

Peter Grimes

1998-1999

Tuesday, November 17, 1998 7:30 PM

Sunday, November 22, 1998 2:00 PM

Wednesday, December 2, 1998 7:30 PM

Saturday, December 5, 1998 8:00 PM

Tuesday, December 8, 1998 8:00 PM

Friday, December 11, 1998 8:00 PM

Sunday, December 13, 1998 2:00 PM

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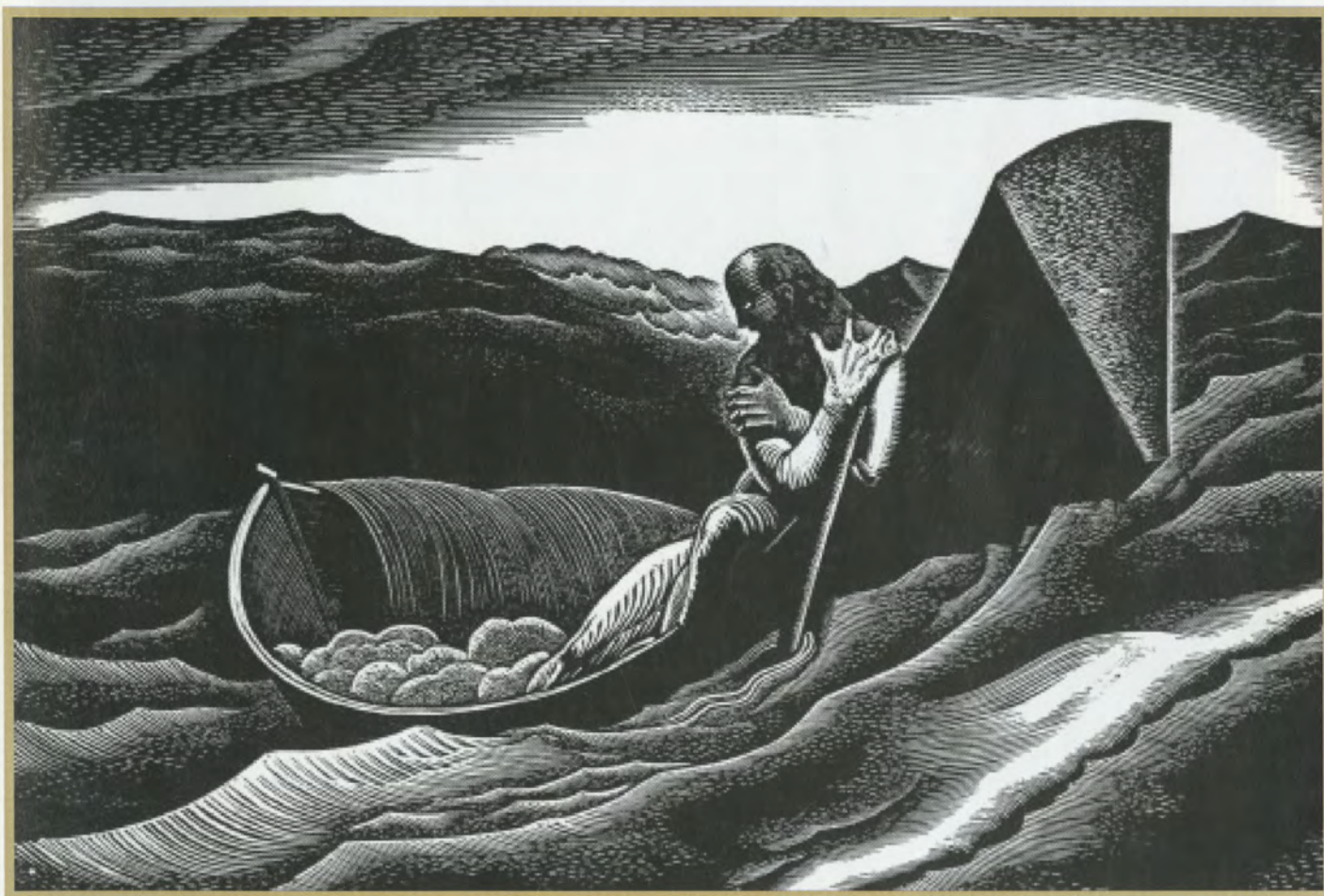
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SAN FRANCISCO OPERA MAGAZINE

Peter Grimes

76th Season, 1998-99

Vol. 76, No. 11

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The End, 1927

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(9/8, 11, 13, 22)/Trussel (9/16, 19m, 25), Bernstein

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Jules Massenet

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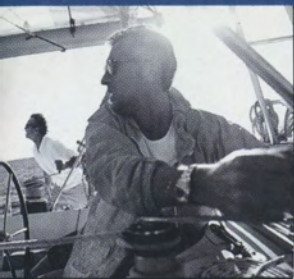
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A MESSAGE FROM THE GENERAL DIRECTOR



It is my great delight to welcome you to San Francisco Opera's 1998/99 Season in the War Memorial Opera House. This season is quite exceptional, particularly because it contains the world premiere of an opera that has been a dream of mine for nearly 20 years: *A Streetcar Named Desire*, based on the Pulitzer Prize-winning play by Tennessee Williams. *Streetcar* was composed by the internationally renowned composer-conductor-pianist André Previn (who conducts the first four performances), with a libretto by Philip Littell, who also wrote the libretto for the Company's commission of *The Dangerous Liaisons*. The production is staged by acclaimed director Colin Graham, who celebrates his 50th world premiere production with *Streetcar*; and designed by Michael Yeargan, whose wonderful sets and costumes we've enjoyed in the recent productions of *La Bohème*, *Carmen*, *Madama Butterfly* and *Rigoletto*.

We've assembled a dream cast of singers to create *Streetcar*'s iconic characters: the great soprano Renée Fleming, alternating with Susannah Glanville in her U.S. opera debut (Blanche), baritone Rodney Gilfry (Stanley), soprano Elizabeth Futral in her Company debut (Stella) and tenor Anthony Dean Griffey (Mitch). Alternate artists, as well as conductor Patrick Summers, will also be featured in *Streetcar*, which has been commissioned as part of San Francisco Opera's Pacific Visions program. This program is dedicated to creating new American operas, making the Company a fertile ground for new and lasting works while reinvigorating the existing operatic repertoire. Our 1998/99 Season not only illustrates this goal, but also includes a treasure-trove of beloved and bold operas, each brought to life in spectacular productions.

We begin the season with Puccini in legendary China, and finish with Puccini in turn-of-the century Japan. In between, we will experience the great operas of Strauss, Wagner, Massenet, Verdi, Bellini, Britten and Prokofiev. In addition to *Streetcar*, we will present a new production of *Don Carlo*, and our dynamic collaboration with the Kirov Opera continues with the West Coast premiere of *Betrothal in a Monastery*.

The season, which contains 10 operas and will again extend through January, showcases the artistry of some of the finest singers, conductors, directors and designers in the world — some in auspicious debuts. Our distinguished music director, Donald Runnicles, will lead performances of *Arabella*, *Tristan und Isolde* and *Peter Grimes*, with the Grammy-nominated San Francisco Opera Orchestra and Chorus on hand all season long. Additionally, the San Francisco Opera Ballet will perform in two productions this year: *Manon* and *Betrothal in a Monastery*.

"I want magic!" sings Blanche DuBois in *A Streetcar Named Desire*. San Francisco Opera provides just that in each performance of our 1998/99 Season. Enjoy!

Lotfi Mansouri
General Director

A MESSAGE FROM THE CHAIRMAN AND PRESIDENT SAN FRANCISCO OPERA ASSOCIATION



On behalf of the San Francisco Opera Association, we are pleased to welcome you to San Francisco Opera's 1998/99 Season. As our general director illustrates, a highlight of the 1998/99 Season is the world premiere of André Previn and Philip Littell's *A Streetcar Named Desire*. The commissioning of *Streetcar* could not have been made without a grant from Meet The Composer/Arts Endowment Commissioning Music/USA, with additional support from The Helen Whitaker Fund. We also acknowledge with great appreciation the sponsors of the world premiere production: Mrs. Paul L. Wattis, the Carol Franc Buck Foundation, Arthur Andersen and the National Endowment for the Arts. The much-anticipated unveiling of *Streetcar* has greater implications for San Francisco Opera, for it serves as a model of our vision to add new American works to the repertoire every year.

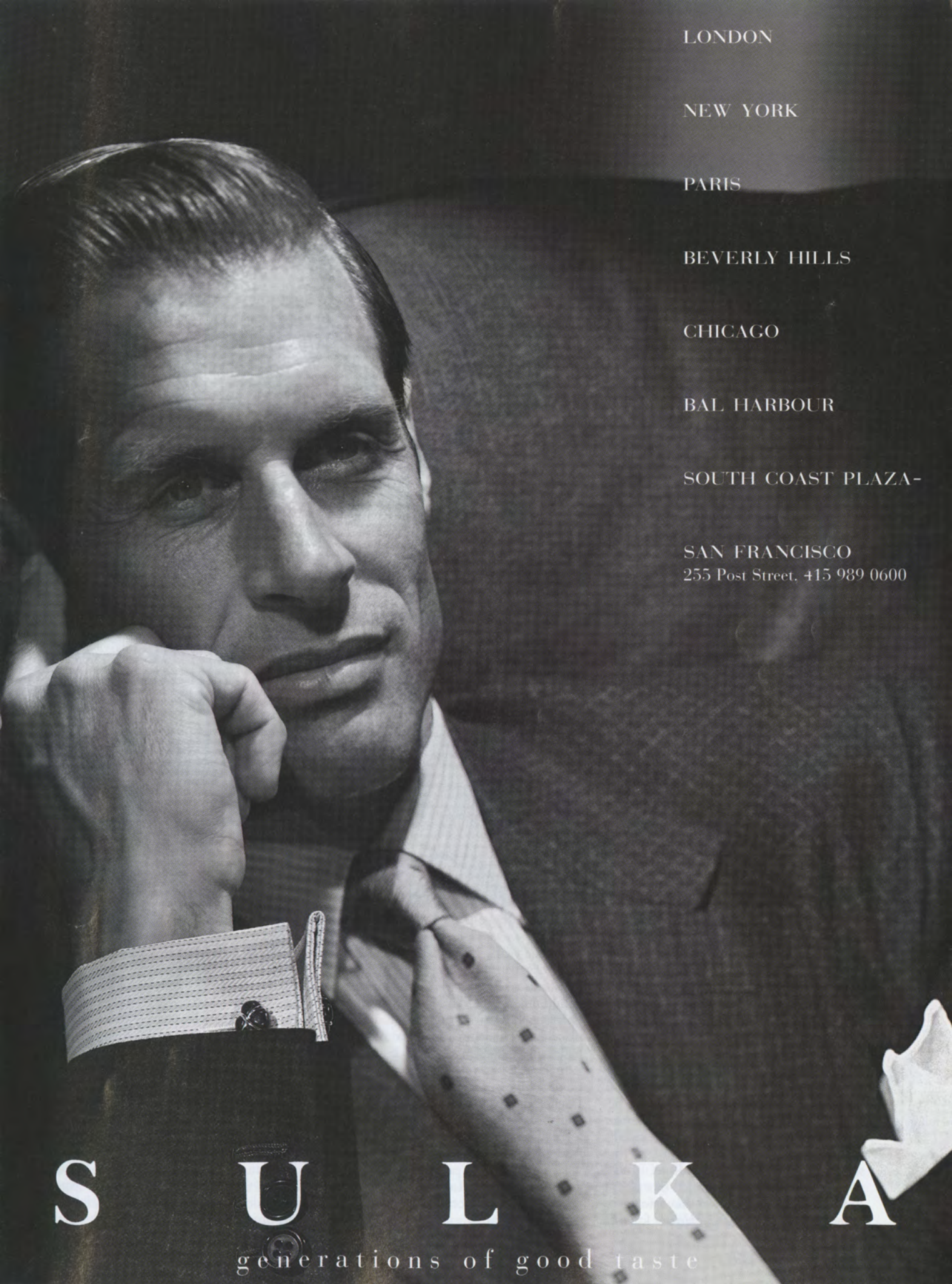
As we move closer towards the millennium, it is our mission to continue our broad programs: to present opera performances of the highest quality to the widest possible audiences, while being a leader in training, arts education, audience development and presentation of new works — new inventory for the opera world. We achieve these goals with significant support from our sponsors: Grants For The Arts/San Francisco Hotel Tax Fund, California Arts Council and the National Endowment for the Arts, as well as our season sponsors: American Airlines, Arthur Andersen, Bank of America and R. Kassman Pianos.

We also thank our production sponsors, who give so generously to San Francisco Opera: Madeleine Haas Russell and the Madeleine H. Russell Fund of the Columbia Foundation (*Turandot*); The L. J. and Mary C. Skaggs Foundation (*Tristan und Isolde*); Medallion Society Gold Circle members (*Manon*); and the Bernard Osher Endowment Fund and an anonymous donor (*Norma*).

Additionally, we extend our thanks to the San Francisco Opera Guild for its continued financial and volunteer support of the Opera, and for its efforts to cultivate a new generation of opera lovers by taking opera out into the schools. We also thank BRAVO! CLUB for its efforts in developing a younger audience, and the War Memorial Board of Trustees for its ongoing support and assistance.

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THE ESSENCE OF PETER GRIMES

BY MICHAEL STEINBERG

JONES



PETERSEN



Over the last hundred years, musical England has been wakening from a long sleep. Hans von Bülow, the conductor who led the first performances of *Tristan und Isolde* and *Die Meistersinger von Nürnberg* and who was also the first pianist to play Tchaikovsky's Concerto No. 1, called

England "das Land ohne Musik." That testy and brilliant man was not alone in his ignorance of England's musical past, of that glory period that extended from John Dunstable, who was born in the 1380s, to Henry Purcell, who died in 1695; thinking of his own day, in which British musical life was dominated by a

professors' mutual admiration society whose principal members were Sir Alexander Mackenzie, Sir Hubert Parry, and Sir Charles Villiers Stanford, he was not entirely off the mark with his acid one-liner. England had been glad to adopt Georg Friedrich Händel and to turn him into George Frideric Handel, but she had not given birth to a first-rate composer of her own since Purcell. (Arthur Sullivan is a special case, a first-



Left: *The Borough* villagers in an uproar at the San Francisco Opera presentation of *Peter Grimes* in 1973.

Above: Jon Vickers as *Peter Grimes* at the inquest in 1976.

Far left: Jon Vickers as *Peter Grimes* with Steven Coben as the *Apprentice*.



PETERSEN

class composer of operetta, but third-class in the serious stuff on which he wanted to stake his reputation.)

But in June 1899, musical England was set on its ear when Hans Richter, the first conductor to have undertaken *Der Ring des Nibelungen*, introduced the *Enigma Variations* by an almost unknown forty-two-year-old musician from Worcestershire, Edward Elgar. When Richter conducted the *Variations* in Manchester

soon after, Arthur Johnstone, the critic of the *Manchester Guardian*, observed that "the audience seemed rather astonished that work by a British composer would have had other than a petrifying effect upon them." Over the next fifteen years, Elgar followed through with an extraordinary series of distinguished compositions, and soon after the turn of the century he was joined by the very different but no less gifted Ralph Vaughan Williams in creating the first wave of an English musical renaissance.

While this was happening, two stunning new talents were born, Michael Tippett in 1905, and Benjamin Britten in 1913. Both were to make a powerful impact as composers of opera, a world Elgar never entered at all (except in the audience as an excited Wagner aficionado) and in which Vaughan Williams had but indifferent success. Tippett and Britten led a second wave of renaissance in the years after World War II and each in his own way was a powerful model for the next generation of British composers, Alexander Goehr, Sir Harrison Birtwistle, and Sir Peter Maxwell Davies, all born in the early 1930s, and indeed for younger composers, including Oliver Knussen, Mark-Anthony Turnage, and Thomas Adès. All of these have made interesting

contributions to operatic repertory, and Birtwistle's *The Mask of Orpheus* is more than interesting, but that is all part of another story.

One could say that English opera was reborn — after Purcell's *Dido and Aeneas* in 1689 — when the curtain went up on the first performance of Benjamin Britten's *Peter Grimes* on June 7th, 1945. The evening also marked the reopening of the Sadler's Wells Theater, London, after the end of the war in Europe. That night was a landmark for English music.

It is a commonplace to remark that the composer of an opera is, among other things, a director who goes a long way toward determining pacing and characterization, as well as something of a scene and lighting designer — a commonplace, but true. Obviously, the composer's ideas and intentions need to be further realized by the singers, the conductor, the actual director, and the designers of the physical scenery and lighting; equally obviously, these ideas and intentions can also be undercut, compromised, contradicted, or otherwise subverted by these people. Nonetheless, the initial and essential impulses are in the score, and the real opera composer sees his task as going beyond providing a sensible and sensitive fit of music and words, and he understands how, with music alone, it is possible to create a mood, to suggest a sense of location and time of day, to make us see a character before the singer has uttered a word. Benjamin Britten was such a composer. Mozart, who was with Purcell and Schubert one of Britten's musical gods, was in this respect — and any other one can think of — the supreme operatic genius. Everyone except Britten specialists used to think of *Peter Grimes* as the beginning of Britten's life in opera, so thoroughly had his "operetta" *Paul Bunyan*, with a libretto by W. H. Auden, been forgotten after it failed in New York in 1941. Long after, Britten said something to the effect that it had been the wrong opera in the wrong place at the wrong time. Still later, a reopening of the case at a different place (Britten's own festival at Aldeburgh) and a different time (1974) revealed the charms of the work, and a full revival by the BBC in 1976 and Philip Brunelle's 1988 recording established it as a real part of Britten's operatic canon. This is simply to point out

THE ESSENTIAL PETER GRIMES



PETERSEN

The 1976 San Francisco Opera presentation of *Peter Grimes* featured Geraint Evans as Captain Balstrode and Heather Harper as Ellen. Sir Geraint also directed the production in both previous Company stagings of *Peter Grimes*.

that the miracle of *Peter Grimes* did not just come out of nowhere.

Britten was a reluctant candidate as an opera composer. There was much on the plus side of the ledger — the powerful impression made on him by Alban Berg's *Wozzeck* and Shostakovich's *Lady Macbeth of Mtsensk*, both of which he heard in his very early twenties, the former over the radio (it made him want to study with Berg), the latter in concert; his experience with film scores and incidental theater music; his success as a song writer (*Our Hunting Fathers*, *On this Island*, *Les Illuminations*, and the Michelangelo Sonnets all preceded *Paul Bunyan*); and not least, his life partnership, dating to 1937, with a singer, the great tenor Peter Pears.

On the other hand, Britten loathed the silly and the nasty sides of the operatic world; indeed, the nasty side, fueled by suspicion of anything new and by dislike of himself and Peter Pears as conscientious objectors and homosexuals was so

besetting during preparations for the first performance of *Peter Grimes* and in its early history, that it is a wonder Britten went on to compose fourteen more operas. Symptomatic of the bad atmosphere around the *Peter Grimes* premiere is the sad fact that, although funds were available, we have no "original cast" recording of the opera because several members of that cast refused to participate in making one; in 1948, however, three participants in the first production, Peter Pears, Joan Cross, and Reginald Goodall, recorded thirty-nine minutes of excerpts.

Fortunately, with some persuasion from Auden and no doubt from Pears, Britten decided to trust his innate feeling for opera and how it works, and to overcome his reluctance. I have often thought that it was precisely because he had such confidence in his ability to define drama *through music* that he was so forgiving of some of his librettists' verbal missteps, for

example "Him who despises us we'll destroy!" in *Peter Grimes* or, in *The Rape of Lucretia*, "The oatmeal slippers of sleep/ Creep through the city and drag/The sable shadows of night/Over the limbs of light." Britten even knows (in the first scene of Act 2 of *Peter Grimes*) how to have a chorus sing "Ha-ha!" without sounding foolish. As Andrew Porter once remarked, "A great opera composer can make us believe anything."

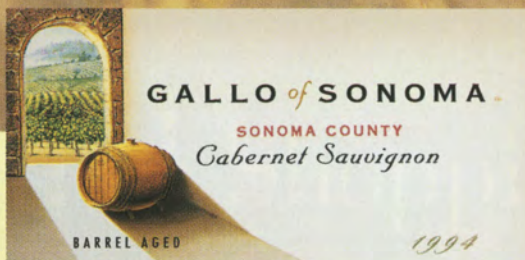
Like *Wozzeck*, *Peter Grimes* begins straight off without a prelude. The prancing first bars we shall learn to hear with words attached — the fateful "accidental circumstances." The curtain rises in the third bar, and in the fifth, Hobson, the carter who also functions as court clerk, begins to sing: "Peter Grimes! Peter Grimes! Peter Grimes!" With that, the inquest into the death of Peter's apprentice commences: "Peter Grimes, we are here to investigate...."

Continued on page 16

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THE ESSENCE OF PETER GRIMES

continued from page 14

But let us listen to the orchestra as well. The four introductory measures, *moderato ma energico*, are played by woodwinds, but the accompaniment to the triple summons "Peter Grimes!" — and every opera lover will hear in it the echo of Ramfis's "Radames! Radames! Radames!" — is a D-minor chord assembled one note at a time in the strings. The four-fold proclamation of the name, the hieratic nature of the summons, the change of orchestral color, the sudden cessation of the bustling, *energico* forward motion, tell us with utmost vividness and stunning economy that Peter Grimes, the owner of that name, is special, different, alien, an outsider. What a lot of information we have been given in half a minute of music!

Britten continues the wind-string distinction: the winds, cold and hard, belong to the official, public world of the Borough; the strings, yielding and *espressivo*, are Peter's. *Tristan und Isolde*, which stunned the nineteen-year-old Britten when he saw it at Covent Garden in 1933, offers a parallel — and probably a model. At the end of Act 2, when Tristan tells King Marke that he cannot explain his betrayal of trust, the sound of the orchestra is that of bleak woodwinds, but when he turns to Isolde to ask her to follow him to the land of death, it is the strings who second his plea.

Nothing is more telling than Peter's taking of the oath. For Lawyer Swallow this is a formality, something to rattle through. For Peter, it is serious, literally *dead* serious, literally a matter of life and death. Swallow takes three beats to sing "I swear by Almighty God," Peter five; moreover, Swallow never lets Peter finish a phrase but with growing impatience cuts in with the next one. (Two of the three times Peter sings "truth" he is blotted out by Swallow.)

Then there is the harmony. The "accidental circumstances" motif in the first measure is in a perky B-flat major, but, as I noted earlier, the first sounding of the name of Peter Grimes is underlined with a new, minor harmony. Moments later, when Peter steps into the witness box, the harmony again turns to dark minor. This is subtly done: what starts as an incomplete chord of C major becomes minor when the bass moves to A. At the oath, blunt Swallow's phrases are punctuated by faintly dissonant but sharp-edged brass chords (A-flat major with a disso-



Benjamin Britten, 1913–1976

nant G in the bass); for complicated and dreaming Peter, who lives in a world of uncertainties, the accompanying string chords are *pianissimo* dominant sevenths, afloat, asking for resolution and denied it. Every musical dimension — and even the timbre of Peter's tenor against Hobson's and Swallow's basses — is brought into play to establish character and situation.

The inquest ends with a verdict of "accidental circumstances," though for the moment the phrase in the opera's first measure carries the warning that Swallow adds: "But that's the kind of thing people are apt to remember." The room is cleared and the scene is rounded off with echoes of that musical phrase and in the key where it began, B-flat. Peter stays behind and so does Ellen Orford, the widowed schoolmistress who seeks to befriend him, even to save him. They begin a duet, unaccompanied, and as they will so often in the course of the opera, they talk past each other. That is clear not just from the words but from their disparate keys, Peter's F minor and Ellen's E major. The notes E and F are neighbors, but as keys, E and F are far apart, their scales have just two notes in common. After pursuing their separate thoughts, they use one of these — E, Ellen's keynote, Peter's leading-tone — to make their way to musical and spiritual harmony (E major, with a strong remnant of F).

As Peter and Ellen reach their final E, the curtain falls, and at that same moment the violins and flutes pick up the E, high, *pianissimo*, *dolcissimo*. With that note the first of the famous Interludes begins. In

the concert version they are titled "Sea Interludes," but when we hear them in context, we discover that while some of them, including this first, magical one, are indeed "sea interludes," others are really "Peter Grimes interludes."

Several of these interludes have a practical purpose, namely to cover complicated scene changes, from the improvised inquest room to the Borough beach and street, from the beach and street to the interior of the pub, and so forth. But they also prepare the psychological scenery. The first, which embraces both the immense distance to the horizon and, close by, the swooping of the herring gulls, depicts the sea, already invoked in Peter's testimony at the inquest. Now, *through music*, the sea is made so vivid a presence by this great master of musical imagery that we begin to sense it as a principal and certainly inescapable character in the drama.¹ The next interlude whips up the hurricane, emotional and literal, that is the background to the pub scene. The third, with what will turn out to be bitter irony, sets the scene for a peaceful Sunday morning.

Then comes a great passacaglia, ten variations over a thirty-eight-times reiterated bass. Unrelenting and restless at the same time, this leads to the catastrophe, the death under "accidental circumstances" of the new apprentice. Act 3 begins with another sea piece, the swell of the tide by moonlight. The last Interlude, another for Peter, was not and could not have been included in the concert suite. It takes us to that terrifying scene where Peter, alone, gives way to anguish, to the pain that assails him from all sides, while from far away we hear the sound of the manhunt, of the lynch-mob crying his name. That and a foghorn. The Interlude itself is both tormented and still, for a single chord is sustained throughout, the same hovering dominant seventh to which he swore his oath at the inquest.

Here, too, Britten had learned from Berg. Is it in fact too far-fetched to suggest that, writing *Peter Grimes*, Britten meant to offer an English counterpart to *Wozzeck*? The scene in which Wozzeck drowns — Wozzeck, who, like Peter, is victim, destroyer, and fantasist

Continued on page 43

¹ While writing this essay I happened to see Joseph Mankiewicz's 1947 movie *The Ghost and Mrs. Muir* and was struck by what close attention Bernard Herrmann had paid to this Interlude when writing his own highly effective sea music.



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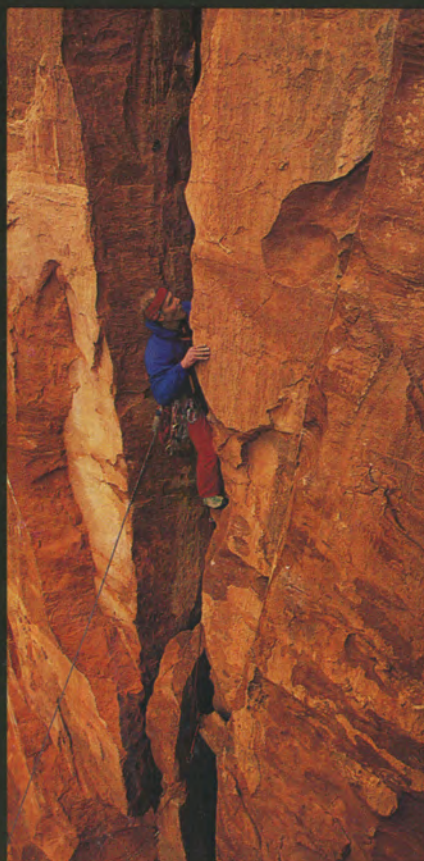
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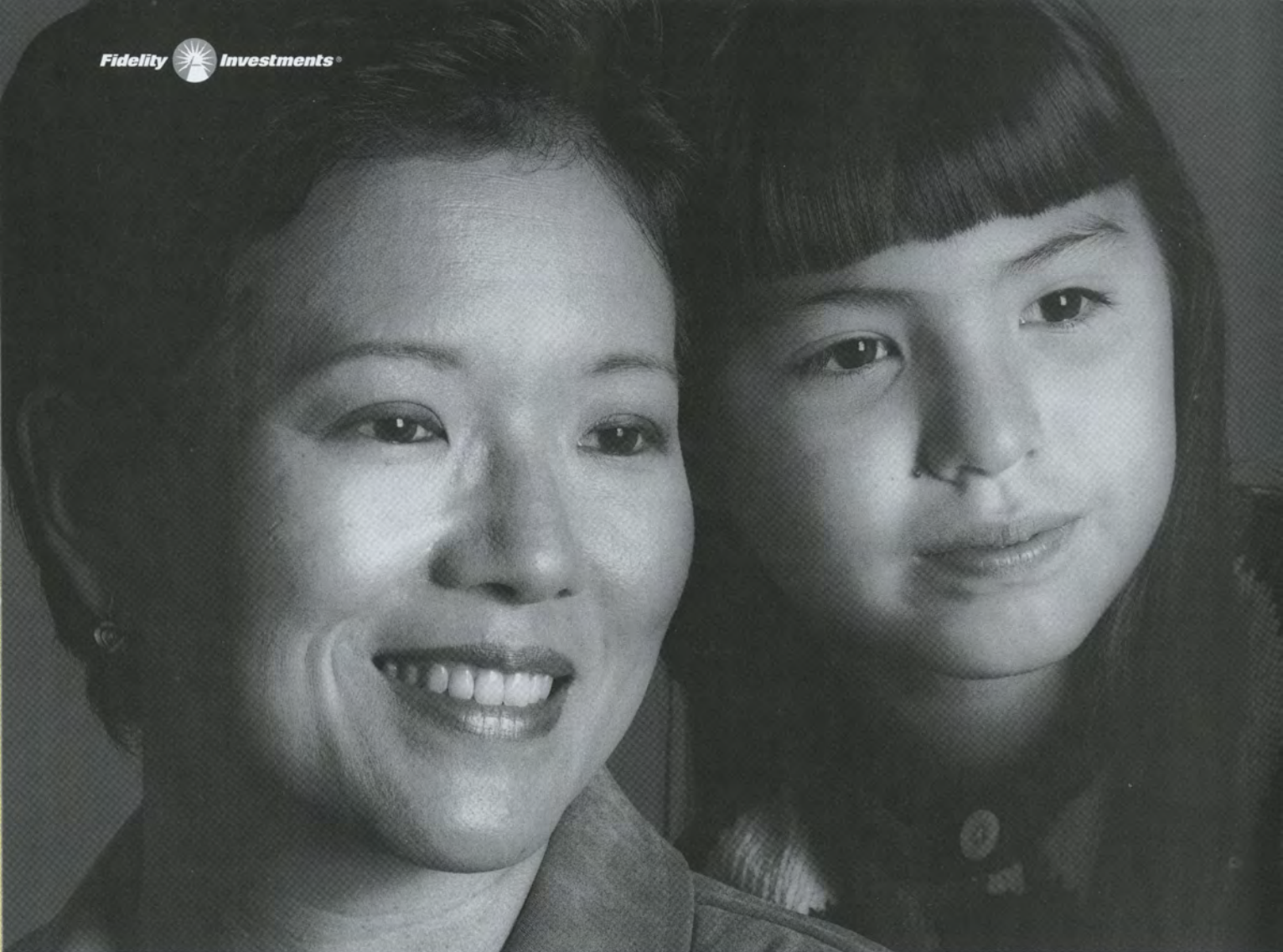




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OPERA CENTER ROUNDUP

It has been a busy year at the San Francisco Opera Center. The organization, whose programs include the Merola Opera Program, Western Opera Theater, the Adler Fellowship Program, Showcase Series, Schwabacher Debut Recital Series, Brown Bag Opera, Opera Center Singers, Pacific Rim Cultural Exchange Program, Technical Apprenticeship Program and Education Programs, shows no signs of letup in its efforts to train singers, stage operas and spread the art form to every corner of the state and nation.

This year's Merola Opera Program, now in its forty-first year, attended to no less than 600 applicants, from which 28 were chosen: 23 singers, four apprentice coaches and one apprentice stage director. (The Merola Opera Program is an intensive ten-week training program for young opera professionals.) This year's young artists attended classes in musical style and interpretation, acting and stage techniques, languages and diction. In addition to "basic" training, they got to participate in master classes given by prominent opera professionals. The current list included San Francisco Opera General Director Lotfi Mansouri, San Francisco Opera Music Director Donald Runnicles, Pianist Warren Jones, Opera Center Director Richard Harrell, and former Opera Center Music Director Patrick Summers, who is currently a conductor with a major career on the international opera stages. The list also



KOHLER

1998 members of the Adler Fellowship Program pose for a portrait with San Francisco Opera General Director Lotfi Mansouri. Left to right, front row: Alfredo Daza, Norman Shankle; Middle row: Armando Gama, Karen Fergusson, Lotfi Mansouri, Tammy Jenkins; Top row: Mel Ulrich, Molly Claymon, Christina Lamberti.



KOHLER

During a July 1998 master class: Joan Sutherland checks on the breathing of soprano Svetlana Nikitenko.

included two divas, belonging to two different generations of opera singers, both of whom created a lot of excitement among the participants: Carol Vaness and the legendary Joan Sutherland.

Carol Vaness, whose 1998 San Francisco Opera assignment is the daunting title role of *Norma*, started her association with the Company as a member of the 1976 Merola Opera Program. Her first prize award at that year's Merola Grand Finals led to her becoming a member of the 1977 San Francisco/Affiliate Artists-Opera Program, a somewhat cumbersome title for what later (in 1982) became the Adler Fellowship Program. Her recollections, along with

valuable insights into the life of a performing artist, all of which were delivered with her incomparable verve and humor, were not lost on a rapt audience of this year's Merola participants.

Speaking of *Normas*: Joan Sutherland, a.k.a. "La Stupenda," gave several master classes during which the usual routine was followed: a young singer goes through an aria, which is then dissected, discussed and improved. The procedure also often included the "laying of hands," during which Dame Joan would feel the singers midriff to check on how various muscles were being used. One of the participants was curious about the great soprano's own

Continued on page 46

TURANDOT Puccini
Schnaut, Vassileva*(9/11, 17, 20)/
Dankova; Margison, Ellero D'Artegna
Armiliato/Bruce/Hockney/Falconer/Munn

Sept. 11, 17, 20, 22, 25, 30; 10/3
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ARABELLA R. Strauss
Watson, Mills, Claycomb, Forst;
Grundheber*, Kuebler, McIntyre*,
Schmeckenbecher*
Runnicles/Edwards*/Rice*/Whitfield

Sept. 12, 15, 18, 24, 27; Oct. 1, 4

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World Premiere

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Littell
Based on the play by
Tennessee Williams

Fleming, Futral*; Gilfry, Griffey
Previn*/Graham/Yeargan/Munn

Sept. 19, 23, 26, 29

Glanville**, Futral/Kriha Dye
(Oct.11); Gilfry/Okerlund (Oct.11),
J.H.Morris*
Summers/Graham/Yeargan/Munn

Oct. 2, 4, 8, 11

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

The commission of A Streetcar Named
Desire has been assisted by a grant from
Meet the Composer/Arts Endowment Com-
missioning Music/USA, with support from
The Helen Whitaker Fund

TRISTAN UND ISOLDE Wagner
Connell, Urmana**; Schmidt, Fox,
von Halem
Runnicles/Hampe/Pagano/Munn

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Production sponsored by the L.J. and
Mary C. Skaggs Foundation

Oct. 10, 14, 18, 21, 26, 30; Nov. 6

MANON Massenet
Swenson; Hadley, Gilfry, Vernhes**,
Sénéchal, Otey*
Rudel/Copley/Mitchell/Walker/
Arhelger

Oct. 15, 17, 20, 23, 25, 29; Nov. 1

NORMA Bellini
Vaness, Antonacci; Sylvester,
Silvestrelli*
Summers/Sinclair*/Varona/Whitfield

Nov. 7, 10, 15, 18, 21, 24, 28

PETER GRIMES Britten
Riedel, Powell, Cook; Moser*, Held,
Baerg, Lord, Del Carlo
Runnicles/Copley/Toms/Moiseiwitsch/
Munn

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

Company Premiere

BETROTHAL IN A MONASTERY Prokofiev

Netrebko, Diadkova;
Pluzhnikov, Bezubenkov
Gergiev/Noseda* (12/3, 6, 10))
Pazi*/Kozhenkova*/Munn

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

Production from the Kirov Opera,
St. Petersburg

TURANDOT Puccini
Stottler*, Amsellem*; Bogachov*,
Palatchi*
Armiliato/Bruce/Hockney/Falconer/
Munn
Nov. 29; Dec. 1, 4, 9, 12

MADAMA BUTTERFLY Puccini
Valayre/Kabatu* (1/10, 13, 15, 17),
Cao/White* (1/10, 13, 15, 17);
Lima/Cornelison* (1/10, 13, 15, 17),
Okerlund/Youngblood* (1/10, 13, 15, 17)
Jan. 9, 10, 12, 13, 14, 15, 16, 17

** United States opera debut
* San Francisco Opera debut
† 1998-99 Adler Fellow

All performances are in the original lan-
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Joel/Sagi*/Brown/Munn

Oct. 24, 27, 31; Nov. 5, 8, 11, 14

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After *The Borough*, a poem by GEORGE CRABBE

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Peter Grimes

(in English)

Conductor

Donald Runnicles

Stage Director

John Copley

Associate Stage Director

Herbert Kellner*

Set Designer

Carl Toms

Costume Designer

Tanya Moiseiwitsch

Lighting Designer

Thomas J. Munn

Chorus Director

Ian Robertson

Musical Preparation

Joyce Fieldsend

Adelle Eslinger

William Lacey

Kathleen Kelly

Susan Webb

Peter Grunberg

Ernest Fredric Knell

Prompter

Kathleen Kelly

Assistant Stage Directors

Brad Dalton

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Stage Manager

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Production originally co-owned
with Chicago Lyric Opera

Scenery constructed in
San Francisco Opera Scenic Studios

Costumes courtesy of the
Metropolitan Opera Association

First performance:
London, June 7, 1945

First San Francisco Opera
performance: October 27, 1973

TUESDAY, NOVEMBER 17 AT 7:30
SUNDAY, NOVEMBER 22 AT 2:00
WEDNESDAY, DECEMBER 2 AT 7:30
SATURDAY, DECEMBER 5 AT 8:00
TUESDAY, DECEMBER 8 AT 8:00
FRIDAY, DECEMBER 11 AT 8:00
SUNDAY, DECEMBER 13 AT 2:00

CAST

(in order of appearance)

<i>Hobson, a carrier</i>	John Relyea
<i>Swallow, a lawyer</i>	Stafford Dean
<i>Peter Grimes, a fisherman</i>	Thomas Moser*
<i>Mrs. Sedley, a widow</i>	Catherine Cook
<i>Ellen Orford, a widow and schoolmistress</i>	Deborah Riedel
<i>First fisherman</i>	William Pickersgill
<i>Auntie, landlady of "The Boar"</i>	Claire Powell
<i>Bob Boles, a fisherman and Methodist</i>	Matthew Lord
<i>Captain Balstrode, retired merchant skipper</i>	Alan Held
<i>Second fisherman</i>	Jere Torkelsen
<i>Third fisherman</i>	Frederick Matthews
<i>Reverend Horace Adams, the rector</i>	Gary Rideout
<i>First niece</i>	Tammy Jenkins†
<i>Second niece</i>	Peggy Kriha Dye
<i>Ned Keene, apothecary and quack</i>	Theodore Baerg
<i>Boy (John), Grimes's apprentice</i>	Thomas Buran
	Michael Bannett (11/22; 12/5, 11)
<i>Dr. Crabbe</i>	Paul Ricks
<i>A lawyer</i>	Richard Walker
<i>A fisherwoman</i>	Sally Mouzon
<i>Men of the Borough</i>	William Pickersgill
	Frederick Matthews
	Richard Walker
	Valery Portnov
	Daniel Harper
	David Kekuewa
<i>Offstage voice</i>	Virginia Pluth
<i>Townspeople and fisherfolk</i>	

*San Francisco Opera debut

†1998-99 Adler Fellow

Supertitles are taken from the original libretto.

PLACE AND TIME:

The Borough, a fishing village on the East coast of England; 1830

PROLOGUE

ACT I

A room inside Moot Hall

Scene 1 The Borough beach and street

Scene 2 Inside "The Boar" inn

INTERMISSION

ACT II

Scene 1 The beach and street, some weeks later

Scene 2 Grimes's hut

INTERMISSION

ACT III

Scene 1 The beach and street, a few days later

Scene 2 The same, some hours later

*Latecomers will not be seated during the performance after the lights have dimmed.
The use of cameras, cellular phones and any kind of recording equipment is strictly forbidden.
The performance will last approximately three hours and fifteen minutes.*

SYNOPSIS — PETER GRIMES

In this Borough of simple and very ordinary people, Peter Grimes fits uneasily. He is a fisherman — visionary, ambitious, impetuous and frustrated — poaching and fishing without caution or care for consequences, and with only one friend in the town, the schoolmistress Ellen Orford. He is determined to make enough money to ask her to marry him, though too proud to ask her until he has lived down his unpopularity and remedied his poverty.

The Prologue which opens the opera shows Peter under cross-examination — practically on trial — for the death of his apprentice during a recent fishing trip. The inquest is conducted by Swallow, who clearly shares the general fear and mistrust of Grimes, but dismisses him with a warning from lack of evidence. In Act I, Peter is faced with the impossibility of working his boat without help, but Ned Keene brings news of having found him a new apprentice at the workhouse, and, braving the antagonism of the Borough, Ellen Orford agrees to accompany the carrier in to the Market Town, to bring the boy home to Peter.

The Borough is on that part of the East Coast where the encroachment of the sea makes coast erosion and landslides a very real danger when gales swell the high tides of the equinox. Peter's troubles are quickly forgotten when a storm breaks, bringing fears of flood and destruction.

The next scene shows "The Boar" that night, where some of the fisherfolk are sheltering from the storm howling outside. The coast road has been flooded, and the carrier's cart bringing Ellen and the boy has been delayed. Peter comes into the pub to wait for them. There are drunken brawls, and the news comes that a landslide has swept part of the cliff away up by Peter's hut. Despite the storm and the floods, the carrier reaches the Borough and amid the hostile mutterings of the fisherfolk, Peter takes the boy out into the gale to his desolate hut.

Act 2 begins later in the summer, on a Sunday morning, sunlit and calm in contrast with the storm and terror of the previous act. Ellen comes with the boy to sit and enjoy the sun by the sea, outside the parish church, but she soon realizes, from tears on his clothing and bruises on his neck, that Peter has begun to ill-treat him, and when Peter arrives, her questions lead to a quarrel. Ellen is in despair that their plan of re-establishing Peter in the eyes of the Borough by hard work, successful

fishing and good care of the boy should have failed, and Peter furiously drives the boy off to launch for a shoal that he has observed out at sea.

The quarrel has roused the Borough — Mrs. Sedley has overheard the conversation about Peter's brutality towards the boy — and after an outburst of indignation, the townsfolk follow the Rector and Swallow off to Peter's hut to find out the truth. The next scene follows immediately, as Peter forces the boy into his hut, roughly ordering him to get ready for fishing. Relenting, he tries to soothe the boy's terror of him, and pictures what their life might be like if all goes well.

His language grows wilder and wilder, foreshadowing his eventual madness, and when the Borough is heard climbing up the road to the hut he loses his head, and chases the boy out of the cliff-side door. The boy slips and falls; Peter climbs swiftly down after him as the men reach the hut. The Rector and Swallow are surprised and taken aback to discover only a neat, empty hut.

Act 3 takes place a few nights later, when the town is gay with a dance in progress at the Moot Hall. There is a steady passage of males between the Hall and "The Boar," and the nieces are in great demand. Mrs. Sedley hails Ned Keene, to tell him her own theories about what has happened to Peter and his boy, who have been missing for some days. She overhears Ellen tell Balstrode about a jersey found washed up on the beach, and summons the men to hunt for Grimes. They scatter, calling and searching for him.

A few hours later, there is a thick fog, and only the calls of the people at their manhunt and the sound of a foghorn break the silence, as Peter staggers in, weary and demented, shrieking back in answer to the voices. Ellen finds him, and tries to soothe him, but he is beyond help; she fetches Balstrode, who tells him to take out his boat, row beyond sight of land, and go down with it. Peter does as he is told, and Balstrode leads Ellen away.

The dawn is breaking as the men come back from their fruitless search, and disperse. A new day begins in the town, with its unchanging routine of tasks. Word comes from the coast guard station of a boat sinking far out at sea, but nothing can be seen from the Borough, and the people dismiss it as a rumor, and go on with their work.

—Montagu Slater

The performance of December 8th is designated in honor of
Bruce and Carol Mitchell's membership in the Triple Gold Circle

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Benjamin Farber
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Alex Rose
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Robert Arnold
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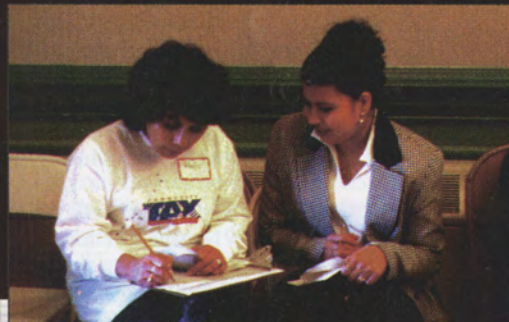
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ARTIST PROFILES



Soprano **DEBORAH RIEDEL** made her 1995 San Francisco Opera debut as Donna Anna in *Don Giovanni*. The Australian-born artist studied at Sydney's New South Wales Conservatorium of Music where she won several major singing awards which enabled her to further her studies in London and Europe. She began her career as a mezzo, but has been singing soprano parts since 1988. Roles she has sung in her native country include Pamina in *Die Zauberflöte*, Micaëla in *Carmen*, Zerlina and Donna Elvira in *Don Giovanni*, Susanna in *Le Nozze di Figaro*, Juliette in *Roméo et Juliette*, and Violetta in *La Traviata*, all for Opera Australia; Mimi in *La Bohème* for the West Australian Opera; and Donna Anna for the Lyric Opera of Queensland. In recent seasons elsewhere, she made debuts at the Royal Opera Covent Garden as Freia in *Das Rheingold*, in Geneva as Teresa in *Benvenuto Cellini*, and in Bordeaux as Donna Elvira. Additional past highlights include her debut at the Paris Opera/Bastille and the Rome Opera in the role of Teresa, Mimi and Donna Elvira at Covent Garden, her U.S. opera debut as Amina in *La Sonnambula* at San Diego Opera, her first Countess in *Le Nozze di Figaro* at the Opéra de Montpellier, Donna Anna in Munich and Vienna, as well as Marguerite in *Faust* for both the Victoria State Opera and Geneva Opera. Among her most recent engagements are *Bohème* in Israel, *Les Contes d'Hoffmann* (four heroines) and *Maria Stuarda* (title role) at Opera Australia, *La Traviata* and *L'Elisir d'Amore* (Adina) in San Diego, her Metropolitan Opera debut as Donna Anna, and *Faust* in Queensland. Also in demand as a concert artist, Riedel has performed with all the Australian symphony orchestras, the Czech Philharmonic Orchestra, Orchestre Philharmonique de Montpellier, at the Proms in London's Royal Albert Hall and at the Barbican Centre, as well as at the Spoleto, Melbourne and Aix-en-Provence Festivals. She can be heard on disks of Lehár's *Giuditta* and *Paganini*, Zeisl's *Requiem Ebraico*, in addition to the newly recorded *Die Herzogin von Chicago* by Kálmán. Among her future plans are *Falstaff* (Alice Ford) at San Diego Opera and *Il Trovatore* (Leonora) for Opera Australia.



CLAIRE POWELL studied at the Royal Academy of Music and the London Opera Centre and made her Covent Garden debut as Olga in *Eugene Onegin*. The British mezzo has since sung many roles for the Royal Opera including Nicklausse (*Les Contes d'Hoffmann*), Hermia (*A Midsummer Night's Dream*), Maddalena (*Rigoletto*), Orlofsky (*Die Fledermaus*), Eboli (*Don Carlo*) and Dalila (*Samson et Dalila*). She has also sung at Glyndebourne and with all the other major companies of the United Kingdom. Engagements elsewhere have included Maddalena for the San Francisco Opera (1990 U.S. debut); Nicklausse and Varvara (*Katya Kabanova*) for the Paris Opera; *Carmen* (title role) and Eboli for the Hamburg Opera; Ulrica (*Un Ballo in Maschera*) for the Frankfurt Opera; Idamante (*Idomeneo*) for the Rome Opera; Nicklausse, Eboli and Preziosilla (*La Forza del Destino*) for Munich's Bavarian State Opera; Conception (*L'Heure Espagnole*), Cornelia (*Julius Caesar*) and Paulina (*The Queen of Spades*) in Madrid; as well as Rosina (*Il Barbiere di Siviglia*), Marina (*Boris Godunov*), Carmen, Eboli and Paulina for the Canadian Opera Company. Recent highlights include Auntie (*Peter Grimes*) in London, Palermo,

Tokyo and at the Savonlinna Festival; Mistress Quickly (*Falstaff*) in Cologne, Edinburgh, Toulouse and Lausanne; Gerhard's *The Duenna* (title role) and Eboli for Opera North; Baba the Turk (*The Rake's Progress*) for the Welsh National Opera; Emilia (*Otello*) in Brussels; and Clairon (*Capriccio*) in Madrid. Among her most recent concert engagements are the Verdi Requiem under Lorin Maazel at London's Royal Festival Hall, *El Amor Brujo* in Karlsruhe, opera galas in London, as well as semi-staged performances of *Die Fledermaus* and a recital for the National Trust. Powell can be heard on recordings of *The Duenna*, *El Amor Brujo*, *Der Rosenkavalier*, *Il Ritorno d'Ulisse in Patria*, as well as on several videos.



Since her 1991 debut season in *War and Peace* and *Elektra*, **CATHERINE COOK** 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* and *L'Incoronazione di Poppea*. 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 *Ariodante*, Meg Page in *The Merry Wives of Windsor*, and a highly acclaimed Schwabacher Debut Recital. 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 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. 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. She will make her Metropolitan Opera debut later this season in *Katya Kabanova*.



1998-99 Adler Fellow **TAMMY JENKINS** made her bow with the Company as Frasquita in *Carmen* during the *Femmes Fatales* Festival. A native of Las Cruces, the soprano attended New Mexico State University and has performed in productions of *Tartuffe* (Marianne), *Amahl and the Night Visitors* (the Mother), and *Carmen* (Micaëla). She has also appeared in concert presentations of Schubert's Mass in G and *Omnipotence* with Vos Vaqueros. Jenkins was a Metropolitan Opera Southwestern Regional Finalist in 1996 and received an Encouragement Award from the Met Auditions in 1997. A Merola Opera Program participant last year, she sang the role of Frasquita in the summer staging of *Carmen*. She went on to repeat the role and also sing Micaëla in Western Opera Theater's national touring production. Additional Opera Center credits include a Schwabacher Debut Recital (with Adler Fellow colleagues) and the role of the First Priestess in the Showcase production of Gluck's *Iphigénie en Tauride*.

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VERSACE





1996-97 Adler Fellow **PEGGY KRIHA DYE** made her San Francisco Opera debut in the summer of 1996 as Musetta in *La Bohème*, subsequently appearing with the Company during the 1996-97 season in *Die Fledermaus* (Adele), the West Coast premiere of *Harvey Milk*, and *Salome*. The soprano portrayed Kate Pinkerton in San Francisco Opera's new staging of *Madama Butterfly* last summer, appeared with the

Company during the 1997-98 season in *Death in Venice* and *Le Nozze di Figaro*, was seen as Damigella in our 1998 *Femmes Fatales* staging of *L'Incoronazione di Poppea*, and sang the role of Stella in the final performance of *A Streetcar Named Desire*. She was also recently praised for her performances as Musetta in *La Bohème* and Zerlina in *Don Giovanni* for the Festival Opera of Walnut Creek. Winner of a prestigious scholarship grant from The Liberace Foundation, Kriha Dye was a participant in the 1993 Merola Opera Program who sang the role of Nannetta in *Falstaff* and her first *Fledermaus* Adele. In 1995, she appeared as Barbarina in the Merola Program staging of *Le Nozze di Figaro*, repeating the part and singing the role of Susanna on the subsequent Western Opera Theater tour of the same production. Additional Opera Center credits include Olympia in the Showcase '96 production of *The Aspern Papers* and Fulvia in the '97 Showcase presentation of Handel's *Ezio*. A native of Brainerd, Minnesota, Kriha Dye received her undergraduate degree in music from St. Cloud University and spent two years as a member of the Juilliard Opera Center.



American tenor **THOMAS MOSER** studied at the Richmond Professional Institute, the Curtis Institute of Music and the Academy of the West in Santa Barbara. He then completed his musical studies with Martial Singher, Gérard Souzay and Lotte Lehmann. After his 1975 European opera debut in Graz, he made his 1977 debut at the Vienna State Opera, of which he is now a member. His many roles in Vienna have

included Tamino (*Die Zauberflöte*), Don Ottavio (*Don Giovanni*), Flamand (*Capriccio*), Idomeneo, Lucio Silla, and in recent years Florestan (*Fidelio*), Fritz (*Der Ferne Klang*) and Erik (*Der Fliegende Holländer*). In 1988 he was awarded the title of Vienna State Opera's Kammersänger. He is now a regular guest at the opera houses of Munich, Frankfurt, Berlin, Stuttgart, Rome, Geneva and Los Angeles. Past highlights have included *Idomeneo* and *Iphigénie en Tauride* (Pylade) at the Paris Opera; *Die Zauberflöte*, *Fidelio* and Cherubini's *Lodoiska* (Tizikan) at Milan's La Scala; as well as *Fidelio*, *Oedipus Rex* and *Die Frau ohne Schatten* (the Emperor) at the Salzburg Easter and Summer Festivals.

Among his most recent engagements are *La Damnation de Faust* in Munich, Lyon and Paris; *Ariadne auf Naxos* (Bacchus) and *Carmen* (Don José) at the Metropolitan Opera; a debut at the Royal Opera at Covent Garden in the title role of Pfitzner's *Palestrina* (with a reprise of the part for New York's Lincoln Center Festival); the title roles of *Parsifal* and *Lobengrin* in Paris; *Carmen* and *Lobengrin* in Geneva; and *Peter Grimes* (title role) at the Théâtre du Châtelet in Paris. Moser is also a highly acclaimed recitalist, recording artist and concert performer. His work in these areas has included engagements conducted by Abbado, Giulini, Mehta, Solti, Maazel, Harnoncourt, Leinsdorf, Stein, Mackerras, Bernstein and Karajan. He has recently recorded *La Damnation de Faust* under Kent Nagano, as well as *Carmen* and Schoenberg's *Gurrelieder* led by Giuseppe Sinopoli.



ALAN HELD returns for his third season with San Francisco Opera to perform the role of Captain Balstrode in *Peter Grimes*, a part he has 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 last season 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 *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, 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; *Die Zauberflöte* at the Met; *Boris Godunov* in Washington, D.C.; and *Der Ring des Nibelungen* in Munich and San Francisco (Wotan/Wanderer, one cycle; Gunther, three cycles).

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STAFFORD DEAN is one of England's most celebrated international artists. Educated at Epsom College and the Royal College of Music, he was a leading member of Sadler's Wells Opera and during this time he made his Covent Garden debut as Masetto in *Don Giovanni*. He made his international debut as *Giovanni's* Leporello in Stuttgart and since then has specialized mainly in the Mozart bass-baritone repertoire. He has appeared at, among others, the San Francisco Opera (1974 debut as Leporello), Metropolitan Opera, and the houses of Chicago, Munich, Hamburg, Cologne, Berlin, Frankfurt, Bonn, Vienna, Paris, Geneva, Zurich, Amsterdam and Aix-en-Provence. He regularly performs at Covent Garden singing a wide range of roles including Don Alfonso (*Così fan tutte*), Bottom (*A Midsummer Night's Dream*), Count Waldner (*Arabella*), Gessler (*Guillaume Tell*), Bartolo (*Le Nozze di Figaro*) and Swallow (*Peter Grimes*). He has also sung with Scottish Opera (Rocco/*Fidelio*), Timur/*Turandot*), Welsh National Opera (Kecal/*The Bartered Bride*, Seneca/*L'Incoronazione di Poppea*), Glyndebourne (Don Alfonso; Leporello, recorded on video), the Châtelet in Paris (Swallow), in Madrid (Osmin/*Die Entführung aus dem Serail*) and at the Edinburgh Festival (the King in the world premiere of MacMillan's *Inés de Castro*). Recent appearances have included *Peter Grimes* in Genoa, *Fidelio* (Don Fernando) at the Théâtre des Champs-Élysées in Paris, and *Billy Budd* (Dansker) at the Paris Opera/Bastille. Among his future performances are *Peter Grimes* and *The Rake's Progress* at the Glyndebourne Festival, in addition to *The Magic Fountain* and *Aida* with Scottish Opera. His wide range of concert repertoire with several of the world's leading orchestras includes the Requiems of Mozart, Verdi, Dvořák and Penderecki; Beethoven's Ninth Symphony and *Missa Solemnis*; Haydn's *Creation*; Berlioz's *L'Enfance du Christ* and *Roméo et Juliette*; and Mahler's Eighth Symphony. He has worked with such conductors as Andrew Davis, Colin Davis, Neville Marriner, Jeffrey Tate and Carlo Maria Giulini.



Baritone **THEODORE BAERG** has received critical acclaim for his operatic portrayals throughout the U.S., Canada and Europe. Following his 1989 San Francisco Opera debut as the King's Herald in *Lobengrin*, he has returned to sing Eisenstein in the new mounting of *Die Fledermaus* (1990), Ping in the 1993 *Turandot* (available on video), Sharpless in *Madama Butterfly* (1995), and Eisenstein again in 1996. Born in Minnesota and raised in Canada, he began his career with the Canadian Opera Company and was quickly recognized in such roles as Figaro in *Il Barbiere di Siviglia*, Papageno in *Die Zauberflöte*, Valentin in *Faust*, as well as Eisen-

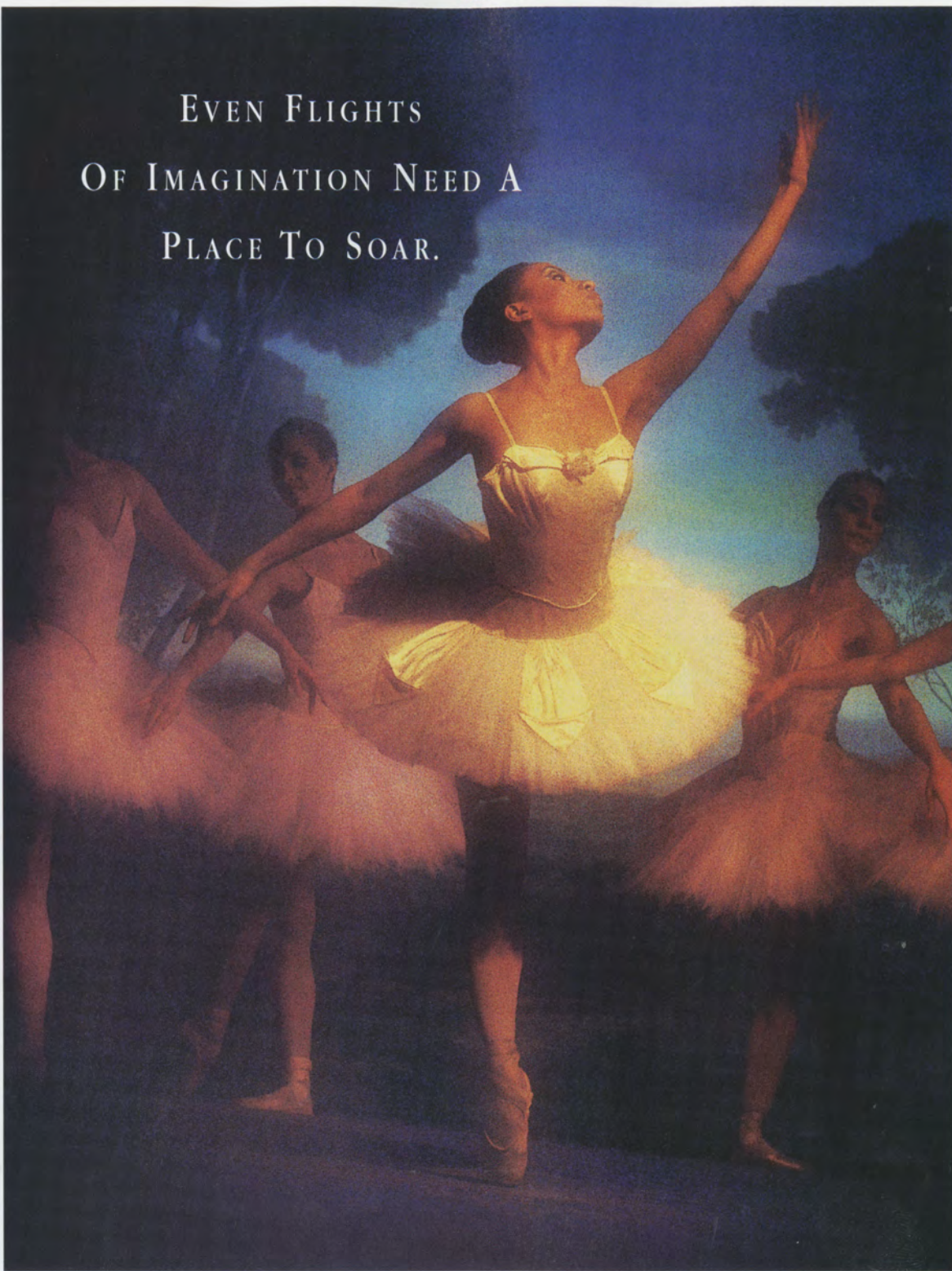
stein. The baritone also frequently performs at opera companies from Quebec City to San Diego, from New York to Vancouver, from Winnipeg to Washington, D.C., as well as at the Glyndebourne Festival. Highlights from recent seasons have included Sharpless, Ned Keene in *Peter Grimes*, and the title role of *Don Giovanni* for Vancouver Opera; Marcello in *La Bohème*, the title role of *Le Nozze di Figaro* and Rossini's Figaro with Opera Lyra Ottawa; the title role of *Eugene Onegin* for Calgary Opera; Escamillo in *Carmen* with the Buffalo Philharmonic, National Arts Centre Orchestra, and for the Opéra de Québec; *The Gypsy Baron* and *Fidelio* with the New York Philharmonic led by Kurt Masur as part of the Great Performances at Lincoln Center series; as well as the Count in *Le Nozze di Figaro* at Ottawa's National Arts Centre. His concert repertoire has taken him across North America in a wide variety of oratorio, recital and popular programs. Upcoming engagements include the leading role in the world premiere of Randolph Peters's *The Golden Ass* in Toronto and his first Ford in *Falstaff* in Calgary. In addition to his busy performance schedule, Baerg is head of the voice faculty at the University of Western Ontario.



Tenor **MATTHEW LORD** has been recognized as a versatile artist with a repertoire ranging from 17th-century compositions to contemporary works. The California native's debut season with San Francisco Opera was in 1994, when he appeared in productions of *The Dangerous Liaisons*, *The Fiery Angel* and *Lucia di Lammermoor*. Earlier this year, he performed in the Company's stagings of *L'Incoronazione di Poppea* (Second Soldier/Lucano) and *Carmen* (Le Remendado). His engagements during the 1996-97 season included *Elektra* and *Salome* with the Canadian Opera Company; *Salome* for Houston Grand Opera; and Tamino in *Die Zauberflöte* for both Mississippi Opera and Knoxville Opera. Last summer he appeared in Conrad Susa's *Transformations* at Opera Theatre of Saint Louis and sang the role of Curley in Glimmerglass Opera's production of Carlisle Floyd's *Of Mice and Men*. Among his most recent engagements are *The Love for Three Oranges* with Portland Opera and *L'Incoronazione di Poppea* (Nerone) for Utah Opera. In past seasons, Lord has performed with San Francisco Opera Center's Western Opera Theater, and at the Spoleto Festival, Dallas Opera, Tulsa Opera, Lyric Opera of Chicago and Opera Delaware, among others. His concert appearances have included Hannibal Peterson's *African Portrait* with the Detroit Symphony as well as Beethoven's Ninth Symphony with the Juilliard Orchestra and Santa Fe Symphony. A member of the Juilliard Opera Center for two consecutive seasons, he was heard there as Judge Danforth in Robert Ward's *The Crucible* and in the title role of Vaughan Williams's *Hugh the Drover*.



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1997–98 Adler Fellow **JOHN RELYEA** made his 1996 San Francisco Opera debut as Colline in *La Bohème* and went on to sing roles in *Hamlet*, *Lohengrin*, *Harvey Milk*, *Les Contes d'Hoffmann* and *Salome* during the Company's 1996–97 season. He appeared on the stage of the War Memorial last season as Angelotti in *Tosca*, Melchthal in *Guillaume Tell* and Figaro in the January performances of *Le Nozze di Figaro*. During

the *Femmes Fatales* Festival he was heard as Mercurio and Littore in *L'Incoronazione di Poppea* and as Zuniga in *Carmen*. A member of the 1995 Merola Opera Program, his Opera Center credits include a critically-acclaimed Schwabacher Debut Recital, Barelli in the Opera Center's Showcase '96 production of *The Aspern Papers* and Varo in Handel's *Ezio* for the '97 Showcase. At the age of 26, the bass-baritone has already been engaged by many prominent symphony orchestras. During the 1997–98 season he made debuts with the San Francisco Symphony (title role of *Elijah*), Cleveland Orchestra (Bach's Mass in B-Minor), Philadelphia Orchestra (the Bach *Magnificat*), and Minnesota Orchestra (*Messiah*). Relyea appeared with the Cleveland Orchestra this summer in the Mozart Requiem and again with the San Francisco Symphony for Beethoven's Ninth Symphony. He made his debut at the Hollywood Bowl last summer as Zuniga in concert performances of *Carmen*, and has most recently appeared as soloist with the orchestras of Montreal, Toronto, Quebec and Calgary, and as Colline with Vancouver Opera and Melchthal with Washington Concert Opera. Upcoming highlights include Rodolfo in *La Sonnambula* with the Opera Orchestra of New York, and Babilio in *Il Barbiere di Siviglia* with the Opera Company of Philadelphia. Relyea studied with Galina Vishnevskaya and Tom Krause while at the Curtis Institute and continues to study with his father, renowned Canadian bass-baritone Gary Relyea. The young artist was recently honored with a prestigious ARIA award.



Canadian tenor **GARY RIDEOUT** completed his fifth season with the Company during the 1996–97 season singing the role of Yeroshka in *Prince Igor*. Since his 1989 San Francisco Opera debut in *Lulu*, he has also appeared here as Borsa in *Rigoletto* and Dr. Blind in *Die Fledermaus* (1990); Count Hauk-Sendorf in *The Makropulos Case* and Balthasar Zorn in *Die Meistersinger* (1993); as well as Heinrich in

Tannhäuser (1994). Formerly a Resident Artist with the Canadian Opera Company of Toronto, he has been heard in that house in numerous productions. Elsewhere, he has sung the roles of Rodolfo in *La Bohème* and Bacchus in *Ariadne auf Naxos* for Opera East, and Pinkerton in *Madama Butterfly* for Calgary Opera. Among his most recent performances are Steva in *Jenůfa* with Montreal Opera; Avito in *L'Amore dei Tre Re* with Victoria's Pacific Opera; Cavaradossi in *Tosca* for Hawaii Opera

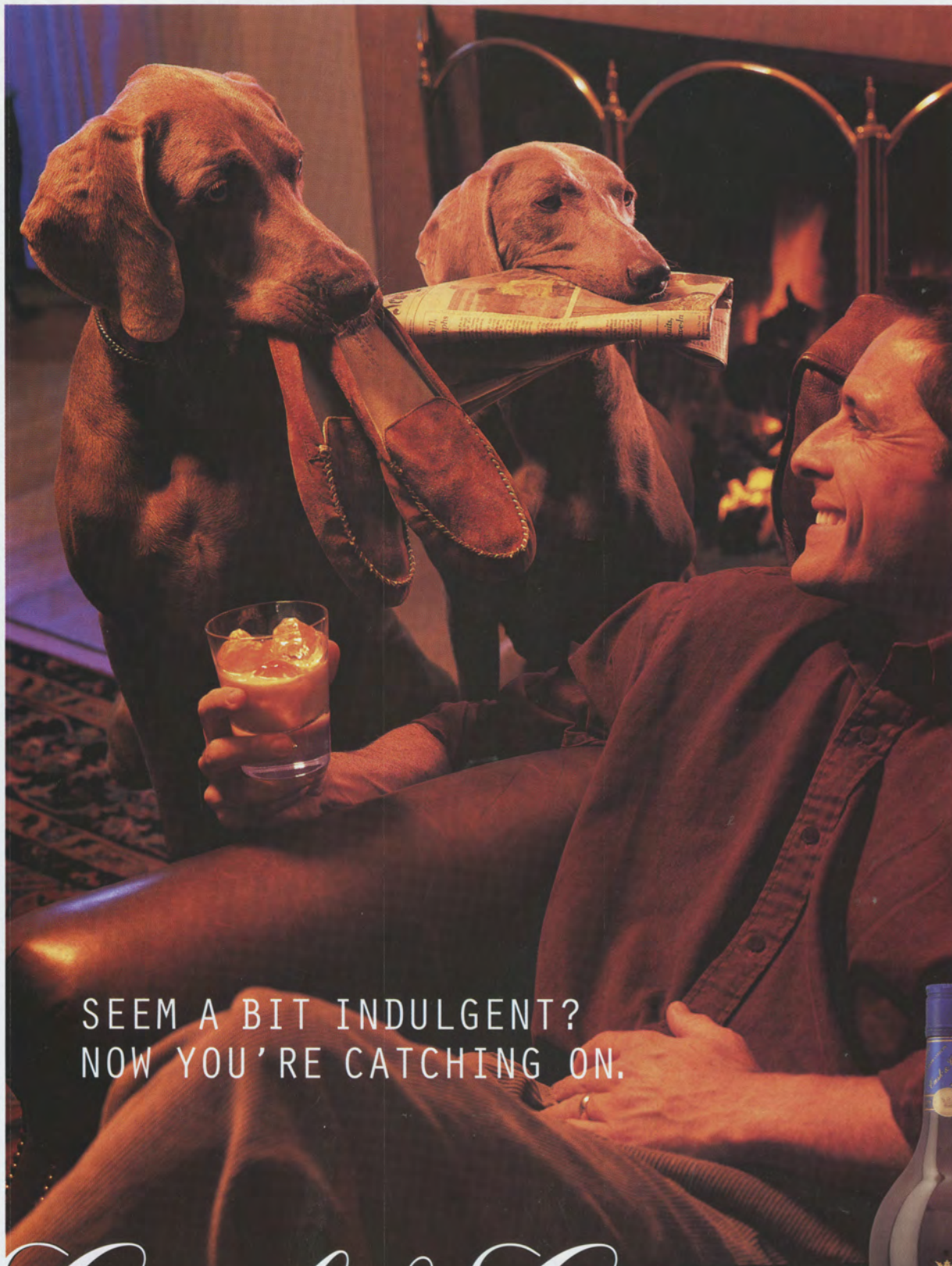
Theatre and Pacific Opera; his first Loge in *Das Rheingold* for Arizona Opera; and the Witch in *Hänsel und Gretel* with the Canadian Opera Company. Recent concert engagements include the Verdi Requiem with the Victoria (B.C.) and Edmonton Symphonies, Beethoven's Ninth Symphony and the world premiere of Clarke's *Bel and the Dragon* with Kingston Symphony, and Britten's *Prodigal Son* (the Tempter) with Festival Canada at Ottawa's National Arts Centre. The versatile artist, who received degrees from Michigan State University, York University in Toronto, and the University of Toronto, also performs in musicals (Ubaldo Piangi in *The Phantom of the Opera* on Broadway and in Toronto), cabaret, film, and legitimate theater. Rideout will appear with the Company next summer as Mime in the *Ring* cycle.



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 20 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 1997–98 season, he led performances of *Death in Venice*, *Le Nozze di Figaro* and *Pelléas et Mélisande*, as well as the 75th Season Gala Celebration which was telecast on PBS. 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, Bavarian Radio Symphony, Berlin State Opera Orchestra, Vienna Symphony, Rotterdam Philharmonic, London Symphony Orchestra and the Royal Scottish National Orchestra. In North America, he has conducted the symphony orchestras of San Francisco, Chicago, Pittsburgh, St. Louis, Seattle, Toronto, Miami and Cleveland.

The maestro remains an active pianist, appearing regularly in a series of concerts with members of the San Francisco Opera Orchestra. In 1995, 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 next summer for three cycles of the Company's *Ring* Festival.

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Internationally celebrated director **JOHN COPLEY** made his Company debut in 1982 with Handel's *Julius Caesar* and the following year staged the U.S. premiere of Tippet's *The Midsummer Marriage*. Subsequent SFO assignments have been *Don Giovanni*, Handel's *Orlando*, *Eugene Onegin*, *Le Nozze di Figaro*, *La Traviata*, *Idomeneo*, *Suor Angelica*, *A Midsummer Night's Dream*, *The Queen of Spades*, *Il Trovatore*, *Anna*

Bolena and *Il Barbiere di Siviglia*. In addition, he directed the young artists of the Merola Opera Program in Villa Montalvo productions of *Die Fledermaus* (1993), *Don Giovanni* (1994), and *Il Barbiere di Siviglia* (1996). Copley began his career as stage manager for musicals in London's West End before becoming assistant and then principal resident director of the Royal Opera at Covent Garden. His work has been acclaimed at the major opera houses and festivals in Europe, and he has also directed over 30 productions at Opera Australia. In North America, his credits include productions for the Metropolitan Opera, Lyric Opera of Chicago, Dallas Opera, Los Angeles Music Center Opera, Washington Opera, Houston Grand Opera, Santa Fe Opera, San Diego Opera, Canadian Opera Company and the New York City Opera. His most recent stagings have been seen in Dallas (*Elektra*), Sydney (*Le Nozze di Figaro*), London's Royal Opera (*Semele*, *Bobème*), Saint Louis (*La Rondine*), Santa Fe (*Madama Butterfly*, *Semele*) and Chicago (*La Gioconda*).



CARL TOMS created the set designs for *Peter Grimes*, a production first seen at San Francisco Opera in 1973 and revived in 1976. He was also the set and costume designer for the Company's 1972 production of *Lucia di Lammermoor* (also seen here in '81, '86 and '94) and the 1976 *Tbaïs*. The artist has had an extensive international career which covers experience in opera, ballet, theater and film. The English native

was trained at the Royal College of Art and the Old Vic School and he began his operatic career with a 1958 production of *The Secret of Susanna* for the Glyndebourne Festival. Since then, he has designed for the English National Opera; the Royal Opera at Covent Garden; the Welsh National Opera; Vienna State Opera; and the festivals of Chichester, Edinburgh, Glyndebourne and Aldeburgh. He has also created ballet productions for the Royal Ballet and for John Cranko. Theatrical productions of his seen by American audiences include Broadway and touring productions of *Vivat! Vivat Regina!*, *Sleuth*, *Travesties*, and the Royal Shakespeare Company production of *Sherlock Holmes*, with which he won the 1975 Tony and Drama Desk awards for best set design. The artist's designs have been seen numerous times at the Metropolitan Opera, Lyric Opera of Chicago, San Diego Opera, Houston Grand Opera, and at New York City Opera. His film credits include *The Winter's Tale*, *The Quiller Memorandum*, *She*, and *One Million Years B.C.* In recognition of his accomplishments, he received the Order of the British Empire in the 1969 Honors.



TANYA MOISEIWITSCH, a key figure in 20th-century theater, has had a long association with Canada's Stratford Festival. In collaboration with Tyrone Guthrie, she designed the Festival's famous thrust stage in 1953. Moiseiwitsch has designed over 35 productions at Stratford, including the Festival's inaugural production of *Richard III*, *All's Well That Ends Well*, *Henry V*, *Coriolanus*, *Antony and Cleopatra*, *Cymbeline*, *Tartuffe* and *The Government Inspector*, the latter co-

designed with Polly Bohdanetzky. She has designed productions for many companies including the Royal Shakespeare Company, The National Theatre, The Old Vic, the Edinburgh Festival, the Abbey Theatre in Dublin, the Crucible Theatre in Sheffield, the Guthrie Theater in Minneapolis, the Royal Opera House at Covent Garden and New York's Metropolitan Opera (*Peter Grimes*, *Rigoletto*, *La Traviata*). The artist helped design the stages at the Guthrie Theater and the Crucible Theatre, both variations of the original Stratford Festival's thrust stage. She was formerly Principal Designer of the Guthrie Theater and Consultant Designer at the Crucible Theatre.

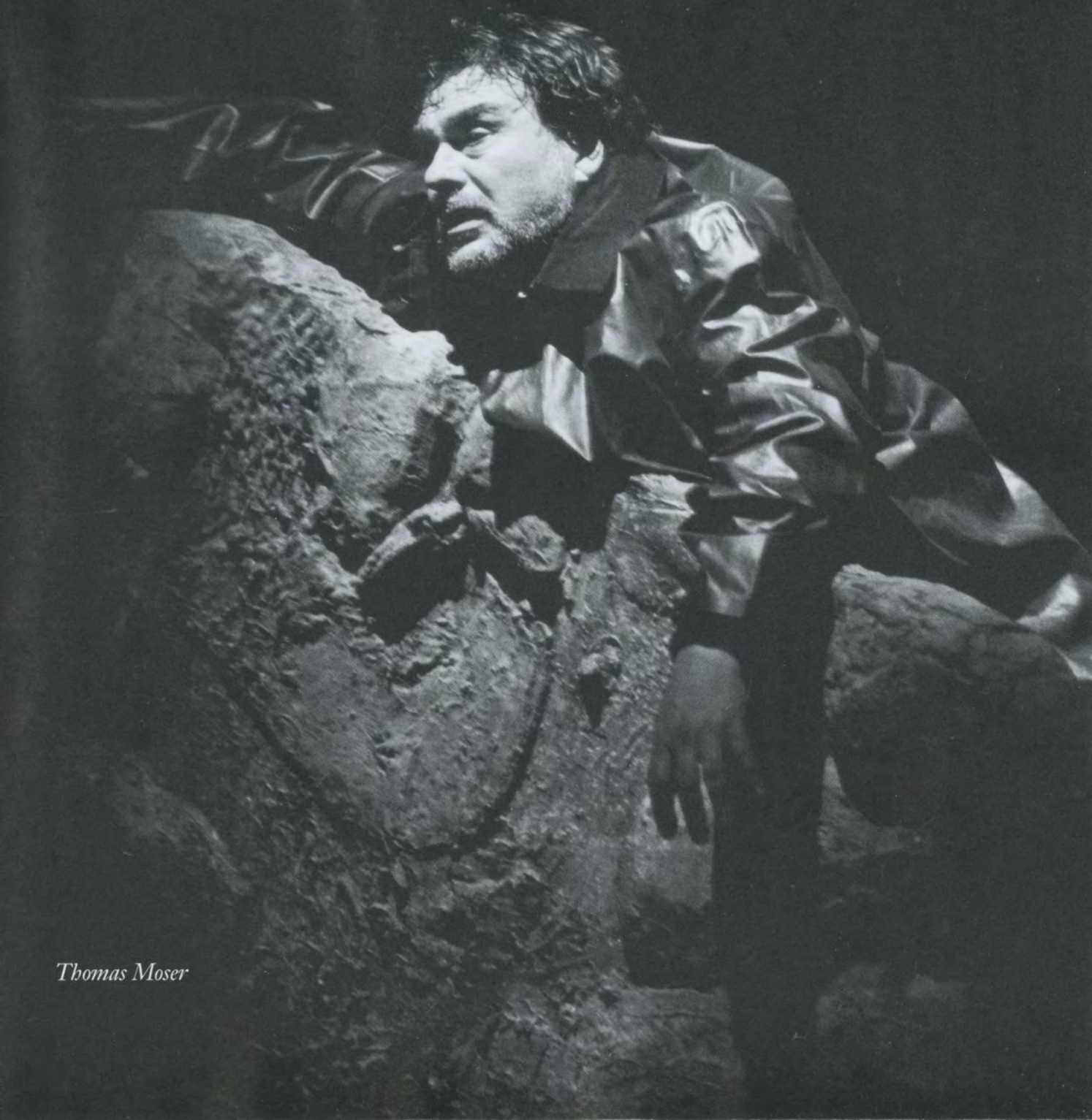


THOMAS J. MUNN continues to serve as lighting director for San Francisco Opera, a position he has held since 1976. He most recently created the lighting for *L'Incoronazione di Poppea* and *Carmen* during our *Femmes Fatales* Festival, and this season adds new designs to productions of *A Streetcar Named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

as for revivals of *Turandot* and *Tristan und Isolde*. 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*. Lighting design credits for our 1997-98 season included the 75th Anniversary Gala (stage and television), *Tosca*, *Pelléas et Mélisande* and *Eugene Onegin*. His television credits for the Company include *The Dangerous Liaisons*, *Turandot*, the Emmy-award-winning *La Gioconda*, *Aida*, *Samson et Dalila*, *La Bobème*, *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 *Nutcracker*). Lighting system consulting projects include San Francisco's recently renovated War Memorial Opera House and the Het Muziektheater in Amsterdam, the Netherlands.

Peter Grimes

Photos taken in rehearsal
by Marty Sohl



Thomas Moser



Alan Held

*Gary Rideout,
Stafford Dean*

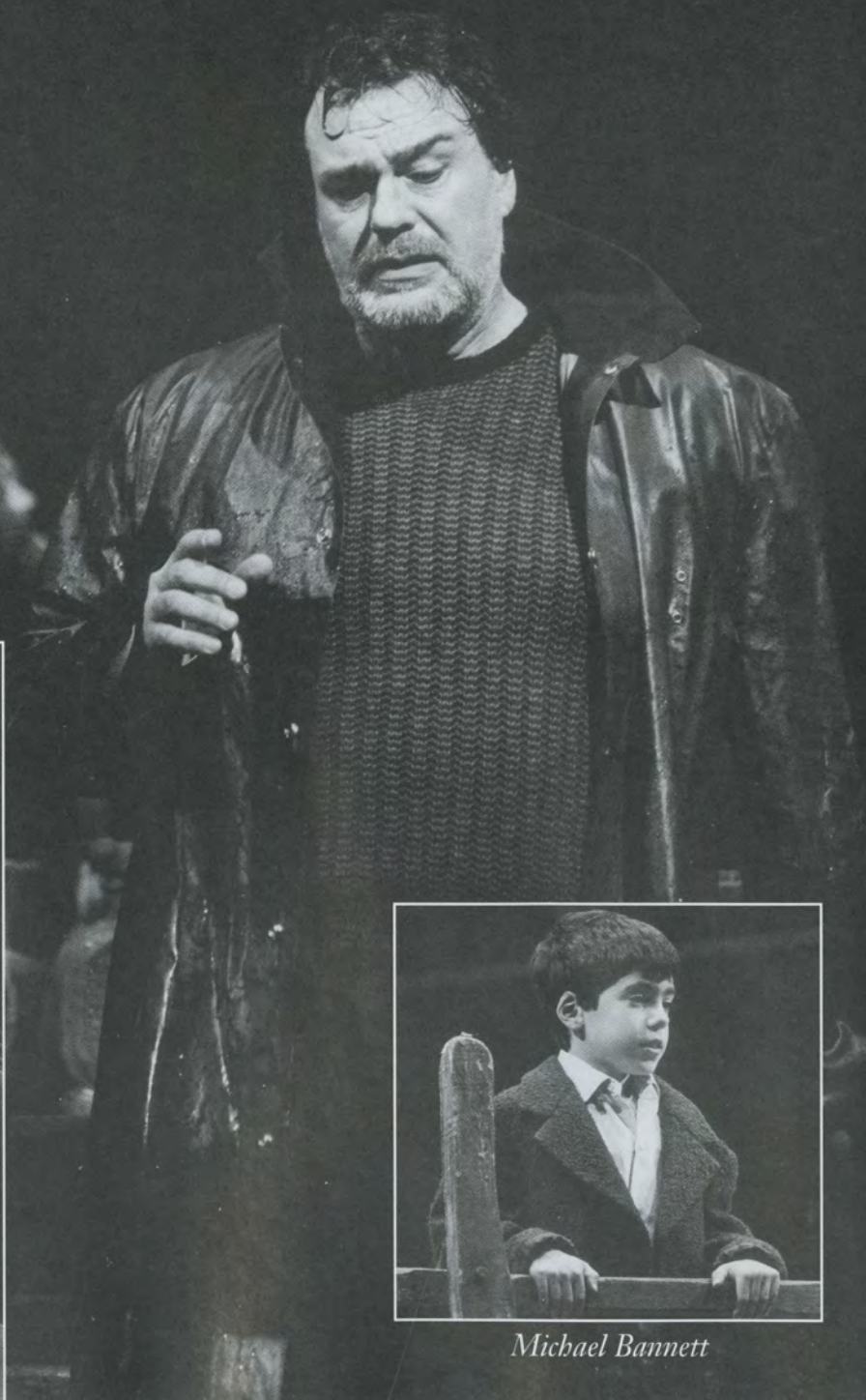


Thomas Moser



Theodore Baerg, Claire Powell

Deborah Riedel, Alan Held



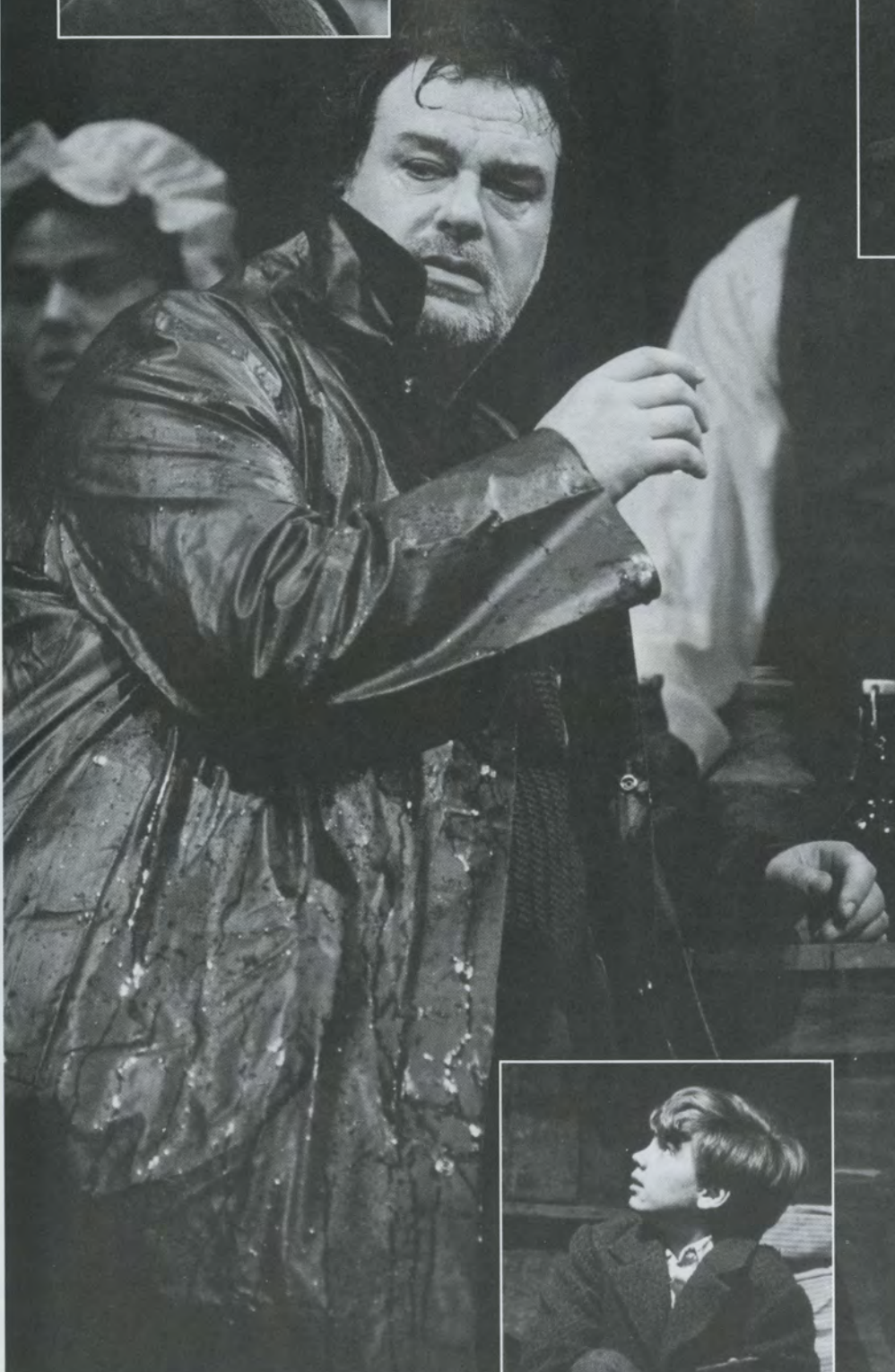
Michael Barnett



Matthew Lord



Catherine Cook



Thomas Moser



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John Relyea

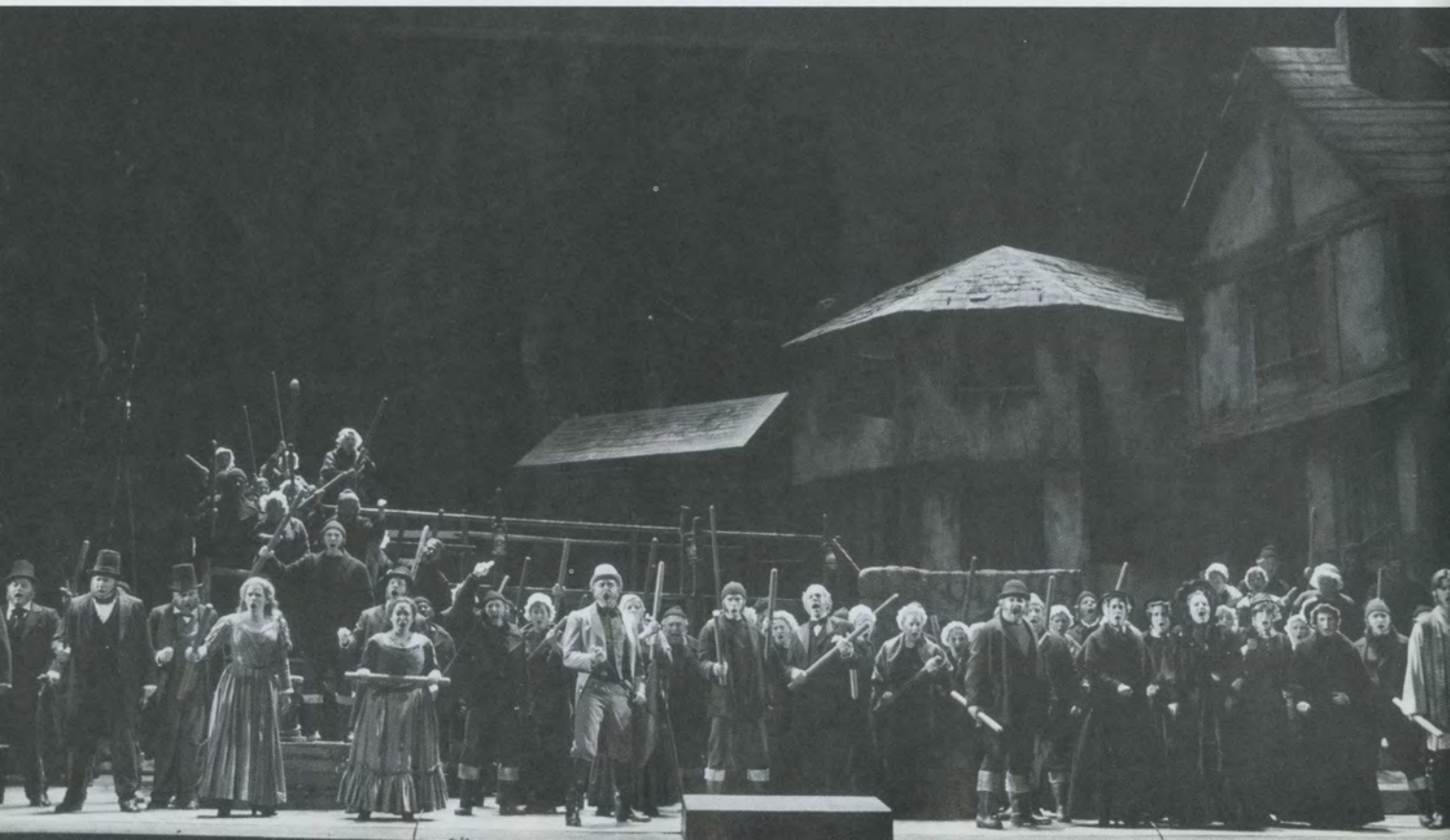


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...you are invited to join Sherwin for another wonderful Spring in New York with walks through Central Park to the Metropolitan Museum of Art. We are staying in our charming hotel on Central Park West located only 3 blocks from Lincoln Center. We will attend performances at the Metropolitan Opera of *The Queen of Spades* (Plácido Domingo, Dmitri Hvorostovsky), *Rigoletto*, the Metropolitan Opera Premiere of *Susannah* (Renée Fleming, Jerry Hadley, Samuel Ramey) and the Season Premiere of *Giulio Cesare* (Jennifer Larmore, Brian Asawa).

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THE ESSENCE OF PETER GRIMES

continued from page 16

in one — is identified by Berg as “Invention on a Chord,” a designation Britten could well have used himself here. It is also worth mentioning that the central orchestral interlude in *Lady Macbeth of Mtsensk* — and it was the interludes that Britten had admired above all in that work — is a passacaglia; Shostakovich and Britten were the two great twentieth-century masters of that powerful form. Something else Shostakovich and Britten have in common is that both are sons of Mahler, something virtually unnoticed and unmentioned upon fifty years ago because then there was so little awareness of that great seminal figure. The atmospheric *Lied von der Erde* is an especially strong and touching presence in *Peter Grimes*; hear, for example, the closeness of Ellen’s “Let her among you without fault cast the first stone” to the first vocal entrance in *Der Einsame im Herbst*. This is also the place to mention that in his edition of Britten’s letters and diaries, Donald Mitchell points out some interesting parallels between *Peter Grimes* and *Porgy and Bess*, which Britten had seen in New York in 1942, possibly at Koussevitzky’s urging.

The concert versions of the Interludes end neatly, the operatic originals do not. Opera lovers will recall the last act of *La Traviata*, where the poignant music of the Prelude continues, fragmented, through Violetta’s exchanges with Annina. In Act 3 of *Tristan* we find another version of the same plan when much of the music of the Prelude, unaccompanied English horn solo and all, is recapitulated during the conversation between Kurwenal and the shepherd. These preludes that won’t end served as models for several of the *Peter Grimes* interludes.

No question, *Peter Grimes* is a so-called numbers opera, clearly articulated in formal divisions — arias, duets, ensembles, choruses, and orchestral interludes — even though Britten, with continuity and forward thrust very much at the center of his concerns, provides no actual

full stops for applause. If one negative criticism of *Peter Grimes* has been voiced fairly consistently over these fifty years, it is that some of the set pieces, however attractive in themselves, choke the flow. Even Ellen’s lovely Embroidery Aria has a bit of the ring of “last chance for a solo for the *prima donna*.”

The round, “Old Joe has gone fishing,” is dramatically necessary where it occurs, although a more experienced Britten might not have let it go on so long before Peter upsets the course of it with his hugely distended “When I had gone fishing.” (The model here, exquisitely timed by a — literally — old master is the drinking song in Act 1 of Verdi’s *Otello*.) The opening chorus of *Peter Grimes* also turns out to have a function other than the picturesque when its music returns just before the final curtain to mark the beginning of another day in the Borough. Most beautiful of all is the quartet, “From the gutter, why should we trouble at their ribaldries,” for Ellen, Auntie, and the Nieces, a great example of operatic “freeze-frame” contemplation and, as music, predecessor to the dirge in *Albert Herring*, “In the midst of life we are in death.”

Peter’s arias, on the other hand, are crucial, every one, and as a series they build up with cumulative force. His testimony at the inquest gives us a taste of what is to come. The rhythmic vitality of the declamation is always arresting; by contrast, Ellen’s music is almost always rhythmically smooth. In part this comes from Britten’s knowledge of Pears’s word sense, but there is also the larger issue of Britten’s ambition to retrieve a Purcellian flexibility of declamation, something he felt had been lost by Handel and that had stayed lost in Sullivan and his contemporaries as well as to a large extent in Elgar and Vaughan Williams.²

Peter’s account to Captain Balstrode of the journey home with the dead apprentice, “Picture what that day was like,” is

Continued on page 44

² Though peripheral to this essay, the topic of Pears’s imprint on Britten’s vocal writing is a fascinating one. Jon Vickers, who gave San Francisco a memorable Grimes in 1976, was the first tenor in the Anglo-American opera world to be able to break away from the Pears model — also, one must add, from Britten’s score as well — and to sing the role beautifully. (Philip Brett writes in the Cambridge *Opera Handbook* for *Peter Grimes* that Britten “is reported to have disliked” Vickers’s interpretation.) Enough time has now passed for Pears to have become a “historical” singer (he sang his last Grimes in 1969, two years before Vickers assumed the role for the first time), and we now live in a world both of tenors and opera-goers who never experienced Pears in the part except on recording, and whose view of Grimes is not shadowed by that idiosyncratic and immensely compelling singer and actor.



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THE ESSENCE OF PETER GRIMES

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his first true solo flight, and it is dominated by the rising interval of a minor ninth, for example from E to the F an octave away, an interval expressive now of yearning, now of painful effort. (It is first impressed on our memories at the close of the Peter-Ellen duet after the inquest.) Peter finds his way into a quarrel with the benevolent Balstrode, and when the angered captain leaves, Peter resumes his aria, now in radiant A major, the interval stretched to reach from E to F-sharp — "What harbor shelters peace, away from tidal waves, away from storms?" When, in the next scene, Peter comes crashing into the pub from the tempest, the orchestra sings out a distorted version of that eloquent phrase, and Peter loses himself in one of those visions that make the clients of The Boar think him mad — "Now the Great Bear and Pleiades...." As Peter is caught up in his afflatus, the music is suspended, removed from the ordinary flow of time, glued for phrase after phrase to a single note, E.

At the end of Act 2, in the upturned boat that is home to him and his new apprentice, Peter imagines a life that by now he knows will never be his, "In dreams I've built myself some kindlier home." Lyric, fluent, agonizing in its sweetness, this is the expansive, fulfilled aria the others have been building up to. The pain for us — and for Peter — lies in knowing that he has just been at his most brutal with the boy. And worse is to come, for him and the boy.

When we hear Peter for the last time against the distant and ominous sound of the manhunt, there seems in this poetic and musical recapitulation, analogous to the great solo finales of *Tristan* and *Götterdämmerung*, to be nothing left in him with which to be lyric. Then for one moment he remembers, something other than anger and contempt floods his mind. "What harbor shelters peace?" he sings, but in A-flat major, a lower, softer, darker key than before.

That brings us back to the issue of harmony, a crucial component of the motor that drives *Peter Grimes*. At the most obvious level, we have the contrasts between the harmonic complexity of Peter's music and the almost hymn-book simplicity of the Borough choruses, the cheery Sunday morning greetings, and the "Good night" ensemble. But confrontations and conflicts with which *Peter Grimes*

abounds are always most powerfully expressed through harmonic clashes. We experience that right at the beginning between Peter and the town officials, then more poignantly in the first duet for Peter and Ellen.

The Sunday morning scene is an especially gripping instance. Two things are going on. In the foreground we have Ellen, first with the apprentice, discovering that Peter has already begun to abuse the boy; then Peter enters and she herself tastes his violence. All this takes place against the church service in the background, the "authorities" safe at their prayers. (We know such church scenes from *Faust*, *Manon*, and *Tosca*.) The difference between the personal and the liturgical styles is clear, and so is that between the texts. Britten plays on these differences: Ellen, who has just seen the boy's bruise, tells him that he has learned "how near life is to torture" at precisely the moment the Vicar and congregation arrive at "Praise ye the Lord! The Lord's name be praised!"

But the effect of these contrasts is heightened by the consistent clash of keys between the outdoor music and that from the church. When the two harmonic currents at last converge it is at a moment of horror. The churchgoers sing their final, strong "Amen," and it is just then that Peter, driven to despair by his quarrel with Ellen, by his realization of having failed again, that he will always fail, "cries out as if in agony [and] strikes Ellen," and as though at one with the indifferent congregation, sings "So be it, and God have mercy upon me!" (The "God have mercy upon me!" phrase will appear at the close of this scene as the bass of the Passacaglia.)

This but touches the surface. Let it suffice here to say that even in this early work by a composer so many of whose compositions have become, simply, facts of our operatic life, we sense not only fantasy, human insight, and dazzling mastery, but the presence of a voice that is individual, unmistakable, and one of the most treasurable of our century. □

Michael Steinberg, former Director of Publications for the Boston Symphony, is Program Annotator and Lecturer for the San Francisco Symphony and the New York Philharmonic. This essay was written in somewhat different form in 1996 for the program book of the Boston Symphony and is used by kind permission of that orchestra.



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OPERA CENTER ROUNDUP

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Two striking images from the 1998 Opera Center performances of Gluck's *Iphigénie en Tauride*: (Left) Mel Ulrich (Oreste), Norman Shankle (Pylade) and Christina Lamberti (Iphigénie); (Above) Christina Lamberti and Mel Ulrich in another scene.

Flute, the *San Francisco Chronicle* reported: "The rewards were profound: [*The Magic Flute*] was the most enjoyable, beautifully sung opera production Stern Grove has witnessed in years." And after *La Traviata*: "[The cast] seemed to have no weak links, from the three impressive principal singers right down to the smallest bit parts."

Then came the Merola Grand Finale, the traditional concert with which each year's Merola Opera Program ends. It caused the following comment: "In another summer, any of these singers would have been an undisputed star. But the class of '98 is one for the record books, and the laurels will have to be widely shared."

You would think that after something named "Merola Grand Finale," not much would ensue. Wrong. To members of the Adler Fellowship Program and Western Opera Theater, things were just nicely beginning.

On November 22nd, Western Opera Theater (WOT) is returning home, having performed *La Traviata* in 35 cities in 13 states from California to Florida. The opera was staged by Lotfi Mansouri, conducted by Joseph Colaneri, and performed by 16 young singers, mostly former members of the Merola Opera Program, with a 30-piece orchestra. As is customary with WOT performances, singers take turns in leading and compri-

Continued on page 56

breath control, which was as legendary as her career, so he asked whether she would allow him to put his hand on *her* midriff while she was demonstrating a high note. She did, and he did, and now he knows exactly what Joan Sutherland's muscles do while she is singing.

The Merola Opera Program, always an international group, this year includes participants from Canada, China, Israel, Mexico, Russia, South Africa, Ukraine, and the United States. The 1998 program included performances of Mozart's *The Magic Flute* in San Francisco's Sigmund Stern Grove, and *La Traviata* at Villa Montalvo in Saratoga. After *The Magic*

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1998-99 OPERA PREVIEWS

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

PRE-PERFORMANCE LECTURES

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

Don Carlo — Oct. 27, 31; Nov. 5, 11
Norma — Nov. 10, 15, 18, 21, 24
Peter Grimes — Nov. 22; Dec. 2, 5, 11, 13

Betrothal in a Monastery — Nov. 27; Dec. 3, 6, 10
Tirandot — Nov. 29; Dec. 1, 4, 9
Madama Butterfly — Jan. 10, 12, 13, 14, 15, 16, 17

SAN FRANCISCO OPERA GUILD — INSIGHTS

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

November 16
 November 18

Peter Grimes
Betrothal in a Monastery

SAN FRANCISCO OPERA GUILD — PREVIEWS

Opera Guild previews are scheduled in communities throughout the greater Bay Area by local Guild chapters (East Bay, Marin, San Francisco, Sonoma, South Peninsula and the San Jose

Topic

Peter Grimes
Betrothal in a Monastery

Speaker

Perry Lorenzo
 Richard Taruskin

East Bay Chapter —

San Francisco Opera Guild

Lectures held at 8:00 p.m., preceded by complimentary refreshments. St. Mark's Methodist Church, 451 Moraga Way, Orinda. Admission: \$8.00. Series: \$24.00. Reservations required. For reservations or information call Annette Clute (510) 527-1846 or Silvia Lin (925) 838-9255.

Nov 18 *Betrothal in a Monastery*

Marin Chapter —

San Francisco Opera Guild

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

Nov 16 *Betrothal in a Monastery*

San Francisco Opera Guild

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

Nov 18 *Betrothal in a Monastery*

San Jose Opera Guild

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

Nov 19 *Betrothal in a Monastery**

Sonoma Chapter —

San Francisco Opera Guild

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

Nov 20 *Betrothal in a Monastery*

South Peninsula Chapter —

San Francisco Opera Guild

Lectures held at 8:00 p.m. at Palo Alto Senior Center, 450 Bryant Street, Palo Alto. Admission: \$6.00 — adults, \$5.00 — students; Series: \$30.00 — adults, \$15.00 students. For information call Ramona Rockway (650) 941-3890.

Nov 17 *Betrothal in a Monastery*

The following is an additional list of lectures and previews that are available to the public.

MERRITT COLLEGE OPERA LECTURE SERIES

Held on Tuesday evenings in Room A-117, 7 to 10 p.m., *Introduction to Opera* (Music 13A) emphasizes the operas of the 1998-99 season. The College is at 12500 Campus Drive (off Redwood Road in the Oakland hills). Information: (510) 436-2430

OPERA EDUCATION

INTERNATIONAL PREVIEW SERIES

Given by Michael Barclay, director of OEI. Lectures are held from 7:15 to 9:30 p.m. at 400 Yale Ave. (at Vassar) in the Kensington section of the Berkeley hills. Series began on September 7; lectures are \$15 at the door. Information: (510) 526-5244

Nov 9 *Peter Grimes*
 Nov 23 *Betrothal in a Monastery*
 Dec 14 *Season Review*

FRIENDS OF THE KENSINGTON LIBRARY

A free lecture on Bellini's *Norma* will be given by Michael Barclay on October 22 at 7:00 p.m. at the Kensington Library, 61 Arlington Avenue, Kensington. Information: (510) 524-3043

SAN FRANCISCO CITY COLLEGE PREVIEWS

A music course of previews will deal with all operas of the 1998-99 season. Taught by Marvin Tartak on Thursday evenings from 6:30 to 9:30 p.m., it takes place at the College's Castro/Valencia campus, 450 Church St., in San Francisco. Classes began August 20 and continue for 17 weeks. Information: (415) 239-3641

ROBERT GOODHUE'S OPERA PREVIEWS

Held at Marines Memorial Club, 609 Sutter St., San Francisco, mostly Monday evenings, 6:00-8:30 p.m. (9/28, 5:45-9 p.m.) Series began August 31. Lectures are \$15 per session. Information: (415) 956-1271

Nov 9 *Betrothal in a Monastery*
 Jan 4 *Madama Butterfly*

OPERA CENTER ROUNDUP

continued from page 46



Christina Lamberti as *La Fortuna* in Monteverdi's *L'Incoronazione di Poppea*, presented during this summer's Femmes Fatales Festival.

mario roles, so one evening's Violetta or Alfredo may be chorus members on a subsequent performance. What they gain in the hectic touring schedule is the priceless experience that can only be gained in performing, again and again.

The Adler Fellowship Program, named after former San Francisco Opera General Director Kurt Herbert Adler, is the one to which Merola alumni aspire. While in the coveted 11-month program, Adler Fellows go through rigorous individual training, and often perform roles in the main San Francisco Opera season. This year, for instance, tenor Norman Shankle was the prominent Sailor's Voice in *Tristan und Isolde* and the Royal Herald in *Don Carlo*; Tammy Jenkins, Javotte in *Manon* and Celestial Voice in *Don Carlo*; Armando Gama, the Innkeeper in *Manon*. Earlier this year, Jenkins and Gama were heard in *Carmen*; while Christina Lamberti was *La Fortuna*; Mel Ulrich, Ottone; Norman Shankle, Valletto; and Alfredo Daza, Liberto — all four in *L'Incoronazione di Poppea*.

This year's Adler Fellows had a very special treat in store when some of the master classes were again held by the legendary German bass-baritone Hans Hotter, adding to the previous list of

guest "trainers," which included other legends: Régine Crespin, Leontyne Price, Elisabeth Schwarzkopf and Graziella Sciutti, to name just four.

In the meantime, some of the Adler Fellows of yesteryear have themselves moved into the operatic "big time," such as Nancy Gustafson, Ruth Ann Swenson, Dolora Zajick, Monte Pederson, Deborah Voigt, Patricia Racette, Brian Asawa, to name just seven, and in no particular order.

In addition to taking part in several productions on San Francisco Opera's main stage, Adler Fellows also presented Gluck's *Iphigénie en Tauride*, as part of the Center's Showcase Series. They also performed with WOT, in four Schwabacher recitals, with Opera Center Singers, in Brown Bag Opera concerts, in a special performance at the Women's Federal Correctional Institution in Dublin, in San Francisco schools, and on tour to Pohnpei and Saipan in Micronesia. Two of this year's Adler Fellows, in addition to performing locally, earned other accolades: Baritone Mel Ulrich as Figaro in New York City Opera's *Il Barbiere di Siviglia* and as Tarquinius in the Wiener Kammeroper staging of Britten's *Rape of Lucretia*. Tenor Norman Shankle, meanwhile, became the winner of the prestigious MacAllister Award, with Karen Fergusson chosen as the audience favorite and Christina Lamberti as a top-ten finalist.

The popular Schwabacher Debut Recitals, now in their fifteenth year and endowed in perpetuity by opera patron James Schwabacher, featured four outstanding recitals: Sopranos Anna Netrebko and Tammy Jenkins; mezzo-sopranos Zheng Cao and Joyce DiDonato; baritones Alfredo Daza and Armando Gama, performing music ranging from the baroque repertoire to new works specifically commissioned for the occasion.

And so it continues. This overview touched on just some of the things that happened recently. The final performances of the San Francisco Opera 1998-99 season will include more roles performed by Adler Fellows of the San Francisco Opera Center. In the new year, there will be new singers, new coaches, new roles to perform, new goals to reach, new heights to scale. At the San Francisco Opera Center, that is just part of a normal routine. □

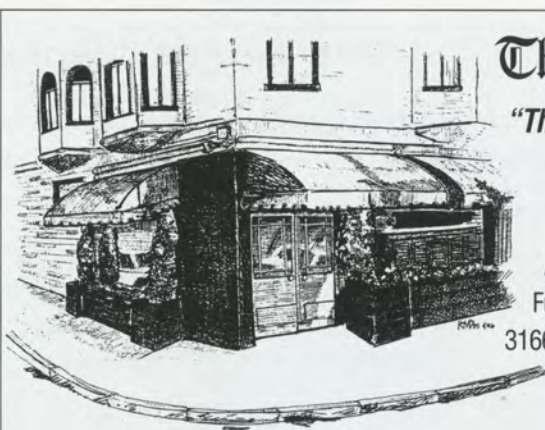


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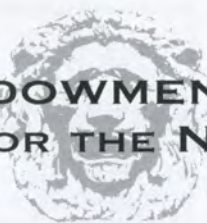
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For more information, contact Bethany Dickinson, Assistant Director of Corporate & Foundation Relations, at (415) 565-3206.

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

TICKET INFORMATION. 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).

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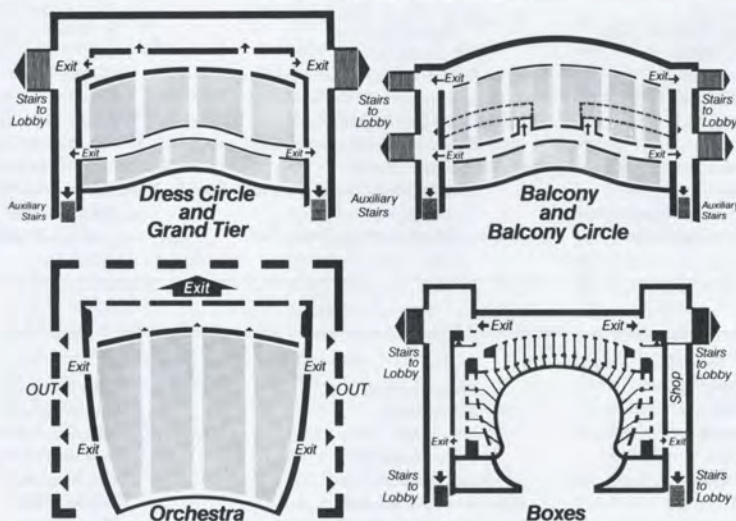
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