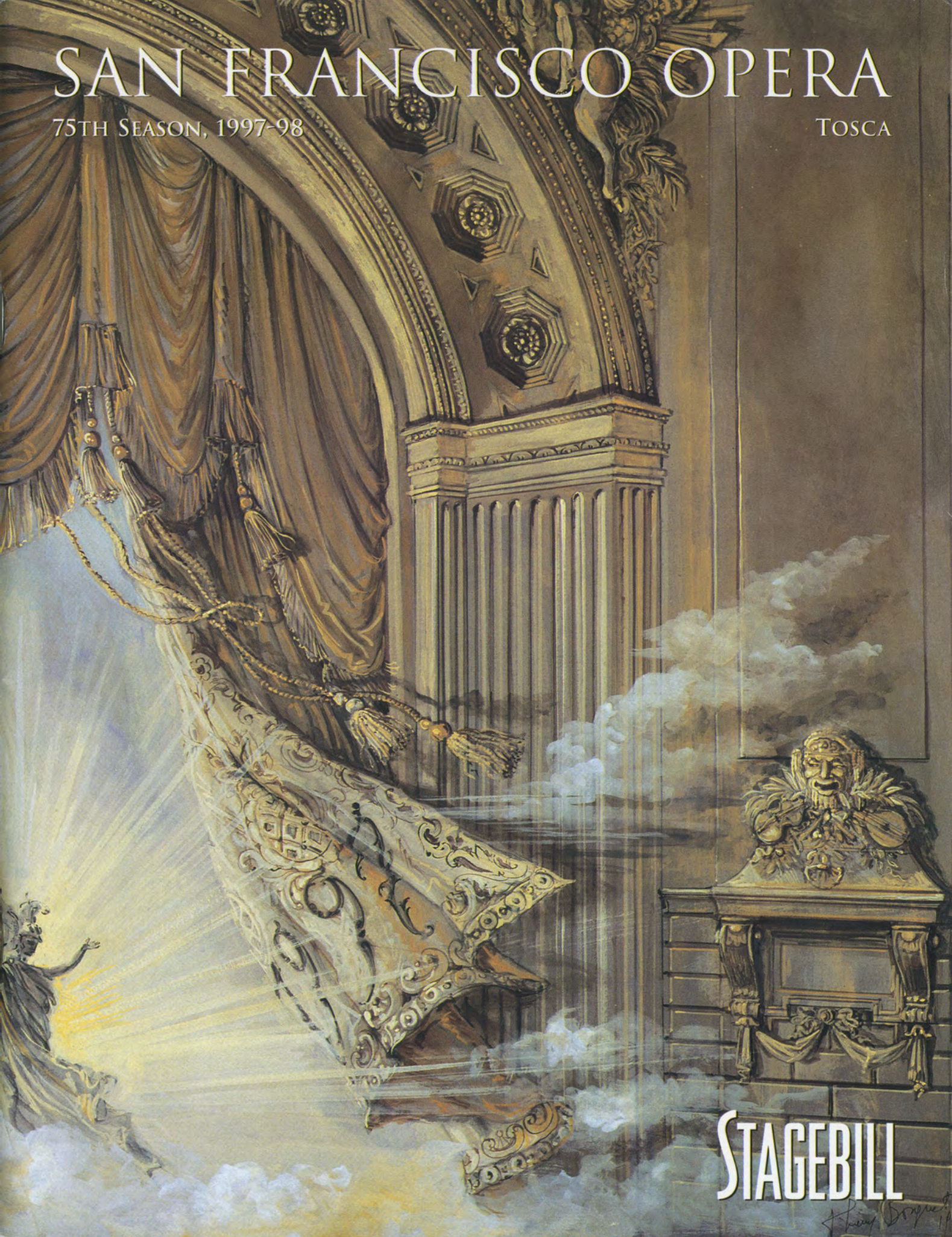
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75TH SEASON, 1997-98

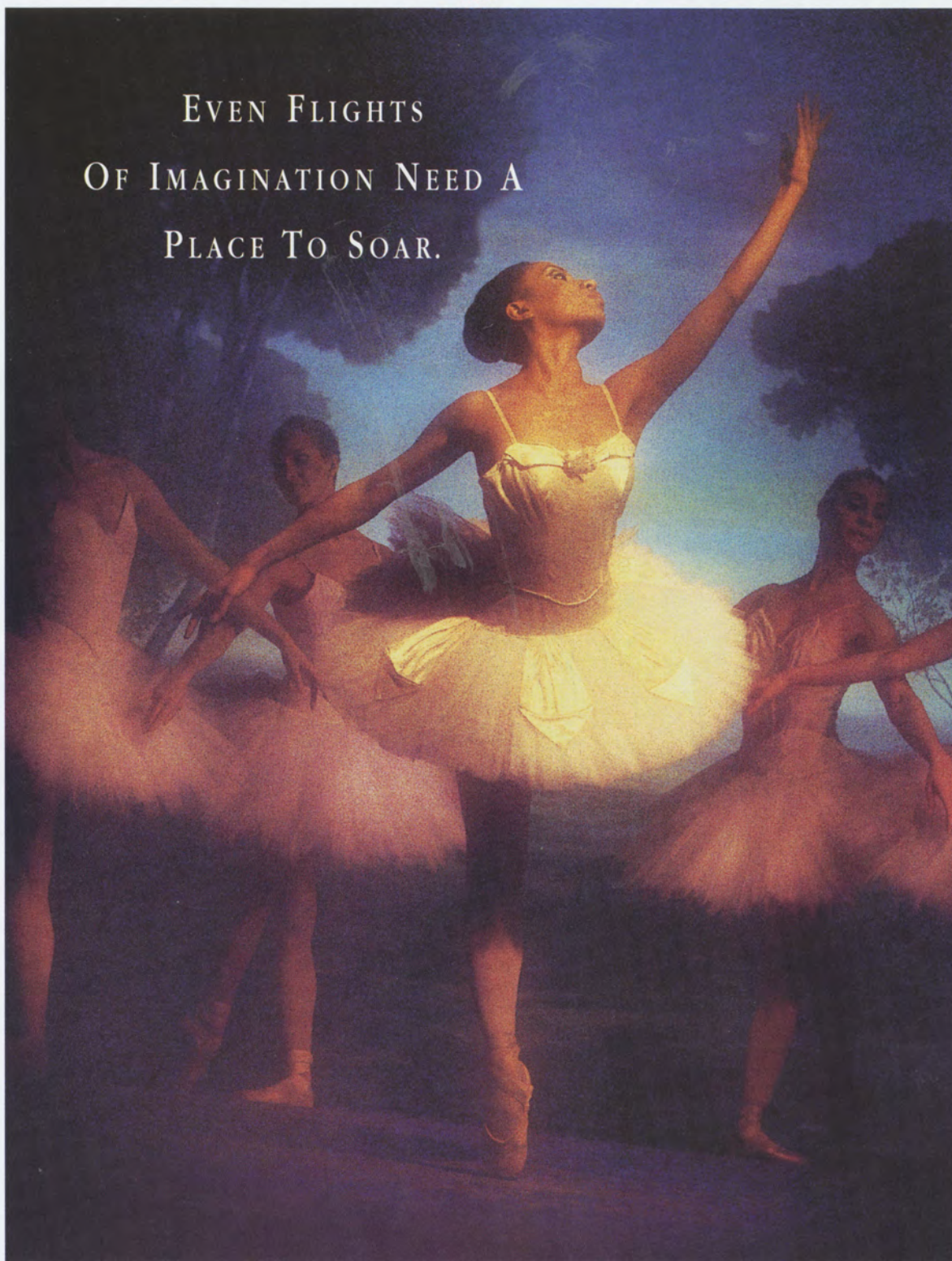
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A MESSAGE FROM THE CHAIRMAN AND PRESIDENT, SAN FRANCISCO OPERA ASSOCIATION



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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SAN FRANCISCO OPERA MAGAZINE

Tosca

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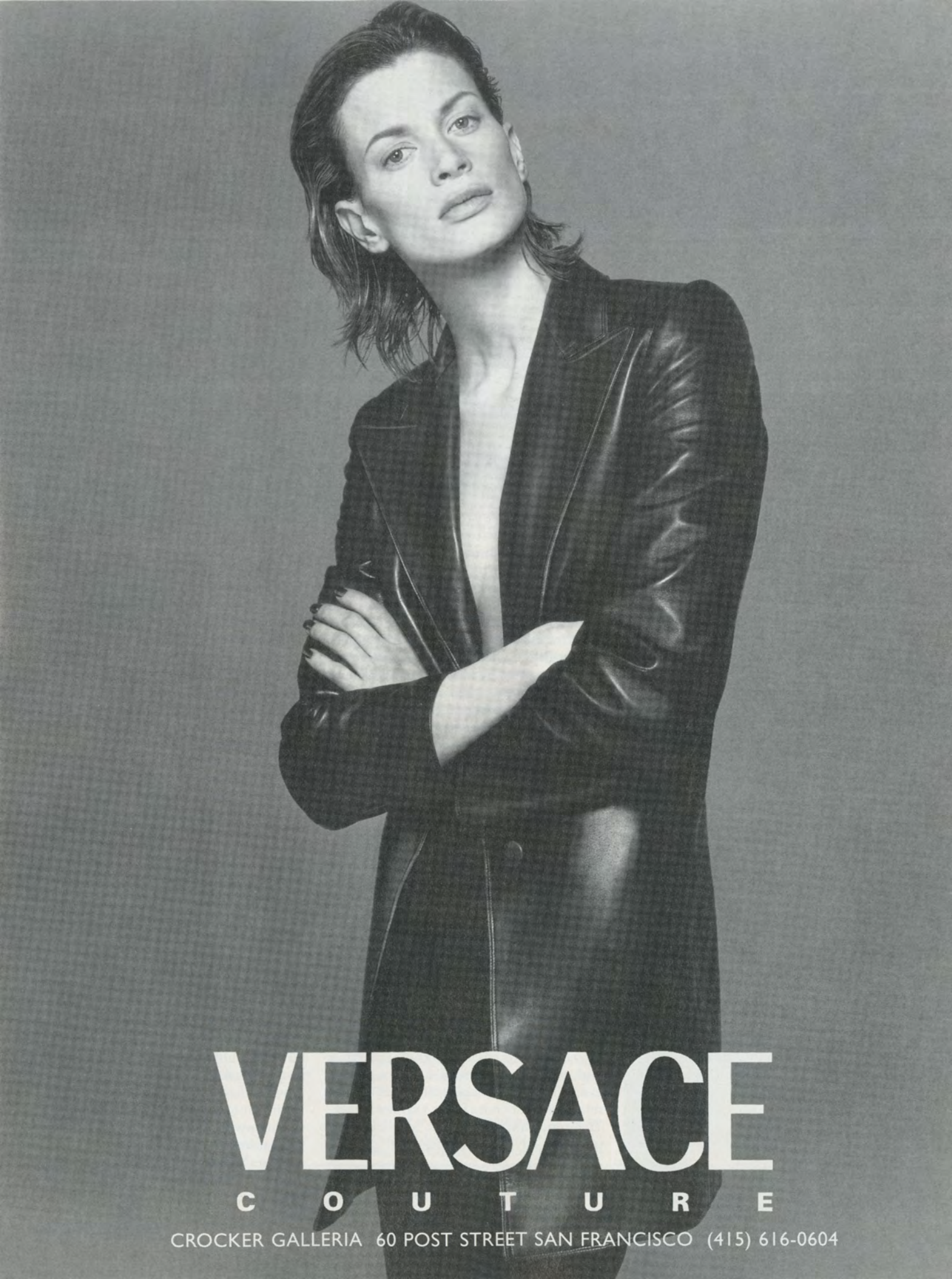
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Home Again!

Opera Association President William Godward Looks Forward

By JAKE HEGGIE

Sixty-five years ago, 18-year old William Godward and his fellow starving students at U.C. Berkeley were eagerly exploring an exciting and rambling arts scene in San Francisco. Once you could come up with the 18 cents for the ferry and 5 cents for the streetcar, a wonderful variety of choices was at your disposal: vaudeville shows and movies at the Orpheum and the Fox theaters, plays at the Curran and the Geary, opera at Civic Auditorium and Dreamland, dinner dances with popular big bands at the main hotels (a bit pricey at \$1.75 per plate), and any number of touring companies featuring stars like Rachmaninoff in concert.

"There was a lot going on," Godward remembers. "We were all hungry for this stuff . . . and nobody had a lot of money. But the television wasn't on yet, so if you wanted entertainment, you had to go out. San Francisco had all sorts of things going for it, which was surprising when you consider how small we were and it was the beginning of the Depression." He pauses a moment. "Then, in the middle of all this, up came the Opera House, and the whole scene changed."

Today, as he looks over the city skyline from his office near the top of Maritime Plaza, there is a twinkle in Bill Godward's bright blue eyes. A soft-spoken, warm-hearted man with more energy, ideas and enthusiasm than most people half his age (or younger), he has seen many changes take place in San Francisco over the past six-

MC CARTHY



Jake Heggie is an award-winning composer whose music is performed internationally. He serves as associate manager of public relations at San Francisco Opera.

and-a-half decades. But almost nothing is as thrilling as what has happened to his cultural home, the War Memorial Opera House. An avid subscriber for more than 50 years and President of the Opera Association since 1995, he has worked tirelessly to spearhead the most extensive campaigns in San Francisco Opera's history in order to build a stronger future for the Company.

"I think the essence of my dad is a builder," says Godward's daughter, Jennifer Trainor. "It's a theme that has run through his entire life, from his early years building his law firm into one of the best, all of the philanthropic things he has done for music and the arts, being president of Spring Opera, and now as president of the Opera, working to keep the Company and the Opera House vital. I mean, the energy of the man at 83 is unbelievable! It's this passion he has for opera—it energizes him."

"Bill's devotion to this Company is awe-inspiring," says General Director Lotfi Mansouri. "Especially when you remember that he's a volunteer! The hours he spends and his involvement . . . As president, he's seen us through three extremely challenging years: We could not have done it without him. He has such tremendous personal warmth and dignity, a sense of humor, and he's considerate of everybody. Did you know that he purchased blocks of tickets to *La Bohème* at the Orpheum last year and offered them to the younger people in his law firm? He just wants people to have the opportunity to go because he believes in it so deeply."

"Dad's determined to broaden the accessibility of the art form," Trainor adds. "He's always asking family and friends if they'd like to come see an opera. And then he wants their ideas so that it can be kept vital and fresh . . . always moving forward."

Godward is immensely proud and "absolutely speechless" over what was accomplished during the season at Bill Graham Civic Auditorium, the Orpheum Theatre and the Golden Gate Theatre (three theaters he had frequented in his youth). "The best-kept secret in the world," he calls it. The return to the renovated Opera House fulfills a dream he has long held for this Company and for the future of the art form.

"The Opera House means a great deal to me," Godward continues. "Opera, sympho-



Bill Godward gives grandson Johnny a few pointers on piano technique.

ny, ballet and even musicals and concerts—everything that has broadened my horizon has come through that building. Back when it opened it was a real mecca. If you could get there, it didn't matter how, it was a real coup. It takes on an aura that is, well, hard to explain. As far as I'm concerned it's the real sacred turf."

From the refurbished orchestra seats, the newly woven gold silk curtain and the pattern on the freshly loomed wool carpeting to the improved ventilation and the greatly increased restroom facilities, Godward has been watching every part of the project—making certain that the new improvements do not interfere with bringing the Opera House back to the way he remembers it being in the 30s.

"It's been fascinating to watch because I thought I knew the Opera House pretty well. Now that we've gotten rid of all the gloom and dust that had built up over the years, it's been incredible to be suddenly jarred and remember 'By God, that is the way it looked!'"

"I think one of things that surprised me the most was seeing the light fixtures in the

upper balcony—they're beautiful! They had become so smoked over and cloudy and they are really wonderful pieces of art. For years and years, it was just a bunch of dim little bulbs up there."

Godward had become acquainted with the upper balcony very well in the 30s. "We were very good friends," he says with a smile. "I couldn't afford anything else, and I certainly never walked to the box level even to take a peek—I was scared to death! When I really started going regularly was during the War. A friend in my Navy unit had two seats in the second row of the orchestra section. He had the A Series which then was every Tuesday and Friday, and sometimes he just didn't want to go. So he gave me the tickets! From then on I was hooked and there all the time . . . not just the occasion when I could afford it."

Following the War, he became a subscriber. Through the years, he has sat in just about every part of the Opera House for opera, ballet, symphony, concerts and special events. All of the architectural details certainly registered, and one of the most stunning was the magnificent Opera House chandelier and the dome over it.

"We had a little fisticuff over the color on the dome [during the renovation]," he says. "They had begun painting it a very dark blue, and I remembered it being a heavenly azure up there. So I galvanized some of my friends: Dorothea Walker, Marie Otto and Madeleine Russell, and a few others who remembered. Sure enough, they verified the color and there it is! So the old garde came through and lightened things up for everybody. Now I can hardly wait to see the full illumination of the chandelier."

The chandelier does, in fact, give more light than it has in decades—with nearly 67,000 watts of power. The overall lighting in the auditorium is nine times the level that was in place prior to the restoration, and 90 percent of it is reflected off of the dome, giving the auditorium a luminous glow.

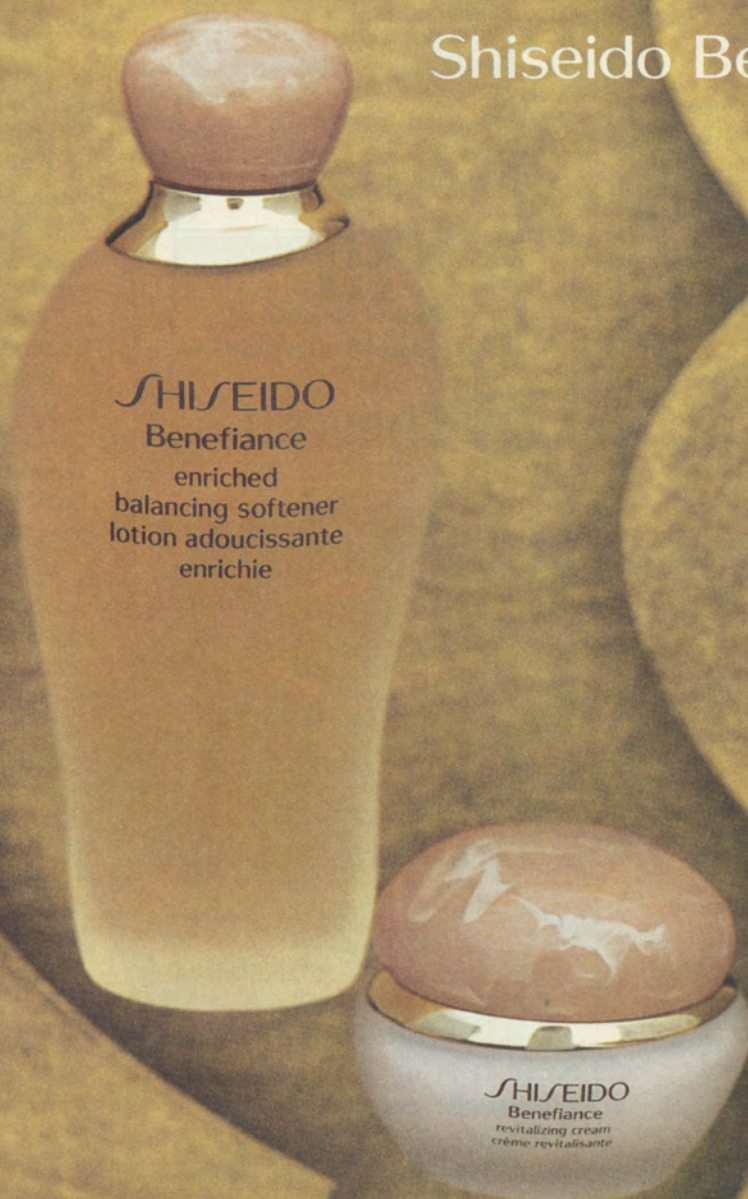
"That's a wonderful chandelier," says Opera Association board member Marie Otto. "I remember one time when we had a younger board member who insisted that we tear it down because she thought it was so dangerous! But it's never given us any trouble: just joy and light."

(continued on page 37)

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All performances in the War Memorial Opera House

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San Francisco Opera's
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Donald Runnicles, conductor.

Sept. 5

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New Production

Tosca Puccini

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

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

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

Jan. 10, 13, 16, 18

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from Bank of America, Mr. and Mrs. Gorham B.
Knowles, and the Estate of Vera Sichel.*

Company Premiere

Death in Venice Britten

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

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

*Production from Canadian Opera Company.
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New Production

Rigoletto Verdi

Swenson, Zaremba; Gavanelli,
Thompson*/Leech (10/1)/
Beltrán (10/5, 7), Kotcherger**

D. Robertson/Lamos/Yeargan/
Hoffman*/Collins*

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

Rost*, Keen; C. Robertson, Lopardo,
Langan

Summers/Lamos/Yeargan/
Hoffman/Collins

Nov. 26, 30, Dec. 4, 6

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Der Fliegende Holländer Wagner

Charbonnet, Gayer; Morris,
Winbergh, Very, Hawlata/
von Halem (10/21, 25)

Boder**/Strosser*/Taylor**/Cauchetier*/
Hourbeight*, Pinaud*

*Production originally from Grand Théâtre de Ge-
nève. Sponsored, in part, by gifts from The L.J. and
Mary C. Skaggs Foundation, the Estate of Siegfried
Puknat, Lorna Talbot, and The Bernard Osher
Foundation.*

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

Guillaume Tell

Rossini

Racette, Keen; Lafont, Merritt, Lloyd,
Wells

Summers/Mansouri/McClintock/
Howland/Da Costa/Pech*/Munn
Nov. 2, 7, 12, 15, 18, 21, 24

New Production

Pelléas et Mélisande Debussy

von Stade, Denize; Keenlyside,
White, Lloyd

Runnicles/Graham/Bosquet/Munn

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

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Eugene Onegin Tchaikovsky

Prokina*, Tarasova*, Rubtsova**,
Aksenova**, Michaels-Moore*, Very,
Halfvarson, Sénéchal

Temirkanov*/Temirkanov*/Ivanov**/
Pech/Munn

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

Foland, Tarasova, Rubtsova,
Aksenova; Okerlund, Serkin*,
Halfvarson, Sénéchal

Temirkanov/Temirkanov/Ivanov/
Pech/Munn

Nov. 29 (noon)

*Production from the Kirov Opera,
St. Petersburg*

** United States opera debut

* San Francisco Opera debut

♦ 1997-98 Adler Fellow

All performances are in the original language with
English Supertitles.

Repertoire, casting and dates are subject to change.

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Le Nozze di Figaro Mozart

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

Runnicles/Sciutti/Brown/Arhelger

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

Netrebko, Foland, Cao; Relyea*,
Okerlund

Bolton**/Sciutti/Brown/Arhelger

Jan. 9, 11, 14, 17

Sponsored by American Airlines.

Elektra Strauss

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

Kout*/Serban/Kokkos/Munn

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

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Catherine Cook
Elizabeth Connell
Nadine Denize
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Peggy Kriha Dye †
Nicolle Foland
Josepha Gayer*
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Jill Grove
Catherine Keen
Angelika Kirchsclager*
Solveig Kringelborn*
Christina Lamberti*†
Georgina Lukacs**
Terri MacKay*
Sylvia McNair
Anna Netrebko
Inga Nielsen*
Mary Phillips*
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Patricia Racette
Andrea Rost*
Irina Rubtsova**
Hanna Schwarz
Ruth Ann Swenson
Marianna Tarasova*
Carol Vaness
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Michael Whitfield

** U.S. opera debut

* San Francisco Opera debut

† 1997-98 Adler Fellow

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Pamela Dale
Dvora Djoraev
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Ann Hughes
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Sharon Navratil
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Rose Parker
Virginia Pluth
Aimée Puentes
Laurel Rice
Elisabeth Rom
Shelley Seitz
Claudia Siefer

Shawnette Sulker
Page Swift
Donna Turchi
Mitzie Weiner

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Jim Meyer
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Daniel Pociernicki
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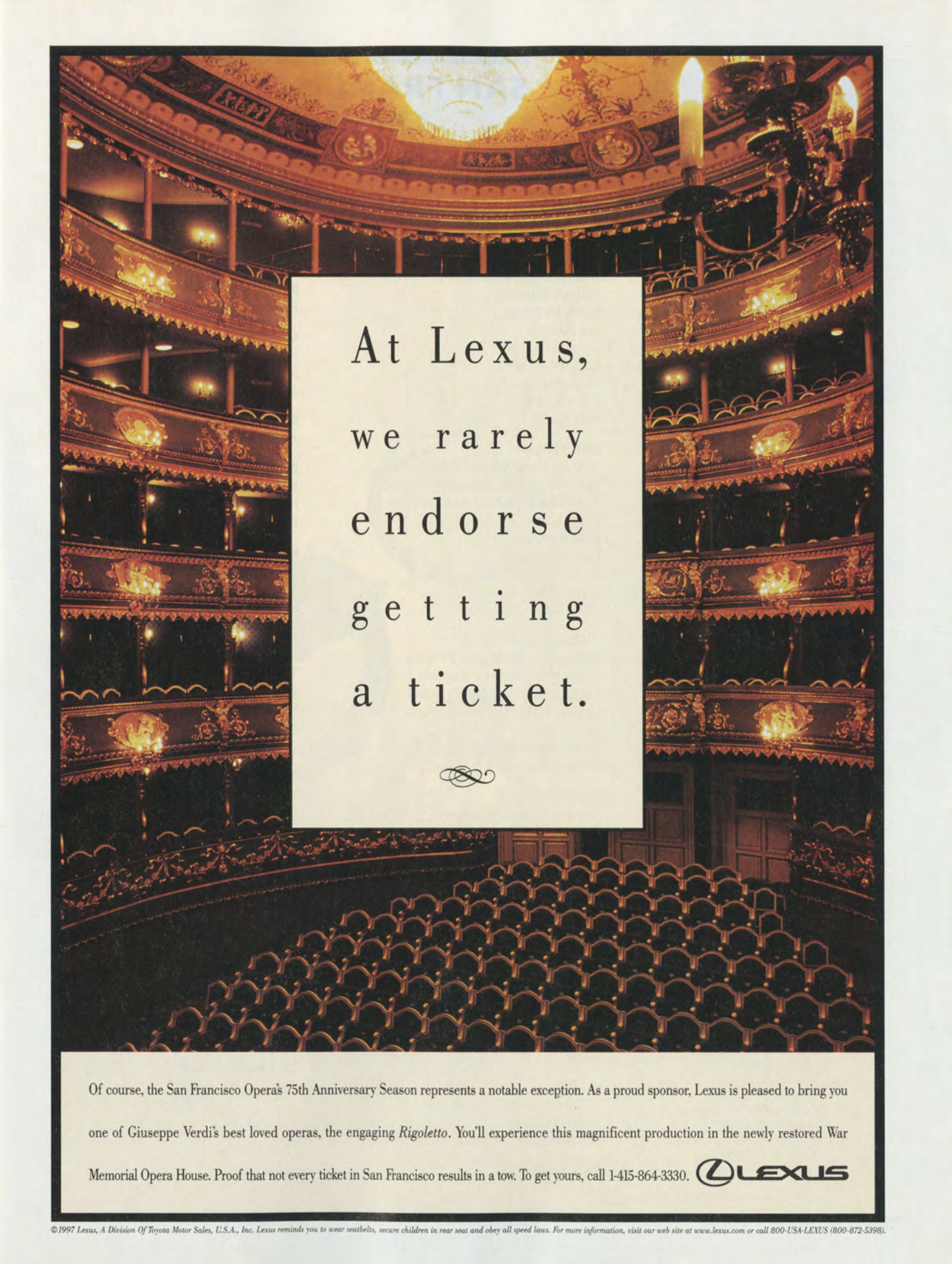
Ken Rafanan
Tom Reed
Colby Roberts
Sigmund Seigel
Dan Stanley
Jere Torkelsen
Richard Walker
Frederick Winthrop

EXTRA CHORUS

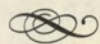
Deborah Benedict
Fran Burgess
Virginia Chen
Laura Decher
Juliene Malécot
Nadja Matisoff
Katherine McKee
Erin Neff
Sandra Nipperus
Penelope Rains

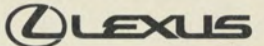
Julia Ronsk`ya
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Chris Corley
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Bryan York

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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Janet Popesco

ENGLISH HORN

Janet Popesco

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Anthony Striplen

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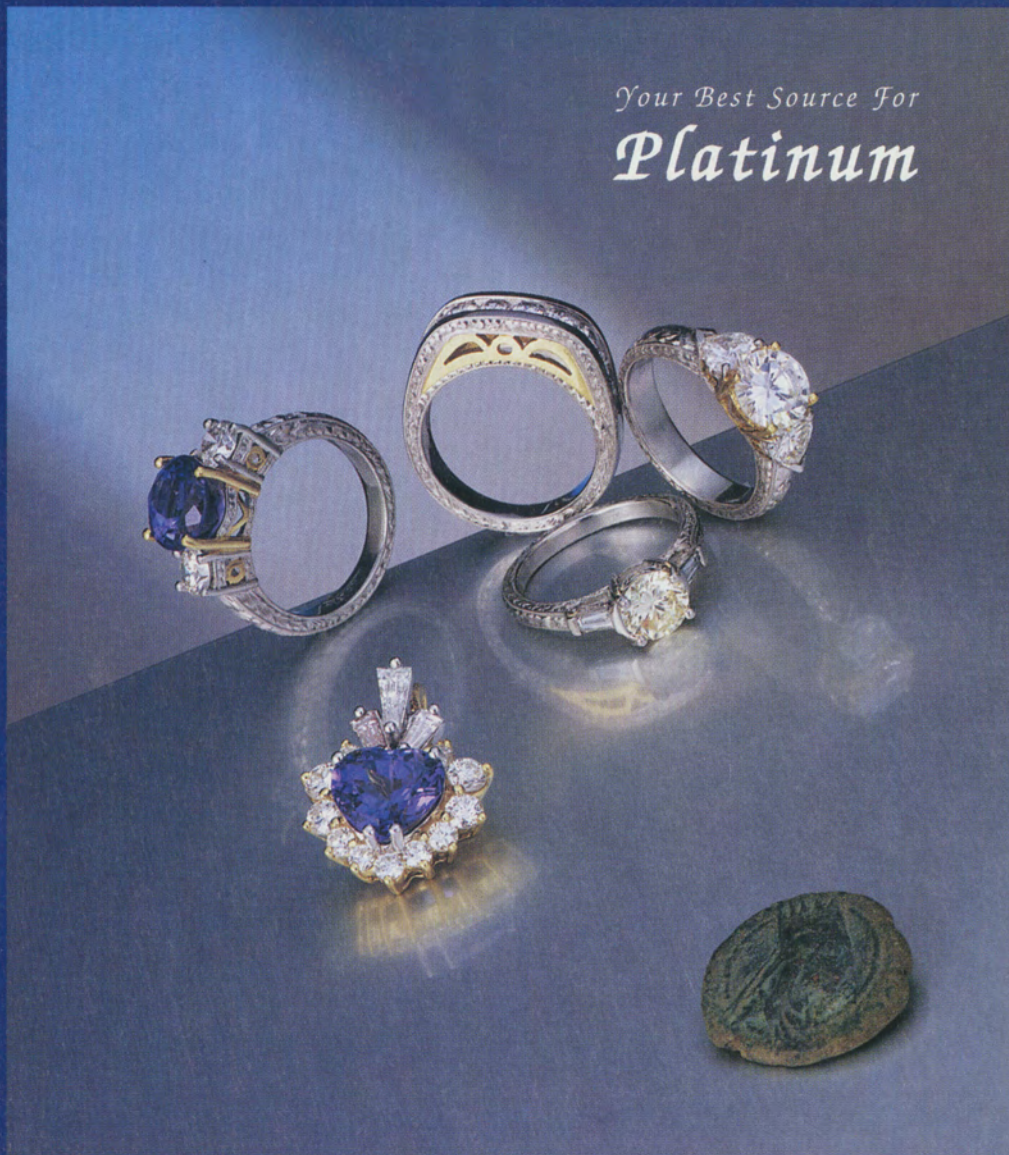
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New Production

Tosca is proudly sponsored by Bank of America and, in part, by generous gifts from Mr. and Mrs. Gorham B. Knowles and the Estate of Vera Sichel.

Opera in three acts by GIACOMO PUCCINI
Text by LUIGI ILLICA and GIUSEPPE GIACOSA
Based on the drama *La Tosca* by VICTORIEN SARDOU

Tosca

(in Italian)

Conductor

Maurizio Barbacini*

Production

Lotfi Mansouri

Set and Costume Design

(based upon the Company's original 1932 production)

Thierry Bosquet

Lighting Designer

Thomas J. Munn

Sound Designer

Roger Gans

Chorus Director

Ian Robertson

Musical Preparation

Adelle Eslinger

Kristin Roach

Jonathan Khuner

Ernest Fredric Knell

Bryndon Hassman

Prompter

Jonathan Khuner

Supertitles

Christopher Bergen

Assistant Stage Directors

Paula Williams

Kristine McIntyre

Stage Manager

Jerry Sherk

Scenery constructed in San

Francisco Opera Scenic Studios

Costumes executed by San

Francisco Opera Costume Shop

First performance:

Rome, January 14, 1900

First San Francisco Opera

performance: October 2, 1923

CAST

(in order of appearance)

Cesare Angelotti

John Relyea†

A sacristan

Bojan Knežević

Mario Cavaradossi

Mario Malagnini

Floria Tosca

Georgina Lukacs**

Baron Scarpia

Sergei Leiferkus

Spoletta

Stuart Skelton†

Sciarrone

David Kekuewa

A shepherd boy

Brandon Campanile (1/10, 13)

Peter Sherman

A jailer

Mel Ulrich†

Soldiers, police agents, priests, citizens

**U.S. opera debut *San Francisco Opera debut †1997-98 Adler Fellow

Supertitles provided by a generous gift from The Stanley S. Langendorf Foundation

TIME AND PLACE: Rome in June of 1800

ACT I Interior of the church of Sant'Andrea della Valle

INTERMISSION

ACT II A room in Scarpia's apartments in the Farnese Palace

INTERMISSION

ACT III A terrace of Castel Sant'Angelo, outside the prison

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

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

The performance will last approximately three hours.

SATURDAY, JANUARY 10 AT 8:00

TUESDAY, JANUARY 13 AT 8:00

FRIDAY, JANUARY 16 AT 8:00

SUNDAY, JANUARY 18 AT 2:00

SYNOPSIS

Tosca

ACT I

Cesare Angelotti, a political prisoner who has just escaped from Castel Sant'Angelo, seeks refuge in the Attavanti Chapel of the church of Sant'Andrea della Valle. He hides at the approach of the Sacristan who is soon followed by the painter Mario Cavaradossi. The Sacristan recites the Angelus while Cavaradossi climbs the scaffold and begins to work on his painting, pausing to admit that his portrait of the Mary Magdalen was first inspired not only by an unknown lady who came to pray to the Virgin, but also by his beloved Floria Tosca, a famous Roman opera singer. The scandalized Sacristan leaves. Angelotti comes out of hiding and begs Cavaradossi's assistance. The painter, thrusting a lunch basket into his hands, urges Angelotti back into the chapel as the voice of Tosca is heard. He hides as Cavaradossi admits Tosca into the church. She demands to know why she was kept waiting, and suspects Cavaradossi of talking to another woman. He reassures her of his love, and the pair agree to meet that evening at Cavaradossi's villa. With Tosca gone, Angelotti reappears and Cavaradossi vows to save him. A cannon shot is heard announcing the escape of a prisoner: Angelotti. Cavaradossi leaves with the pursued man in order to hide him at his villa. The Sacristan returns and gathers choristers around him, telling them they must rehearse for a special performance of a cantata that evening celebrating a defeat for Napoleon; Tosca will be the soloist. At that moment, the Roman chief-of-police, Baron Scarpia, arrives searching for Angelotti. His men find the Attavanti Chapel open, but all that remains is a fan with the family crest on it, and the empty lunch basket. The Sacristan expresses amazement, as earlier he had noticed that the painter had not touched his meal. Scarpia puts two and two together and realizes that Cavaradossi had aided Angelotti's escape. Suddenly Tosca returns, and Scarpia uses the fan to convince her that Cavaradossi has fled with another woman, thus awakening jealousy in her. He hopes Tosca will then lead him to Cavaradossi and thus to Angelotti. He orders his spies to follow her as she leaves the church, then joins in the Te Deum, swearing he will capture not only the painter, but Tosca as well.

ACT II

Scarpia is dining alone in his quarters in the Farnese Palace, anticipating the pleasure of bending Tosca to his will. His henchman Spoletta appears and reports that Tosca has led Scarpia's spies to a remote villa, and though Angelotti was not to be found, they had arrested Cavaradossi. The painter is brought in as Tosca's voice is heard from the concert in the courtyard below. Tosca, who had been summoned by Scarpia, is shocked to see Cavaradossi who

quietly warns her to reveal nothing about Angelotti. Scarpia tries to get the location of Angelotti's hiding place from her, but she insists that she knows nothing. When Cavaradossi, however, is put to torture in the next room, she reveals the secret, asking Scarpia for Cavaradossi's freedom in return. Scarpia has Cavaradossi brought back in. Delirious from torture, Cavaradossi hears Scarpia order his men to the villa, curses Tosca and cries defiance at the tyranny of Scarpia and the foreign oppressors he represents. Word arrives that the earlier report of Napoleon's defeat at Marengo was incorrect. Instead, Napoleon was the victor. Cavaradossi cries out with joy and is dragged from the room to prison. Tosca pleads for her lover's life, and Scarpia offers her an exchange: if she will give herself to him, he will give Cavaradossi back to her. In despair she pleads for mercy, protesting that she has never done anything to deserve being faced with such a terrible proposition, but realizes she must agree to the bargain. Scarpia tells Tosca there must be a mock execution, and circuitously orders Spoletto to make preparations for a real one. He then prepares a safe-conduct pass for Tosca and Cavaradossi and comes to claim his prize. She grabs a knife from the table and stabs him, then takes the pass from the dead man's hand and flees the room.

ACT III

On the terrace of Castel Sant'Angelo, outside the prison, the voice of a shepherd is heard at dawn while one by one the bells of Rome strike the hour. Cavaradossi is brought in for his execution, which is an hour away. He bribes the jailer with a ring for permission to write a farewell letter to Tosca. Left alone, he recalls pleasant memories of her. She suddenly hurries in, explaining that there is to be a mock execution in which he is to pretend that he has been shot. She also tells him about Scarpia's murder and of the safe-conduct pass that will then get them out of Rome before the murder is discovered. He can hardly believe the news and looks in wonder at the delicate hands that dared so much to save him. The lovers ecstatically plan for the future, but are interrupted by the arrival of the soldiers. As the firing squad advances and takes aim, Tosca retires with a final word to Cavaradossi about how to fall realistically. The soldiers fire and Cavaradossi falls. Tosca bids him to wait until they are gone, then asks him to rise and come away with her. She hurries to Cavaradossi and is horrified to discover that he is dead and that the execution was real after all: Scarpia betrayed his promise. Distant shouts announce that Scarpia's murder was discovered. As Spoletta, Sciarrone and the soldiers rush in to seize Tosca, she climbs to the fortress parapet and leaps to her death.

The performance of January 10th is sponsored by Lufthansa.

The performance of January 13th is sponsored by Maus Haus.

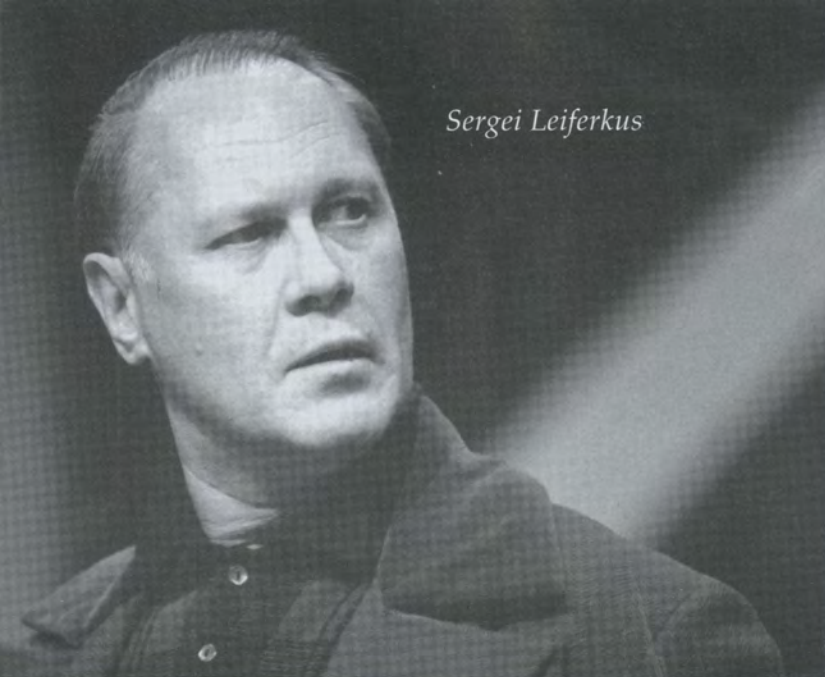
The performance of January 16th is sponsored by Meyer Sound.

Tosca

Photos taken in rehearsal
by Marty Sohl



Georgina Lukacs



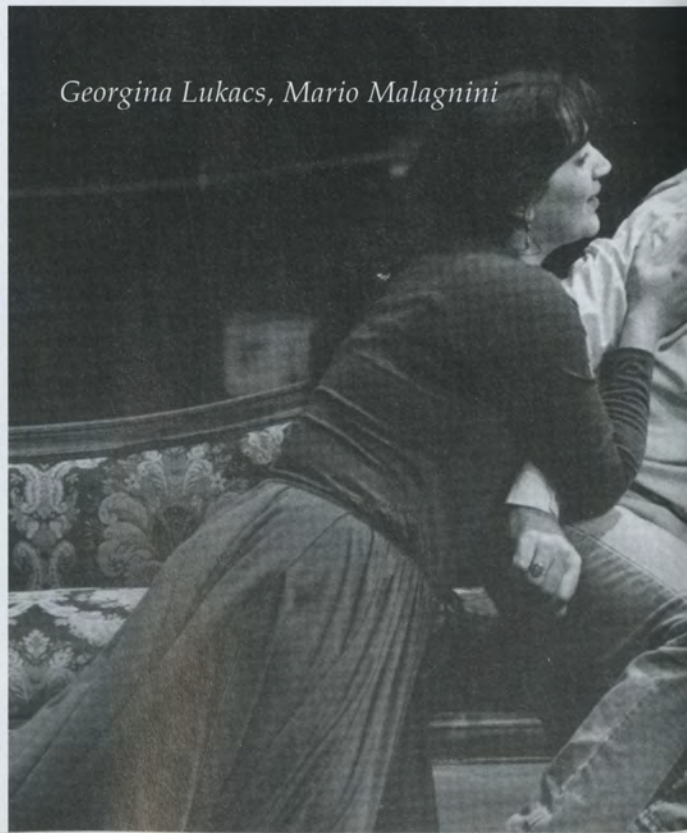
Sergei Leiferkus



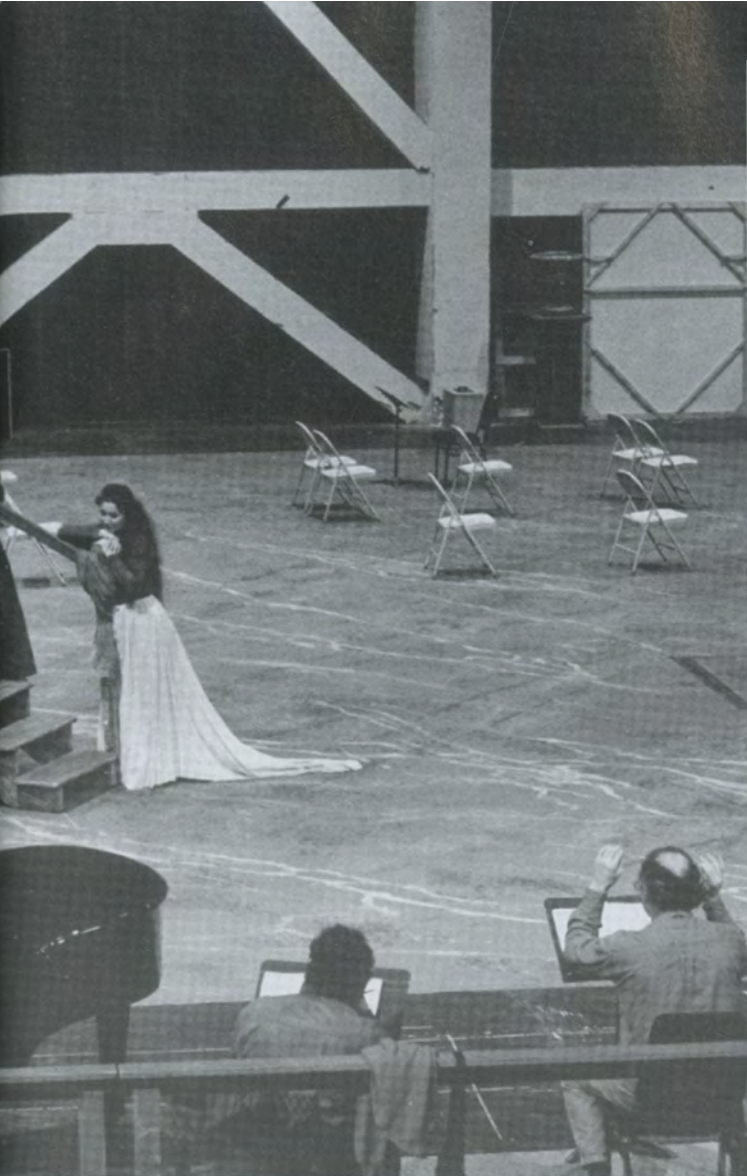
*Georgina Lukacs,
Sergei Leiferkus*



Act I rehearsal in the Zellerbach rehearsal facility



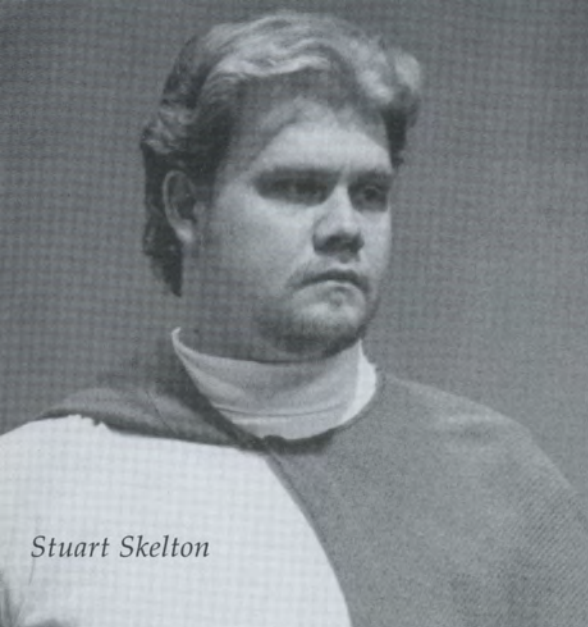
Georgina Lukacs, Mario Malagnini



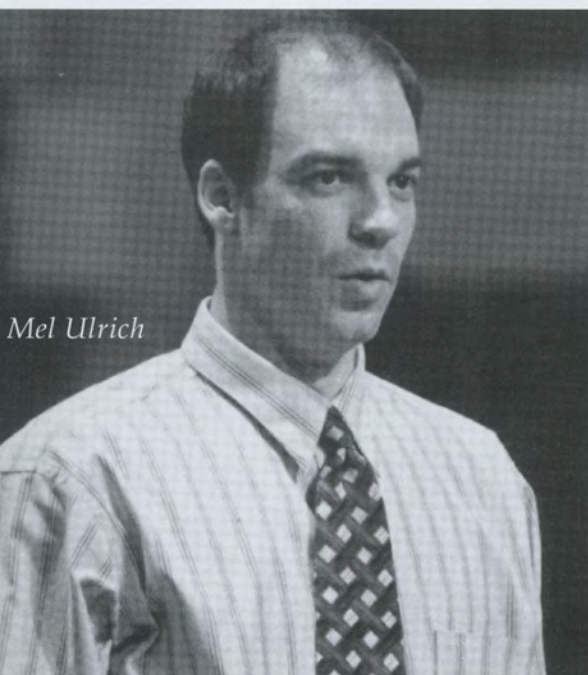
Mario Malagnini, Georgina Lukacs



Sergei Leiferkus



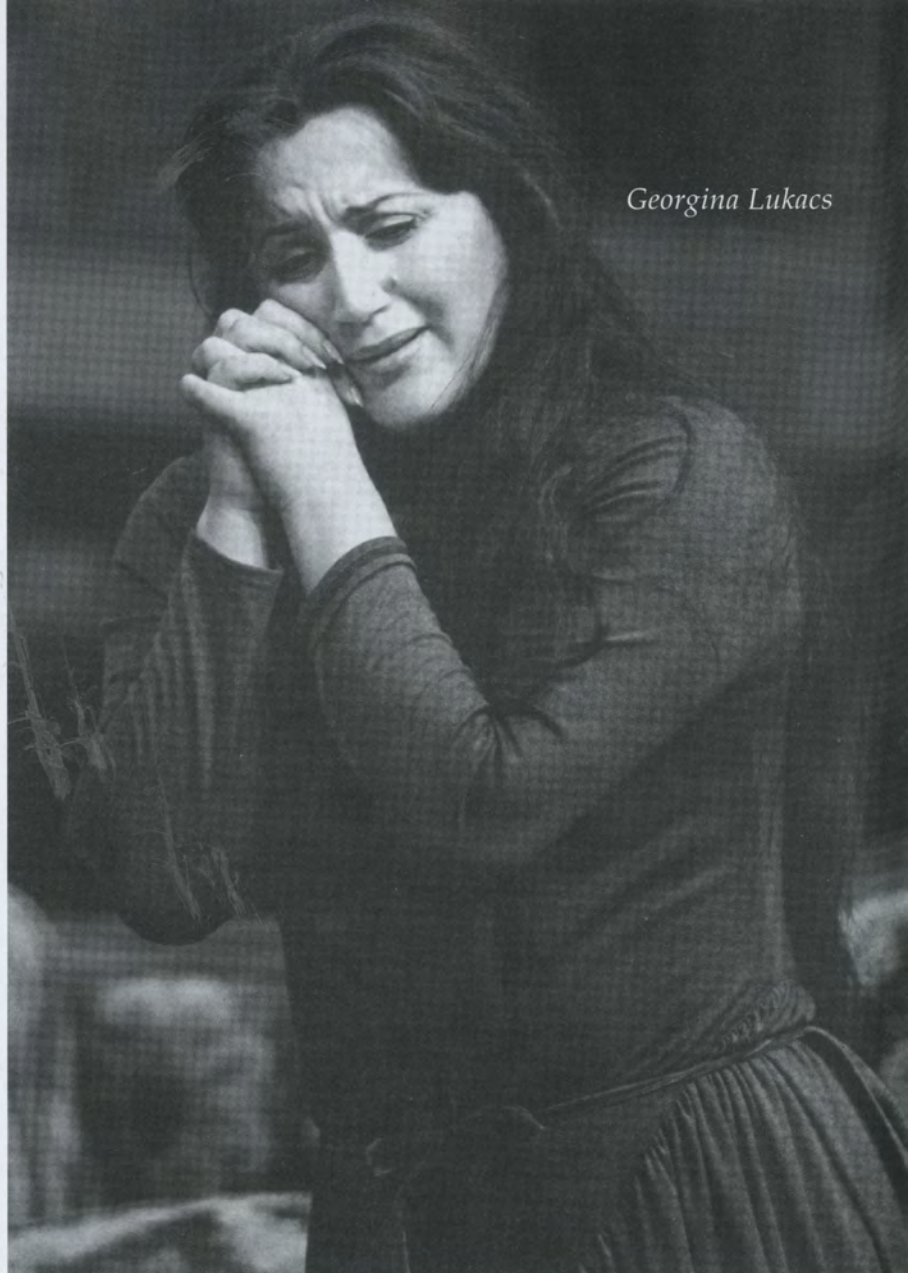
Stuart Skelton



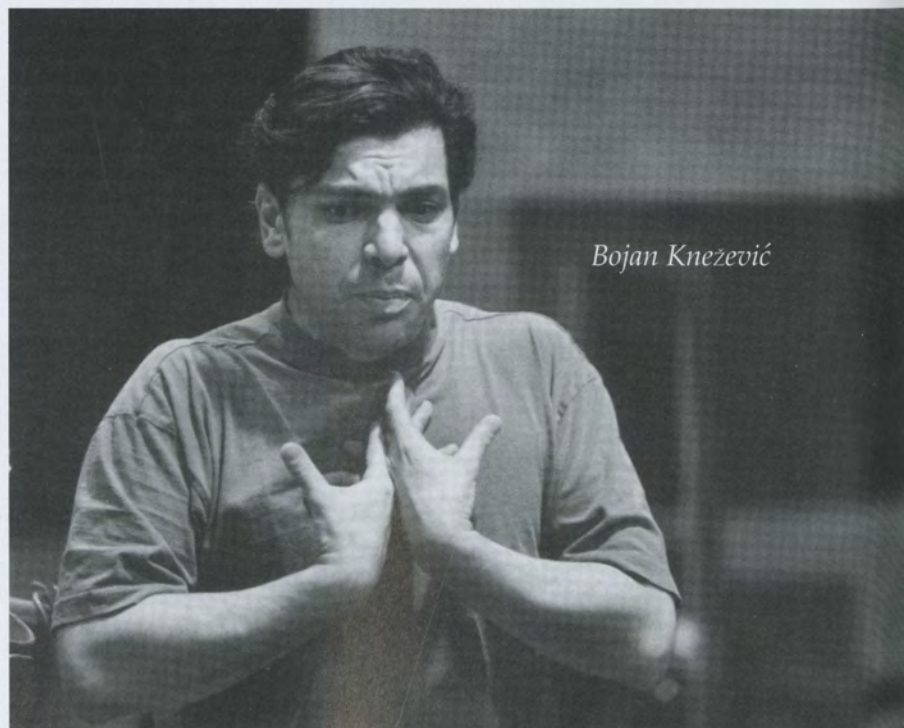
Mel Ulrich



David Kekuewa, Stuart Skelton



Georgina Lukacs



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The Chaliapin Festival in St. Petersburg with Helsinki Opera January 28th to February 8th, 1998 with Sherwin Sloan

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1997-98 OPERA PREVIEWS

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:

Tosca—Sept. 12, 18, 21, 24;
Jan. 10, 13, 16

Death in Venice—Sept. 17, 19, 23, 27

Rigoletto—Sept. 16, 20; Oct. 1, 7;
Dec. 4, 6

Der Fliegende Holländer—Oct. 8, 12,
17, 21, 25

Le Nozze di Figaro—Oct. 14, 22, 24;
Nov. 1; Jan. 9, 11, 14, 17

Elektra—Oct. 23, 31; 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

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

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

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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

Death in Venice
Der Fliegende Holländer
Elektra
Guillaume Tell
Pelléas et Mélisande
Eugene Onegin

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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.

Sep 4	<i>Death in Venice</i>
Oct 15	<i>Elektra</i>
Nov 5	<i>Pelléas et Mélisande</i>
Nov 19	<i>Eugene Onegin</i>

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.

Sep 3	<i>Death in Venice</i>
Sep 15	<i>Der Fliegende Holländer</i>
Oct 13	<i>Elektra</i>
Oct 27	<i>Guillaume Tell</i>
Nov 3	<i>Pelléas et Mélisande</i>
Nov 17	<i>Eugene Onegin</i>

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.

Sep 3	<i>Death in Venice</i>
Sep 17	<i>Der Fliegende Holländer</i>
Oct 15	<i>Elektra</i>
Oct 29	<i>Guillaume Tell</i>
Nov 5	<i>Pelléas et Mélisande</i>
Nov 19	<i>Eugene Onegin</i>

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.

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

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.

Sep 2	<i>Death in Venice</i>
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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.

Sep 2	<i>Death in Venice</i>
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The following is an additional list of lectures and previews that are available to the public.

MERRITT COLLEGE OPERA LECTURE SERIES

Held on Tuesday evenings in Room A-117, 7 to 10 p.m., Introduction to Opera (Music 13A) is based on the operas of the 1997-98 season. The College is at 12500 Campus Drive (off Redwood Road in the Oakland hills). Information: (510) 436-2430

ROBERT GOODHUE'S OPERA PREVIEWS

Held at the Holiday Inn, 480 Sutter St., San Francisco, mostly Monday evenings, 6:00-8:00 p.m. Information: (415) 956-1271

SAN FRANCISCO CITY COLLEGE PREVIEWS

A music course of opera previews will deal with all operas of the 1997-98 season. Taught by Marvin Tartak on Wednesday afternoons from 2 to 5 p.m., it takes place at the College, 50 Phelan Ave., Creative Arts Building, Room A-135 in San Francisco. Classes began August 20 and continue for 17 weeks. Information: (415) 239-3641

SAN FRANCISCO CONSERVATORY OF MUSIC EXTENSION DIVISION

Oct. 6 - Nov. 10, 7:30-9:30 p.m.
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CONDUCTORS AND CRITICS will tell you that the quickest way to the heart of an operatic character is through the score. If the work happens to be a masterpiece, there should be enough information in the way the text is bound to the music to provide all the clues necessary for a satisfying interpretation. Yet sometimes, particularly in trying to make 19th-century romantic opera accessible to modern audiences, further study is helpful and even necessary. Historical background, the original text (if the opera was adapted from a play or poem), even music contemporary with the story's period can be employed by a conscientious singer to enrich an operatic portrait.

In the case of Puccini's fifth opera, *Tosca*, which on the surface seems like a straightforward melodrama that will play itself without interpretive interference, this background material actually proves invaluable. Floria Tosca, the celebrated Roman diva, is a 19th-century male construct, a fantasy of the perfect female artist, as free and exciting in bed as she is on the stage. Victorien Sardou (1831-1908) invented her, but by the time Puccini and his librettists, Luigi Illica and Giuseppe Giacosa, had trimmed Sardou's 1887 play to opera length, the diva's colorful background had disappeared and her unmotivated operatic behavior began bordering on the comical.

Part of the reason that critics are so hard on *Tosca* ("that shabby little shocker") is that the title character at times seems little more than a bag of hysterical tics, the sex object of an unlamented patriarchal past. Puccini's Tosca may have an artistic conscience and be naively religious, but when it comes to the second act crunch, her behavior is im-



A Portrait of

By STEPHANIE VON BUCHAU

pulsive, frenetic and, dare we say it, fatally stupid. We don't have to say it; Cavaradossi, her doting lover, says it for us during the torture scene when he calls her "Stolta!"—a polite translation of which is "donkey" or "fool."

Sardou's superficially brilliant plays are often so silly that G.B. Shaw referred to them as "Sardoodledom." None of them holds the stage today. Yet, in their time, especially when acted by the divine Sarah Bernhardt, for whom *La Tosca* was written, Sardou's melodramas were catnip for actors, audiences and composers. There are an estimated 30 operas based on Sardou, the most familiar being Giordano's *Fedora* and Puccini's *Tosca*. In the latter, which had its world premiere at Rome's Teatro Costanzi on January 14, 1900, the heroine, shorn of Sardou's improbable but impressively documented background, does appear at times to be almost simple-minded.

This presents today's diva with a dilemma. If she is a smart cookie, as most of them are, she has to invent motivation beyond the

usual "jealous singer in distress" to explain Tosca's childlike yet sophisticated nature and her hold on the erotic imaginations of two powerful men. One hundred years ago, a beautiful hysteric may have been an acceptable sex object; today, not even the most entrenched chauvinist would want to date a dame who carries on as Tosca sometimes does.

Unless, of course, he knew her background. In the opera, Cavaradossi dismisses his mistress with: "She's a good creature, my Tosca, who conceals nothing from her confessor." Apart from making Floria sound like a pet instead of a lover, this line also plays on our contemporary anti-religious feelings. Cavaradossi, of course, is a free-thinker, possibly even an atheist. Tosca is not, and in Sardou's play (but not in the opera, alas) we learn the full story of her upbringing. This tale opens enormous possibilities for portraying the diva.

"She was first discovered as an untamed savage," Cavaradossi explains to a friend, "tending goats in the fields. The Benedictine



LACKENBACH

Stephanie von Buchau is San Francisco correspondent of Opera News who contributes program notes to Lyric Opera of Chicago, Seattle Opera, and the Los Angeles Music Center Opera.



MORTON

Tosca

nuns took her in out of charity, barely teaching her to read and to pray." He explains how she took music lessons and, at age 16, so astonished people with her singing that the composer Cimarosa (1749-1801) came to hear her and "wrest her away from God. The Benedictines didn't want to lose her to the Devil. Cimarosa schemed, the convent intrigued. All Rome took part, for and against, and the late Pope had to intervene. He heard her sing and, tapping her cheek, said, 'Take your freedom, my daughter. You will move hearts as you have moved mine. You will cause tears to flow and that is another way of making an offering to God.'"

One could summarize this recitation as pious claptrap, but it certainly explains a lot of Tosca's behavior, her passionate nature, her eagerness to live "in the moment," her impulsiveness, her insecurity that leads to jealousy and her blind trust that even an evil figure like Scarpia will keep his nefarious bargain. Later, Cavaradossi exclaims, "[Tosca] the artist is incomparable, but the woman! Ah, the woman!" He knows of her genuine goodness, her purity of mind (which has nothing to do with living in sin), her kindness to the less fortunate. In the

opera, he celebrates her "dolci mani," those sweet hands made to caress children and gather roses.

Another point at which ignoring Sardou's carefully invented background causes confusion in the opera is our identification of Tosca as a modern diva; in the latter half of the 20th century, I suspect that most people think of her as the stage incarnation of the tragic Greek-American soprano Maria Callas, herself an insecure, hysterical, passionate woman who "lived for art and love." The mistake here is that, while the modern Tosca diva may have sung heavyweight 19th-20th century romantic roles such as Lucia, Butterfly, Aida, Desdemona, even Sieglinde, Sardou's Tosca sings Cimarosa (*Il Matrimonio Segreto*) and Paisiello (*Nina, ossia La pazza per amore*).

These are 18th-century operas that make their effect on purely vocal terms; there is no lurid sexuality or psychological depravity to them, as there is in Puccini's work. According to Cavaradossi, Tosca made her professional debut at age 20 in Paisiello's *Nina*, a sentimental comedy about a girl who loses her wits over a failed love affair but regains them when her boyfriend returns. It is not inconsequential music, but it requires a more elegant, seamless legato and more immaculate technique than the "verismo" style that divas adopt for Puccini's score. (It is always worth noting that most of Puccini's operas, including *Tosca*, are not verismo, but romantic melodramas.)

All these bits and pieces of psychology, musicology and history make Floria Tosca a difficult role to get a definitive handle on, even if the singer has the requisite high C and a blazing temperament required for the opera's climactic moments. It is also an explanation for why so many different divas are successful in many different ways at illuminating Tosca's character. From the pure vocalists such as Leontyne Price and Montserrat Caballé to the singing actresses such as Dorothy Kirsten and Leonie Rysanek—with a whole spectrum of sopranos in between—the San Francisco Opera has, in the 65 years since the War Memorial Opera House opened with Claudia Muzio in *Tosca*, heard and seen every possible interpretation.

Alas, I never heard Muzio at the War Memorial, or the Golden Age divas who followed her, Maria Jeritza and Lotte Lehmann. My first San Francisco Opera Tosca (1956) was the beloved Renata Tebaldi. Tall and statuesque, she was the favorite diva of my opera-singing grandmother, whose vaudeville turn included the second act Tosca-Scarpia duet. Nana declared, somewhat enigmatically, "Tebaldi is a grownup." This was provocative stuff in an era that worshiped Callas, but I understood what she meant. I doubt if Tebaldi had recourse to Sar-

dou. Her Floria was imperious, regal, faintly immobile. She came from an age when operatic acting consisted of looking beautiful, moving gracefully and singing like a goddess, all of which she did without peer.

The previous year, Tebaldi had shared *Tosca* with Dorothy Kirsten, who first sang the role at the War Memorial in 1951 and gave her last Tosca there in 1972. Kirsten's efficiency, professionalism and wholesome American movie queen glamour, tended to blind listeners to the fact that, once you accepted the marcelled hair, the pencilled brows and those powder blue costumes, Kirsten was a thrillingly consistent interpreter of the role. She was also a great Butterfly and Manon Lescaut, but because she left so few recordings, it's hard to convince people who didn't actually hear her on stage.

It is true that Kirsten never commanded the opulent Tebaldi tone, with that whipped cream middle register, but Kirsten had something Tebaldi might have bargained with the Devil for—a blazing top C that

Center: The oft-reproduced tableau taken at the end of Act I of *Tosca*. The date was October 15, 1932, and the Puccini opera had just inaugurated the newly-built War Memorial Opera House.

Bottom left: Renata Tebaldi in the title role; Jussi Björling as Cavaradossi, at the San Francisco Opera in 1956.

Below: Dorothy Kirsten, Tosca in no less than ten San Francisco Opera seasons, acts coquettish for Franco Corelli's Cavaradossi in 1965.



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A PORTRAIT OF TOSCA

rang out authoritatively and consistently in tune. The Kirsten Tosca fixed in my memory occurred late in 1965 when Franco Corelli, who had finally been secured for an entire season, bowed out of local performances of *Andrea Chénier*, *La Bohème* and *La Fanciulla del West*, arriving just in time for one (Nov. 2) *Tosca* performance. He showed up at a rehearsal, sheepishly introducing himself (as if everybody in the room didn't know who the tall, handsome Italian was) and carrying a bouquet for the diva behind his back like a schoolboy. Kirsten must have forgiven his tardiness—my grandmother, who was clearly smitten, said, "How could she resist?"—for their on-stage rapport was romantically memorable.

Though Kirsten owned Tosca in San Francisco for two decades, she often didn't sing the first performances of the season. And in 1963, she gave way to a fledgling effort by Leontyne Price. Price had in those days the most beautiful soprano voice in the world, but she seemed uncertain of how to play the part, alternating rather than integrating Sardou's child of nature with flouncy prima-donnaisms. John Shaw, the Australian baritone who sang Scarpia that year, summed up his diva's appeal this way: "She can't quite decide whether to be a kitten or a tiger, but either way she is dangerous!"

In 1965, the British soprano Marie Collier, who had scored a huge sensation substituting for Callas at Covent Garden in the famous Zeffirelli production of *Tosca*, had

another huge success in the role in San Francisco. Collier was the archetypal hysterical Tosca, racing around the stage, wringing her hands, pounding on the tenor, casting her expressive eyes upward and hurling thunderbolts of sound. You either loved it, or you sympathized with her Scarpia, Ramon Vinay, who at one point tromped on the volatile diva's train just to keep her in place during their duet.

Another soprano who shared Tosca with Kirsten, this time in the self-consciously anticlerical production by Jean-Pierre Ponnelle (1972), was Hana Janku, an Eastern European diva with an icy, Turandot-sized voice. Fans of "Dottie K.," as we called her, were indignant that an unknown got the opening night of a new production, while our heroine was stuck with mop-up duties. Yet that was part of Kirsten's appeal—she was a trouser, through and through. In 1976, *Tosca* was shared again, but this time the dueling divas were Sacramento's Janis Martin, a former mezzo who really came into her own as a soprano in San Francisco Opera's 1990 *Ring* cycle, and Leonie Rysanek.

It is fortunate that Puccini's opera is already called *Tosca*, because Rysanek had the habit of co-opting titles. Fans of the Austrian diva seemed to hear her in a succession of operas called *Elsa*, *Chrysothemis* and *Sieglinde*, so thoroughly did she make her role the most important one in the work. Rysanek had made her U.S. debut in San Francisco in 1956 but, after a few years on the roster, she went on to international stardom and didn't return for 13 years. An artist who never gave less than 110 percent, and candidate for the title "Greatest Singing Actress of the 20th Century," Rysanek's *Tosca* was so over-the-top, it was frightening. Backstage after the performance, her eyes would be glazed, her hair disheveled, her lipstick smeared; she had literally been through an attempted rape, a murder and a suicide.

It seems churlish to complain that Puccini, not as architectonically strong as Strauss or Wagner, didn't entirely survive Rysanek's bone-crushing embrace. On the other hand, the blue-eyed diva opened the 1957 San Francisco Opera season with her only Turandots. They were so warm and meltingly beautiful that it was impossible to believe this glowing woman had no interest in love. Rysanek must have thought so, too, for she retired the role after that season.

Two years after Rysanek's appearance as Puccini's Roman diva, in 1978, San Francisco Opera experienced the most schizophrenic set of *Toscas* ever given in one season. Thinking to reprise their *Turandot* magic from the previous season, the Opera repaired Caballé and Pavarotti. Caballé was always a better actress than people gave her credit for; her single *Roberto Devereux* in 1979 offered incisive penetration into the psyche of the jealous, power-mad Elizabeth I. But in *Tosca*, the diva was fighting illness and didn't finish the run, though her singing, as always, was exquisite. Later that year, the legendary Magda Olivero, then 66, made her San Francisco Opera debut in what some local opera lovers consider their greatest operatic thrill. I had heard Olivero sing a glorious Minnie in Puccini's *Fanciulla del West* in 1962 and I was content with my memories.

The third *Tosca* that season was Gwyneth Jones, who sang just one Sunday matinee that goes down, for me at least, as the finest performance by the Welsh diva I've ever heard (and I've heard her blockbuster Brünnhildes, Aidas, Salomes and Leonores), plus the most fully-rounded interpretation of the role I ever heard live. (I never saw Callas.) If Jones didn't study Sardou, she knew it by intuition, for here, in Cavara-dossi's phrase, was "... a woman! Ah, what a woman!" Childishly insistent, single-minded, yet so enchantingly feminine that when she made her first entrance, the sometimes cavalier Pavarotti snapped to attention and spent the rest of the opera following her like a besotted puppy.

She sang gorgeously, her ringing C dead on the mark, her tonal quality sensual and caressing, her phrasing to die for. Jones's *Tosca*, at least that afternoon—she repeated it four years later without the same effect, proving you can't trap lightning in a bottle—was completely believable, playful, impulsive, religious, artistic; Sardou's child-woman with Puccini's grownup voice. Soon-to-be San Francisco Opera general director Terence McEwen sat across the aisle from me that afternoon; he was the first person on his feet, cheering as the curtain fell.

Jones was followed by Maria Slatinaru (1985) and Olivia Stapp (1987) and then, when the Ponnelle production was retired in 1992, by the Russian diva Maria Guleghina. Sometimes an unruly vocalist, Guleghina had the quality that separates a good *Tosca* from the mere goatherds—the ability to sing the rich, full-blooded music Puccini wrote, while at the same time maintaining the stage fiction that *Tosca* is a naive child of nature who is blessed with a voice so ravishing that composers and clerics, patriots and politicians, painters and policemen can't help but fight to the death for her. ♦

Gwyneth Jones and Giacomo Aragall as Tosca and Cavaradossi in 1982.





Godward relaxes at the home he built in Napa.

"My father, Charles Kendrick, was a very dramatic leader in building the Opera House," she adds, "and he made the original speech when they started the whole program. So I've been going to the opera since I was a little girl. I was there at the groundbreaking and at the big 1932 opening. It was a very necessary project for the city when it was built and it's important to keep it going so that it will be around in the future. It's costly, but the rewards are so immense."

Mrs. Otto remembers: "Bill came into the picture, I can't tell you how far back, and he was certainly a hard worker from the beginning and devoted to the opera. He's a quiet sort of person, but his love for the opera is so evident. He goes to every meeting, looks into every building problem . . . I think he's one of the very best we've ever had."

Opera Association Chairman Reid Dennis says: "Bill is an amazing person and we are all the beneficiaries of this tremendous love he has for opera. He pours himself into it and wears out a lot of us that are younger than he is. There's hardly a performance you can go to and not run into Bill. I doubt you could find somebody more dedicated."

Godward's daughter remembers: "He's been passionate about opera forever. I
(continued on page 41)

Masha Archer



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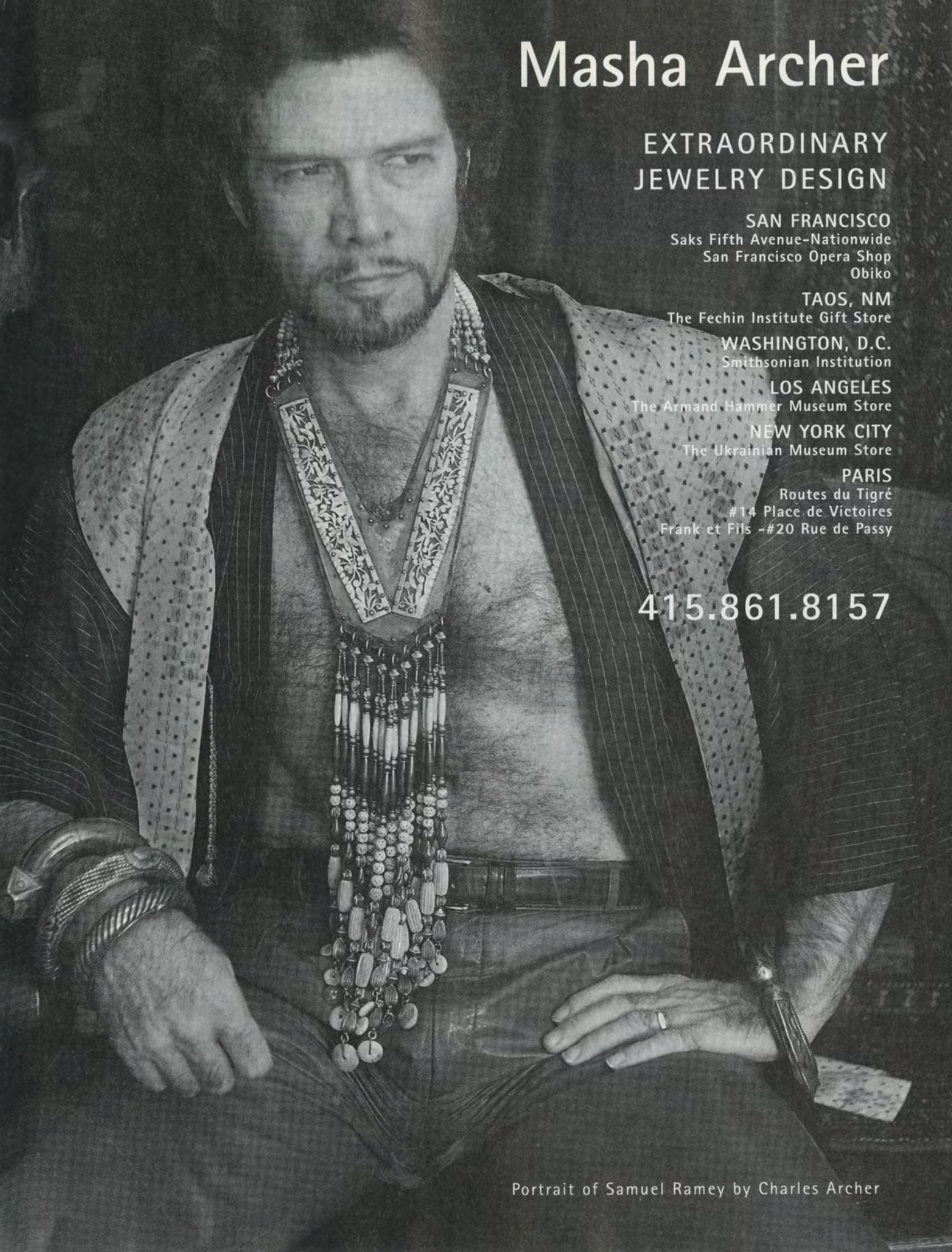
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A black and white portrait of a man, Samuel Ramey, by Charles Archer. The man has a beard and is wearing a patterned jacket over a dark vest. He is adorned with multiple necklaces, including a large, ornate one with many beads and pendants, and several bracelets on his left wrist. He is looking directly at the camera with a serious expression.

Masha Archer

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Portrait of Samuel Ramey by Charles Archer

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always remember him playing the piano . . . although Mom kept up the classical and Dad played more jazz and ragtime pieces—what he calls 'Klondike' music. But he never pushed the music on me. He just made it available if I was interested, and I was never really bitten by the opera bug until *Turandot* a few years ago [1993]. I was seven months pregnant with my son, Johnny, and I got so excited. I've been to six or so every season now and I'm hooked.

"I've taken my two daughters (Cathy and Margaret), too, and they love it! Of course, when we go up to Napa for the weekends, they hear about opera all the time, from the opera plots to the fundraising stories. It's part of the regular conversation and it's part of their experience with grandpa. Just the other day, Cathy (who is 8) said to me, 'Mom, I think I'll be a ballerina or maybe an opera singer!'"

If she does, the opportunities will be there if Bill Godward has anything to say about it.

Mansouri comments: "One of Bill's key projects is to build the Opera's endowment fund. He's building the future of the Company by making sure all the elements are in place and paid for so nobody has to worry about paying the rent."

"My dad's father [William Alexander Godward] was a high school principal and a published poet," says Trainor, "so education and the arts were always highly prized. I think maybe that's where Dad's philanthropic side was developed. Before my parents were married in 1951, they talked about what they wanted to do with their lives and he told my mother that he was determined to contribute to the community, especially in music."

Thanks to Godward's determination to give to the community, here we sit for San Francisco Opera's 75th Season in the newly renovated War Memorial Opera House: seismically sound, more comfortable with improved air circulation and spot air conditioning, improved handicapped access, vastly improved technical and backstage facilities for even better and safer productions . . . and the list goes on and on.

"It's been a great learning experience," says Bill Godward. "I think I go to everything as a student more than a critic—and even after all these years, I'm fairly in awe of all it takes to make an evening of opera happen." ♦

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Hungarian soprano **GEORGINA LUKACS** makes her United States opera debut in the title role of *Tosca*. The young artist has already sung this part to great acclaim at the Deutsche Oper Berlin and Vienna State Opera, as well as at the opera houses of Cologne, Basel, Linz and Budapest. After studies (at the age of 16) with Evgeny Nesterenko at Moscow's Tchaikovsky Academy, she became a soloist at the State Opera of Budapest where she made her debut singing the Leonoras of *Il Trovatore* and *La Forza del Destino*. She made her 1994 debut at the Deutsche Oper Berlin as Desdemona in *Otello*, followed by an appearance in Zurich (*Otello*), and debuts in Hamburg and Munich (*Il Trovatore*). The following season she performed in Berlin (*Tosca*, *Trovatore*), Vienna (*Trovatore*), Hamburg (title role of *Suor Angelica*), Antwerp (Elisabetta in *Don Carlo*), Budapest (*Tosca*, *Otello*, Amelia in *Simon Boccanegra*) and Cologne (*Otello*). Engagements during the 1996-97 have included Amelia in *Un Ballo in Maschera* (Basel), *Il Trovatore* (Hamburg, Berlin), *Tosca* and *Ballo* (Vienna), *Otello* (Karlsruhe, Cologne), as well as her first *Macbeth* (Lady Macbeth) at the Royal Opera House Covent Garden and Edinburgh Festival. Among the soprano's most recent assignments are *Tosca* and *Otello* in Cologne, in addition to Verdi's *Jérusalem* (Hélène) and *Don Carlo* at the Vienna Staatsoper. Scheduled for the future are *Tosca* and *Otello* in Cologne, *Jérusalem* and *Tosca* in Vienna, and *Aida* (role debut) for the Grand Théâtre de Genève.



Baritone **SERGEI LEIFERKUS** made his 1989 U.S. opera debut as Telramund in San Francisco Opera's 1989 production of *Lohengrin*. He has since appeared with the Company as Rangoni in the 1992 staging of *Boris Godunov*, Ruprecht in the 1994 production of *The Fiery Angel*, and in the title role of *Prince Igor* in 1996. Born and raised in Leningrad, the artist studied at the Leningrad Conservatory of Music. Since his western debut with the Berlin Philharmonic Orchestra under Kurt Masur, he has appeared with major opera companies and symphony orchestras throughout the world. These include the Royal Opera at Covent Garden, Vienna State Opera, Paris Opera/Bastille, Milan's La Scala, Teatro Colón in Buenos Aires, Kirov Opera, Berlin State Opera, and the Metropolitan Opera; the London Symphony, Boston Symphony, New York Philharmonic and the Philadelphia Orchestra under such conductors as Claudio Abbado, Bernard Haitink, Zubin Mehta, Seiji Ozawa and Georg Solti. The baritone's operatic repertoire includes the title characters of *Eugene Onegin*, *Mazeppa*, *Don Giovanni*, *Prince Igor* and *Nabucco*; Pizarro in *Fidelio*, Amonasro in *Aida*, Don Carlo in *La Forza del Destino*, Baron Scarpia in *Tosca*, Méphistophélès in *La Damnation de Faust*, Escamillo in *Carmen*, Iago in *Otello*, Count Tomsky in *The Queen of Spades*, and over 30 others. Current and future engagements include the title role of *Macbeth* with Houston Grand Opera, Rangoni in *Boris Godunov* and the High Priest in *Samson et Dalila* at the Met, *Boris Godunov* at the Salzburg Easter Festival, in addition to concert presentations of *Parsifal* in London, *Eugene Onegin* in St. Louis, and *The Queen of Spades* in Washington, D.C. Leiferkus has made an impressive number of audio and video recordings and gives recitals across Europe and North America. He is a frequent guest at the festivals of Edinburgh, Salzburg and Glyndebourne, as well as many of the most prestigious international concert halls.



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 Borelli 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. Later this season, 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.



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ARTIST PROFILES



Bass-baritone **BOJAN KNEŽEVIĆ** most recently performed with the Company during the 1996-97 season in *Hamlet*, *Il Barbiere di Siviglia* and *Les Contes d'Hoffmann*. He also portrayed Benoit and Alcindoro in San Francisco Opera's production of *La Bohème* and sang the role of the Painter in San Francisco Opera Center's Showcase '96 presentation of *The Aspern Papers*. A 1995 Adler Fellow, his debut season with the Company was in 1995 when he sang the parts of Marquis d'Obigny in *La Traviata*, Don Magnifico in the student matinee production of *La Cenerentola*, and the Hunter in *Rusalka*. A native of Belgrade, he received his bachelor's and master's degrees from the Academy of Music in Novi Sad, and has performed with the National Theatre in Novi Sad, as well as in Zagreb and Belgrade. As a three-year member of the Merola Opera Program (1992-94), he performed in Merola stagings of *La Bohème* (Schaunard), *Falstaff* (Pistola), *Die Fledermaus* (Frosch), and *Don Giovanni* (Leporello). He repeated the roles of Schaunard, Frosch and Leporello for Western Opera Theater's national tours. The young artist's credits also include Marcello in *La Bohème* and Leporello with Virginia Opera; Carnegie Hall performances of Mozart's *Coronation Mass* and Great Mass in C Minor as well as the U.S. premiere of Mascagni's *Silvano* (available on CD). Last season he appeared as Leporello with the Minnesota Opera and as Escamillo in *Carmen* to inaugurate the new opera house in Fort Worth. Future plans include Papageno in *Die Zauberflöte* for Minnesota Opera, Colline in *La Bohème* in Fort Worth, and Sharpless in *Madama Butterfly* with the Bohème Opera of New Jersey.



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*. 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 Choral. San Francisco Opera Center credits include Piquillo in *La Périochole* as well as Don Basilio and Don Curzio in *Le Nozze di Figaro* for the 1995 Merola Opera Program; the reprisal 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 the Australian Opera to sing the role of Alfredo in *La Traviata*.

SUPERNUMERARIES

Pat Beresford
Mary Freeman
Nancy Huie
Joan Imbeau
Lisa Lorea
Stephanie Salter
Kimberly Thompson

John Atkinson
Jim Bowes
Mark Burstein
Peter Cannon
Marcus Cenicerros
Keith Clausen
David Clover
Roderick Chow
David Cipolla

Dana Coffin
Jim Diederich
Richard Dobbins
Jim Dyvad
Pedro Echeandia
Kevin Gee
Larry Hunnicutt
Terry Kildow
Bill Klaproth

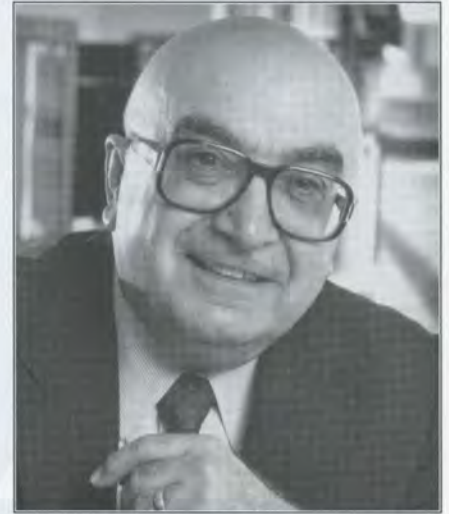
ARTIST PROFILES



1997-98 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 Puerto Rico, 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's aide 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. Future engagements include Tarquinius in *The Rape of Lucretia* with the Vienna Kammeroper.



Italian conductor **MAURIZIO BARBACINI** graduated from the Verona Conservatory in piano studies and from Milan's Verdi Conservatory in composition. He studied conducting both privately and at the Siena Institute with Franco Ferrara and in Zurich with Nello Santi. Principal conductor of the Finnish National Opera, he is also principal conductor of the Italian repertory at Oslo's Royal Opera, principal guest conductor for the Stockholm Opera, and the newly appointed principal conductor of the Opera Company of Philadelphia. The maestro has conducted at most of the leading opera companies of Europe including the Paris Opera/Bastille (*Manon Lescaut*), Zurich Opera, Grand Théâtre de Genève, Opéra-Comique, Opéra de Liège, Royal Opera Brussels (*La Donna del Lago*), Arena di Verona, and Turin's Teatro Regio. He was principal guest conductor at the National Opera in Iceland where he led performances of *Un Ballo in Maschera*, *Tosca*, *Don Carlo*, *Manon Lescaut* and *La Bohème*. He has also led productions at the Vienna State Opera (*Tosca*), Munich's Bavarian State Opera (*Madama Butterfly*), Finnish National Opera, and in Savonlinna, Reykjavík, Copenhagen, Toulon and Stockholm, among others. In America, he has conducted *Manon Lescaut* and *Falstaff* for the Cincinnati Opera, as well as *Il Trovatore*, *I Puritani*, *Lucia di Lammermoor*, *Norma*, *Falstaff*, *Bohème* and *La Cenerentola* in Philadelphia. He made his Metropolitan Opera debut last season with *La Traviata* and led the international radio broadcast from the Met in January of 1997. Maestro Barbacini has recorded for Hungaroton and Nuova Era.



With productions seen at opera houses throughout the world, **LOTFI MANSOURI** is at the forefront of international opera directors and administrators. San Francisco Opera's fourth general director (appointed in 1988) since its founding, his association with the Company dates back to 1963, when he directed six productions. During the 1997-98 Season, Mansouri directs his 60th production for the Company—a new staging of *Tosca*—as well as the SFO premiere of *Death in Venice*. 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* and *Ruslan and Lyudmila*. The exchange continues this season with *Eugene Onegin*. In addition to staging three Company productions at Bill Graham Civic Auditorium (in a newly-constructed opera environment conceived by Mansouri) during the 1996-97 Season, his recent directing schedule included *Rigoletto* for the opening of Italy's Verona Arena Festival, *The Makropulos Case* at Vancouver Opera, and *Turandot* for San Diego Opera.

SUPERNUMERARIES

Donald Langley
James Lesko
Charlie Lichtman
Don Lipp
Salvador Lopez
Albert Malkin
John F. Martin
Tom McEachern
Andrew Melomet

Paul Newman
Tom Newman
Chris Noll
Anthony Nugent
Jeff Piade
Bill Roehl
Will Sanderson
Geoffrey Schwartz
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ARTIST PROFILES



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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Anthony Berk
Liam Bradshaw
Thomas Buran
Nathan Calixto
Jonathan Chin
Alexander Dorey
Jesse Glick
Brian Gundell

Michael Kimura
Glendon Lawler
Mario Moresco
Nicholas Moy
Jeremy Ragent
Reed Reynolds
Andrew Smith
Christopher Trezzo
Denver Wade

San Francisco Boys Chorus
Ian Robertson, *Director*

Ragazzi, the Peninsula
Boys Chorus
Joyce Keil, *Director*

1997-98 SAN FRANCISCO OPERA COMPANY

(continued)

Although our program magazines regularly list members of the Administration and Company (please see pages 6 and 8), we know that those lists are by necessity incomplete. In order to give recognition to the many skilled professionals whose work has contributed so greatly to the quality of San Francisco Opera productions, we provide, once a year, a list of everyone involved with our season. In this issue, department heads and regular staff are listed in front of the magazine, as usual; the many others, upon whom so much depends, are listed below.

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Chris Sanders, *Key Man*
John O'Donnell,
Asst. Key Fly Man
Dan Molnar, *Asst. Key Man*
Chris Davis, *Asst. Key Man*
Michael A. Accurso
Juan Aldana

Joseph Allen
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Key Man
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Helen Adam
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Curtiss Cordell Freeman
Harri Olavi Kouvonen
Joseph Metzler
Beth Ozarow
Joshua C. Pastreich
Christopher I. Piallat
Dawn M. Roth
Frederick Wielandt

(continued on page 48)

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 Joe Catalano, *Key Man*
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 Norris Fong, *Asst. Board Operator*
 John Boatwright, *Asst. Key Man*
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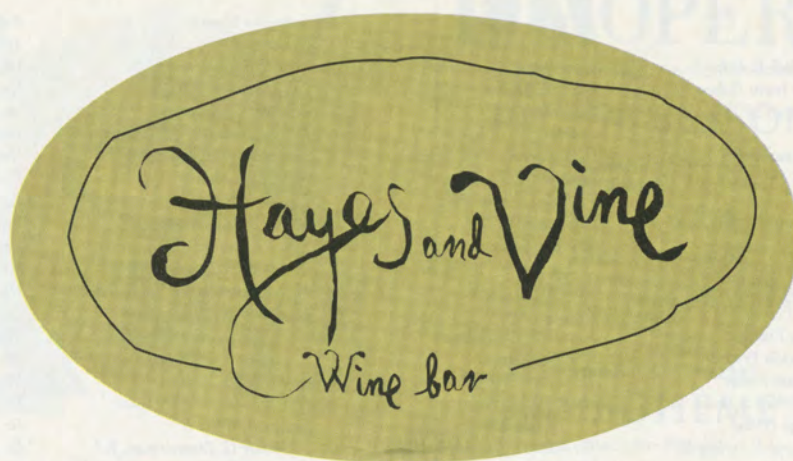
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Our heartfelt thanks to those generous individuals who have established or supported the following endowment funds, which provide lasting tributes and generate continuing support for Merola.

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We are grateful to all donors who have made memorial & honorary contributions between October 1, 1996 & July 24, 1997.

In Memory Of: Gladys L. & Jean E. Bennett ~ Sandra Cono ~ Dr. Eugene N. Davie, Jr. ~ Robert Hawes ~ Emma & Mitchel L. Mitchell ~ Diana Gottdienger Oakes, M.D. ~ George Otto ~ Frances Richardson ~ Marie Louise Rosenberg ~ Nathan Schwartz ~ Dr. Ben Shenson ~ Zef Shllaku ~ Joseph Silveira ~ Lucille Stevens ~ Giovanna & Battista Verrellino ~ Edward P. Wells ~ Harriet Wertsch ~ Marydee Wimbish **In Honor Of:** Richard & Darla Bastoni ~ Richard Goldman ~ Suzanne Hauer ~ Silvia Lin ~ J. Patterson & Susie McBaine ~ Robert Otsea ~ Jerry Rosenstein ~ James H. Schwabacher ~ Dr. Sam Thal ~ Jaymes Mark Williams

SERVICES

FOOD SERVICE. The Opera House lower lounge is open one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the carriage entrance. Refreshments are served in the box, grand tier, dress circle, and balcony circle levels.

DIGITAL WATCHES, PAGERS, CELL PHONES. Please switch them OFF before the performance begins.

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.

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.

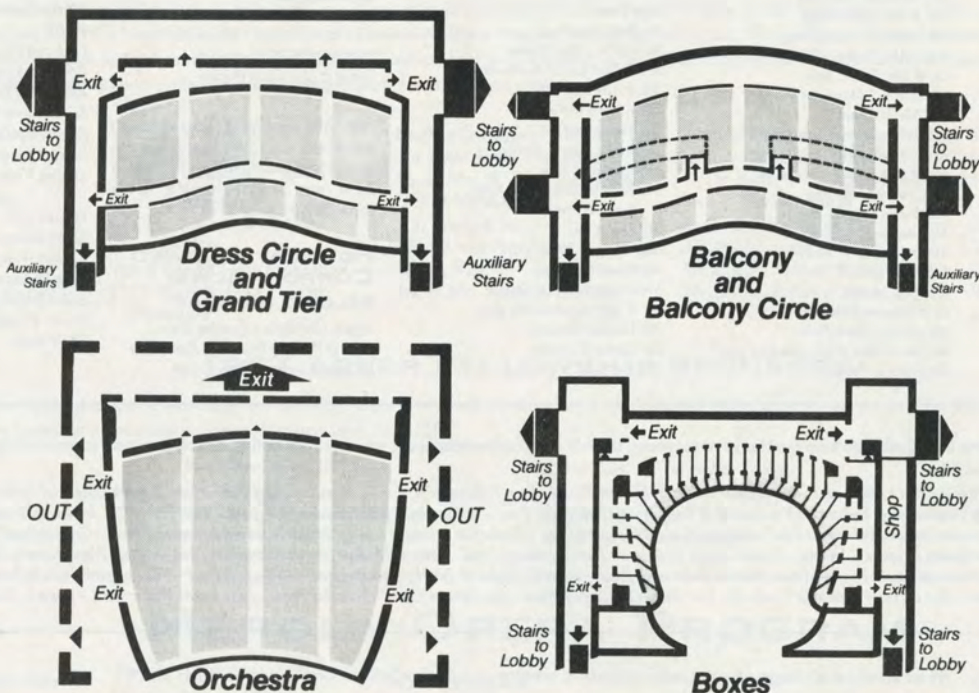
Accessible restrooms are located on all floors except the orchestra (1st floor) and balcony (5th floor) levels.

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.

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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San Francisco Opera
Sunday, January 18, 1998

Two long-time members of the San Francisco Opera Orchestra will be retiring after today's performance of *Tosca*: William Pynchon, Assistant Principal Violin, who joined the orchestra in 1976; and Elayne Jones, Principal Timpani, who has been with the Company since 1972.

In gratitude for their many years of dedicated service, we have asked them to join in the final bows at the end of this performance so that we can acknowledge their valued contribution to opera and to this company.

San Francisco Opera
January 10, 13, 16, 18, 1998

Because of a printing error, the following biography was inadvertently omitted from the *Tosca* program



Italian tenor **MARIO MALAGNINI**, a graduate of Milan's Giuseppe Verdi Academy, won first prize in four international voice competitions in 1984 which enabled him to make his debut that same year in Milan as Corrado in *Il Corsaro*. Since then, he has performed at many of the world's important music centers, including La Scala in Milan, the Arena di Verona, Glyndebourne Festival, and the opera houses of Rome, Florence, Venice, Vienna, London, Munich, Berlin, Hamburg, Bonn, Stuttgart, Cologne, Frankfurt, Amsterdam, Paris, Moscow, Budapest, New York, Houston and San Francisco (he made his Company debut last summer as Pinkerton in *Madama Butterfly*), among others. Malagnini's repertoire includes over 30 roles, ranging from parts like the Duke in *Rigoletto* and Edgardo in *Lucia di Lammermoor* to roles such as Radames in *Aida* and Don Alvaro in *La Forza del Destino*. He is most well known for his performances of Don José in *Carmen*, Cavaradossi in *Tosca*, and Riccardo in *Un Ballo in Maschera*. Among his most recent engagements are *Rigoletto* at the Verona Arena, *Carmen*, *Ballo*, *La Bohème*, *Tosca* and *Simon Boccanegra* at the Munich State Opera, *Butterfly* at the Hamburg State Opera, *Ballo* in Berlin and Dresden, as well as a tour of *Carmen* and *Aida* throughout Germany. Future engagements include *Norma* (Pollione) in Stockholm, *Bohème*, *Butterfly* and *Carmen* in Munich and Hamburg, as well as *Tosca* in Tel Aviv and Santiago, Chile.

San Francisco Opera Center 1998 Schwabacher Debut Recital Series

Sunday, February 1 at 5:30 p.m.

Soprano **Anna Netrebko** with pianist **John Churchwell**. A program of Russian song, including works by Mussorgsky, Rachmaninoff and Rimsky-Korsakov.

Sunday, March 22 at 5:30 p.m.

Soprano **Tammy Jenkins** and baritones **Alfredo Daza** and **Armando Gama** with pianist **Steven Eldredge**. Music by Granados, Obradors, Mompou, Turina and other works in the Spanish tradition.

Sunday, April 26 at 5:30 p.m.

Mezzo-soprano **Zheng Cao** with pianist **Jake Heggie** and cellist **Emil Miland**. Program to include Berlioz's "Les Nuits d'Été," plus works by Strauss, Debussy, Brahms and Heggie (the first performance of a new work written for Cao and Miland.)

Sunday, May 17 at 5:30 p.m.

Mezzo-soprano **Joyce DiDonato** with pianist **Leticia Austria**. Music by Rossini, Schubert and Bolcom.

Single tickets are \$15. Subscription to all four recitals in the series are available for \$40—a \$20 savings off of the single-ticket price. All concerts are held at Old First Church, 1751 Sacramento Street, (at Van Ness). Tickets to the "Schwabacher Supper" at Harris' Restaurant following the performance are \$45 per person and include an appetizer, entree, dessert and wine. (Seating is limited.) Tickets may be purchased at the San Francisco Opera Box Office, 199 Grove Street (at Van Ness), Monday through Friday, 10 a.m. to 6 p.m., or by calling (415) 864-3330.

This recital series is presented in association with Old First Concerts.

