

Götterdämmerung
(The Ring Cycle: Twilight of the Gods)

1998-1999

Wednesday, June 16, 1999 6:30 PM

Thursday, June 24, 1999 6:30 PM

Tuesday, June 29, 1999 6:30 PM

Saturday, July 3, 1999 3:00 PM

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Ring Festival 1999

Götterdämmerung

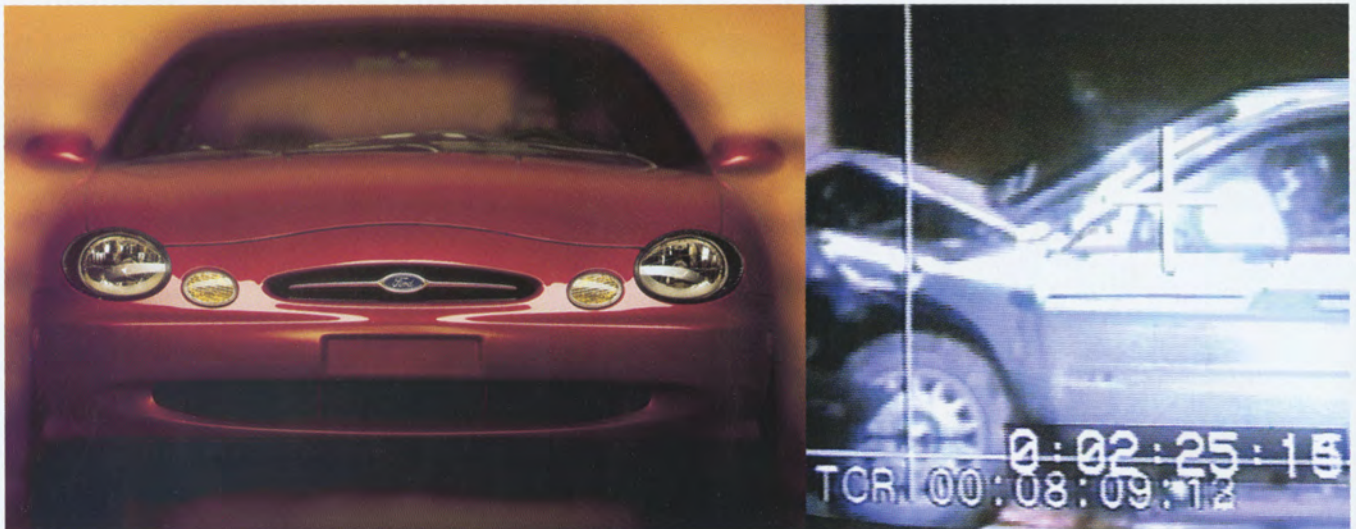


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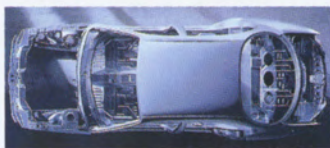
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New Millennium in New York — New Year's Celebration 2000 in New York with the Metropolitan Opera December 27th, 1999 to January 3rd, 2000

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PERFORMING ARTS

SAN FRANCISCO OPERA MAGAZINE

Götterdämmerung

1999 *Ring* Festival

Vol. 76, No. 17

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Kopisch, August (German, 1799–1853), *The Pontine Marshes at Sunset* (detail), 1848
Oil on canvas, 24 x 43 in.

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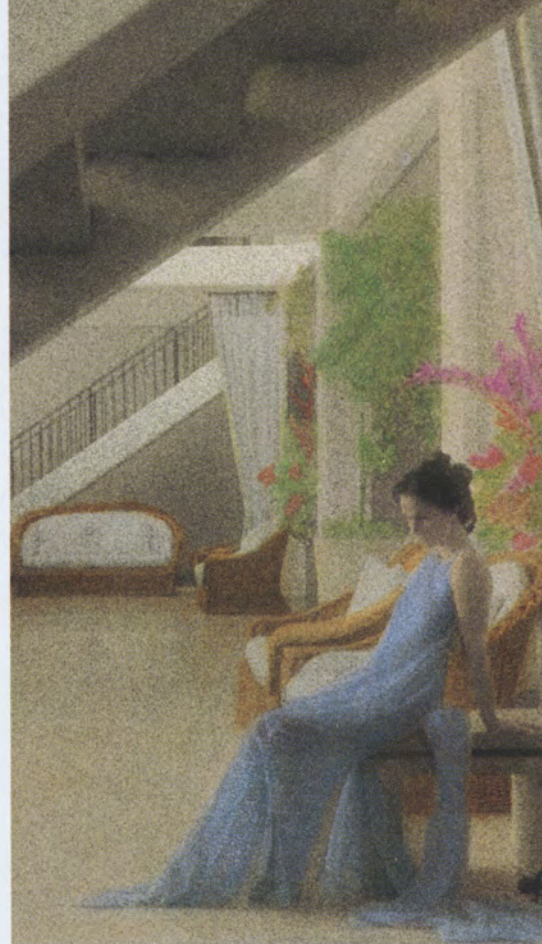
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A MESSAGE FROM THE GENERAL DIRECTOR



It has been almost a decade since San Francisco Opera audiences have encountered Richard Wagner's majestic *Der Ring des Nibelungen*, and I am delighted to welcome you to the War Memorial Opera House today for this long-awaited occasion. San Francisco Opera has been preparing for this moment for years, fueled by the dedication of our many artists, musicians, technicians, administrative personnel and donors. These combined efforts have resulted in the presentation of this stunning artistic achievement, and my sincere gratitude goes to everyone involved with making our 1999 *Ring* a glorious reality.

Our 1999 *Ring* Festival is dedicated to the memory of my predecessor, Terence A. McEwen, who served as general director of San Francisco Opera from 1981 to 1988. The current production of *The Ring* was created during Terry's tenure, first performed as a complete cycle in 1985 and revived in 1990.

Presenting a *Ring* Festival is a community project, involving not only our audiences and donors but groups from all over the Bay Area who augment the production with an array of ancillary events designed to help you get the most out of your *Ring* experience. Organizations including San Francisco Opera Guild, University of California at Berkeley, San Francisco Conservatory of Music, the C. G. Jung Institute, San Francisco Performing Arts Library and Museum, the de Young Museum, San Francisco Public Library, the Wagner Society of Northern California and the Goethe Institut, have prepared numerous *Ring*-related events — lectures, films, courses, art and costume exhibits, panel discussions, receptions and much more — as engaging tributes to Wagner's genius.

Whether you have encountered *The Ring* with San Francisco Opera before or if you are exploring Wagner's momentous, four-opera saga for the first time, it is an honor to set you on the path of this infinitely fascinating journey — one which will captivate you for years to come.

Lotfi Mansouri
General Director

A MESSAGE FROM THE CHAIRMAN AND PRESIDENT SAN FRANCISCO OPERA ASSOCIATION



It is with great pleasure and anticipation that we welcome you to San Francisco Opera's 1999 presentation of Richard Wagner's *Der Ring des Nibelungen*. Mounting *The Ring* is a landmark occasion for the opera companies who brave such a formidable task, and San Francisco Opera is extremely proud to once again present one of the most important works of Western civilization.

Following the enormous success of our first four-cycle presentation in 1990, we again offer four complete cycles of Wagner's magnum opus, featuring two casts of the finest Wagnerian singers in the world. Indeed, *The Ring* is a global event, commanding the attention of the world's music critics while creating an international, ephemeral community of music lovers — veterans and neophytes alike — here in San Francisco. Adding to this community are many Bay Area organizations which join us to celebrate *The Ring* with a complete festival of lectures, tours, previews, courses, exhibitions, films, receptions, discussions and other exciting events.

Producing four cycles of *The Ring* is an endeavor of labyrinthine proportions, with staggering demands made upon singers, musicians, designers, artisans and technicians, as well as administrative staff. Funding such a colossal project is just as challenging, and revising an existing production, which San Francisco Opera has achieved for the 1999 *Ring*, places even greater responsibilities on those involved with its mounting. When these productions were first created, we expressed our indebtedness to the BankAmerica Foundation, the Carol Franc Buck Foundation, the Ann & Gordon Getty Foundation, The L.J. and Mary C. Skaggs Foundation, and an anonymous friend of San Francisco Opera for their generous financial assistance. This year we would like to extend our thanks as well to those who have joined us to make the 1999 revival possible: the Ann & Gordon Getty Foundation; the Chevron Corporation; Mr. and Mrs. Reid W. Dennis; Mr. and Mrs. Charlton H. Buckley; Mr. and Mrs. Reuben W. Hills III; Mrs. Paul L. Wat-tis; and two anonymous friends of San Francisco Opera. Our sincere thanks also goes to American Airlines; Kawai pianos, provided by San Francisco Pianoworks, Inc.; Audi of America; and Dresdner RCM Global Investors.

We would also like once again to express our gratitude to the National Endowment for the Arts, the California Arts Council, the Grants for the Arts/San Francisco Hotel Tax Fund and Mayor Willie L. Brown, Jr. for their constant support.

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GÖTTERDÄMMERUNG

BY MICHAEL STEINBERG



Gwyneth Jones as Brünnhilde in the final moments of San Francisco Opera's 1990 *Götterdämmerung*.

Richard Wagner worked on the text of *Götterdämmerung*, originally *Siegfried's Tod*, between October 1848 and December 1852. Not counting a quickly aborted attempt at writing the Norn scene in 1850, he began the composition of the music on October 2, 1869 and completed the full score in fair copy on November 21, 1874. On March 15 and May 6, 1875, Wagner conducted concerts in Vienna that included excerpts from Acts 1 and 3. The first full performance was given on August 17, 1876 as part of the first complete *Ring* at the inaugural Bayreuth Festival. Hans Richter conducted, and the cast included Amalie Materna as Brünnhilde, Georg Unger as Siegfried, and Gustav Siehr as Hagen. A future great Brünnhilde, Lilli Lehmann, was Woglinde, one of the Rhine Daughters, and Wagner's niece Johanna took the part of the First Norn. Lehmann was the Brünnhilde when *Götterdämmerung* was first staged in America, at the Metropolitan Opera, New York, on January 25, 1888 with

Anton Seidl conducting (and with the Norn and Waltraute scenes omitted). By that time, the Norn scene, the Rhine Journey, Siegfried's Narrative and Death, the Funeral March, and the Immolation Scene had all been given in concert on various occasions in New York, Boston, Cleveland, Cincinnati, and Saint Louis. San Francisco Opera's first *Götterdämmerung*, part of the complete *Ring* cycle, took place on November 9, 1935. Artur Bodanzky conducted a cast that included Kirsten Flagstad as Brünnhilde, Lauritz Melchior as Siegfried, Friedrich Schorr as Gunther, Emanuel List as Hagen and Gustav Schützendorf as Alberich.

* * *

This final evening of *The Nibelung's Ring* is the great work of recapitulation and summation. There is a lot of musical material in the bank by now and, while *Götterdämmerung* will add a new vocabulary to the *Ring* lexicon, much of this rich and lavishly inventive work invites us to rehear and re-experience music we have come to know in *Das Rheingold*, *Die Walküre*, and *Siegfried*. Listening to those

earlier operas, we have also learned that it is rare for Wagner to bring musical ideas back precisely in the form in which we first heard them, to treat them as static objects — that presentation of calling cards that Debussy mocked — but that his aim is to transform them as dramatic needs dictate and to have them function as malleable components in a continuously evolving symphonic texture.

As though to make a point of declaring the function of recapitulation and recollection here, Wagner begins *Götterdämmerung* with music we heard not so long ago: to be specific, music we heard about half an hour before the end of *Siegfried*. To the sounds of some of the most poetic music in all of opera, Siegfried has found the mountaintop where Brünnhilde is locked in sleep, he has made his way through the ring of fire with which Wotan had surrounded his beloved warrior-daughter, and he, who has never before seen a woman, has reeled at the beauty of the sleeping Valkyrie. Astonished and awed, he has waked Brünnhilde with a kiss, and as she rises to greet the light and the sun and the hero who has found her, the orchestra, radiant, sounds three chords of E minor, each more magically scored than the one before, each opening a door to a different harmonic world.

It is with a recollection of this music that *Götterdämmerung* begins. I wrote in my *Siegfried* essay that the last of the four great chapters that make up *The Ring* is the one whose subject is the tragic union of Siegfried and Brünnhilde. That chapter begins with the last scene of *Siegfried*, and one of the things Wagner achieves by beginning *Götterdämmerung* with one of the most memorable musical emblems of *Siegfried* is to tell us that this last evening is a *continuation*. But this music has been subtly and powerfully changed. The orchestration of the chords is very slightly different (Wagner has added a bass trumpet) but, more importantly, he had darkened the sound by setting all the chords a half tone lower. This is not just an esoteric subtlety addressed to people with perfect pitch: we hear more and remember more than we think we can,

Michael Steinberg is program annotator for the San Francisco Symphony and the New York Philharmonic. His books *The Symphony: A Listener's Guide* and *The Concerto: A Listener's Guide* are published by Oxford University Press.



JONES

Siegfried and the Götterdämmerung Rhinemaidens: (above) Jess Thomas with Sandra Walker, Gwendolyn Jones and Betty Jones in 1972; (right) William Johns with Sandra Walker, Ann Panagoulas and Mary Mills in 1990.

and the sense of “the same but not the same” is strong. But still more significant and powerful than this sinking into the strangely dark world of E-flat minor is what Wagner now does *after* each of the chords. In *Siegfried*, in a scene of discovery and bliss, harps and trilling violins rise into the empyrean as Brünnhilde hails her newfound world. Now, in *Götterdämmerung*, what follows each chord is the water music that began *Das Rheingold*, although, the scoring darkened by the sustained chords on bassoons and the quintet of tubas and moving at a slower tempo, it too has been ominously transformed. Siegfried’s and Brünnhilde’s love music, yes, and the Rhine, yes, but things will not go all that well.

On stage it is night, and the three Norns, Norse counterparts of the Greek Fates, sit in somber stillness. With a golden rope, they spin the tales of past, present, and future, yielding another feast of glorious storytelling. For the first time we learn about the real beginning, of the young Wotan’s visit to the Spring of Wisdom, his payment of an eye, the death of the World Ash Tree after Wotan had made one of its branches into his spear, the drying up of the Spring. We learn that after Siegfried shattered the spear, Wotan had the great Ash felled and its pieces piled around Valhalla. When that timber burns, Valhalla will be consumed and the end of the gods will



SOHL

have come. And Wotan, adds the Third Norn, will one day bury the remains of his shattered spear in Loge’s breast, and it is then that the heaped-up logs will burst into flame. But as the Norns seek to learn and to tell more, the rope snaps. It is the end of eternal wisdom, and the Norns return to their mother, Erda.¹

It is now dawn, and Siegfried and Brünnhilde are in bliss on their moun-

taintop. Siegfried leaves in search of adventure, and in an enchanting miniature-poem we can follow his journey up the Rhine. Before he arrives at his fatal destination, we meet three new characters: Gunther, the feeble king of the Gibichungs, his sister Gutrune, and their half-brother Hagen. If anyone in *The Ring* represents unalloyed evil, it is Hagen. He has been bred that way, conceived in hate by Alberich’s rape of Grimhild, the mother of Gunther and Gutrune, and bred for the purpose of avenging the wrong done by Wotan to

¹In his staging of the *Ring* for the Arizona Opera last year, Lutz Seelig had the Norns on stage for the entire cycle. The rope snapped at precisely the moment when Siegfried shattered Wotan’s spear. I did not see the production, but this seems brilliantly perceptive to me.



A closer view of the sad 1990 *Götterdämmerung* Rhinemaidens: (L. to r.) Mary Mills, Sandra Walker and Ann Panagoulas.

Alberich.³ Here the Alberich/Wotan-Schwarz-Alberich/Licht-Alberich-connection is brought to our attention again: Hagen is the dark counterpart of Siegfried, the agent created to achieve what the principal cannot. And it is Hagen who will drive the spear into Siegfried's back.

The musical transition into the Gibichung scene, with its quiet evocation of musical ideas that are by now rich in associations for us, is a wonder, and much of the wonder resides in the way these ideas are combined, transformed, colored anew. The sudden shadowing of the harmony when the fourth horn plays a phrase always associated with the Rhine gold says more than any words, any lighting, any costuming can about the sinister atmosphere at this court. And as Hagen plots and Siegfried does him the favor of arriving at the very moment he is needed, you will resonate and shudder to dark versions of themes we have come to know well.

Tragedy begins to take its course. Siegfried, about to drink from the cup of forgetfulness Hagen has prepared for him, raises the vessel in a toast to the far-away Brünnhilde, but by the time he sets the cup down she has vanished from

his memory. He sings his greeting to Brünnhilde to one of *The Ring*'s most rapturous phrases, but a moment later there is nothing left but the bleak trilling of violins on a disturbingly dissonant interval. What fantasy, understanding, and magic Wagner has brought to this depiction of the loss of self!

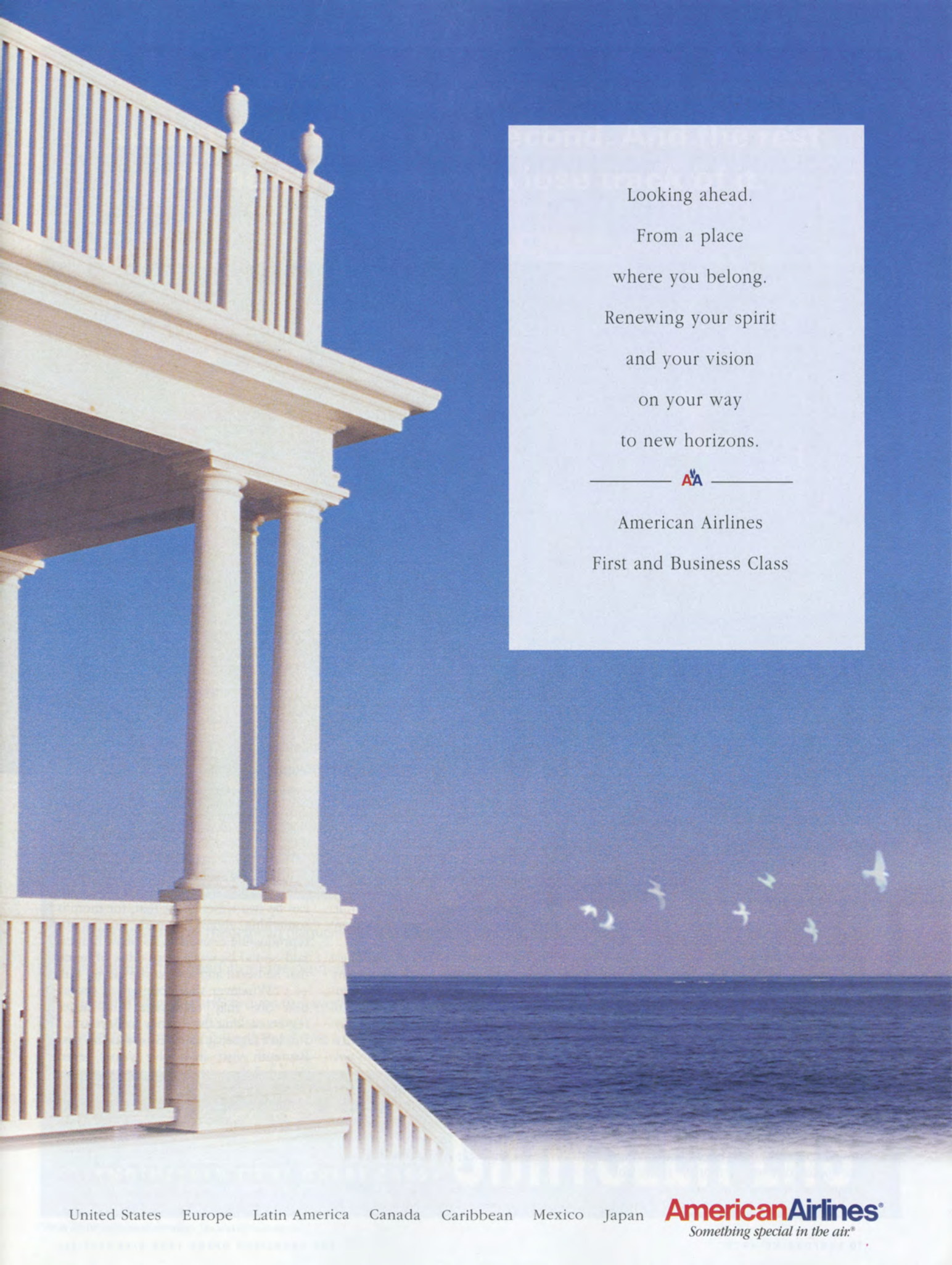
Sometimes you have to love Wagner's inconsistency. He made a lot of noise about the absurdities of operatic convention, but he knew quite well that these conventions still had life in them. Duets, for example. In Act 1 of *Die Walküre*, he stuck to his modernist principles — Opera is dead, long live Music Drama — and in all their ecstasy did not give Siegmund and Sieglinde a chance to sing together. But the older and bolder composer of Act 3 of *Siegfried* had no such scruples, and tenor and soprano go at it for all they are worth, with even a high C for Brünnhilde to end with! At the end of the *Götterdämmerung* Prologue, the newlyweds part in parallel sixths and tenths (with another high C for the former Valkyrie), and now, as Siegfried and Gunther drink blood brotherhood, their locker-room back-slapping goes in parallel thirds, no different in manner from the bonding of Don Carlos and Posa or

the false bonding of Othello and Iago. Of course Siegfried's and Gunther's bonding is hollow too, though only Hagen, who will not join the celebration, knows this. Wagner conveys this brilliantly by having the duetting disintegrate, with each of the newly minted brothers completing his pledge alone.

It is astonishing to read of *Götterdämmerung* performances at which the Norn scene is omitted, out and out unbelievable to learn of those where the Waltraute scene is left out: the end of the opera, Brünnhilde's apotheosis, has no foundation, dramatic or musical, if we have not experienced Waltraute's appearance on Brünnhilde's mountaintop. Waltraute is one of Brünnhilde's sister Valkyries, and she has come to plead with Brünnhilde to return the Ring to the Rhine so that the world may be cleansed. She recounts how Wotan, surrounded by his guard of dead heroes, sits in silence, holding the splinters of his shattered spear, awaiting the end. Only once did the grimness leave his face, "and that was when his thought ran to you, Brünnhilde." She also repeats what we learned from the Norns, how the remains of the World Ash have been piled around Valhalla, and what a difference between the telling of this story by the impassive historian-Norns and that of the agonized daughter! But Brünnhilde is not moved. It is one of those conversations that are not conversations, a scene of two people talking past one another. For her, the Ring is not a symbol of power or key to the fate of the world: it is her wedding ring. Reproachfully, she addresses her heartbroken sister as "unfeeling maiden" — "fühllose Maid" — and those, ironically, are exactly the words with which Siegmund had sought to pierce her in the great scene of the Annunciation of Death in Act 2 of *Die Walküre*.

The scene of Siegfried-as-Gunther's conquest of Brünnhilde is tersely brutal: there is nothing in *The Ring* one watches with so much sickened dismay. Act 2 begins with a haunting scene in which Hagen, asleep but open-eyed, is visited by his father. Alberich spins one of those power fantasies of which there are so many in *The Ring* — this is the most sinister, Mime's in *Siegfried* was the most pathetic — and Hagen, speaking from who knows what depths of unconsciousness, assures his father that he, Hagen,

³Alberich remembers Grimhild as mettlesome ("muthig"), so it must have been Gunther's and Guttrune's unnamed father who is the source of his children's flabbiness. The exact nature of the sexual transaction between Alberich and Grimhild, like a good many things in *The Ring*, is less than crystal clear. In his narration in Act 2 of *Die Walküre*, Wotan says that Alberich forced ("bewältigt") Grimhild, who is not named here, but adds that it was gold that forced the entry ("erzwang") for him. Money changed hands, but did the gold go to Grimhild herself or to whoever sold her to Alberich? It is clear that Grimhild was an unwilling partner, and in that sense Alberich's conquest of her was rape. In the *Thidreks* Saga, there is no doubt: the character who is the counterpart of Grimhild was raped while drunk. Here, by the way, is another parallel between Alberich and Wotan: in the same *Walküre* narrative, Wotan recounts that he forced ("erzwang") Erda both to give him knowledge and to become pregnant with Brünnhilde.



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will possess the Ring. "Do you swear it to me?" Alberich asks. "I swear it to myself" is the grim son's response. Hagen is called a joyless man ("unfroher Mann") and he describes himself as sallow and prematurely old, but he is not as one-dimensional as that: he goes about his evil work with considerable verve and a tight-lipped sort of relish. He also demonstrates a robust sense of humor when, in convening Gunther's vassals for the ghastly and fraudulent double wedding — Gunther and Brünnhilde, Siegfried and Guttrune — he does it by pretending to summon them to battle. (There is a nasty undercurrent of truth to that.) Hagen's wedding call, with its responses from the testosterone-overloaded male chorus, is a splendid and hugely sonorous set piece, and altogether Act 2, with its roistering drinkers, wedding procession, and white-hot vengeance trio, is old-fashioned grand opera at its grandest.

Silent witnesses to all this are the gods, who have steadily become less and less "real." In *Das Rheingold*, we met the whole tribe *en famille*. In *Die Walküre*, Wotan and Fricka are vivid presences, especially Wotan, but Freia and Froh have left the scene, and Donner is present only as a musical reminiscence, voiced by tubas and trombones. And of course there is Loge — lively, talkative and human in *Das Rheingold*, but after that present only in his essential nature as fire. Wotan commands him back to that form at the end of *Die Walküre*, he is the ring of fire around Brünnhilde's mountaintop at the end of *Siegfried* and the beginning of *Götterdämmerung*, and at the end of *Götterdämmerung*, Brünnhilde bids Wotan's ravens to stop at the rock where she had been encircled by fire and order Loge to go to Valhalla to initiate the final conflagration. Wotan is a fascinating figure in *Siegfried*, only sporadically as commanding as before, and displaying a vein of humor which one might not have suspected in him, but he has already progressed far enough on the road to abdication that he travels the earth as The Wanderer, though Mime and Alberich do not fail to recognize him. Erda, terrifyingly potent in *Das Rheingold*, has become a confused and ineffectual old woman. In *Götterdämmerung*, the gods, namely Wotan, Fricka, and Donner, are represented only as altar-stones dedicated to them. When

Hagen, organizing the wedding festivities, orders the vassals to slaughter a boar for Froh, a goat for Donner, and sheep for Fricka, it is a bit like suddenly overhearing someone talk about a person whom we know better than the speaker. For us, Wotan, Fricka, and the rest are distinctly drawn personalities, very much alive in our minds; for the Gibichung vassals they are distant abstractions. This reduction of the gods as their "Dämmerung" approaches is a singularly witty touch of Wagner's.

And so we arrive at the tetralogy's final act. One of *The Ring*'s grand themes is growth. Not everyone grows. Siegmund has no chance, Fricka is fully evolved and is in any case swept off the stage rather soon because her *Weltanschauung* is inconvenient to Wagner (as well as to Wotan), Mime is incapable of growth, so is Hagen, Gunther has no potential for it either, and Guttrune has at best a flicker. On the other hand, we have seen Wotan change since the days of his fraudulent dealings with Alberich and the Giants. It is an interesting irony that at the very beginning he sought Good, wishing to drink from the Spring of Wisdom and being willing to sacrifice an eye for what he sought, but in that same pilgrimage killing the World Ash Tree, whose flaming remnants will finally consume him, and bringing about the drying up of the sacred Spring. But after *Das Rheingold*, he seeks knowledge from Erda, and surely tries to learn about himself as much as about the world. In *Die Walküre*, with the help of Brünnhilde whom he trusts and loves so deeply that he can speak to her as though speaking to himself, he can examine who he is and reveal himself. In *Siegfried*, he, Licht-Alberich, can even acknowledge his dark side, his kinship with Schwarz-Alberich. His actions are conflicted right through his encounter with Siegfried on the mountain pass, but we see a man for whom love has come to matter more than power — can there be a surer sign of growth? — and who longs passionately to be released from the Wheel of Desire, to use a phrase by Wagner's revered Schopenhauer.

Now it is the turn of Siegfried and Brünnhilde, but before that we learn that even the Rhine Daughters have grown immeasurably beyond their silly *Rheingold* selves. True, in Act 3 of *Götterdämmerung* they begin by flirting with Siegfried, but their teasing has taken on

an almost Mozartian melancholy. How different their sinuous *Götterdämmerung* music is from their *Rheingold* songs! When their first appeal to Siegfried to throw the Ring into the water fails to impress, they speak to him in earnest, warning him of what is to befall him this very day. There is awe in those pages! Siegfried does not get it. For him, growth and understanding will come too late. Beginning in utter harmlessness, he regales Gunther, Hagen, and their hunting companions with tales of his youth. Just as Hagen had earlier given him a cup of forgetfulness, a situation that elicits a psychologically and musically miraculous response from Wagner, he now gives him a cup of recollection. When he, all unwitting, in his story comes to his marriage to Brünnhilde, to whom Gunther believes himself to be married, it is Hagen's cue to kill him. In one of the most wondrous of Wagner's many illuminated recapitulations and transformations, Siegfried relives the moment of his first sight of Brünnhilde. As this radiant music fills the theater — those E-minor chords and the blossoms that shoot from them, just as we heard them in the last scene of *Siegfried* — his understanding returns, and in those seconds that come before his death, he understands, fully understands his love for Brünnhilde and how he betrayed it.

As the moon illumines the scene, Gunther's vassals carry Siegfried's body away to the sound of a magnificent threnody, a march that is a lament not just for the slain Siegfried but also for love betrayed — it is not too much to say, a lament for all the betrayals, seen and unseen, in this history. It is characteristic of Wagner to specify that fog must render the procession invisible so that we see it, not literally, but through the music and in our mind's eye.

When the vassals return with Siegfried's body, it is Brünnhilde's moment of understanding. She contemplates the riddle of her existence — that this man, the purest of men, had betrayed her, which she sings to the exalted melody Siegfried had sung as he raised his cup to her in Act 1, the cup that would send him into oblivion. False to his wife, he was, but true to his friend. None swore oaths more nobly, none kept treaties more faithfully, none loved more singleheartedly, but he betrayed every oath,

Continued on page 41

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Music drama in three acts and a prologue by RICHARD WAGNER

Text by the composer

Götterdämmerung

(in German)

Der Ring des Nibelungen — Part III

Conductor

Donald Runnicles
Michael Boder (6/29)

Original Production by
Nikolaus Lehnhoff

Stage Director
Andrei Serban

Original Production Designs by
John Conklin

Revised Set Designs by
John Coyne

Revised Costume Designs by
Bob Ringwood

Lighting Designer and Special Effects
Thomas J. Munn

Projections
Ron Scherl, Tom Janus

Sound Designer
Roger Gans

Chorus Director
Ian Robertson

Musical Preparation
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THURSDAY, JUNE 24 AT 6:30
TUESDAY, JUNE 29 AT 6:30
SATURDAY, JULY 3 AT 3:00

CAST

(in order of appearance)

<i>First Norn</i>	Elena Zarembo
<i>Second Norn</i>	Catherine Cook
<i>Third Norn</i>	Kristine Ciesinski
<i>Brünnhilde</i>	Jane Eaglen Frances Ginzer (6/29)
<i>Siegfried</i>	Wolfgang Schmidt George Gray (6/29)
<i>Gunther</i>	Alan Held David Okerlund (6/24)
<i>Hagen</i>	Eric Halfvarson
<i>Gutrune</i>	Kristine Ciesinski
<i>Waltraute</i>	Marjana Lipovšek Elizabeth Bishop (6/29)
<i>Alberich</i>	Tom Fox Peter Sidhom (6/29)
<i>Woglinde</i>	Suzanne Ramo
<i>Wellgunde</i>	Elizabeth Bishop
<i>Flosshilde</i>	Elena Bocharova†

Vassals, workers, officers, courtiers, guards, huntsmen, servants

†1999–2000 Adler Fellow

San Francisco Opera's 1999 *Ring* Festival is dedicated to the memory of the late Terence A. McEwen, Company general director from 1982 to 1988.

PROLOGUE	Part 1	A distant field
	Part 2	A remote mountaintop
ACT I	Scene 1	The hall of the Gibichungs
	Scene 2	A remote mountaintop
	INTERMISSION	
ACT II		Outside the hall of the Gibichungs
	INTERMISSION	
ACT III	Scene 1	A rocky slope on the banks of the Rhine
	Scene 2	Outside the hall of the Gibichungs

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PROLOGUE

The three Norns, daughters of the earth goddess Erda, are busy spinning the rope of fate. Begotten before the earth was created, they recall Wotan's days of power and predict Valhalla's imminent fall. The second Norn then notices that the rope of destiny is starting to fray and unravel. As the sisters try to make it taut, it snaps. Crying that their eternal wisdom and power of prophesy is at an end, they descend in terror to Erda and vanish.

At dawn, Siegfried and Brünnhilde awaken after their bridal night. Though fearful that she may lose him, Brünnhilde encourages Siegfried to travel in search of heroic deeds. To remind her of his love, he gives her the Ring and, taking her horse Grane in exchange, joins her in a joyous farewell.

ACT I

In their castle on the Rhine, Gunther, king of the Gibichungs, and his sister Gutrune, both unwed, ask counsel from their half-brother Hagen. Plotting to secure the Ring, Hagen advises Gunther to consolidate his power by marrying Brünnhilde. By means of a magic potion, Siegfried could be induced to forget his bride and win her for Gunther in return for Gutrune's hand. At that moment, Siegfried's horn call announces his approach. Gunther welcomes him, and Gutrune seals his fate by offering him the potion. Hailing Brünnhilde, he drinks and instantly forgets all about her. Quickly succumbing to Gutrune's beauty, Siegfried agrees to bring Brünnhilde to Gunther. After sealing their agreement with an oath to blood-brotherhood, the two men depart. Hagen, keeping watch for their return, gloats over the success of his scheme.

On Brünnhilde's rock, Waltraute visits her sister, telling her that Wotan has warned the gods that their doom is sealed unless Brünnhilde yields the Ring to the Rhinemaidens. When she refuses, Waltraute departs in despair. Dusk falls as Siegfried appears, disguised as Gunther by means of the magic Tarnhelm. He wrests the Ring from the terrified Brünnhilde and claims her as Gunther's bride.

ACT II

At night, outside the Gibichung hall, Alberich forces his sleeping son Hagen to swear that he will regain the Ring. As dawn breaks, Siegfried returns with cheerful news for Hagen

and Gutrune: he has won Brünnhilde for Gunther, who follows shortly. Hagen summons the vassals to welcome the returning king and his bride. When Gunther leads in Brünnhilde, she sees Siegfried and recoils. Noticing her Ring on his finger, she deplores the trickery through which she was won, proclaiming Siegfried to be her true husband. The hero, still under the potion's spell, vows upon Hagen's spear that he has never wronged the woman. Taking the spear point from him, Brünnhilde angrily swears that he is lying. Siegfried dismisses her charge and then leaves with Gutrune to prepare for their marriage. The dazed Brünnhilde, bent on revenge, reveals to Hagen the hero's one vulnerable spot: a blade in his back will kill him. Taunted by Brünnhilde and lured by Hagen's description of the Ring's power, Gunther joins in the murder plot.

ACT III

Near a rocky slope on the banks of the Rhine, the three Rhinemaidens bewail their lost treasure. Soon Siegfried approaches, having wandered away from his hunting party. The maidens plead for the Ring, but he ignores their entreaties and warnings. When the hunting party arrives, Siegfried, at Hagen's urging, describes his boyhood with Mime, the killing of Fafner and finally — after Hagen gives him a potion to restore his memory — his wooing of Brünnhilde. Pretending indignation, Hagen plunges a spear into Siegfried's back and stalks off. Hailing Brünnhilde with his last breath, the hero dies. The vassals bear him away.

At the Gibichung hall, Gutrune nervously awaits her bridegroom's return. Hagen, the first to arrive, tells her that Siegfried has been slain by a wild boar. When his body is carried in, however, the woman accuses Gunther of murder. Hagen admits the crime. Quarreling over possession of the Ring, Gunther is killed by Hagen, who falls back in fear from the prize when the dead hero raises his arm. Brünnhilde appears and orders a funeral pyre built for Siegfried. Musing on the gods' responsibility for his death, she takes the Ring and promises it to the Rhinemaidens. Placing it on her own finger, she throws a torch onto the pyre and, greeting her horse Grane, walks into the flames. As the hall is consumed by fire, the river Rhine overflows its banks and the Rhinemaidens, dragging Hagen to a watery grave, regain their treasure. The flames that engulf Valhalla free the Ring of its curse.

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Marie Brewer
Shenny Carlson
Gloria Christison
Annette Clark
Maria Dobrovoly
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April Funcke
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Brenda Jones
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Lesley Mendenhall
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ARTIST PROFILES



JANE EAGLEN is internationally recognized for her outstanding achievements on the opera stage and concert platform. The English soprano made her first San Francisco Opera appearance as Brünnhilde in *Die Walküre* during the 1995 season. One of her signature roles, she has performed Brünnhilde to great acclaim at Milan's La Scala, in Chicago (her first complete *Ring* cycle), Vienna and Costa

Mesa. Similarly, her performances in the title role of *Norma* have been praised at the Ravenna Festival, Seattle Opera, Los Angeles Opera, the Paris Opera/Bastille and Scottish Opera. Among her other recent operatic performances are *Isolde* in *Tristan und Isolde* in Seattle; the title role of *La Gioconda* in Chicago; Donna Anna in *Don Giovanni* in Los Angeles, Vienna and at the Metropolitan Opera; the title part of *Turandot* at the Met, in Seattle, Madrid, San Diego and Bologna; and Amelia in *Un Ballo in Maschera* at the Bastille. Equally at home in concert, her recent engagements include the Verdi Requiem with Simon Rattle; Mahler's Eighth Symphony under Klaus Tennstedt; the title role of *Tosca* with the Cleveland Symphony Orchestra; Act 3 of *Götterdämmerung* led by Bernard Haitink; *Nabucco* in Ravenna with Riccardo Muti; and *Norma* at Carnegie Hall. Her first solo album — arias by Wagner and Bellini — was released last year, and her second, arias by Strauss and Mozart, this spring. On records, she can also be heard as *Tosca*; as *Norma* under Muti; as *Medea* in *Medea in Corinto*; and in Mahler's Eighth led by Zubin Mehta. Future plans include complete *Ring* cycles for the Met, Seattle Opera and again in Chicago; *Tristan und Isolde* in Chicago and at the Met; *Turandot* at the Met, the Bastille and the Royal Opera, Covent Garden; *Norma* at the Met; as well as concerts and recitals in Chicago, Madrid, Barcelona, Minneapolis, New York, London and Berlin.



FRANCES GINZER is fast becoming one of opera's most sought-after sopranos in the dramatic repertoire since her first performance of the title role of *Turandot* in 1993. Since then the young artist has added the roles of Senta in *Der Fliegende Holländer*, the title roles of *Tosca* and *La Gioconda*, as well as Elisabeth in *Tannhäuser* to her expanding repertoire. A native of Calgary, Alberta, Ginzer achieved her

earliest success in the role of Antonia in *Les Contes d'Hoffmann* with the Canadian Opera. She has been a guest soloist at such major European opera centers as Hamburg, Zurich, Cologne, Munich, Stuttgart, Bonn, Frankfurt and London. In the 1996–97 season she made her Metropolitan Opera debut in *Rusalka*, *Die Walküre* and *Götterdämmerung*, also singing Leonore in *Fidelio* (role debut) in Baltimore, Bern and Düsseldorf. Among her engagements during the 1997–98 season were Elsa in *Lohengrin* in Tokyo, her San Francisco Opera debut as Chrysothemis in *Elektra*, *Turandot* in Dallas, *Fidelio* in Düsseldorf, as well as her fifth season at the Bayreuth Festival as Helmwig in *Die Walküre* and the Third Norn in *Götterdämmerung*. This season she appeared in *Die Walküre* (Brünnhilde) in Trieste and Cincinnati, *Fidelio* in Düsseldorf, and *Tristan und Isolde* (Isolde) at the Washington Opera. In addition to her opera appearances, the soprano has performed as soloist with the Toronto Symphony, Ottawa's National Arts

Centre Orchestra, the Edmonton Symphony and the Calgary Philharmonic. She has also recorded for EMI and London/Decca Records. After receiving her bachelor of music degree from the University of Calgary, Ginzer earned her master of music degree from North Texas State University. She has studied with Evelyn Dalberg since 1991.



KRISTINE CIESINSKI's 1997–98 season included performances of several of the great operatic heroines with which she has become identified, highlighted by such roles as Emilia Marty in *The Makropulos Case* with the Glyndebourne Touring Opera and the title part of *Salome* with San Diego Opera. The American soprano has also appeared as Queen Roxana in Szymanowski's *King Roger* in Stuttgart and

performed with the Birmingham Symphony Orchestra in a concert presentation of Bartók's *Bluebeard's Castle*. Other engagements in recent seasons include the title role of *Lady Macbeth of Mtsensk* at Milan's La Scala, the Paris Opera/Bastille and the Frankfurt State Opera; *Salome* at Munich's Bayerische Staatsoper, Dresden's Semperoper and Genoa's Teatro Carlo Felice; Marie in *Wozzeck* for the Teatro Colón in Buenos Aires, Spoleto Festival in Italy, English National Opera and Frankfurt State Opera; as well as Lady Macbeth in *Macbeth* which she first performed in Vichy, France, and subsequently with the English National Opera and on that company's tour to Moscow and St. Petersburg. Additional roles with which the soprano is associated are the title roles of *Tosca*, *Medea* and *La Wally*, in addition to Cassandre in *Les Troyens* and Renata in *The Fiery Angel*. A veteran of numerous concerts and recitals, she made her debut at London's Promenade Concerts in Janáček's *Glagolitic Mass* under Simon Rattle, and particularly enjoys giving duo recitals with her sister, mezzo Katherine Ciesinski. Kristine Ciesinski was featured in a BBC film entitled *The Secret Life of Alban Berg* and appeared as Marie in ENO's televised presentation of *Wozzeck*. A Delaware native, the artist first gained international recognition when she won both the prestigious Geneva International Competition and the Salzburg International Opera Competition.



Highly regarded as a versatile and gifted singer in the opera, oratorio and lieder repertoires, mezzo-soprano **MARJANA LIPOVŠEK** made her 1995 San Francisco Opera debut as Fricka in *Die Walküre*. Born into a musical family in the Slovenian capital of Ljubljana, she completed her studies at the Music Academy in Graz and was immediately invited to join the Vienna State Opera and subsequently the Ham-

burg State Opera. Her roles in Hamburg included Octavian in *Der Rosenkavalier*, Dorabella in *Così fan tutte*, Marina in *Boris Godunov* and Ulrica in *Un Ballo in Maschera*. She then performed more of the repertoire's great dramatic roles at Munich's Bavarian State Opera — Marie in *Wozzeck*, Preziosilla in *La Forza del Destino*, Gaea in *Daphne*, and Fricka. Her first Dalila in *Samson et Dalila* at the Bregenz Festival was a spectacular success which led to reprises of the role in Berlin, at Spain's Perelada Festival, at the Vienna State Opera and at the Paris Opera/Bastille. Her first *Carmen*, also at the Bregenz Festival, was a similar triumph. Lipovšek has also appeared as Klytemnestra in

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Elektra, the Nurse in *Die Frau ohne Schatten*, Brangäne in *Tristan und Isolde*, Amneris in *Aida*, Azucena in *Il Trovatore*, Marfa in *Khovanshchina*, and Eboli in *Don Carlos* at many of the leading opera houses of the world. She has performed numerous times on radio and television, and can be heard on a wide variety of recordings. The artist was awarded the "Grand Prix du Disque" for her recording of Frank Martin's *Der Cornet* (1989), the "Prix Spécial du Jury" of the "Nouvelle Académie du Disque Français" (1993), as well as the Gustav Mahler Gold Medal (1996). Marjana Lipovšek has been honored with the Bavarian and Austrian title of "Kammersängerin."



ELIZABETH BISHOP, a 1994-95 Adler Fellow, was featured in four operas of San Francisco Opera's 1994 Fall Season, which included the role of Emilie in the world premiere production of *The Dangerous Liaisons*. (She sang the leading role of Marquise de Merteuil from the same opera for the Washington Opera last year.) In 1995, she was seen here as Flora in *La Traviata*, Tisbe in *La Cenerentola*, Siegrune

in *Die Walküre*, and as Suzuki in *Madama Butterfly*. After appearing with the Company during the 1996-97 season as in *Harvey Milk* and *Les Contes d'Hoffmann*, she returned the following season for *Butterfly* and *Elektra*. The artist most recently appeared here as the Arts Patroness in the *Femmes Fatales* staging of *Lulu*. The mezzo has numerous credits for the Opera Center, among them the title role of Handel's *Ezio*, Helen in Tippet's *King Priam*, Meg Page in *Falstaff*, and Prince Orlofsky in *Die Fledermaus*. Elsewhere, she has appeared in *The Ghosts of Versailles* at the Metropolitan Opera after having made her Met debut in the 1993 production of *Death in Venice*. Among her most recent credits are her first Adalgisa in *Norma* and Suzuki for Opera Memphis, Ma Moss in Copland's *The Tender Land* with Virginia Opera, the Hostess in Wolf-Ferrari's *Sly* at Washington Opera, and Gertrude in *Hamlet* for Washington Concert Opera. In addition to being a featured soloist in the San Francisco Symphony Pops Concerts from 1992-95, Bishop has performed with other prominent orchestras singing such diverse repertoire as the Bach *Magnificat*, Ligeti's *Requiem*, Handel's *Messiah*, Mahler's Eighth Symphony, Beethoven's *Missa Solemnis*, and Mendelssohn's *Elijah*. A native of South Carolina, the mezzo earned a master of music degree from The Juilliard School and is the recipient of two grants from the Singers Development Foundation.



CATHERINE COOK has been featured in a wide range of roles with leading companies throughout the United States. Since her 1991 debut season in *War and Peace* and *Elektra*, the mezzo-soprano has appeared with San Francisco Opera in *Boris Godunov*, *Christophe Colomb*, *The Makropulos Case*, *Ruslan and Lyudmila*, *Faust*, *Die Walküre*, *Prince Igor*, *Il Barbiere di Siviglia*, *Le Nozze di Figaro*,

L'Incoronazione di Poppea, *Arabella* and *Peter Grimes*. A 1990 Merola Opera Program participant and 1991-92 Adler Fellow, the mezzo-soprano's credits for the Opera Center include the title role of *Ariadante*, Meg Page in *The Merry Wives of Windsor*, and a highly acclaimed Schwabacher Debut Recital. She was also recently featured as Dorabella in the 1999 Showcase production of *Così fan tutte*. A native of Chicago, the artist made her 1994 Lyric Opera of Chicago debut as the Innkeeper in *Boris Godunov*, followed by Berta in *Il Barbiere di*

Siviglia, a role which was the vehicle for her 1995 Portland Opera debut as well. Among her most recent engagements are a bow at the Metropolitan Opera in *Katya Kabanova*, a return to Chicago in *Peter Grimes* and *Le Nozze di Figaro*, her Lincoln Center debut in Poulenc's *Les Mamelles de Tirésias* with L'Opéra Français de New York, *Andrea Chénier* at Florentine Opera, and *The Love for Three Oranges* (Fata Morgana) with Portland Opera. In the 1999-2000 season she will appear in *The Cunning Little Vixen* (The Fox) with Portland Opera, *Faust* (Marthe) with Los Angeles Opera, and *Louise* (Gertrude) with San Francisco Opera. Cook has sung in concert (Toledo Symphony, San Francisco Symphony Pops, Cincinnati Chamber Orchestra), and can be heard on a recording of Beethoven's Ninth Symphony with the Cincinnati Philharmonia.



Since her 1991 San Francisco Opera debut as Hélène Bezukhova in *War and Peace*, **ELENA ZAREMBA** has appeared with the Company as Ratmir in *Ruslan and Lyudmila* (1995), Konchakovna in *Prince Igor* (1996), Maddalena in *Rigoletto* (1997), and in the title role of *Carmen* (1998 *Femmes Fatales* Festival). In the years since she came upon the international scene, the mezzo's command of the principal roles in

the Russian repertoire is supported by her interpretation of such Verdian and Wagnerian roles as Azucena in *Il Trovatore*, Ulrica in *Un Ballo in Maschera* (a part she will sing for the Company this fall) and Erda in the *Ring* cycle. Her appearances in San Francisco, at Milan's La Scala and with the Bolshoi Opera at the Metropolitan Opera have received critical acclaim and have led to engagements at such theaters as the Vienna State Opera, Paris Opera/Bastille, the Bregenz, Edinburgh and Salzburg Festivals, and with such ensembles as the Berlin Philharmonic, London Symphony Orchestra, and the Cleveland Orchestra. She has been particularly praised for her appearances in the title role of *Carmen*, which she has performed at major theaters worldwide. Zarembo's 1997-98 season has included *Alexander Nevsky* with the London Philharmonic; Verdi's *Requiem* with the Pittsburgh Symphony; *Carmen* in Hamburg and Bilbao; her staged debut in the role of Dalila for New Israeli Opera's *Samson et Dalila*; *Eugene Onegin* for the Bastille Opera; and a concert of works by Prokofiev and Shostakovich in Brussels. She made her Metropolitan Opera debut earlier this year as Azucena in *Il Trovatore*. Her artistry has been documented on videocassettes or audio recordings of *Prince Igor*, *A Life for the Tsar*, *Lady Macbeth of Mtsensk*, *Boris Godunov*, *Das Rheingold*, *Un Ballo in Maschera*, Rimsky-Korsakov's *Christmas Eve*, Mussorgsky's cantata *Josua*, and a Shostakovich song cycle. Born in Moscow, Elena Zarembo attended the Gnessin State Music Institute and, while still a student, was invited to be a soloist by the Bolshoi Theatre, where she sang roles in many of the prominent Russian operas.



A 1998 National Finalist in the Metropolitan Opera National Council Auditions, soprano **SUZANNE RAMO** made her professional opera debut as Papagena in *Die Zauberflöte* and subsequently appeared as Sarah in *The Ballad of Baby Doe* while she was a Young Artist with the Austin Lyric Opera. A native of Cheney, Washington, she holds a bachelor's degree from Whitworth College and a master's degree in music from the University of Texas at Austin. A participant in the 1998 and 1999 Merola Opera Programs, she also sang the

role of Violetta in Western Opera Theater's 1998 staging of *La Traviata*. Her operatic roles include the Countess in *Le Nozze di Figaro*, Despina in *Così fan tutte*, the Governess in *The Turn of the Screw*, Sister Constance in *Dialogues of the Carmelites* and Rosalinda in *Die Fledermaus*. On the concert stage, she has been heard as soloist in Handel's *Messiah*, Poulenc's *Gloria*, Mozart's Mass in C Minor and the Brahms *Ein Deutsches Requiem*. Later this season the young artist will sing Zerlina in *Don Giovanni* for Austin Lyric Opera.



ELENA BOCHAROVA, a 1999 Adler Fellow, is a native of Magadan, Russia, who began her singing career as a choral soloist in regional Catholic and Russian Orthodox churches. After apprenticeships at Sonoma State University Opera Program and the Bay Area Summer Opera Theater Institute (BASOTI), she received her bachelor's degree from the San Francisco Conservatory of Music. Roles performed at the

school were Baba in *The Medium*, Cherubino in *Le Nozze di Figaro* and Maggie in *The Gift of the Magi*. Additional credits include Venere in Monteverdi's *Il Ballo delle Ingrate* and Prince Orlofsky in *Die Fledermaus*. Most recently, the mezzo-soprano sang the roles of Annina in Western Opera Theater's 1998 production of *La Traviata* and Dorabella in San Francisco Opera Center's 1999 Showcase presentation of *Così fan tutte*.



WOLFGANG SCHMIDT is celebrated in many of the world's leading opera houses as one of today's leading exponents of heroic German tenor roles. He has performed two of them for San Francisco Opera: the title part of *Tannhäuser* for his 1994 San Francisco Opera debut and Tristan in *Tristan und Isolde* last fall. Born in Kassel, he studied in Frankfurt and, while still a student, started appearing in

opera and concert throughout Germany, as well as in Poland, Romania, Mexico and Venezuela. By now, his career has accumulated a number of high points, including the opening of the 1992 Bayreuth Festival in the title role of *Tannhäuser* (conducted by Donald Runnicles), his 1993 Metropolitan Opera debut as Siegfried in *Siegfried* and *Götterdämmerung* and the same two roles in the 1994 Bayreuth *Ring* production led by James Levine. A member of the Deutsche Oper am Rhein in Düsseldorf since 1988, he has also been regularly featured at the Vienna Staatsoper since 1991. Through his career, Schmidt has been heard as Tristan, Max in *Der Freischütz*, Hüon in *Oberon*, Florestan in *Fidelio*, Erik in *Der Fliegende Holländer*, the Emperor in *Die Frau ohne Schatten*, Siegmund and Siegfried in the *Ring* cycle, as well as in the title roles of *Otello* and *Lohengrin*. Among the artist's most recent assignments are *Siegfried* at Milan's La Scala and at the Met; *Götterdämmerung* at La Scala; *Die Walküre* (Act I) with the London Symphony Orchestra; *Tannhäuser* at the Met; *Tristan und Isolde* at the Paris Opera/Bastille and in Dresden; in addition to *Siegfried* and *Götterdämmerung* at the 1998 Bayreuth Festival. Schmidt's future engagements include a new staging of the *Ring* cycle at Bayreuth next year.



Tenor **GEORGE GRAY** continues his international career performing with many of the world's leading ensembles and opera companies. A noted Wagnerian interpreter with many *Ring* productions to his credit, he has appeared as Siegfried (*Siegfried*, *Götterdämmerung*) in Wiesbaden, as well as at the Hamburg Opera, Zurich Opera and Arizona Opera. In past seasons he has also performed in *Lohengrin* (title role) in Vienna and Leipzig; *Tristan und Isolde* (Tristan) in Amsterdam, Karlsruhe, Mainz and at the Berlin Staatsoper; *Die Walküre* (Siegmund) in Hamburg; *Fidelio* (Florestan) for the Deutsche Oper Berlin; *Les Troyens* (Enée) for the opening of the Paris Opéra Bastille; *Otello* (title role) in Palm Beach, Sacramento and Salt Lake City; in addition to *Pagliacci* (Canio) and *Cavalleria Rusticana* (Turiddu) in New Orleans. He has also performed in the opera houses of Brussels, Frankfurt, Dallas, Miami and Seattle. His most recent engagements include *Tristan und Isolde* for the English National Opera, the *Ring* in Arizona, *Fidelio* in Utah, *Otello* in Minnesota, as well as Busoni's *Doktor Faust* (Mephistopheles) and the world premiere of Mayako Kubo's *Rashomon* (Tajomaru the bandit) in Graz. In concert, Gray has been heard in such works as Schoenberg's *Gurrelieder*, Mahler's *Das Klagende Lied* and *Das Lied von der Erde*, Rimsky-Korsakov's *Mlada* and Kodály's *Psalmus Hungaricus*. Scheduled for the future are *Siegfried* and *Götterdämmerung* for Dallas Opera; a new production of the *Ring* in Graz; *Otello* in Austin; *Wozzeck* and *Götterdämmerung* at the Aspen Festival; as well as a debut at the Teatro Colón in Buenos Aires as Paul in Korngold's *Die Tote Stadt*.



ALAN HELD returned for his third season with San Francisco Opera last year to perform the role of Balstrode in *Peter Grimes*, a part he had previously sung at the Metropolitan Opera and for Vancouver Opera. The bass-baritone first appeared with the Company in 1992 (*Tosca*, *Boris Godunov*, *Fidelio*), and was praised here in 1997 as Orest in *Elektra*. Winner of the 1991 Birgit Nilsson Prize, Held has made several important debuts and performed in many of the world's most prestigious opera houses. Since his 1989 debut at the Metropolitan Opera in *Billy Budd*, he has returned there to sing in numerous productions including *Die Zauberflöte*, *Les Contes d'Hoffmann*, the *Ring*, *Fidelio*, *Die Meistersinger*, *Peter Grimes*, *Tannhäuser*, *Roméo et Juliette*, *Samson et Dalila* and *Boris Godunov*. A specialist in the German repertoire, he has been featured in *Ring* cycles in Munich, Chicago, London, Frankfurt and Brussels. He is also at home in the music of Mozart, having sung Leporello in *Don Giovanni* in Chicago, Frankfurt and Munich. Over the past few seasons the artist has been a regular with the Royal Opera/Covent Garden, appearing there as Orest, Gunther in *Götterdämmerung*, Colline in *La Bohème* and Cardinal Borromeo in a new staging of *Palestrina* which was also presented at the 1997 Lincoln Center Festival in New York. His repertoire encompasses over 50 roles, ranging from Rossini and Gounod to Argento and Berg. The native of Illinois, a graduate of Millikin University and Wichita State University, is the winner of numerous awards including two Richard Tucker Music Foundation Career Grants, a Richard Gold Award from the Shoshana Foundation, an Opera Index Award and a prize from the Musicians Emergency Fund. Among his future engagements are *Don Giovanni* (Leporello, opposite Bryn Terfel) in London; *Tristan und Isolde* in Chicago and Amsterdam; *Der Ring des Nibelungen* in Munich; and the title role of *Wozzeck* for the Company this coming season.



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DAVID OKERLUND most recently appeared with the Company as Stanley in the final performance of *A Streetcar Named Desire* and as Sharpless in *Madama Butterfly* during the 1998–99 season. He was seen here last season in *Lulu* (*Femmes Fatales* Festival), *Death In Venice*, *Eugene Onegin* (title role for one performance) and *Le Nozze di Figaro* (Count Almaviva in the January presentation). The 1995–96 Adler Fellow

was featured in several roles during our 1996–97 season, including the King's Herald in *Lohengrin*, Morales in *Carmen*, Eisenstein in *Die Fledermaus* as well as Sharpless. He also took part in a special concert with Plácido Domingo. Okerlund made his bow with San Francisco Opera in 1995, performing in *La Traviata*, the student matinee presentation of *La Cenerentola*, and *Madama Butterfly*. Assignments during the 1995–96 season included a Schwabacher Debut Recital, Schaunard in *La Bohème* at the Orpheum Theatre, and The Lodger in Opera Center's Showcase presentation of *The Aspern Papers*. After taking part in the 1993 Merola Opera Program and Western Opera Theater (WOT) tour as Falke in *Die Fledermaus*, he returned to Merola and WOT in 1994 to sing the title role of *Don Giovanni*. Additional credits include a concert performance of *Carmen* at the Hollywood Bowl, Donner in Arizona Opera's production of *Das Rheingold*, Guglielmo in *Così fan tutte* for Opera Carolina and Piedmont Opera Theater, as well as *Madama Butterfly* (the Bonze) for the Opéra de Lyon and Sharpless for the inauguration of Tokyo's New National Theatre. The baritone will appear with the Company during the coming season as Marcello in *La Bohème* and in the title role of *Don Giovanni*. A native of Kearney, Nebraska, Okerlund earned his bachelor and master of music degrees from the University of Missouri — Kansas City Conservatory of Music.



Illinois-born bass **ERIC HALFVARSON** sings regularly with the world's most prestigious opera companies and symphony orchestras. His interpretations of such varied roles as Baron Ochs in *Der Rosenkavalier*, Hagen in *Götterdämmerung*, Claggart in *Billy Budd*, Sarastro in *Die Zauberflöte*, King Philip and the Grand Inquisitor in *Don Carlo*, Heinrich in *Lohengrin*, Hunding in *Die Walküre* and

Méphistophélès in *Faust* have been seen with such companies as the Metropolitan Opera, the Bastille in Paris, the Bayreuth Festival, Lyric Opera of Chicago, Canadian Opera Company, La Fenice in Venice, Bavarian State Opera in Munich, and at the opera houses of Dallas, Houston, Santa Fe, Washington, D.C. and San Francisco. Since his Company debut during the 1981 Summer Festival in *Die Meistersinger* and *Rigoletto*, he has appeared here in over 10 productions, including *Das Rheingold* (Fafner) and *Götterdämmerung* (Hagen) during the 1990 Ring Festival; *Der Rosenkavalier* (Baron Ochs) for the 1993 Celebration of Strauss Festival; as well as *Der Fliegende Holländer* (Daland) and *Eugene Onegin* (Prince Gremin) in 1997. He has performed with the symphony orchestras of San Francisco, New York, Chicago, St. Louis, Houston, Boston, Minnesota, the Hallé Orchestra, and at Amsterdam's Concertgebouw, among others. Halfvarson can be seen and heard on the newly released video and CD of *Don Carlos* and the CD of *Billy Budd*. His other recordings are of Shostakovich's *Rayok* and Barber's *Antony and Cleopatra*. Among his future plans are return engagements to the Metropolitan Opera and Montreal Opera, as well as debuts with the Royal Opera at Covent Garden, Los Angeles Music Center Opera and Barcelona's Gran Teatre del Liceu.



Baritone **TOM FOX** made his acclaimed 1990 Company debut as Alberich in *Der Ring des Nibelungen*, and has since appeared here as Ryuji Tsukazaki in the U.S. premiere of *Das Verratene Meer* and Orest in *Elektra* (1991); Jokanaan in *Salome* and Jaroslav Prus in *The Makropulos Case* (1993); Telramund in *Lohengrin* (1996); in addition to Dr. Schön/Jack the Ripper in *Lulu* and Kurwenal in *Tristan und Isolde* (1998). The

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



Baritone **PETER SIDHOM** was born in Egypt and has been living in England since the age of ten. After studying modern languages at London University and singing with Hervey Alan and Josephine Veasey, he made his 1987 debut with English National Opera as Jupiter in *Orpheus in the Underworld*. Additional roles at ENO include Tomsy in *The Queen of Spades*, the Count in *The Marriage of Figaro*,

Pizarro in *Fidelio*, Scarpia in *Tosca*, Klingsor in *Parsifal*, Finalin in *Der Rosenkavalier*, as well as the title parts of *Rigoletto* and *Macbeth*. He has also appeared with Welsh National Opera (Scarpia, Rigoletto, Finalin, Don Alfonso in *Così fan tutte*, Alfio in *Cavalleria Rusticana*, Tonio in *Pagliacci*); the Royal Opera at Covent Garden (Schaunard in *La Bohème*, Capulet in *Roméo et Juliette*, Paolo in *Simon Boccanegra*); Opera North (Germont in *La Traviata*); and the Glyndebourne Festival (Paolo). Additional highlights include Michele in *Il Tabarro* and the title role of *Gianni Schicchi* in Brussels; Telramund in *Lohengrin* and Schaunard in Toulouse; his first Alberich in *Das Rheingold* with Australia's Sydney Symphony Orchestra; Estoban in Zemlinsky's *Der Zwerg* in Florence; and Finalin at the Paris Opera. In concert, Sidhom has performed in all of England's major music halls and regularly appears with the BBC Symphony Orchestra. He can be heard on recordings of *La Traviata* and *Rigoletto* under Carlo Rizzi and *Carmina Burana* with the Royal Philharmonic Orchestra. Among the artist's future engagements are *Lohengrin* in Basel, *Tosca* in Stuttgart, and *War and Peace* in Paris.

Continued on page 36

Götterdämmerung

Photos taken in rehearsal
by Marty Sohl



Suzanne Ramo
Elizabeth Bishop
Elena Bocharova

Götterdämmerung

Die Walküren

Die Walküren

Catherine Cook, Elena Zarembo, Kristine Ciesinski



Alan Held, Kristine Ciesinski



Wolfgang Schmidt, Kristine Ciesinski





Jane Eaglen



Wolfgang Schmidt



Eric Halfvarson



Eric Halfvarson, Men of the San Francisco Opera Chorus



Tom Fox, Eric Halfvarson



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ARTIST PROFILES

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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 over 25 operas for the Company, highlights of which include televised productions of *Capriccio*, *Turandot*, and the 1994 world premiere of Susa and 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 and Korie's *Harvey Milk*. He has led the San Francisco Opera Orchestra and Chorus for two recordings, the Grammy-nominated *Orphée et Eurydice* and *Harvey Milk*. His first commercial recording was Humperdinck's *Hänsel und Gretel*, and his most recent are a CD of *Ring* excerpts with the Dresden Staatskapelle and a disk of German Romantic opera arias with tenor Ben Heppner. During the Company's 1998–99 season, he led performances of *Arabella*, *Tristan und Isolde* and *Peter Grimes*. Elsewhere, he has conducted opera productions at the Bayreuth Festival, the Salzburg Festival, New York's Metropolitan Opera, Milan's La Scala, 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 Orchestre de Paris, Israel Philharmonic, Danish Radio Orchestra, 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, Atlanta, 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, Runnicles was recognized for his achievements by the University of Edinburgh, from which he received an honorary doctorate of music. He will return to the War Memorial podium for the 1999–2000 season to conduct *Un Ballo in Maschera*, *Idomeneo* and a new staging of *Parsifal*.



MICHAEL BODER made his U.S. opera debut leading San Francisco Opera's new staging of *Der Fliegende Holländer* during the 1997–98 season. A native of Darmstadt, he began his conducting studies at the College of Music in Hamburg. After assisting Carlo Maria Giulini with his 1979 recording of *Rigoletto*, he continued his studies at the Teatro Comunale in Florence, where he worked as a coach/conductor and was assistant to Riccardo Muti and Zubin Mehta. After conducting several productions at the Frankfurt Opera from 1984–1988, he was appointed music director of the Basel Opera where he led 15 new productions including *Tristan und Isolde*, *Wozzeck*, *Katya Kabanova*, *Don Giovanni*, and the Swiss premiere of Müller-Siemens's *Die Menschen*. He now conducts new stagings at leading European houses, including the Cologne Opera, Hamburg Staatsoper, Stuttgart Opera and the Royal Opera at Covent Garden. In addition to his operatic activities, Maestro Boder is a frequent guest conductor with the Leipzig Gewandhaus Orchestra, Oslo Philharmonic, Stuttgart Radio Orchestra, Frankfurt Radio Orchestra, Danish National Radio Orchestra, Hamburg Philharmonic, Bastille Opera Orchestra, and the Orchestre Philharmonique de Radio France, among others. Recent opera highlights include *Wozzeck* for his debut at the Vienna State Opera; Henze's *Der junge Lord* and the world

premiere of Manfred Trojahn's *Was Ibr Wollt* at the Bavarian State Opera; as well as *Der Rosenkavalier* at the Berlin State Opera. In the future, Boder will conduct *Wozzeck* for the Company, *Elektra* in Stuttgart, in addition to *Wozzeck*, *Elektra* and a new production of *Lulu* at the Vienna State Opera.



ANDREI SERBAN made his 1991 San Francisco Opera debut with his production of *Elektra* and repeated the assignment here during the 1997–98 season. The director was born in Romania and studied at the Theater Institute in Bucharest. His earliest productions included several plays, culminating in an acclaimed staging of *Julius Caesar*, which led to a Ford Foundation grant to work with New York's La Mama Experimental Theater Company. In New York he met Peter Brook, who invited him to work with him in Paris. Serban's productions in the U.S. have included the classical Greek trilogy, *The Trojan Women*, *Elektra* and *Medea*, as well as *The Good Woman of Szechuan*, *The Cherry Orchard*, *The Umbrellas of Cherbourg* and *Agamemnon* in New York, and several plays at Yale University. Currently director of the Drama Department at Columbia University in New York, he has directed *Cymbeline* and *Hamlet* for the New York Shakespeare Festival, as well as *The Taming of the Shrew* and *The Merchant of Venice* for the American Repertory Theatre in Cambridge, MA. Since his first opera production, *Eugene Onegin* for the Welsh National Opera, he has returned to Cardiff for *I Puritani* (a production also staged here in 1993), *Rodelinda*, *The Merry Widow* and *Norma*. His acclaimed production of *Turandot* had its premiere at the 1984 Olympic Arts Festival in Los Angeles before opening the 1984–85 season at the Royal Opera, Covent Garden. Among the noted artist's most recent stagings are *Les Contes d'Hoffmann* and *The Merry Widow* at the Vienna State Opera; *Lucia di Lammermoor* in Chicago, Los Angeles and Paris (Bastille); *Elektra* and *Thais* in Nice; *Don Carlo* in Bologna; and *L'Italiana in Algeri* in Paris. Future projects include Rameau's *Les Indes Galantes* for the Paris Opera and Molière's *The Miser* for the Comédie-Française in Paris.



NIKOLAUS LEHNHOFF conceived the original production of Wagner's *Ring of the Nibelung* which was presented at San Francisco Opera in the summer of 1985. His most recent Company assignment was in 1987, when he recreated his acclaimed production of *Salome*, first seen here during the 1982 season. He began his career as an assistant director at the Deutsche Oper in Berlin and at the Bayreuth Festival under Wieland Wagner. This led to a contract at the Metropolitan Opera where he served as assistant director from 1966–1971. He made his directorial debut at the Paris Opera with the 1972 production of *Die Frau ohne Schatten*. Lehnhoff first came to San Francisco Opera to direct *Salome* in 1974 and returned here two years later to stage *Die Frau ohne Schatten*, a work he re-created here again in 1980. Highlights of his distinguished career include a new staging of the complete *Ring* cycle in Munich, *Katya Kabanova* and *Jenůfa* at the Glyndebourne Festival, a new staging of *Salome* at the Metropolitan Opera, Henze's *Der Prinz von Homburg* in Munich and Zurich, in addition to a highly praised new production of Pfitzner's *Palestrina* for the Royal Opera at Covent Garden. The German director's most recent engagements include a new staging of *Der Freischütz* for the Berlin State Opera; a repeat of *Palestrina* at New York's Lincoln Center Festival (marking the Royal Opera's first visit to the U.S.); the *Ring* cycle in Munich; *Tosca* for the Netherlands Opera; *Katya*



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Kabanova at Glyndebourne; *Eugene Onegin* in Baden-Baden (the inaugural production sponsored by the European Union Opera); as well as a new mounting of *Parsifal* for the English National Opera which he will restage for the Company this coming season.



JOHN CONKLIN created the original designs for the four operas of Wagner's *Ring of the Nibelung*, which were unveiled in 1983 (*Das Rheingold* and *Die Walküre*), 1984 (*Siegfried*), and 1985 (*Götterdämmerung*). He also served as production consultant for our 1990 *Ring* presentation. His first Company assignment was the 1977 *Un Ballo in Maschera* (also mounted here in '82, '85 and '90). Additional SFO credits have been *Don*

Pasquale, (1980, '84); *La Traviata* (1987, '91, '95), *Idomeneo* (1989); and *Il Barbiere di Siviglia* (1992). Spring Opera Theater audiences first saw his work in productions of *Orfeo* (1972), *Death in Venice* (1975 and '79), and *Julius Caesar*. (1978). Elsewhere in the U.S., his designs have been seen at the Metropolitan Opera, New York City Opera, Lyric Opera of Chicago, Dallas Opera, Seattle Opera, Opera Theatre of St. Louis and Santa Fe Opera, among others. On the other side of the Atlantic, Conklin has been responsible for production designs for the Holland Festival, Scottish Opera, and the Munich Opera. Among the highlights from his 1997-98 season were *Norma* and *Idomeneo* in Chicago; Antheil's *Transatlantic* for Minnesota Opera; *Falstaff*, *L'Italiana in Algeri*, *Of Mice and Men* and Handel's *Partenope* at Glimmerglass Opera; Susa's *Transformations* in St. Louis; *The Turn of the Screw*, *Les Contes d'Hoffmann* and *Macbeth* for City Opera; Gluck's *Orfeo et Euridice* for the English National Opera; as well as *Carmen* in Cincinnati and Colorado Springs. Conklin's designs have also been seen in numerous ballet and legitimate theater productions.



In his relatively short career in professional theater, **JOHN COYNE** has designed sets for over 40 productions including *A Little Night Music*, *First Lady*, *Tartuffe*, *'night Mother*, *Fallen Angels*, *Godspell*, *The House of Bernarda Alba*, *As You Like It*, *Romeo and Juliet* and *Hamlet*. His designs have been seen at theaters across the country such as Dallas Theatre Center, Santa Fe Stages, Yale Repertory Theatre, Capital Rep, Syracuse

Stage and the Juilliard School. A recent graduate of the Yale School of Drama and a recipient of the Donald M. Oenslager award for excellence in design, Coyne studied under Ming Cho Lee and Michael Yeargan and has assisted the latter on numerous opera designs including *Carmen* (San Francisco Opera), *Madama Butterfly* and *The Ballad of Baby Doe* (Dallas Opera), in addition to *Cavalleria Rusticana/Pagliacci* (Welsh National Opera). Prior to his work for the stage, he established himself as a licensed architect, designing buildings, residences, interiors and furniture on projects as diverse as the Milwaukee School of Architecture and the interior of a 125-ft. custom yacht. He has been honored with a number of awards for his architectural work including a prize from the American Academy in Rome.



British designer **BOB RINGWOOD**, currently residing in Los Angeles, studied under Ralph Koltai at London's Central School of Art and Design and after graduation began his career at the Citizens' Theater in Glasgow. He has since designed sets and costumes for numerous works seen around the world: over 150 opera, theater and ballet productions, as well as some 20 major feature films. He is perhaps best

known in the United States for his work in film: He created the costumes for Steven Spielberg's *Empire of the Sun* (for which he was nominated for an Academy Award); the *Batman* movies directed by Tim Burton; *Excalibur* for John Boorman; the science fiction epic *Dune* for David Lynch; in addition to *Demolition Man*, *Alien 3* and *Alien Resurrection*. He served as production designer for Peter Greenaway's film *The Draughtsman's Contract*. Ringwood has also created designs for *Norma* at Covent Garden's Royal Opera; the world premiere of Tennessee Williams's *The Red Devil Battery Sign* in London's West End; Howard Barker's *Stripwell* at the Royal Court Theatre; *The Heilword* for the Hamburg Ballet; *The Merry Wives of Windsor* and *The Way of the World* at the Théâtre Royal du Parc in Brussels; *The Duchess of Malfi* at the Théâtre de Poche in Brussels; as well as *Swan Lake* and *Raymonda* for the Asami Maki Ballet in Tokyo. *Supernova*, a space movie which will be released later this year, features the designer's latest Hollywood costume creations.



THOMAS J. MUNN continues to serve as lighting director for San Francisco Opera, a position he has held since 1976. He most recently created the lighting for *L'Incoronazione di Poppea* and *Carmen* during our *Femmes Fatales* Festival, and last season added new designs to productions of *A Streetcar Named Desire* (projection and lighting design), *Don Carlo*, *Peter Grimes* and *Betrothal in a Monastery*, as well as for

revivals of *Turandot* and *Tristan and Isolde*. Design credits for our 1997-98 season included the 75th Anniversary Gala (stage and television), *Tosca*, *Pelléas et Mélisande*, and *Eugene Onegin*. During his tenure with the Company, he has created the lighting and special effects for over 180 productions. Scenic design credits include productions of *Lady Macbeth of Mtsensk*, *Roberto Devereux*, *Pelléas et Mélisande* (1979), *Billy Budd*, *Nabucco*, *Don Giovanni* and *Christophe Colomb*. His television credits for the Company include *A Streetcar Named Desire*, *The Dangerous Liaisons*, *Turandot*, the Emmy-Award winning *La Gioconda*, *Aida*, *Samson et Dalila*, *La Bohème*, *Mefistofele*, *Orlando Furioso*, *L'Africaine* and *Capriccio*. Munn has also designed productions for the Netherlands Opera, Opéra de Nice, Sendai Opera, Houston Grand Opera and Dallas Opera. Recent assignments include work for the Washington Opera (*Dangerous Liaisons*), New York City's Mary Anthony Dance Theatre, the PBS television production of *Emmeline*, and Ballet Arizona (scenery and projections for a new staging of *The Nutcracker*). Lighting system consulting projects include San Francisco's renovated War Memorial Opera House and Het Muziektheater in Amsterdam, the Netherlands.

SAN FRANCISCO OPERA

DER RING DES NIBELUNGEN 1999

ARTISTS

Elizabeth Bishop
Elena Bocharova*†
Kristine Ciesinski*
Catherine Cook
Kathryn Cowdrick
Jane Eaglen
Nicolle Foland
Frances Ginzer
Alexandra Hughes
Mariana Lipovšek
Ellen Rabiner*
Suzanne Ramo*
Deborah Voigt
Claudia Waite
Elena Zarembo

Mark Baker
James Cornelison
Tom Fox
George Gray*
Reinhard Hagen
Eric Halfvarson
Alan Held
James Morris
David Okerlund
Gary Rideout
Wolfgang Schmidt
Peter Sidhom**
Thomas Sunnegårdh
Jeffrey Wells

CONDUCTORS

Michael Boder
Donald Runnicles

STAGE DIRECTORS

Nikolaus Lehnhoff
(original production)
Andrei Serban

DESIGNERS

John Conklin
(original production designs)
John Coyne* (revised set designs)
Bob Ringwood**
(revised costume designs)

LIGHTING DESIGNER

Thomas J. Munn

FIGHT CONSULTANT

Larry Henderson

** U.S. opera debut

* San Francisco Opera debut

† 1999-2000 Adler Fellow

SAN FRANCISCO OPERA CHORUS

REGULAR CHORUS

Kathleen Bayler
Lara Bissierier
Roberta Bowman
Pamela Dale
Dvora Djoraev
Mary Finch
Joy Graham
Ann Hughes
Claire Kelm
Dallas Lane
Sally Mouzon
Sally Munro
Erin Neff
Alexandra Nehra
Rachelle Perry
Virginia Pluth
Laurel Rice
Elisabeth Rom
Shelley Seitz Saarni
Carole Schaffer
Claudia Siefer-Haider
Page Swift
Donna Turchi
Mitzie Kay Weiner

Daniel Becker
Richard Brown
Peter Büchi
Jim Croom

Frank Daniels
Henryk De Rewenda
Robert Delany
Daniel Harper
Cameron Henley
Ken Johnson
David Kekuwa
Frederick Matthews
Jim Meyer
Bill Pickersgill
Daniel Pociernicki
Valery Portnov
Ken Rafanan
Tom Reed
Colby Roberts
Sigmund Seigel
Dan Stanley
Jere Torkelsen
Richard Walker
Frederick Winthrop

EXTRA CHORUS

John Coffin
Chris Corley
Dale Emde
Timothy Foster
Peter Girardot
George Hernandez
Dennis W. Jones
Gregory Kharik

Gregory Marks
Tom McEachern
Michael P. Mendelsohn
William Neil
Mark Newman
Scott C. Patton
Jess G. Perry
David Phillips
Robert V. Presley
Mike Rogers
Chad Runyon
Peter Shypertt
Bradley Smith
Erich Stratmann
Grant Thompson
Peter Tokarchuk
Bill Tredway
Theodore Weis

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Nora Heiber
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Maki Ishii
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Marianne Wagner

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Sergei Rakitchenkov
Associate Principal
Paul Nahhas *Assistant
Principal*
Patricia Heller
Jonna Hervig
Natalia Vershilova
Thomas Heimberg

CELLO

David Kadarauich *Principal*
Thalia Moore *Associate
Principal*
David Budd *Assistant
Principal*
Nora Pirquet
Emil Miland
Victoria Ehrlich
Ruth Lane

BASS

Joseph Lescher *Principal*
Jonathan Lancelle *Associate
Principal*
Steven D'Amico *Assistant
Principal*
Shinji Eshima
Mark Drury

FLUTE

Julie McKenzie *Principal*
Patricia Farrell
James Walker

PICCOLO

James Walker

OBOE

James Matheson *Principal*
Deborah Henry *Assistant
Principal**
Janet Popesco

ENGLISH HORN

Janet Popesco

CLARINET

Philip Fath *Principal*
Joanne Burke Eisler
*Assistant Principal**
Anthony Striplen

BASS CLARINET

Anthony Striplen

BASSOON

Rufus Olivier *Principal*
Jerry Dagg
Robin Elliott

CONTRABASSOON

Robin Elliott

HORN

William Klingelhoffer *Co-
Principal*
David Sprung *Co-Principal*
Keith Green
Brian McCarty
Lawrence Ragent

WAGNER TUBA

Brian McCarty *Principal*
Keith Green
Lawrence Ragent

TRUMPET

Timothy Wilson *Principal*
William Holmes
John Pearson

TROMBONE

McDowell Kenley *Principal*
Donald Kennelly
David Ridge

CONTRABASS

TROMBONE

David Ridge

TUBA

Zachariah Spellman

TIMPANI

John Burgardt

PERCUSSION

Richard Kvistad
Principal/Associate Timpani
Patricia Niemi *

HARP

Olga Rakitchenkov

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Lauré Campbell
Richard McHenry *Assistant*

ORCHESTRA

MANAGER

Tracy Davis
Richard McHenry *Assistant*

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Sara Usher
Valerie Tisdell

SECOND VIOLIN

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Catheryn Down
Brian Lee
Robin Hansen

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Paul Ehrlich
Elizabeth Prior Runnicles
Kristin Linfante

CELLO

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Nancy Stenzen

BASS

Timothy Spears
Richard Worn

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OBOE

Deborah Shidler
Robin May

CLARINET

Laurel Hall
Clark Fobes

BASSOON

Greg Barber

HORN

Doug Hull
Eric Achen
Joshua Garrett

HORN/WAGNER

TUBA

Stuart Gronningen

BASS TRUMPET

Jeffrey Budin

BASS TROMBONE

David Okner

PERCUSSION

Mark Veregge
Scott Bleaken

HARP

Marcella DeCray

1999 MEROLA OPERA PROGRAM CALENDAR OF EVENTS

MEROLA AT MONTALVO

July 9, 10, 11 at 7 pm
Mozart's *Don Giovanni*
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Graziella Sciutti, Director
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David Edwards, Director
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David Edwards, Director
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GÖTTERDÄMMERUNG

continued from page 16

every treaty, every love. But she has grown wise and, having communed with the Rhine daughters, she knows what she must do. The Ring, which she had removed from Siegfried's hand, she now takes from her own hand and prepares to return it to the Rhine. It is as though she at last heard Waltraute's plea, and the music is that of the great scene with Waltraute. She sees Wotan's ravens, his messengers, and she bids them return to Valhalla with the news long awaited there. Brünnhilde, too, is released from the Wheel of Desire and, wise and free, she can return her father's love and grant him peace: "Ruhe! Ruhe! Du Gott!"

The closing music, with its great sweeping theme associated with the future — we heard it first in *Die Walküre* when Brünnhilde reveals to Sieglinde that she is to bear a son — is alive with promise. But, of course, Alberich still lives. □

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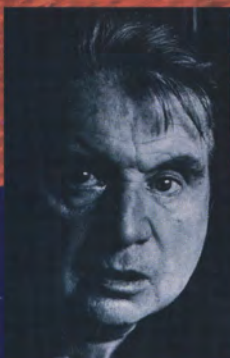
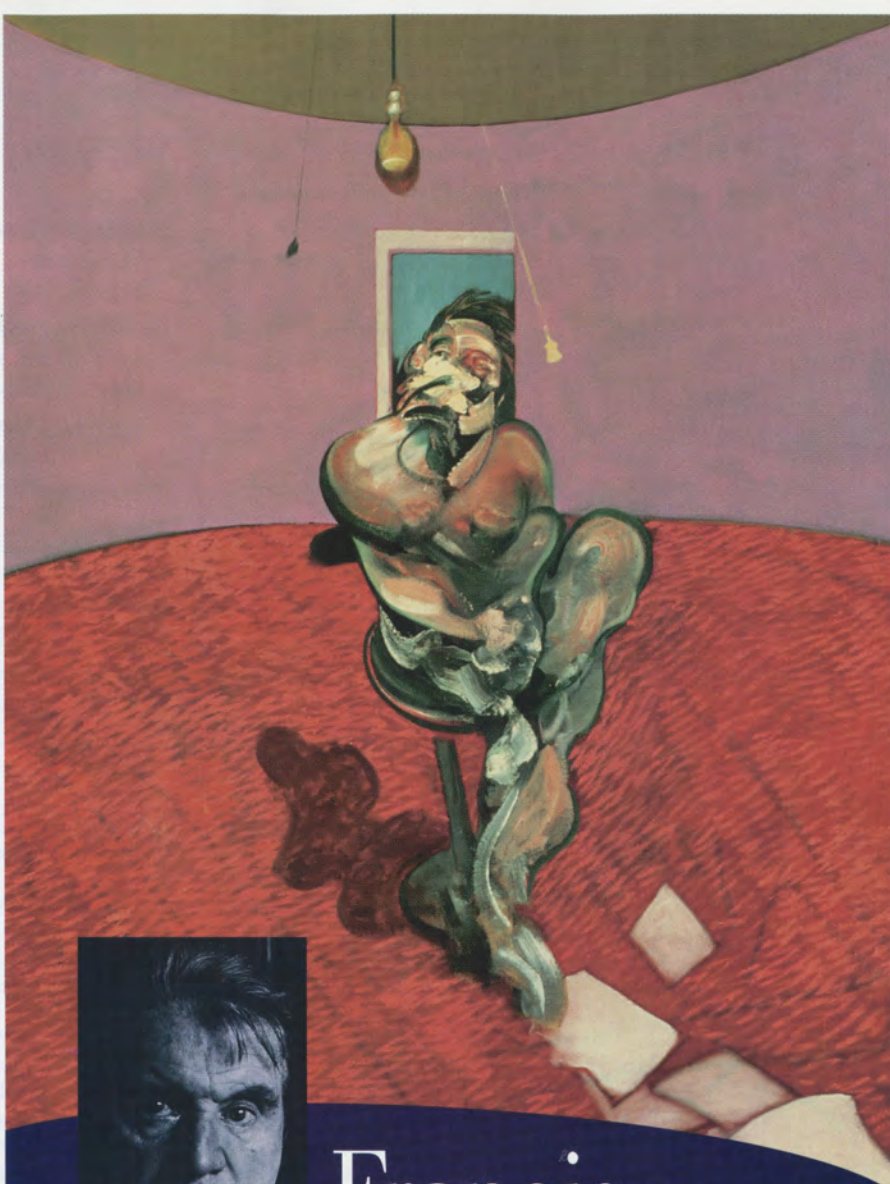
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Francis Bacon

12 June - 2 August
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A Retrospective Exhibition

Provocative and complex, his art was influenced by Picasso and surrealism. Talented and tormented, his life (1909-1992) was the recent subject of the film "Love is the Devil." He was British painter Francis Bacon—one of the most important figurative artists of the 20th century. Explore his art in the first U.S. retrospective in more than a decade. Fifty-eight paintings from museums and private collections around the world—many on public view for the first time—are featured.

Francis Bacon was organized by The Trust for Museum Exhibitions. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Funding from ArtPoint has made the exhibition possible in San Francisco. Photo by Jane Bowen, courtesy of Marlborough Gallery, London. Above painting: *Portrait of George Dyer Talking*.



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Featured artists and personalities from San Francisco Opera's production of *Der Ring des Nibelungen* share their insights and experiences during two informal panel discussions. Complimentary to Guild members; \$10 for general admission. Insights will be held from 6 to 7 p.m. in Herbst Theatre, Veterans Building, 401 Van Ness Ave., San Francisco.

Monday, June 14 *An Insider's View from the Production Team*

Monday, June 21 *A Singer's Perspective*

PRE-PERFORMANCE LECTURES

Pre-performance lectures take place one hour prior to curtain time in the orchestra section of the War Memorial Opera House. Free of charge to patrons with tickets to the corresponding performance.

Cycle one performances *Speaker: Simon Williams*

Cycle two performances *Speaker: Thomas Grey*

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EXHIBITIONS

San Francisco Performing Arts Library and Museum

Retrospective exhibit June 9 through July 3, recalling the history of *Ring* performances given in San Francisco and highlighting the legendary artists who performed here. PALM Gallery, 401 Van Ness Ave., 4th floor. For more information, call (415) 255-4800.

War Memorial Opera House

Historic photo exhibition in the foyer of the Opera House, curated by San Francisco Opera.

De Young Museum Costume Exhibit

Exhibit of costumes from San Francisco Opera's 1990 production of *Der Ring des Nibelungen* at the de Young Museum in Golden Gate Park ends June 27.

San Francisco Public Library

Historical photos from past productions of *Der Ring des Nibelungen* are on display through July 1 in the Steve Silver Music Center on the fourth floor of the Public Library.



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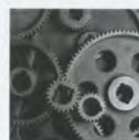
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Celebrates Bravo Award

On May 8, Arthur Andersen was awarded the prestigious BRAVO Award for support of the San Francisco Opera, particularly its World Premiere production of André Previn and Philip Littell's *A Streetcar Named Desire*. The award is presented annually by OPERA America to outstanding corporations that support opera and opera companies.

"Arthur Andersen has shown tremendous commitment to the arts and to the cultural life of this community," said San Francisco Opera General Director Lotfi Mansouri.

In addition to the grant for *A Streetcar Named Desire*, Arthur Andersen has been involved in other aspects of the San Francisco Opera including young audience development and strategic consultation.

Founded in 1913, Arthur Andersen is a multidisciplinary professional services firm, providing information and applying knowledge to help its clients improve business performance and achieve a competitive advantage. The company offers clients insights and innovative problem-solving capabilities to improve decision-making, increase profitability and productivity, lower cost of capital and decrease business risk. The Northern California practice of Arthur Andersen has been in operation for almost 70 years and employs more than 1,200 people in San Francisco, San Jose and Sacramento.

"We are honored to receive this award and pleased to have been part of this unique part of American culture," commented Larry J. Gorrell, managing partner for the Pacific Northwest region of Arthur Andersen. "We are confident our collaboration with truly creative artists such as André Previn and Lotfi Mansouri will stand the test of time, so that this production will enjoy the long and prosperous life it so deserves."

A Streetcar Named Desire is scheduled to be performed at the New Orleans Opera in March 2000 and at the San Diego Opera in April 2000.



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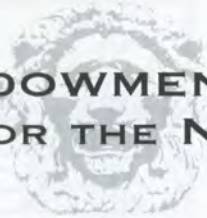
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For more information, contact our Corporate Council Hotline at (415) 565-3264.

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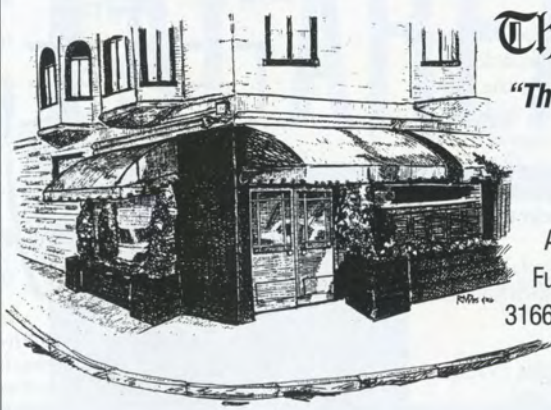
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The Brazen Head

"The Place With No Sign"

A Restaurant Worth Finding
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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. Opera Box Office, 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 cloakrooms (north and south ends 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.

On permanent display in the Opera House lower bar:

A CELEBRATION OF SINGERS

Great artists at San Francisco Opera, 1962-1997

Stage photography by Robert Cahen

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 Box Office — (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 south end of the main lobby.

OPERA HOUSE TOURS

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

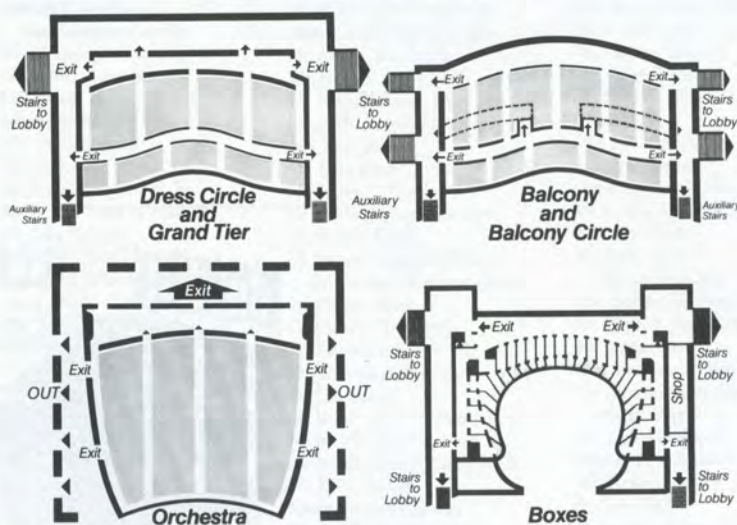
Tickets for Guild members, \$2; non-members \$5. Reservations required. Information: (510) 524-5220.

PERFORMING ARTS CENTER TOURS

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

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).

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.

WE CATEGORICALLY DENY



ANY CONNECTION



VehiCROSS

There's no conspiracy here, just the 215 horsepower Isuzu VehiCROSS. Kept earthbound by rally-sport inspired shock absorbers and an advanced 4-wheel drive system. Basically, it's what happens when a bunch of engineers that don't make plain old cars read too many sports car magazines. And with only 2500 VehiCROSSes available, we can't confirm you'll actually get one, only that they exist.

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AT AREA 51.



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care of [REDACTED]. I appreciate that.

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We can't reveal any more about our clients, but we can tell you all about our private bankers. They start with traditional financial services like banking, investment management and asset protection, and create an aggressive plan to build your resources. And they'll establish a one-on-one relationship with you, streamlining your financial matters. For a consultation call (415) 296-6601 in San Francisco or (800) 825-3050 in Silicon Valley. We'll be able to give you the whole picture.

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