

Das Rheingold
(The Ring Cycle: Rhine Gold)

1998-1999

Wednesday, June 9, 1999 7:00 PM

Tuesday, June 15, 1999 7:00 PM

Sunday, June 20, 1999 2:00 PM

Friday, June 25, 1999 7:00 PM

SFO_PUB_01_SFO_1998_09

Publications Collection

San Francisco Opera Archives

SAN FRANCISCO OPERA

Ring Festival 1999

Das Rheingold

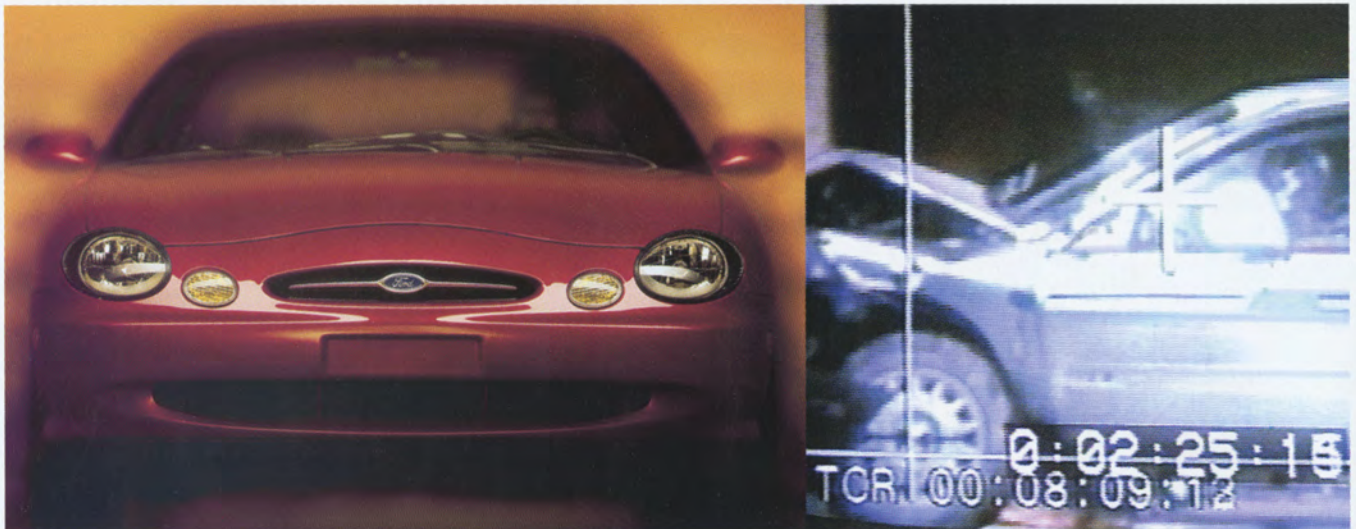


PERFORMING ARTS

There was a lot of crumpled sheet metal.

A lot of smashed parts. But

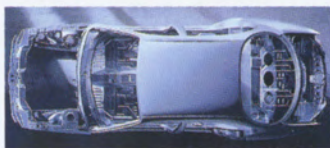
**Ford Taurus walked away from
government front crash tests with
the only five-star rating ★★★★★**



in its class.* That's the highest rating you can get.

Sure, it's a historic first. But then, what else would you expect

from a car



that's built to last?

Ford Taurus

*Second Generation airbags.** Energy-absorbing crumple zones.
Side door intrusion beams. 3.0-Liter V6.*



1-800-258-FORD or
www.fordvehicles.com

*Driver and passenger front crash test. Government data only useful in comparing vehicles within 500 pounds. Class is medium cars starting under \$20,000.

**Always wear your safety belt and secure children in the rear seat.

ADVENTURE IN THE ARTS

Opera Tours

... join Sherwin Sloan for one of these remarkable opera vacations. Sherwin is founder of Opera Quarterly, a member of the Los Angeles Opera Guild & Opera Boards, Chairman of the Wagner Society of Southern California and friend to many artists who have joined us for lunches and after-performance parties.

5th Annual Los Angeles Opera Gala — September 16th to 20th, 1999

... join Sherwin for a fantastic few days in Los Angeles for opera, museums and fabulous food. Last September in addition to attending two wonderful opera productions we were able to arrange two cast parties, one with Placido Domingo, after the performances. Operatic entertainment highlighted the party at Sherwin's home beneath the Hollywood sign at which Ramon Vargas was one of our guest artists. This year Placido Domingo is with us again in *Samson et Dalila* along with Denyce Graves. We will also see *L'Elisir d'Amore* with Ruth Ann Swenson, Ramon Vargas, Thomas Allen and Rodney Gilfry. A special highlight will be an extended visit to the wonderful new Getty Museum and lunch in the beautiful gourmet restaurant overlooking the whole city.



Spectacular Autumn & the Metropolitan Opera in New York with the New York City Opera November 9th to 16th

... join Sherwin for another wonderful Autumn in New York. Our hotel is located at Central Park West, across the street from the park and 3 blocks to Lincoln Center. The operas at the Metropolitan are *Le Nozze di Figaro*, *Mefistofele*, *Aida* and *Tosca*. At New York City Opera we will see *Falstaff*, *Carmen* and *The Abduction from the Seraglio*. A total of 7 performances and a play to be announced. Two private lectures with Patrick Smith, Editor-at-Large of Opera News and backstage visit with the artists.

6th Annual Autumn Europe Extravaganza Autumn & 12 Performances in Prague, the Royal Town of Dresden & Berlin — September 28th to October 12th

... join Sherwin for an in-depth opera program to three beautiful cities of Autumn color and enjoy 5 operas and 1 ballet in Prague including *Nabucco*, *Aida*, *Turandot*, *Le Nozze di Figaro*, *Il Trovatore* and the ballet *Romeo & Juliet*. In Dresden *Fidelio* and a concert with the Staatskapelle Dresden and in Berlin 3 operas including *Pelléas et Mélisande*, *Ariadne auf Naxos*, *Moses und Aron* (Schönberg). Only the most spectacular and carefully selected sightseeing and walking tours with invited artists to after-performance parties.

9th Annual Christmas and Opera in Baroque Prague, Salzburg and Vienna December 12th to 26th

... join Sherwin for a wonderful Christmas Holiday opera vacation. We begin in Prague with 6 operas including *Eugene Onegin*, *Nabucco*, *Robert Le Diable* (Mayerbeer), *La Traviata*, *Die Zeuberflöte* and *Così fan tutte*. Two days in the old town of Salzburg with a performance at the Hohansalzburg. Then on the Vienna staying across from the Stadtpark with 4 operas to be announced. Full-day to Melk Abbey and lunches and dinners in our favorite and exquisite restaurants from previous trips.



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

... join Sherwin for this overwhelming experience and celebration of the New Millennium in New York. The operas are *Tosca*, *Rigoletto* and the World Premiere of *The Great Gatsby* culminating with the Gala New Year's evening at the Metropolitan Opera after which there will be a dinner and orchestra entertainment, a performance of the New York Philharmonic and a Broadway play. Additional enhancements will be announced as information becomes available.



Here's to never being satisfied.

*To learn about our customized financial advice and services
for highly successful individuals and their families, please call
Richard Catterton at 415-658-4530. richard.catterton@citicorp.com*

"The Citibank Private Bank" is used by Citibank, N.A., and certain other bank and non-bank affiliates. "Here's to never being satisfied" is a registered service mark of Citicorp. © 1999 Citibank

A member of **citigroup**

THE CITIBANK PRIVATE BANK

CITIBANK 

PERFORMING ARTS

SAN FRANCISCO OPERA MAGAZINE

Das Rheingold

1999 Ring Festival

Vol. 76, No. 14

FEATURES

- 12 **Introducing: Wagner's *Ring*** by Michael Steinberg
A brief introduction to an enormous subject: *Der Ring des Nibelungen*. Important historical facts, signposts and illuminating details help in getting acquainted with Wagner's magnum opus.
- 16 **Das Rheingold** by Michael Steinberg
First of the four articles by the renowned author-musicologist deals with the Prelude to *Der Ring des Nibelungen*.

DEPARTMENTS

- 8 San Francisco Opera Association
- 21 Cast
- 22 Synopsis
- 24 Artist Profiles
- 39 Artist Roster
- 40 San Francisco Opera Orchestra
- 42 *Ring* Support
- 43 Lectures and Exhibits
- 44 Administration
- 46 Supporting San Francisco Opera
- 56 Bel Canto Society
- 57 Corporate Council
- 59 San Francisco Opera Center Supporters
- 62 Services

COVER:

Böcklin, Arnold (Swiss, 1827–1901), *The Surf*, 1879
Oil on panel, 47 1/16 x 32 in.

Staatliche Museen zu Berlin Preussischer Kulturbesitz
AKG Photo, London

Reproduced by permission

SAN FRANCISCO OPERA MAGAZINE

Koraljka Lockhart, Editor

Robert M. Robb, Publications Associate

All editorial material © San Francisco Opera Magazine

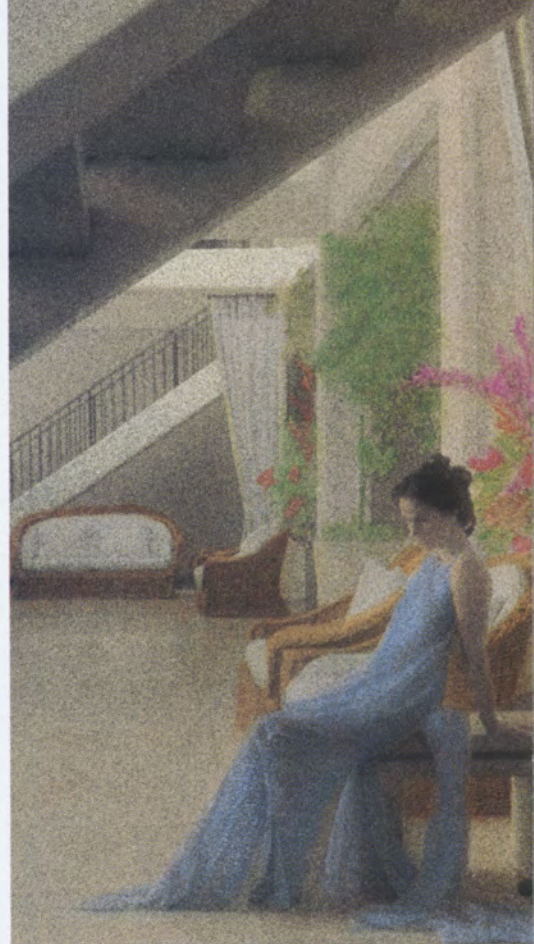
301 Van Ness, San Francisco, CA 94102

Tel. (415) 861-4008

Internet address: www.sfopera.com

ISSN 0892-7189

NOU,
FOR YOU,
NĀ MEA A PAU...
EVERYTHING...



IMPECCABLY
MANNERED,

GRACIOUSLY
HAWAIIAN.

Halekulani®
On the Beach at Waikiki

HONOLULU'S ONLY AAA FIVE DIAMOND HOTEL.

Call your travel planner or

800 367 2343 / 808 923 2311

Internet: <http://www.halekulani.com>

The Leading Hotels of the World®

PREFERRED HOTELS™ RESORTS™ WORLDWIDE

WAGNER IN HAWAII

Tristan 2000

JANUARY 27 - FEBRUARY 2, 2000



ome join us in our tropical paradise next January for a week long celebration featuring penetrating lectures on Wagner's music in the new millennium, a gala dinner honoring our special guests **Wolfgang and Gudrun Wagner**, and culminating in Hawaii Opera Theatre's new production of *Tristan und Isolde*. John Treleaven will sing *Tristan*, with Susan B. Anthony as *Isolde*. Beautiful music, distinguished lecturers and guests, and of course plenty of time to relax and enjoy Hawaii's famous beaches!

Want to learn more?

- Call **1-800-836-7372** or fax 1-808-596-0379 for the Tristan-2000 brochure.
- Visit Tristan-2000 on the web: www.hawaiiopera.org



HAWAII OPERA THEATRE

987 Waimanu Street
Honolulu, HI 96814

PERFORMING ARTS®

STAFF

Gilman Kraft *President*
Ed Conn *Publisher*
Dana Kitaj *Editor*
Bernard Rotondo *Art Director*
David H. Bowman *Executive Editor*
Ellen Melton *Advertising Coordinator*
David W. Barg *Production Manager*
Randi Swersky *Production Associate*
Bonnie Felt *Associate Art Director*
Denise L. Burney *Desktop Publishing Associate*
Susan L. Wells *Design Consultant*
Susan Beth Cohen *Comptroller*
Donna Adams *Credit Manager*
Helen Chin *Administrative Assistant*
Lisa Kropiewnicki *Sales Assistant*

SALES

David Bronow *Account Manager*
Susan H. Holloway *Account Manager*
Los Angeles, Orange County, San Diego, Hawaii
Charles E. Schmuck & Associates *Northern California*
J.T. Kelly & Associates *Texas, New Mexico, Louisiana, Oklahoma*
ENCORE *Seattle*
Larry Miller *Eastern Sales Director*
A.J. Landau *Eastern Sales Manager*
New York, New Jersey, Washington D.C., Boston, Philadelphia, Atlanta
Warden, Kelley, Allen & Opfer *Chicago, Minneapolis*
Thomas O. MacFarland *Detroit, Pittsburgh, Cleveland*
Media Services *Canada*
International

SAN FRANCISCO OPERA MAGAZINE Design by Bonnie Felt

PERFORMING ARTS magazine is published monthly by Performing Arts Network, Inc. to serve musical and theatrical attractions in California: Los Angeles, Pasadena, Thousand Oaks, Orange County, Costa Mesa, La Mirada, Cerritos, San Francisco, Berkeley, San Jose, San Diego, and La Jolla; and in New Jersey at the New Jersey Performing Arts Center.

PERFORMING ARTS magazine is published at
10350 Santa Monica Boulevard
Suite 350
Los Angeles, CA 90025
Telephone (310) 551-1115
Fax (310) 551-1939
e-mail: pankraft@aol.com

All rights reserved, © 1999 by Performing Arts Network, Inc. Reproduction from these magazines without written permission is prohibited.

JANE EAGLEN

"Jane Eaglen sings like a force of nature. Many singers have voices that are sweet and clear; a few have voices that are large. But it is rare to find those qualities combined in a single artist, and the voice of Ms. Eaglen, a fast-rising English soprano, is both beautiful and huge, with lovely color and a distinctive ringing tone."

-New York Times



MOZART

"Ah corri, vola... Quest' improvviso tremito" (Lucio Silla)
"Crudele? Ah no, mio bene!... Non mi dir" (Don Giovanni)
"Oh smania! oh furie! D'Oreste, d'Aiace" (Idomeneo)
"Or sai, chi l'onore" (Don Giovanni)
"Idol mio" (Idomeneo)

STRAUSS

Final Scene (Salome)
"Fass' ich sie bang" (Guntram)
"Es gibt ein Reich" (Ariadne auf Naxos)
"Mein Elemer!" (Arabella)
"Zweite Brautnacht!" (Die Ägyptische Helena)

Also available:

Bellini & Wagner Arias
SK 62032

Beethoven: Symphony No. 9
with Meier, Heppner, Terfel;
Berlin Philharmonic / Abbado
SK 62634

Sense & Sensibility
Original Soundtrack
SK 62258



New Recording SK 60042

THE SONY CLASSICAL
LISTENING STATION
www.sonyclassical.com



*, "Sony Classical" are trademarks of Sony Corporation. © 1999 Sony Music Entertainment Inc.

 **towerrecords.com**

 **AOL KEYWORD: TOWER**

NOW OPEN!
SAN MATEO
41 W. Hillsdale Blvd.
(650) 574-5100

WOW!
MULTIMEDIA
SUPERSTORE

TOWER
RECORDS • VIDEO • BOOKS

1 • 800 • ASK • TOWER
STORE LOCATIONS • HOURS • PHONE ORDERS

SAN FRANCISCO
Columbus & Bay • Market & Napa • Stonestown Galleria
CLASSICAL ANNEX Columbus & Bay
TOWER OUTLET 3rd & Townsend

EMERYVILLE • CAMPBELL • LARKSPUR
CONCORD • BERKELEY • MTN. VIEW • SONOMA
SAN JOSE • FREMONT • DUBLIN • SAN MATEO • WOW!



CARMEL BACH FESTIVAL

July 17 - August 8, 1999

The Fire of the Baroque

Bruno Weil, Music Director & Conductor
Elizabeth Wallfisch, Concertmaster

"One hundred world-class musicians in a beautiful place." - The New York Times

SATURDAY: July 17, 24, 31

J.S. Bach Cantata 202 & 208,
Prokofiev Symphony No. 1 Classical
(Weil)

SUNDAY: July 18, 25, Aug. 1

J.S. Bach Christmas Oratorio
(Colton/Robbin/Bennett/Sylvan)

MONDAY: July 19, 26, Aug. 2

Hildegard von Bingen
"Luminous Spirit" 7/19;
Chanticleer Sings Baroque 7/26 & 8/2

TUESDAY: July 20, 27, Aug. 3

Haydn Symphony No. 99 &
Theresienmesse; Mozart Symphony
No. 21 (Weil)

WEDNESDAY: July 21, 28, Aug. 4

Mission Candlelight Concert: Baroque
Choral Music by J.S. Bach, Gabrieli,
Laland, Calvisius, Praetorius,
Charpentier (Lamott)

THURSDAY: July 22, 29, Aug. 5

Concertos for Baroque Strings &
Harpsichord by Bach, Vivaldi, Corelli,
Pergolesi (Wallfisch/Butt)

FRIDAY: July 23, 30, Aug. 6

J.S. Bach arr. Reger, Pergolesi arr.
Bach, Pergolesi comic opera *La Serva
Padrona* (Lamoreaux/Colton/
Robbin/Sylvan/Weil)

Free brochure (831) 624-2046

Email info@bachfestival.org
Web www.bachfestival.org

SAN FRANCISCO OPERA ASSOCIATION

OFFICERS

FRANKLIN P. JOHNSON, JR. *Chairman*
DAVID M. CHAMBERLAIN *Vice Chairman*
WILLIAM W. GODWARD *President*
FRANCIS W. CHEN *Vice President*
MS. DOREEN WOO HO *Vice President*

MS. LESLIE P. HUME *Vice President*
HOWARD H. LEACH *Vice President*
ROBERT W. MOREY *Vice President*
ROBERT E. SULLIVAN *Secretary/Treasurer*

BOARD OF DIRECTORS

GREER M. ARTHUR
MS. NANCY H. BECHTLE
MRS. PETER H. BLACK
GEORGE M. BOWLES
MS. ROBIN BRADFORD
JOHN M. BRYAN*
MS. CAROL FRANC BUCK
ALDO M. CACCAMO
MS. ANNETTE CAMPBELL-WHITE
RONALD E. CAPE, Ph.D.
DAVID M. CHAMBERLAIN*
FRANCIS W. CHEN*
MRS. WARREN J. COUGHLIN
C. WILLIAM CRISS, JR.
MRS. PETER W. DAVIS*
REID W. DENNIS
MS. BARBARA J. DESOER
ORLANDO DIAZ-AZCUY
RAY DOLBY
MRS. DIXON R. DOLL
MYRON DU BAIN
MS. CHRISTINE ENGLUND**
MRS. LENNART G. ERICKSON
EDWARD N. ESCHBACH***
MARTIN L. FLANAGAN*
WILLIAM W. GODWARD*
LARRY J. GORRELL
MICHAEL A. HARRISON
JOHN HENDRICKSON
MRS. WILLIAM R. HEWLETT
REUBEN W. HILLS III*
MS. DOREEN WOO HO*
MS. LESLIE P. HUME*
BRUCE W. HYMAN
MRS. C. BRADFORD JEFFRIES
PHILIP M. JELLEY*
FRANKLIN P. JOHNSON, JR.*
MRS. HAROLD KAUFMAN
MRS. GORHAM B. KNOWLES*
WILLIAM C. LANDRETH*
HOWARD H. LEACH*
MISS SYLVIA R. LINDSEY*
ANGUS A. MacNAUGHTON
LOTFI MANSOURI
J. PATTERSON McBAINE
MRS. JAMES K. McWILLIAMS

KARL O. MILLS
BRUCE W. MITCHELL
ROBERT W. MOREY*
MS. NANCY S. MUELLER
CLYDE W. OSTLER, JR.
MRS. GEORGE J. OTTO
HAROLD PARICHAN
MRS. HARRIET MEYER QUARRÉ
GIANLUCA U. RATTAZZI
STEVEN READ
MRS. JOHN P. RENSHAW*
MRS. HAIDEN RITCHIE
MS. ALMA ROBINSON
ERNEST H. ROSENBAUM, M.D.
MICHAEL J.K. SAVAGE
JAMES H. SCHWABACHER*
DR. A. JESS SHENSON
DR. JACKIE SHINEFIELD
MRS. GEORGE P. SHULTZ
MRS. CHARLES M. SPRINCIN**
ROBERT E. SULLIVAN*
DR. W. CONRAD SWEETING
MS. JOYCE M. TAYLOR
MRS. DAVID T. TRAITEL
LUIS VALENCIA
MRS. MARSHALL I. WAIS
MRS. EDMOND C. WARD
MRS. PAUL L. WATTIS
MRS. HARRY WETZEL*
MRS. ALFRED S. WILSEY*
OSAMU YAMADA

CHAIRMAN'S COUNCIL

THOMAS TILTON *Chair*
REID W. DENNIS
MRS. RICHARD C. HAM
BERNARD OSHER
HARRY POLLAND
MRS. RICHARD C. WALKER
CLEM WHITAKER, JR.
ALFRED S. WILSEY

* Member, Executive Committee

** Ex-Officio

***Non-voting

PRESIDENTS

1923 TIMOTHY HEALY
1924-1931 ROBERT I. BENTLEY
1932-1936 WALLACE M. ALEXANDER
1937-1944 ROBERT WATT MILLER
1945-1951 KENNETH MONTEAGLE
1952-1968 ROBERT WATT MILLER
1969-1970 PRENTIS COBB HALE

1971-1973 WILLIAM H. ORRICK, JR.
1974-1984 WALTER M. BAIRD
1985-1990 TULLY M. FRIEDMAN
1990-1993 THOMAS TILTON
1993-1995 DAVID M. CHAMBERLAIN
1995- WILLIAM W. GODWARD

CHAIRMEN OF THE BOARD

1969 ROBERT WATT MILLER
1971-1982 R. GWIN FOLLIS
1983-1984 RICHARD K. MILLER

1985-1999 REID W. DENNIS
1999- FRANKLIN P. JOHNSON, JR.

SAN FRANCISCO OPERA GENERAL DIRECTORS

GAETANO MEROLA
KURT HERBERT ADLER
TERENCE A. McEWEN
LOTFI MANSOURI
Founder and General Director, 1923-1953
Artistic Director, 1953-1957; General Director, 1957-1981;
General Director Emeritus, 1982-1988
General Director, 1982-1988; General Director Emeritus, 1988-1998
General Director, 1988-

ROBERT HEINDEL



RICHARD
MACDONALD
GALLERIES

Robert Heindel

Exhibition of

Recent Works

May 26 - June 24

SAN FRANCISCO
GALLERY

445-A Sutter Street

(between Stockton & Powell)

San Francisco CA 94108

(800) 972-5620

CARMEL

(800) 972-5528

LAGUNA BEACH

(888) 972-5543

PEBBLE BEACH

(800) 972-5528

A MESSAGE FROM THE GENERAL DIRECTOR



SOHL

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



McCARTHY

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.

Franklin P. Johnson, Jr., Chairman
William W. Godward, President

THE 1999 RX 300

PRICED FROM \$32,500
WITH 4WD & OPTIONS SHOWN \$34,240*



Introducing The First Luxury SUV That Doesn't Ride Like A Truck.



THE LEXUS RX 300. MOTOR TREND SPORT/UTILITY OF THE YEAR.

With its 220-horsepower engine and available four-wheel drive, the RX 300 is powerful enough to get you where you want to go. Yet with its advanced independent suspension system, it also gives you the luxurious ride you expect from a Lexus.

And guarantees the competition a very bumpy ride. See your Lexus dealer.



YOUR LEXUS DEALER. PURSUING PERFECTION.

bayarealexus.com

COLMA/DALY CITY
Lexus of Serramonte (800) SF-LEXUS

CONCORD
Lexus of Concord (925) 682-3033

FREMONT
Magnussen's Lexus of Fremont (800) 734-LEXUS

PLEASANTON
Lexus of Pleasanton (925) 847-0678

REDWOOD CITY
Putnam Lexus (650) 363-8500

SAN JOSE
Lexus of Stevens Creek (408) 296-2223

SAN RAFAEL
Lexus of Marin (415) 460-6000

SANTA ROSA
Freeman Lexus (707) 545-9255

©1999 Lexus, a Division of Toyota Motor Sales, U.S.A., Inc. Lexus reminds you to wear seatbelts, secure children in rear seat, obey all speed laws and drive responsibly.
*MSRP including destination. Excludes taxes, title, license and other optional equipment. Actual dealer price may vary. Bicycles not included.

INTRODUCING: WAGNER'S RING

BY MICHAEL STEINBERG

1848 was a year of revolutions in Europe. The Sicilians began it in January, and by the end of the year there had been uprisings in all the major Italian cities. In February, the Parisians swept away the monarchy of King Louis-Philippe, and revolts of diverse flavors and degrees of intensity followed in Vienna, many of the German states, Prague, Budapest, Belgium, Switzerland, and even England. Not all succeeded. Here and there, constitutions were granted, representing at least a step in the direction of democracy, but in France, for example, the King's republican successor waited only three years before having himself crowned as Emperor Napoleon III, while in Prussia and Austria the ironic outcome was tough right-wing military rule.¹

The Second Court Conductor at the Royal Saxon Opera at Dresden took an intense interest in these developments. He wrote a poem, for publication in Vienna, in support of the anti-Metternich endeavors of the Austrian revolutionaries; he sent a detailed memorandum on political issues to the Saxon representative at the National Assembly in Frankfurt, in which he declared that the fate of the reigning princes was in their own hands inasmuch as it depended on their behavior; he addressed left-leaning political groups in Dresden; he traveled to Vienna, where the critic Eduard Hanslick noted that it was impossible to get him to talk about anything other than politics; he wrote articles for his friend August Röckel's *Völkblätter*, a publication in constant trouble with government censors. The following year, when unrest continued in Dresden and Prussian troops were brought in to support the Saxon monarchy, he was in the middle of the tumult, on the barricades. On May 16, 1849, the Dresden police issued a warrant for the arrest of "the Royal Capellmeister Richard Wagner," described as "thirty-seven to thirty-eight years old [he was just about to turn thirty-six], of medium height [he was 5'4"], with brown hair and glasses." Two weeks later, using the expired passport of a Jena University professor, Richard Wagner made his way



Portrait of Richard Wagner as printed in the police record for 1853.

into Switzerland, where this most German of German artists began an eleven-year exile that ended only in the summer of 1860, when an amnesty was granted that allowed him access to all German states except Saxony.

But Wagner was a man of prodigious energy and powers of concentration, and not even at the furious height of the public events of 1848 and 1849 did he forget that he was a musician and a dramatist, the composer of *Rienzi* (a triumph), *Der Fliegende Holländer* (puzzling, but on its way to success), and *Tannhäuser* (a failure at its premiere in Dresden). In July of 1845, between the completion of *Tannhäuser* and its first performance, he had written a detailed prose draft of the work that would become *Die Meistersinger von Nürnberg* and had read the *Parzival* of Wolfram von Eschenbach, whom he had already put on the stage as one of the minnesingers in *Tannhäuser*. In 1847, he had read Gottfried von Strassburg's *Tristan und Isolde* in a new translation by Hermann Kurz, who remarked in

his introduction that the story contained every element essential to a tremendous dramatic tragedy. In April of 1848, Wagner completed the full score of *Lohengrin* and at about that time, he talked to the singer, theater director, and writer Eduard Devrient as well as to Robert Schumann about an idea he had of writing an opera about the legendary hero Siegfried. This means that, taking the May 1840 prose draft of *Der Fliegende Holländer* as a starting point, Wagner had conceived or planned or actually executed the entire life work of his maturity within a single span of eight years.

In the summer of 1848, Wagner resumed work on (but soon abandoned) an opera libretto about the twelfth-century Emperor Frederick Barbarossa. When he put *Friedrich I.* aside, he turned his hand to an essay about the *Nibelungenlied*, an epic poem from about 1200 A.D. and a central source for the Siegfried story. Nor was the Nibelungen project the only dramatic one in Wagner's mind at this time: in January of 1849, having reread the four Gospels in December, he wrote a fifty-page draft of a play, *Jesus of Nazareth*, in which Jesus figures as a social revolutionary, and he gave thought to a heroic tragedy about Achilles.

Crucially, on October 4, 1848, Wagner jotted down a brief sketch for a music drama on the Nibelungen story. In 1850, he made an attempt at starting the score, but almost immediately realized he had no idea how to go about it, and it would be three more years before he composed the first note of music for this project that actually survives. Twenty-six years elapsed between the first sketch and the last double-bar, and it took two more years for the work to be staged in what had become its enormous entirety. In mid-course, he took time off to make a new version of *Tannhäuser*; later, discouraged about the prospect of ever getting a performance or even a publisher for what was obviously growing to be a monstrously large work, he interrupted his labors to knock off those two bagatelles *Tristan und Isolde* and *Die Meistersinger von Nürnberg*. Characteristically,

¹ The United States, which acquired Texas, New Mexico, California, Utah, Nevada, Arizona, and parts of Colorado and Wyoming that year at the end of the war against Mexico, was the beneficiary of the failed German revolutions in that many of the best-educated, liberal elements chose emigration across the Atlantic.

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.

when the *Tristan* plan was first germinating in his mind, he described it as something that would, for a change, be a practical undertaking — a modest work with only two major roles, and one that would easily be within the grasp of any German opera house of the third rank.

With Wagner, things always had a way of getting out of hand. He had soon discovered that the apparently simple events of the work he thought of as *Siegfried's Tod* (*Siegfried's Death*) required explanation. But *Der junge Siegfried* (*Young Siegfried*), written for just that purpose, needed a pre-history as well, and before everything was done, that preface, *Die Walküre* (*The Valkyrie*) had also acquired a "Vorabend," literally an "eve," or a prologue, *Das Rheingold* (*Rhine Gold*). *Der junge Siegfried* and *Siegfried's Tod* were renamed *Siegfried* and, in a moment of wonderful inspiration, *Götterdämmerung* (*Twilight of the Gods*), and eventually the tetralogy was called *Der Ring des Nibelungen* (*The Nibelung's Ring*). It is often said that the four libretti were written in reverse order. That is almost true, but not quite: the verse draft of *Die Walküre* came before that of *Das Rheingold*, but the prose sketches and prose drafts of *Das Rheingold* preceded those for *Die Walküre*. (Detailed information about the dates of the four works can be found in the separate essays on those works.)

Twenty-six years is a long time, and a lot happened to Wagner between 1848 when he wrote his first Nibelungen Saga sketch and the morning of November 21, 1874 — "Thrice sacred, memorable day!" Cosima Wagner calls it in her diary — when he drew the last double bar at the end of *Götterdämmerung*.² He grew immeasurably as a musician, and the composer of Act 3 of *Siegfried* and of *Götterdämmerung* — the long break and the composition of *Tristan* and *Meistersinger* came between Acts 2 and 3 of *Siegfried* — was infinitely more imaginative and resourceful than he had been in the 1850s and the early 1860s. For that reason, the Prelude to Act 3 of *Siegfried* is one of the most thrillingly startling moments in all of music.

But it was not only a question of Wagner's musical development: *Götterdämmerung* is a long way from *Siegfried's Tod*, and that distance is defined by Wagner's reading, thinking, and life experience in the years between, and it is especially the end of the work that kept changing in successive drafts. Many literary and intellectual currents come together in *The Ring*. Beside the *Nibelungenlied*, the former include the two Icelandic sagas both

called *The Edda*, one written between the ninth and twelfth centuries, the other in the thirteenth century by Snorri Sturluson, as well as another thirteenth-century Norse epic, *Thidreks Saga*. Scholarly research about these epics was a burgeoning industry in the German academic world in the first half of the nineteenth century, and, characteristically, Wagner immersed himself in these philological writings as well. The *Oresteia* of Aeschylus also served him as inspiration and model, and it is probably because of his need to establish a connection with Aeschylus's trilogy, that Wagner always called *The Ring*, not a tetralogy, as we usually do today, but a trilogy with a prologue.



Richard Wagner in an engraving made in 1869 after an 1867 photograph.

Having begun by being riveted by Bakunin's high-spirited anarchism — and some trace of that survives in the figure of the young Siegfried — Wagner went on to absorb and often to go on to reject the ideas of the anti-Christian philosopher Ludwig Feuerbach, a hero of the revolutionaries of 1848 and a profound influence on Karl Marx; the French economist Pierre-Joseph Proudhon, another hero of the 1848ers whose book *What is Property?* attacked the use of property as a means of exploitation and who was exiled from

France for his attacks on Napoleon III; the philosopher Friedrich Hegel, who had declared that a new world would be brought into being by a hero; and, most significantly, Arthur Schopenhauer, the deep pessimism of whose *The World as Will and Idea* also left its mark on *Tristan*. Not surprisingly, Wagner did not succeed in fusing all these currents into a single coherent whole. *The Ring* is an extraordinarily open work, and this has brought about a staggering range of interpretation, both in performance style and in criticism. All that is fascinating and has been amply written about — it is said that only Jesus and Napoleon command larger bibliographies than Wagner — but it is not remotely possible to go into it here. We do well even to scratch the surface of the finished and amazing *Ring*. Complex in subject and execution, these four evenings in the theater, adding up to about seventeen hours of music, are a stupendous achievement in Western art. Thomas Mann called it "das Kunstwerk überhaupt" — "the quintessential work of art."

When Wagner realized that he could not begin with *Siegfried's Tod*, it was not just a matter of clear story telling. There was a musical issue as well. He lacked the musical vocabulary with which to place the events, internal and external, of the climax and culmination of this complex story vividly before the listener and looker, and he realized that he needed to go back and build such a vocabulary from the beginning. And this is the moment to talk about music. Wagner's primary impulse was that of a storyteller, and he was a great one. As a boy, he had imagined a literary future for himself, probably as a dramatist. He liked to tell the story that hearing and seeing Wilhelmine Schröder-Devrient in Beethoven's *Fidelio* when he was sixteen convinced him that he had to study music. Like many stories Wagner told about himself, this one is not true.³ More likely the work in which that great diva overwhelmed him was Bellini's *I Capuleti e i Montecchi* (and he was twenty-one), but Beethoven makes it a better and, from Wagner's point of view, certainly a more respectable story.

Wagner as heir of Beethoven was part myth, part truth, but there is no question

² One would have imagined as well as wished this to be a supremely happy day for the Wagners but it was not. Cosima, not realizing that Richard had finished the score, not imagining that he would do so for another day or two, entered his study, bearing a letter from her father, Franz Liszt, and carefully tried not to look at the score on the desk. Richard, furious, remarked bitterly that when a letter arrived from Cosima's father all thoughts of her husband were swept away. Tears and recriminations followed, Richard went to bed with further angry words, and Cosima ended the day at the piano, "searching for *Tristan* sounds." But her diary entry for the day concludes: "If a genius completes his flight at so lofty a level, what is left for a poor woman to do? To suffer in love and rapture."



RICHARD WAGNER MUSEUM, BAYREUTH

Richard Wagner in the celebrated 1864 pastel portrait by Franz Lenbach.

that Wagner did learn a lot from Beethoven and that in later years the Ninth Symphony, useful to demonstrate the "necessity" of vocal music, and the C-sharp-minor Quartet, Opus 131, were central in that relationship. This brings us to the dread leitmotifs, a subject that I know can make not-yet-Wagnerians (and of course never-to-be Wagnerians) quite nervous. In the world of opera, the concept of associating certain musical ideas with characters or situations was around before Wagner; Wagner, however, was the first composer to make it a central compositional and dramaturgic principle, and it was from Beethoven, and particularly from the way Beethoven uses a single idea in myriad ways in Opus 131, that Wagner learned techniques of transformation and transition that were essential to his musical development and without which *Tristan*, *The Ring*, and *Parsifal* are unimaginable.

The word "leitmotif" comes from the German verb "leiten," meaning to lead, not as in dominate but in the sense of leading from one idea or one place to another. Wagner did not invent the term: it first appeared in 1865 in an essay about Liszt and Wagner by the music historian A. W. Ambros, was taken over by Friedrich Wilhelm Jähns in his book on Weber, and became really established

when the Wagnerian exegete Hans von Wolzogen made it a central part of his guide to *The Ring*, published in 1876 in connection with the first complete performance of the cycle. Wagner himself used it only when he commented on Wolzogen's guide, gently chiding that writer for applying the term only to the dramatic and not to the musical use of these recurring and ever-changing themes. He certainly did not endorse the use of those leitmotif tables you sometimes find in scores, libretti, and program notes, that enable you, when you hear a certain musical phrase to look it up and discover that it "stands for" Siegfried or the sword or death or Valhalla or renunciation or whatever. Rather, Wagner thought of himself as composing essentially symphonic music whose coherence and dramatic impact was produced by the constant flow, contrast, transformations, and reshaping of highly malleable, flexible musical units. It was in honor of Wagner's skill at working with these small units that Nietzsche, seemingly paradoxically, called Wagner a miniaturist.

My advice is: don't worry about those tables — my piano-vocal score of *Götterdämmerung* includes one with eighty-five little themes arranged alphabetically from Abenteuer-Motif (adventure motif) to Wurm-Motif — and don't worry about the names. Whatever is necessary by way of linking these units to characters, objects, ideas, or events will enter the mind of the attentive listener without special effort. When Siegmund pulls the sword from the tree in Act I of *Die Walküre*, you won't forget the proud phrase the trumpet plays at that sexually charged moment, and you will think of the sword every time you hear it. Not all the motifs and associations are that obvious, but the interpretation of the more subtle and flexible ones and their integration into your own *Ring* cosmos is your reward for returning to these dramas again and again, thus gaining an ever deeper knowledge of them. On those fortunate enough to find themselves in its thrall, who respond to its rich emotional, intellectual, ethical, and political content, who have the ear and memory and musical sensibility to knit its thousand strands together, who can allow themselves to surrender to the sheer gorgeousness of the noises it makes, *The Nibelung's Ring* casts a spell like no other. □

³ Wagner was an industrious myth-maker about himself. It is an amusing coincidence that while the Opera celebrates Wagner, the Symphony, next door, is celebrating Stravinsky, second only to Alma Mahler as Wagner's nearest rival when it comes to myth-making and autobiography as fiction.

BRAVO! CLUB

San Francisco Opera's BRAVO! CLUB is a group of young adults dedicated to building a new audience for San Francisco Opera. BRAVO! Has grown to more than 500 members representing a cross-section of young professionals from the Bay Area. We host a variety of educational and social events in support of San Francisco Opera.

Discover opera with San Francisco Opera's young professional opera lovers!

For more information, call the BRAVO! CLUB hotline at (415) 565-3285, or send an e-mail message to: bravoclub@sfoopera.com

Website: www.sfoopera.com/bravo

BOARD OF DIRECTORS

Christine Englund, *President*

Lauren E. Magri, *Secretary*

Susan Zeleznik, *Treasurer*

Margaret A. Mack, *Vice-President, Special Events*

Guy Cross, *Membership Director*

Robert B. Mison, *Education Chairman*

Stephen Saunders, *Long-Range Planning Chairman*

Douglas T. Landis, *Volunteer Chairman*

Linle Froeb, *Advisory Council Liaison*

David H.S. Chung

Stephanie Zimand

SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER

WAR MEMORIAL OPERA HOUSE

Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial of San Francisco

The Honorable Willie L. Brown, Jr.,
Mayor
City and County of San Francisco

TRUSTEES

David A. Yoder, *President*

Thomas E. Horn, *Vice President*

Armen Baliantz

Bella Farrow

Dr. Zuretti L. Goosby

Mrs. Walter A. Haas, Jr.

Claude M. Jarman, Jr.

Chrysanthy Leones

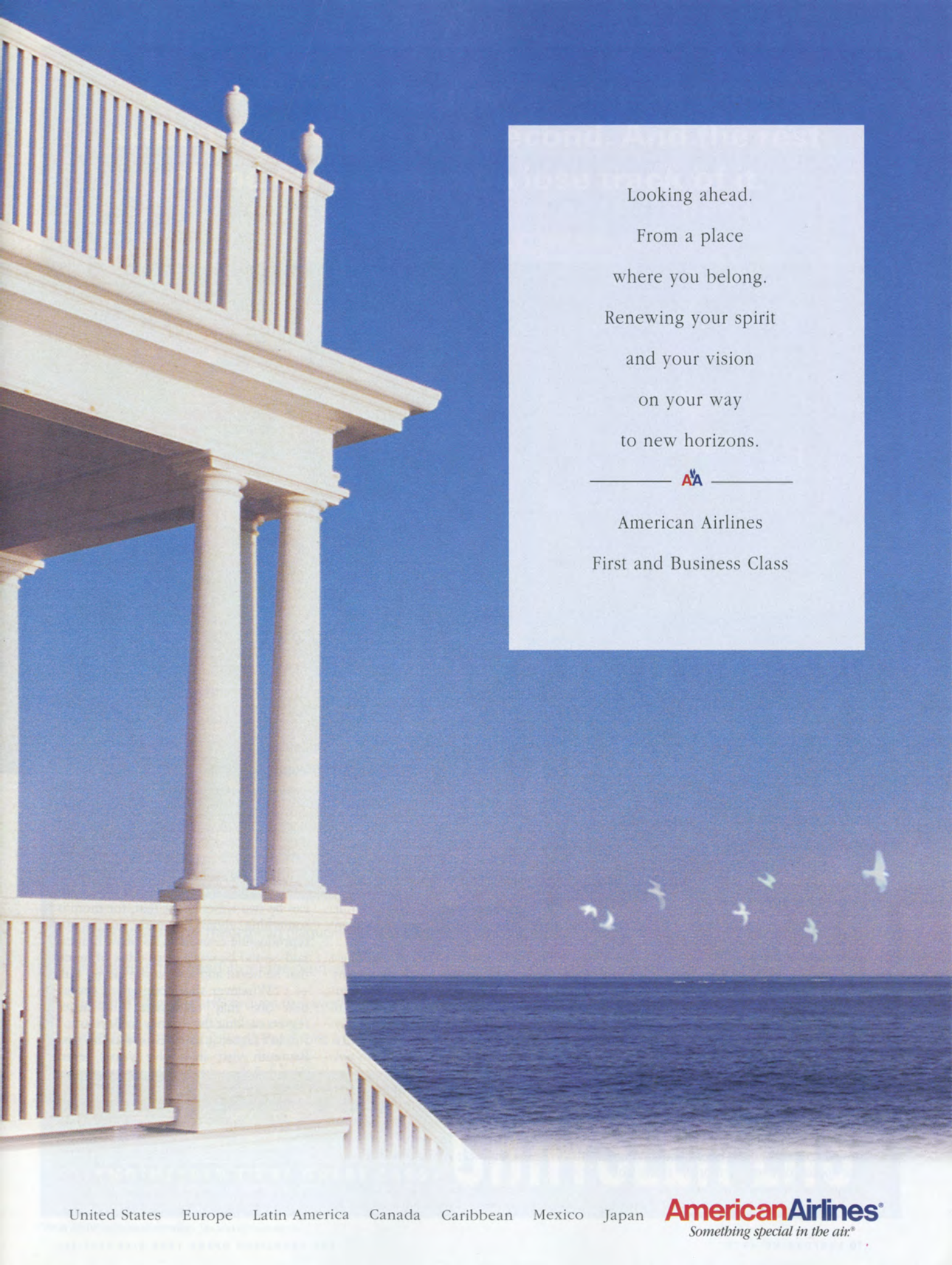
Mrs. George R. Moscone

Thomas R. Noonan

Charlotte Mailliard Shultz

Elizabeth Murray, *Managing Director*

Gregory P. Ridenour,
Assistant Managing Director



Looking ahead.

From a place
where you belong.
Renewing your spirit
and your vision
on your way
to new horizons.



American Airlines
First and Business Class

United States Europe Latin America Canada Caribbean Mexico Japan

American Airlines
Something special in the air.®

DAS RHEINGOLD

BY MICHAEL STEINBERG

SCHIERL



MORTON

Entering Valhalla at the end of *Das Rheingold* at San Francisco Opera: (inset) As dimly seen in 1935; (left) as part of the 1972 Ring; (above) as part of the 1985 Ring. At that time, William Lewis's Loge faced the audience.



SCHIERL

Richard Wagner completed the prose draft of *Das Rheingold* on March 31, 1852 and the libretto in verse on November 3rd of that year. He began the music on November 1, 1853 and completed the full score in fair copy on September 26, 1854. On December 16, 1862, Wagner conducted excerpts from *Das Rheingold*, *Die Walküre*, and *Die Meistersinger von Nürnberg* at the Theater an der Wien, Vienna. The applause was enormous, especially after The Ride of the Valkyries from *Die Walküre*, but so was the deficit, partly because Wagner had a reflecting wall installed to improve the acoustics. The first complete performance of *Das Rheingold* was given in Munich under the

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.

direction of Franz Wüllner on September 22, 1869. In August, Wagner had received reports about how inadequate the performance was promising to be in technical matters, whereupon he persuaded the conductor Hans Richter as well as Franz Betz, the Wotan, to withdraw. He himself went to Munich in an unsuccessful attempt to be allowed to supervise the remaining rehearsals or to get the performance canceled; after he failed, he stayed away. *Das Rheingold*, this time part of the full *Ring* cycle, opened the first Bayreuth Festival on August 13, 1876, this time with Richter and Betz. *Das Rheingold* was first seen in America when the Metropolitan Opera, New York, produced it on January 4, 1889 with Anton Seidl conducting. By this time, excerpts from *Das Rheingold* had been given at Steinway Hall, New York (December 14, 1876) and by the Theodore Thomas Orchestra at

Chicago's Exposition Hall (January 31, 1888). San Francisco Opera's first *Rheingold* took place on November 1, 1935, as part of the complete *Ring*. Friedrich Schorr was Wotan; Querita Eybel, Fricka; Hans Clemens, Loge; Gustav Schützendorf, Alberich. Artur Bodanzky conducted.

Here is where the saga of *The Nibelung's Ring* begins to unfold. It is not quite the beginning of the story. That would be Wotan's pilgrimage to the Spring of Knowledge and the attendant events, but that is something we do not see or hear, something we only hear about, and not until the Prologue of *Götterdämmerung*. But here is where the visible part of *The Ring* begins, in the waters of the Rhine. We see this scene in our imaginations, through our ears, as it were, before the curtain rises and we actually lay eyes on the river and the three daughters of the Rhine frolicking in its waters. That is, we hear lines of orchestral music swirling about with growing energy and in patterns we easily and gladly interpret as the depiction of

**Its clock was designed to measure time
within 1/40,000th of a second. And the rest
of the car to help you lose track of it.**



Could it be a time machine in disguise? What else would you call the sheer joy of driving a luxury car this precisely engineered? Indeed, from the moment you close the multisealed door to the instant its 253 hp engine purrs to life, the Chrysler LHS proves that worldly elegance can coexist with NASA-like precision. The 1999 Chrysler LHS, \$29,545 fully equipped.* For more information, call 1.800.CHRYSLER or simply visit www.chryslercars.com.



ENGINEERED TO BE GREAT CARS

CHRYSLER LHS

*Base MSRP includes destination. Tax and options extra.



MORTON



SCHERL



SCHERL

Previous San Francisco Opera giants: (top left) Chase Baromeo and Douglas Beattie in 1935; (above) Alexander Malta and Aldo Bramante in 1977; (left) Roland Bracht and James Patterson in 1985.

river current and waves. That beguiling motion fills our consciousness only by degrees. For half a minute or so, we can discern pitch, but we have no clue as to rhythm or tempo, and it is only after half a minute or so, when the eighth horn plays a call that rises quietly through a little more than two octaves, that the music taken on definition. The low E-flat of the double basses, which is *The Ring's* first sound, is sometimes described mystically as a kind of *Ur-music*, representing the beginning of all stories and all things, and in that spirit the *Rheingold* Prelude is sometimes played *extremely* softly and *very, very* slowly. But *if* we look at the score, we can see that Wagner asks the basses and bassoons to play *piano*, not *pianissimo*, and we will also notice that the tempo direction says nothing about "slow," but asks that the music proceed in "quiet cheerful motion." This is music about water and about three carefree girls — too carefree, we soon learn — who love their lazy life in it and rejoice in their own sexiness.

It is a marvelous piece of tone painting, one of those glorious operatic moments where the composer has done all the work and we really do not need scenery or lights or sleek young maidens in order to see what we need to see. Wagner not only wrote wonderful music

here; he also gave us a wonderful description of how he came to write it. Restless, longing to get started on the *Rheingold* music, he took a trip to Italy. There he became sick with dysentery and, physically and mentally miserable, he landed up at a hotel in La Spezia. After a bad night — it was now September 5, 1853 — he lay down on the sofa for an afternoon nap and, half asleep, he suddenly felt as though he were being flung about in a mighty flood of water:

"Its rush and roar took musical shape within my brain as the chord of E-flat major, surging in unceasing arpeggios. These arpeggios revealed themselves as melodic figuration of ever-increasing motion, but what never changed was the pure E-flat-major triad, which, by virtue of its persistence, seemed to impart significance to the element in which I was sinking. I awoke in sudden terror from my half-sleep, feeling as though the waves were now towering over my head. Immediately I recognized that the orchestral prelude to *Das Rheingold*, which I must have been carrying within me for a long time, yet had never been able to nail down definitely, had at last attained reality. Thus I quickly understood the essence of my own nature: the stream of life would not flow to me from outside but always from within."

Wagner loved this story, which he told not only in the autobiography he began to dictate to his future wife in 1865 but on subsequent occasions as well, and, understandably, most of his biographers have loved it, too, this "Vision of La Spezia." No question, *something* happened at La Spezia, because Wagner, despondent until now, suddenly felt like working again, broke off his journey, and hurried home to Zürich, but it was not quite the rush of compositional inspiration his account suggests. He did not mention the experience in his letters of the time, not even those to his friend August Röckel, who had from the beginning been a confidant in matters relating to *The Ring*, and there seems to be no doubt that Wagner, the great story-teller and assiduous myth-maker, improved brilliantly on whatever had happened. (In private conversation with Cosima, he cheerfully admitted to occasionally adjusting history for the sake of a better story.) *The Ring* was on his mind when he got back, and he gave readings from the book in Basel and Paris, but it was not until November 1st, eight weeks after La Spezia, that he began the composition of *Das Rheingold*. It went with amazing fluency, and he achieved the entire draft in nine weeks.¹

In 1840, when *Der Fliegende Holländer* began to take shape in Wagner's mind, he planned for it to be in a single act. There was a practical reason for this, namely so that it could serve as a curtain raiser before a ballet at the Paris Opéra, but after that scheme had fallen through, he recast the work in three acts. But even if the original one-act plan had been motivated by the understandable desire to find a way of establishing a foothold in Paris, Wagner must have been captivated by the challenge of designing a one-act opera bigger than any then in existence. *Das Rheingold* gave him an opportunity at last to meet that

By Carl Maria von Weber
Seattle Center Opera House
August 5, 7, 9, 11, 13, 15, 18 & 21

In German with English captions
Sponsored by The Boeing Company
and National Endowment for the Arts

Learn more about
Seattle Opera's 2001 Ring at
www.seattleopera.org

Der Freischütz



Deborah Voigt

"Luxury was present...in the voice of Ms. Voigt, who sounded as magnificent as she looked...."

—*The New York Times*

*A new and riveting
production of the opera
that launched the
whole Gothic movement
in music.*



Gary Lakes

"Gary Lakes...is absolutely superb...he seduces us with his timbre, his valor, his phrasing and his style."

—*Le Figaro*



Conducted by:

Gerard Schwarz

Music Director of the
Seattle Symphony and
New York's Mostly Mozart Festival

Call 206-389-7676 or
800-426-1619.

Or order from Seattle Opera's web site
at www.seattleopera.org

All sales are final; no refunds or exchanges.
Artists are subject to change.

PXSF

SEATTLE OPERA

SPEIGHT JENKINS
GENERAL DIRECTOR

Hear two great sopranos
over one weekend.

Buy tickets to *Der Freischütz* and
Eaglen Sings Wagner August 13-15 and
get special "opera lovers" rates at:

MAYFLOWER PARK
HOTEL

1-206-382-6990



1-206-282-7700



Inn Keeping With The Times™

1-206-441-7222

Ask for Reservation
Manager

SATURDAY, AUGUST 14, 7:30 p.m.
EAGLEN SINGS WAGNER

A BENEFIT FOR SEATTLE OPERA'S 2001 RING
S. Mark Taper Foundation Auditorium, Benaroya Hall

Hear the world's greatest living Brünnhilde perform an all-Wagner
program of arias and songs, including the "Liebestod" from *Tristan
und Isolde*, the Immolation Scene from *Götterdämmerung*, and the
Wesendonck Lieder. Don't miss this one-night-only concert event when
Jane Eaglen joins Gerard Schwarz and the Seattle Symphony Orchestra.

Call Seattle Opera, 800-426-1619, for tickets.

Sponsored by Musicians Emergency Fund Inc. and Sony Classical



Jane Eaglen photo by Allen MacWeeney

challenge, and that opera's single-act design — and we are talking about a span of close to two and a half hours — is one of Wagner's boldest strokes.

To see or even just hear *Das Rheingold* is to understand why Wagner was unable to begin composing *Siegfried's Tod* in 1850. *Das Rheingold* is where most of the issues that collectively constitute the subject of *The Ring* are introduced, and, parallel with that, it is also where Wagner begins to introduce us to the musical vocabulary with which he will articulate those issues. With fewer lyric passages than the other *Ring* dramas, *Das Rheingold* is a conversation piece, to borrow the term Richard Strauss would use to characterize his *Capriccio*, and the conversations in it are edgy and confrontational.

Das Rheingold begins as an idyll. The music of that remarkable Prelude tells us so, as does the Rhine Daughters' blithe caroling when the curtain rises. Here is a wonderful musical stroke: the discovery that the 136 measures of E-flat are a gigantic dominant, preparing the A-flat major where Woglinde begins her song — and what a glorious release that arrival is! Of course, as we listen further, we also hear that A-flat is but a way station and that Wagner is by no means done with E-flat. These huge harmonic steps — and Wagner's invention of harmonic seven-league boots that gave him unprecedented command of immense musical spaces is one of his most astounding achievements — tell us that we stand at the beginning of a very large musical enterprise.

And, before we go on, a word about Woglinde's "Weia! Waga! Woge, du Welle, walle zur Wiege! Wagalaweia! Wallala weiala weia." These first and last lines are sometimes called nonsense syllables, but in his notes to Stewart Spencer's *Ring* translation¹, Barry Millington reminds us that Wagner explained that they are "based on [Old High German] *beilawâc* (= water drawn from a river or well at some divinely appointed hour), recast by analogy with the *eia popeia* (= hushabye) of children's nursery rhymes."² And a feature no one will fail to notice is the welter of alliterations. These are a feature of *Stabreim*, the medieval verse form Wagner uses in *The Ring* as part of the apparatus intended to create the illusion of authentic folk expression in the

mistaken belief that the *Eddas* were spontaneous folk poetry rather than highly artful literary products. It is tempting and easy to make fun of Wagner's alliterations: *Stabreim* allows him some powerful and memorable lines, but over all, its use is not Wagner's happiest idea in the making of *The Ring*.

But as I was saying, *The Rheingold* begins as an idyll. The first shadow falls when Flosshilde, the deepest-voiced Daughter, warns her sisters that they are not doing a good job guarding the river's gold. Only seconds later, Alberich the Nibelung appears, an unappetizing apparition, eager to play with the delicious nixies and no doubt with rather more on his mind by way of a long-range plan. Again, it is Flosshilde who is alert and recognizes Alberich as just the sort of foe their father had warned them against, but if she is a little smarter than her sisters, she is not smart enough to stay focussed on a potentially dangerous situation. Rather, she joins Woglinde and Wellgunde in merciless cockteasing — indeed, she is the meanest of the three — and with the inevitable result: Alberich's libidinous feelings are diverted into rage. For a moment, everyone is distracted when sunshine suddenly illuminates the Rhine's treasure of gold. Wellgunde is foolish enough to announce both that a ring made from the gold would grant its wearer limitless power and that the gold can be seized by anyone willing to renounce the delights of love. (Flosshilde again pronounces an ineffectual warning.) Alberich's choice is easy. After the sexual tease and the humiliation the girls have put him through, a life without "love's delights" does not seem all that bad, and limitless power, which might include punishing these creatures, is a happy prospect. In no time he has made off with the gold. If we can say at all that *The Ring* has one overarching theme, it is the corruption of love by power — or love pushed aside by power. In this first scene, Wagner puts this idea before us with merciless clarity.

He takes us next to an open space, with Wotan and Fricka asleep in the foreground, the newly completed Valhalla in the background, the Rhine in-between. And what is the subject of their conversation? Love and power. Wotan

loved Fricka once, enough to risk forfeiting his one remaining eye in order to win her, but he has become a straying husband, drawn away by an insatiable appetite for conquest. Fricka has hoped that Valhalla might be a place of domestic happiness, one that would induce Wotan to stay at home; suddenly she understands that to him it means only a bastion of power. Here is a beautiful example of Wagner's use of harmony for a dramatic purpose. When Fricka sings of the hope she has placed in Valhalla ("herrliche Wohnung, wonniger Hausrath"), she does so to a poignant new melody. When, a few seconds later, Wotan answers her by saying that no, you have to grant me the right to conquer the world outside ("Wolltest du Frau in der Feste mich fangen"), he repeats Fricka's melody, but in another key that puts it a whole tone down. The music dashes Fricka's hope as unmistakably as Wotan's words.

Wotan, moreover, has offered Fricka's sister Freia as payment to the giants who built Valhalla. This is both inhumane and reckless, the latter because without Freia and the magic apples she tends, the gods cannot live. But we learn from Wotan himself that what he really is, is dishonest; that he, who rules only by virtue of contracts and treaties, never had any intention of sticking to his bargain, and that he is counting on the devious Loge, god of fire, to come up with a solution. The need to solve this problem leads to a whole new series of conversations, confrontations, negotiations, variously ironic, testy, outright vicious, and in one instance of the deepest solemnity.

Wotan, the insolent lord insulting the workers with their blistered hands, stalls the giants, who have already taken Freia as down payment and hostage. Loge enjoys tormenting Wotan. Loge and Wotan together, now down in Nibelheim, first extract information from the discontented Mime and then use flattery to trick and trap Alberich. Wotan is enraged by Alberich's braggadocio and fantasies of power, and the smooth Loge, the servant who is smarter than his master (Figaro, Jeeves), must for a moment be fire-extinguisher rather than fire so as not to lose the advantage they are slowly gaining over Alberich. Back above ground, Wotan forces Alberich to surrender the Nibelungs' — once the Rhine's — gold, including the Ring and the Tarnhelm. Alberich is forced to play his trump card — the devastating curse on the Ring. The giants again confront Wotan and demand that Ring and Tarnhelm be included in their payment. Then comes the solemn intervention of Erda, the earth goddess, who advises Wotan to surrender the Ring. That brief and extraordinary apparition sets the rest of the

Continued on page 41

¹ Among the people Wagner encountered during the socially busy weeks between Italy and the beginning of his work on *Das Rheingold*, many of whom heard him read from *The Ring*, were his future father-in-law, Franz Liszt; Hans von Bülow, who would conduct the premieres of *Tristan* and *Meistersinger*; and whose wife he would steal; the violinists Joseph Joachim and Eduard Remenyi, both of them important personages in the life of Johannes Brahms, the central figure on the other side of the great musical divide; and Hector Berlioz. Most important, on October 10th, at a dinner in Paris, he first laid eyes on the fifteen-year-old Cosima Liszt, who was soon to marry von Bülow, then become Wagner's lover in the summer of 1864 and wife in 1870, having meanwhile borne him three children.

² *Wagner's Ring of the Nibelung: A Companion*, a translation by Stewart Spencer and commentary by Barry Millington et al. (Thames and Hudson, 1993) — a wonderfully useful book.

³ Many of you will remember "eia popeia" from Marie's lullaby in *Wozzeck*.

San Francisco Opera's 1999 *Ring* Festival is made possible, in part, by the support of the Ann and Gordon Getty Foundation, and Mr. & Mrs. Franklin P. Johnson, Jr.

Additional major support is provided by the Chevron Corporation,
Mr. & Mrs. Reid W. Dennis, Mr. & Mrs. Charlton H. Buckley, Mr. & Mrs. Reuben W. Hills III,
Mrs. Paul L. Wattis, and two anonymous friends of San Francisco Opera.

Music drama in one act by RICHARD WAGNER

Text by the composer

Das Rheingold

(in German)

Der Ring des Nibelungen — Prologue

CAST

(in order of appearance)

Conductor

Donald Runnicles
Michael Boder (6/20)

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

Musical Preparation
Adelle Eslinger, Bryndon Hassman
Robert Morrison, David Syrus*
Susan Webb, William Lacey
Peter Grunberg, Eric Weimer
Marilyn Barnett

Prompter
Jonathan Khuner

Supertitles
Jerry Sher, Francesca Zambello

Assistant Stage Directors
Laurie Henley,
Paula Williams,
Brad Dalton

Ballet Master
Lawrence Pech

Stage Manager
Theresa Ganley

Scenery constructed in San Francisco
Opera Scenic Studios

Costumes executed by San Francisco
Opera Costume Shop

First performance:
Munich, September 22, 1869

First San Francisco Opera
performance: November 1, 1935

WEDNESDAY, JUNE 9 AT 7:00

TUESDAY, JUNE 15 AT 7:00

SUNDAY, JUNE 20 AT 2:00

FRIDAY, JUNE 25 AT 7:00

<i>Woglinde</i>	Suzanne Ramo*
<i>Wellgunde</i>	Elizabeth Bishop
<i>Flosshilde</i>	Elena Bocharova*†
<i>Alberich</i>	Tom Fox Peter Sidhom** (6/20)
<i>Fricka</i>	Marjana Lipovšek Elena Zarembo (6/20)
<i>Wotan</i>	James Morris Jeffrey Wells (6/20)
<i>Freia</i>	Nicolle Foland
<i>Fasolt</i>	Reinhard Hagen
<i>Fafner</i>	Eric Halfvarson
<i>Froh</i>	James Cornelison Mark Baker (6/20)
<i>Donner</i>	Jeffrey Wells David Okerlund (6/20)
<i>Loge</i>	Thomas Sunnegårdh
<i>Mime</i>	Gary Rideout
<i>Erda</i>	Elena Zarembo Ellen Rabiner (6/20)

Nibelungs, giants

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

Scene 1:	The river Rhine
Scene 2:	Terrace of the gods
Scene 3:	Nibelheim
Scene 4:	Terrace of the gods

PERFORMED WITHOUT INTERMISSION

*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 two hours and thirty-five minutes.*

DAS RHEINGOLD SYNOPSIS

SCENE 1

The Nibelung Alberich steals the gold of the primeval Rhine from its guardians, the Rhinemaidens. They have rashly revealed to him that the gold, when forged into a Ring, will bring its wearer power over the whole world — though such a Ring can only be forged by one who renounces love forever. Frustrated beyond hope by the heartless teasing of the Rhinemaidens, Alberich makes away with the gold.

SCENE 2

In the realm of the gods, a new palace has been built for Wotan and his fellow deities by the giants, Fafner and Fasolt, who have agreed to do the work in return for Freia, goddess of love, beauty, and youth. The terms of the giants' contract with Wotan are irrevocably engraved in sacred runes on Wotan's spear. Wotan's authority as chief of the gods rests upon the enforcement of laws and contracts, so he cannot himself break the pledge. Instead, he has relied upon Loge, the cunning spirit of fire, to find a way around the contract's fulfillment. But when the giants come to claim their payment, there is no sign of Loge, and Wotan, failing to dissuade Fafner and Fasolt, can barely restrain the other gods from using force. Finally Loge does appear but at first offers no solution. In all his travels, he says, he has found no alternative to Freia. He has, however, heard an unusual story, of the Nibelung Alberich, who by renouncing love has been able to acquire the wealth of the Rhine gold and, with the Ring he has forged from it, untold power. The giants suggest that they might accept the Nibelung's hoard in place of Freia. Taking Freia with them as hostage, they promise to return for a final answer that evening. Without Freia, the gods rapidly begin to grow old. Faced with the consequences of his agreement, Wotan is persuaded to accompany Loge to Nibelheim, Alberich's empire, to secure the gold.

SCENE 3

In his underground empire, Alberich has not only forged from the Rhine gold the Ring that has brought him absolute power over the Nibelungs; he has also forced his brother Mime, a skilled jeweler, to make from it Tarnhelm, a magic helmet, whose powers he proceeds to demonstrate. When Wotan and Loge

arrive, they learn about the Tarnhelm from Mime while Alberich is away forcing the enslaved Nibelungs, to build up his treasure-hoard. Loge then tempts Alberich to reveal the Tarnhelm's power, which he at once does by transforming himself into a frightful dragon. Upon Loge's prodding to turn himself into something really small, Alberich turns himself into a toad. Wotan captures the toad, and as Alberich returns squirming to his own form, Wotan snatches the Tarnhelm from his head. Binding the Nibelung, Wotan and Loge drag him back to the gods' domain.

SCENE 4

Wotan forces Alberich to have his slaves bring his treasure to the surface; he also pulls the Ring from the Nibelung's finger. With terrible anger, Alberich lays a curse upon the Ring and all who shall wear it. By now it is evening, and the giants return to negotiate. Still torn between love and power, they demand as much gold as will completely conceal Freia's standing figure. All the treasure will barely do it; the Tarnhelm, too, must join the heap, as does the Ring. But Wotan wants it for himself. Only the magical appearance from the depths of the earth of Erda the Earth Mother, warning him of the strength of Alberich's curse, finally persuades the king of the gods to add the Ring to the ransom-pile. As Freia is released to the rejuvenated gods, the Nibelung's curse begins its fatal course: Fafner, determined that the Ring shall be his alone, kills his brother giant. Gathering up his treasure, he goes off with it into the forest. The gods are now free to enter their new palace. Its glory is revealed by Donner, who summons the thunderclouds to clear the sky. And the gods' access is made possible by Froh, god of light, who throws a rainbow-bridge from the mountain terrace across the Rhine to the gorge below, to the steps of Valhalla (Hall of the Chosen) — for so Wotan now names it. Several ideas occur to Wotan at this point, among them creating a race of warrior-maidens, Valkyries, who will choose the greatest heroes from the battlegrounds of man, bringing them after death on the field to defend Valhalla. As Wotan leads the gods to the rainbow-bridge, his anxiety is rekindled by the complaints of the Rhinemaidens far below demanding the return of their gold. Ignoring their cries, and unaware of the cynical doomsaying of Loge, Wotan leads Fricka and the other gods towards Valhalla.

SUPERNUMERARIES

Susan Alden
Dorothy Brown
Deanna Carter
Laura Chin
Pam DeWeerd
Carol Douglass
Rose Ericson
April Funcke
Gisèle Giorgi
Regan Gradet
Priscilla Lore

Karol Luque
Jennifer A. Minore
Stephanie Salter
Anna Stulz
Kimberly Thompson
Mimi Timberlake
Sally Warren
Ann Williamson
Anna Wilson
Jaye Winkler

Jésus Acosta-Hughes
Trey Alonso
Keith Bartel
Nick Cianci
Robert E. Ericson
Curtis Gong-Guy
McKenzie Huneke
Sherman Lee
Alessandro Miglietta
Fermin Nasol
Anthony Nugent

George Nugent
Michael Peredo
Oliver Pollard
Tom Romero
Conway Savageau
Dan Solomon
Michael Strickland
Miguel Torres
David W. Touchstone
Ron Wizelman
Jerry Zientara

Puppeteer/Consultant — Wendy Morton

Imagine how it feels to be proud of something or someone you've helped. At Arthur Andersen we invest in our local communities by making time, making an effort and ultimately making a difference.

Conducting more than business



The personal participation and commitment of our people has made us an energetic and driving force benefiting our community.

ARTHUR
ANDERSEN

Helping In Ways You Never Imagined.

ARTIST PROFILES



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 *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."



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 *Joshua*,

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 winner of the prestigious 1997 ARIA Foundation Award, **NICOLLE FOLAND** is establishing herself as a leading soprano in many prominent theaters. Associated with San Francisco Opera for many seasons, the former Adler Fellow won praise for her performance as Musetta in San Francisco Opera's 1996 production of *La Bohème* and was applauded the following year as Kate Pinkerton in the

Company's new staging of *Madama Butterfly*. She also scored successes during our 1997-98 Season as Tatyana in a performance of *Eugene Onegin* and as the Countess in *Le Nozze di Figaro*. Last year, during the *Femmes Fatales* Festival, she was seen as Micaëla in *Carmen* and Virtue in *L'Incoronazione di Poppea*. Foland made her Company debut in 1995 as Kate Pinkerton, also performing that season in stagings of *La Cenerentola*, *Die Walküre* and *Rusalka*. During San Francisco Opera's 1996-97 season, she was seen in *Carmen*, *Die Fledermaus*, *Aida* and the West Coast premiere of *Harvey Milk*. In addition, she appeared as soloist in a concert with Plácido Domingo and made her San Francisco recital debut as part of the Opera Center's 1997 Schwabacher Debut Recital series. Other Opera Center credits include Adele and Rosalinda in the 1993 production of *Die Fledermaus*; Donna Anna in the 1994 staging of *Don Giovanni*; and Tina in the 1996 Showcase production of Argento's *The Aspern Papers*. Last season she made debuts with Los Angeles Opera, Seattle Opera and Spain's Opera Bilbao as Musetta, and also was seen as Micaëla in Cincinnati, the First Lady (*Die Zauberflöte*) in Los Angeles, and in the title role of *La Traviata* at Festival Opera of Walnut Creek. So far this season she has made debuts with Boston Lyric Opera (Mozart's Countess), Minnesota Opera (her first Desdemona in Verdi's *Otello*), as well as with the Lyric Opera of Chicago and Houston Grand Opera (*Traviata*'s Violetta). In the future she will sing Musetta and Donna Anna for San Francisco Opera and the Countess for the Opera Company of Philadelphia. A native of Des Moines, Foland received a master of music degree from the University of Northern Iowa and currently resides in San Francisco.



Contralto **ELLEN RABINER** made her 1994 Metropolitan Opera debut in *Elektra* and has returned to that house to sing in *Lady Macbeth of Mtsensk*, *Die Walküre* and, most recently, the Met's premiere of *Moses und Aron*. The New York native has also appeared with, among others, the New York City Opera (*Suzuki/Madama Butterfly*, *Konchakovna/Prince Igor*), San Diego Opera (*Isabela/U.S. premiere of Daniel Catán's Rappaccini's Daughter*), Santa Fe Opera (*Gaea/Daphne*), Michigan Opera Theater, Dallas Opera and the Washington Opera. In concert Rabiner has performed Mahler's *Rückert Lieder* and Third Symphony, Bach's *Magnificat*, Falla's *El Amor Brujo*, Prokofiev's *Alexander Nevsky*, Handel's *Messiah* and Mendelssohn's *Elijah*. She made her recording debut as the Sorceress in *Dido and Aeneas* with Nicholas McGegan and the Philharmonia Baroque Orchestra. Recent engagements include *Il Trovatore* (Azucena) in West Virginia, *Aida* (Amneris) in Sioux City, *Der Rosenkavalier* (Annina) in Nashville, and the title role of Vivaldi's *Arsilda* in New York. Among her

MEASURE FOR MEASURE

TWO GREAT PLAYS IN REPERTORY

A MIDSUMMER NIGHT'S DREAM

BY WILLIAM SHAKESPEARE

DIRECTED BY PETER HALL

JUNE 6 - AUGUST 1

**The power
of lust.
The madness
of love.
Some things
never change.**

THE COMPANY

J. Todd Adams / Patti Allison / William H. Bassett / Julia Coffey / Mark Deakins / David Dukes / Jennifer Dundas Lowe
George Dzundza / Joshua Fardon / Anna Gunn / Peter Francis James / Charles Janasz / Cindy Katz / Michael Keenan
Hamish Linklater / Ian Lithgow / Donald Mackay / David Manis / Gloria Mann / Michael McCarty / Kelly McGillis / Kathryn Meisle
Brian Murray / Ted Rooney / Richard Thomas / John Towey / Maura Vincent / Jennifer Leigh Warren / Stoney Westmoreland

AHMANSON THEATRE

Gordon Davidson, Artistic Director/Producer
Center Theatre Group at the Music Center of Los Angeles County
UNITED is the official airline of Center Theatre Group

213/628-2772

Online: www.TaperAhmanson.com

Group Discounts: 213/972-7231



THE BOMBAY SAPPHIRE MARTINI. AS BALANCED BY HILTON MCCONNICO.

POUR SOMETHING PRICELESS.

Bombay ©Sapphire™ Gin 47% alc./vol. (94 Proof). 100% neutral spirits. ©1997 Carillon Importers LTD., Teaneck, NJ. ©1997 Hilton McConnico.

upcoming assignments are a recording of the Bach B Minor Mass with Martin Pearlman and the Boston Baroque, in addition to a return to the Met for their forthcoming *Ring* cycle and a reprise of *Moses und Aron*.



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.



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 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.

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*.



Master of a remarkable repertoire that spans the opera stage, festivals, concert and recital halls, **JAMES MORRIS** made his 1981 San Francisco Opera debut as Assur in *Semiramide*. The renowned bass has since appeared here as Wotan in the 1985 *Ring* Festival (singing the *Rheingold* Wotan for the first time), Scarpia in *Tosca* (another career first) and Claggart in *Billy Budd* (1985), the four villains in *Les Contes d'Hoffmann* (1987), the *Ring* cycle again in 1990, the title role of *Boris Godunov* in 1992 (singing the part in Russian for the first time), Procida in *I Vespri Siciliani* (1993), the title role of *Macbeth* (1994), Wotan in *Die Walküre* (1995), Scarpia and in the title role of *Der Fliegende Holländer* (1997), as well as Philip II in *Don Carlo* (1998). Born and educated in Baltimore, Morris became the youngest male singer on the Metropolitan Opera roster at the age of 23, and at 27 was on the Met stage as Don Giovanni, a role he has sung in numerous seasons there and in other opera centers of the world. His Metropolitan Opera record consists of over 50 roles, sung since his debut there in 1971 (he celebrated his 25th season at the Met in 1996 singing his first Iago in *Otello*). He most recently performed at the Met in *Tosca*, *Don Carlo* and *Les Contes d'Hoffmann*. The artist is in constant demand internationally for his opera roles, which range from Mozart to Wagner to Britten, as well as for concert appearances and recitals. His extensive discography includes two complete *Ring* cycles, *Der Fliegende Holländer*, *Maria Stuarda*, *Le Roi de Lahore*, *I Vespri Siciliani*, *Così fan tutte*, *Les Contes d'Hoffmann*, *Aida*, *Parsifal*, *Salome*, Berlioz's *Romeo and Juliet*, *The Beggar's Opera*, Haydn's *The Creation*, Beethoven's Ninth Symphony, the Requiems of Mozart and Fauré, as well as a recording of arias by Wagner and Verdi.



Bass-baritone **JEFFREY WELLS**'s debut season with San Francisco Opera was during the 1992 Rossini Festival when he sang the roles of Walter Fürst in *Guillaume Tell* and Fenicio in *Ermione*. He has subsequently appeared with the Company as Ferrando in *Il Trovatore* (1994), Ruslan in *Ruslan and Lyudmila* (1995), Prince Galitsky in *Prince Igor* (1996), Gessler in *Guillaume Tell* (1997), and Escamillo in *Carmen* (1998 *Femmes Fatales* Festival). Since his 1988 Metropolitan Opera debut as Ferrando in *Il Trovatore*, the American artist has sung over 300 performances with that company in roles such as Escamillo, Colline (*La Bohème*), Raimondo (*Lucia di Lammermoor*), Timur (*Turandot*) Claggart (*Billy Budd*) and Theseus in the Met's first production of *A Midsummer Night's Dream*. He has sung virtually all of the major bel canto roles of Bellini, Donizetti and Rossini throughout Europe and North America, and has appeared with most of the major U.S. opera companies. Among the bass-baritone's career highlights are Nick Shadow (*The Rake's Progress*) at the Glyndebourne Festival; Henry VIII (*Anna Bolena*) in Mexico City; Capellio (*I Capuleti e i Montecchi*) for his Paris Opera debut; the title role of *Don Giovanni* and

Méphistophélès (*Faust*) for the Washington Opera; Capulet (*Roméo et Juliette*) at the Lyric Opera of Chicago; Sparafucile (*Rigoletto*) and *Billy Budd* with Houston Grand Opera; as well as Méphistophélès (role debut) in a recent semi-staged production of Berlioz's *La Damnation de Faust* in New York. Upcoming assignments include Olin Blitch in Floyd's *Susannah* at Washington Opera, debuts with New Israeli Opera and Los Angeles Opera as Claggart in *Billy Budd*, as well as a return to Seattle Opera in the same role. His recordings include Mendelssohn's *Die Erste Walpurgisnacht*, the role of Antony in the award-winning *Antony and Cleopatra*, and Baldassarre in the original French version of *La Favorite*.



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 *Lobengrin* (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*, Faninal in *Der Rosenkavalier*, as well as the title parts of *Rigoletto* and *Macbeth*. He has also appeared with Welsh National Opera (Scarpia, *Rigoletto*, Faninal, 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 *Lobengrin* 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 Faninal 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 *Lobengrin* in Basel, *Tosca* in Stuttgart, and *War and Peace* in Paris.



Tenor **THOMAS SUNNEGÅRDH** made his United States opera debut with the Company in 1996, singing the title role of *Lobengrin*. He was seen here most recently as The Prince in the 1998 *Femmes Fatales* staging of *Lulu*. The native of Stockholm performs regularly with the Stockholm Royal Opera, where he made his debut in the title role of *Albert Herring* in 1982. Subsequent performances there in past seasons include the title roles in both Nørgaard's *Siddhartha* and Maxwell Davies's *Taverner*, Riccardo in *Un Ballo in Maschera*, and Tamino in *Die Zauberflöte*. After critically acclaimed 1989 performances in Stockholm singing his first Lohengrin, he has sung the role throughout Europe and the Far East — in Stuttgart, Düsseldorf, Berlin, Frankfurt, Naples, Toulouse, Moscow and Tokyo, among others. Additional highlights include Erik in *Der Fliegende Holländer* and Florestan in *Fidelio* at Covent Garden, Walther von Stolzing in *Die Meistersinger* at the Bavarian State Opera, and the title role of *Parsifal* in Antwerp and Copenhagen. Engagements from recent seasons also include *Der Fliegende Holländer* at the Cologne Opera and in Stuttgart, as well as Paul in Korngold's *Die Tote Stadt* with the Stockholm Opera. (A recent recording of the opera features Sunnegårdh in the role.) Earlier this year he sang the title part of *Tannhäuser* (role debut) with the Gothenburg Opera. Among the artist's recent concert engagements are the Emperor in *Die Frau ohne Schatten* with the Stockholm Philharmonic, Beethoven's Ninth Symphony in Berlin and Leipzig, Schumann's *Der Rose Pilgerfahrt* with the Accademia di Santa Cecilia in Rome, in addition to *Die Walküre* in Bordeaux and Paris.



Canadian tenor **GARY RIDEOUT** completed his sixth season with the Company during the 1998–99 season singing the roles of Flavio in *Norma*, Reverend Horace Adams in *Peter Grimes* and Pang in *Turandot*. Since his 1989 San Francisco Opera debut season in *Lulu* and *Falstaff*, he has appeared here in *Rigoletto* and *Die Fledermaus* (1990); as Count Hauk-Sendorf in *The Makropulos Case* and Balthasar Zorn in *Die Meistersinger* (1993); Heinrich in *Tannhäuser* (1994); as well as Yeroshka in *Prince Igor* (1996). Formerly a Resident Artist with the Canadian Opera Company of Toronto, he has been heard in that house in numerous productions. Among his most recent performances are Števa 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; the Tempter/Abbot in Britten's *The Prodigal Son* with Festival Canada, Ottawa; 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.), Edmonton and Charlotte Symphonies; Beethoven's Ninth with the Baltimore, New Mexico and Milwaukee Symphonies; Mahler's Eighth at Carnegie Hall; and Handel's *Messiah* with the Montreal Symphony. The versatile artist, who received degrees from



YOU'VE MADE A
STATEMENT.



Here's the exclamation point.



Few automobiles can punctuate a stretch of road like the 32-valve, 290hp Jaguar XK8. You're sure to find this a uniquely refined driving experience. This is exhilaration, period.

 **JAGUAR XK8**

FOR THE NAME OF YOUR NEAREST JAGUAR DEALER CALL
1-800-4-JAGUAR

Michigan State University, York University in Toronto, and the University of Toronto, also performed the role of Ubaldo Piangi in *The Phantom of the Opera* on Broadway. Rideout is the recipient of study grants from the Wagner Societies of Southern California and Hawaii.



Bass **REINHARD HAGEN**, who made his U.S. debut with San Francisco Opera last season in *Don Carlo*, is quickly becoming a regular guest artist at many of Europe's leading opera houses and with numerous leading orchestras. Following studies in Karlsruhe, the young German artist won several important international singing competitions and began his professional career in Dortmund. Since 1994, he

has been a regular member of the Deutsche Oper Berlin, where he has appeared in such roles as Tituel in *Parsifal*, Sarastro in *Die Zauberflöte*, Pogner in *Die Meistersinger*, Gremin in *Eugene Onegin*, Ramfis in *Aida*, and the Watchman in Enescu's *Oedipe*. Elsewhere, Hagen has performed at, among others, the Aix-en-Provence Festival, Hamburg State Opera and Munich State Opera (*Zauberflöte*), in Seville (the Landgraf in *Tannhäuser*), Geneva (Friar Laurence in *Roméo et Juliette*), and Venice (his first Rocco in *Fidelio*). Equally at home on the concert platform, he has appeared with the Bavarian Radio Symphony under Lorin Maazel, Gewandhaus Orchestra Leipzig led by Herbert Blomstedt and Marek Janowski, and the Berlin Philharmonic conducted by James Levine. He recently completed a European concert tour led by Neville Marriner. Works he has performed include Beethoven's Ninth Symphony and *Missa Solemnis*, Shostakovich's Fourteenth Symphony, and Haydn's *Creation*. Forthcoming engagements include Raimondo in San Francisco Opera's 1999 staging of *Lucia di Lammermoor*, his San Diego Opera debut as King Heinrich in a new production of *Lohengrin*, and concerts with the Bavarian Radio Symphony under Maazel.



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

Mérophis 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.



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.



JAMES CORNELISON sang the role of Pinkerton in *Madama Butterfly* last season for his debut with two important companies: San Francisco Opera and the English National Opera. He recently completed his second year as a member of the Lyric Opera Center for American Artists where he appeared in Chicago Lyric Opera's 1997-98 productions of *Nabucco* and *Amistad*. The tenor previously appeared in the Lyric

Opera's stagings of *Don Carlo*, *Il Trittico*, *Die Zauberflöte*, *Salome* and *Norma*. With the Lyric's Opera Center at Chicago's Grant Park Festival he has sung Edgardo in *Lucia di Lammermoor* and the title role of *Les Contes d'Hoffmann*. In past seasons, he spent two years in the apprentice program at Santa Fe Opera and has also appeared with Florida Grand Opera, Indianapolis Opera, Palm Beach Opera and Sarasota Opera. Also among the young artist's most recent engagements are his European debut as the Steersman in Bordeaux Opera's new production of *Der Fliegende Holländer*, the Verdi Requiem with the Apollo Chorus in Chicago, a bow with Seattle Opera as Melot in a new staging of *Tristan und Isolde*, Don José in *Carmen* with the Mid-Columbia Symphony, as well as Don José and his first Cavaradossi in *Tosca* for Chicago's Highland Park Opera. Cornelison received his master's degree from Indiana University and has received awards from the George London Foundation, the Shoshana Foundation, the American Opera Society of Chicago and the Palm Beach Opera Competition.

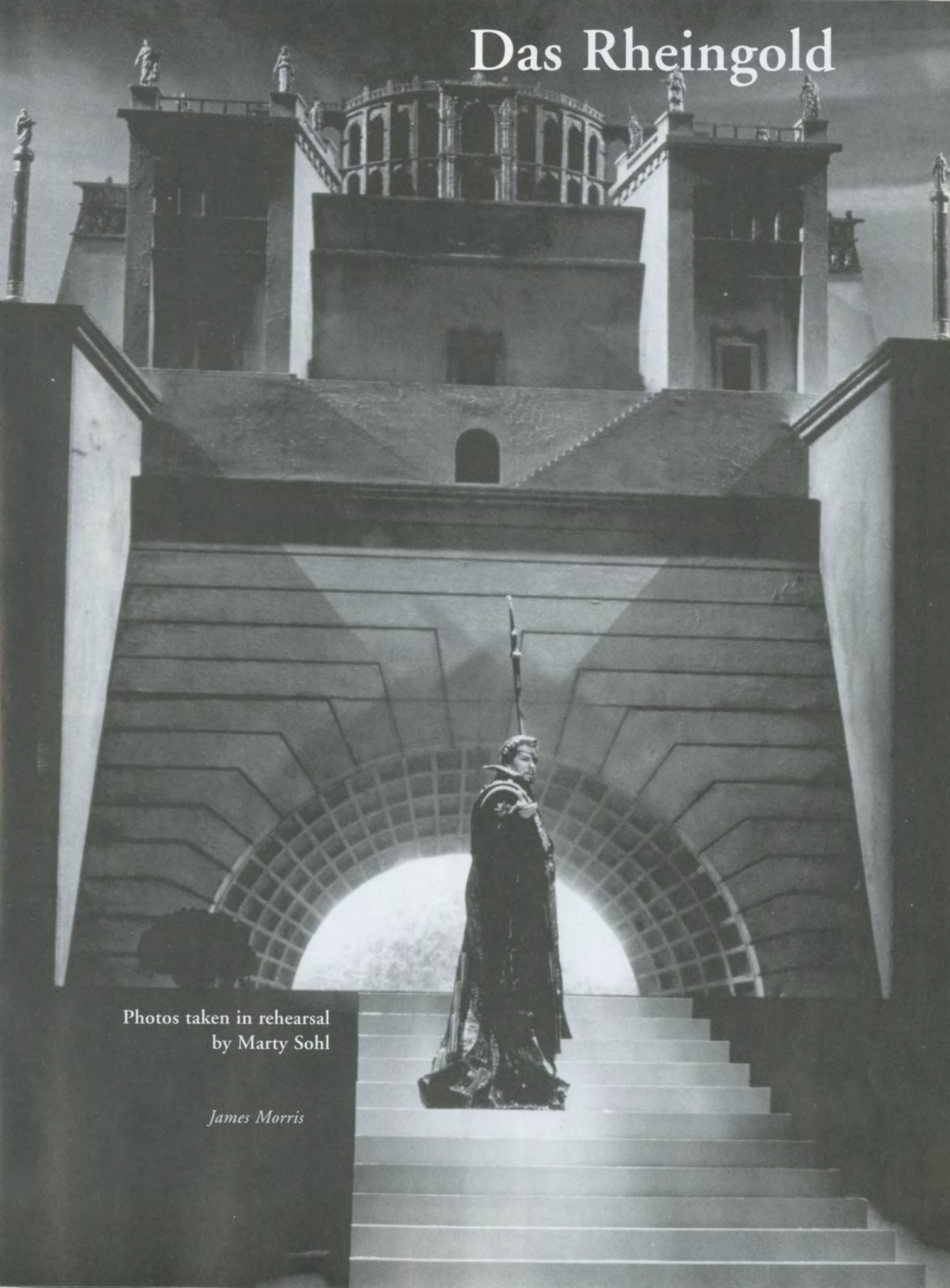
Tenor **MARK BAKER** made his 1990 San Francisco Opera debut as Froh in *Das Rheingold*, and has since appeared with the Company as Grigory/Dimitri in *Boris Godunov* (1992), Narraboth in *Salome* (1993), and Vladimir Igorevich in *Prince Igor* (1997). Born in Oklahoma and raised in Florida, he first

Continued on page 36

Das Rheingold

Photos taken in rehearsal
by Marty Sohl

James Morris



Das Rheingold

(L. to r.) Suzanne Ramo, Elizabeth Bishop, Tom Fox, Elena Bocharova



Jeffrey Wells



Thomas Sunnegårdh



Nicolle Foland



Ellen Rabiner

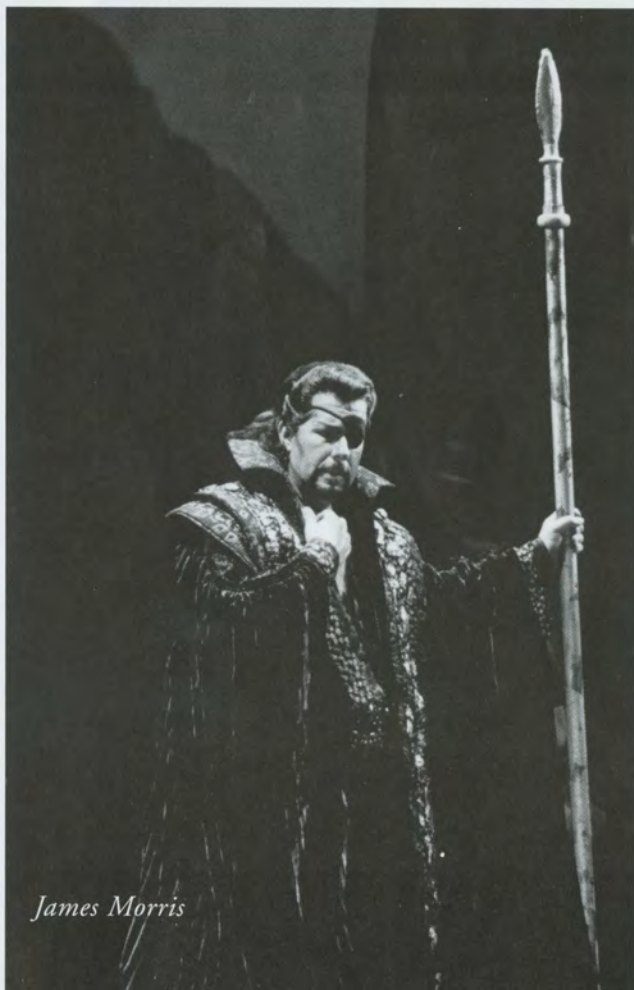
Nicolle Foland, James Cornelison



Elena Zaremba



Gary Rideout



James Morris



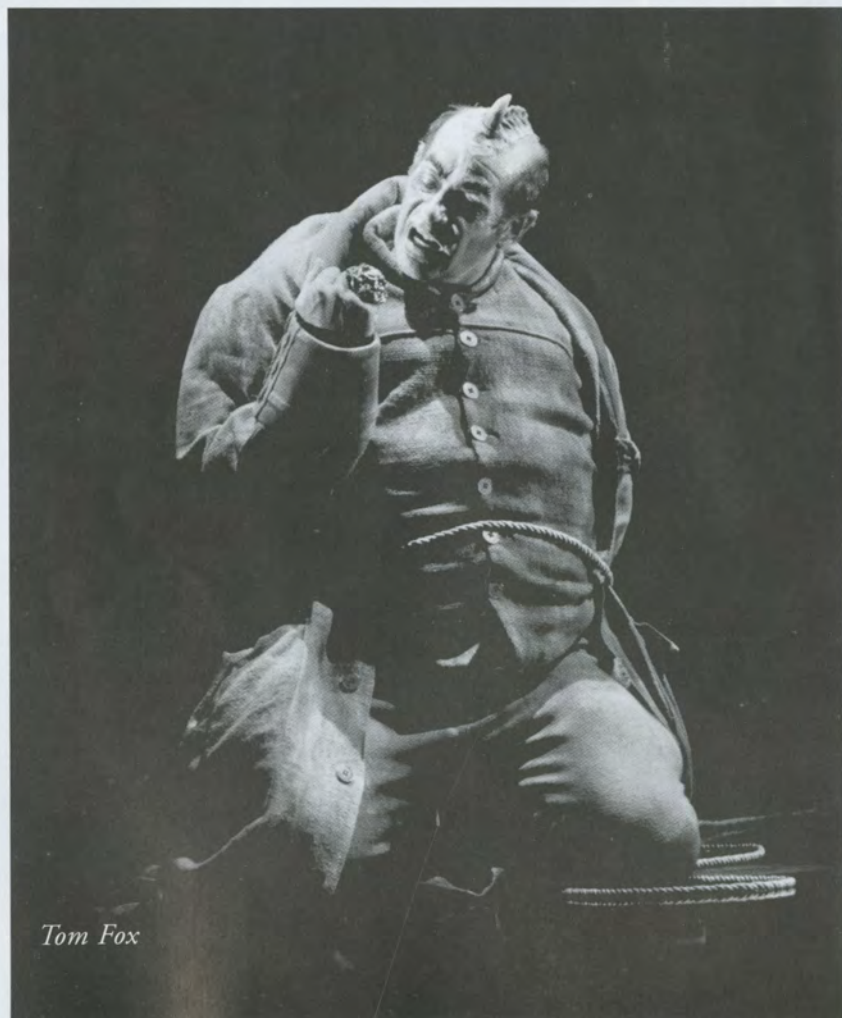
James Morris



Elena Zaremba, Nicolle Foland



Nicolle Foland



Tom Fox



Stanford Shopping Center

{Life is *good* here}

AH, NORTHERN CALIFORNIA LIVING

Sunshine calls and you answer.

Longer days persuade you to go outside.

Your backyard suddenly becomes free from boundaries.

As you go out and discover,

you may find yourself right where you want to be.

BLOOMINGDALE'S, NORDSTROM, NEIMAN MARCUS, MACY'S, MACY'S MEN'S STORE & 140 EXTRAORDINARY SHOPS, RESTAURANTS & SERVICES
EL CAMINO REAL, PALO ALTO INFORMATION, GIFT CERTIFICATES & PACKAGE CHECK AVAILABLE AT OUR CONCIERGE 800-772-9332 www.stanfordshop.com

ARTIST PROFILES

continued from page 30



came to national attention as a winner of the 1986 Metropolitan Opera National Council Auditions and made his Met debut during the 1986–87 season in *Roméo et Juliette*. He has subsequently appeared in more than 20 different Met productions. Baker also appears regularly with such companies as the Lyric Opera of Chicago, Santa Fe Opera and the Dallas Opera in roles such as Don José in *Carmen*, Siegmund in *Die Walküre*, Florestan in *Fidelio* and Samson in *Samson et Dalila*. His extensive European credits include *Der Fliegende Holländer* with the Netherlands Opera, Opéra de Lyon and at Catania's Teatro Bellini; *Salome* at the Paris Opera/Bastille; *Wozzeck* in Berlin and Spoleto, Italy; as well as the title roles of *Peter Grimes* and *Parsifal* with Opéra de Nantes, among others. In South America he has appeared in *Walküre* and *Jenifa* in Santiago, Chile, as well as in *Wozzeck* at the Teatro Colón in Buenos Aires. His most recent engagements include *Samson et Dalila*, *Katya Kabanova* and *Wozzeck* at the Met; the world premiere of Anthony Davis's *Amistad* at the Lyric Opera of Chicago; Florestan in *Leonore* in Bonn; in addition to *Jenifa* in Cincinnati and Santiago. The tenor has made recordings of *Das Rheingold* and *Wozzeck*, and he has been seen throughout Europe in telecasts of *Jenifa* from Glyndebourne and *Wozzeck* from the Berlin State Opera. He is a graduate of Indiana University where he received his bachelor's degree in Vocal Performance, as well as a master's degree in Counseling and Counseling Education.



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 Ihr 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*, *Electra* 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



© 1999 Datek Online Brokerage Services Corp., Member NASD/SIPC. www.datek.com



BREAKFAST
LUNCH
DINNER
WEEKEND
BRUNCH
LATE NIGHT DINING
UNTIL 1AM

Absinthe

BRASSERIE AND BAR

398 HAYES ST
AT GOUGH
SF, CA 94102

RESERVATIONS:
PLEASE CALL
415.551.1590
WWW.ABSINTHE.COM



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 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 ed 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 county 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 Heikword* 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 und 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 Shypert
Bradley Smith
Erich Stratmann
Grant Thompson
Peter Tokarchuk
Bill Tredway
Theodore Weis

MIMES

Galina Alexandrova
Jodi Allen
Christina De Shazo
Nora Heiber
Michael Kruzich
Cory Larsen
Gareth Scott



MODEL: ELENA ZAREMBA, MARINSKY OPERA THEATER, ST. PETERSBURG

MASHA ARCHER

Extraordinary Jewelry Design

Available at: SAN FRANCISCO OPERA SHOP
SAKS FIFTH AVENUE • CICALA

PARIS: Routes du Tigre, #14 Place de Victrolres
THE SMITHSONIAN • 415-861-8157

29th San Luis Obispo Mozart Festival

Clifton Swanson, Music Director
Jeffrey Kahane, Associate Conductor

thru
July 23
August 8

"One of the West Coast's most
popular and professional
music gatherings."

Chicago Sun-Times

FREE Ticket Brochure

805/781-3008

www.mozartfestival.com

SAN FRANCISCO OPERA ORCHESTRA

FIRST VIOLIN

Kay Stern *Concertmaster*
Robert Waters *Associate*
Concertmaster
Heidi Wilcox *Assistant*
Concertmaster
Helen Nightengale
William Rusconi
Janice McIntosh
Lev Rankov
Barbara Riccardi
Robert Galbraith
Leonid Igudesman
Dawn Harms
Julia Skiff

SECOND VIOLIN

Virginia Price-Kvistad
Principal
Martha Simonds *Associate*
Principal
Beni Shinohara *Assistant*
Principal **
Eva Karasik
Leslie Ludena
Gerard Svazlian
Maki Ishii
Craig Reiss
Marianne Wagner

VIOLA

Carla Maria Rodrigues
Principal
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

LIBRARIAN

Lauré Campbell
Richard McHenry *Assistant*

ORCHESTRA

MANAGER

Tracy Davis
Richard McHenry *Assistant*

EXTRA MUSICIANS FOR THE RING

FIRST VIOLIN

Joseph Edelberg
Sara Usher
Valerie Tisdell

SECOND VIOLIN

Julie Kim
Catheryn Down
Brian Lee
Robin Hansen

VIOLA

Paul Ehrlich
Elizabeth Prior Runnicles
Kristin Linfante

CELLO

Judiyaba
Nancy Stenzen

BASS

Timothy Spears
Richard Worn

FLUTE/PICCOLO

Barbara Chaffe
Dawn Walker

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*
Sung in Italian with English
Supertitles*

Scott Bergeson, Conductor
Graziella Sciutti, Director
Presented at Villa Montalvo in
Saratoga
Tickets \$20-\$80.

For ticket and pre-performance
dinner information, please call
(925) 866-9599.

*as light permits

MEROLA AT MEADOWOOD

July 14 at 7 pm
Mozart's *Don Giovanni*
Concert performance sung in Italian

Scott Bergeson Conductor
Presented at Meadowood Napa
Valley in St. Helena
For tickets and information, please
call (707) 963-3646, ext. 316.

MEROLA AT COLLEGE OF MARIN

July 31 at 8 pm
Rossini's *The Italian Girl in Algiers*
Sung in English

William Lacey, Conductor
David Edwards, Director
Presented at the College of Marin
Theatre in Kentfield
For tickets, please call the San
Francisco Opera Box Office at
(415) 864-3330.

MEROLA AT STERN GROVE FESTIVAL

August 8 at 2 pm
Rossini's *The Italian Girl in Algiers*
Sung in English

William Lacey, Conductor
David Edwards, Director
Presented at Sigmund Stern Grove
as part of the Stern Grove Festival
Free to the public

MEROLA GRAND FINALE

August 15 at 5 pm
War Memorial Opera House

Featuring the 1999 Merola
participants
and members of the San Francisco
Opera Orchestra
Ian Robertson, Conductor

For tickets, please call the San Francisco
Opera Box Office at (415) 864-3330.

* *Principal for one or more Ring operas*

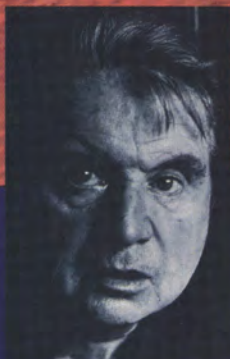
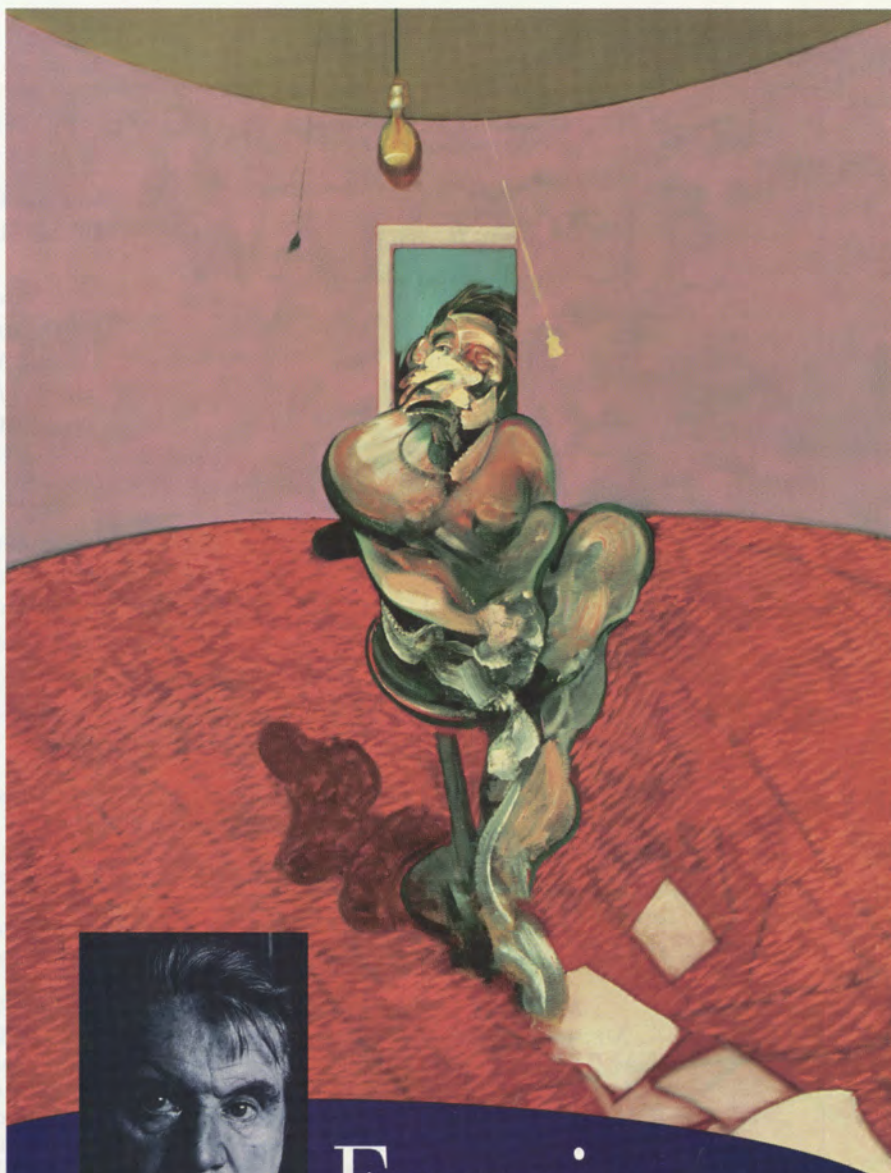
** *Associate Principal for Siegfried*

drama in motion because it leaves Wotan burning with the need to know more, a wish that brings about his later visit to Erda, the birth of Brünnhilde, and the idea that a free hero must be created, one who can retrieve the Ring. The giants quarrel with each other over the division of the spoils, which immediately leads to the murder of one of them. At the end of this nightmarish series of events, the heedless gods take possession of Valhalla. They do so against the counterpoint of one last exchange, one involving the Rhine Daughters, who lament the loss of the gold, Wotan's irritable response (wondering how anyone could be so insensitive to find something to complain about at such a glorious moment), and Loge's ironic advice to the nixies that, instead of enjoying the gold, they could bask instead in the reflected glory of the gods' new splendor. Each of these confrontations is distinct in pacing, vocal style, harmonic language, and orchestral color.

What all has happened here? Three things.

1. We have been given a lot of sheer information about the Rhine Gold, its power, the condition on which that power can be harnessed, about Valhalla, the giants, the character of Wotan, what has happened to Alberich since we saw him make off with the gold at the end of the first scene, and so on. We have also been given two dark glimpses into the future: Alberich's curse and Erda's warning that a dark day lies in store for the gods.
2. We have been introduced to some of the drama's principal themes. Chief among these are the conflict between love and power, and a taste of what happens when power wins, and Wotan's ambivalence about the contracts by which he rules as well as his vacillations between ruthlessness and painful awareness. Alberich's curse and Erda's warning fit into this category as well.
3. We have also been introduced to a rich treasury of musical ideas. For some of these we instantly and easily find associations, and these associations will surface without conscious effort on our parts when we hear that music again. The opening water music is an example. Others are the solemn brass chords that go with the first sight of Valhalla; the giants' ponderous gait; the distinctive hammering rhythm of the Nibelungs at work in Alberich's sweat-shop; the strangely hollow harmonies and orchestral sounds when Alberich, salesmanlike, demonstrates the Tarn-

Continued on page 49



Francis Bacon

A Retrospective Exhibition

12 June - 2 August
1999

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*.



In Lincoln Park • 34th Ave & Clement • 415-863-3330 • www.legionofhonor.org

SAN FRANCISCO OPERA'S 1999 RING FESTIVAL SUPPORT



Ann and Gordon Getty Foundation
Mr. and Mrs. Franklin P. Johnson, Jr.

Chevron Corporation
Mr. and Mrs. Reid W. Dennis
Mr. and Mrs. Charlton H. Buckley
Mr. and Mrs. Reuben W. Hills III
Mrs. Paul L. Wattis

Two Anonymous Friends of the San Francisco Opera

The original 1985 *Ring* production was made possible by the BankAmerica Foundation, the Carol Franc Buck Foundation, the Ann and Gordon Getty Foundation, and the L.J. and Mary C. Skaggs Foundation.

Premier Ring Sponsors

San Francisco Opera extends its thanks and appreciation to the following individuals whose generosity helped underwrite the 1999 *Ring* Festival:

G.H.C. Meyer Family Foundation, and Mr. & Mrs. Alfred S. Wilsey

Mr. & Mrs. John M. Bryan, Edgar Foster Daniels Foundation,
Mr. & Mrs. David Traitel, and Thomas & Barbara Wolfe

Mr. & Mrs. J.P. Barger, Mr. & Mrs. Richard M. Bastoni, Fritz & Ernest A. Benesch,
Mrs. John Pershing Boswell, Alan W. Buch, Ted Buttner, Mr. & Mrs. David M. Chamberlain,
Carl T. Childs, Jayne & Peter Davis, Mr. & Mrs. Paul M. Dorfman, Dr. & Mrs. Robert B. Fenwick,
Mr. & Mrs. Carlo S. Fowler, William W. Godward, Larry & Donna Gorrell, Robert Gumerlock,
Mr. & Mrs. Alfred E. Heller, John & Sara Hendrickson, Mr. & Mrs. Peter R. Johnson, Hedi & Hal Kaufman,
Lawrence A. Kern, Dr. & Mrs. Ralph Landau, Cathy MacNaughton, Edmund R. Manwell,
Nicola Mary Miner & Robert Anderson, Mr. & Mrs. Robert W. Morey, Nancy S. Mueller,
Dr. Walter A. Nelson-Rees & Mr. James L. Coran, Mr. & Mrs. Eric Peniston, Louise & Claude Rosenberg,
Erik Schwartz, Dr. A. Jess Shenson in honor of Mr. & Mrs. Reid W. Dennis, Cynthia Tamer,
Mr. & Mrs. Harry Wetzel, Glen Williams & Clare von Frasunkiewicz, Bruce & Linda Wolfe,
Dr. & Mrs. John Zderic, Mr. & Mrs. Peter M. Zuber, and an Anonymous Friend of the Company.

Additional Ring Support:

Honoring Donald Runnicles — Mrs. Paul L. Wattis
Honoring Deborah Voigt — Mr. & Mrs. Reid W. Dennis

Supertitles provided by a generous grant from
The Stanley S. Langendorf Foundation in memory of Paul J. Mundie

"An Evening in Valhalla" — Buccellati Inc.

San Francisco Opera is also proud to recognize:

American Airlines®

The Official Airline of
San Francisco Opera

PianoWorks

Kawai — Official piano of San Francisco Opera.
Pianos provided by San Francisco Pianoworks, Inc.

INSIGHTS AND LECTURES

SAN FRANCISCO OPERA GUILD — INSIGHTS

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*

Cycle three performances *Speaker: William Wellborn*

Cycle four performances *Speaker: Herbert Lindenberger*

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.



IF YOU'VE ALWAYS DREAMED OF A VACATION AT LA COSTA, WAKE UP.



DISCOVER \$145^{per person} LA COSTA

Enjoy the absolute best of La Costa at a very special price, and play the same incredible courses that have hosted a PGA TOUR event for the last 30 years.

"Discover La Costa" includes the following:

- ◆ Courtyard Accommodations ◆ 18 Holes of Golf Daily
- ◆ Unlimited Use of our World-Class Spa Facilities
- ◆ Unlimited Tennis on Grass, Clay or Hard Courts
- ◆ Breakfast Buffet



July 31 - August 8, 1999

The Legendary
LA COSTA
RESORT AND SPA

1-800-854-5000

or call your travel professional
www.lacosta.com

La Costa Resort and Spa is conveniently located in Carlsbad, CA.
30 miles north of San Diego, 90 miles south of Los Angeles.

one of
The Leading Hotels
of the World®

*\$145 rate available Sunday-Thursday only. Rates are per person, double occupancy, per night. Two night minimum. Tax, gratuities not included. Package features include, per person, per paid night, 18 holes of golf with golf cart, unlimited tennis court time, unlimited use of spa facilities (not including spa services), and a breakfast buffet. Subject to availability. Not applicable to groups.



Over 40 wines by the glass:
red, white, sparkling, port, sherry, madeira, dessert
light fare

377 Hayes Street (between Franklin and Gough)
Monday-Thursday 5-12pm. Friday, Saturday 5-1am and Sunday 4-10pm

www.hayesandvine.com

415.626.5301

SAN FRANCISCO OPERA

LOTFI MANSOURI, *General Director*

Donald C. Runnicles, *Music Director*
Sir Charles Mackerras, *Principal Guest Conductor*

Michael J. K. Savage, *Managing Director*

Clifford Cranna
Musical Administrator

Jennifer Green
Costume Director

Thomas J. Gulick
*Director of Marketing
and Public Relations*

Richard Harrell
*Director of San Francisco
Opera Center*

Kerry King
Finance Director

Monica Mackey
Director of Development

Patrick Markle
Technical Director

Christina C.B. Scheppelmann
Artistic Administrator

Russ Walton
*Director of Human Resources
and Labor Relations*

ARTISTIC ADMINISTRATION

Brad Trexell, *Assistant Artistic Administrator*
Elizabeth Barlow, *Artistic Administration Manager*
Valentina Simi, *Artist Services Coordinator*
Manuela Galindo, *Contracts Assistant*

REHEARSAL STAFF

Thomas A. Young, *Rehearsal Administrator*
Betty Amini, Caroline Hauss, Tara Kovach, *Assistants*

COSTUME DEPARTMENT

Walter Mahoney, *Costume Shop Manager*
Daniele McCartan, *Assistant Costume Director*
Barbara Oliver, *Shop Administrator*
John Bishop, Leigh Anne Dolecki, Edgardo Garcia,
Yekaterina Grodnensky, Irene Murray, Matthew Nash, *Cutters*
Ulises Alcala, Amy Ashton-Keller, Robin Foster, Lori Oldham,
Assistant Cutters
Nellie E. Barrera, Cindy McCulloh, *First Hands*
Lorraine Forman, Jeanne Lotta-Sellars, *Production Supervisors*
Charles Batte, *Senior Milliner*
Paula Wheeler, *Milliner*
Amy Van Every, *Dyer*
Kim Curtis, Jay Lasnik, *Craft Artisans*
Douglas Stines, *Footwear*

WARDROBE

Geoffrey M. Craig
Suzanne M. Stassevitch

WIG AND MAKEUP

Gerd Mairandres, *Wigmaster*
Karen Bradley, Carol Hight, Michael Meyer, Kerry Rider-Kuhn,
Assistants

DEVELOPMENT

Ken Sommer, *Administrative Director*
Richard Russell, *Director of Major Gifts*
Lisa James, *Associate Director, Institutional Gifts*
Allison Groves, *Director of Planned Giving*
Don Brown, *Associate Director, Individual Giving*
Pam Earing, *Associate Director, Individual Giving*
Donna Batson, *Associate Director, Individual Giving*
David Newhoff, *Associate Director, Medallion Society*
Bethany Dickinson, *Associate Director, Corporate Membership*
Gregory Marks, *Development Services Director*
Mark Hernandez, *Staff Writer*
Susan Alden, *Assistant Director, Prospect Research*
Veronica Ornelas, *Special Events Coordinator*
Suzanne Peck, *Planned Giving Associate*
Mary Packard, *Administrative Assistant, Director of Development*
Kathleen Esselstyn, *Administrative Assistant, Donor Services*
Huiqing Wu, *Gift Accounting Coordinator*
Hampton Stennis, *Prospect Research Assistant*
Anna Wilson, *Development Assistant, Donor Services*

EXECUTIVE OFFICES

Deborah Sanders, *General Director's Liaison*
Heather Lunan, *Asst. to Managing Director/Board Secretary*

FINANCE

Mark Gorman, *Controller*
Janet Tang, *Budget Coordinator*
Elaine Jeung, *Accounting Manager*
G. (Sonny) Werhan, *Payroll Specialist*
Ron Peterson, *Senior Accountant*
Patricia Godanis, *Accounts Payable Specialist*
Josephine Lau, *Production Accountant*
Megan Sandri, *Accountant*
Zuraile D. Wilson, *Accountant*
Sylvia Leung, *Administrative Assistant*
Mingsy Yan-Lau, *Junior Accountant*

INFORMATION SYSTEMS

Gordon Taylor, *Manager*
Randall Graham, *Systems Administrator*
Hugo Evans, *Webmaster*
Lyudmila Vernikova, Sara Lee, *Programmers/Analysts*
Paul Goetz, *PC Technician*
Kevin Ware, *Assistant to the Webmaster*
Ilsa VanHook, *UNIX Administrator*

SIM ® Equalization services courtesy of Meyer Sound Laboratories, Inc

San Francisco Opera is sponsored, in part, by Grants for the Arts/San Francisco Hotel Tax Fund and is supported by The James Irvine Foundation.

Additional invaluable public support is received from the California Arts Council and the National Endowment for the Arts.

San Francisco Opera is a member of OPERA America.

HUMAN RESOURCES & LABOR RELATIONS

Laura David, *Human Resources Administrator*
Barbara Bock, *Facilities Manager*
Paul Dana, *Facilities Assistant*
Anne Phillippi, *HR Assistant*
Janet Johnston, *Receptionist*

MARKETING & PUBLIC RELATIONS

Elizabeth Connell, *Public Relations Manager*
Diana Sunshine, *Marketing Manager*
Colleen Gallagher,
Associate Public Relations Manager
Mary K. Mix, *Associate Director,*
Development Marketing
Thomas W. Giuliano,
Special Promotions Manager
Erin Flanigan, *Public Relations Coordinator*
Simmy Makhijani,
Assistant Director, Annual Fund
Fermin Nasol, *Assistant Director, Donor Services*
Meagan Cunningham, *Willow Anne Oki,*
Donor Services Assistants

PUBLICATIONS

Koraljka Lockhart, *Editor*
Robert M. Robb, *Publications Associate*

SUBSCRIPTIONS

Lisa Schoch, *Subscriptions Manager*
Emily Tilles, *Subscriptions Associate*
Jennifer Chung, *Subscriptions Assistant*

BOX OFFICE

Michael Thek, *Box Office Manager/Treasurer*
Marcella Bastiani, *Assistant Box Office Manager,*
First Assistant Treasurer
James DeVinny, Kyle Minor, Mark Sackett,
Lyle Snow,
Assistant Treasurers
Marilyn Wilson, *Telephone Sales Supervisor*
Beverlee G. Hassid, Annalisa Bastiani,
C. Scott Meacham, Sami Sahouria,
Telephone Sales Assistants

CORPORATE SPONSORSHIPS

Brenda Beck, *Director of Strategic Alliances*
Rosemary Prawdzik, *Associate Director of*
Corporate Sponsorships
Trevor Shirley, *Administrative Assistant*

OPERA SHOP

Elena Vlad, *Merchandise Assistant*

MUSICAL ADMINISTRATION

Kate Gaitley, *Assistant to the Music Director/*
Media Administrator
Philip Kuttner, *Assistant Musical Administrator*
Jake Heggie, *Composer in Residence*
William Lacey, *Staff Conductor*
Philip Eisenberg, *Assistant for Artists*
Steven White, *Music Librarian/Chorus Librarian*

MUSIC STAFF

Marilyn Barnett, Peter Grunberg,
Adelle Eslinger, Bryndon Hassman,
Jonathan Khuner, Ernest Fredric Knell,
Robert Morrison, Ian Robertson,
David Syrus, Susan Webb, Eric Weimer

CHORUS AND BALLET

Ian Robertson, *Chorus Director*
Ernest Fredric Knell, *Associate Chorus Master*
Lawrence Pech, *Ballet Master*
Jim Meyer, *Chorus and Ballet Manager*
Ann Hughes, *Assistant Chorus Manager*

LANGUAGE COACH
Nora Norden, *German*

SAN FRANCISCO OPERA CENTER

Mark Morash, *Director of Musical Studies*
David Odenkirchen,
Opera Center Administrator
Renata Jones,
Merola Opera Program Administrator
William Bowles, *Sales Manager*
David Coffman, *Production Manager*
Carol Weinstein, *Education Director*
Clifford Kellas, *Tour Manager*
Monica Vanderveen,
Assistant Director of Musical Studies
Marly Norris, *Merola Development Officer*
Carolyn Murphy, *Administrative Associate*
Robert Cable,
Marketing/PR and Auditions Coordinator
Jo Ann McStravick,
Program Services Coordinator
Margo DeMello, *Merola Special Events*
Coordinator/Board Secretary
Marie Moxom, *Merola Membership Coordinator*
Man-chung Yeung, *Merola Accountant*

TECHNICAL DEPARTMENT

Larry Klein, *Associate Technical Director*
Marc Scott, *Associate Technical Director*
Stephanie Metz, *Financial Analyst*
Chris Bragg, *Assistant to the Technical Director*
Simon Lashford, *Technical Assistant*
Carl Ewaskowitz, *Scene Shop Assistant*
April Busch, *Technical Assistant*
Jack Kostelnik, *Carpenter Shop Foreman*
Jay Kotcher, *Scenic Artist in Charge*
Robert Urban, *Master Carpenter*
Mark Baumann, *Assistant Carpenter*
Lori Harrison, *Master of Properties*
Michael Willcox, *Assistant Propertyman*
Roger Gans, *Sound Designer*
Max G. Christensen, *Master Audio Engineer*
Gerardo Serrano, Jr., *Security Manager*
Cooper Serrano, *Security Guard*

LIGHTING AND ELECTRICAL

Thomas J. Munn, *Lighting Director*
Robert Hill, *Assistant Lighting Director*
Lynn McKee, *Master Electrician*
Jim Caudle, *Assistant Electrician*

PRODUCTION

Jerry Sherk, *Production Stage Manager*
Theresa Ganley, *Stage Manager*
ASSISTANT STAGE DIRECTORS
Brad Dalton, Laurie Henley, Gina Lapinski,
Kristine McIntyre, Zoe Pappas,
Paula Williams
ASSISTANT STAGE MANAGERS
Margo Maier, Melissa Miller,
Christopher Nicholson, Melinda Teter
SUPERNUMERARIES
Albert Goodwyn, *Director*

Internet address — www.sfopera.com

Dr. Ernest Rosenbaum, *Company Medical*
Adviser
Deloitte & Touche, *Independent Public*
Accountants
Larry Merkle, Marty Sohl, *Official*
Photographers
Shugart Matson Young, *Advertising*

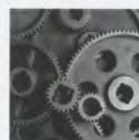
What do Annie Oakley,



The Edmund Fitzgerald



and Nine Inch Nails



have in common?

The same law firm*.

ARTER
HADDEN^{LLP}
ESTABLISHED 1843

Michael C. Zellers
Los Angeles Office Managing Partner
213 • 430 • 3301

Randolf W. Katz
Irvine Office Managing Partner
949 • 252 • 3103

Eugene Chiarelli
San Francisco Managing Partner
415 • 912 • 3614

David Gurnick
Woodland Hills Managing Partner
818 • 596 • 2211

Timothy Kindelan
San Diego Managing Partner
619 • 238 • 3171

Visit our website at www.arterhadden.com

AUSTIN • CLEVELAND • COLUMBUS • DALLAS
DAYTON • IRVINE • LOS ANGELES • SACRAMENTO
SAN ANTONIO • SAN DIEGO • SAN FRANCISCO
WASHINGTON D.C. • WOODLAND HILLS
AFFILIATIONS: BRUSSELS, BELGIUM
GENEVA, SWITZERLAND

*At the turn of the century, Annie Oakley was represented by the firm in a libel case against The Cleveland Press. Arter & Hadden was involved in the investigation of the wreck and representation of the owners and underwriters of the Great Lakes freighter The Edmund Fitzgerald. The firm currently does work for "Nine Inch Nails," a world-famous industrial music group.

Photo Credits: Annie Oakley, from *Annie Oakley* by Shirl Kasper. Edmund Fitzgerald from *Gales of November* by Robert J. Hemming. Gear photograph by Bob Heine Photography.

MEDALLION SOCIETY



Harriet Meyer Quarre, *Founding President 1983-1987*

Mrs. Alfred S. Wilsey, *President 1988-1994*

Mrs. Harry Wetzel, *President 1995-*

San Francisco Opera gratefully acknowledges members of the Medallion Society who have made gifts for performance years 1998 and 1999 (recorded from August 1, 1998 through April 30, 1999). Now celebrating its sixteenth year, the premier support group of San Francisco Opera makes first-rate opera possible in San Francisco. In return for their extraordinary generosity, Medallion Society members enjoy a unique array of benefits and privileges, including reserved parking, personalized ticket service, behind-the-scenes tours, and an invitation to the Annual Awards Luncheon. For information on joining the Medallion Society, please telephone (415) 565-6416.

THE TRIPLE CIRCLES

GIFTS OF \$100,000 OR MORE PAYABLE OVER A THREE-YEAR PERIOD

The Triple Circles recognize individuals who pledge \$100,000 or more toward annual operating expenses, payable over a three-year period. The extraordinary philanthropic commitment of Triple Circle members aids in planning for the future while ensuring the current financial stability of San Francisco Opera. The Triple Circle members listed below made past gifts or future pledges for three consecutive performance years between 1997 and 2001.

TRIPLE DIAMOND CIRCLE

\$300,000 OVER A THREE-YEAR PERIOD

Carol Franc Buck Foundation
Mr. & Mrs. Reid W. Dennis
Frederick & Peggy Furth
Ann & Gordon Getty Foundation
William W. Godward

Mr. & Mrs. William Hewlett
The William & Flora Hewlett Foundation
Geoffrey C. Hughes Foundation, Inc.
The James Irvine Foundation

Mr. & Mrs. F. P. Johnson, Jr.
Mr. & Mrs. Gorham B. Knowles
Mr. & Mrs. Edmund W. Littlefield
Mrs. Paul L. Wattis

TRIPLE PLATINUM CIRCLE

\$150,000 OVER A THREE-YEAR PERIOD

Mr. & Mrs. John M. Bryan
Michael A. Harrison & Susan Graham Harrison

Leslie & George Hume

The L. J. & Mary C. Skaggs Foundation
Anonymous

TRIPLE GOLD CIRCLE

\$100,000 OVER A THREE-YEAR PERIOD

Carol Franc Buck
Mr. & Mrs. David Chamberlain
The Corrigan-Walla Foundation
Mr. & Mrs. Myron Du Bain
Ed & Barbara Eschbach
Richard & Rhoda Goldman Fund

John A. Gunn & Cynthia Fry Gunn
John & Sara Hendrickson
Mrs. Jaquelin H. Hume
Mr. & Mrs. C. Bradford Jeffries
Janet & Jeffery W. Meyer
Mr. & Mrs. Bruce W. Mitchell

Mr. & Mrs. Robert W. Morey
In Memory of Paul J. Mundie
By The Stanley S. Langendorf Foundation
Mr. & Mrs. Gianluca Rattazzi
Mr. & Mrs. Steven Read
Mr. & Mrs. Robert C. Speicher

PLATINUM CIRCLE \$50,000 AND ABOVE

Mrs. Peter H. Black
Mr. Charlton H. Buckley
Mr. Barker Carter
Jim & Donna Gray
Mr. & Mrs. Reuben Hills III

Mr. & Mrs. J. Burgess Jamieson
Mr. & Mrs. Howard H. Leach
Mr. & Mrs. Angus A. MacNaughton
G.H.C. Meyer Family Foundation

Mrs. George Otto
Mr. & Mrs. George R. Roberts
Ms. Erna Schlob
Lorna Talbot

Mr. & Mrs. David Traitel
Mr. & Mrs. Harry Wetzel
Mr. & Mrs. Alfred S. Wilsey
Thomas & Barbara Wolfe
Anonymous (2)

GOLD CIRCLE \$25,000

Greer & Veronica Arthur
Patricia H. Beresford
Ms. Robin D. Bradford
Chrisie & Dennis Breedlove
Ms. Annette Campbell-White &
Dr. Ruediger Naumann-Etienne
Dr. & Mrs. Ronald E. Cape
Francis & Laineen Chen
Mr. & Mrs. Warren J. Coughlin

Mr. & Mrs. C. William Criss, Jr.
Edgar Foster Daniels
Mr. & Mrs. Ray Dolby
Mrs. Lennart G. Erickson
Mrs. A. Barlow Ferguson
Frances K. Field
The Howard Gilman Foundation
Richard & Rhoda Goldman Fund

Mr. & Mrs. Charles B. Johnson
William A. Kaiser II
Hedi & Hal Kaufman
Koret Foundation
William C. Landreth
Dr. & Mrs. H. H. Loomis, Jr.
Mr. & Mrs. James K. McWilliams
Karl & Kristen Mills

Montgomery Street Foundation
Mr. & Mrs. Harold A. Parichan
Harold & Gertie Parker
Mr. & Mrs. Evert B. Person
Dr. & Mrs. Richard Rigg
Mr. & Mrs. Arthur Rock
Gordon Russell
Mr. & Mrs. Michael J. K. Savage
Wallis Foundation

Arthur Andersen

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.



Larry J. Gorrell



RINGING THUNDER

Tomb Treasures from Ancient China

Power • Ritual • Luxury • Warfare

POWER • RITUAL • LUXURY • WARFARE

JUNE 12 THROUGH AUGUST 29

ADVANCE TICKETS RECOMMENDED

Experience ancient China ...

More than 100 extraordinary works of art, including lavish bronzes, lacquers, jades and gold vessels from the 5th century B.C.



SAN DIEGO MUSEUM OF ART

1450 El Prado, Balboa Park

Museum information: (619) 232-7931
Tickets available at museum box office
and through Ticketmaster
(213) 480-3232 • (805) 583-8700
(619) 220-TIXS • (714) 740-2000
<http://www.ticketmaster.com>

SILVER CIRCLE \$20,000

Irina Roublon Belotelkin
Mr. Edgar M. Buttner
Mr. & Mrs. William Hamm III

Joe & Dee Hartzog
The William G. Irwin Charity
Foundation

Mr. & Mrs. John Kryzanowski
Mr. & Mrs. Leo H. Schuering, Jr.

Mr. James H. Schwabacher
Daniel G. Volkmann, Jr.

SILVER CIRCLE \$15,000

Cbris Alafi
Jayne & Peter Davis
Mr. & Mrs. Paul M. Dorfman
Mr. Martin L. Flanagan
William G. Gilmore Foundation
Tully & Elise Friedman
Mrs. Orion L. Hoch

Mr. & Mrs. Bruce W. Hyman
Lawrence A. Kern
Tammy Liew & Cynthia Liu
Mr. & Mrs. Heinz W. Lindt
Fern & Bill Lowenberg
Elaine McKeon

Gladys K. Mitchell
Holbrook T. Mitchell
Mrs. Anthony P. Morse
Mr. & Mrs. M. Kenneth Osborn
Mr. & Mrs. Cbris Redlich, Jr.
Mrs. John P. Renshaw

Marti & Patrick Ritto
The Lila Wallace-Reader's Digest Opera
for a New America
Mr. & Mrs. Daniel M. Tellep
Bruce & Linda Wolfe
Anonymous (1)

SILVER CIRCLE \$10,000

Mr. & Mrs. Robert D. Allen
Mrs. Marjorie Appleton
Dr. & Mrs. Robert Baer
Mr. & Mrs. Paul Bancroft
Mr. & Mrs. Richard M. Bastoni
Mr. & Mrs. Joachim Bechtel
Andrew J. Bellotti
Bob & Valli Benesch Tandler
Mr. & Mrs. Ernest A. Benesch
Mrs. John Pershing Boswell
Barbara Brookins-Schneider
Alan R. & Sally J. Brudos
Mr. Alan W. Buch
Mr. & Mrs. James P. Butler
Mr. & Mrs. Arnold C. Chidbouse
Carl T. Childs
Mr. & Mrs. James Compton
Mr. & Mrs. Ransom S. Cook
James L. Coran
Mrs. June G. Craycroft
Mr. Orlando Diaz-Azcuy
Mr. & Mrs. Dixon R. Doll
Charitable Annuity Trust of
Margaret W. Driscoll
Dr. Phyllis Q. Edwards
Margareta & Staffan Encrantz
Maria Manetti Farrow

Dr. & Mrs. Robert B. Fenwick
Mr. & Mrs. Carlo S. Fowler
Mona & Dan Geller
Frances Gendlin
Dora B. & Avram Goldstein
Larry & Donna Gorrell
Jean Haber Green
Mrs. N. Lee B. Herbst Grubn
Mr. Robert Gumerlock
Evelyn & Walter Haas, Jr. Fund
Walter & Elise Haas Fund
Mrs. Prentis Cobb Hale
Ms. Miranda Heller
Ruth & Alfred Heller
Mr. & Mrs. F. Warren Hellman
Dr. & Mrs. Craig Henderson
W. Dean & Barbara Henry
Joanne & Roy Howard
Patricia & Philip Jelley
Consul General & Mrs. Proctor Jones
Katz Family Foundation
Dr. & Mrs. Richard Kunin
Dr. & Mrs. Ralph Landau
Joan & William Larkin
Noel Leca & Michael Moradzadeh
Edmund R. Manwell

Tom Lockard & Dr. Alix Marduel
Dr. Alexander R. Margulis &
Dr. Hedvig Hricak-Margulis
Mr. & Mrs. J. Frank McGinnis
Mr. & Mrs. John E. McNear
Meet The Composer, Inc.
John Rolf & Catherine Metcalf
Ms. Jeanne A. Meyer
Nicola Mary Miner & Robert Anderson
Ms. Sandra F. Mock
Robert McAlpin Moore
Mr. & Mrs. Mervin G. Morris
Nancy S. Mueller
Paula & John Murphy
Mr. M. Bruce Nakao
Dr. Walter A. Nelson-Rees
Gertrude B. Nielsen Foundation
William L. Olds, Jr.
Barbara & John Packard
Miss Virginia Patterson
Constance Crowley Peabody
Mr. Eric Peniston
William & Joan Porter
William D. & Marilyn Rasdal
Dr. & Mrs. Bruno Ristow
Dr. & Mrs. C. Stewart Ritchie

Mrs. Eloise Briskin Rollnick
Mr. & Mrs. John N. Rosekrans, Jr.
Mr. & Mrs. William Rotbe
Bob & Terri Ryan
Ms. Lisa Sardegna
Gilda & Donald Schine
Ms. Sande Schlumberger
Mr. Erik L. Schwartz
Dr. A. Jess Shenson
Mr. K. Hart Smith
Mr. & Mrs. Ellis Stephens
In memory of Frank D. Stout
J. Garland Stroup, M.D.
Mrs. Richard L. Swig
W. Clark Swanson
Ms. Cynthia Tamer
Mr. Harrison Thomson
Mr. & Mrs. Brooks Walker, Jr.
Mrs. Richard C. Walker
Mr. Glen E. Williams &
Ms. Claire von Frasunkiewicz
Mr. & Mrs. Rodney E. Willoughby
Mr. Paul Woner
Ms. Patricia Yakutis
Dr. & Mrs. John A. Zderic
Mr. & Mrs. Peter M. Zuber
Anonymous (6)

BENEFACTOR \$7,500

Rachael Balyeat
Ellen & Thomas Bauch
Mr. Pascal J. F. Belloncle
Mr. Robert E. Bernard
Joseph Bernstein, M.D.
Hilton & Roberta Bialek
Mr. & Mrs. Arnold L. Bloom
Mr. Johnson S. Bogart
Barbara Brown
Neill & Linda Brownstein
Julia Froblich Cherry
Dr. & Mrs. Robert W. Chow
Leonard & Marie Collins
Dr. & Mrs. Alexander Cross
Mrs. Joseph Cuneo
Mr. T. L. Davis & Ms. M. N. Plant
Ms. Maria E. Dichov
Camille Cavalier Durney

Mrs. Frederick J. Early, Jr.
Lisa Erdberg & Dennis Gibbons
Concepcion & Irwin Federman
Dr. & Mrs. Victor Fellows
Mr. & Mrs. Milo S. Gates
Mr. Davidi Gilo
Mrs. Charles C. Glover
Edward C. Gomez
Mr. & Mrs. Robert M. Greenbood
F. Scott & Terry S. Gross
Mr. & Mrs. Peter E. Haas
Miss Ann Hall
Mr. & Mrs. Robert C. Harris
Mr. M. Henry Heines
Mr. & Mrs. Scott R. Heldfond
Mr. & Mrs. Alfred E. Heller
Mr. & Mrs. A. Carl Helmbolz

Marie & Palmer Hotz
Mrs. Dora D. Ide
Ms. June Hope Kingsley
Mr. & Mrs. William W. Klaproth
Mr. John Kontrabecki
Ms. Sandra Ladley
John & Sandra Leland Foundation
Ms. Karen Leland
Ellen E. Mack
Deborah & James McCreary
Anne & Malcolm McHenry
Mr. Martin Frank Michael
Dr. Lois Levine Mundie
Donald & Peggy Murray
Ms. Kate Nonella
Susan H. Nycum
Ms. Andrea Okamura

Bernard Peuto
Zita Anne Pilbasby
Hon. Louise H. Renne & Paul A. Renne
Ms. Marianne Robison
Mr. & Mrs. Michael E. Rolland
Dr. George Rosenkranz
Mrs. Sidney Siegel
Dr. Virginia B. Smith
Mr. & Mrs. Robert C. Sneed, Jr.
Mr. Jeffrey Stern
Mr. & Mrs. G. Craig Sullivan
Mr. Raj Venkatesan & Ms. Soo Kim
Mr. & Mrs. William S. Weber
Mrs. Anita Weissberg & Mrs. Vivian Mar
S. T. White
Mr. & Mrs. Frank M. Woods
Mr. & Mrs. Don B. Yates
Anonymous

BENEFACTOR \$5,000

Mr. Paul B. Althouse
Mr. Ross E. Armstrong
Mr. James V. Babcock
Mrs. Walter M. Baird
Molly Barbey
Ms. Anna Barta
Mr. & Mrs. Edwin Berkowitz
Dr. & Mrs. Jerome W. Bettman
Marcia Bieber

Nordin & Donna Blacker
Mr. William Booth
Jerry & Maria Brenholz
Mr. & Mrs. Howard Bucquet
Mr. & Mrs. J. Peter Cabill
Mr. & Mrs. Fred L. Carroll
Lyman & Carol Casey
Mrs. Marquis W. Childs
Dr. John M. Coble, III

Dr. & Mrs. Lawrence Colin
Michele Corash & Laurence Corash
Dennis & Erika Corradi
Mr. & Mrs. C. William Criss, Jr.
Mrs. Alfreda S. Cullinan
Dr. & Mrs. Herbert H. Dedo
Delia Fleisbacker Ebrlich
Mr. G. Pete Encinas
Mr. & Mrs. Robert Esbleman

Mary Fay
Mr. & Mrs. Allen A. Feitelberg
Leah Felt
Phyllis K. Friedman
Mr. & Mrs. Joseph F. Furlong III
Mr. & Mrs. J. R. Garber
Mr. & Mrs. John Goldman
Mr. Peter Gombrich
Joan & Charles Goodman

helm; the wide-ranging declamatory phrase to which Alberich pronounces his curse; and the exultant cry of the blustering Donner, god of storms. The music to which Erda rises from the ground is probably another, and eventually — but perhaps not the first time we hear *Das Rheingold* — it will dawn on us that this music is a dark transformation of the water music, Erda and the Rhine both being elemental forces of nature. Others are in various ways subtler and more fluid. One is out and out puzzling, and that is the brilliant trumpet call that suddenly sounds as Wotan prepares to lead the gods into their new home. (The only clue for the moment is that Wotan must look as though he had suddenly been seized by a grand thought.)

We have seen and heard the beginning of a great story, and Wagner has given us what we need in order to understand the grave consequences of the actions we have witnessed. At the end, the music, without a trace of irony — and the effect is the grimmer for it — carries the gods over their rainbow bridge in utmost splendor. It is a sonorous marvel, that great D-flat major orchestral blaze, but it is an ending that is not an end. □

NEWS FROM THE SAN FRANCISCO PERFORMING ARTS LIBRARY & MUSEUM

The San Francisco Performing Arts Library and Museum (PALM) has moved and is now located on the fourth floor of the Veterans Building, in two of the galleries formerly occupied by the Museum of Modern Art. The new, elegant and sky-lit space offers a bright and friendly setting for this outstanding San Francisco institution. PALM's extensive collection is available to everyone, without charge, for study, research, and enjoyment.

A special exhibit, featuring historic images of early San Francisco performances of Wagner's *Ring of the Nibelung*, along with recent San Francisco Opera *Ring* photography by Robert Cahen, is on display in the 4th floor hallway.

Visit PALM soon and find out more about it!
For information and a free brochure, call
(415) 255-4800

Website: www.sfpalm.org



**She's not rushing to Valhalla- She's on her way
to experience the true Rhine gold -
the Pianos of the immortals, just one block away
at San Francisco PianoWorks!**

"I doubt that many people realize how big a role SF PianoWorks' pianos and custom services play behind the scenes at San Francisco Opera ... our long and unique relationship with SF PianoWorks strengthens the musical backbone of this Company. The members of our musical staff, along with our guest artists, are happy to sing their praises."

Lotfi Mansouri
General Director, San Francisco Opera

**Blüthner ♦ C.Bechstein ♦ Kawai
Sauter ♦ Euterpe ♦ W.Hoffman**

and many fine used pianos from
Steinway ♦ Yamaha ♦ Baldwin


**SAN FRANCISCO
PianoWorks**
FORMERLY R.KASSMAN
131 Franklin Street, S.F. 415.626.8444

©SF PIANOWORKS 1999

MEDALLION SOCIETY

Mary A. Goodman
Mr. & Mrs. Crawford Gordon
Dr. & Mrs. Robert B. Gordon
Mr. & Mrs. Frederick Grauer
Anne & Michael Green
Mr. Donald E. Green
Mr. & Mrs. Edward M. Griffith
Ms. Patricia Grimmer
Mr. Marvin M. Grove
Mr. & Mrs. George N. Hale, Jr.
Mrs. Newton J. Hale
Dr. & Mrs. Robert E. Hales
Hadley Dale Hall &
L. Warde Laidman
Ms. Margaret M. Hayden
Mr. & Mrs. James A. Heagy
E. Dixon Heise
Mr. & Mrs. Robert D. Heller
Mrs. Charles Henri Hine
Roger & Silvija Hoag
Mr. David S. Hugel
Gary Hultquist
C. Inberg
Inverlochy Foundation-
Daniel E. Stone Fund
Mr. & Mrs. W. Turrentine Jackson
Cecil & Veska Kaplinsky
Simon Karlinsky & Peter Carleton
Eda Kavin
Ms. Suzanne Keith

Mr. & Mrs. Simon Kleinman
Mr. Karl Knudsen
Mr. Theodore A. Kolb
Dr. & Mrs. Bernard M. Kramer
Mr. Arnold Kresch
Mary Lemmon & Ernest Bloomfield
Rhoda & Elliott Levintal
Mrs. Richard P. Lieberman
Dorothy & Norman Lien
Mr. & Mrs. Robert F. Lovett, Jr.
Victor L. Marcus in memory of
Charlotte Marcus
Lori & David Marquardt
Mr. & Mrs. David Marsten
Ms. Jo Martinoni
Mr. Gilbert E. Matthews
Marcia & Bill McConnell
Mr. & Mrs. Burton J. McMurtry
Agnes B. Mead
Alex Mebram
James P. & Inge Miscoil
Mr. & Mrs. Bruce T. Mitchell
Mr. & Mrs. Stuart G. Moldaw
Wade A. Morehouse, Jr.
Mr. Paul E. North
Mr. & Mrs. Michael A. O'Hanlon
Judy O'Young, M.D. & Gregg Hauser
Oscar E. Olson
Mr. & Mrs. Julian Orr
The Hon. & Mrs. William Orrick, Jr.

Ms. Carol E. Parker
Rona King Pebrson & Michael Pebrson
Frances Petrocelli &
Charles B. Wilson, M.D.
Mr. G. Ross Popkey
Peter & Peggy Preuss
Mr. & Mrs. Richard Ralph
Glenn H. Reid
Ms. Lorraine Remer
Mr. & Mrs. Howard Renshaw
Mrs. John P. Renshaw
Mr. Denis T. Rice
Dr. & Mrs. Robert Rinehart
Mrs. Justin Roach
Mr. & Mrs. John Robal
Mrs. Leslie L. Roos
Dr. & Mrs. Ernest Rosenbaum
Ted Rosenberg
James Ross
Antonio Rossmann & Kathryn Burns
Mr. & Mrs. John Roth
Dr. G. Rothman
Mr. John H. Rudolph
Susan J. Ruwart
Prentice & Paul Sack
Mrs. Lois Samson
Dr. & Mrs. Theodore Schrock
Ms. Kay Schultz
Walter H. & Phyllis J. Shorestein
Family Foundation

Waltraut L. Singer
Jane & Tom Sinton
Marian A. Sinton
Martha Sirgo
Dr. Cynthia Soyster
Madeline & Isaac Stein
Mr. & Mrs. James R. Swartz
Dr. & Mrs. W. C. Sweeting, Jr.
Donald & Joyce Tayer
Mrs. Augustus Taylor
Ms. Joyce M. Taylor
Lucy Tompkins, M.D. &
Stanley Falkow, M.D.
Mr. & Mrs. Gary J. Torre
Mrs. Betty S. Toy
Mr. & Mrs. James S. Tunnell
The Donald T. &
Rachel C. Valentine Foundation
John Max Vogel, M.D.
Marilyn Volpe
Dr. & Mrs. Ralph O. Wallerstein
Mr. & Mrs. Edmond C. Ward
J. Edward Whiteside, M.D.
Jeanne R. & Charles R. Wickman
Mr. & Mrs. Brayton Wilbur
James & Beth Wintersteen
Mr. & Mrs. Y. Wood Wong
Mr. Chris Zaccalini
Anonymous (12)

FOUNDER \$4,000

Ms. Susan Anderson-Norby
James T. Aslanis
Christine Avakoff
Mr. & Mrs. John M. Basler
Kathleen T. Bean
Jerome & Linda Beatie
Mary Ann Berg
Jane Bernstein & Bob Ellis
Mr. & Mrs. Robert N. Bloch
Mr. & Mrs. Corwin Booth
Mr. & Mrs. Alexander Calboun
Arthur D. Colman, M.D.
Mr. & Mrs. George L. Crow, Jr.
Mr. & Mrs. Marvin DeHew
Mr. & Mrs. Raymond M. Demere
Ms. Martha Diamond
Sandra & Justin Donnell-Faggioli
Mr. & Mrs. Frank Doodba, Jr.
Dr. Patricia W. Durbin-Heavey
Mr. Philip M. Eisenberg
Robert Epstein & Amy Roth
Mr. & Mrs. Henry K. Evers
Anne Fisher
Dr. & Mrs. M. D. Flamm, Jr.

Ms. Kristina Flanagan
Dr. & Mrs. Lee Freeman
Dr. & Mrs. John N. Gardner
Mr. Ronald Ginder
Dr. & Mrs. Marvin L. Gordon
Wanda Lee Graves
Mr. & Mrs. Richard Griffith
Mr. Nabum Guzik
Mr. & Mrs. Raymond P. Haas
Mr. & Mrs. William Hambrecht
Gordon & Julia Held
Linda & Ken Hicken
W. Wright Hillman, M.D.
Larry & Betty Hinman
Carol L. Hough
David G. Hough
Ms. Mary Ido
Ms. Ruth C. Jacobs
William & Leticia Jarvis
The Walter S. Johnson Foundation
Robin Jones & Martin Gellen
Mr. & Mrs. Mark O. Kassinin
Seen Eric Kjaersgaard

Stan Koehn & Elaine Rovetta
Mr. & Mrs. Douglas Kyle
Dr. & Mrs. John Lenahan
Mr. & Mrs. David Lieberman
Mr. Kirk Lougheed & Ms. Leslie Lorish
Mr. & Mrs. Lawrence Ludgus
Timothy J. Marten, M.D.
Judge Lucy Kelly McCabe
Mr. Nion Tucker McEvoy
Michele & John McNellis
Elizabeth Moley
Walter C. Mortenson
Mr. & Mrs. Robert A. Mub
David & Marilyn Nasatir
Mr. & Mrs. F. Ward Paine
Dr. & Mrs. Roland K. Perkins
Mark & Maureen Jane Perry
Mrs. George A. Pope
C. W. Rea, Jr.
David Redell & Constance Martin
Hon. & Mrs. William K. Reilly
Leigh & Ivy Robinson
Joseph A. Rosenthal

Elizabeth Boardman Ross
Bertram & Susan Rowland
Dr. & Mrs. Rolf G. Scherman
Mr. & Mrs. Lawrence L. Shrader
Dr. & Mrs. Jon F. Sigurdson
Mr. David L. Sloss
Mr. & Mrs. Graydon Staring
Mr. & Mrs. William Steen
Dr. & Mrs. Stuart Steinberg
Bernice M. Strube
Mr. Robert E. Sullivan
Mr. Donald Sweet
Marimar Torres
Dr. & Mrs. Allan M. Unger
Ms. Gloria Valair
Carol Schussler Van Wijnen
W. Denman & Catherine Van Ness
Dr. Bradford W. Wade
Dr. & Mrs. Martin Walker
Dr. Malcolm S. M. Watts
Ms. Kazuko Yamamoto
Mr. & Mrs. E. William Yund
Anonymous

FOUNDER \$3,000

Robert G. Adams
Mr. Robert M. Anderson
Mr. Jeff Arcuri
Mrs. R. Kirklin Ashley
Jean Ann & Robert Augsturger
Dr. Robert Aycock
Martha S. Baker
James R. Bancroft & Jane M. Bancroft
Frank S. Bayley
Mr. Charles E. Belle
Edgar A. Benhard
Mr. & Mrs. Edwin Berkowitz
Mr. & Mrs. Robert P. Berryman
Dr. Leonard Bertain
Susan Bertolli, M.D.
Scott Beth & Keith Jantzen
Alan D. Biller
Mr. & Mrs. Paul Bissinger, Jr.
Mrs. Ann Bjorklund
Mr. & Mrs. Donald P. Black
Mr. & Mrs. Frederick Bold, Jr.
Mrs. Francis Bonura
Jean Chapman Born, M.D.
Edward Paul Braby, M.D.

Mrs. Henry P. Brean
Wallace Breitman
Mr. & Mrs. Elliott Brilliant
Mrs. Leonard L. Brown
Mr. & Mrs. Timothy N. Brown
Mr. & Mrs. David S. Brucker
Dr. & Mrs. John W. Bruns
Mr. & Mrs. Aldo M. Caccamo
Mr. & Mrs. Robert Caben
Mr. & Mrs. John E. Cahill, Sr.
Mr. & Mrs. John C. Callan
Dr. & Mrs. Jon Candy
Mr. & Mrs. Donald J. Carder
Peter & Jane Carpenter
Mr. & Mrs. Dennis Carter
Frances Monet Carter
Allan & Nancy Chapman
Dr. J. Samuel Chase
Mr. Jack Christensen
Ms. Susan Chung
Lloyd & Janet Claff
Mr. & Mrs. Jack Chumack, Jr.
Dr. Vicki Coe
Alvin & Helene Cohen

Dr. Gregory Colburn
Robert & Laura Cory
Ann & Jon Cosby
Ron Cowan
Mr. & Mrs. Stanton L. Cox
Mr. Wesley Cox
William & Mary-Eliot Craig
Copley E. Crosby
Mr. & Mrs. Anthony Cuevas
Orville W. Dale
Diane Daniels & Leonard Heil
Lonny Darwin
Timothy D. Dattels & Kristine Johnson
Mr. & Mrs. Philip Dauber
Charles & Dorothy Davis
Ira D. Dearing
Mr. & Mrs. Andre Paul de Bord
Mr. Dennis De Fevere
Mr. Carl Degler
Mr. & Mrs. Bruce K. Deneheim
Mr. & Mrs. Marvin Dennis
Mr. & Mrs. Bruce C. Dodd
Mike Dolan
Jack J. & Mary Alice Dreiman

Thelma Dry
Ms. Jane B. Dunaway
Nicholas & Donna Duncel
Judith & Wayne Earl
Ms. Joan C. Eckart
Joseph Ehrman
Mr. G. Pete Encinas
Mr. & Mrs. Vladimir Ermakoff
William D. Fairchild
Louis C. G. Fisher
William O. Fisher & Kathryn Bernick
Mr. & Mrs. Richard A. Flores
Ms. Julita Fong
Peggy Woodford Forbes
Mr. & Mrs. J. Murray Fox
Jane & William Frazer
Mr. & Mrs. Peter Frazier
Mr. & Mrs. Nicholas S. Freud
Mr. & Mrs. Arthur J. Fritz
Mrs. Hanna Fromm
Frederick Gabali, M.D.
Karen Kirk Gabelson, R.N.
Sigrid Galgon
Lynn & Claude Ganz

Dr. & Mrs. Arnold Gazarian
Keith & Priscilla Geeslin
Dr. & Mrs. Stephen Gill
Peter N. Giovan, M.D.
Mr. & Mrs. Richard M. Gleason
Mr. Reece Gould
Hon. Isabella H. Grant
Mrs. Clelia M. Gray
Bernice & Arnold Greene
Mrs. Theodore A. Griffinger
Dr. & Mrs. Gerold M. Grodsky
Libby & Hans Gronowski
Marilyn Grass
Dr. & Mrs. John G. Gurley
Brownwyn Hughes Hall
Mr. David W. Hall
Ms. Sheryl Hamlin
Ms. Barbara Hancock
Mr. & Mrs. L. W. Harris, Jr.
Jane & David Hartley
Mrs. James Harvey
Mr. Richard L. Hay
Wellington S. Henderson, Jr.
Ms. Renita Herrmann

Marion Higgins
Robert W. Hofer
Mary Ellis Hogan
Siavosh Honari
Eileen B. Hultin
Paul Isakson, M.D.
Mrs. Jean Jacobs &
Mr. Stephen Tevis Jacobs
Mrs. Philip S. Jacobs
Ms. Effiellen Jeffries
Mr. Ara Jellalian
Mr. Guyton N. Jinkerson
Mr. & Mrs. Robert Joerger
Mrs. Douglas Johnson
Ms. Rosemary Joyce
Harry & Candace Kahn
Mr. William J. Kane
Dr. & Mrs. Ira Kanter
Dick & Sherry Karrenbrock
Bennett R. & Suzy Katz
Ltc. (Ret.) Patrick S. Kaufman
Mr. & Mrs. Charles W. Kenady
Ms. Katharine B. Kent
Mr. & Mrs. L. Duane Kirkpatrick
Robert & Dorothy Kissick
Gordon Klein & Nancy Lawrence
Eugene & Rose Kleiner Family
Robert & Linda Klett
Mr. & Mrs. John Knoll
William Knorp
Mr. Michael Kobel
Judith & Harlan Koch
Dale & Sue Kocienski
Vladimir Kovalenko
Robert & Christine Kradjian
Charles Kredensur & Frederic Saunders
Audrey & Roland Lampert
Mrs. W. Keene Langborne

Mr. & Mrs. Theodore Lee
Mr. & Mrs. Robert Leeper
Peter V. Leigh & Pamela D. Smith
Kenneth & Carol Leitch
Dr. & Mrs. Ronald G. Leonard
Leslie Family Foundation
Mr. & Mrs. Anthony Levin
Mr. & Mrs. Norman Levine
Mary S. Levine-Culhurn
Ray & Joanne Lin
Mr. & Mrs. John W. Lindstrom
Dr. & Mrs. Mark Lipian
Ms. Gwen Locke
Mr. & Mrs. T. Dixon Long
Terry J. Long
Vera Long
Francis Ludwig & Jovita B. Ludwig
Mr. & Mrs. James J. Ludwig
Arthur K. Lund
Palmer Madden & Susan Paulus
Richard Mader
Mr. Dennis Maboney
Dr. Andrei Manoliu
Richard A. Marciano
Dr. & Mrs. Elvin Marg
Pamela Marvon, M.D.
Mr. & Mrs. Michael Marston
Ms. Lettha Ann Martin
Sbaron & Wayne Mascia
Mr. & Mrs. Paul L. McKaskle
Drs. Robert & Thirid L. Meckel
Dr. Ritu P. Meister
Mr. & Mrs. J. Alec Merriam
Steven & Judy Merrill
Ms. Lorna Meyer
Miss Vivienne E. Miller
Virginia & Ralph Miller
Mr. & Mrs. James Milner

Jesse F. Minnis, Jr.
Ms. Gail Bliss Moore
Mr. & Mrs. Joseph A. Moore, Jr.
Thomas & Lydia Moran
Ms. Alice A. Morison
Mr. & Mrs. Steven P. Moulds
Robert Munday & Evamarie Doering
James & Ruth Murad
Dr. & Mrs. Bradford G. Murphy
Mrs. Anton C. Musladin
Herbert T. Nadai
Kesbavan Nair
Mr. James Newman
Mr. & Mrs. Robert L. Nielsen
Ms. Beatrice Nold
Peggy & Boyce Nute
Charles O'Brien
Mr. & Mrs. William Randolph Oscarson
John S. Osterweis
Colonel Philip E. Page, Jr.
Mr. John Pek
Brian Petersen
Mrs. Mary W. Pfeiffer
Ms. Nancy Pfund
Dr. Judith Pickersgill
Drs. Carolyn & John Piel
Ms. Terry Pimsleur
Mr. & Mrs. Jeffrey D. Portnoy
Larry & Chris Purcell
Mrs. Harriet Meyer Quarre
J. Peter Read, Jr.
Dr. & Mrs. John B. Reed
Ms. Pat Rees-Miller
Mrs. Barrie Ford Regan
Mr. Robert S. Reis
Kathryn E. Ringgold
Mr. & Mrs. Joseph J. Rizzuto
Mrs. Alan S. Robinson

Joseph G. Roche, M.D.
Peter J. Rogers & Melita Love
Dr. & Mrs. David B. Rosebill
Mr. & Mrs. Barr Rosenberg
Leonard & Sandra Rosenberg
Dr. & Mrs. Roberto Rosenkranz
Mr. & Mrs. Julian Roth
Mr. Paul L. Rowe &
Mr. R. Michael Sereno
Dr. L. Sacchetti
Louise Adler Sampson
Mr. & Mrs. R. L. Sapirstein
Gideon & Janet Sasson
SBC Foundation
Betty & Jack Schafer
Ms. Vivian Schneider
Mr. & Mrs. Michael Schroeder
Charles Shug
Mr. & Mrs. Wm. A. Seavey
Robert A. & Marlene K. Seligson
Marjorie W. Seller
Mr. Gustavo Serina
Gary & Dana Shapiro
Dr. & Mrs. James S. Shapiro
Mr. Donald R. Share
Barbara P. Sheldon
Mr. Brad Shepherd
Drs. Jackie & Henry Shinefield
Mr. Andrew H. Shib
Ms. Virginia Short
Drs. Edward & Dale Sickles
Mrs. Jane Silver
Lewis J. Silvers, Jr.
Mrs. Francis X. Small
Mr. Gregory S. Smirin
Stephen Smoliar & Linda Dembo
Mr. Ross H. Snyder
Robert Speer

Dr. & Mrs. William J. Spencer
Mr. John G. Sperling
Mr. & Mrs. Hart H. Spiegel
Mary Ann Spitters
Stahl Motor Company
Tom & Madlyn Stein
Dr. Judith S. Stern
Prof. & Mrs. A. Streitzwieser
Dwight & Blossom Strong
Mrs. Richard L. Swig
Mr. & Mrs. Faber Tan
J. Stephen Thornborrow
Drs. May Loo & William Thurston
Dale Tilley
Mr. & Mrs. C. Dickson Titus
Ms. Sooky Trattner
Richard D. Tuck
Donald & Rachel Valentine
Dr. Don B. Van Derby
Dr. Catharine Van Ingen
Dr. & Mrs. William M. Vaughan
Ms. Darlene P. Vian & Dr. Brian P. McCune
Dr. Galen Wagnild
Mr. & Mrs. Bruce Walker
Rosalee V. Weaver
Mr. William E. Wecker
Paul & Barbara Weiss
Marianne A. Welmers
Genette H. Whisenbunt
Josiah Wolcott
Dr. & Mrs. H. Lawrence Wiley
Marcia E. Wolfe
Mr. & Mrs. Ronald C. Wornick
Ms. Pauline Yellin
Dr. & Mrs. Paul F. Youngdahl
Dr. & Mrs. Alejandro Zaffaroni
Mr. & Mrs. Pierluigi Zappacosta
Mr. Laurence Zeitsoff
Anonymous (9)

MEDALLION SOCIETY

As the premier group of San Francisco Opera supporters, the Medallion Society plays a vital role in maintaining the Company's stature as one of the world's leading opera companies. The generosity of Medallion Society members helps to ensure the fiscal stability necessary for the production of world-class opera, season after season.

PRIORITY IN REQUESTS FOR SUBSCRIPTION SERIES, CHANGES, OR SEAT IMPROVEMENTS INCREASES ACCORDING TO OVERALL GIVING AT ALL LEVELS OF THE MEDALLION SOCIETY.

FOUNDER \$3,000+

(Gifts of \$4,000 receive higher program recognition.)

- * Exclusive use of Medallion Society ticket and telephone service
- * Listing of your name(s) in special Medallion Society section of all program magazines
- * Opportunity to purchase reserved parking at Performing Arts Garage for one subscription series
- * Exclusive invitation to the annual Medallion Society Luncheon
- * Invitation to Medallion Society final dress rehearsal and dinner
- * Invitation to a guided scene shop tour
- * Preferred seating at all membership rehearsals

BENEFACTOR \$5,000+

- Includes all benefits of above, plus:
- * Complimentary reserved parking at Performing Arts Garage for one subscription series
 - * Invitation to an exclusive orchestra demonstration with Music Director Donald Runnicles

BENEFACTOR \$7,500+

- Includes all benefits of above, plus:
- * Higher program recognition and eligibility to enjoy the Intermezzo Lounge during the season

SILVER CIRCLE \$10,000+

\$10,000 LEVEL

- Includes all benefits of above, plus:
- * Invitation to special Board President's Event

\$15,000+

- Includes all benefits of above, plus:
- * Invitation to one Sotto Voce Supper

\$20,000+

- Includes all benefits of above, plus:
- * Invitation to a second Sotto Voce Supper
 - * Opportunity to co-sponsor an Adler Fellow

GOLD CIRCLE \$25,000+

- Includes all Medallion Society benefits, plus:
- * Inclusion in special Gold Circle production sponsorship recognition

PLATINUM CIRCLE \$50,000+

- Includes all benefits of Gold Circle membership, plus:
- * Opportunity to be involved in a performance sponsorship
 - * Exclusive events by invitation throughout the opera season
 - * Opportunity to sponsor an Adler Fellow

DIAMOND CIRCLE \$100,000+

- Includes all benefits of Platinum Circle membership, plus:
- * An invitation to a private luncheon with General Director Lotfi Mansouri

THE TRIPLE CIRCLES

THIS DEDICATED GROUP OF PATRONS ENABLES SAN FRANCISCO OPERA TO PLAN FOR THE FUTURE BY MAKING THREE-YEAR PLEDGES OF SUPPORT, THEREBY ENSURING THE OPERA'S ONGOING FINANCIAL STABILITY. TRIPLE CIRCLE MEMBERS RECEIVE THE HIGHEST LEVEL OF RECOGNITION AND PATRON PRIORITIZATION.

TRIPLE GOLD CIRCLE \$33,000 PER YEAR FOR THREE YEARS

- Includes all Gold Circle benefits, plus:
- * Opportunity to select one performance in each of the three years to be designated in your honor
 - * Listing of your name in a special Triple Circle section of all program magazines

TRIPLE PLATINUM CIRCLE \$50,000 PER YEAR FOR THREE YEARS

- Includes all Platinum Circle benefits, plus:
- * Opportunity to be involved in a performance sponsorship
 - * Increased priority in selection of the performance to be designated in your honor
 - * Higher program recognition in Triple Circle section

TRIPLE DIAMOND CIRCLE \$100,000 PER YEAR FOR THREE YEARS

- Includes all benefits listed herein, plus:
- * The opportunity for production co-sponsorship recognition and exclusive benefits tailored to each member's personal interests.

All membership privileges are extended on an annual basis. Should you have any questions or require any additional information, please call (415) 565-6416.

IN MEMORY

In recognition of their bequests, matured life income gifts or other planned gifts received since August 1, 1998, San Francisco Opera honors in memoriam the following friends of the Company. Through their vision and generosity they have provided important support for San Francisco Opera.

GIFTS OF \$100,000 AND ABOVE

Anita Uhl Brothers
de Heinrich-Wheeler

Francis S. Goldsmith
Frank D. Stout
Earl H. Teass
Harry J. Wagner

GIFTS OF UP TO \$100,000

Carol Bettilyon
Phillip Carlson
Justin M. Day
Edward P. Eassa
Hilda Gard

Gertrude L. Haller
Geraldine P. May
Jon W. Olson
Frances Prince
Siegfried B. Puknat
R. Earl Robinson
Gene K. Walker

SUPPORTING SAN FRANCISCO OPERA

San Francisco Opera extends its most sincere appreciation to all those individual & foundation contributors who helped meet the Company's needs through gifts and pledges of \$1,000 to \$2,999 (recorded August 1, 1998, through April 12, 1999). We want to pay tribute and give special thanks to the thousands of donors who make urgently needed and most welcome gifts. For information on becoming a member, please call (415) 565-6416

SUSTAINING PATRON \$2,000

Estelle C. Allegrini
Donald & Arlene Anthony
Robert C. Anthony, Jr.
Mr. Masao Asbizawa
Mrs. R. Kirklin Ashley
Mrs. Taylor Ashley
Revis & Mary Ayers
Ms. Margo Babyak
Ms. Alison Bailes
Edward & Rosemary Baker
Frederick Balderston
Ms. Kate Baxter
Robert H. Beadle
Mr. Joel D. Bean
Dr. & Mrs. Robert E. Belknap
Dr. & Mrs. Rolf Benseler
Dorothy Benson
Mr. Herbert M. Berk
Bruce L. Beron
Dr. & Mrs. W. H. Bevan-Thomas
Andrew & Brenda Birrell
Lucia Bogatay
Frances M. Borda
Mrs. Betty Bosc
Mr. & Mrs. Eugene A. Boyer
Mr. & Mrs. Eugene Bramlett
Joyce & William Brantman Foundation
Mervyn L. Brenner Foundation
Dr. Timothy Bridge
Mr. & Mrs. Valentine Brookes
Mrs. Farron Brantman
Hamilton V. Bryan
Mr. & Mrs. Leonard C. Z. Bucksu
Mr. Michael H. Burnside
Ms. Charlotte Calboun
Dr. & Mrs. John N. Callander
Mr. Allen Calvin
Mr. & Mrs. Harry F. Camp
Mr. & Mrs. Norman P. Canright
Mr. & Mrs. Howard Case
Mr. & Mrs. Mark Casillas
Rex G. Chase
Dr. & Mrs. Francis J. Claus
Ms. Sharon Clisbam
Martin & Dawn Aldredge Coban
Mr. & Mrs. Charles R. Colety
Robert & LeNore Connett
Mrs. Richard Cooke
Mr. & Mrs. James K. Cooper
Mr. & Mrs. Jack Corey
Dr. & Mrs. David Cram
Mrs. Thomas B. Crowley
Yogen K. & Peggy Dalal
Mrs. Ann Davies
Mr. & Mrs. Graham B. Davis
Barbara J. Deser
Mr. & Mrs. Thomas E. Dienststrier
Mr. J. P. Richards Dillingham
Mr. & Mrs. Richard Dobbins

Mr. & Mrs. Robert J. Daxey
Katherine H. Drake
Marta J. Drury
Elizabeth B. Dubin
Mr. Robert L. Dunn
Coleen & John Ebrlich
Emilen Hall Ebrlich
Dr. & Mrs. A. H. Ellenberg
William Ellis, M.D.
Robert A. Ende
Mr. & Mrs. Douglas J. Engmann
Mr. & Mrs. Wesley J. Fastiff
Alfred Feitisch
Mr. David E. Feller
Michael & Margaret Feuer
Ms. Jessica Finn
Thomas Frame
Jon & Sandra Francis
Mr. Alvin M. Frank
Dr. & Mrs. E. W. Fredell
Mr. & Mrs. Donald Furlong
Donna Wickham Furb
William G. Gaede
Kathryn & Martin Gaebwiler
The Gamble Foundation
Mr. & Mrs. Robert Kahn Gardner
Mr. & Mrs. Milo S. Gates
Dr. & Mrs. Robert Gilbert
Gary & Diane Glazer
Dr. & Mrs. Michael Goldfield
Burton Goldstein
Mr. & Mrs. Millard V. Gradiska
Mr. Russell Graham
James D. Guinaso
Mrs. Jean Quillen Gwinner
Mr. Brian Hackfeld &
Mr. David M. Tureaud
Edith Hammerslough
Dr. M. R. Harris
Mr. & Mrs. Theodore Harris
Dr. & Mrs. R. S. Harrison
Mr. Elwood M. Haynes
Robert E. Henderson
Dr. Michael Hendrickson
Mr. Robert Henig
Mr. R. R. Herth
Mr. & Mrs. Anthony R. Hill
Mr. & Mrs. Austin Hills
Al Hoffman
Mr. & Mrs. Robert B. Hoffman
Dr. Susan Holbrook &
James B. Florey, M.D.
Ms. Laura K. Holmes
Frederick G. Hudson, M.D.
Ms. Valerie Huff
Samuel C. Hughes, M.D.
Mrs. John Edward Hurley
Margaret C. Hutchins
Henry K. & Lottie Ilg

Ms. Anthea W. Ip
James Earl Jewell
Mr. & Mrs. George F. Jewett, Jr.
Mr. Robert Jones
Dr. & Mrs. Hisashi Kajikuri
Mr. Athanasios Katsioulas
Dr. & Mrs. Martin Katz
Caroline & Sy Kaufman
Mr. & Mrs. Edmund Kaufman
Mr. Charles D. Kelso
Mrs. Louis Kelo
Drs. Phyllis A. Kempner &
David D. Stein
Mary Louise Kirch
Louise & Richard Kirkbride
Claudia Bray Kitka
Myrna L. Kizer
Eileen & Arthur Klatsky
Mr. & Mrs. Peter Klatt
Kimberly Kruse
Mr. & Mrs. George S. Krusi
Paul A. & Carolyn L. Kuckein
Ms. Nancy Kukacka
Laura H. Landers
David A. Lane
Joan & Ralph Lane
Ms. Kathe Lange
Kurt & Ann Latta
David A. Lauer
Patricia Lee
Dr. Patricia Taylor Lee & Richard D. Lee
Ted Lehmann & Catherine Lehmann
Mr. Paul Lemal
Hendrik W. Lenstra, Jr.
Mrs. Betty Leonard
John E. Leveen
Mr. Arnold R. Levinson
Mr. & Mrs. John G. Lilienthal
Lisa Lindelef & John Lyons
Claire & Herbert Lindenberger
Mr. John Livingston
Mr. William R. Lloyd
Anna Longwell
William J. P. Lonsdale, M.D.
Mrs. Leslie Lorish
Dr. & Mrs. Lynn Loudon
Mr. Charles Luce
Mr. & Mrs. Edmund MacDonald
Linda L. Mallette
Mrs. John Manwaring
Mr. & Mrs. Francis Martin III
Mr. Andrew Massie
Mr. Gilbert E. Matthews
Mr. Allan W. May
Mrs. Irmgard Schmid Maybach
Mr. James McClatchy
Dr. & Mrs. Jack M. McElroy
Ms. Jeanne E. McFarland &
Patricia D. Muller, M.D.

John H. McGuckin, Jr.
Mr. & Mrs. Daniel McNabb
Vincent P. Messina
Hal M. Mickelson
Ms. Lori Mirek
Arthur R. Mitchell
J. Jeffrey Mojcher
Dr. Theodore A. Montgomery
Mr. Randy Moravec
Dr. Patricia Mundelius
Marsh M. Murdock
David G. Murphy
Judith Murphy
James Murray
Thomas J. Musci, M.D.
Peter Johnson Musto
Wallace A. Myers
Dr. Stephen Nagy, Jr.
Mr. & Mrs. Clarence E. Nelson
Mr. & Mrs. Castle Newell III
Mr. Gerald Niecar
Mr. Mark Northcross
Ms. Gail Oakley
Mrs. Jon Older
Nancy Olson
Mr. & Mrs. Arthur C. Oppenheimer II
Julian T. Paver
Mrs. Charles Paul
James & Anita Pawlak
Dr. Lenore Pereira
Mr. & Mrs. David Perlman
Jane G. & Ernest P. Petersen
Ms. Norma H. Pollock
Mr. & Mrs. Gordon L. Poole
Ms. Elizabeth Price
Mrs. Jeanne Reade
Mr. & Mrs. Richard W. Reade
Dr. & Mrs. Bernard Resnick
Ms. Essie L. Richmond
Mrs. Reba Ritchey
Mrs. Haiden Ritchie
Mr. Steven R. Ritchie
Mrs. Ernest S. Rogers
Mr. & Mrs. David Rosenkrantz
Mr. Gerald B. Rosenstein
Mr. Richard A. Roth
Mr. & Mrs. James W. Routh
William J. Rutter
John & Christine Sanguinetti
Louis Saroni II
Mr. & Mrs. Guido Saveri
Dr. C. G. Scarborough
Susan Schaefer, M.D.
Mr. Gary Scheele
Mrs. Linda Schneider
Dr. & Mrs. Edgar J. Schoen
Betty J. Schreiner, M.D.
Mrs. Katharine J. Schueler
Leo H. Schuering, Jr.

Dr. & Mrs. Robert Schweitzer
Mr. & Mrs. John M. Seidl
Mr. & Mrs. Duncan A. Sennott
Daniel L. Sessler, M.D.
David Shepberd
George V. Shkurkin
Dr. & Mrs. Mervyn Shoor
Mr. & Mrs. Robert F. Shurtz
Robert & Karen Silverberg
Mr. & Mrs. Dwight Simpson
Eric Siu
Mr. Harold Skilbred
Claire S. Small
Mr. & Mrs. Ernest Smetana
Mr. & Mrs. C. E. Smith
Mr. & Mrs. William F. Smith
Mr. & Mrs. Dale F. Sprinkle
Mr. Kenneth M. Stamp
Mr. J. Fred Stark
The Honorable & Mrs. Wm. D. Stein
Mr. & Mrs. Waite Stephenson
Barbara J. Sullivan
Mrs. Howard R. Swig
Michael A. Temerin
Edward D. Thirkell
Richard F. Thomas, Jr.
Dr. Julia Tien
Mr. & Mrs. Alfred T. Tomlinson
Carol J. Tomlinson
Mr. & Mrs. Fred Twining
Mr. Harry B. Ugol
Jon & Nancy Ungar
Ximena L. Valdes, M.D.
Dr. & Mrs. W. M. Van Cleemput
Dr. & Mrs. A. van Seventer
Mark & Terisa Vershel
Derek Lea von Schausten
Dr. Bradford W. Wade
Mr. Thomas C. Walters
Ms. Alice Wang
Dr. & Mrs. Stephen Weinstein
Anne E. Wengert & Leslie Latbam
Mr. Clem Whitaker, Jr.
Mr. & Mrs. Walter L. White
Thomas D. Wickens
Mr. & Mrs. James Wickersham
Peter Wiley
Dr. & Mrs. Harold S. Winters
Phyllis Woodward
Bonnie Woodworth
Nancy Compton Worthen & Jack
Cameron Worthen, Jr.
Stephanie Yee
Frederick Zelinsky
Sondra Zentner & Paul Wilson
Stephen & Connie Zilles
Anonymous (10)

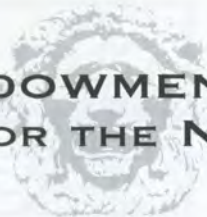
SUSTAINING PATRON \$1,000

- Dennis & Kathleen Abbe
Charlotte C. Adams
Russell E. Adamson, Jr.
Ms. Muriel W. Adcock
Dr. Lefkos Aftonomos
Douglas & Deborah Aikins
Peter & Jocelyn Alexander
Mr. & Mrs. Alicastro
Jim & Denise Aljian
Mrs. A. E. Allegrini
Elizabeth H. Allen
Terry & Nikki Allen
Claire & Kendall Allphin
Mr. & Mrs. Jose R. Alonso
Mrs. Ludwig Altman
Mr. & Mrs. Fred H. Altsbuler
Ms. August R. Anania
Mrs. Thomas C. Andersen
Carlo & Eleanor Anderson
Mr. & Mrs. Leland G. Anderson
Dr. & Mrs. Theodore Anderson
Mr. James Andrada
Louis Andrews
Mr. David S. Anger
Ms. Jane Antonsen
R. Adm. & Mrs. Vincent Anzilotti
Mrs. Mary Arce
Mr. Richard Archbold
Anthony & Wendy Arlen
Mrs. Fanny Wu Armstrong
Mr. E. P. Atkins
Charles & Billie Atlas
Mr. Steve Auerbach
Ms. Jeanine Augst
Mrs. Lucille M. August
Dr. & Mrs. William Ayres
Hans & Jennifer Baerwald
Mrs. Lorna Bagley
Mr. J. Norman Baker
Mr. Neal D. Baker
Paul R. Baldacci
Roderick Baldwin &
Ivo Lichenwald
Mrs. Ruth Bancroft
Dr. Flora Banuett
Ms. Mary Ann Barbieri
Mr. & Mrs. W. Bardet
Mr. & Mrs. Jonas A. Barish
Moshe Barkat
William & Beverly Barletta
Dr. & Mrs. Barry C. Baron
Nella F. & William Barry
Mr. & Mrs. Douglas H. Barton
Thomas & Ellen Barton
Linda J. Bartow
Barry Baskin
Mr. Michael B. Bassi
Steve & Ina Bauman
Mr. J. Peter Baumgartner
Mr. Richard A. Beal
Mr. & Mrs. Sam W. Beal
Dr. Jeffrey A. Beane
Michael A. Bednarz
Mr. Jerome Bebruns
Louis Belden
Susan H. Bell &
J. Gregory Swendsen
Mr. & Mrs. Geoffrey Bellenger
Lawrence A. Bennett
Janet & Chris Bensick
Ms. Beverly R. Benson
John & Diane Benson
Mr. & Mrs. Thomas O. Benson
Mrs. Irving Berg
Dr. & Mrs. William C. Bergman
David Berkeley
Mrs. David Bernstein
Kenneth G. Berry
Ms. Rae Ann Hopkins Berry
Mr. Denny Bertbiaume
Dr. Barbara Lynn Bessey &
Dr. Kevin J. Gilmartin
Ms. Susan Beyrle
- Mr. & Mrs. Fred B. Bialek
Margrit Biever & Robert Mondavi
Abiton Bisbee
Mrs. Lyle Bjerke
Ms. Joanne Bjork
James & David Black-Downes
Donald Blais
Mr. Harold Blajwas
Mr. Patrick Blancy
Ms. Brenda L. Blom
Ms. Janet N. Blomquist
Mr. & Mrs. Maxwell Bloom
Robert & Joan Blum
Mr. Robert M. Blunk
Mrs. William Boeckmann
Judy Bogart
Margaret & Robert Bond
Leon W. Bonner
John G. Bors, M.D.
Steve & Jane Bourne
Ms. Inyoung S. Boyd
Mrs. Erwin Braff
Mr. & Mrs. David R. Braker
Mr. Robert C. Brandt
Mr. Charles Roberts Breyer
Mr. & Mrs. John P. Breyer
John P. Briske & Jerry D. Gere
Bert & Jackie Briskin
Mr. Robert J. Brock
Mrs. Donald Brophy
Mrs. Allan Brotsky
Dr. & Mrs. Donald M. Brown
Mr. & Mrs. George Brown
Mrs. Harold Brumbaum
Laura Bryan & Timothy Logan
Mr. & Mrs. Andrzej Brzeski
Molly Buckley
Mrs. Richard Buckwalter
Donald Bubman
Barbara A. Bubr &
Vivian M. Warner
Christopher P. Bullock
Dr. & Mrs. Earl C. Burgess
Mr. & Mrs. Robert Burns
Mr. Greg Burrell
Mr. & Mrs. Sumner Burrows
Frances Elizabeth Burwell
Dr. William G. Bush
Richard Butb & Jim Schull
Mr. & Mrs. Lewis R. Byington
Dr. Robert Paul Cabaj
Mrs. Ben A. Calboun
Dr. & Mrs. Donald R. Call
Mr. & Mrs. Charles Cameron
Mr. Emerson Cammack
Mr. J. R. Camper
Celia Canfield
Cynthia Cannady
Raymond & Etienne Capiaux
Paul & Aurele Carlat
Lyn Carlsmith
Lynne Carmichael
Judge & Mrs. Walter Carpeneti
Mr. Harry Carr
Richard Casey
Gino Cecchi
Mr. Solomon Cera
Mr. Andrew F. Chandler
Mr. David Chang
Janice E. Charlup
Mr. Martin S. Chcevo
Dr. & Mrs. Earl F. Cheit
Dr. & Mrs. Melvin Cheitlin
Mr. & Mrs. Peter R. Chernik
Kim Chernin & Renate Stendhal
Dr. Greg Cheung
Tzu-i Chiu
Ms. Joan Chognard
Mr. & Mrs. Alexandre Chorin
Carol Christ & Paul Alpers
Larry Christiansen
Mr. & Mrs. T. Z. Chu
Joseph & Diana Chulick
- Mr. & Mrs. William S. Clark
Ms. Anna-Marie Cline
George & Laura Cline
Ms. Cecily Coco
Francis R. Coelho
Cognitive, Inc.
Mrs. Richard & Sandra Cohen
Dr. Stephen N. Cohen
David & Catherine Colburn
Mr. James Collier
Mr. Gary Collins
E. W. Collins
Columbia Foundation
Mr. & Mrs. John C. Colver
Lawrence & Bernice Comfort
Mrs. D. Stephen Coney
Barbara A. Conklin
Mr. & Mrs. Thomas O. Connolly
Dr. Molly Cooke
Mr. Clyde Coombs
Mr. & Mrs. Joseph Cooper
Maureen Mowery Cooper
Penny Cooper
Anne Copenhagen
Robert Q. Cordell II
Ms. Barbara Cornielle
Mr. & Mrs. Antonio Cortese
Tom & Jane Coulter
Mr. & Mrs. James E. Court
Ms. Phoebe C. Cowles
Ms. Beverly J. Coyne
Mrs. Sherman L. Crary
Mr. Armand P. Croft, Jr.
Ms. Mary A. Culp
Arthur W. Curtis
Mr. Robert Curtis
Mr. & Mrs. Kenneth Cutbertson
Mr. & Mrs. Lee Cutler
Dr. & Mrs. Peter D'Alena
Derek S. Daley
Mr. Anthony J. Damore
Mr. Richard R. Daniels
Mr. Edward Dantzig
Mr. Rian Danz
Allison & Lisa Danzig
Mr. & Mrs. Arthur Dauer
Dr. & Mrs. Frank Davis
Ms. Judith Davis
Ms. Linda Baron Davis
Ms. Noemi J. de Bodisco
Mr. Drew A. Deer
Gloria F. De Hart & Cynthia Ong
Ms. Margaret Delameter
Ralph Del Sarto
Ms. Jan Deming
Dr. Eric Denys
C. A. Devlin
Kathleen M. Dibble
Mr. James Di Bernardo
Ms. Helen Dichek
Ms. Anne Dickerson-Lind
Ms. Claudia Dickman
Grace Diem
Marshall Dill, Jr.
Anne C. Diller
Julie Dillon
Mrs. Peter Dinkelspiel
Stanley J. Dirks
Carl Djerassi
Kemp B. Doersch
Dr. Gary Dolan
Catherine & Theodore Dolton
Calvin Doucet
Mr. Terry Down
Mr. & Mrs. Paul A. Downey
Nancy Doyle, M.D.
Sidney Dreil
Mr. Sherwood Dudley
Elaine Dumas
Mrs. Gordon Dunn
Timothy C. Duran
Mr. James Durham
Mr. David M. Eakin
- Vivian Easter
Ms. Margaret Hart Edwards
Gregory Eitzmann
Mr. James Elacqua
Walter & Laura Elcock
Mrs. Orchid Eldred
Mr. & Mrs. Roland Elefant
Mr. & Mrs. Donald T. Elliott
Carla Emil & Richard Silverstein
Edward G. & Judith E. English
Elaine Engman, M.D.
Ronald Allison Ernst &
James David Altman
Dr. & Mrs. Carlos Esquivel
Mrs. Joyce Mibel Ettinger
Barton Evans, Jr.
Ms. Jacqueline Evans
Mr. Lee Evans
Albert M. Everitt
Mrs. Edward E. Eyre
Mrs. Seymour M. Farber
Anne Farella
Gerald Faris
Dr. & Mrs. William W. Fay
Paul Fayollat
Ms. Judith Fayter
Mr. & Mrs. Robert M. Feinberg
Carl H. Feldman
Dr. John Henry Felix
Dr. Donald Fennell
The Fenton Foundation, Inc.
Mr. & Mrs. Noel Fenton
Ms. Karin L. Fetherston
Mr. Alexander L. Fetter
Mark Philip Fickes &
William D. Gentry IV
Charles N. Fifer
Dennis A. Fillmore, D.D.S. &
Arthur S. Copleston
In Memory of John H. Finger
Herbert H. Fittz
Mr. & Mrs. Donald R. Fleming
Dr. & Mrs. Gerald S. Fleming
Robert B. Flint, Jr.
Stephen E. Follansbee &
Richard A. Wolitz, MD
Mr. & Mrs. T. Jack Foster, Jr.
Uta Francke
Mr. & Mrs. Jim Frassetto
Mr. Harold J. Freeman
Mr. & Mrs. William M. Friede
Ellen A. Friedman
Gary D. Frost
David & Betsy Fryberger
Andrea Fulton
Mr. Frederick V. Funk
Ms. Pamela S. Fyffe
Mr. James Gaffney
Ms. Barbara Gamstiller
Paul Gantz
Ms. Eileen Gardiner
Jack & Carroll Gardner
Dr. Al Garren
Linda Paulson & Greg Gartrel
Mr. Robert Gazelle
Ms. Barbara Geddis
Mr. & Mrs. Robert H. Geiger
Lawrence M. Gelb Foundation, Inc.
Robert J. Giannini
Mrs. Jonathan Gifford
Mr. & Mrs. Rolf A. Gille
Ms. Sandra L. Gin
Jerome J. Glaser
Ms. Judith Glass
C. Conyers Goddard
Jacques C. Goddard
Anne Goetsch
Dr. Heidi Goetz
Mr. Bennet Roger Goldberg
Lisa & Douglas Goldman Fund
Mr. & Mrs. Vernon L. Goodin
Ms. Catherine Goodman
Tyll Goodrich
- Ms. Marie Gordon
Dr. & Mrs. Kenneth Gottlieb
Charles R. Gouker
Stewart G. Graham
Mr. & Mrs. Donald J. Graulich
Mrs. Adolphus E. Graupner, Jr.
Mr. Joseph F. Greco
Edmund & Deborah Green
Mr. & Mrs. Kenneth Green
Rebecca Green
Crawford H. Greenewalt, Jr.
Ms. Susan Gregory
Mr. Herbert Grench
James R. Griffin
Mr. & Mrs. Lin H. Griffith
Mr. D. A. Griscom
Mr. & Mrs. William E. Griscom
Ms. Sharon K. Gronningen
Dr. & Mrs. Coleman Gross
Mr. Lloyd Grothbeer
Dr. & Mrs. Ned M. Grove
Claude & Nina Gruen
Mr. Ed V. Grundstrom
Marsha A. Guerin, M.D.
Ms. Eleanor Guilford
Mr. & Mrs. Patrick Gunning
Timothy F. & E. Ann Haggerty
Robert R. & Erica Hagopian
Ms. Judith M. Haines
Harlan O. Hall
Dr. & Mrs. Walter B. Hall
Ms. Dorothea Hamilton
Terry L. Hamilton
Dr. Don C. Hampel
Hirsch Handmaker
Mr. & Mrs. Donald M. Haneke
Alison L. Hannab
Dr. Graeme Hanson &
Mr. Christopher L. Montgomery
Ms. Dorothy Shigeko Haq
Ms. Beatriz Harder
Roy Dean Hardy
Robert A. Harlem
Mr. John Harron
Wolfgang & Alexandra Hausen
Mr. & Mrs. George Hawley
Rebecca E. Hayden
Mrs. E. A. Heath
Evelean Hebrard
William & Ann Hefter
Robert A. Heinitz
Eleanor & S. Bruce Heister
Mr. Gardiner Hempel
Mr. & Mrs. Harry H. Hendon
Mr. & Mrs. William G. Henshaw III
Mr. Martin Herbach
Mr. & Mrs. Donald E. Herman
Ms. Freda Hermann
Mary Ann Herron
Alfred & Stella Hexter
Ms. Helen D. Hickingbotham
Mr. Frank Hill
Don Hillebrandt
Dr. Ian Hinchliffe
Lillian G. Hinds
Judy Hiratsuka
Ms. Lisa R. Hirsch
Mrs. Esther Hirsch
Larry E. Hochhalter &
Pamela Dryer
Mr. Terrance G. Hodel
Linda Hodge
Mr. & Mrs. David Hodges
Mr. Stephen Hoff
Stephen C. Hoffman
Dr. & Mrs. George H. Hogle
Dr. & Mrs. R. D. Hohl
Mr. Kenneth Holford
Janet M. Holland
Dr. & Mrs. Lester Hollander
Thomas F. Holt
Ms. Irma Honda
Elizabeth A. Hook
- Ms. Muriel Hoppes
Larry Horton
Raymond & Karen Houck
Barry Hovis
Joseph C. Howard, Jr.
Matthew L. Howard
Mr. & Mrs. James E. Howell
Mr. Patrick Hu
M. B. Hughes
Ms. Marcia Hunt
Mrs. Martha Hurley
Leigh A. Hurst
Samuel H. Husbands, Jr.
Marie Natalie Hyman
Mr. & Mrs. Victor L. Hymes
Richard Inlander
Mr. Mark E. Irwin
Mr. & Mrs. Daniel Jackson
Warren & Paula Jacobsen
Dr. & Mrs. Yorke G. Jacobson
Michael A. Jaffe, M.D.
Ms. Jo Kurtz Jagoda
Mr. & Mrs. Carlton S. James
Lily & Y. N. Jan
Dr. Matthew Janin &
Mrs. Susan Janin
Edward T. Janney
Mr. Glen Jarvis
Dr. Arthur Jensen
Mr. & Mrs. Harry Johnson
Mrs. Virginia C. Johnson
Harold & Mary Elen Johnston
Ms. Elizabeth M. Jones
Nancy F. Jones
Mr. & Mrs. Peter M. Joost
James Jordan & Sandra Poyas
Mr. & Mrs. William T. Joyce
Mr. Jaime Jue
Mr. & Mrs. Morris Kadish
Anne D. Kaiser &
Robert P. Taylor
Dr. George J. Kamdzie
Jon Kannegaard
Mr. Hal Kant
Eileen & Leonard Kaplan
George C. Kaplan
Dr. & Mrs. Samuel D. Kaplan
Mr. & Mrs. William S. Kaplan
Mrs. Andrew Katten
Robert Kavanaugh
Mr. S. Kawazoye
T. D. Keefer
Mr. John Keeley
Ms. Mattie Zammwalt Keeley
George F. Kellogg
Mr. Bill Kelly
Dr. & Mrs. James Kent
Mr. & Mrs. Herbert Kerlinger
Harlan & Esther Kessel
Thomas & Dianna Kessler
Mr. & Mrs. Roger Ketcham
Mrs. John R. Kieley
Donald H. Kieselhorst
Cassius L. Kirk, Jr.
Eugene & Cody Kirkham
Mrs. Francis Kirkham
F. Curt Kirschner, Jr.
John L. Kitzmiller
Mr. Larry M. Kleinman
Mr. & Mrs. Thomas Klitgaard
Ms. Erna Knutsen
Mr. Joseph F. Koelme
Louis A. Koffman
Mr. & Mrs. S. Konigsberg
Dr. Walter K. Konishi
Dr. & Mrs. Arthur Kornberg
Herbert Kosner, M.D.
Ms. Wanda Kownacki
Robert P. Kraft & Rosalie Kraft
Dr. Marion R. Kramer
Ms. Jean Kraus
Mr. & Mrs. George M. Kraw
Ms. Barbara Krede

- Mr. & Mrs. Walter Kreutzer
Marilyn Harris Krieger
Andrea Manson Krueger
Mr. Marvin J. Kruger
Karen J. Kubin
Ernest Kub
Ms. Jill Kulick
Mr. & Mrs. Cliff Kupperberg
Dr. Michael Kusblan
Mr. & Mrs. Charles La Follette
Michael D. Lagos, M.D.
Mr. & Mrs. Claude H. Lambert
Mrs. Peter C. Lambert
David Lane
Stephanie Herie Lane
Stephen Langley
Mr. Norman T. Larson
Dr. & Mrs. Frederick A. Laubscher
James P. Laumond, M.D.
Mrs. Jan V. Lawler
Mr. Edward Lazear
Milton & Anne Lea
Richard E. LeBlond, Jr.
Mr. Garfield Lee
Mr. Holden Lee
Dr. Howard Lee
Ms. Kuen Lee
Ms. Madeleine Lee
Mr. Robert E. Lee
Sara Lee
I. Robert Lehman
Mrs. Karen Leber
Sandra Leistner
Jeffrey Shattuck Leiter
Douglas Leong
Mateo Lettunich
Richard & Rosemary Leute
Mr. Michael Levenson
Linda & Vic Levi
Mr. Mark Levi
Mr. & Mrs. Gerald S. Levin
Dr. & Mrs. Ralph Levin
Jacques E. Levy
Philip L. Levy, M.D.
Ronald & Shoshana Levy
Virginia Lewis
Dr. F. Chaney Li
J. Stoner Lichty, Jr.
Ms. Kelly Lim
Dr. Lawrence Litt
Wen-Pen Liu
Elizabeth L. Loft
Mr. & Mrs. John A. Lord
Claude L. Lowen
Dr. & Mrs. Jerold Lowenstein
Dr. & Mrs. G. Karl Ludwig, Jr.
Mr. Robert J. Lull
Mr. James M. Lundy
Miss M. Lusardi
Katalin & Douglas Lynn
Mr. & Mrs. Richard Lynn
Mr. & Mrs. Thomas A. Lyon
Mr. Peter Macris
Ms. Elizabeth Maguire
Paul & Arlee Maier
Roger A. Mann, M.D.
Mr. & Mrs. Jack Mannarino
Mr. & Mrs. Kendall L. Manock
Dave Mansen
Peter Mansfield
Dr. Keith Marcum
Dr. Joseph Peter Mark
Dr. & Mrs. Bennett Markel
Ms. Dorothy Marib
Mrs. Connie V. Martinez
Dr. Robert &
Mrs. Constance Marvin
Brian Richard Matas, M.D.
Mr. John Matthey
Ms. Susan C. Mattheson
Jane P. May
Klaus E. May
Mr. & Mrs. L. W. Thomas May
Kimberly S. Mayer &
Lorene Mayer
Mr. Frank T. Maynard
- Mr. & Mrs. Alex Mazetis
Dan McDaniel, M.D.
Mr. & Mrs. Donald McDonald
John & Cynthia McGuinn
Mr. Robert T. McIvor
Maire & Val McKeever
Mr. & Mrs. Francis McKim, Jr.
E. W. & Mary L. McMullen
Mrs. Virginia K. McTague
Mr. Bill Melamed
Dr. Beryl D. Mell
Mr. David Mellor
Mr. & Mrs. Harold Menzies, Jr.
Mr. & Mrs. Leslie Merrifield
Ms. Lucinda Merrill
Dr. & Mrs. Stacy R. Mettler
Ms. Maya Meux
Ruth E. Meyer
Mr. & Mrs. Richard Meyerhoff
Mr. John R. Meyers
Mr. & Mrs. Donald Michener
Mr. George Middlemas
Laughton & Zeala Miles
Christine Miller & Gary Glaser
Mrs. Albert Noah Miller &
Mr. K. M. Miller
Dick & Diane Miller
Fred J. Miller
Ms. Pamela A. Miller
Mrs. Patricia Milligan
Dorothy Milton
Dr. Judy C. Miner
Katharine P. Minott
Robert B. Mison
Colette Mitchell
Mrs. Emiko M. Moffitt
Michele Crellin Moir
Mrs. Lillian M. Molzan
Ms. Lois Montagne
James C. Moora
Florence E. Moore &
Irving Hochman
James P. & Juanita S. Moore
Dr. & Mrs. Thomas G. Moore
Dr. & Mrs. James Moorefield
Mr. Fred Moreton
David F. Morgan, M.D.
Mr. Charles K. Morris
Ms. Charlotte Morris
Mrs. Robert H. Morris
William & Susan Morris
Mr. & Mrs. John C. Morrissey
Mr. Scott Morrissett
Dr. Forrest S. Mortimer
Mr. & Mrs. Thomas Morton
Robert C. Morwood
Gail Kelley Mosk
Lee J. Mosley
Mr. Robert Mukai
Susan & Jeff Mundt
Dr. & Mrs. Saylo Munemitsu
Judith L. Murphy
Mr. John J. Murphy
Doris & Charles Muscatine
Mr. & Mrs. Andrejs Muzikants
Judith B. Nadai
Mr. Hajime Nakabara
Shirley Nanevitz
Mr. Henry Navas
Mr. Thomas M. Neville
Mr. Jon K. & Delores P. Nicholas
Mr. & Mrs. Morgan Noble
Mr. Thomas D. Notaro
Ms. Mildred J. O'Connor
Mrs. John O'Day
J. L. O'Donnell, Jr.
Mr. & Mrs. John L. O'Hara, Jr.
Mr. Kenny D. O'Hara
Mr. & Mrs. Peter J. O'Hara
Mr. Jo O'Malley
Mr. Stephen O'Neill
Dr. David D. Oakes
Richard B. &
Barbara B. Odlin Foundation
Mr. & Mrs. Leslie Odono
Mr. & Mrs. Fred Offensend
- Mrs. John A. Olson, Sr.
Lennart H. Olsson
Mr. Jerry Orecchia
Stephen K. Orgel
Ms. Hedda Orkin
Eva Orzin & Dr. &
Mrs. Mark Perleth
Mr. & Mrs. Clyde W. Ostler, Jr.
Ms. Lise Descamps Ostwald
Mr. & Mrs. R. C. Otter
Marie Louise Otto
Tony & Jo Paap
Anthony J. Pagano
John & Carol Paivinen
Mr. Don Palermo
Mr. Samuel Palmer
William H. Palmer
Dr. Richard Park
Ms. Patricia Patock
Adolph L. Patrick
Mr. & Mrs. William J. Patterson
Richard North Patterson
Mr. & Mrs. Paul L. Patton
Mr. Thomas T. Paukert
Mrs. Charles B. Paul
Mr. Frank Pavlik
Mr. & Mrs. L. D. Pearlstein
Mr. Geoffrey Peck
Carol P. Peckham
Nancy J. Pedot
Susan Peich
Herman Pepper
Mrs. Wandaline Perelli
Ms. Jeanette Perlman
Mr. Stanley Peters
Mr. & Mrs. John Misha Petkevich
Mr. Jim M. Pflaging
Mrs. Stanley Pierson
Fran & George Poeschel
Judge & Mrs. Stuart Pollak
Mr. & Mrs. Lynn S. Pomeroy
Ms. Mary Anne Poore
Valerie Pope
Robert & Marcia Popper
Mr. Darren Post &
Mr. Jeffrey Nguyen
Mr. Samuel D. Post
Donald Potter
Ms. Susan K. Prather
Gerald & Stephanie Pressman
Anthony Price
Ms. Sherry Sorrenti Prickett
Ms. Joan Procter
Marjorie L. Prout
Stephen D. Prytowsky, M.D.
Ruth Quigley
Mr. & Mrs. Martin Quinn
Mr. & Mrs. Irving Rabin
Mr. Jesse Rabinowitz
Mr. Gordon Radley
Davis Ralston
David & Christine Rammler
Ms. Jennifer Rankin
Mr. & Mrs. Thomas R. Ranweiler
Mr. H. S. & Mrs. Meera Rao
Roy Kasul & Barbara J. Sullivan
Mrs. Carol Read
Mr. & Mrs. John R. Rees
Mr. Walter Reifschneider
Mr. & Mrs. John S. Renard
Professor Walter E. Rex
Steven D. Reynolds
Guenther Rheinisch
Mr. Wesley Richert
Mr. & Mrs. David W. Ridgway
Mr. & Mrs. Joseph Riggio
Dr. Francis J. Rigney
Mr. Mark Rimlinger
Richard & Jean Ringe
Ms. Mary S. Risley
James C. Roberts, Jr., M.D.
Mr. W. Robertson
Ms. Violet B. Robinson
Mr. Ronald M. Rogness
Sanford J. Rosen
Stephen G. Rosenbaum, M.D.
- Louise & Claude Rosenberg
Mr. & Mrs. Paul Rosenberg
Susan Rhee Rosenblatt
Mr. Paul Rosenlund
Mr. Robert S. Ross
Dr. & Mrs. Stanley R. Ross
Mr. Craig Rossi
Judge & Mrs. Robert R. Rason
Dr. & Mrs. Alan M. Roth
Dr. & Mrs. Harry L. Roth
Ms. Stephanie Roth
Meline & Jirayr Roubinian
Robert J. Roxby
Mr. Leonard S. Rubin
Seymour Rubinstein
Lucien Ruby
Ms. Michelle Ruff
Mr. & Mrs. Ron Russell
Philip Mark Ryan
Barbara & Lucien Sabella
Paul G. Salisbury
Ms. Regina Salomon
Peter A. Salz
Mr. Jay Salzman
Wilson Samuels
Jolie & Susan Jo Sanfilippo
Ms. Helen S. Santilli
Ms. Kyung Sarto
Mr. & Mrs. Richard Saveri
Mr. Joseph L. Sax
Ms. Anne Scanlan
Dorothy M. Scheid
Joseph Scherer
Dr. Donald Scherl
Edward L. Stokes
Karen M. Schmidt
Diana E. Schneider
Mr. Donn R. Schoenmann
W. H. Schotfield
Mr. & Mrs. Ronald Schroeder
Mary & Ted Schulz
Mr. Russell Schulze
Steven Schumacher
Mr. David Schurman
Mrs. Karl Schuster
Mr. & Mrs. John Schwabacher
Robert & Debra Schwartz
Steven Schwartz, M.D.
Mr. Raymond J. Schweizer
Ms. Anne A. Scitovsky
Kathleen Scutfield
Ms. Elizabeth Seaman
John & Dagmar Searle
Ms. Lorraine Seelig
Mr. Robert Segrin
Daniel & Linda Sekella
Johannes C. Severiens
Mr. & Mrs. James Severson
Ms. Isabel A. Sexton
David & Linda Shaheen
Mr. Gerald V. Sharp
Dorothy Nedine Shaw
Dr. & Mrs. David Tai-Man Shen
Mr. George Shen
Dr. & Mrs. William A. Sheppard &
Alan H. Sheppard
Mr. John M. Sherwood
Mr. Leslie M. Shinozawa
Mr. Richard H. Shoop
Richard & Diana Shore
Mr. & Mrs. George Shott
John & Heidi Shott
Ms. Sharie Shute
Alice Elliott Siemons
Mr. Paul C. Silva
Ms. Barbara Silverberg
Ellen D. Simons
Ms. Donna Singmaster
Judith Sleight
Mr. & Mrs. John H. Sloane
Ms. Elizabeth B. Small
Mr. Anthony J. Smith
Bruce L. Smith, Ph.D.
Mr. Decker Smith
Mr. Fred Smith
- Mr. Frederic Smith
Glenn A. Smith
George L. Smith, Jr., M.D.
Ms. Joyce Tyler Smith
J. T. Smith
Dr. & Mrs. Mansfield Smith
H. Marcia Smoles
Dr. & Mrs. Marvin Smoller
Dr. Mark A. Snyder
Richard L. Sogg, M.D.
Mr. Robert Solodow
Mr. & Mrs. Steven Soult
Mr. David C. Soward
Gary & Susan Specker
Sherril Spellman
Mr. & Mrs. Leonard Sperry, Jr.
Dr. & Mrs. Samuel D. Spivack
George Sponhaltz
Bill Sprague
Lawrence Squires
Blake Stafford
Mr. & Mrs. Robert M. Stafford
R. L. Stamper
Mr. Russell Stanaland
Dr. Mario A. Stanislaw
Ms. Patricia G. Stanton
Michael & Joan Stauffer
Michael & Susanna Steinberg
Ms. Mary Jean Stempion
Mr. Timothy Stiles
Marian Miller Stitz
Mr. Ivo Stipinovich
Robert & Margaret Stithem
Lawrence L. Stitt
Edward L. Stokes
Grace P. Stoneham
Mrs. Alexander P. Stopowski
Ms. Carol Storer
Mr. Edward Storm
Ann Younggreen Sullivan
Phyllis Sutton
Barry & Kathleen Swift
Janet Taksa
Mr. Neal Tamura
Dr. T. Miriam Tani
Lana Taran
John E. Tastor
Marion E. Taylor
Mr. & Mrs. R. E. Taylor
Mr. & Mrs. Paul Teicholz
Lou & Karen Test
Edmund & Georgina Teyrovsky
Maud Thiebaud
Ms. Angelica Thieriot
Ruedi F. Thoeni, M.D.
Ms. Joan Thoma
Donald G. Thomas
Dr. & Mrs. William P. Thomas
Jan Thomson & Roy Levin
Naomi R. Thorpe
James P. Thurber, Jr.
Mrs. Constance M. Tiegel
Dr. Karen Tierney
Mr. & Mrs. Robert J. Toft
Deborah Tonella
Mr. Alan J. Toole
Ruthellen Toole
Lynne S. Torihara
Mr. & Mrs. Enzo Torresi
Ms. Alison L. Treadway
Ms. Susan Treadway
Raymond R. Trombadore
Doris Tronson-Davis
Mr. & Mrs. John G. Truster
Mr. & Mrs. Bob L. Turner
Mary Turnbull
Donald J. Tusel, M.D.
Ms. Florence Turyman
Mr. & Mrs. John Tyers
Stan Ulrich
Dr. Michael Upsher
Ms. Helene Urwitz
Ms. Kath Uveda
Carol L. Valentine
Nancy & Paul Valentine
Ms. Pauline Valeriano
- Walter & Elizabeth Vance
Dr. T. M. Vandenbeede
Edward Van Egri
Ms. Nina Van Rensselaer
Mr. Michael J. Varn
Ms. Masako Velasquez
Mr. & Mrs. Frank Veloz
Mrs. Theodore Vermeulen
Mr. & Mrs. Willard E. Vernon
Mrs. Carolyn Vestal
Mr. John E. Vinton
Dr. Paul Volberding
Benay W. Von Husen
Dr. & Mrs. Louis M. Vukosinick
Larry Wakeman
Ann Yvonne Walker
Mr. & Mrs. John C. Walker
Ms. Barbara Wanvig
Mr. Lawrence W. Ward
Dennis Waring
Karen & William Warren
Mr. & Mrs. Edward J. Wasp
Don H. Watson
Mr. & Mrs. Terrence Watson
Ms. Victoria Watson
Beverly Weber
Dr. & Mrs. Paul M. Weber
Mr. & Mrs. William C. Webster
Maurice D. Weir & Gale Weir
Mr. & Mrs. John W. Weiser
Dr. & Mrs. Joel R. Weiss
Morton S. Weiss
Dr. & Mrs. Ernest M. Weitz
Kathryn Welch
Robert Welles & Jane Relyea
Dr. & Mrs. David Werdegard
Mr. Robert A. Wertsch
Dr. & Mrs. C. M. Weseman
Dr. & Mrs. Lewis Wexler
Peter S. Weygant
Bert A. & Lucille F. Whaley
Patti & Ed White
Mr. & Mrs. Ronald White
Ms. Deborah Widener
Dr. & Mrs. Kenneth A. Wiener
Mr. Thomas S. Wilcox
Ms. Mary Wildavsky
Neil C. Wilhelm
Mrs. T. A. Williamson
Mr. & Mrs. Theo P. Winarske
Mrs. Harold Witkin
Stanley & Verena Won
Gene & Nicolyn Wong
Ms. Helen Wong
David Wood
Mr. Peter Farr Wood
Mr. James R. Woods
Mrs. Ethel Wood
Dr. Roger Wu
Mr. James Wulfsberg
Bahette Wurtz
Jerry Wyckoff
Sam & Eko Yamada
Mr. Hiroaki Yamoto
Ms. Mable Yee
Stephanie Yee
Norman L. Yeon
Mr. Peter Yessne
Robert L. & Sharon Yoerg
Dr. & Mrs. Bradford W. Young
Dr. & Mrs. R. Youngblood
Ms. Henriette L. Zabin
Mr. & Mrs. C. Zachrisson
Ms. Anne Zarate
Frank Zdybel, Jr.
Mr. & Mrs. A. Lee Zeigler
Linda & Roy Zider
Dr. & Mrs. Richard E. Zimmerman
Mr. Noble Zoeller
Mr. David F. Zorensky
Mr. & Mrs. Amos C. Zucchi
Anonymous (10)

THE ENDOWMENT FUND

LEADERSHIP FOR THE NEXT CENTURY



Patrons who support the Endowment Fund help to ensure that San Francisco Opera's tradition of excellence continues for years to come. The Company is honored to acknowledge Endowment Fund donors of \$10,000 or more since the Fund's beginning in 1972. The donors listed below have made outright gifts, estate gifts, or irrevocable planned gifts through a charitable remainder trust or the Opera's pooled income fund. If you are interested in supporting the Endowment Fund, please telephone (415) 565-6446.

NAMED FUNDS

*Francesca Deering Howe
Principal Artist Fund*

LEADERSHIP CIRCLE \$1,000,000 AND ABOVE

*William Randolph Hearst Foundation
William & Flora Hewlett Foundation
Francesca Deering Howe Trust
Estate of Hugh C. Keenan
National Endowment for the Arts
The Bernard Osber Foundation
Frank D. Stout
Anonymous (1)*

COMPOSERS CIRCLE \$500,000 AND ABOVE

*California Scott Trust
Mr. & Mrs. Reid W. Dennis
Mr. & Mrs. William Hamm III
Mr. & Mrs. David Packard
Estate of Jefferson Peyser
Estate of Harry Wagner*

LIBRETTISTS CIRCLE \$250,000 AND ABOVE

*Estate of Anita Uhl Brothers
Estate of Derek M. Fairman
Mr. & Mrs. Gordon P. Getty
Estate of Richard B. Gump
The James Irvine Foundation
in Honor of Myron Du Bain
Estate of Emily Prettyman Lowell
Estate of R. Earl Robinson
Estate of Ruth C. Samson
Earl H. Teass Trust
Mrs. Paul L. Wattis*

CONDUCTORS CIRCLE \$100,000 AND ABOVE

*Antonio Castillo, M.D.
Chevron USA
Mrs. Sheldon Cooper
Estate of Charles D. Field
R. Gwin Follis Foundation
Hewlett-Packard Co.
Holmes Foundation
G. William Jewell
Estate of Walter S. Johnson
Estate of Hugh Keenan
Donald Khulke Trust*

*Mr. & Mrs. Edmund W. Littlefield
Mary Lorenz*

*Estate of Evelyn Lorenz
Estate of Lucile C. Monteagle
Robert McAlpin Moore
Milton J. Mosk
Mr. & Mrs. George Otto
Pacific Gas & Electric Company
Estate of R. Earl Robinson
Gerald B. Rosenstein
Lurline B. Roth Charity Foundation
Ruth Sanderson Trust
James H. Schwabacher
Estate of Eunice B. J. Senderman
Edward Meade Smith Trust
Estate of Nellie D. Stephens
Alice Vincilione
Estate of Carole Wagner
Harry J. Wagner
Karyl Lynn Kopelman Zietz*

DIVAS CIRCLE \$50,000 AND ABOVE

*Estate of Marguerite Arends
Gertrude Baker Trust
Bank of America Foundation
Estate of Katherine R. Blyth
Frank A. Campini Foundation
Carter Hawley Hale Stores, Inc.
Crown Zellerbach Foundation
Del Monte Corporation
Mr. & Mrs. Dewey Donnell
Fireman's Fund American Foundation
Mortimer Fleishbacker Foundation
Mr. & Mrs. Alfred Fromm
I. P. Patrick Gallagher Fund
William G. Gilmore Foundation
Mr. & Mrs. Robert C. Harris
Mr. & Mrs. James A. Heagy
Estate of Marco P. Hellerman
Estate of Mrs. Griffith Henshaw
Hewlett-Packard Foundation
Estate of Marian Prentice Huntington
Sidney & Vivian Konigsberg
Estate of Edith Kosbland
Estate of M.E. Lorenz
McBean Family Foundation
Estate of Diana L. McClure
Estate of Florence N. Mel
Estate of Agda Eleonora Olson
The Hon. & Mrs. William Orrick, Jr.
Estate of Ailsa C. Pender*

*Mrs. William P. Roth
James D. Robertson
Estate of Violetta Sharpe
Dr. A. Jess Shenson
Syntex Corp.
Patricia Yakutis
Harold & Doris Zellerbach
Estate of Harold L. Zellerbach*

ARTISTS & MUSICIANS CIRCLE \$25,000 AND ABOVE

*Betty Ford Lingo-The Cerimon Fund
Marjorie B. Bonthrone Trust
George Bowles
Lynda & Gary Bridge
Broadway-Hale Stores
Mr. & Mrs. John Bryan
Mrs. Harry F. Camp
Meyer M. Camp
Ms. Annette Campbell-White &
Dr. Ruediger Naumann-Etienne
Mr. & Mrs. Ray Dolby
Edward P. Eassa Trust
Estate of Sidney M. Ebrman
Estate of R.C. Samson
Estate of Barbara Marie Fontaine
Frank Gerbode
Eleanor Guilford
Vija Hovgard
Mr. & Mrs. Edgar F. Kaiser
Kaiser Affiliated Companies
Mrs. Charles Kendrick
Estate of Russell J. Matthias
Estate of Naomi Maryann McHugh
Morris Trust
Estate of Louise C. Murdoch
Pacific Lighting Corporation
Pacific Telesis
Christopher Page 1985 Trust
Deborah Pentz Trust
Mr. & Mrs. Louis A. Petri
Estate of Agnes D. Porter
Retail Dry Goods Association of
San Francisco
Emmett G. Solomon
Casey L. Scott
Wells Fargo Bank*

\$10,000 AND ABOVE

*John Alden Fund
Estate of Nerzig Apkarian
Estate of Roy Backus
Mr. J. P. Barger
Estate of Muriel C. Barnett*

*John L. Blake
Estate of Miss Louise Boyd
Florence W. Bruce
Estate of Neil Buckley
Estate of Roy Cadenasso
Estate of Robert W. Cabill
Estate of Phillip Carlson
Edward J. Clark
Estate of B. B. Cohen
Mr. & Mrs. Warren J. Coughlin
Estate of Ruth Hiene Dahl
Charles & Dorothy Davis
Estate of Helen Dennis
Di Giorgio Foundation
DWD Foundation
Richard J. Elkus
Richard Everett
Estate of Richard Farley
Mr. & Mrs. Charles D. Field
John Franger
Tully M. Friedman
Robert Gallo
Martha T. Guggenbime Trust
Estate of Lewis W. Hale
Mr. & Mrs. Scott R. Heldfond
Mrs. Griffith Henshaw
Mr. & Mrs. Reuben W. Hills
Estate of David R. Hyman
Henry J. Kaiser Family Foundation
Estate of Ruth Kaufman
Jesse Kosbland
Anne E. Matthew
Matson Navigation Company
Estate of John R. Mercier
Otto N. Miller
Mr. & Mrs. Fred Moller
Estate of Thelma C. Owen
Estate of Marion Stuart Parker
Estate of Ruth Prager
Siegfried B. Puknat Trust
Estate of Daisy Rosenfeld
Estate of Alfred Sbarboro
Estate of Dr. Robert R. Schmidt
Carolyn Shaw
Mary Shoch
Muriel McKeivitt Sonné
Estate of Anna Maude Stuart
Henry F. Trione
Estate of Tallant Tubbs
Constance Tydeman
Mr. & Mrs. Willard Vernon
Mr. & Mrs. Brooks Walker, Jr.
Estate of Marie Welch West
Mr. & Mrs. Palmer Wheaton
Estate of James Wilson
Anonymous (1)*

BEL CANTO SOCIETY



San Francisco Opera is honored to recognize Bel Canto Society members who, with special generosity and foresight, have included San Francisco Opera Association, Merola Opera Program, or San Francisco Opera Guild in their wills or other estate plans. Bel Canto Society members ensure a brilliant future for San Francisco Opera, create a joyous legacy, and bestow the experience of grand opera on generations to come. By joining the Bel Canto Society, you too may: * Have the satisfaction of knowing that you are a permanent partner in the future work of San Francisco Opera * Achieve your charitable goals while reducing estate taxes * Increase your income through a life income gift. For more information on supporting the Association or the Guild through your estate, please telephone the Planned Giving Office at (415) 565-6446; for information on supporting the Merola Opera Program through your estate, please telephone the Merola office at (415) 565-3237.

GIFTS DESIGNATED TO THE SAN FRANCISCO OPERA ASSOCIATION

Katherine Adams Mr. Jesse J. Alexander Lt. Colonel James M. Alfonte Paul B. Albhouse Helen Anderton Mrs. F. G. Austin Wilma Manning Avery Dr. Robert Aycock Margo Babyak Bobbi & Marty Bach Margot Shinnamon Bach Mrs. Walter M. Baird Nancie Barker Marie Bartee Betty Bazham Mr. Pascal J. F. Belloncle Andrew J. Bellotti Jo Ann Biazotti Hannelore Bierwagen Mrs. Robert Black Linda Blondis Diane Hoar Bond Marion Zimmer Bradley Lynda & Gary Bridge Donald Buhman James R. Burch Clifford C. Cady, Jr. J. Archibald Calboun Carl Carlson Ronald Cassa Antonio Castillo, M.D. Emanuela Catena Mr. & Mrs. John T. Chambers Janice E. Charlup Jack Christensen Robert O. Christiansen, M.D. Roberta Colin William J. Conner Tony & Sueann Converse Mr. & Mrs. Ransom S. Cook Margaret M. Cronin Dr. & Mrs. Alexander Cruss David T. Crowder Mrs. Alfreda S. Cullinan Gerald F. Currier & Cleveland M. Smith Charles & Dorothy Davis Mr. & Mrs. Peter W. Davis	Mr. & Mrs. Reid W. Dennis Geneva Denton Richard E. Deres Mr. & Mrs. George W. Deskin J. C. De Tata, M.D. Thelma Dry Phyllis Q. Edwards Eunice Elton Richard Empey Christine M. Englund Richard B. Everett David Felch E. Jean Ferdinandsen John Bollman Franger Louis B. Gagliardi Jack I. Gardner Dewey Garrett Gordon P. Getty Mr. & Mrs. Rolf A. Gille William W. Godward Dora B. & Avram Goldstein Stewart G. Graham Olga S. Gratton Doris W. Grau Margaret Stuart Graupner Jean Haber Green, M.D. Julie Green Mrs. Treva G. Griffin Mr. & Mrs. Edward M. Griffith Eleanor Guilford Dr. & Mrs. John G. Gurley Timothy F. & E. Ann Haggerty Harry C. Haines Jean Hakes Hadley Dale Hall Mr. & Mrs. Carter H. Harrison Jane & David Hartley Fred Hartwick Margaret M. Hayden Mr. & Mrs. James A. Heagy Eleanor C. Hein Robert A. Heinitz E. Dixon Heise Louis J. Helmutb Donald A. Hermann Joan Hett	Robert W. Hofer Kenneth L. Halford Thomas R. Houran Sally V. Houston Vija Hogard William S. Howe, Jr. Margaret E. Hoyt Fred G. Hudson, M.D. C. Wray Humphrey Mr. & Mrs. W. Turrentine Jackson Ruth C. Jacobs Yorke & Jacqueline Jacobson John & Nancy Jalonen Janice Jansen G. William Jewell Richard H. Jones Sally Jordan Dr. & Mrs. Ira E. Kanter Sidney & Viciana Konigberg Michael L. Kurt Ralph B. Lambert Judy & Donald Langley Beverly & Richard Lavine Mary Lemmon Norrine Marchegiani Lewis Natalie Limonick Lawrence & Silvia Lin Bernice Gucker Lindstrom Donald R. Lipp Maurice E. Loomis Nathaniel Lopez Ernest N. Lutton Robert G. Manette Victor L. Marcus Joseph Marino, Jr. David Marsten Jo Martinoni Mrs. Walter Matthes Anne E. Matthew Russell Mays William M. Medigovich Edward Merrick Lucinda Merrill Mrs. Kenneth L. Meyer Ralph R. Michaelis Christine Miller & Gary Glaser	George P. Miller Vivienne E. Miller Jesse F. Minnis, Jr. Sandra Mock C. Kenneth More Thelma C. Morris Mrs. Anthony P. Morse Albert L. Mosher Robert Munday & Evamarie Doering Mrs. Anton C. Musladin Annmaria de N. Napolitano David & Marilyn Nasatir Mrs. Phyllis W. Nelson Roselee Nichols Norman & Hillevi Null Oscar E. Olson Jerry Orecchia Sheldene Germaine Osborne Kathleen Dale Oscarson John C. Owens Reverend David F. Pace Mrs. Frederick B. Pace Thomas Pajak Barbara H. Paley Mrs. Richard L. Parino Virginia Patterson Raleigh Peck Anette Penner Mrs. Jan Popper Robert E. Rabourn Cynthia & Terry Ramseyer Mr. & Mrs. Thomas R. Ramweiler Glenn H. Reid Keith W. & Marjorie J. Riley Ronn Robbins Rusty Rolland Gerald B. Rosenstein Elizabeth Boardman Ross James Ross Philip Mark Ryan Mr. & Mrs. Robert B. Ryan John H. Samter John M. Sanderson Mr. & Mrs. Michael J.K. Savage Marjorie K. Sawyer	James H. Schwabacher Casey L. Scott Marilyn G. Seiberling Professor Kurt Servos Carolyn Shaw Dorothy Nadine Shaw Dr. A. Jess Shenson R. Kendall Sherrill Richard R. Sherrill Barbara Silverberg Mr. K. Hart Smith Dr. Lorraine E. Smith Dr. Virginia B. Smith Mrs. Charles Spalding The Hon. & Mrs. Wm. D. Stein James R. Stockton Bernice M. Strube Jack E. Teeters Sam Thal Carmen Thornton Mrs. Betty S. Toy Mr. & Mrs. James S. Tunnell Florence E. Tuzman Gloria Valair Mr. & Mrs. Willard E. Vernon Miss Eunice L. Vogel Dr. Bradford W. Wade Dr. Robert A. Wallace Robert H. Walter Mrs. Edmond C. Ward Ramona Waicher Rosalie V. Weaver Mr. & Mrs. William S. Weber Robert L. Weiss Mr. & Mrs. Harry Wetzel Mr. George White Hedy Wikart Miles & Virginia Willard Grace Williams Bonnie Woodworth Patricia Yakutis Robert L. & Sharon Yoerg Dr. & Mrs. John A. Zderic Mr. & Mrs. Stephen A. Zellerbach Karyl Lynn Kopelman Zietz Walter G. Zimmerman Anonymous (12)
---	---	---	--	---

GIFTS DESIGNATED TO THE MEROLA OPERA PROGRAM

Nina Beckwith Jean E. Bennett, Jr. Hannelore Bierwagen Marion Zimmer Bradley Jack Christensen Gerald F. Currier & Cleveland M. Smith Lonny Darwin Mr. & Mrs. Peter W. Davis Thelma Dry	Dr. Phyllis Q. Edwards Robert F. Ewing Louis B. Gagliardi Mr. & Mrs. Rolf A. Gille Doris W. Grau Dr. & Mrs. John G. Gurley Mr. & Mrs. James A. Heagy David S. Hugle Mr. & Mrs. W. Turrentine Jackson G. William Jewell	Dr. Phyllis A. Kempner & Dr. David D. Stein Mrs. Lillian A. Kerrigan Louis A. Koffman Herbert & Barbara Kreissler Joan Kuansa Mary M. Lewis Norrine Marchegiani Lewis Christine Miller & Gary Glaser Vivienne E. Miller	Albert L. Mosher Milton J. Mosk Mr. & Mrs. Michael A. O'Hanlon Verna Osborne Mr. & Mrs. Robert G. Parvin Mrs. Jan Popper Glenn H. Reid Dorothy C. Roland Gerald B. Rosenstein Louise A. Russell	Mr. & Mrs. John Ryckman Marilyn G. Seiberling Professor Kurt Servos Dr. A. Jess Shenson Carmen Thornton Mrs. Betty S. Toy Robert L. Weiss Patricia Yakutis
---	---	--	--	---

GIFTS DESIGNATED TO THE SAN FRANCISCO OPERA GUILD

Hannelore Bierwagen Ben D. & Dorothy Coppersmith	Jane & David Hartley Bruce M. Jewett	Eileen D. Ludwig James J. Judwig	Mrs. W. Carroll Tornroth
---	---	-------------------------------------	--------------------------

GIVE YOURSELF A GIFT

You know your gift to San Francisco Opera's pooled income fund would benefit the Opera, but do you know what it could do for you? Your gift could provide you with:

- * Quarterly income for you, a family member, or a friend
- * Professional investment management
- * Special donor benefits and privileges
- * Immediate federal and state income tax deductions
- * Elimination of capital gains tax on appreciated securities
- * Satisfaction of supporting the Opera's future

A minimum gift of \$10,000 is required. For more information, please telephone the Planned Giving Office at (415) 565-6446.

CORPORATE COUNCIL



San Francisco Opera appreciates the generous support of the following corporate partners for their support for performance years 1998 or 1999 (recorded August 1, 1998 through April 30, 1999). Partner supporters of \$3,000 and above are eligible for membership in the Corporate Council. Members receive numerous benefits and privileges, including in networking & hospitality events, special behind-the-scenes tours, employee discounts, and corporate evenings at the opera. For more information about joining the Corporate Council, please telephone (415) 565-3264.

LEADERSHIP CIRCLE \$50,000 AND ABOVE

<i>A. T. Kearney, Inc.</i>	<i>Citibank, FSB</i>	<i>Hewlett-Packard Company</i>	<i>The Recording Industries</i>
<i>Arthur Andersen</i>	<i>Cushman & Wakefield, Inc.</i>	<i>Meyer Sound Laboratories, Inc.</i>	<i>Music Performance Trust Funds</i>
<i>Bank of America</i>	<i>Euro RSCG/Dublin Smith White</i>	<i>Microsoft</i>	<i>San Francisco Examiner Charities, Inc.</i>
<i>Chase Manhattan Corporation</i>	<i>Harvard Business School</i>	<i>Nordstrom</i>	<i>Wells Fargo Bank</i>
<i>Chevron Corporation</i>	<i>Community Partners</i>	<i>Pillsbury, Madison & Sutro</i>	

GOLD CIRCLE \$25,000

<i>American Airlines</i>	<i>Deloitte & Touche Consulting Group LLC</i>	<i>Pet's Coffee & Tea</i>	<i>Sun Microsystems, Inc.</i>
<i>Cohn & Wells</i>	<i>Pacific Bell Foundation</i>	<i>San Francisco Pianoworks, Inc.</i>	<i>Sybase, Inc.</i>
<i>Compensation Resource Group, Inc.</i>			<i>Volvo Cars of North America</i>

SILVER CIRCLE \$10,000

<i>Adobe Systems, Inc.</i>	<i>Knight-Ridder</i>	<i>Morgan Stanley & Co., Inc.</i>	<i>Plato Systems, Inc.</i>
<i>Airtouch Communications Foundation</i>	<i>Levi Strauss Foundation</i>	<i>Neiman Marcus</i>	<i>Saintsbury Winery</i>
<i>American Express Company</i>	<i>Graham & James LLP</i>	<i>The New York Times</i>	<i>Transamerica Corporation</i>
<i>Banana Republic</i>	<i>Lucent Technologies</i>	<i>Pacific Bell Foundation</i>	<i>UBS AG</i>
<i>Buccellati</i>	<i>Lufthansa German Airlines</i>	<i>Pacific Music Enterprises/</i>	<i>U. S. Trust</i>
<i>Charles Schwab & Company</i>	<i>Macy's</i>	<i>Tadao & Yoshiko Terajima</i>	<i>Toni Wolfson/Daniels & Wolfson Jewelers</i>

BENEFACTOR \$5,000

<i>Altman & Cronin Benefits Consultants</i>	<i>Booz-Allen & Hamilton, Inc.</i>	<i>KPMG LLP</i>	<i>Schapiro-Thorn, Inc.</i>
<i>AMB Property Corporation</i>	<i>Dandelion/Tampopo</i>	<i>McCutchen, Doyle, Brown & Enersen, LLP</i>	<i>See's Candies, Inc.</i>
<i>Applied Materials, Inc.</i>	<i>DM Stone Professional Staffing</i>	<i>Merdian Data</i>	<i>Wilson Sonsini Goodrich &</i>
<i>Berlex Laboratories</i>	<i>Internetics</i>	<i>Pricewaterhouse Coopers</i>	<i>Rosati Foundation</i>
<i>Balzac, Inc.</i>	<i>Jaguar Cars</i>	<i>Realtime Video</i>	

FOUNDER \$3,000

<i>Andersen Consulting</i>	<i>415 Productions, Inc.</i>	<i>HIH America Compensation & Liability</i>	<i>Mitsui & Co., USA, Inc.</i>
<i>Beringer Vineyards</i>	<i>Hanna Winery</i>	<i>Insurance Company</i>	<i>San Francisco Opera Guild/</i>
<i>The Capital Group Companies, Inc.</i>	<i>Heller, Ebrman, White & McAuliffe</i>	<i>Howard, Rice, Nemerovski et al.</i>	<i>East Bay Chapter</i>
<i>Ernst & Young</i>		<i>Long Vineyards</i>	<i>Thunderstar Stages</i>

CORPORATE GUARANTOR \$1,000

<i>Alexander & Baldwin</i>	<i>Goldman Insurance Services</i>	<i>Mirassou Vineyards</i>	<i>Shell Companies Foundation, Inc.</i>
<i>Bectel Foundation</i>	<i>KDFC Radio</i>	<i>Raymond O'S. Kelly, Inc., CPA</i>	<i>United Scenic Artists</i>
<i>Folger Levin & Kahn LLP</i>	<i>Mariedi Anders Artists Management</i>	<i>San Francisco Electrical Contractors</i>	<i>L. E. Wentz Company</i>

DOUBLE YOUR SUPPORT WITH MATCHING GIFTS

DID YOU KNOW YOUR GIFT MAY BE DOUBLED OR EVEN TRIPLED FOR THE 1999/2000 SEASON?

If your company is one of over 450 that matches gifts to the Performing Arts, your gift to San Francisco Opera may be matched 100% or more.

Matching gifts are a great way to increase your contributions, receive additional benefits and help us maintain the best in opera. For example, this season, if you donate \$500, with your company match you will enjoy benefits at the \$1000 level which include an invitation to a piano dress rehearsal of *Lucia di Lammermoor*.

Corporations sponsor matching gift programs so their employees and retirees can help direct corporate philanthropic investments.

If your company has a matching gift program, simply complete the matching gift form available through your personnel office and send it to us at:

San Francisco Opera Matching Gifts Development Office, 301 Van Ness Avenue, San Francisco, CA 94102-4509.

CORPORATIONS MAKING CONTRIBUTIONS THROUGH MATCHING GIFT PROGRAMS

Alexander & Baldwin, Inc./
Matson Navigation Co.
Alliance Capital Management
American Express Foundation
American President Companies
Foundation
Amgen Foundation
ARCO Foundation Inc.
AT&T
BankAmerica Foundation

Becton Dickinson and Company
The Boeing Company
Boole & Babbage, Inc.
Charles Schwab & Company
The Chase Manhattan Bank
Chevron Corporation
Chubb & Son, Inc.
Dole Fresh Vegetables
Dow AgroSciences LLC
Federated Department Stores, Inc.

Fireman's Fund Foundation
Hambrecht and Quist, Inc.
International Business Machines
Corporation
Johnson & Johnson
Leo Burnett Company, Inc.
Levi Strauss Foundation
Lucent Technologies
The McGraw-Hill Foundation, Inc.
Mitsubishi International Corporation

Monsanto Fund
The Neiman Marcus Group
Pacific Enterprises
Pittway Corporation
The Prudential Foundation
Southwestern Bell Foundation
Sun Microsystems, Inc.
Transamerica Corporation

CORPORATE COUNCIL PARTNERSHIPS PARTNERSHIP OPPORTUNITIES

San Francisco Opera has a wide variety of corporate partnership opportunities which include a unique combination of services and benefits. Sponsorships are available for: Opera Performances, Opera Productions, Season Opening Night, Production Opening Night, Supertitles, Special Events and Cast Parties, Education/Outreach Programs, Young Artist Development Programs, National Tour, Telecasts, Radio Broadcasts, Recordings, Website and more!

Valuable corporate recognition and benefits are available at all levels of sponsorship and can be customized to meet your partnership goals. Benefits may include:

BENEFITS OF PARTNERSHIP

PRIVATE ENTERTAINING & SPECIAL PUBLICITY

San Francisco Opera will host a special evening of opera for your valued clients, key employees or special guests with elegant amenities including:

- * Complimentary tickets in a priority seating area.
- * Intermission reception for your guests, hosted and sponsored by San Francisco Opera.
- * Your corporate name and logo on recognition signs displayed in the theater lobby during your sponsored performance (signage provided by your firm).
- * Your corporate name featured on synopsis page of the program magazine during a performance or the entire run of an opera.
- * Recognition in publicity and advertising.
- * Exclusive invitation to attend the post-performance cast party with opera artists.

SPECIAL HOSPITALITY EVENTS

Corporate Council members receive invitations to exclusive special events throughout the year which offer a unique and prime opportunity for entertaining, networking and gaining an insider's glance into opera production.

- * Annual receptions and dinners followed by working rehearsals.
- * VIP tours for your corporate employees and special guests.
- * Invitations to Opera Insight programs and the Opera's annual meeting.

EMPLOYEE BENEFITS

All employees of Corporate Council members are invited to participate in an exclusive Corporate Employee Discount Subscription Ticket program.

PUBLICITY & MARKETING

All partners receive recognition in the Corporate Council section of every program magazine, reaching more than 284,000 patrons. Some partnerships offer special publicity opportunities which may include acknowledgment (or logo placement) in press releases or on ticket brochures, ticket envelopes, lobby signs, special event invitations, program inserts, radio spots, newspaper ads, and more.

PRODUCT PLACEMENT

Partnerships can be designed to offer prime placement for your company's product or information about its services.

SPECIAL SERVICES

According to level of sponsorship, partners receive a host of special services including:

- * VIP ticket privileges at major donor receptions, rehearsals, performances and special events.
- * Personalized assistance by a member of San Francisco Opera's Development Department staff in: 1) purchasing performance and special event tickets; 2) organizing a special event at the Opera for your company's VIPs.
- * Opportunity to purchase reserved parking for any opera performance.
- * Copy of the Season Book, previewing the main season productions.

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

CONTRIBUTIONS TO SAN FRANCISCO OPERA GUILD

San Francisco Opera Guild appreciates the generous support of the following businesses and individuals who made contributions for performance years 1998 or 1999 (recorded August 1, 1998, through April 5, 1999.)

<i>Bank of America</i>	<i>Franklin Resources</i>	<i>Marin Chapter, San Francisco Opera Guild</i>	<i>Charles Schwab</i>
<i>Bankers Trust Company</i>	<i>The Gap, Inc.</i>	<i>Mellon Private Asset Management Co.</i>	<i>Ann Simpson</i>
<i>Bechtel Foundation</i>	<i>Getty Foundation</i>	<i>Virginia Miller</i>	<i>South Peninsula Chapter, San Francisco Opera Guild</i>
<i>Boston Safe Deposit Company</i>	<i>Mr. & Mrs. James C. Hale</i>	<i>Bernard Osber</i>	<i>Mr. & Mrs. Tad Taube</i>
<i>Chevron Corporation</i>	<i>Elizabeth Larson</i>	<i>Pacific Bell</i>	<i>Mr. & Mrs. William Timoney</i>
<i>Edward J. Daly Foundation</i>	<i>Lucas Film, Ltd.</i>	<i>Mr. & Mrs. John Robal</i>	<i>Wells Fargo Bank</i>
<i>Deloitte & Touche</i>	<i>Eileen D. Ludwig</i>	<i>Richard Rosenberg</i>	<i>WestEd</i>
<i>East Bay Chapter, San Francisco Opera Guild</i>	<i>Macy's West</i>	<i>San Jose Opera Guild</i>	<i>Westin St. Francis Hotel</i>
<i>Delia Ebrlich</i>	<i>Lois Manbert</i>	<i>Schultz & Wright, LLP</i>	

SAN FRANCISCO OPERA CENTER

The following corporations, foundations & individuals contributed major support to one or more of the San Francisco Opera Center programs during performance years 1998 or 1999 (recorded August 1, 1998, through April 12, 1999). On behalf of the Opera Center's National Auditions Program, Merola Opera Program, Western Opera Theater National Tour, San Francisco Opera Center Singers, Brown Bag Opera, Showcase Series, Schwabacher Debut Recitals, Technical Apprentice Program, Adler Fellowship Program, Merola Advanced Training Program, Pacific Rim Cultural Exchange Program and Education Program, we offer our sincere appreciation for their generous support.

<i>American Express Company</i>	<i>Mr. & Mrs. Warren J. Coughlin</i>	<i>The William & Flora Hewlett Foundation</i>	<i>Bob & Terri Ryan</i>
<i>Banana Republic</i>	<i>Charitable Annuity Trust of Margaret W. Driscoll</i>	<i>Geoffrey C. Hughes Foundation, Inc.</i>	<i>San Francisco Opera Guild/East Bay Chapter</i>
<i>Irina Roublon Belotelkin</i>	<i>Mrs. Lennart G. Erickson</i>	<i>Hedi & Hal Kaufman</i>	<i>Mr. James H. Schwabacher</i>
<i>Patricia H. Beresford</i>	<i>Folger Levin & Kahn LLP</i>	<i>Karl & Kristen Mills</i>	<i>Thunderstar Stages</i>
<i>Ms. Robin D. Bradford</i>	<i>Ann & Gordon Getty Foundation</i>	<i>Mr. & Mrs. Evert B. Person</i>	<i>Transamerica Corporation</i>
<i>Joyce & William Brantman Foundation</i>		<i>Mr. & Mrs. Steven Read</i>	<i>United Scenic Artists</i>

1999 ADLER FELLOWSHIP SPONSORS

San Francisco Opera gratefully acknowledges the individuals listed below, each of whom has made a generous commitment to sponsor an Adler Fellow for performance year 1999. For information regarding sponsorship opportunities, please telephone (415) 565-3215.

<i>Irina Roublon Belotelkin</i>	<i>Mr. & Mrs. Myron DuBain</i>	<i>Hal & Hedi Kaufman</i>	<i>David & Jean Newman</i>
<i>Ms. Robin D. Bradford</i>	<i>Mrs. Lennart G. Erickson</i>	<i>Mr. & Mrs. J. Patterson McBaine</i>	<i>The Bernard Osber Foundation</i>
<i>Ms. Annette Campbell-White & Dr. Ruediger Naumann-Etienne</i>	<i>Mrs. A. Barlow Ferguson</i>	<i>Karl & Kristen Mills</i>	<i>Mr. & Mrs. Michael J. K. Savage</i>
<i>Mr. & Mrs. Warren J. Coughlin</i>	<i>John & Sara Hendrickson</i>	<i>Mr. & Mrs. Herbert T. Nadai</i>	<i>Mr. James H. Schwabacher</i>

TRIBUTARY CONTRIBUTIONS

San Francisco Opera wishes to extend its sincere appreciation to the following donors who have made mamorial and honorary contributions from November 25, 1998 to April 12, 1999.

IN MEMORY OF

JOHN ALDEN
Elaine L. Alden
Janice E. Baker, M.D.
Wayson Cben
Jeffrey L. Pesin, M.D.
Brian, Michael, & Daniel Pesin
Doris & John Schubbe

PETER V. BESSOL
Dean S. Scotton

WALTER CORREA
Edgar A. Benbard

DICK DOBBINS
San Francisco Giants

MELVINA ANN HAYWOOD
Joan M. Keating

MRS. ARCHIE HEFNER
Bonnie M. Bowman

MRS. THOMAS R. HUGHES
Mrs. William Sanders Clark

Ann Witter Gillette
Barbara H. Magee
Mr. & Mrs. David Potter

WILNETTE KIERSTINE
Keith & Betty Fernelius and Family

GORHAM KNOWLES
Susan & Lawrence Metcalf Family Fund

GERARD KRAUS
Ms. Jean Kraus

XAVIER A. MEESTERS
Tamar Ravid

CILENE IDA MUGNAINI
Marguerite Trivellato

PAUL MUNDIE
Heller Ehrman White & McAuliffe
Michael & Elizabeth Carlson
Glenn A. Smith

RICHARD PAYTON
Cheree Hethershaw

LOUISA PRINCE
Elizabeth Shaw Anderson

BARRY FORD REGAN
John M. & Mary Ann Basler

MRS. HOYT REILLE
Laura F. Rankin

G. A. & MORENE M. ROGERS
Gerald Faris

MR. HARRY ROSEN
The CACS-Telecom Support Group
at American Management Systems, Inc.

MADELEINE HAAS RUSSELL
Paul & Kathy Bissinger
Charles Park Eddie, Jr.
Robert C. Harris
Harriet Meyer Quarré
James Schwabacher
Anne Giannini McWilliams

MADOLON SNEED
Hon. Joseph T. Sneed

BETTY STROUP
Carla B. & M. D. Flamm

PAULINE GAN WILCOX
Mrs. Hermine Beck
Dean & Sandy Bebrend
Richard & Holly Bebrend
Pat Eisfeld & Family
Cory & Megan
Mrs. Hildegard Vereeke
Ralph & Carmen Wilcox

IN HONOR OF

RHEA FRIEND
Mr. & Mrs. George Saxe

BOB & LOUISE JENKINS
Ms. Joanne Locktov

TOM & IRENE MONTELLA
Mary Montella & Jeff Newman

MR. & MRS. IRVING RABIN
Mr. & Mrs. Robert Metzner

GILDA & DONALD SCHINE
Mr. & Mrs. Joseph Ehrman III

MEROLA OPERA PROGRAM

BOARD OF DIRECTORS OFFICERS

James H. Schwabacher, Chairman
Mrs. Peter W. Davis, President
Dr. A. Jess Shenson, Immediate Past President
Rusty Rolland, Vice President
Ross S. Uchimura, Vice President
Patrick Wilken, Vice President
Gerald B. Rosenstein, Treasurer
Blanche Germain Streeter, Secretary

DIRECTORS

Amii Barnard-Babn
Mrs. Richard Bastoni
Pascal Belloncle
Paul A. Bissinger, Jr.
Donna L. Blacker
Phyllis B. Blair
Barbara Bruser Clark
Carlyn Clause
The Hon. Marie Bertillion Collins
Dr. Lisa Danzig
Mrs. Lonny Darwin
Mrs. Reid Dennis
Robert L. Dunn

Edward N. Eschbach
Mrs. Mary Ann Gannam
George N. Hale, Jr.
David W. Hall
David S. Hugle
Anne Kasanin
John Lampe
John Lavorgna, MD
John W. Lindstrom
Eve F. Lynch
Mrs. Alain Piallat
Barry Pilger
Mary Stevens Riley
Mrs. Leslie Roos

Dr. Alan Roth
Mr. Jan Samzelius
Theo Schwabacher

HONORARY DIRECTORS

Madame Régine Crespin
Matthew Farruggio
Mrs. A. Barlow Ferguson
Lotfi Mansouri
Nancy Adler Montgomery
Mrs. Harriet Meyer Quarré
Alexander Saunderson

The Merola Opera Program trains the stars of the future. We congratulate the following former Merola participants, who are a part of San Francisco Opera's 1999-2000 international season:

John Ames
Brian Asawa
Elizabeth Bishop
Elena Bocharova
Zheng Cao
Kristin Clayton
Catherine Cook
Kathryn Cowdrick
Tracy Dahl

Alfredo Daza
Peggy Kriba Dye
Nicole Foland
Armando Gama
Todd Geer
Tammy Jenkins
Bojan Knezevic
Kevin Langan

Christina Lamberti
Anna Netrebko
David Okerlund
Earle Patriarco
Dennis Petersen
Suzanne Ramo
John Relyea
Norman Shankle
Philip Skinner

Patrick Summers
Ruth Ann Swenson
Dale Travis
Mel Ulrich
Carol Vaness
Deborah Voigt
Donita Volkwin
Claudia Waite
James Westman

We extend our most sincere appreciation to the following individuals, foundations and corporations for their generous gifts received between October 1, 1998 and April 5, 1999 which allow Merola to provide the highest quality training to young opera talent. For information about supporting Merola, please call (415) 565-6427 or e-mail mop@sfoopera.com.

INDIVIDUALS

GOLDEN CIRCLE \$5,000 AND ABOVE

Mr. & Mrs. Richard Bastoni
Mr. Andrew J. Bellotti
Mrs. Patricia Beresford
Nordin & Donna Blacker
Richard and Barbara Bruser Clark
Mr. & Mrs. Peter W. Davis
Mr. & Mrs. Reid W. Dennis
Dr. Phyllis Q. Edwards
Ms. Amy Roth &
Mr. Robert Epstein
Mrs. A. Barlow Ferguson
Mr. David W. Hall
Ms. Harriet Heyman &
Mr. Michael Moritz
Mr. David S. Hugle
Mr. & Mrs. J. Burgess Jamieson
The Estate of Grace Eleanor Johnson
Ms. Mary Lemmon
Vija Hovgard Nadai
Mrs. George Otto
Dr. & Mrs. Patrick Riley
Mr. & Mrs. Michael Rolland
Mrs. Leslie Roos
Mr. Gerald Rosenstein
Mr. Jan Samzelius
Mr. James H. Schwabacher
Mr. Erik L. Schwartz
Dr. A. Jess Shenson
Ms. Betty Toy
Mrs. Paul L. Watts
Dr. & Mrs. John A. Zderic
Anonymous

IN-KIND GIFTS

Peter Grunberg

MASTERSINGER \$2,500-\$4,999

Amici di Merola
Mr. & Mrs. Ernest A. Benesch
Mrs. Marion Zimmer Bradley
The Hon. Marie Bertillion Collins
Mrs. Lorna D. Creveling
Mr. & Mrs. Thomas A. Frame
Mr. & Mrs. George N. Hale, Jr.
Mr. & Mrs. W. T. Jackson
Dr. & Mrs. John Lavorgna
Mr. & Mrs. Robert M. Leeper
Miss Vivienne E. Miller
Mr. Milton Mosk
Mr. & Mrs. David J. Newman
Mr. & Mrs. Norman Nie
Terri & Robert B. Ryan
San Francisco Opera Guild,
East Bay Chapter
San Francisco Opera Guild,
South Peninsula Chapter
Mr. & Mrs. Edwin A. Seipp, Jr.
Mr. & Mrs. R. W. Shomler
Dr. J. H. Silveira
Ms. Blanche Streeter
Mr. Bob Tandler &
Ms. Valli Benesch
Dr. & Mrs. William F. Weeden
Mr. Patrick Wilken

TROUBADOR \$1,500-\$2,499

Mr. & Mrs. Paul A. Bissinger, Jr.
Dr. Phyllis B. Blair
Mr. John M. Bryan
Mr. & Mrs. David Chamberlain
Mrs. Lonny J. Darwin
Miss Gloria DeHart

Mrs. Richard T. Dobbins
Mrs. Thelma Dry
Mrs. Patricia Durbin-Heavey
Mrs. Delia Ehrlich
Mr. & Mrs. Edward N. Eschbach
Mr. & Mrs. Justin Faggioli
Mr. & Mrs. William G. Gaede
Mr. William W. Godward
Mr. & Mrs. James C. Graziani
Michael A. Harrison &
Susan Grabam Harrison
Ms. Margaret M. Hayden
Mr. & Mrs. James Heagy
Ms. Antonia Patricia Hotung
Miss Carol Inberg
Mrs. Philip S. Jacobs
Mr. Gil Jewell
Mr. Franklin P. Johnson, Jr.
Mr. & Mrs. Mark O. Kasanin
Mr. John V. Lampe
Mr. & Mrs. John Lindstrom
Mr. & Mrs. William Lowenberg
Mr. & Mrs. J. C. Maggini
Mrs. Jeanne L. McCann
Mrs. Douglas Merrick
Dr. Jesse S. Miller
Mr. Herbert Nadai
Mr. & Mrs. Alain Piallat
Mr. & Mrs. Burton Richter
Drs. Richard & Pamela Rigg
Mr. Dean Robinson
Dr. Charles Rolle
Mr. Joseph A. Rosenthal
Dr. & Mrs. Alan M. Rotb
Mr. Brad Shepherd
Mr. & Mrs. Andrew Simpson III
Mr. & Mrs. Paul Slawson
Miss Bernice Strube

Mr. & Mrs. Bruce Walker
Mrs. Alexander B. Yakutis
Mr. & Mrs. A. Lee Zeigler
Mr. & Mrs. Peter M. Zuber
Anonymous

MINSTREL \$750-\$1,499

Mrs. Marjorie Appleton
Mr. & Mrs. Robert Augsburger
Amii & Michael Barnard-Babn
Mr. & Mrs. John G. Barr
Mr. Frank S. Bayley III
Mr. Pascal Belloncle
Dr. & Mrs. Joseph Bernstein
Mrs. Peter Black
Ms. Eloise Bouye
Mr. Stevan D. Bradley
Dr. & Mrs. Melvin C. Britton
Mr. J. Peter Cabill
Ms. Annette Campbell-White &
Dr. Ruediger Naumann-Etienne
Ms. Carlyn Clause
Community Thrift Store
Ms. Diane Daniels &
Mr. Leonard Heil
Dr. Lisa Danzig
Mr. & Mrs. James F. Dean
Mr. & Mrs. Robert L. Dunn
Mr. & Mrs. John R. Gaebwiler, Sr.
Mr. F. Vic Galvan
Mrs. Mary Ann Gannam
Mr. & Mrs. John Goldman
Mr. & Mrs. Richard Goodyear
Mr. & Mrs. Steven Grandin
Mrs. Newton J. Hale
Ms. Suzanne Hauer
Dr. & Mrs. I. Craig Henderson

Mr. & Mrs. Bruce W. Hyman
Frances Escobar-Hosoya &
Lauren Ito
Mr. Russell C. Johnson
Dr. & Mrs. Ira Kanter
Mr. & Mrs. Hal Kaufman
Mr. Vladimir Kovalenko
Dr. Marion R. Kramer
Ms. Kathe Lange
Mrs. Nancy Donnell Lilly
Eve & Niall Lynch
Ms. Martha Mangan
Mrs. Hugh P. Marobl
Mr. & Mrs. L.W. Thomas May
Diana Morris
Miss Jean Ware Nelson
Miss Jane Newball
Opera Ständees Association
Mr. & Mrs. Robert G. Parvin
Mrs. R. J. Pfeiffer
Mr. Barry Pilger &
Ms. Catherine Moss
Mrs. Herbert Jan Popper
Mr. Glenn H. Reid & Frank Lamier
Ms. Marion Ross
Mrs. Madeleine H. Russell
San Francisco Opera Guild,
Marin Chapter
Ms. Theo Schwabacher
Marlene K. & Robert A. Seligson
Mr. Michael Sylvester
Dr. Sam Thal
Mr. & Mrs. Richard Thompson
Mrs. Carmen Thornton
Mr. & Mrs. James Tunnell
Mr. & Mrs. Ross Uchimura
Anonymous

The Merola Opera Program also extends its most sincere appreciation to all those contributors who helped meet our annual income needs through gifts \$1 to \$749.

**FOUNDATIONS AND CORPORATIONS
\$5,000 AND ABOVE**

California Arts Council
Il Cenacolo Italian Cultural Club
Deloitte & Touche
Ann and Gordon Getty Foundation
G.H.C. Meyer Family Foundation
William G. Gilmore Foundation
Jam Handy Character Building Foundation
Jurika & Voyles Investment Management
Private Client Group
The Li Foundation Scholarship Fund
The Ross McKee Foundation

Bernard Osber Foundation
The Sequoia Trust
Wallis Foundation

IN-KIND GIFTS
British Airways

\$1,000-\$4,999

Adventure in the Arts, Opera Tours
Arques Charitable Education Trust
Bankers Trust Foundation
Booz-Allen & Hamilton Inc.
Joyce and William Brantman Foundation
Byer Foundation

Frank A. Campini Foundation
Eldorado Foundation
First Republic Bank
Walter and Elise Haas Fund
Edmund W. Littlefield Foundation
Louis R. Lurie Foundation
Louis and Flori Petri Foundation
Saint Francis Memorial Hospital
Schick Foundation

IN KIND GIFTS

Chalone Wine Foundation
Consulate General of Germany
Consulate General of Russia

Robert Finigan, A Guide to Restaurants,
Wines and Destinations
Grace Street Catering
Macy's West
Perotti & Carrade
San Francisco Marriott
San Francisco Opera
San Francisco Opera Guild
Savoy Group
Schramsberg Vineyards
Simon, Martin-Vegue Winkelstein Morris
Tanqueray Malacca Gin
Tiffany & Co.

Our heartfelt thanks to those generous individuals who have established or supported the following endowment funds, which provide lasting tributes and generate continuing support for Merola.

Kurt Herbert Adler-Merola
Endowment Fund
Amici di Merola Fund
Richard F. Bartlett Memorial Fund
Jean E. Bennett, Jr. Fund
Blair Scholarship Fund
John S. Brooks Memorial Fund
Florence Bruce Fund
Bruser Family Fund
Carleton F. Bryan Fund
Annette Campbell-White
Adler Sponsorship Fund
Cooper Endowment Fund

Reid & Peggy Dennis Endowment Fund
In Memory of Jean Donnell Fund
The Querita Eybel Fund
Mr. & Mrs. A. Barlow Ferguson
Endowment Fund
I. P. Patrick Gallagher Fund
Nicholas Gannam Endowment Fund
L. Henry Garland Memorial Fund
Donna Lee Grassman Fund
Richard and Rhoda Goldman
Career Grant Support Fund
Gary Griffith Memorial Endowment Fund
Gropper Memorial Fund

Anneliese Gruenberg-Bremer Fund
Otto Guth Fund
Mark Haffner Apprentice Coach Fund
In Memory of James T. Heavey Fund
David S. Hogle Endowment Fund
Heritage Fund
Grace & Mildred Johnson Endowment Fund
Donald Wayne Kennedy Fund
Leona Gordon Lowin Memorial Fund
Meltzer Family Memorial Award Fund
Merola Members Endowment Fund
Albert L. Mosher & John E. McCormick
AIDS Memorial Fund

Vija Hovgard Nadai Endowment Fund
Mary A. Powell Career Grant
In Honor of Leontyne Price Fund
Marie Louise Rosenberg Memorial Fund
Gerald B. Rosenstein Fund
Eve & Henry Schlesinger Fund
Dr. Ben Shenson Endowment Fund
Rose Shenson Opera Scholarship Fund
Schick Memorial Fund
Alma Brooks Walker Fund
Frank W. and Matilda O. Weymouth
Living Trust
James L. Wilson Fund

We are grateful to all donors who have made memorial and honorary contributions between October 1, 1998 and April 5, 1999. If you are interested in making a tributary gift to Merola, please call (415) 565-3235.

IN MEMORY OF

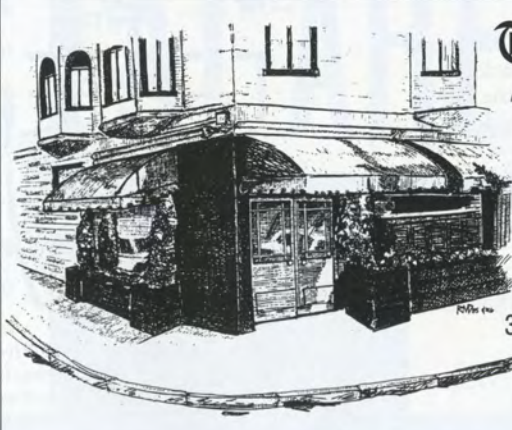
Grete Christensen
Mai Coggin
Robert C. Dadd
Richard Dobbins
Barbara Hefner

Richard Kauffman
Mr. & Mrs. Calvin Sebron
Claudia Stoop
Yi-Kwei Sze
Sadie & Thomas Turley

IN HONOR OF

Mr. & Mrs. Jack Da Dalto
Phyllis Q. Edwards
Mr. Richard Goldman
Bob Hawes
John Hubschmitt
Helen Lazar

John Lindstrom
Ed Nakatla
James H. Schwabacher
Dr. A. Jess Shenson
Tamara & Hardy Thomas
Patrick Wilken



The Brazen Head

"The Place With No Sign"

A Restaurant Worth Finding
Full Dinner until 1 a.m. Nightly
3166 Buchanan Street at Greenwich

415•921•7600

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.

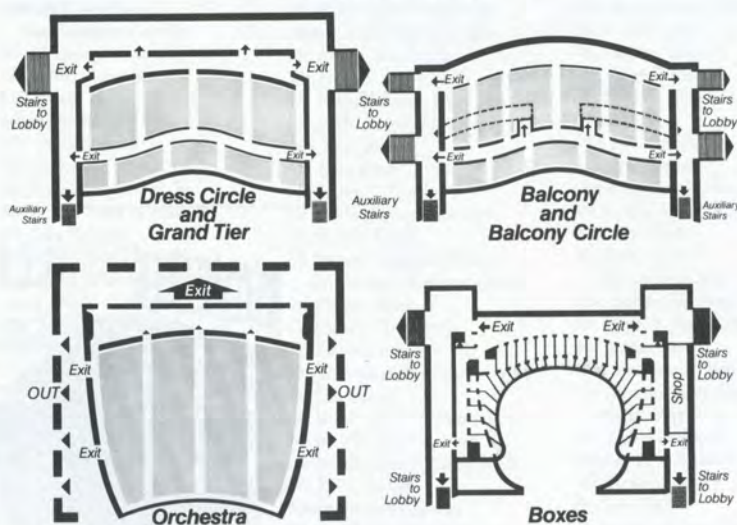
Tickets for Guild members, \$2; non-members \$5. Reservations required. Information: (510) 524-5220.

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.

TO GOVERNMENT EXPERIMENTS

AT AREA 51.



ISUZU

Go farther.

My private banker knows I don't have time to take
care of [REDACTED]. I appreciate that.

THE
PRIVATE
BANKSM

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.

UNION
BANK OF
CALIFORNIASM

It's
different
here.

SAN DIEGO INDIAN WELLS NEWPORT BEACH LOS ANGELES BEVERLY HILLS
SILICON VALLEY SAN FRANCISCO EUGENE PORTLAND TACOMA SEATTLE BELLEVUE

San Francisco Opera

June 9, 1999

The role of Fricka in tonight's performance of *Das Rheingold* will be sung by Elizabeth Bishop, replacing Marjana Lipovšek, who is ill.

The role of Wellgunde, which was to be sung by Bishop, will be performed by Kristin Clayton.



A 1994-96 Adler Fellow with the San Francisco Opera Center, soprano **KRISTIN CLAYTON** made her San Francisco Opera debut during the 1994 Fall Season when she was heard in four operas, including the world premiere of *The Dangerous Liaisons*, which was telecast nationally. She also sang with Plácido Domingo in *Hérodiade*, a recording of which is available on CD. During the 1995 season she portrayed a Wood Nymph in *Rusalka* and was a participant in the Company's United Nations 50th Anniversary Opera Concert. Opera Center credits include Andromache in the 1994 Showcase North American premiere of Tippett's *King Priam*, Onoria in the 1997 West Coast premiere of Handel's *Ezio*, as well as both Rosalinda and Adele in *Die Fledermaus* for Western Opera Theater. Her numerous orchestral engagements include performances with the San Francisco Symphony Pops (a tribute to Leonard Bernstein led by Emil de Cou and a semi-staged revival of Comden and Green's *On The Town* conducted by Michael Tilson Thomas) and the Marin Symphony. Clayton has also performed with Wolf Trap Opera in *Don Giovanni* (Donna Anna) and *Die Zauberflöte* (First Lady). Upcoming highlights include a CD of songs by SFO composer-in-residence Jake Heggie, as well as a Schwabacher Debut Recital next season. A native of Atlanta, she received her master of music degree from the Cincinnati College-Conservatory of Music, where she performed in *Le Nozze di Figaro*, *Carmen* and *Die Fledermaus*.

