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1998-1999

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SAN FRANCISCO OPERA MAGAZINE

Turandot

76th Season, 1998-99

Vol. 76, No. 4a

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The final scene of *Turandot* at the San Francisco Opera in 1993. Eva Marton was Turandot; Michael Sylvester, Calaf; Joseph Frank, Emperor Altoum. Photo: Marty Sohl

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A MESSAGE FROM THE GENERAL DIRECTOR



MCCARTHY

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

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

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

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

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

Lotfi Mansouri
General Director

A MESSAGE FROM THE CHAIRMAN AND PRESIDENT SAN FRANCISCO OPERA ASSOCIATION



SOHL

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

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

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

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

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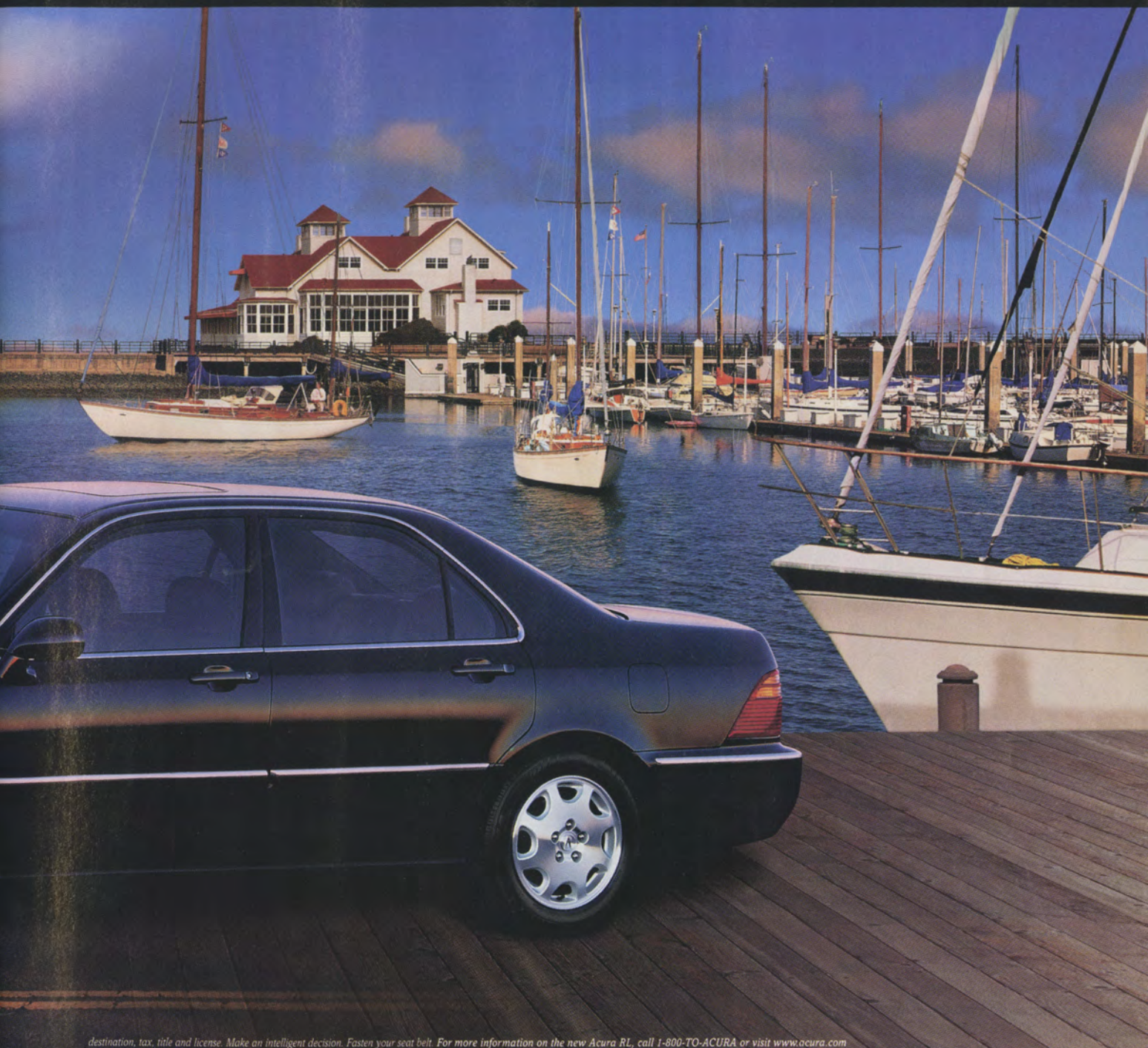


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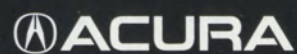
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TURANDOT: OLD AND NEW

BY JULIAN BUDDEN



Citizens of Peking are assembling for the beginning of the Riddle Scene in 1993, the first time around for the new David Hockney production. Joseph Frank was Emperor Altoum, Chester Patton (standing, left) the Mandarin, and Ping, Pang and Pong (center left) were Theodore Baerg, Dennis Petersen and Craig Estep.

An opera really new for Puccini — such was the view of Andrea Della Corte, critic of the Turin newspaper *La Stampa*, reporting on the premiere of *Turandot* at La Scala, Milan, and it was echoed in musical circles throughout the world, not least in Anglo-Saxon countries, where the composer's fame (or, as was often the case, notoriety) rested on *La Bohème*, *Tosca* and *Madama Butterfly*. It was, by implication, confirmed by a letter of Puccini himself, written to his collaborator, Giuseppe Adami, in 1923: "All the music that I have written up to now seems to me a joke, and I don't like it any

more." But then, throughout the four years of the opera's gestation, Puccini was on a roller-coaster of contrasting moods, now rising to heights of optimism, now plunged into the depths of despair, at times intoxicated by the grandeur that his score was taking on, at others tempted to drop it in favor of a more intimate subject. So was there really a change of direction with *Turandot*? All his life, novelty had been a preoccupation with Puccini; hence his readiness to take up a variety of plots, only to discard them when he found himself unable to reduce them to his own terms. There is a certain parallel here with Verdi. "Novelty! Nov-

elty!" was his cry throughout his career. Yet for years his image abroad would be tied to the popular trilogy, *Rigoletto*, *Il Trovatore* and *La Traviata*; consequently *Otello* and *Falstaff* aroused as much astonishment as *Turandot*. Here, it seemed, was a Verdi transformed out of recognition. It took time to realize that the final masterpieces of both composers were the result of an organic evolution, since each possessed a rare capacity for self-renewal through the assimilation into a personal

Julian Budden, internationally renowned musicologist, is the author of a landmark three-volume series, The Operas of Verdi.

idiom of elements derived from the *avant-garde* of his time.

It was Renato Simoni who first put forward the idea of Gozzi's play at a meeting with Puccini in Milan early in 1920, just over a year after the premiere of *Il Trittico* in New York. He himself had written a biography of this strange, isolated figure in Italian literature, whose "fiabe" [fables], all written within a space of five years during the 1760s, were intended as a counterblast to Goldoni's comedies of manners, which, as a Venetian patrician of the old school, he regarded as socially subversive. To preserve the class distinctions, he harnessed the traditional "masks" of the *commedia dell'arte* (Brighella, Truffaldino, Tartaglia, etc.) who would speak in prose throughout, usually in Venetian dialect, sometimes improvising from stage instructions, while their betters expressed themselves in lofty verse. His exotic settings and magical contrivances were a deliberate harking back to the baroque "theater of wonders" of the previous century. Paradoxically, it was these that appealed to the nascent spirit of German Romanticism, and so kept Gozzi alive north of the Alps long after they had passed into oblivion in Italy with the collapse of the Venetian republic. It was Gozzi's *La Donna Serpente* that launched Wagner on his operatic career with *Die Feen*. *Turandot*, derived from an oriental tale that had entered European literature by way of François Féty de la Croix's *Les Mille et un jours* (1710–12), is the only "fiaba" to dispense with magic altogether; hence, no doubt, Puccini's description of it as "the most normal and human" of Gozzi's plays (a Venetian *Taming of the Shrew*?). It had been granted a particularly long lease on life by Schiller's adaptation for the Weimar court theater made in 1802 and later equipped with incidental music by Weber. This was the version, rendered into Italian by Andrea Maffei, that Simoni handed to Puccini, who was duly convinced. "I've read *Turandot*," he wrote back, "and I don't think we should abandon the subject. Yesterday I was speaking to a foreign lady, who told me that this work has been given in Germany with a 'mise-en-scène' by Max Reinhardt in a very curious and original manner" (in fact it was Gozzi's original translated into German). "She is going to write for a

photograph of this *mise-en-scène* so that we can see what it amounts to" (as usual, a visual stimulus was important to Puccini). "Simplify it as regards the number of acts so that it runs smoothly and effectively, and above all heighten the amorous passion of Turandot that she has smothered so long beneath the ashes of her great pride.... In short, a *Turandot* filtered through a modern brain — yours, Adami's and mine." How ironic that the situation in Gozzi's plot that most appealed to him was the one for which he would never live to find the right music!

Simplification was not altogether easy. Of Gozzi's five acts the second ends with Prince Calaf's counter-riddle; the remaining three are taken up with labyrinthine intrigues which for operatic purposes are so much lumber; and it was some time before a plainer sequence of events could be arrived at. Meanwhile, the original four masks were reduced to three; Barak, the Prince's tutor, lately forced into the Emperor's service, was eliminated; and the scheming Princess Adelma, Turandot's slave and confidante, herself in love with the Prince, was replaced by the humble, devoted Liù, faintly prefigured by Adelma's fellow-captive, the soft-hearted Zelima. That this last was Puccini's idea is evident from a letter written to Simoni in August of 1920 ("Have you given thought to the new introduction of the little woman? I do beg you, make it succeed as God wills — that is, excellently."). It is, of course, typical of one who thirty years earlier had insisted on the need for a "luminous figure" with whom the audience could sympathize. But it would bear heavily on the *dénouement* of *Turandot*.

The opera's growth and gradual transformation can be briefly charted. At first, Act I comprised two scenes, the second of which ended with Calaf's solution of the three riddles. Act II was to have dealt with the frantic search for the unknown Prince's identity, the bribes offered to him by the three masks (all ministers of state) and the torture of Liù; Act III with Turandot's final surrender. Then in September of 1921 Puccini, wishing to proceed more swiftly to the opera's conclusion, demanded that the last two acts be amalgamated into one. But the dangers of two long acts with a single interval had been amply demonstrated



A 1993 closeup of Joseph Frank, portraying the role of Emperor Altoum.

by the initial fiasco of *Madama Butterfly*. So, by the New Year it had been decided to split the original Act I into two, thus reaching the present distribution. March of 1922 saw the addition of an opening scene for the new Act II, a kind of intermezzo for the three masks. In August came the insertion of Turandot's aria, "In questa reggia," though it would not be composed until April of 1923. In the meantime, Puccini had taken the fateful decision to have Liù die under torture (originally she was to have had a duet with Turandot at the start of the final scene). Hereby he created a problem whose solution would elude him until the end. The conversion of a glacial, vindictive Fury, who has witnessed the self-sacrifice of an innocent victim without turning a hair, into a warm, loving human being is a task to daunt the greatest musical genius. And what of Calaf, who can only protest impotently without being deflected from his purpose, so recalling that least sympathetic of operatic tenor leads, Ponchielli's Enzo? One can only conclude that he and Turandot richly deserve one another.

Over the next two years Puccini was tireless in his demands for a suitable text for the final duet; and there are some who believe that if only the librettists had provided it before his departure to Brussels for the operation from which he

died, he would have been able to complete the opera to his and our satisfaction. This seems to me unlikely. To misquote Shakespeare's Mark Antony, his heart was in the coffin there, with Liù.

It remained to decide who was best qualified to construct a plausible ending from the twenty-three pages of sketches left by the composer at his death. Tito Ricordi, who had lately left the family publishing firm and was now settled in Paris, suggested the 40-year-old Franco Vittadini, who in 1921 had set Adami's libretto of the Spanish comedy *Anima Allegra* [performed by the San Francisco Opera in 1925], a subject that Puccini had earlier considered and then turned down. Toscanini, on the other hand, was in favor of Riccardo Zandonai, author of *Francesca da Rimini* (1914), much admired by the deceased; but the proposal was allegedly blocked by Puccini's son Tonio, who doubtless knew of his father's poor opinion of that composer's latest offering, *Giulietta e Romeo*. Eventually the choice fell on Franco Alfano, whose Tolstoy-based *Risurrezione* (1904) had established him as a competent practitioner of the "giovane scuola," while his more sophisticated *Sakuntala* (1921) had demonstrated his skill in treating an Oriental subject. His completed *Turandot* score was delivered by the end of January 1926 and passed to Toscanini, who at once found fault with it. There was too much of Alfano's own invention, so he thought, and he forced the composer, much to his annoyance, to reduce his 377 bars to 268. Meanwhile, however, the Casa Ricordi had already printed the original version in their first vocal score. The abbreviation had to wait until the second edition, published at the end of the year.

The premiere, planned for the end of April, was attended by an appropriate touch of drama. Mussolini, who had broken the news of Puccini's death to the Italian parliament, declared that he would honor the first night of *Turandot* with his presence, provided that it was preceded by a performance of "Giovinezza," the Fascist equivalent of the Nazis' "Horst Wessel Lied." This was a sore point with Toscanini. Originally a supporter of Il Duce, he had turned violently against him once he had assumed supreme power; and when in 1923 a crowd of black-shirts invaded Milan's La Scala, demanding that he open the evening with their theme song,

he refused outright. If on the present occasion the management should insist likewise, they would have to find another conductor. Since this was out of the question, Mussolini prudently backed down, declaring that he had no wish to distract the public's attention, which should be given wholly to Puccini. It was the musical, not the political dictator who won the day.

The performance took place on April 25th amid a blaze of worldwide publicity, but without the principals of Puccini's choice: as Calaf not Beniamino Gigli but Miguel Fleta, as Liù not Gilda Dalla Rizza but Maria Zamboni; while the name part, to which only Maria Jeritz could have done full justice visually and musically, was entrusted to the Polish soprano Rosa Raisa. As Liù's funeral cortege melted into the distance, Toscanini laid down his baton, turned to the audience and announced in words that vary from one account to another that at this point Puccini left his opera unfinished. Amid the hush that followed the slow descent of the curtain a voice rang out, "Viva Puccini!". The cry was taken up throughout the hall. Tears were shed in abundance, so Lehár recalled; nor is

there any reason to doubt his testimony.

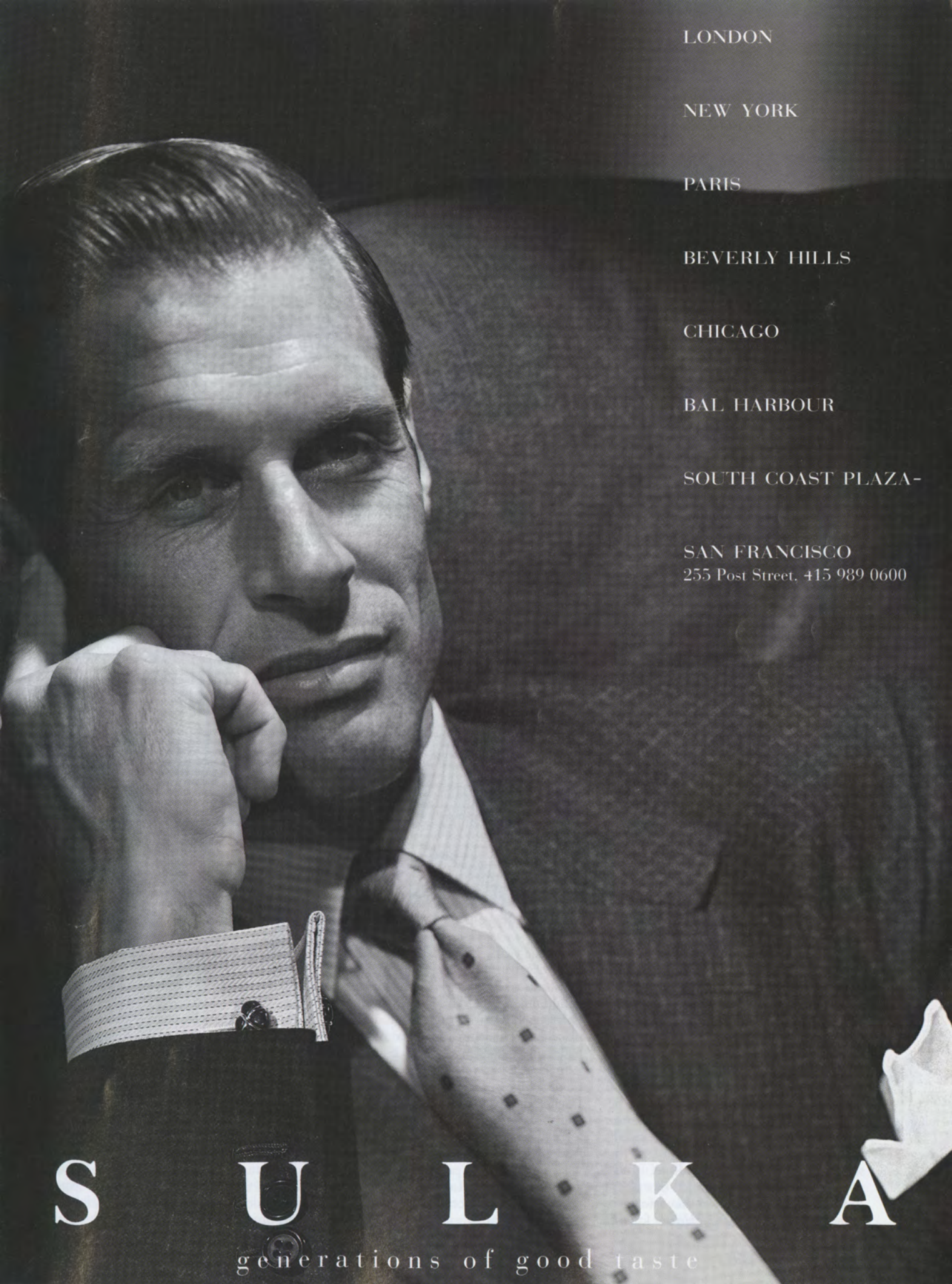
As to what happened on subsequent nights, reports are conflicting. According to some, Alfano's original completion was performed as long as Toscanini remained in charge, the abbreviation being introduced when Ettore Panizza took over the following autumn. Given Toscanini's temperament this is hard to believe (as if he would have conducted a version of which he disapproved!). The shortened ending has remained in force — sometimes with the regrettable omission of *Turandot*'s "Del primo pianto" — until recent times, when a revival of the opera in concert form at the Barbican Centre, London, presented Alfano's original score to considerable acclaim. Since then it has been given in various cities including Salzburg during the Festival of 1994. There are arguments in favor of both versions. But the way to that unique Puccinian synthesis of past and present has remained forever barred by the death of Liù.

The pure-hearted girl who dies for love is rightly held up as *Turandot*'s most obvious link with its predecessors in the Puccini canon. But on the musical level

Continued on page 48



Lighting designer Thomas Munn (left) shares a light moment with designer David Hockney during the 1993 preparations for *Turandot*.



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REMEMBERING LEONIE RYSANEK

BY STEPHANIE VON BUCHAU



Far left: Leonie Rysanek during a *Macbeth* rehearsal in 1957, with members of the San Francisco Opera Chorus observing from the wings. Left: She sang her signature role, the Empress in *Die Frau ohne Schatten*, three times on our stage: in 1960, 1976 and 1980. The photo dates from 1976. Below and inset: Two images from Rysanek's farewell role, the old Countess in *The Queen of Spades*, 1993: during the Grétry aria in her boudoir, and at the final curtain calls, with Yanyu Guo (Paulina), Valery Alexeiev (Tomsy) and Vladimir Atlantov (Gberman).



Leonie Rysanek, the luminous Austrian dramatic soprano, whose career included over 2,100 performances during nearly 50 years on international opera stages, died this March in Vienna, the city of her birth. The 71-year-old diva, who had retired in 1997 but was embarking on a new career as acting president of the Vienna Festival, suffered from bone cancer, diagnosed during her Metropolitan Opera farewell performances in 1996.

Rysanek bowed out in New York, as she had in San Francisco in 1993, as the Countess in Tchaikovsky's *The Queen of Spades*. Both times, the ovations were lengthy and heartfelt. Her final stage performance was as Klytemnestra in Strauss's *Elektra* at the 1996 Salzburg Festival, but the next year she participated in the San Francisco Opera Gala which re-opened the War Memorial Opera House. She didn't sing, but introduced the film clips of Kurt Herbert Adler, the impresario who had engineered her American debut here in 1956.

Most American opera lovers first became aware of Leonie Rysanek on the Metropolitan Opera broadcast of Verdi's *Macbeth* on February 21, 1959. Her refulgent soprano, soaring to high C above full

orchestra and chorus in the first act ensemble was one of those electric moments that forever imprinted itself on our operatic consciousness. Rysanek, then a relative unknown internationally, had replaced the redoubtable and recalcitrant Maria Callas in the Met's first-ever *Macbeth*. The audience was hostile and someone shouted "Brava Callas!" during Rysanek's entrance at the first performance on February 5th. Ever a fighter, Rysanek determined to win them over "by sitting on that high C, which is incorrect." The performance was a triumph.

Rysanek's Metropolitan Opera success

(a total of 299 performances, surpassed only by her 532 outings at the Vienna State Opera), though it eventually took her away from us for 13 years, came as no surprise to San Francisco's opera fans. We'd heard her Lady Macbeth in 1957, after she'd made her American debut the previous year as Senta in *Der Fliegende Holländer*. Wagner's dreamy Norwegian girl, ready to die for love, perfectly suited Rysanek's rapt intensity; her radiant high Bs reduced listeners to jelly. James Levine, music director of the Met and an unabashed Rysanek fan, once said it was remarkable that a singer of such intensity

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

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E. Joel: Joël, Monloup
Vargas, Rasmussen, Rogers, MacKenzie, Travis

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Leonie Rysanek's 1956 U.S. debut role with San Francisco Opera was Senta in *Der Fliegende Holländer*. The photo was taken during the heroine's Act II ballad, in which she was surrounded by attentive women of the San Francisco Opera Chorus.

should also have such a long career. But Rysanek was careful to sing no more than 45-50 performances a year and to confine her repertory most of the time to music that didn't force her voice.

Senta was followed on the War Memorial stage by Sieglinde and Aida (1956), *Un Ballo in Maschera*, *Ariadne auf Naxos* and *Macbeth* (1957), *La Forza del Destino* and *Tannhäuser* (1958). The most memorable of those first three years, however, were in 1957 — Rysanek's only assumption in Italian of Puccini's *principessa di morte*, *Turandot*. She sang two at the War Memorial (the first of which I heard because my mother kept me out of school an extra week so I could get some "culture" before heading off to the University of Oregon), one at U.C. Berkeley's Greek Theater and one in the Los Angeles Shrine Auditorium, where San Francisco Opera used to present a regular season.

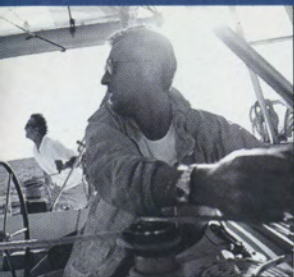
Los Angeles Times music critic Albert Goldberg "complained" that Rysanek's voice was too warm and feminine for the ice-cold *Turandot*. Apparently Rysanek agreed, for she never sang the role again, having first done it in German in Vienna in 1956. *The New Yorker's* Winthrop Sergeant dismissed the opera ("weak") and the performance ("ordinary and uninspired") while noting that Rysanek "hit some agreeably ringing high notes...and would probably have hit them even better if the

work had been sung in Italian." Her high notes in San Francisco were predictably spectacular, but she was right. You could not imagine this volatile, passionate creature with the throbbing, incandescent soprano turning down half a dozen handsome princes before settling on a bleating tenor. It seemed like a crime against nature. Besides, Rysanek later said, only half joking, Birgit Nilsson sang it better.

High notes, of course, were the Rysanek specialty. Even toward the end of her career, when she was singing mezzo parts such as Klytemnestra and Tchaikovsky's Countess, it was not because the top had deserted her, but because of matters of stamina and suitability. She once told me, as she was about to learn Ortrud (which she sang for the first time in her career in San Francisco in a memorable 1982 performance with the late Pilar Lorengar as Elsa), that the "dumme Gans" [dumb goose] Elsa was no longer a good part for a mature woman. (Rysanek's pithy aphorisms on opera should have been collected into a book. Confronted with Beni Montresor's *Lobengrin*, which looked as if someone had spilled pots of spaghetti on stage, Rysanek widened her eyes in amazement and breathed, "But surely *Lobengrin* is a blue opera." She was right, too.)

It is possible that Rysanek sang the young lyric roles — Senta, Elsa,

Continued on page 52



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

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

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

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

Company Premiere

BETROTHAL IN A MONASTERY Prokofiev

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

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

Production from the Kirov Opera,
St. Petersburg

TURANDOT Puccini
Stottler*, Amsellem*; Margison (11/29)/
Martinucci, Palatchi*
Armiliato/Bruce/Hockney/Falconer/
Munn
Nov. 29; Dec. 1, 4, 9, 12

MADAMA BUTTERFLY Puccini
Valayre/Kabatu* (1/10, 13, 15, 17),
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(Last duet and finale by FRANCO ALFANO)

Text by GIUSEPPE ADAMI and RENATO SIMONI

Based on FRIEDRICH SCHILLER's version of a play by CARLO GOZZI

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Turandot

(in Italian)

Conductor
Marco Armiliato

Production and Design
David Hockney

Stage Director
Garnett Bruce

Costume Designer
Ian Falconer

Lighting Designer
Thomas J. Munn

Chorus Director
Ian Robertson

Musical Preparation
Kathleen Kelly
Bryndon Hassman
Susanna Lemberskaya
William Lacey
Ernest Fredric Knell
Philip Eisenberg

Prompter
Philip Eisenberg

Supertitles
Christopher Bergen

Assistant Stage Directors
Kristine McIntyre
Paula Williams

Movement Choreographer
Lawrence Pech

Stage Manager
Jerry Sherk

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TUESDAY, DECEMBER 1 AT 8:00
FRIDAY, DECEMBER 4 AT 8:00
WEDNESDAY, DECEMBER 9 AT 8:00
SATURDAY, DECEMBER 12 AT 2:00

CAST

(in order of appearance)

<i>A mandarin</i>	John Relyea
<i>Liù, a young slave girl</i>	Norah Amsellem*
<i>Timur, dethroned Tartar king</i>	Stefano Palatchi*
<i>Calaf, son of Timur</i>	Richard Margison (11/29) Nicola Martinucci
<i>The Prince of Persia</i>	Keith Perry
<i>Ping, the grand chancellor</i>	Theodore Baerg
<i>Pang, supreme lord of provisions</i>	Gary Rideout
<i>Pong, supreme lord of the imperial kitchen</i>	Matthew Lord
<i>Emperor Altoum of China</i>	Joseph Frank
<i>Princess Turandot, his daughter</i>	Audrey Stottler*

*Imperial guards, executioners, children, priests, acrobats,
dignitaries, wise men, Turandot's attendants, the populace*

*San Francisco Opera debut

TIME AND PLACE: Legendary Peking, China

ACT I	Before the walls of Peking	
	INTERMISSION	
ACT II	Scene 1	A pavilion
	Scene 2	Outside the palace
	INTERMISSION	
ACT III	Scene 1	The palace garden
	Scene 2	Inside the palace

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

TURANDOT SYNOPSIS

ACT I

At sunset before the Imperial Palace in Peking, a mandarin reads the crowd an edict: any prince seeking to marry Princess Turandot must first answer three riddles. If he fails, he must die. The latest suitor, the Prince of Persia, is to be executed at the moon's rising; bloodthirsty citizens urge the executioner on. In the tumult, a slave girl, Liù, kneels by her aged master, Timur, who has fallen from exhaustion. Young Calaf recognizes the old man as his long-lost father, the vanquished king of Tartary. When Timur reveals that only Liù has remained faithful to him, Calaf asks why; she replies it is because once long ago, he, Calaf, smiled at her. As the sky darkens, the mob again cries for blood but greets the moon with a sudden, fearful silence. The onlookers are further moved when the Prince of Persia passes by and calls upon the princess. Calaf also demands that she appear; as if in answer, Turandot, with a contemptuous gesture, bids the execution to proceed. As the death cry is heard from the distance, Calaf, transfixed by the beauty of the unattainable princess, strides to the gong that announces a new suitor. Turandot's three ministers, Ping, Pang and Pong, try to discourage him. When Timur and the tearful Liù also beg him to reconsider, Calaf seeks to comfort them; but as their pleas reach new intensity, he strikes the fatal gong and calls Turandot's name.

ACT II

In a palace pavilion, Ping, Pang and Pong lament Turandot's bloody reign, hoping that love will conquer her icy heart and peace will return. The three let their thoughts dwell on their beautiful country homes, but the noise of the populace gathering to hear Turandot question the new challenger calls them back to reality.

In front of the palace, the aged Emperor, seated on a high throne, vainly asks Calaf to reconsider. Heralded by a chorus of children, Turandot enters to describe how her beautiful ancestor, Princess Lou Ling, was brutally slain by a conquering prince; in

revenge, Turandot has turned against all men and determined that none shall ever possess her. Then, facing Calaf, she poses her first question: What is born each night and dies each dawn? "Hope," Calaf answers correctly. Unnerved, Turandot continues: What flickers red and warm like a flame, yet is not fire? "Blood," replies Calaf after a moment's pause. Visibly shaken, Turandot delivers her third riddle: What is like ice but burns? A tense silence prevails until Calaf triumphantly cries, "Turandot!" While the crowd voices thanks, the princess begs her father not to give her to the stranger, but to no avail. Calaf, hoping to win her love, generously offers Turandot a challenge of his own: if she can learn his name by dawn, he will forfeit his life. Turandot accepts as the crowd repeats the Emperor's praises.

ACT III

In the palace gardens, Calaf hears a proclamation: on pain of death, no one in Peking shall sleep until Turandot learns the stranger's name. As the prince ponders his impending victory, Ping, Pang and Pong try to bribe him to leave the city. As the mob threatens him to learn his name, soldiers drag in Liù and Timur; horrified, Calaf tries to convince the mob that neither knows his secret. When Turandot appears, commanding the dazed Timur to speak, Liù cries out that she alone knows the stranger's identity but will never reveal it. Though she is tortured, she remains silent. Impressed by such endurance, Turandot asks Liù's secret; "love," replies the girl. The princess signals the soldiers to intensify the torture. Liù snatches a dagger and kills herself. The crowd, fearful of her dead spirit, forms a funeral procession. Turandot remains alone to confront Calaf, who kisses her. Knowing emotion for the first time, Turandot weeps. The prince, now sure of his victory, reveals his identity.

As the people hail the Emperor, Turandot triumphantly approaches his throne, announcing the stranger's name: it is Love. As Calaf rushes to embrace her, the court hails the power of love and life.

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ARTIST PROFILES



Minnesota native **AUDREY STOTTLER**, a graduate of Concordia College, made her operatic debut in the American premiere of Offenbach's *Christopher Columbus* with Minnesota Opera. After much experience singing leading soprano roles with regional companies, she made her first European appearance as Abigail in *Nabucco* at the Opéra du Rhin in Strasbourg. Since that time she has been highly praised for her

performances of the same part in Cordoba and Québec City. But it has been the title role of *Turandot* that has been her signature role in many houses. Her role debut as Puccini's princess was at the opening of the new opera house in Hong Kong, followed by performances in Santiago, Copenhagen, Cincinnati, Palm Beach, as well as at Virginia Opera and New York City Opera, where she also sang Odabella in *Attila*. Among Stottler's engagements during the 1996-97 season were *Un Ballo in Maschera* (role debut as Amelia) in Santiago; concerts with the Odense Symphony Orchestra in Denmark; as well as a succession of *Turandots* in Copenhagen, Atlanta, Montreal, Florence and Tel Aviv. The soprano began the 1997-98 season singing the title parts of *Aida* (role debut) and *Turandot* with the Royal Danish Opera, then appeared as *Turandot* for her bow at Bologna's Teatro Comunale.



Soprano **NORAH AMSELLEM**, the winner of several international vocal competitions, was a member of the Metropolitan Opera's Young Artist's Development Program and San Francisco Opera's Merola Opera Program, winning the prestigious Schwabacher Award at the 1994 Grand Finals. In 1995, the native of Paris made her professional stage (and Metropolitan Opera) debut as Micaëla in *Carmen*.

Highlights of her 1997 season include *Turandot* (Liù) and *Carmen* at the Met; *Le Nozze di Figaro* (the Countess) at the Opéra de Lyon and Glyndebourne Festival; as well as *Carmen* in Lyon and at the Paris Opera-Bastille. Amselem's 1998 engagements have included *Don Pasquale* (Norina) at the Grand Théâtre de Bordeaux, *Carmen* at the Bastille, and *Turandot* for Michigan Opera Theatre. She has been heard in concert with the San Francisco Symphony, Orchestre de l'Opéra National de Lyon (Mahler's Fourth Symphony), Orchestre Philharmonique de Montpellier (Britten's *Les Illuminations*), as well as at the Antibes Festival (with baritone Alain Fondary) and Auvers-sur-Oise Festival (Mozart's Requiem). Also a noted recitalist, she has sung at New York's Alice Tully Hall, the Châtelet and Salle Gaveau in Paris, and at the festivals of Aix-en-Provence and Antibes. In the future, the soprano will sing at the Opéra de Monte Carlo (*Carmen*), Florida Grand Opera (her first Gilda in *Rigoletto*), and the Grand Théâtre de Bordeaux (role debut in the title part of *Manon*).

A highly sought-after tenor on the international circuit, **RICHARD MARGISON** first performed with San Francisco Opera in 1992 in the title role of *Don Carlo*. He has since appeared with the Company as Faust in *Mefistofele* (1994), Pinkerton in *Madama Butterfly* (1995), Cavaradossi in *Tosca* (1997), and Calaf in *Turandot* (1998). He began his career with appearances at the leading opera centers of his native Canada and quickly gained worldwide recognition after his 1989



European debut with the English National Opera as Riccardo in *Un Ballo in Maschera*. He has subsequently made major debuts at the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Royal Opera at Covent Garden, Bavarian State Opera, Deutsche Oper Berlin, Stuttgart Opera, Barcelona's Liceu, Vienna State Opera, the Monnaie in Brussels and many others. Past highlights have included

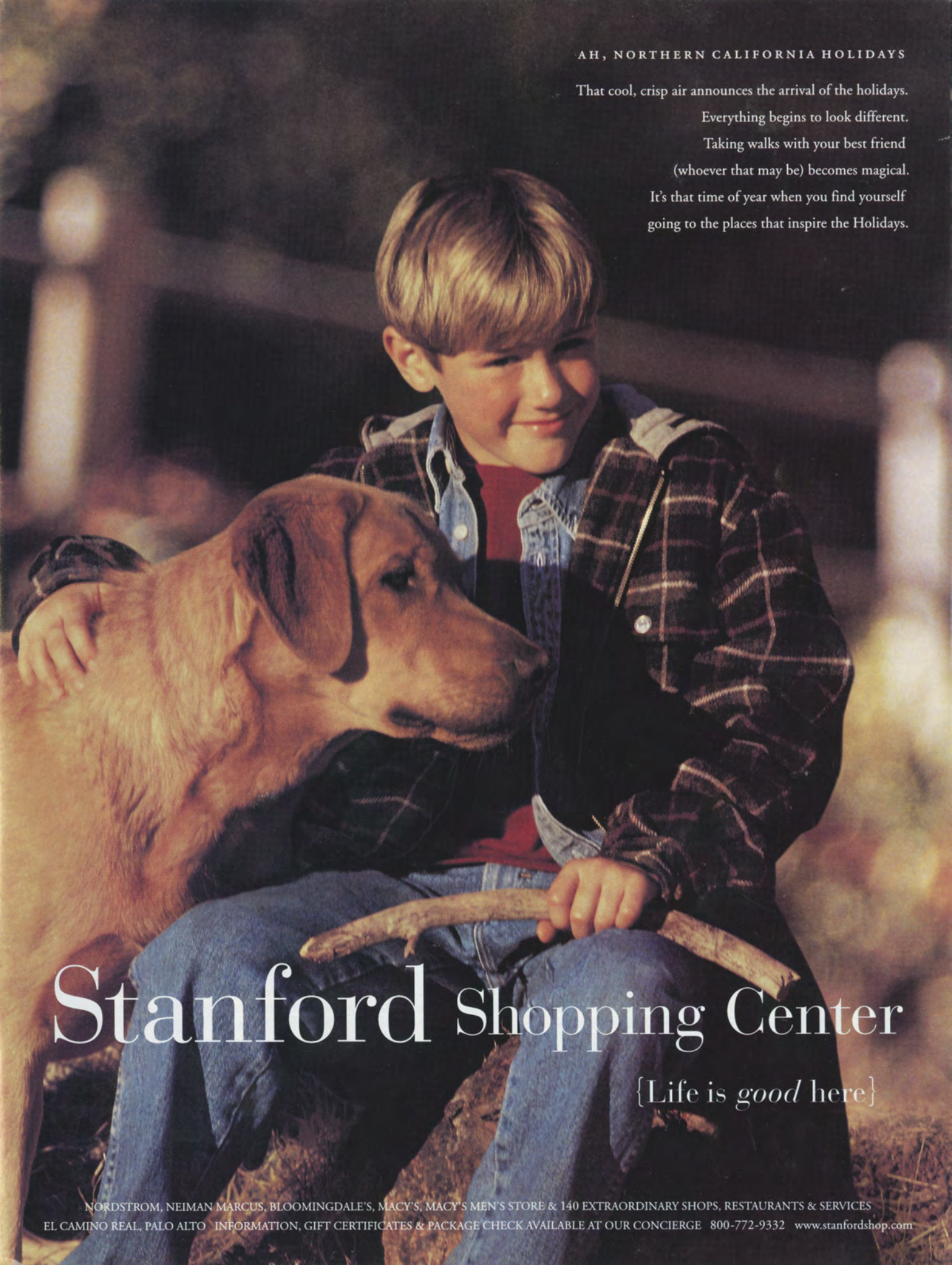
Radames in *Aida* and Don José in *Carmen* at the Met, Manrico in *Il Trovatore* in Dallas and Vienna, Riccardo in *Un Ballo in Maschera* at the Bavarian State Opera, Pollione in *Norma* in Chicago, the title role of *Don Carlo* with the Royal Opera, in addition to four role debuts: Calaf in *Turandot* for San Diego Opera, Dick Johnson in *La Fanciulla del West* with Flemish Opera, Bacchus in *Ariadne auf Naxos* in Brussels, and the title role of *Ernani* with the Opera Orchestra of New York. Among his recent engagements are *Don Carlo* in Montreal; *Turandot* in Detroit and Hamburg; *Trovatore* and *Turandot* at the Met; *Mefistofele* in London; *Tosca* in Amsterdam and Munich; and *Trovatore* in Vancouver. Upcoming are *Mefistofele* in Chicago, as well as *Il Trovatore* in New York, Toronto and Sydney. Margison also appears frequently as concert soloist and was heard with the Royal Philharmonic in London, as well as with the symphonies of San Francisco, Philadelphia, Cincinnati, Toronto, Montreal, Ottawa and Brussels. His recordings include *Don Carlos* under Bernard Haitink, a disc of French and Italian arias, and Beethoven's Ninth Symphony led by Yehudi Menuhin.



NICOLA MARTINUCCI enjoys an international career that, in over 30 years, has brought him to most of the major opera houses of the world. The Italian artist has performed at such theaters as San Francisco Opera (1982 debut, Calaf in *Turandot*), the Metropolitan Opera, Royal Opera at Covent Garden, Milan's La Scala, Vienna State Opera, Deutsche Oper Berlin, Zurich Opera, Arena di Verona,

Teatro dell'Opera in Rome, Teatro Comunale in Florence, as well as in Moscow and Tokyo. Firmly established as one of the most acclaimed voices in the Verdi, Puccini and verismo repertoire, he has been applauded for his performances of the leading tenor roles in *Aida*, *Andrea Chénier*, *Tosca*, *Pagliacci*, *Norma*, *La Fanciulla del West*, *Manon Lescaut*, *Madama Butterfly*, *Il Trovatore*, *La Gioconda*, *Francesca di Rimini* and *I Lombardi*. Last season's highlights included Mascagni's *Iris* (Osaka) at the Teatro Massimo Bellini in Catania and *Norma* (Pollione) for the Teatro Municipale in Piacenza. More recently, Martinucci has appeared in *Turandot* (Seville, Turin, Macerata), *Pagliacci* (Ravenna Festival under Riccardo Muti), and *Aida* (in China with the Teatro Comunale of Florence; and at the Deutsche Staatsoper Berlin led by Daniel Barenboim). Among his future appearances are *Iris* in Turin, *Pagliacci* in Bologna and Seville, *Andrea Chénier* in Parma, Piacenza and Reggio Emilia, in addition to *Turandot* in Amsterdam, Genoa and Cagliari.

STEFANO PALATCHI is quickly becoming recognized as one of Spain's most prominent singers. Having begun his career on the zarzuela stage, the bass now appears at many of the major theaters and festivals in Spain and throughout



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Europe, including the houses of Madrid, Valencia, Las Palmas, Tenerife, Oviedo, Sabadell, Palma de Mallorca, Paris, Florence, Ankara and Lisbon. He made his Metropolitan Opera debut as Colline in *La Bohème* during the 1994-95 season and returned to the Met in 1996 as Colline and as Ramfis in *Aida*. Elsewhere that season he sang Colline in Lisbon, Walter in *Luisa Miller* in Bilbao, and Padre Guardiano in

La Forza del Destino in Barcelona. Assignments during the 1996-97 season included *Bobème* for Washington Opera; *Maria Stuarda* (Tálibot) in Bilbao; *Macbeth* (Banquo) and *La Sonnambula* (Count Rodolfo) at Barcelona's Liceu; *Don Carlo* (role debut as Philip II) in Palma de Mallorca; *Semiramide* in Marseilles; and the Verdi Requiem at the Perelades Festival. He has most recently appeared in *Rigoletto* (Sparafucile) for debuts at the Teatro Colón in Buenos Aires and the Teatro Municipal in Santiago, Chile, as well as in *Aida* for his bow at Minnesota Opera. Among his upcoming engagements are *La Bohème* and *Samson et Dalila* in Madrid, in addition to *La Sonnambula* in Bilbao. Palatchi's discography includes the world premiere recording of Martín y Soler's *Una Cosa Rara*, *Anna Bolena* (Enrico VIII), *Linda di Chamounix*, *Tosca*, *El Pesebre* by Casals, and the zarzuela *El Barberillo de Lavapies*. He can also be heard on forthcoming releases of *Otello* and *Falstaff*.



Baritone **THEODORE BAERG** has received critical acclaim for his operatic portrayals throughout the U.S., Canada and Europe. Following his 1989 San Francisco Opera debut as the King's Herald in *Lobengrin*, he has returned to sing Eisenstein in the new mounting of *Die Fledermaus* (1990), Ping in the 1993 *Turandot* (available on video), Sharpless in *Madama Butterfly* (1995), and Eisenstein again in

1996. Born in Minnesota and raised in Canada, he began his career with the Canadian Opera Company and was quickly recognized in such roles as Figaro in *Il Barbiere di Siviglia*, Papageno in *Die Zauberflöte*, Valentin in *Faust*, as well as Eisenstein. The baritone also frequently performs at opera companies from Quebec City to San Diego, from New York to Vancouver, from Winnipeg to Washington, D.C., as well as at the Glyndebourne Festival. Highlights from recent seasons have included Sharpless, Ned Keene in *Peter Grimes*, and the title role of *Don Giovanni* for Vancouver Opera; Marcello in *La Bohème*, the title role of *Le Nozze di Figaro* and Rossini's Figaro with Opera Lyra Ottawa; the title role of *Eugene Onegin* for Calgary Opera; Escamillo in *Carmen* with the Buffalo Philharmonic, National Arts Centre Orchestra, and for the Opéra de Québec; *The Gypsy Baron* and *Fidelio* with the New York Philharmonic led by Kurt Masur as part of the Great Performances at Lincoln Center series; as well as the Count in *Le Nozze di Figaro* at Ottawa's National Arts Centre. His concert repertoire has taken him across North America in a wide variety of oratorio, recital and popular programs. Upcoming engagements include the leading role in the world premiere of Randolph Peters's *The Golden Ass* in Toronto and his first Ford in *Falstaff* in Calgary. In addition to his busy performance schedule, Baerg is head of the voice faculty at the University of Western Ontario.



Canadian tenor **GARY RIDEOUT** completed his fifth season with the Company during the 1996-97 season singing the role of Yeroshka in *Prince Igor*. Since his 1989 San Francisco Opera debut in *Lulu*, he has also appeared here as Borsa in *Rigoletto* and Dr. Blind in *Die Fledermaus* (1990); Count Hauk-Sendorf in *The Makropulos Case* and Balthasar Zorn in *Die Meistersinger* (1993); as well as Heinrich in *Tannhäuser* (1994).

Formerly a Resident Artist with the Canadian Opera Company of Toronto, he has been heard in that house in numerous productions. Elsewhere, he has sung the roles of Rodolfo in *La Bohème* and Bacchus in *Ariadne auf Naxos* for Opera East, and Pinkerton in *Madama Butterfly* for Calgary Opera. Among his most recent performances are Steva in *Jenůfa* with Montreal Opera; Avito in *L'Amore dei Tre Re* with Victoria's Pacific Opera; Cavaradossi in *Tosca* for Hawaii Opera Theatre and Pacific Opera; his first Loge in *Das Rheingold* for Arizona Opera; and the Witch in *Hänsel und Gretel* with the Canadian Opera Company. Recent concert engagements include the Verdi Requiem with the Victoria (B.C.) and Edmonton Symphonies, Beethoven's Ninth Symphony and the world premiere of Clarke's *Bel and the Dragon* with Kingston Symphony, and Britten's *Prodigal Son* (the Tempter) with Festival Canada at Ottawa's National Arts Centre. The versatile artist, who received degrees from Michigan State University, York University in Toronto, and the University of Toronto, also performs in musicals (Ubaldo Piangi in *The Phantom of the Opera* on Broadway and in Toronto), cabaret, film, and legitimate theater. Rideout will appear with the Company next summer as Mime in the *Ring* cycle.



Tenor **MATTHEW LORD** has been recognized as a versatile artist with a repertoire ranging from 17th-century compositions to contemporary works. The California native's debut season with San Francisco Opera was in 1994, when he appeared in productions of *The Dangerous Liaisons*, *The Fiery Angel* and *Lucia di Lammermoor*. Earlier this year, he performed in the Company's stagings of

L'Incoronazione di Poppea (Second Soldier/Lucano) and *Carmen* (Le Remendado). His engagements during the 1996-97 season included *Elektra* and *Salome* with the Canadian Opera Company; *Salome* for Houston Grand Opera; and Tamino in *Die Zauberflöte* for both Mississippi Opera and Knoxville Opera. Last summer he appeared in Conrad Susa's *Transformations* at Opera Theatre of Saint Louis and sang the role of Curley in Glimmerglass Opera's production of Carlisle Floyd's *Of Mice and Men*. Among his most recent engagements are *The Love for Three Oranges* with Portland Opera and *L'Incoronazione di Poppea* (Nerone) for Utah Opera. In past seasons, Lord has performed with San Francisco Opera Center's Western Opera Theater, and at the Spoleto Festival, Dallas Opera, Tulsa Opera, Lyric Opera of Chicago and Opera Delaware, among others. His concert appearances have included Hannibal Peterson's *African Portrait* with the Detroit Symphony as well as Beethoven's Ninth Symphony with the Juilliard Orchestra and Santa Fe Symphony. A member of the Juilliard Opera Center for two consecutive seasons, he was heard there as Judge Danforth in Robert Ward's *The Crucible* and in the title role of Vaughan Williams's *Hugh the Drover*.

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Since his 1974 San Francisco Opera debut as the Dancing Master in *Manon Lescaut*, **JOSEPH FRANK** has appeared with the Company in over 25 lyric and character roles which include Spoletta in *Tosca*, Don Basilio in *Le Nozze di Figaro* (he sang these parts during our 75th Season, 1997-98), Goro in *Madama Butterfly*, Beppe in *Pagliacci*, Pong and Emperor Altoum in *Turandot*, Triquet in *Eugene Onegin*, Bardolfo in *Falstaff*, the Fool in *Wozzeck*, Snout in *A Midsummer Night's Dream*, Wagner in *Mefistofele*, Spalanzani in *Les Contes d'Hoffmann*, and the Dancing Master in *Ariadne auf Naxos*. It was in this last role that he made his 1979 Metropolitan Opera debut, returning there for numerous assignments including *Manon Lescaut*, *Der Rosenkavalier* and *Madama Butterfly*. The tenor is a familiar figure on the stages of leading opera companies: as a recitalist and oratorio singer he has performed with such conductors as Günther Herbig, James Levine, Christoph Eschenbach, Jean-Pierre Marty, Edoardo Müller and Emil Tchakarov. Recent highlights include *Boris Godunov* (Prince Shuisky) for the Théâtre du Capitole in Toulouse; *Salome* at San Diego Opera; a bow with Los Angeles Opera in *The Makropulos Case*; a return to the Met for *Der Rosenkavalier* and *La Fanciulla del West*; *Madama Butterfly* for Palm Beach Opera; as well as *Die Zauberflöte* with Pittsburgh Opera and in Japan with the Japan Philharmonic led by Seiji Ozawa. The artist appears in the video and laserdisc releases of Met's *Ariadne auf Naxos* and the SFO 1993 production of *Turandot*, and can be heard as Prince Shuisky on a critically acclaimed recording of *Boris Godunov* with Nicolai Ghiaurov. Frank has been a Professor of Music at the San Jose State University School of Music and Dance since 1991.



1997-98 Adler Fellow **JOHN RELYEA** made his 1996 San Francisco Opera debut as Colline in *La Bohème* and went on to sing roles in *Hamlet*, *Lobengrin*, *Harvey Milk*, *Les Contes d'Hoffmann* and *Salome* during the Company's 1996-97 season. He appeared on the stage of the War Memorial last season as Angelotti in *Tosca*, Melcthal in *Guillaume Tell* and Figaro in the January performances of *Le Nozze di Figaro*. During the *Femmes Fatales* Festival he was heard as Mercurio and Littore in *L'Incoronazione di Poppea* and as Zuniga in *Carmen*. A member of the 1995 Merola Opera Program, his Opera Center credits include a critically-acclaimed Schwabacher Debut Recital, Barelli in the Opera Center's Showcase '96 production of *The Aspern Papers* and Varo in Handel's *Ezio* for the '97 Showcase. At the age of 26, the bass-baritone has already been engaged by many prominent symphony orchestras. During the 1997-98 season he made debuts with the San Francisco Symphony (title role of *Elijah*), Cleveland Orchestra (Bach's Mass in B-Minor), Philadelphia Orchestra (the Bach *Magnificat*), and Minnesota Orchestra (*Messiah*). Relyea appeared with the Cleveland Orchestra this summer in the Mozart Requiem and again with the San Francisco Symphony for Beethoven's Ninth Symphony. He made his debut at the Hollywood Bowl last summer as Zuniga in concert performances of *Carmen*, and has most recently appeared as soloist with the orchestras of Montreal, Toronto, Quebec and Calgary, and as Colline with Vancouver Opera and Melcthal with Washington Concert

Opera. Upcoming highlights include Rodolfo in *La Sonnambula* with the Opera Orchestra of New York, and Basilio in *Il Barbiere di Siviglia* with the Opera Company of Philadelphia. Relyea studied with Galina Vishnevskaya and Tom Krause while at the Curtis Institute and continues to study with his father, renowned Canadian bass-baritone Gary Relyea. The young artist was recently honored with a prestigious ARIA award.



MARCO ARMILIATO has already conducted two of Puccini's works for San Francisco Opera: *La Bohème* (1996 debut) and *Madama Butterfly* (1997). The young maestro studied piano at the Paganini Conservatory in his native Genoa, and began his conducting career in 1989 with *L'Elisir d'Amore* in Lima, Peru, with subsequent engagements throughout Spain and Italy. In 1992, he was appointed principal conductor of Bilbao's Teatro Arriaga where he has led, among others, *Bobème*, *Carmen*, *Tosca*, *Rigoletto* and *La Traviata*. During this time he also began a regular collaboration with the Sofia Symphonic Orchestra, leading performances of *Il Barbiere di Siviglia*, *Nabucco* and the Verdi Requiem on tours to France, Switzerland, Spain and Portugal. Recent seasons have seen him conduct in the U.S. (*Turandot* for Cincinnati Opera, *Le Nozze di Figaro* at the Sarasota Festival), Italy (*Barbiere* at the Teatro Fenice in Venice), Japan (*Carmen* in Tokyo), Germany (*Aida* in Frankfurt), Peru (*Rigoletto* in Lima), Australia (*Maria Stuarda* in Sydney) and Spain (*La Traviata* in Santiago, *Les Contes d'Hoffmann* in Palma de Mallorca and Oviedo). Recent concert work includes a "Three Tenors" performance in Australia and a "Three Sopranos" presentation in London. Maestro Armiliato's recordings include Boccherini's *Stabat Mater*, a concert with Luciano Pavarotti with the Orchestra Filarmonica of Turin, the premiere recording of Pergolesi's *Olimpiade*, and a CD of the "Three Sopranos" concert.



DAVID HOCKNEY's striking designs for *The Magic Flute*, created for the 1978 Glyndebourne Festival, were seen on an American stage for the first time at San Francisco Opera in 1987 and again in 1991. Local audiences were introduced to the artist's stage work with his designs for *The Rake's Progress*, first seen here in 1982 and later in the 1988 revival. Hockney's career began in 1963 with his first solo exhibition in London. In 1966 he began designing for the stage when he created sets and costumes for London's Royal Court Theatre. Most recently, the internationally celebrated artist has designed sets and costumes for productions of operas and ballets such as *Parade*, *Les Mamelles de Tirésias*, *L'Enfant et les Sortilèges*, *Le Sacre du Printemps*, *Le Rossignol*, *Oedipus Rex*, *Tristan und Isolde* and *Die Frau ohne Schatten* for companies including the Royal Opera at Covent Garden, Glyndebourne Festival, the Metropolitan Opera, Lyric Opera of Chicago and Los Angeles Music Center Opera. The vast body of his work also includes print designs for magazines and books, films, videos, and several celebrated series of etchings. Equally praised are works resulting from his fascination with photography and fax machines, still video cameras, and computer-generated images.

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Director **GARNETT BRUCE** most recently staged *Madama Butterfly* for San Diego Opera and assisted Lotfi Mansouri on *Lulu* during the Company's *Femmes Fatales* Festival. Currently an assistant director at Houston Grand Opera, his work there has included staging *La Cenerentola* with Cecilia Bartoli, televised in 1995, and their recent production of *La Bohème*. During the summer, he serves as

assistant director and production stage manager for the Aspen Music Festival's Opera Theater Center. Later this season, Bruce will return to Houston to assist on *Les Contes d'Hoffmann* and the world premiere of Tod Machover's opera *Resurrection*. Next year he will assist Bruce Beresford on a new production of *The Crucible* at Washington Opera, and will work with Julius Rudel who directs and conducts *Die Zauberflöte* at Opera Colorado. In future seasons he will direct *Carmen* at Tulsa Opera and Francesca Zambello's production of *Madama Butterfly* for the Dallas Opera. The native of Washington, D.C. has assisted on over 60 productions at opera companies nationwide, including those of Dallas, San Diego, Irvine, Tulsa, Anchorage, Detroit, Santa Fe, Columbus, Augusta, Portland and Denver.



IAN FALCONER, the American artist who designed the costumes for *Turandot*, has also worked with David Hockney on the costume design and set preparation for Los Angeles Opera's production of *Tristan und Isolde*. His academic background includes studies at New York University and Parsons School of Design. He has had his work exhibited at the Los Angeles Louver Gallery of Venice, California, and

has participated in the following exhibits in L.A.: *Still Life — Life Still, Show One, To The Present* and *Hollywood Portraits of the Stars*. He has also created the sets for two productions written and directed by Philip Littell, the musical *Kiss the Glass* and *Songs of the Closet*, a musical revue. Falconer has most recently designed numerous covers for *The New Yorker*.



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

as for revivals of *Turandot* and *Tristan und Isolde*. During his tenure with the Company, he has created the lighting and special effects for over 180 productions. Scenic design credits include productions of *Lady Macbeth of Mtsensk*, *Roberto Devereux*, *Pelléas et Mélisande* (1979), *Billy Budd*, *Nabucco*, *Don Giovanni* and *Christophe Colomb*. Lighting design credits for our 1997–98 season included the 75th Anniversary Gala (stage and television), *Tosca*, *Pelléas et Mélisande* and *Eugene Onegin*. His television credits for the Company include *The Dangerous Liaisons*, *Turandot*, the Emmy-award-winning *La Gioconda*, *Aida*, *Samson et Dalila*, *La 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 *Nutcracker*). Lighting system consulting projects include San Francisco's recently renovated War Memorial Opera House and the Het Muziektheater in Amsterdam, the Netherlands.



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 San Francisco Boys Chorus — Ian Robertson, *Artistic Director*
 Ragazzi, The Peninsula Boys Chorus — Joyce Keil, *Artistic Director*

Arianne Abela	Alyssa Mathias	Jesse Buddington	Ian Huey	Brian Rose
Caitlin Austin	Barrie McClune	Tom Buran	Daniel Hwang	Jacob Rothenbuhler
Elizabeth Beers	Alexandra Mugge	Nathan Calixto	Ryan Kellett	Joseph Saint Marie
Katy Fast	Samantha Rusher	Erik Carlson	George Kharabadze	Mario Sawaya
Kathryn Florey	Alison Stumpf	Nicholas Chacon	Pavel Khazanov	Matthew Spellberg
Pia Ghosh	Emily Stumpf	G. Chaichmelachvili	Glendan Lawler	Christopher Trezzo
Elaine Harris	Caitie Unkovic	Jonathan Chin	John Melis	Sergio Ugarte
Jennifer Hounshell	Alexandria Wood	Alex Dorey	Joel Morey	Denver Wade
Chloe Jensen	Eli Anders	Erik Dorey	Jack Mosbacher	Trent Walker
Justine Leichtling	Liam Bradshaw	Chris Evans	Nicholas Moy	Jordan Wells
Robin Lerche	Jeff Bryant	Jesse Glick	Jeremy Ragent	
Katie Lombardi		Stephen Hart	Alex Rose	

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SUPERNUMERARIES

Traude Albert	Christine Seigel	Kevin Gee	Bruce McNaughton
Susan Alden	Valentina Simi	Joe Giammarco	David Miller
Susan Anderson	Kimberly Thompson	Eddy Gordillo	Gary Morgan
Jamie Daniels	Carolyn Waugh	Tom Hadfield	Robert Morgan-Wilde
Pam DeWeerd		Jeffrey Johnson	David Norton
Amanda Dieck	Jesus Acosta-Hughes	Claude Jones	Michael Peredo
Renée Gibbons	Steve Bauman	Keith King	Keith Perry
Karen Goodwyn	Tom Carlisle	Bill Klaproth	Oliver Pollard
Nancy Huie	David Cash	Andrew Korniej	David Ransom
Diane Knoll	Douglas Ceffalo	Steve Lavezzoli	Conway Savageau
Andrea Kohlruess	Roderick Chow	James Lesko	Louis Schilling
Priscilla Lore	David Clover	David Lezan	Lawrence Severino
Lisa Lorea	Aloysius Cummings	Charlie Lichtman	Geoff Skidmore
Lorraine Nelson	Richard Dobbins	Ron Mann	Jim Troup
Marianna Petroni	Jim Dyvad	John F. Martin	Gary Wendt-Bogear
Stephanie Salter	Karl Fischer	John R. Martin	Joe Willis

S.F. GIRLS CHORUS AT 20

Established in 1978, the San Francisco Girls Chorus has been an important part of a great number of San Francisco Opera presentations. As a matter of fact, this season's *Turandot* marks their 50th appearance with the Company, counting also several operas in which they appeared in solo roles (*Macbeth*, *Tosca*, *The Magic Flute*, *Harvey Milk*) and two presentations by Spring Opera Theater.

Our best wishes go to the marvelous members of the San Francisco Girls Chorus on their double anniversary!

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The Renaissance Italy Opera Program April 11th to May 1st with Sherwin Sloan

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Spring and Opera in New York from April 4th to 11th with Sherwin Sloan

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

At New York City Opera both *La Bohème* and *Don Giovanni*.
Lectures with Patrick Smith of *Opera News*.

Spring and Opera in Berlin and Paris from May 6th to 18th with Sherwin Sloan

In Berlin: *Tannhäuser*, *Tristan und Isolde* or *Macbeth*, *Carmen* and *Der fliegende Holländer*. Overnight at Blois for a more detailed look at the best 3 chateaux of the Loire and two private receptions at Sherwin's apartment in Paris. The operas in Paris are *Wozzeck* and *La Bohème*.

The White Nights Festival in St. Petersburg, The Hermitage & The Savonlinna Summer Opera Festival in a 14th Century Castle on a Lake in Finland June 20th to July 9th with Sherwin Sloan

...you are invited to join Sherwin for the extraordinary White Nights Festival in late June in St. Petersburg. The 1999 program has not been announced but will include 3 ballet programs including a full-evening Gala Ballet as only the Kirov Ballet can present. Also, two major operas and a concert...and at the lake district of Savonlinna...attending 3 operas in the courtyard of the 14th-century castle surrounded by the lake is quite a remarkable experience.

Tannhäuser, *Cavalleria Rusticana* & *Pagliacci*.
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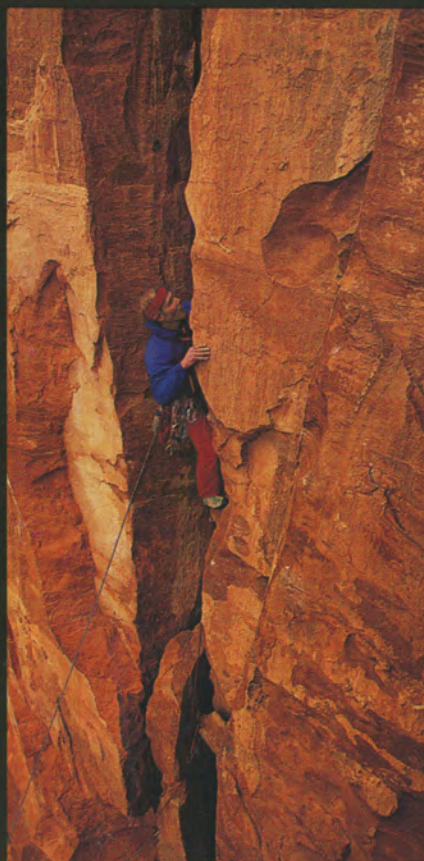
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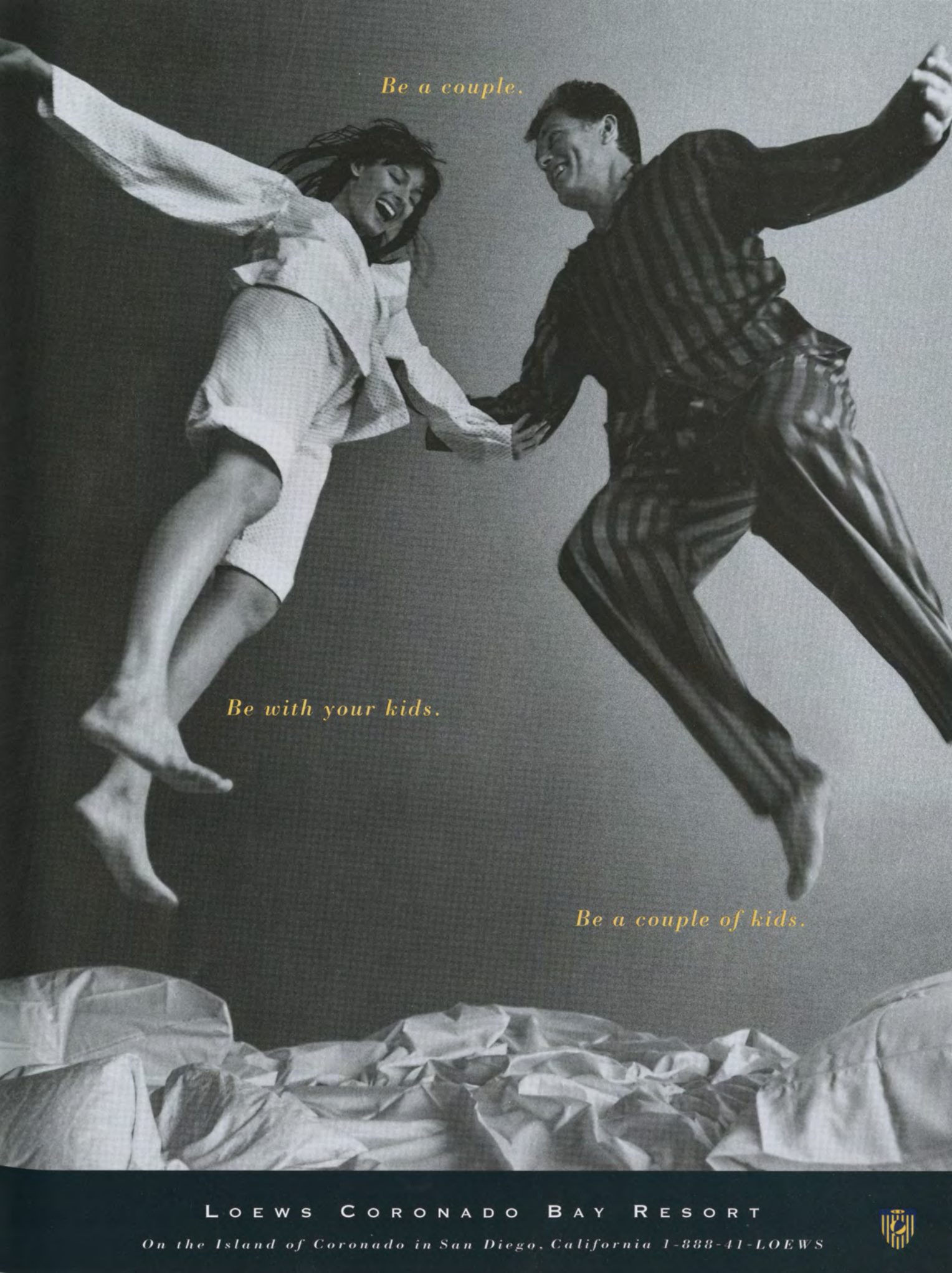




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TURANDOT: OLD AND NEW

continued from page 16



Three remarkable San Francisco Opera Lihs: Clockwise: Licia Albanese in 1953, Leontyne Price in 1961; and Pilar Lorengar in 1964.

there are plenty more. What is seldom pointed out is how early the composer's forward-looking idiom was established. Plain, diatonic melodies supported by unusually rich and varied harmonies are to be found in the youthful *Le Villi* of 1884. Here too, one notices a penchant for what might be called the "soft discord" in which the semitonal clash is avoided — used not as a special effect but as part of a straightforward musical discourse. This would in due course put at his disposal not only the "whole-tone" excursions evident in *Madama Butterfly* and, more abundantly, in *La Fanciulla del West*, but also a range of pentatonic (i.e. black-note) harmony, which would serve him well for the Japanese colors of the former and for the chinoiserie of *Turandot*, in both of which he availed himself of authentic folk melodies. Eventually his vocabulary would expand to take in the sharper, more outlandish dissonances of his last opera; but their roots can generally be traced to an earlier period. One of the boldest harmonic combinations of *Turandot* occurs at the point where the ghosts of the Princess's beheaded suitors appear on the ramparts longing for another sight of their beloved. Here tonality is virtually suspended, and with it all sense of motion. But a similar passage, more simply conceived, can be found in the off-stage chorus of exhausted revelers that Puccini added to his revision of *Edgar* made in 1905, a



year after the premiere of *Madama Butterfly*. In the same opera's original version of 1889 Puccini first discloses his fondness for a succession of parallel chords, often harmonically unrelated, which would remain with him throughout his career, becoming more elaborate, even spiky, under the influence of composers such as Debussy and Stravinsky. Another favorite procedure, likewise anticipated in *Edgar*, is the persistent alternation of chords, usually as a means of screwing up dramatic tension. An outstanding instance is the finale of Act I of *Tosca*, where Scarpia unveils his villainous intentions against the background of a congregational *Te Deum*. Nowhere is this device put to more powerful use than in the ensemble that concludes the

Continued on page 50

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TURANDOT: OLD AND NEW

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San Francisco Opera, 1964 — Birgit Nilsson as Turandot during the Riddle Scene.

first act of *Turandot*, in which it conveys to perfection the emotional tug-of-war between Calaf and the bystanders. In *Manon Lescaut*, *La Bohème*, and *La Rondine*, Puccini launches the opening scene with two contrasted themes, the first lively and strongly accented, the second lyrically flowing. *Turandot* begins in much the same way, but here not only are the two ideas internally expanded but the harmonic distance between them has been immeasurably increased. The initial orchestral gesture followed by the Mandarin's proclamation belong to the post-war age, while the melody that directs our attention to Timur and Liù harks back to the Puccini of the 1890s with its downward tending line, each phrase ending with that hallmark of the composer's style, evident since *Le Villi*, namely the falling fifth. Yet both ideas are juxtaposed without the slightest sense of incongruity. Nothing in the score indicates more succinctly Puccini's ability to get the best of both worlds, old and new. Nor amid all the daring modernisms of his swan song had he lost the ability to pull out of the hat a melody of enduring popular appeal: witness "Nessun dorma."

True, such moments become increasingly rare after *Madama Butterfly*. But if the growing complexity of Puccini's style

would alienate the groundlings, it vastly increased his prestige among the musical pioneers of his day. After hearing a performance of *La Fanciulla del West*, Anton Webern wrote to his teacher Arnold Schoenberg: "This is a score with an absolutely original sound. Magnificent! Not a trace of Kitsch! And I'm speaking at first-hand. I must say, I enjoyed it enormously." He was preaching to the converted. For Schoenberg, Puccini was simply "a great man" — no mean tribute from the inventor of the twelve-note system!

We may leave the last word to Giulio Cesare Paribene, critic of the Milanese *L'Ambrosiana*, who, like Della Corte, reviewed the opera's first performance: "*Turandot* bears witness to the whole of its author's life in music, to the extent that it sums up all the evolutionary phases of a composer who, while remaining true to himself, does not disdain to take note of all the discoveries of our present, restless age in the matter of form and expression." Therein lies the opera's claim to immortality. □



Although Calaf's "Nessun dorma" was already well established as Luciano Pavarotti's signature tune, he sang the role for the first time anywhere in the complete opera in 1977 on the San Francisco Opera stage.

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REMEMBERING LEONIE RYSANEK

continued from page 20

Chrysothemis, even Agathe in *Freischütz* (her professional debut at Innsbruck in 1949) — with more “maturity” than the composers intended. Hers was not a pure, silvery, innocent sound like that of Elisabeth Grümmer or Gundula Janowitz. It promised a dangerous, larger-than-life experience. Rysanek’s Elsa was a creature tormented by romantic longings and sexual fears. She never sang the part in San Francisco, but I heard an unforgettable performance in Munich in 1962 with Jess Thomas as Lohengrin and Astrid Varnay as Ortrud. The love duet was so charged with erotic subtext that by the time Lohengrin had dispatched Telramund and bid a sad farewell to his broken marriage, everyone in the Prinzregententheater was fanning themselves with their programs.

What Rysanek provided, and what her fans still miss in almost every other soprano who sings her repertoire, was the

amazing combination of vocal power and warmth, textual specificity, electrifying high notes and physical charisma. The sporting joke about giving 110% is not a joke where Rysanek was concerned. You had only to see her backstage immediately after *Tosca*, her lipstick smeared, her arms bruised, her eyes glazed with the memory of attempted rape, murder and suicide to realize that she was literally giving more than anyone had any right to ask. I’ve heard her say modestly that she was just “doing her job on behalf of the composer,” but she conceived that job as a communications effort. The composer wanted emotions X, Y and Z to soar all the way to the top of a huge opera house and Rysanek made sure that they did.

Sometimes, perhaps, it was a little too much. I never understood her interpretation of Janáček’s *Kostelníčka*. Not that her Sextoness wasn’t a riveting figure,

harrowing and scary in Rysanek’s obsessive performance, but all that extroverted hysteria seemed to me to miss the point of Jenůfa’s repressed stepmother. If the *Kostelníčka* is so terrified of public opinion that she can’t think of any way to avoid scandal but to murder Jenůfa’s illegitimate child, it seems that she would be physically uptight and rigid. If she could let herself go enough to fall to the floor repeatedly, drum her heels in frustration and let fly with the patented Rysanek shrieks, surely her repression wouldn’t get the better of her humanity?

But that’s an interpretive quibble and one enjoyed many a spirited argument with Rysanek about operatic interpretations. Absolutely secure in her ideas, both musical and dramatic (she once withdrew from a Ponnelle *Cavalleria Rusticana* in San Francisco rather than appear as a pregnant Santuzza), she



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none-the-less enjoyed argument for argument's sake. She'd take on an interested party with just a touch of amusement in her voice signaling that one must be open-minded, but who was this interlocutor daring to tell Rysanek how to interpret Floria Tosca? She loved Italian opera for its passionate gusto and wished to sing more of it, but after a brief flurry of performances in San Francisco and at the Met during the 1960s, that avenue dried up.

Stories abound that the Met's Rudolf Bing didn't wish her to continue in the Italian repertoire because a) it offended his other Italian sopranos, or b) because he thought that Rysanek was so supreme in Wagner and Strauss that Italian opera — for which Bing had the usual intellectual's contempt — was a waste of a valuable talent. There is something to be said for the latter argument. Richard

Bonyngue argues reasonably that Joan Sutherland was a perfectly acceptable Wagnerian but why should she be ordinary in a *Fach* that others did better, when she could be the best bel canto singer in the world?

Something like that may have steered Rysanek out of the Italian repertoire, at least in the minds of impresarios, but it was a shame that we missed her Desdemona in San Francisco. This was no milky Venetian aristocrat, being knocked helplessly around by a brutal husband. She stood up heroically to Otello in the third act. There is a story, perhaps apocryphal, that James McCracken, another singer who perpetually gave 110% on stage, became so enraged at his "wife's" defiance in a Viennese production of *Otello* that he threw Rysanek down a staircase with such a force she broke a rib. And then, of course, insisted on

singing the fourth act's difficult arias.

Another reason why Bing eased Rysanek out of the Italian repertoire was a patch of ill health suffered by the diva in the mid-1960s when she was still singing Amelia, Aida, Tosca and Desdemona at the Met. It was a female problem and it interfered with her breathing. There are a number of broadcasts from that era in which the pitch problems — usually a result of faulty breathing — are more noticeable than the interpretive insights. Various clagues, enraged that their heroines were not getting roles that Rysanek was broadcasting, reacted with death threats. (Who said Americans don't take opera seriously?) At one point, it got so bad that Bing banned standees from a matinee. Rysanek, booed unmercifully, appeared tearfully before the curtain and suggested that if people didn't like the

Continued on page 54



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REMEMBERING LEONIE RYSANEK *continued from page 53*



A Rysanek rarity was her portrayal of Turandot, shown here during the Riddle Scene in 1957.

way she sang, they should stay away; she did not think booing was appropriate.

Maybe it would have been wiser to keep silent, but her courage seemed to quell the disturbance; those of us who by this time loved her as a human being as well as an artist understood her frustration. When her health problems were corrected, the singer some people had labeled as "finished" turned out to have another 30 glorious years of performances in her. The Italian repertory, however, became a moot point, though she still sang an occasional Tosca (one performance in San Francisco in 1976).

By now, Rysanek was acknowledged as the greatest Strauss singer of her era and, some said without fear of contradiction, the voice that many Strauss roles had been conceived for — powerful, warm, feminine, with high notes that wouldn't stop. San Francisco didn't hear her Salome until 1974 but it was worth waiting for, vocally. The dance, ending with a diva in a pink body stocking, was not very incendiary, but the final scene singed everybody's eyebrows. Twenty years later she appeared again in San Francisco in *Salome*, but this time as the totally depraved Herodias. It was at these performances (which Rysanek handily stole from a fairly famous Salome) that I came up with the one thing that was "wrong"



PHOTOS THIS PAGE: LACKENBACH

with Leonie Rysanek: the simple fact that her powerful presence turned operas we thought were called *Lohengrin*, *Die Walküre* and *Elektra* into works I'd always think of as *Elsa*, *Sieglinde* and *Chrysothemis*.

It was meant as a joke, of course, but good colleague that she was, Rysanek was not amused at the concept. Speight Jenk-

Continued on page 56

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REMEMBERING LEONIE RYSANEK

continued from page 54



A favorite Rysanek role was that of Sieglinde in Die Walküre, the part she sang here in 1956, 1976, 1981 and 1983. This 1981 photo shows her with the Siegmund of James King.

ins, director of Seattle Opera and a Rysanek idolater since his years as a New York critic, pointed out that, though Rysanek often *was* the most powerful singer on stage, in his 1987 *Ring* cycle, where he had cast her for sentiment's sake as Sieglinde, she fit perfectly into his carefully chosen ensemble of young and mostly unknown singers. Her Siegmund was young enough to be her son, yet they sang passionately together and she even kept her infamous *Walküre* screams to a discreet minimum. In short, her contribution was artistic, collegial, nostalgic and musical all at once and Jenkins was ecstatic that his gamble had paid off.

Sieglinde was Rysanek's international breakthrough role. She had opened the first post-war Bayreuth Festival in 1951 as Sieglinde and went on to sing it in San Francisco in 1956 opposite Ludwig Suthaus and then in 1976 with Jon Vickers, her preferred partner in this opera. She did it here again in 1981 and 1983 but not, alas, during any of our complete *Ring* cycles. She was particularly missed in the 1972 cycles conducted by Otmar Suitner, with Birgit Nilsson as Brünnhilde. Nilsson and Rysanek were the two greatest dramatic sopranos of our time, and it is amazing how many

times they were able to appear together, not just in *Walküre*, but also in *Elektra* (never in S.F., alas) and in Strauss's *Die Frau ohne Schatten*.

This opera, which you either love to death or don't get at all, was given its American premiere by San Francisco Opera in 1959. It was mounted for Rysanek but she had to cancel because of illness, so it was brought back for her again in 1960. Twenty years later, Kurt Herbert Adler presented *Frau* with Nilsson as the Dyer's Wife and Rysanek, in what was by then her signature role, as the Empress. (She'd also sung it here in 1976 in performances conducted by Dr. Karl Böhm, whom Rysanek considered her mentor.) By 1980, both Nilsson and Rysanek may have been past their prime but the combination of their supercharged vocalism and larger-than-life stage personas created a thrilling atmosphere.

Rysanek actually vocalized the role better in 1980, not just more deeply and with greater insight, but with finer control of pitch, dynamics and rhythm. Yet the most powerful moment in Rysanek's *Frau ohne Schatten* was the eloquently spoken "Ich will nicht!" when the Empress refuses to drink the bloody water and steal the unborn child from the Dyer's Wife. It is one of the great explosions of humanity in all of opera, and nobody has ever come within miles of matching Rysanek's desperation and courage at that moment.

And now she is gone. The flaming soprano voice with its maternal and sexual warmth is stilled. The expressionistic stage presence that could be both tremulously yielding and fiercely angular, depending on the dramatic context, had faded. The gorgeous Hapsburg coloring of russet hair and storm-at-sea blue eyes, the beautiful smile, the generosity to colleagues and adoring fans are no more. The powerful ego and implacable will that enabled her to go on singing through illness, romantic difficulties — happily resolved when she married Ernst Ludwig Gausmann — and the occasional repertory mistakes such as Verdi's cruel Abigail — these were uniquely Rysanek and we will never experience them again.

There have been voices as beautiful, actresses as powerful, stage presences as charismatic, but seldom in the same singer. Though it is Maria Callas who gets all the press, it was Leonie Rysanek who delivered the goods for 48 years. □

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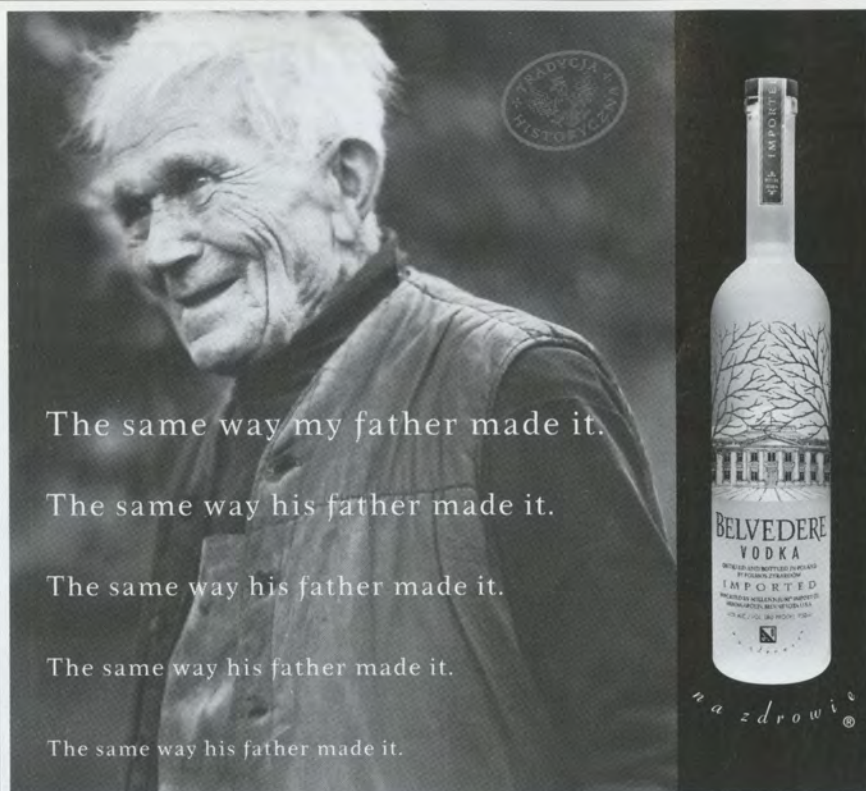
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FIFTIETH ANNIVERSARY OF THE UNIVERSAL DECLARATION OF HUMAN RIGHTS

During the month of December, San Francisco Opera joins the United Nations, peoples and governments from around the world, to celebrate the fiftieth anniversary of the Universal Declaration of Human Rights. Recognizing that the inherent dignity of all members of the human family is the foundation of freedom, justice and peace in the world, the Universal Declaration includes the principles of non-discrimination, civil and political rights, and social and economic rights. The theme of the fiftieth anniversary — “All Human Rights for All” — highlights the universality, the indivisibility and the inter-connectedness of all human rights. It reinforces the idea that human rights — civil, cultural, economic, political and social — should be taken in their totality and not disassociated from one another. The fiftieth anniversary is an opportunity to mobilize the cultural and artistic community in a reinvigorated and broad-based human rights movement around the world. In the words of Kofi Annan, Secretary-General of the United Nations, “through the universal language of the arts, barriers are transcended and we are reminded of the basic rights which unite all citizens of the world.”

SAN FRANCISCO OPERA 1998-1999

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Cassandra Berthon**
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Molly Claymon*†
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Catherine Cook
Andrea Dankova
Larissa Diadkova
Pamela Dillard
Peggy Kriha Dye
Karen Fergusson*†
Renée Fleming
Judith Forst
Elizabeth Futral*
Josepha Gayer
Susannah Glanville**
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Christina Lamberti†
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*Also appearing in solo roles

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Erin Neff
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Rachelle Perry
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Penelope Rains
Jenni Samuelson
Margaret Secour
Diana Smith
Shawnette Sulker
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Heidi Waterman
Susan Witt

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Dale Emde
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VIENNA AND PRAGUE (May 9-22, 1999)

VIENNA: WILLIAM TELL; DIE WALKÜRE; LUCIA DI LAMMERMOOR; BARBER OF SEVILLE; L'ELISIR D'AMORE; ARIADNE AUF NAXOS.

PRAGUE: TURANDOT; DIE ZAUBERFLÖTE; AIDA; RUSALKA; PRAGUE FESTIVAL CONCERT.

LATE SPRING IN ITALY (May 23-June 7, 1999)

ROME: AIDA; SANTA CECILIA & ROME PHILHARMONIC CONCERTS.

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MILAN (*La Scala*): LA FORZA DEL DESTINO AND GISELLE BALLET.

HAMBURG AND BERLIN (June 19-July 1, 1999)

HAMBURG: LA FORZA DEL DESTINO; TURANDOT; OTELLO; FALSTAFF.

BERLIN: UN BALLO MASCHERA; FIDELIO; MADAMA BUTTERFLY; BARBER OF SEVILLE; DAPHNE.

PARIS & PROVENCE (July 3-17, 1999)

PARIS: DON CARLO; TOSCA; SWAN LAKE AND LA SYLPHIDE BALLETS.

AVIGNON (*Orange*): LA TRAVIATA.

AIX EN PROVENCE: DON GIOVANNI; DIE ZAUBERFLÖTE; L'CORONATION OF POPPEA; LA BELLE HELLENE.

MUNICH OPERA FESTIVAL (July 19-28, 1999)

KATYA KABANOVA; LA CLEMENZA DI TITO; SIMON BOCCANEGRA; ELEKTRA; L'ORFEO; DER ROSENKAVALIER; LE NOZZE DI FIGARO; MARJANA LIPOVSEK CONCERT.

ITALY FESTIVALS (JULY 30-AUGUST 12, 1999)

VERONA ARENA: AIDA; CARMEN; THE MERRY WIDOW.

MACERATA: OTELLO; LA TRAVIATA; MADAMA BUTTERFLY.

PESARO (*Rossini Festival*): ADINA; TANCREDI; IL VIAGGIO A REIMS.

BAYREUTH & PRAGUE FESTIVALS (August 14-25, 1999)

BAYREUTH FESTIVAL: LOHENGGRIN; DIE FLIEGENDE HOLLÄNDER; PARSIFAL; DIE MEISTERSINGER; TRISTAN UND ISOLDE.

PRAGUE FESTIVAL: VERDI OPERA FESTIVAL and other performances to be announced.

SALZBERG FESTIVAL & VIENNA OPERA*

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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
Joseph Edelberg †
Marianne Wagner †

2nd VIOLIN

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

VIOLA

Carla Maria Rodrigues
Principal
Sergei Rakitchenkov
*Associate Principal **
Paul Nahhas *Assistant Principal*
Patricia Heller
Jonna Hervig
Natalia Igudesman
Thomas Heimberg

CELLO

David Kadarauch *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*
Barbara Chaffe *
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
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* Principal for one or more operas of the season
† Regular substitute

1998-99 OPERA PREVIEWS

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

PRE-PERFORMANCE LECTURES

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

<i>Don Carlo</i> — Oct. 27, 31; Nov. 5, 11	<i>Betrothal in a Monastery</i> — Nov. 27; Dec. 3, 6, 10
<i>Norma</i> — Nov. 10, 15, 18, 21, 24	<i>Turandot</i> — Nov. 29; Dec. 1, 4, 9
<i>Peter Grimes</i> — Nov. 22; Dec. 2, 5, 11, 13	<i>Madama Butterfly</i> — Jan. 10, 12, 13, 14, 15, 16, 17

SAN FRANCISCO OPERA GUILD — INSIGHTS

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

November 16	<i>Peter Grimes</i>
November 18	<i>Betrothal in a Monastery</i>

SAN FRANCISCO OPERA GUILD — PREVIEWS

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

Topic
Peter Grimes
Betrothal in a Monastery

Speaker
Perry Lorenzo
Richard Taruskin

East Bay Chapter —

San Francisco Opera Guild

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

Nov 18 *Betrothal in a Monastery*

Marin Chapter —

San Francisco Opera Guild

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

Nov 16 *Betrothal in a Monastery*

San Francisco Opera Guild

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

Nov 18 *Betrothal in a Monastery*

San Jose Opera Guild

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

Nov 19 *Betrothal in a Monastery**

Sonoma Chapter —

San Francisco Opera Guild

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

Nov 20 *Betrothal in a Monastery*

South Peninsula Chapter —

San Francisco Opera Guild

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

Nov 17 *Betrothal in a Monastery*

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

MERRITT COLLEGE OPERA LECTURE SERIES

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

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

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

Nov 9	<i>Peter Grimes</i>
Nov 23	<i>Betrothal in a Monastery</i>
Dec 14	<i>Season Review</i>

FRIENDS OF THE KENSINGTON LIBRARY

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

SAN FRANCISCO CITY COLLEGE PREVIEWS

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

ROBERT GOODHUE'S OPERA PREVIEWS

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

Nov 9	<i>Betrothal in a Monastery</i>
Jan 4	<i>Madama Butterfly</i>

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The gallery is open to the public, without charge, Wednesday from 1 to 7 p.m., Thursday and Friday from 11 to 5 p.m., and Saturday from noon to 5 p.m.

The exhibit runs between September 9 and December 23, 1998. For more information, call (415) 255-4800.

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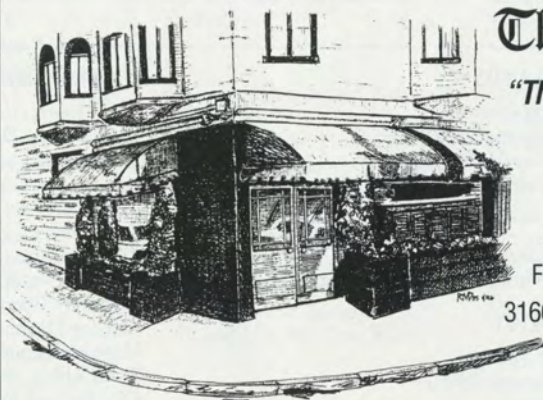


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For more information, contact Bethany Dickinson, Assistant Director of Corporate & Foundation Relations, at (415) 565-3206.

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

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

ACCESS FOR DISABLED PATRONS
Wheelchair seating positions are located in the orchestra, mezzanine and dress circle levels. Aisle seats with swing-up armrests are located in the orchestra, dress circle, balcony circle and balcony levels. Contact the S.F. Opera Box Office — (415) 864-3330 — for more information.

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

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

Accessible public telephones are located on the orchestra, mezzanine, grand tier (2nd floor) and dress circle (3rd floor) levels. Public telephone with "TDD" is located on the orchestra level in the northeast corner of the lobby.

Accessible drinking fountains are located on all floors except the balcony level.

The Opera House is equipped with a Sennheiser Infrared Listening System. Patrons may obtain wireless headphones or induction devices in the cloakroom at the north end of the main lobby.

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.

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).

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 on Saturday; and every half hour from 10 a.m. to 11 a.m. Sundays on the following dates:

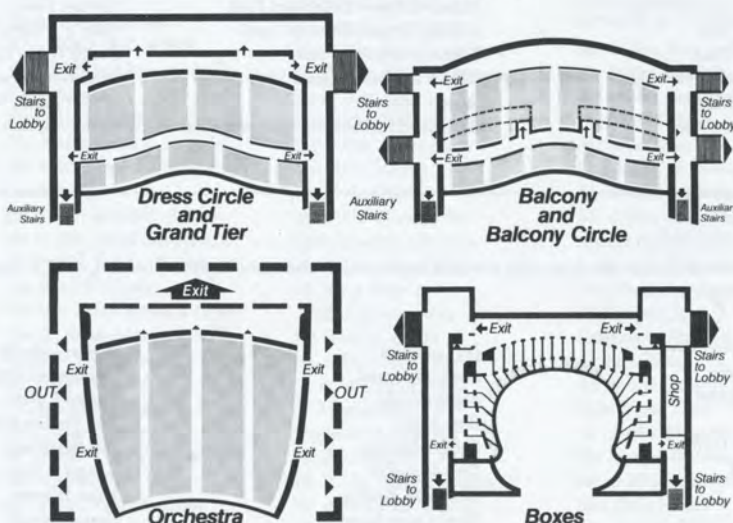
Tuesday, September 22
Tuesday, October 13
Saturday, October 24
Thursday, October 29
Sunday, November 1
Thursday, November 12
Sunday, November 15
Thursday, November 19
Friday, November 27
Sunday, November 29
Saturday, December 5
Saturday, January 9
Saturday, January 16

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.

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



Patrons, Attention Please! Fire Notice: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "EXIT" sign nearest your seat is the shortest route to the street. (Refer to Diagrams.) In case of fire please do not run—walk through that exit.



**When others left for Europe
You left for grad school
When others were piling up debts
You were building equity
When others settled for knockoffs
You acquired antiques
Now
Has your homeowners insurance
kept pace with your lifestyle?**



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