

Un Ballo in Maschera
(A Masked Ball)

1999-2000

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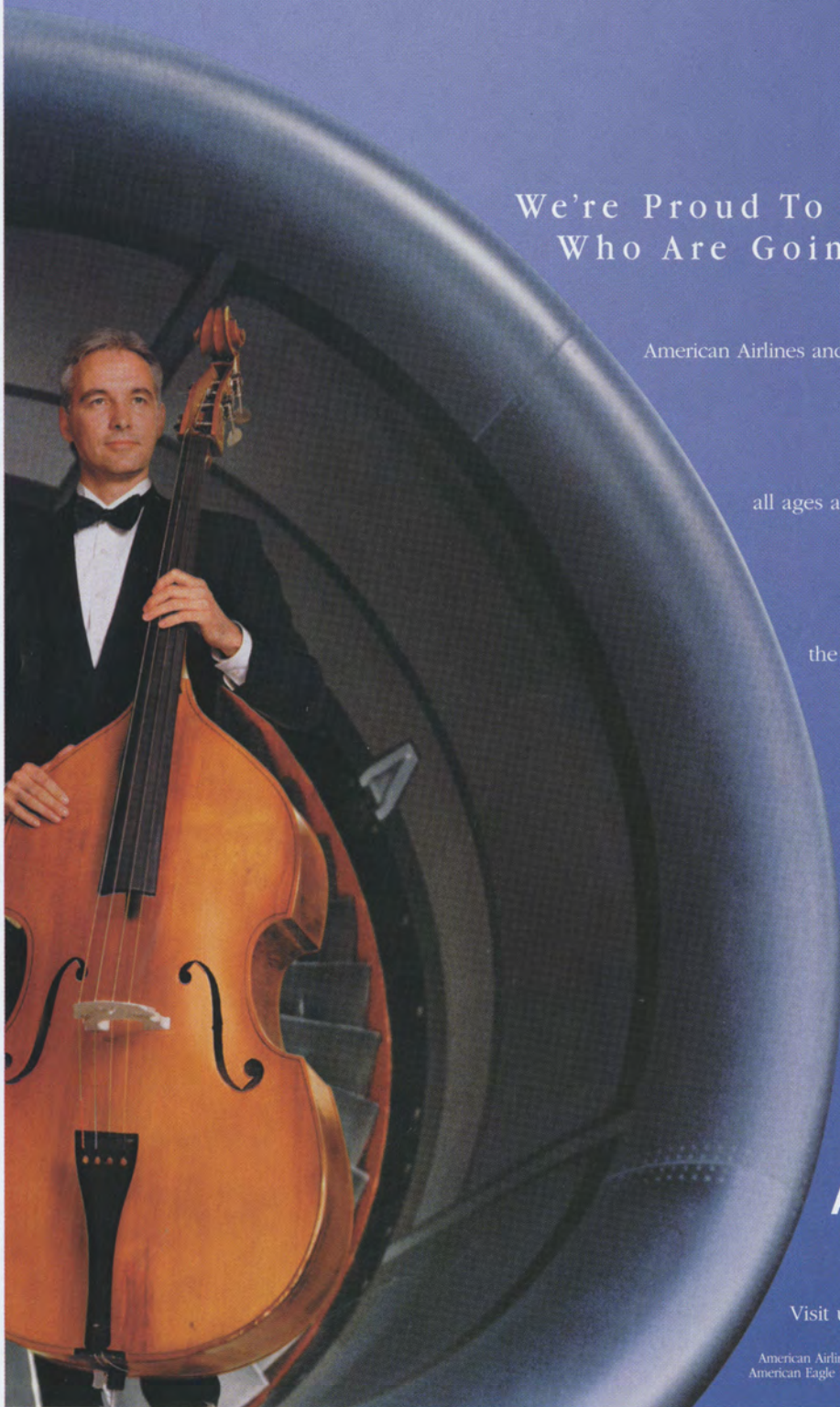
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PERFORMING ARTS®

SAN FRANCISCO OPERA MAGAZINE

Un Ballo in Maschera

1999/2000 Season

Vol. 77, No. 1

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COVER:

Roslin, Alexander (Swedish, 1718–1793)
Veiled Lady, 1768

Oil on canvas, 24 3/8 x 21 1/2 in.
National Museum, Stockholm
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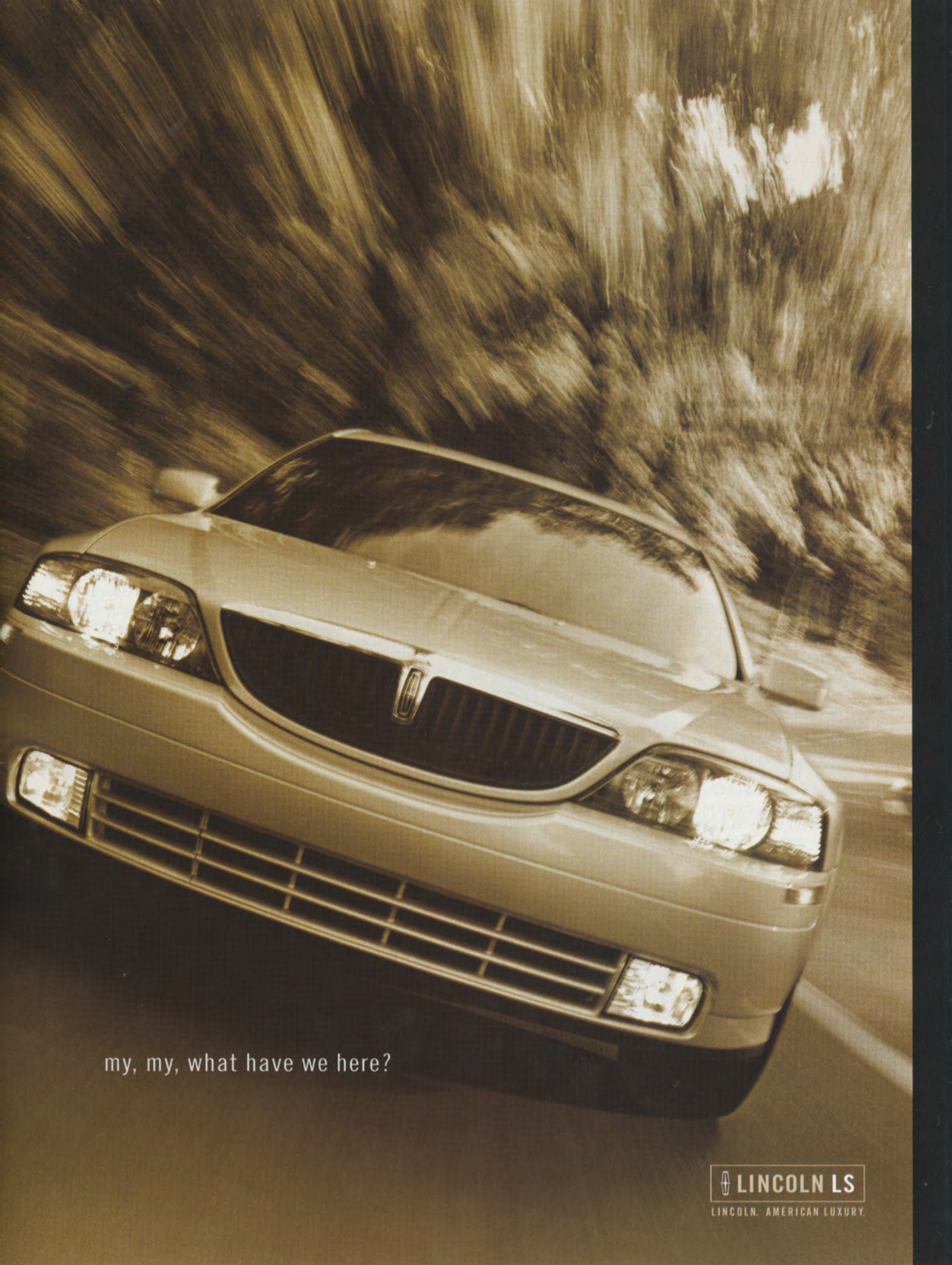




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A MESSAGE FROM THE GENERAL DIRECTOR



SOHEL

Welcome again, to San Francisco Opera's expanded 1999/2000 Season in the War Memorial Opera House. Running from September 11, 1999 through July 2, 2000, our season offers you more performances to choose from over a longer period of time — allowing you to enjoy your San Francisco Opera experience with greater ease than ever before.

We have so much to look forward to this season — a repertoire of 11 brilliant masterworks, five of which are presented in spectacular new productions: Charpentier's *Louise*, Donizetti's *La Favorite*, Verdi's *Nabucco*, Mozart's *Don Giovanni* and Wagner's *Parsifal*. Our 77th Season also features revivals of celebrated San Francisco Opera productions: Verdi's *Un Ballo in Maschera*, Donizetti's *Lucia di Lammermoor*, Mozart's *Idomeneo* (co-owned with Lyric Opera of Chicago), Puccini's *La Bohème*, Berg's *Wozzeck* and Stravinsky's *The Rake's Progress*. Additionally, some of the world's finest singers and conductors will join in music to pay tribute to a very special member of the San Francisco Opera family, mezzo-soprano Marilyn Horne and then to the one and only Plácido Domingo.

Music Director Donald Runnicles and the San Francisco Opera Orchestra and Chorus will be on hand all season, joined by an illustrious group of international artists — singers, conductors, directors and designers — who will infuse each production with all the musical glory, vocal brilliance, dramatic fervor and visual splendor that grand opera has to offer.

Enjoy!

Lotfi Mansouri
General Director

A MESSAGE FROM THE CHAIRMAN OF THE BOARD AND FROM THE PRESIDENT OF THE SAN FRANCISCO OPERA ASSOCIATION



MCCARTHY

Our 1999/2000 Season ushers in a new era for San Francisco Opera. Great opera is now being presented virtually all year round. This is an advantage for us all. Not only does it give our patrons more flexibility, but it also provides more opportunities to widen our audiences, develop artists, offer arts education, and enliven the operatic repertoire with new commissions and productions, thus helping to secure a vibrant future for the art form.

This season is made possible by our dedicated sponsors and contributors. We would like to acknowledge the contributions of our thousands of individuals whose support, large or small, is vital to our season. Equally important to us is the role of our year-round sponsors: Grants for the Arts/San Francisco Hotel Tax Fund, the California Arts Council and the National Endowment for the Arts, as well as the James Irvine Foundation and our 1999/2000 sponsors: Bank of America, American Airlines, and Kawai Pianos, provided by R. Kassman Pianos. Our great thanks also goes to our production sponsors: Friends in memory of Gorham B. Knowles (*Un Ballo in Maschera*), Mr. and Mrs. Edmund Wattis Littlefield and Lorna Talbot (*Louise*), Mrs. Gorham B. Knowles (*La Favorite*), The Bernard Osher Endowment Fund (*Idomeneo*), Fred and Peggy Furth and Wells Fargo (*La Bohème*), Mr. and Mrs. Marshall I. Wais (*Don Giovanni*), Mr. and Mrs. Reid W. Dennis and Mr. and Mrs. Franklin P. Johnson, Jr. (*Parsifal*).

We also wish to acknowledge San Francisco Opera Guild on the occasion of its diamond jubilee year. For 60 years, the Opera Guild has introduced hundreds of thousands of people in the Northern California community to opera, and has helped to support San Francisco Opera both financially and through the efforts of its myriad volunteers.

On behalf of the San Francisco Opera Association, we are pleased to welcome you again to San Francisco Opera's 77th Season, and we thank you for joining us.

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VERDI'S DREAM

BY JOHN ARDOIN



MUSEO TEATRALE ALLA SCALA

If Giuseppe Verdi had lived long enough to hear Aribert Reimann's opera *Lear*, he would probably have disliked it. But he would have admired Reimann's courage in setting this darkest of Shakespeare's plays to music. It was a challenge that eluded him for over fifty years. The closest Verdi came to making his dream a reality was in 1857, when he signed a contract with the Teatro

San Carlo in Naples for an opera based on *King Lear*. The libretto by Antonio Somma had been completed several years earlier, and following the composition of *Simon Boccanegra*, Verdi seemed finally ready to face the enormous dramatic problems the play posed. The score Naples eventually received, however, was not *Re Lear* but *Un Ballo in Maschera*.

Behind Verdi's promise of *Lear* for

Naples and his delivery of *Ballo* hangs a fascinating tale of theatrical life and intrigue as serpentine as any nineteenth-century Italian libretto. To grasp it fully, we must move back in time to 1843 and

John Ardoin is the author of The Callas Legacy, Callas at Juilliard, The Furtwängler Record and the soon-to-be-published Kirov — Life in a Great Theater, the first English history of Russia's Maryinsky Theater.



Opposite: Contemporary lithograph by Focosi, immortalizing the premiere of *Un Ballo in Maschera* and the opera's final scene.

Above: Final scene of San Francisco Opera's 1965 *Ballo*: (L. to r.) Jolanda Meneguzzi, Sandor Konya, Raymond Wolansky and Leontyne Price.

Venice. It was for the Teatro La Fenice that Verdi first seriously considered an operatic *Lear*. At this time he conceived the title role for a baritone or a bass, and when the theater could not offer him an exceptional artist for the part, the project was shelved. However, it continued to exert a strong pull on Verdi's imagination, and three years later when Benjamin Lumley, the impresario of Her Majesty's Theatre in London, asked for a new opera, Verdi offered to set *King Lear* once he was done with the premiere of *Attila* in Venice. Verdi made one stipulation: Lumley must provide the reigning bass of the day, Luigi Lablache, for the title role.

But then Verdi fell ill, and his doctors refused to let him travel abroad. Lumley got his opera in 1847 — not *Re Lear*, however, but *I Masnadieri*. Another three years went by (during which Verdi produced *Il Corsaro*, *La Battaglia di Legnano*

and *Luisa Miller*) before the idea of *Lear* cropped up again. This time, Verdi decided to initiate the *Lear* project on his own and turned to Salvatore Cammarano for a libretto, providing him with a detailed scenario.

Interestingly enough, at the same time, Giulio Carcano, a friend of Verdi's and an Italian translator of Shakespeare, offered the composer a libretto based on *Hamlet*, an idea Verdi seems never to have seriously considered. What is significant is that in refusing Carcano's idea, Verdi commented to the poet that "unfortunately these huge subjects take up too much time. I have had, for the time being, to give up *King Lear* as well, and commission Cammarano to adapt the drama at some other more propitious moment. Now if *King Lear* is difficult, *Hamlet* is even more so. And, pushed as I am by two commissions, I have to choose easier and shorter subjects to be able to fulfill my obligations." Thus *Stiffelio*, rather than *Lear*, was born. These were indeed the "galley years."

Three further operas — *Rigoletto*, *La Traviata* and *Il Trovatore* followed before

Verdi's attention again focused on *Lear*. By this time, Cammarano had died, and Verdi began working seriously with Somma, writing to him that "I prefer Shakespeare to all other dramatists, including the Greeks." In a later letter he tells Somma he has just re-read *King Lear* and that I'm appalled by the need to span such a tremendous canvas in a narrow frame without detracting from the originality and grandeur of the characters. But, let's have courage, perhaps we will be able to achieve something above the usual with it."

A month later, Verdi tells Somma "There are two things about this project that worry me. First, it seems to me that the opera is turning out to be too long, especially the first two acts. Therefore if you can find anything to cut out or be shortened, do so; the effect can only benefit from it. If this can't be done, do your best to say things as briefly as possible in the less important scenes. Second, it seems to me that there are too many changes of scene. The only thing that has always prevented me from treating Shakespearean subjects more often has

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MORTON

been [the] necessity to change scenes at every moment. When I used to go to the theater it annoyed me greatly. I felt as if I were watching a magic lantern show. In this the French are so right. They plan their dramas so as to need only one scene for each act. Thus the action flows freely without hindrance, and without anything to distract the attention of the public. I understand very well that in *Lear* it would be impossible to have only one scene for each act, but if you could manage to do without some of them, it would be excellent."

For two years, this sort of meticulous exchange of ideas about *Lear* and the needs of theater are found in a wealth of correspondence that provide extraordinary insights into Verdi's dramatic thinking and the role he played in the shaping of his libretti. Eventually a text was produced that satisfied Verdi, but by then he was deep in the composition of *Les Vêpres Siciliennes* for the Paris Opera. In 1857, at last, Verdi signed a contract for

San Francisco Opera's 1940 Ballo included (l. to r.) Margit Bokor (Oscar), Richard Bonelli (Renato), Jussi Bjoerling (Riccardo) and Paul Walti (Judge). (In our current setting, they would be called Oscar, Anckarström, Gustavo and — Judge.)

The Company's 1965 staging of Un Ballo in Maschera featured the Amelia of Leontyne Price, who was singing the role for the first time in her career.



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Above: Papier-mâché mask and fur hat worn by Gustav III at the ball.

Right: Costume worn by Gustav III when he was shot, on March 16, 1792.

Lear that was to use Somma's libretto and to have its premiere in Naples during the 1858 season. Again, however, Verdi made a stipulation in terms of the casting: he was determined to have soprano Maria Piccolomini for the role of Cordelia. When San Carlo was unable to engage her, Verdi refused to accept the soprano they offered. By this time, one begins to agree with Verdi scholar Charles Osborne that the composer "was grasping at excuses to postpone tackling *Lear*." Perhaps the idea presented Verdi with so many dramatic problems that it became a frightening specter, one he was afraid to face. Though we find Verdi suggesting *Lear* for Paris in 1863 and discussing it twenty years later with Arrigo Boito (his librettist for *Otello* and the final Verdi-Shakespeare opera, *Falstaff*), it is hard to believe his heart was any longer in the project.

A footnote to the Verdi-*Lear* dream came in 1896, when the 83-year-old composer offered Somma's libretto to the young Pietro Mascagni. When Mascagni asked Verdi why he had never written the opera, the old man, as Mascagni recalled, "closed his eyes for a moment, perhaps to remember, perhaps to forget. Then softly and slowly he replied: 'The scene in which King Lear finds himself on the heath terrified me.'"

In retrospect, Verdi might well have wished he had gone ahead with *Re Lear* for Naples, Piccolomini or no Piccolomini, specter or no specter, considering the battle he faced once he decided to set

Continued on page 34



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San Francisco Opera Orchestra and Maestro Runnicles during a rehearsal.

The Music Director of the San Francisco Opera is talking about the symbiosis that must exist between that mystical, many-headed, multiple personality known as an orchestra and its conductor.

Stephanie Salter is a thrice-weekly opinion columnist for the San Francisco Examiner and a veteran supernumerary for the San Francisco Opera.

"I think any good relationship with an orchestra is based on supreme trust," says Donald Runnicles. "This whole element of an orchestra having themselves 'played' like an instrument — they have to be open to being played, and they have to trust your intentions, your tempos, your shadings, your harmonic balance."

In his left hand, Runnicles "holds" an imaginary baton. He raises both arms as





During a rehearsal break, Maestro Runnicles talks to principal violinist Carla Maria Rodrigues (top), co-principal born David Sprung (center) and extra musician (and piccolo player) Dawn Walker (bottom).



if to begin a score. Down come his arms. Up they go.

Swish-swish.

Swish-swish.

"You know," he says, "a conductor alone sounds like *that*. It is not a very beautiful sound, just the swishing of air..."

A remarkably young (but not callow) 37-year-old when he was named the company's heir to the late Sir John Pritchard in 1990, Runnicles was and remains the antithesis of the temperamental, egomaniacal conductor. In fact, for a man who already is known as one of the world's top conductors and one of the finest Wagner interpreters of our days, Runnicles is shockingly humble.

"One of the many things that I admire about Jimmy Levine is the way he makes an orchestra feel," says Runnicles. "He makes everybody feel that they are genuinely important. It's as if he's relating to each of them, 'I respect and love what you do.' It's this transmitted feeling of: without them, he can do nothing."

Runnicles got his first good look at the modus operandi of Metropolitan Opera's Music Director in 1982 when Levine conducted *Parsifal* at Bayreuth and Runnicles assisted. Levine obviously liked what he saw in the young Edinburgh native because he engaged Runnicles to assist in the Met's 1988 revival of *Lulu*. A pinched nerve during the run sidelined Levine for two performances and — with five-and-a-half hours' notice — provided Donald Runnicles with his Met conducting debut.

Although he was hardly blasé — "I still don't know how I did it" — Runnicles really was the perfect person for such an auspicious emergency. Years of training in German opera houses in Mannheim, Hannover, Hamburg and Freiburg had honed him into precisely the sort of conductor who can hit the ground running and never miss a step.

The repertoire, especially in Mannheim, might be decided from year to year, but scheduling often did not occur until six or seven weeks before a production.

"If the general music director got a good gig (outside the house), I'd take over the opera without a rehearsal," Runnicles remembers. "I might do two performances of *Don Giovanni*, then I might be asked to take over *Parsifal* in between. I couldn't stop everything during a show and say to the orchestra, 'I want this a bit faster than my predecessor'."

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sor,' or 'I'm not going to conduct this in 4, I'm going to conduct this in 2.' You went into the pit and you had to do it all through gesture. And that, I think, is the huge benefit of working in that kind of environment. You have to know your stuff, but you have to know also that you can't use *one word* all night — that it's all in the gesture, all in the eye contact."

Runnicles is a big believer in eye contact.

"It is profoundly important in any relationship," he says. After all, "That's how many relationships begin, isn't it? With just that slightly prolonged look."

When the relationship is with an entity composed of 60, 70 or 90 women and men — playing everything from a harp to a tuba — eye contact becomes another element of the subtle but powerful "lexicon" that is shared by conductor and orchestra. Not unlike an infield coach in baseball, whose tugs, twitches,

pats and scratches signal myriads of play possibilities, a conductor's every gesture means something.

The inclination of the head. A cocked shoulder. A slightly raised palm. A fist. Closed eyes. An extended pinkie.

"Every conductor comes with his or her own glossary. This gesture means this, this one means that. Part of the initial rehearsal with any new conductor is just getting used to one another's language," says Runnicles. "I have the privilege of working with this orchestra over a very broad spectrum of repertoire (more than 25 operas) and, accordingly, know this orchestra very well. And they know me. The more I work with them, the less I have to actually explain."

Although it would be hideously distracting (not to mention ruinous to a performance), it's almost too bad that — just once, anyway — an audience can't be treated to a microscopic dissection of an

opera conductor's duties. The image of the Marcel Duchamps "Nude Descending A Staircase" comes to mind — all those separate planks and slats moving about in one human being.

Forget the basics like knowing every score better than you know the faces of your children. Consider the tiny matter of having to conduct in what are essentially two times zones: pit time and stage time. The musicologist or lifelong opera wonk may know about this fractional difference, but most of the rest of us just assume a beat is a beat and that one upraised arm fits all.

We assume wrong.

"If it's an upbeat, if the singer also has something which leads to the first beat, I'm already in the gesture leading to the first beat: I can't wait to hear that person sing because then I won't have time to get the orchestra in," Runnicles explains. "So there has to be this trust that when I'm doing this (he raises his arms), the singer will understand and react immediately without getting a specific cue. It's all in the meaningfulness of the gesture."

"Certainly, that's in a way what makes opera the complicated, wonderful animal that it is — the fact that you have an orchestra in the pit but you also have a kind of orchestra on the stage. You also may have a chorus on the stage and other musicians behind the stage. And you're basically coordinating all that with two hands. So, sure, you have to have the technical know-how. In a way it's a bit like this routine (he simultaneously rubs his stomach and pats his head). And your arms have to be independent of one another."

That nifty skill is especially useful when it comes to the challenge of minitime zones *within* the pit. Again, to the music scholar, this is old chapeau, but to those of us who only suspect the difference between a cantabile and a cabaletta, it might be news.

"For example, the difference between the brass and the strings," says Runnicles. "There were various places in (the summer *Ring* production of) *Das Rheingold* and *Siegfried* where I was very conscious of the fact that in order to secure good ensemble and because the cellos are immediately there under my nose and the brass are quite a long way away, the beat with the right arm for the brass section will be quicker than the beat with the left arm for the cellos, which will be slower

Continued on page 54



BY *Stickley*

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Opera in three acts by GIUSEPPE VERDI

Text by ANTONIO SOMMA

Based on Scribe's libretto for Auber's opera *Gustave III, ou Le Bal masqué*

Un Ballo in Maschera

(in Italian)

CAST

(in order of appearance)

Conductor
Donald Runnicles

Stage Director
Roman Terleckyj*

Designer
John Conklin

Lighting Designer
Thomas J. Munn

Chorus Director
Ian Robertson

Choreographer
Lawrence Pech

Musical Preparation
Carol Isaac*
Bryndon Hassman
William Lacey
Ernest Fredric Knell

Supertitles
Jerry Sherk

Prompter
Jonathan Khuner

Assistant Stage Director
Kristine McIntyre

Stage Manager
Jerry Sherk

Count Horn (Samuele) John Ames*†

Count Ribbing (Tommaso) John Relyea

Oscar Tracy Dahl

Gustavus III (Riccardo) Richard Margison

Count Anckarström (Renato) Sergei Leiferkus
Bruno Caproni** (10/1)

A judge Daniel Harper

Madame Arvidson (Ulrica) Elena Zarembo
Eugenie Grunewald (10/6)

Christian (Silvano) Armando Gama†
Alfredo Daza† (9/25, 28; 10/1, 6)

Amelia's servant Richard Walker

Amelia Anckarström Carol Vaness

*Courtiers, chiefs of staff, deputies, conspirators,
inhabitants of the port area*

Corps de ballet

**United States opera debut *San Francisco Opera debut †1999–2000 Adler Fellow

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First performance:
Rome, February 17, 1859

First San Francisco Opera performance:
September 19, 1931

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TUESDAY, SEPTEMBER 14 AT 8:00
SUNDAY, SEPTEMBER 19 AT 2:00
THURSDAY, SEPTEMBER 23 AT 8:00
SATURDAY, SEPTEMBER 25 AT 8:00
TUESDAY, SEPTEMBER 28 AT 7:30
FRIDAY, OCTOBER 1 AT 8:00
WEDNESDAY, OCTOBER 6 AT 7:30

TIME AND PLACE: 1792 in Stockholm, Sweden

ACT I Scene 1 Levee in the king's bedroom
Scene 2 Madame Arvidson's house on the waterfront
INTERMISSION

ACT II Scene 1 A lonely field
Scene 2 Count Anckarström's study
INTERMISSION

ACT III Scene 1 The king's box at the opera
Scene 2 Inside the Stockholm opera house

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

SYNOPSIS —

UN BALLO IN MASCHERA

ACT I

A morning levee in the king's bedroom. Among those waiting are a group of rebellious courtiers led by Count Ribbing and Count Horn. Oscar, the royal page, announces Gustavo and asks the king's approval of the invitations for a masked ball. Seeing the name of Amelia, wife of his chief minister, Ankarström, the king, who is romantically attracted to her, briefly loses himself in thought of a future meeting. As the others leave, Oscar admits Ankarström, who says he knows the cause of the king's distressed look: a conspiracy against the crown. Gustavo refuses to take him seriously. The minister of justice arrives with a decree banishing the fortuneteller, Madame Arvidson, who has been accused of witchcraft. Oscar proclaims her innocent and describes her skill at stargazing. Deciding to see for himself and overruling Ankarström's objections, the king light-heartedly bids the court to join him in an incognito visit to the soothsayer.

After she has invoked the dark spirits before a group of fearful and fascinated women, Ulrica Arvidson, a fraudulent mystic, tells the sailor Christian that he will prosper. Gustavo, disguised as a fisherman, surreptitiously slips money and a promotion into Christian's pocket. When he finds it, all are suitably impressed. The king stays in hiding when Ulrica Arvidson sends her visitors away to grant an audience to Amelia, who comes seeking release from her illicit passion for Gustavo. Practical, and with some intuition, Ulrica instructs Amelia to find a magic herb that grows at the foot of the gallows outside the city gates and must be plucked at midnight. Amelia, though horrified, undertakes to do so that very night, and Gustavo resolves to follow her there. The disguised courtiers are now heard arriving as Amelia hurriedly departs. The king, still incognito, asks Madame Arvidson to read his palm. Fearing arrest for witchcraft, she creates the prophecy that he will die by the next hand he shakes, and he invites anyone in the company to give lie to her prophecy. When they refuse to do so, he clasps the hand of Ankarström, who had just arrived. Gustavo is then recognized and hailed by the crowd.

ACT II

A frightened Amelia arrives at the gallows as midnight strikes. Gustavo appears and declares his love for her. She admits her own love for him, but begs him to think of her honor. Ankarström rushes in to warn the king to flee the approaching assassins. Gustavo asks Ankarström to escort the hooded lady back to the city gates without attempting to discover her identity. Receiving his promise, the king leaves and the conspirators arrive

shortly thereafter. Finding Ankarström instead of their intended victim, they curse their luck. Ankarström draws his sword against Horn, and as Amelia rushes to defend her husband, her hood falls back, revealing her identity. The conspirators make fun of Ankarström's discomfort. He asks Ribbing and Horn to meet him at his home in the morning and, as the conspirators leave, coldly reminds his wife that he had sworn to escort her to the gates of the city. He drags Amelia through the darkness to their home.

Exploding in anger, he declares that death is the only possible punishment for her betrayal, but accedes to her request for a last meeting with her son. Amelia leaves and Ankarström deplores the double loss of friendship and love. He is interrupted by Ribbing and Horn. When he asks to join the conspiracy, they are at first suspicious, but become convinced when he offers his own son as hostage. United in purpose, they cannot agree on who should have the privilege of assassinating the king. Amelia returns just as the men are about to draw lots. Seeing the irony in Amelia's choosing her lover's assassin, Ankarström forces his wife to draw a name from the urn and rejoices when it is his. A moment later Oscar brings invitations to the masked ball. While the men hail this chance to execute their plan and arrange to identify themselves at the ball by the color of their costume and a red ribbon on their cloaks, Amelia determines to warn Gustavo.

ACT III

Alone in the empty theater of the Royal Opera House, Gustavo acknowledges that honor compels him to renounce his love and resolves to send Amelia and Ankarström on a diplomatic appointment abroad. Oscar delivers a note for the king from an unknown lady, warning him of a murder plot. He decides to ignore it, not wanting his absence to be taken as a sign of cowardice.

In the confusion of the masked ball, Ankarström informs Ribbing and Horn that the king will not be present. Oscar, playfully identifying Ankarström through his disguise is, in turn, unmasked by the minister. The page lets slip the news that the king is, after all, present, and when Ankarström insists that he must speak to the king on urgent state business, Oscar reveals Gustavo's disguise. Amelia, recognizing the king, urges him to leave as his life is in danger. He refuses, but tells her of the foreign assignment for her husband, and bids her an ardent farewell. Ankarström discovers them and shoots him. The dying Gustavo, surrounded by his grieving court, forgives Ankarström, who learns too late of his wife's innocence.

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ARTIST PROFILES



Soprano **CAROL VANESS** enjoys a career that encompasses regular appearances at the world's major opera houses and concert halls, an impressive catalogue of recordings, and frequent television broadcasts in Europe and North America. The American artist, a first-place winner in the 1976 Merola Opera Grand Finals and a former Affiliate Artist with the Company,

appeared as Vitellia in Mozart's *Titus (La Clemenza di Tito)* and Cleopatra in *Julius Caesar* for Spring Opera Theater. Since her 1977 debut season with San Francisco Opera, she has been applauded on the stage of the War Memorial as Mimì in the English-language performances of *La Bohème*, Donna Anna in *Don Giovanni*, Blanche in *Dialogues of the Carmelites*, Violetta in *La Traviata*, Mathilde in *Guillaume Tell*, Elisabetta in *Don Carlo*, Elena in *I Vespri Siciliani*, and in the title roles of *Anna Bolena*, *Tosca* and *Norma*. Also a leading artist at the Metropolitan Opera (where she appeared during their 1998–99 season as *Tosca* and as *Rosalinde* in *Die Fledermaus*), she has performed at the Glyndebourne, Edinburgh and Salzburg Festivals, Milan's La Scala, Lyric Opera of Chicago, Bavarian State Opera, Deutsche Oper Berlin, Vienna State Opera, Bastille Opera in Paris, Royal Opera at Covent Garden, and with the companies of Los Angeles, Seattle, Rome, Toronto, Madrid, Barcelona, Cologne and Houston, among others. In demand as a concert soloist, she has sung with the major orchestras of the world and is a veteran of numerous television appearances. Her distinguished discography includes *Tosca* led by Riccardo Muti, two recordings of *Don Giovanni* (as Donna Anna under Bernard Haitink and as Donna Elvira under Muti), *Iphigénie en Tauride* from La Scala, *Così fan tutte*, *Le Nozze di Figaro* (the Countess) conducted by Charles Mackerras, *Idomeneo* led by James Levine, an album of "Diva Scenes," two solo recordings of Mozart and Verdi arias, Beethoven's Ninth Symphony and *Missa Solemnis*, Rossini's *Stabat Mater*, an album of Haydn masses, and the Verdi Requiem.



Coloratura soprano **TRACY DAHL** has received high praise for her performances with, among others, the San Francisco Opera, Metropolitan Opera, Canadian Opera Company, Washington Opera, Houston Grand Opera, Los Angeles Opera, Santa Fe Opera, Opera Theatre of St. Louis, Hamburg Opera, the Châtelet in Paris, and at the Aix-en-Provence Festival.

A native of Canada, she received her training at the Banff School of Fine Arts and is a graduate of the 1985 Merola Opera Program. Dahl made her acclaimed 1987 San Francisco Opera debut as Olympia in *Les Contes d'Hoffmann* and has since appeared here as Oscar in *Un Ballo in Maschera* (1990), as well as Olympia in *Les Contes d'Hoffmann* and Adele in *Die Fledermaus* (1996). She has also been praised as Sophie in *Werther*, Marie in *La Fille du Régiment*, Zerbinetta in *Ariadne auf Naxos*, Despina in *Così fan tutte*, Norina in *Don Pasquale*, Susanna in *Le Nozze di Figaro*, Zerlina in *Don Giovanni* and in the title role of *Lucia di Lammermoor*. Her Metropolitan Opera debut was as Adele, returning to the Met in the world premiere and revival productions of *The Ghosts of Versailles* (Florestine) and *Ariadne auf Naxos*. Recent performances include Iris (*Semele*) and Fiakermilli (*Arabella*) at Santa Fe Opera; *La Fille du Régiment* and *Die Zauberflöte* (her first Queen of the Night) for Calgary Opera; and *Don Pasquale* with Manitoba Opera. The artist has also been heard in concert with most of the major Canadian orchestras, as well as with the symphonies of San Francisco, Philadelphia, Dallas, Atlanta, St.

Louis, Phoenix, Zurich and Glasgow. Future plans include *La Clemenza di Tito* (Servilia) at New York City Opera, in addition to several concerts throughout Canada. Her discography includes *A Disney Spectacular* (Cincinnati Pops); *Glitter and Be Gay* (Calgary Philharmonic); *A Gilbert and Sullivan Gala* (Winnipeg Symphony); and *Love Walked In* (a Gershwin collection with the Bramwell Tovey Trio).



Since her 1991 San Francisco Opera debut as Hélène Bezukhova in *War and Peace*, **ELENA ZAREMBA** has appeared with the Company as Ratmir in *Ruslan and Lyudmila* (1995), Konchakovna in *Prince Igor* (1996), Maddalena in *Rigoletto* (1997), in the title role of *Carmen* (1998 *Femmes Fatales Festival*), as well as Erda, Fricka, and the First Norn in this summer's *Ring Festival*. In the years since she came upon

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



EUGENIE GRUNEWALD continues to receive praise for her vocal and dramatic artistry in the important roles of the mezzo-soprano repertoire — particularly Azucena in *Il Trovatore* and Amneris in *Aida*. The American artist has sung the part of the Egyptian princess with San Francisco Opera (1997 debut), and also with Opera Pacific, Michigan Opera Theatre, Orlando Opera, Austin Lyric Opera,

Norway's Opera Bergen and the Concert Association of Greater Miami. Recent career highlights include her European debut at Barcelona's Gran Teatre del Liceu as Giovanna Seymour in *Anna Bolena* with additional performances in Bilbao; Frugola in *Il Tabarro* for her bow with the Lyric Opera of Chicago; Santuzza in *Cavalleria Rusticana* with Austin Lyric Opera and Orlando Opera; the Nurse in Dukas's *Ariane et Barbe Bleue* in Vienna and for her debut at the Hamburg State Opera; *Les Troyens* in Toulouse and Athens under Michel Plasson and well as with VARA Radio led by Edo de Waart;

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Tchaikovsky's *The Maid of Orleans* (Joan of Arc) and *Mazeppa* (Lyubov) with the Opera Orchestra of New York; Fenena in *Nabucco* with Connecticut Opera; Azucena with Opera Pacific and Austin Lyric Opera; and the Mother in Menotti's *Amahl and the Night Visitors* directed by the composer at Lincoln Center. Among her most recent operatic performances are *Il Trovatore* with Nevada Opera, in addition to *Cavalleria Rusticana* and *La Forza del Destino* for the Hamburg State Opera. In concert, she has been heard as a soloist in Bach's Mass in B-Minor, Mahler's Eighth Symphony, Rossini's *Stabat Mater*, and Verdi's Requiem, among others. Engagements for the 1999-2000 season include Rosa Mammai in Cilea's *L'Arlesiana* with the Teatro Grattacielo at Alice Tully Hall; the roles of Eboli in *Don Carlo* and Ortrud in *Lobengrin* with the Gran Teatre del Liceu; and a return to Hamburg for *Cavalleria Rusticana*.



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, *Un Ballo in Maschera* in Munich, Pollione in *Norma* in Chicago, the title role of *Don Carlo* with the Royal Opera, in addition to three role debuts: Calaf in *Turandot* for San Diego Opera, Dick Johnson in *La Fanciulla del West* with Flemish Opera and Bacchus in *Ariadne auf Naxos* in Brussels. Among his recent engagements are *Mefistofele* (Faust) in Chicago and London; *Don Carlo* in Montreal; *Turandot* in Detroit and Hamburg; *Trovatore* and *Turandot* at the Met; *Tosca* in Amsterdam and Munich; and *Trovatore* in Vancouver, Toronto and Sydney. Upcoming are *Aida* and *Mefistofele* at the Met; *Ernani* with Radio VARA; *Trovatore* in San Diego; *Norma* in Seville; *Aida* in Amsterdam; *La Gioconda* (his first Enzo) at Carnegie Hall; and Florestan (role debut) in *Fidelio* in Vancouver. 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 Tchaikovsky's *Mazeppa* led by Neeme Järvi, *Don Carlos* under Bernard Haitink, a disc of French and Italian arias, and a collection of rarities by Rossini and Verdi.



Baritone **SERGEI LEIFERKUS** made his 1989 U.S. opera debut as Telramund in San Francisco Opera's 1989 production of *Lobengrin*. He has since appeared with the Company as Rangoni in the 1992 staging of *Boris Godunov*, Ruprecht in *The Fiery Angel* (1994), in the title role of *Prince Igor* (1996), and as Scarpia in *Tosca* (1998). Born and raised in Leningrad, the artist studied at the Leningrad Conservatory of Music

and performed with the Kirov Opera there. Since his western debut with the Berlin Philharmonic Orchestra under Kurt Masur, he has appeared with major opera companies and

symphony orchestras throughout the world. These include the Royal Opera at Covent Garden, Vienna State Opera, Paris Opera Bastille, Milan's La Scala, Teatro Colón in Buenos Aires, Berlin State Opera, and the Metropolitan Opera; the London Symphony, Boston Symphony, New York Philharmonic and the Philadelphia Orchestra under such conductors as Claudio Abbado, Bernard Haitink, Zubin Mehta, Seiji Ozawa and Georg Solti. The baritone's operatic repertoire (over 40 roles) includes the title characters of *Macbeth*, *Simon Boccanegra*, *Eugene Onegin*, *Mazeppa*, *Don Giovanni*, *Prince Igor* and *Nabucco*; Pizarro in *Fidelio*, Amonasro in *Aida*, Don Carlo in *La Forza del Destino*, Baron Scarpia in *Tosca*, Méphistophélès in *La Damnation de Faust*, Escamillo in *Carmen*, Iago in *Otello*, and Count Tomsky in *The Queen of Spades*. Current and future engagements include *Otello* (Metropolitan Opera), *Tosca* (Munich State Opera and Washington Opera both at the Kennedy Center and on tour in Japan), Mussorgsky's "Songs and Dances of Death" (Detroit Symphony) and the Fourteenth Symphony by Shostakovich (New York Philharmonic). Leiferkus has made an impressive number of audio and video recordings and is heard regularly in recital at many of the most prestigious international concert venues. He is also a frequent guest at the festivals of Edinburgh, Salzburg, Glyndebourne, Tanglewood and Ravinia.



Of Italian descent, Northern Ireland native **BRUNO CAPRONI** is quickly becoming an important presence on the international opera scene. He began his studies at Belfast's Royal Northern College where he performed prominent baritone roles including Sharpless in *Madama Butterfly* and the title role of *Rigoletto*. After winning several prestigious awards which enabled him to study at the National Opera Studio

in London, he made his debut with the Royal Opera at Covent Garden. From 1992 until 1997 he sang with the Staatstheater Darmstadt, performing numerous roles including Marcello (*La Bohème*), Michele and Gianni Schicchi (*Il Trittico*), Renato (*Un Ballo in Maschera*), Rodrigo (*Don Carlo*), in addition to the title parts of *Macbeth* and *Eugene Onegin*. In his current principal baritone position with the Bühnen der Stadt Köln, Caproni has enlarged his repertoire with roles such as Amonasro (*Aida*), Enrico (*Lucia di Lammermoor*), and Sharpless (*Madama Butterfly*). In Cologne he also recently reprised the parts of Marcello, *Macbeth*, Michele and Schicchi. Guest appearances in Europe have taken the artist to the major opera houses in Germany, as well as to the Welsh National Opera (Escamillo/*Carmen*) and London's Royal Opera for *La Bohème*, *Don Giovanni* (Masetto), *Les Huguenots* (Comte de Nevers), *Turandot* (Ping), *I Puritani* (Sir Riccardo Forth) and *Macbeth*. Current and forthcoming assignments include *Rigoletto* with Antwerp's De Vlaamse Opera, *Nabucco* (title role) with the English National Opera, *Lucia di Lammermoor* in Dallas, and *La Bohème* (Marcello) at the Metropolitan Opera.



Second year Adler Fellow **ARMANDO GAMA** received his graduate degree from the Academy of Vocal Arts in Philadelphia where his credits included Marcello in *La Bohème*. After graduating with a degree in physics from the Universidad Autonoma de Mexico, the baritone began his vocal studies in his hometown of Mexico City at the Universidad de Mexico City where he appeared in *Cambiale di Matrimonio* and

Faust. He went on to sing Moralès in *Carmen*, Belcore in *L'Elisir d'Amore*, Julian in *La Verbena de la Paloma* and, most recently, the Commendatore in *Don Juan Tenorio*. A 1997 Merola Opera Program participant, Gama sang the role of Alidoro in *La Cenerentola* and toured with Western Opera

Theater in its production of *Carmen*, singing the parts of Escamillo, Le Dancaïre and Moralès. Last season's appearances include a joint performance (with Adler Fellow colleagues) as part of the Schwabacher Debut Recital series, Thoas in the Opera Center's 1998 Showcase production of *Iphigénie en Tauride*, and his San Francisco Opera debut as Le Dancaïre in *Carmen* during the *Femmes Fatales* Festival. Most recently, he portrayed the Innkeeper in *Manon* and Prince Yamadori in *Madama Butterfly* during the Company's 1998-99 Season, also appearing as Don Alfonso in the Showcase presentation of *Così fan tutte*.



ALFREDO DAZA made his San Francisco Opera debut as Liberto (*L'Incoronazione di Poppea*) during the 1998 *Femmes Fatales* Festival and was seen in the Company's 1998-99 productions of *Betrothal in a Monastery* and *Madama Butterfly*. In his second year as an Adler Fellow, the baritone participated in the 1997 Merola Opera Program, performing the role of Le Dancaïre in *Carmen*. Originally from Puebla City, Mexico, he began his studies at the Puebla State Conservatory of Music and was a national winner in the Carlo Morelli National Competition in Mexico at the age of 16. Soon after, he received an undergraduate degree in voice from the National Conservatory of Music. A scholarship from the National Foundation for Culture and Arts enabled him to represent Mexico in the 1996 Pacific Music Festival in Sapporo, where he sang Guglielmo in a touring production of *Così fan tutte* throughout Japan. Additional roles performed include the title part of *Don Giovanni*, Figaro in *Il Barbiere di Siviglia*, Marcello in *La Bohème*, Silvio in *Pagliacci*, and Zaretsky in *Eugene Onegin*. In concert, Daza has been heard in, among others, *Carmina Burana*, Beethoven's Ninth Symphony, Mozart's Requiem and Rossini's *Petite Messe Solennelle*, as well as in numerous zarzuela performances in Mexico. Opera Center credits include a Schwabacher Debut Recital, the 1998 Showcase presentation of *Iphigénie en Tauride*, and Guglielmo in this year's Showcase production of *Così fan tutte*. He was a finalist in the 1999 Belvedere Competition and is the recipient of a grant from the SIVAM Foundation.



One of today's foremost young bass-baritones, **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. The former Adler Fellow has since appeared on the stage of the War Memorial in, among others, *Tosca* (Angelotti), *Guillaume Tell* (Melchthal), *Le Nozze di Figaro* (title role), *L'Incoronazione di Poppea* (Mercurio, Littore) and *Carmen* (Zuniga). Last season he appeared here as a mandarin in *Turandot* and as Hobson in *Peter Grimes*. A member of the 1995 Merola Opera Program, his Opera Center credits include a Schwabacher Debut Recital, the Showcase '96 production of *The Aspern Papers* and Handel's *Ezio* for the '97 Showcase. His extensive engagements with many prominent symphony orchestras belie his youthful 27 years. 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*). Concert engagements in the 1998-99 season included debuts with the Houston Symphony, Pittsburgh and Florida orchestras. Recent highlights include his European debut at the 1999 Edinburgh Festival as Collatinus in a concert performance of *The Rape of Lucretia* led by Donald Runnicles; his Carnegie Hall debut as

Rodolfo in *La Sonnambula* with the Opera Orchestra of New York; and Basilio in *Il Barbiere di Siviglia* with the Opera Company of Philadelphia. Upcoming are three debuts: at the Metropolitan Opera (Alidoro/*La Cenerentola*), Santa Fe Opera (title role/*Le Nozze di Figaro*), and at the Seattle Opera (Basilio/*Barbiere*). The young artist began studying voice with his father, Canadian bass-baritone Gary Relyea, and now continues his studies with legendary bass Jerome Hines. In 1998 he was honored with a prestigious ARIA award.



1999-2000 Adler Fellow **JOHN AMES** was a participant in the 1998 Merola Opera Program, in which he sang the role of Sarastro in *The Magic Flute*. While studying music at the University of Nevada, the Reno native began his appreciation of opera when his university chorus joined the Nevada Opera's choristers for a production of Verdi's *Otello*. A recipient of the Anna Ross Foundation Scholarship for Apprentice Artists, the bass studied voice while performing nearly a dozen roles at Nevada Opera including Colline (*La Bohème*), the Speaker (*The Magic Flute*) and the Old Hebrew (*Samson et Dalila*). A winner of the Elsie Sweeney Scholarship, he studied with Giorgio Tozzi at Indiana University where his credits included Sparafucile in *Rigoletto* and the Commendatore in *Don Giovanni*. After leaving I.U., Ames made debuts with Indianapolis Opera and Kentucky Opera, toured with the Nevada Opera Studio as Sulpice in *The Daughter of the Regiment*, and participated in the Nevada Opera Young Artist Program. In concert he has performed Mozart's *Coronation Mass* and Requiem with the Reno Philharmonic. The young artist most recently sang Don Alfonso in the Opera Center's Showcase presentation of *Così fan tutte*, the Duke in *Roméo et Juliette* with Kentucky Opera, as well as Tom in *Un Ballo in Maschera* and Ferrando in *Il Trovatore* at Nevada Opera.



Music Director of San Francisco Opera since 1992, **DONALD RUNNICLES** is regarded as one of the finest conductors active today, with a distinguished series of international triumphs to his credit. The native of Edinburgh has conducted over 25 operas for the Company, highlights of which include televised productions of *Capriccio*, *Turandot*, and the 1994 world premiere of Susa and Littell's *The Dangerous Liaisons*; the North American premiere of Tippet's *King Priam* with the S.F. Opera Center; and the 1996 West Coast premiere of Wallace and Korie's *Harvey Milk*. The maestro most recently led three highly praised cycles of the Company's Ring Festival this summer. He has led the San Francisco Opera Orchestra and Chorus for two recordings, the Grammy-nominated *Orphée et Eurydice* and *Harvey Milk*. His first commercial recording was Humperdinck's *Hänsel und Gretel*, and his most recent are a CD of Ring excerpts with the Dresden Staatskapelle and a disk of German Romantic opera arias with tenor Ben Heppner. Elsewhere, he has conducted opera productions at the Bayreuth Festival, Salzburg Festival, New York's Metropolitan Opera, Milan's La Scala, Bastille Opera, Berlin Opera, Vienna State Opera, Cologne Opera, Bavarian State Opera, Hamburg State Opera, Royal Opera Copenhagen, Zurich Opera, Netherlands Opera and the Vienna Volksoper. Symphonically, Maestro Runnicles has led the Orchestre de Paris, Israel Philharmonic, Danish Radio Orchestra, Bavarian Radio Symphony, Berlin State Opera Orchestra, Vienna Symphony, Rotterdam Philharmonic, London Symphony Orchestra and the Royal Scottish National Orchestra. In North America, he has conducted the symphony orchestras of San Francisco, Chicago, Atlanta, Pittsburgh, St.

Louis, Seattle, Toronto, Miami and Cleveland. He also remains an active pianist, appearing regularly in a series of concerts with members of the San Francisco Opera Orchestra. In 1995, Runnicles was recognized for his achievements by the University of Edinburgh, from which he received an honorary doctorate of music.



Highly regarded stage director **ROMAN TERLECKYJ** was the first American to win the prestigious Premio Abbiata, awarded by the Association of Italian Music Critics for his staging of *The Rake's Progress* at Spoleto's Festival of Two Worlds in 1993. He served for 13 seasons as Director of Production at the Washington Opera, and a total association of 17 years directing numerous productions including, most notably: *Ariadne auf Naxos*, *La Bohème*, *The Ballad of Baby Doe*, *Les Contes d'Hoffmann*, *La Cenerentola*, *Così fan tutte*, *Der Fliegende Holländer*, *Lucia di Lammermoor*, *Le Nozze di Figaro*, *The Queen of Spades*, *The Tsar's Bride* and *Werther*. Elsewhere, Terleckyj has staged Zemlinsky's *The Birthday of the Infanta* for the Rome Opera; *Le Nozze di Figaro*, *Eugene Onegin*, *Turandot* and *Carmen* for Michigan Opera Theatre; *Don Giovanni* in Bath, England; *Suor Angelica* and *Le Nozze di Figaro* for the Opera Company of Philadelphia; *La Traviata* for Florida Grand Opera; and *Turandot* for Opera Pacific, among others. His production of *Porgy and Bess* has been seen to critical and popular acclaim in Buffalo, Columbus, Hartford, Syracuse and Melbourne, Australia. As assistant to Gian Carlo Menotti since 1979, the artist has worked on over 100 productions. The native of Detroit, Michigan, whose family is of Ukrainian extraction, began his career with Michigan Opera Theatre before joining the staff of the Washington Opera. He made his professional directorial debut with Washington Opera's 1984 production of *Semele*.



JOHN CONKLIN created the original designs for the four operas of Wagner's *Ring of the Nibelung* which were recently presented as part of the Company's Ring Festival. He also served as production consultant for our 1990 Ring presentation. His first Company assignment was the 1977 *Un Ballo in Maschera* (also mounted here in '82, '85 and '90). Additional SFO credits have been *Don Pasquale*, (1980, '84); *La Traviata* (1987, '91, '95), *Idomeneo* (1989); and *Il Barbiere di Siviglia* (1992). Spring Opera Theater audiences first saw his work in productions of *Orfeo* (1972), *Death in Venice* (1975 and '79), and *Julius Caesar* (1978). Elsewhere in the U.S., his designs have been seen at the Metropolitan Opera, New York City Opera, Lyric Opera of Chicago, Dallas Opera, Seattle Opera, Opera Theatre of St. Louis and Santa Fe Opera, among others. On the other side of the Atlantic, Conklin has been responsible for production designs for the Holland Festival, Scottish Opera, and the Munich Opera. Among the highlights from his 1997-98 season were *Norma* and *Idomeneo* in Chicago; Antheil's *Transatlantic* for Minnesota Opera; *Falstaff*, *L'Italiana in Algeri*, *Of Mice and Men* and Handel's *Partenope* at Glimmerglass Opera; Susa's *Transformations* in St. Louis; *The Turn of the Screw*, *Les Contes d'Hoffmann* and *Macbeth* for City Opera; Gluck's *Orpheus and Eurydice* for the English National Opera; as well as *Carmen* in Cincinnati and Colorado Springs. Conklin's designs have also been seen in numerous ballet and legitimate theater productions.



Choreographer/dancer **LAWRENCE PECH**, in his third year as San Francisco Opera's Ballet Master, staged the dances in the 1997 production of *Guillaume Tell* for his first Company assignment. He has subsequently been featured as the solo dancer in *Carmen* during the 1998 *Femmes Fatales* Festival and served as ballet master for the recent stagings of *Turandot*, *Don Carlo* and *Das Rheingold*. A long-time favorite of dance critics nationwide, he received his formal training from American Ballet Theatre and was subsequently invited by Mikhail Baryshnikov to join the company in 1980. During his seven-year association with ABT, Pech worked with such choreographers as George Balanchine, Martha Graham, Antony Tudor, Agnes de Mille, Jerome Robbins, Twyla Tharp and others; and danced with such luminaries as Baryshnikov, Natalia Makarova, Ivan Nagy, Cynthia Gregory, Fernando Bujones and many more. In 1986, Pech left American Ballet Theatre to join San Francisco Ballet, where he was promoted to principal dancer in 1989. Two years later, he was the subject of a KQED special entitled *Blue Lair*, a ballet about his successful struggle with cancer. He co-founded Diablo Ballet in 1993, also serving as the artistic director of the Diablo Valley's first year-round professional ballet company. The artist soon established his own troupe, the Lawrence Pech Dance Company, which has received popular and critical praise since its inception. In addition, Pech has taught at St. Mary's College, Pacific Ballet Academy, Marin Ballet, Marin Dance Theater, California Academy of the Performing Arts and Brady Street Dance Center. He is also an accomplished composer, having created works for arrangements as varied as chamber ensembles, piano solos and a *cappella* groups.



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 our 1999 Ring Festival and last season added new designs to productions of *A Streetcar Named Desire* (projection and lighting design), *Don Carlo*, *Peter Grimes* and *Betrothal in a Monastery*, as well as for revivals of *Turandot* and *Tristan und Isolde*. Design credits for our 1997-98 season included the 75th Anniversary Gala (stage and television), *Tosca*, *Pelléas et Mélisande* and *Eugene Onegin*, in addition to the *Femmes Fatales* Festival's *L'Incoronazione di Poppea* and *Carmen*. During his tenure with the Company, he has created the lighting and special effects for over 180 productions. Scenic design credits include productions of *Lady Macbeth of Mtsensk*, *Roberto Devereux*, *Pelléas et Mélisande* (1979), *Billy Budd*, *Nabucco*, *Don Giovanni* and *Christophe Colomb*. His television credits for the Company include *A Streetcar Named Desire* (nominated for an Emmy Award), *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, Dallas Opera, Washington Opera (*Dangerous Liaisons*), New York City Opera (*Emmeline*, also televised on PBS), New York's Mary Anthony Dance Theatre and Ballet Arizona. Lighting system consulting projects include San Francisco's renovated War Memorial Opera House and Het Muziektheater in Amsterdam, the Netherlands.

SAN FRANCISCO OPERA 1999–2000

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 Hildegard Behrens
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 Elena Bocharova†
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 Judith Christin
 Monica Colonna**
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 Kathryn Cowdick
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 Rebecca Evans
 Renée Fleming
 Nicolle Foland
 Sonia Ganassi*
 Miriam Gauci
 Andrea Gruber*
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 Tammy Jenkins†
 Vesselina Kasarova*
 Peggy Kriha Dye
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 Zoran Todorovich**
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 Michel Trempont
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 Colin Graham
 Nikolaus Lehnhoff
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 Graziella Sciutti
 Roman Terleckyj*

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Lawrence Pech
 Deni Sayers*

**U.S. opera debut

*San Francisco Opera debut

†1999–2000 Adler Fellow

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 Dvora Djoraev*
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 Sally Munro
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 Alexandra Nehra
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 Daniel Pociernicki
 Valery Portnov
 Ken Rafanan
 Tom Reed
 Colby Roberts*
 Sigmund Seigel
 Dan Stanley*
 Jere Torkelsen*
 Richard Walker*
 Frederick Winthrop

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 Fran Burgess
 Virginia Chen
 Elfrieda Langemann
 Nadja Matisoff
 Katherine McKee
 Eileen Meredith
 Penelope Rains
 Jenni Samuelson
 Sue Ellen Scheppeke
 Margaret Secour
 Shawnette Sulker*

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 Heidi Waterman
 Susan Witt

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 David Phillips
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 Michael Rogers*
 Peter Shypertt
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 Erich Stratmann
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*Also appearing in solo roles

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VERDI'S DREAM

continued from page 16

instead Eugène Scribe's *Gustave III ou Le Bal Masqué*. Scribe had originally written the libretto for Daniel François Auber, and their version had been given in Paris in 1833. A decade later, Cammarano had adapted the plot of *Il Reggente*; it was set to music by Saverio Mercadante and produced in Turin. Verdi had Somma retranslate Scribe's libretto, recast it from five to three acts and retitled it *Gustavo III di Svezia*.

Since the plot was based on historical fact and dealt with the 1792 assassination of a monarch, Sweden's Gustaf (Gustavus) III, at a masked ball, Verdi anticipated trouble with the Neapolitan censor. Those were, after all, politically troubled times, and an attempt had been made on the life of the King of Naples by one of his soldiers just a year earlier. Verdi expected to be asked to make his charac-

ters fictitious and even alter the locale as he had been forced to do with *Rigoletto*. He had taken the matter up with Somma late in 1857, and Somma had suggested keeping the Swedish setting but moving the story back to the twelfth century.

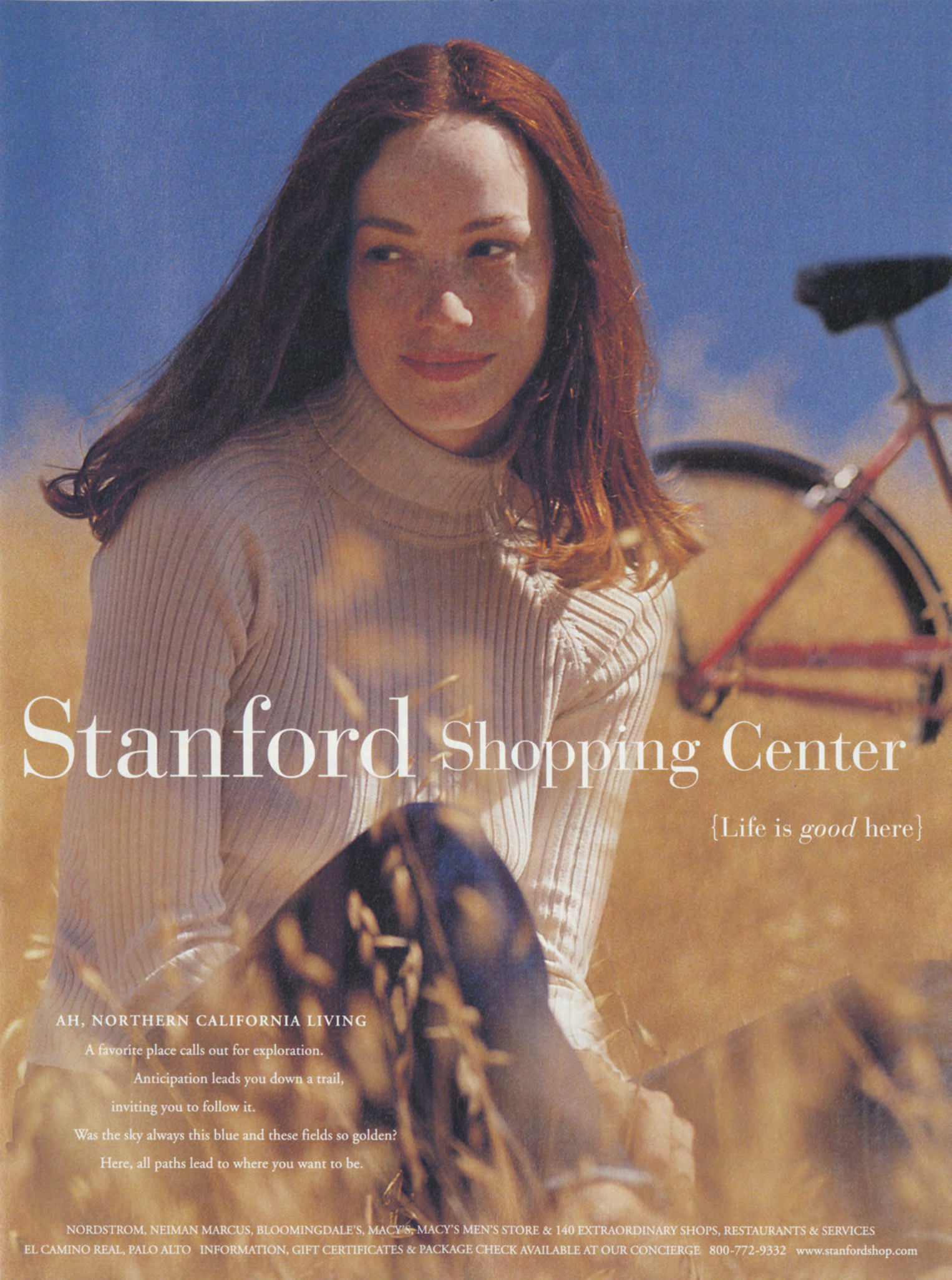
In a letter written on November 26, Verdi rejected this idea saying, "I really think the twelfth century is a little too remote for our Gustav. It is such a raw and brutal period, especially in those countries, that it seems a serious contradiction to use it as a setting for characters conceived in the French style as Gustav and Oscar are, and for such a splendid drama based on customs nearer our own time. We shall have to find some great prince or duke, a rogue whether of the North or not, who has seen something of the world and caught something of the atmosphere of the court of Louis XIV."

Verdi and Somma finally decided to move the action, if necessary, to

seventeenth-century Stettin, in Pomerania, and change the title to *La Vendetta in Domino*. You can imagine Verdi's shock when he received the censor's verdict on arriving in Naples in January of 1858. That month, a bomb had been thrown under the carriage of Napoleon III in Paris, and the changes required of Verdi by a frightened censor were massive and, to his mind, impossible. He detailed them for Somma on February 7:

1. Change the hero into an ordinary gentleman, with no suggestion of sovereignty.
2. Change the wife into a sister.
3. Alter the scene with the fortune-teller, and put it back to a time when people believed in such things.
4. No ball.
5. The murder to be off-stage.
6. Omit the scene of the drawing of the name. And, and, and!

Continued on page 50



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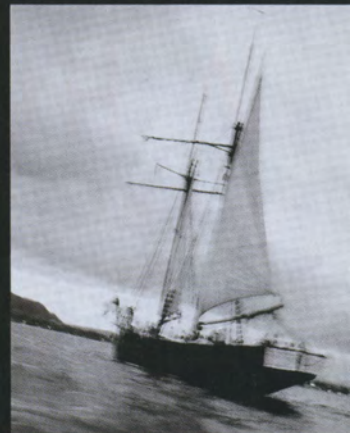
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Un Ballo in Maschera

Photos taken in rehearsal
by Marty Sohl

Tracy Dahl, Richard Margison





Richard Margison



Tracy Dahl



Alfredo Daza, Women of the San Francisco Opera Chorus



Carol Vaness, Sergei Leiferkus



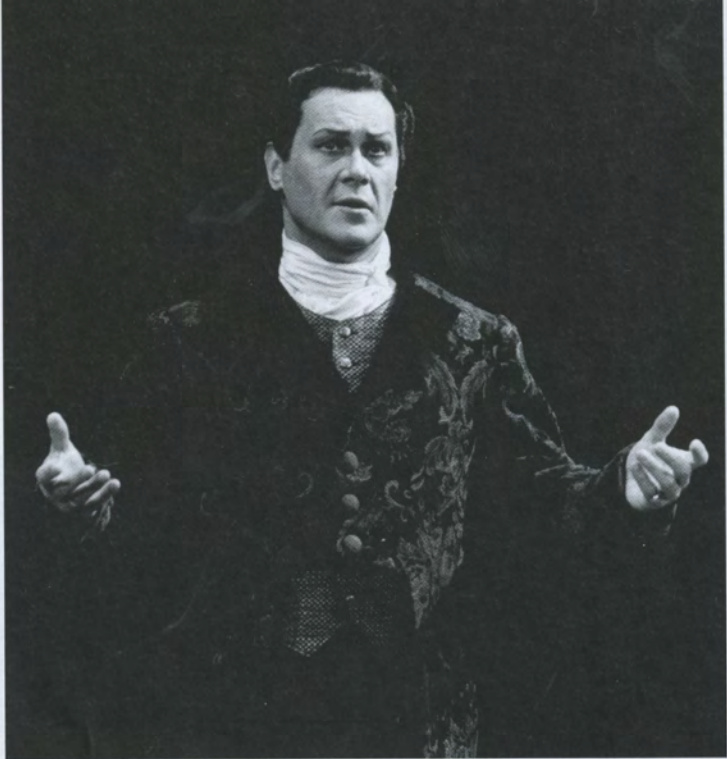
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Oct. 3

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11/3); Vargas*/Beltrán (10/23, 26,
30, 11/6), Michaels-Moore/
Robertson (10/23, 26, 30, 11/3,6),
Hagen/Coliban (10/23, 26, 30,
11/3)/Relyea (11/6)

Bonynge/Bernhard/Howland/Toms/
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Oct. 12, 15, 17, 21, 23, 24, 26, 29, 30
Nov. 3, 6

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Nov. 2, 5, 7, 9, 13, 17

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Nov. 14, 16, 19, 23; Dec. 1, 5, 11

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Collaboration with Teatro Bellini di Catania

Nov. 24, 27, 30; Dec. 3, 6, 10, 12

LA BOHÈME Puccini
Bayo*, Arteta*; Lima, Patriarco, Daza,
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Dec. 4, 7, 9, 11

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Foland/Netrebko (1/9, 12, 14, 16);
Lima/Todorovich** (1/8,11, 13, 15),
Okerlund/Westman (1/9,12, 14, 16),
Relyea/Ames (1/15, 16), Daza/
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Jan. 8, 9, 11, 12, 13, 14, 15, 16

New Production

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June 10, 16, 20, 23, 25, 29

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9th Annual Christmas and Opera in Baroque Prague, Salzburg and Vienna December 13th to 26th

...you are invited to join Sherwin for some carefully selected sightseeing and to see some wonderful opera. In Prague at the State Opera we will see *Eugene Onegin* and *Robert Le Diable* by Meyerbeer. At the National Theater *Rigoletto* and at the Estates Theatre where Mozart conducted we will see *Così fan tutte* and the ballet *The Sleeping Beauty*. In Salzburg a concert at the castle Hohensalzburg and in Vienna at the Staatsoper will see Verdi's *Ernani*, *Die Frau ohne Schatten* and the ballet *Cinderella*, and at the Volksoper *Hänsel & Gretel*. There will be an optional opera at the Slovak National Theater in Bratislava on Christmas day with a private reception with the Director. A total of 7 operas and 2 ballets.

6th Renaissance Italy Opera Program Cernobbio – Venice – Milan – Bologna – Florence – Rome March 22nd to April 8th

This is a tour of the great opera houses of Italy. We request Category One seating to all performances including La Scala. This opera program combines the most remarkable sightseeing and walking tours to the greatest museums, cathedrals and villages along with some excellent cuisine. As of this writing the performance in March at La Scala will be *Tosca*.

Spectacular Spring & Opera at the Metropolitan Opera in New York & the New York City Opera April 9th to 16th

Spring in New York with walks through Central Park to the Metropolitan Museum of Art staying in our charming hotel on Central Park West and only 3 blocks to Lincoln Center. We will attend performances at the Metropolitan Opera of *Rigoletto*, *Il Barbiere di Siviglia*, *Pelléas et Mélisande* and *La Bohème*. At New York City Opera, *Platée* and the New York Philharmonic, Bach's *St. John Passion*. A total of 5 operas, 1 concert and a Broadway play to be announced. Also, backstage visit with the artists.

13th Ring Program Der Ring des Nibelungen at the Metropolitan Opera in New York April 30th to May 7th

Spring in New York with walks through Central Park to the Metropolitan Museum of Art staying in our charming hotel on Central Park West and only 3 blocks to Lincoln Center. There will be special events planned by Sherwin including after-the-performances parties. A chance to see many friends from previous Ring programs as well as new Wagner friends. The cast includes James Levine conducting and Plácido Domingo, Jane Eaglen, James Morris and Deborah Voigt. The remainder of the cast will be announced.

Spring and Opera in the Royal Town of Dresden and Berlin, the new monumental capital of Germany May 9th to 20th

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14th Ring Program Der Ring des Nibelungen in Helsinki June 5th to 17th

...you are invited to join Sherwin for this first ever performance of the Ring at the all new Helsinki Opera House and see friends among past Ring Alumni and reminisce about our many shared experiences. This is the first time the Ring cycle will be produced at the ultra-modern Finnish National Opera, which sits in a lovely park setting. The opera's cutting-edge stage technology provides set and lighting designers with everything they could conceivably need to create visually stunning productions. There will be spectacular sightseeing and day trips from Helsinki based on the experience of our groups since 1989. There will be 4 after-the-performance parties.

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VERDI'S DREAM

continued from page 34



Giovanni Martinelli as Riccardo; Charlotte Boerner as Oscar at the San Francisco Opera in 1937.

"As you imagine, these changes are out of the question, so no more opera. So the subscribers won't pay the last two installments, so the government will withdraw the subsidy, so the directors will sue everyone, and already threaten me with damages of 50,000 ducats. What hell!"

In hopes of saving the situation and placating the censor, the management of the San Carlo prepared an altered version of the libretto called *Adelia degli*

Adimari, set in Florence in the fourteenth century. Verdi was furious: "My drama has been totally mutilated, and it is therefore impossible that the music can achieve the effect imagined by me. *La Vendetta in Domino* consists of 884 verses. In *Adelia*, 297 have been changed, many have been added, very many cut. I ask further whether, in the drama by the management, there exists, as in mine:

The title? No.

The poet? No.
The period? No.
The place? No.
Characters? No.
Situations? No.
The drawing of lots? No.
The ball? No.

"A maestro who respects his art and himself could not and should not dishonor himself accepting as subject for music, written to quite another plan, these oddities which distort the most obvious principles of dramaturgy and outrage the artist's conscience."

Upon Verdi's refusal of *Adelia*, the theater took legal action. Verdi initiated a countersuit. The matter was settled out of court in Verdi's favor, and the contract was dissolved. The settlement, which allowed Verdi to produce *La Vendetta in Domino* in another theater, contained only one condition: Verdi had to return to Naples in the fall and produce *Simon Boccanegra*, which had not yet been heard there.

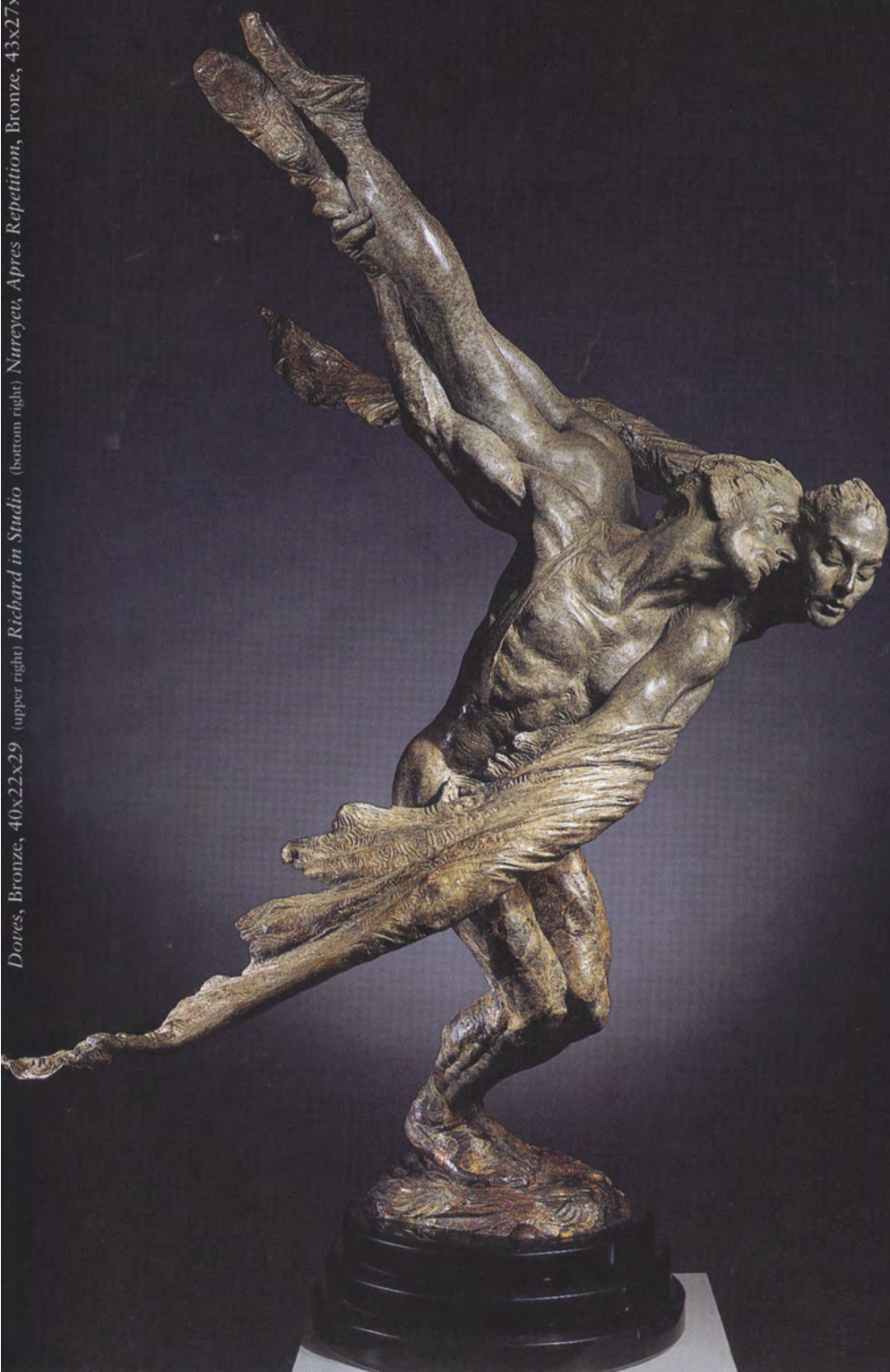
During the legal battle, Verdi turned to the Teatro Apollo in Rome, which accepted the opera subject to the approval of the papal censor. Though this approval was also qualified, the restrictions were minor compared with those in Naples. Chiefly, Rome wanted the setting changed to a non-European country. This Verdi could live with, and after casting about for different locales, including the Caucasus, he and Somma settled on Boston during the American War for Independence. Gustavus became Richard, Count of Warwick and Governor of the colony of Massachusetts, Madame Arvidson became a black woman named Ulrica, and the title reverted back (in Italian) to the Scribe original, *Un Ballo in Maschera*.

Verdi and Somma were also forced to alter a number of lines in the libretto because, as Verdi pointed out, "a second litigation would have been scandalous and ridiculous. In the theater, of course, one has to make sacrifices, and it's useless for anyone who hasn't the courage to do this to expose himself to this severe trial." He urged Somma to "arm yourself with courage and patience, particularly with patience.... The lines and expressions deleted by the censor are numerous, but it could have been worse." Besides, he countered almost philosophically, "A great many lines would have had to be changed [anyway], since the

Continued on page 52

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Doves, Bronze, 40x22x29 (upper right) Richard in Studio (bottom right) Nureyev, Apres Repetition, Bronze, 43x27x14



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ENTERTAINMENT

VERDI'S DREAM

continued from page 50



The 1967 San Francisco Opera *Ballo* cast included (L. to r.) Reri Grist (Oscar), L.D. Clements (Judge), Ragnar Ulfung (Riccardo) and Cornell MacNeil (Renato).

king is now only a governor."

The changes were successfully made, and from all accounts the first night in Rome on February 17, 1859, was a triumph with the public, through the press was lukewarm. Still, the reception given *Ballo* must have gone a long way towards lifting Verdi's spirits after his battle in Naples and the fiasco a revival of *Simon Boccanegra* had suffered at La Scala the month before, due to a mediocre cast. Shortly before the premiere of *Ballo*, Verdi had written his publisher Tito Ricordi, "Let them be severe. I accept their hisses on condition that I don't have to beg for their applause."

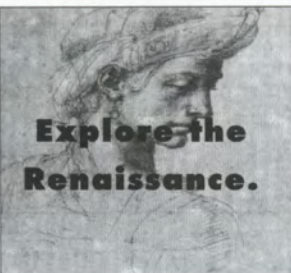
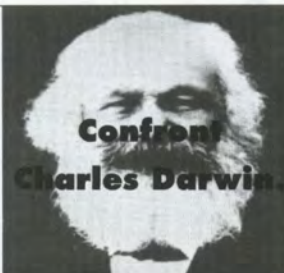
"We poor Gypsies, charlatans, or whatever you want to call us, are forced to sell our labors, our thoughts, our dreams for gold. For three lire, the public buys the right to hiss or to applaud. Our fate is one of resignation, and that's all. But, whatever my friends or enemies say, *Boccanegra* is in no way inferior to many other operas of mine which were more fortunate. Perhaps this one needed more care in performance and an audience which really wanted to listen to it. What a sad thing the theater is!"

In this century, there has been a trend back to Verdi's Swedish setting, and it is

in the original version that San Francisco Opera is presenting the current *Ballo*. As Osborne has written, no "great harm is done to the opera by using the historical names, though there is not the slightest need to use them. Verdi's music is no more Swedish in character than it is American. It does, however, as he himself claimed, have something of the eighteenth century in its elegance, wit and lightness of touch. But whether Amelia's lover is called Riccardo, Gustavo, Gustavo or Gustave, hardly seems to matter. The character has little in common with King Gustavus III of Sweden, and there is no more justification for giving Verdi's Riccardo the name of Scribe's Gustave than there would be in changing the Duke of Mantua in *Rigoletto* back to Victor Hugo's François I."

But, however *Ballo* is given, it is difficult to hear it without thinking of *Lear* and what nearly was. Surely no one would want to be without the passion and pulse of *Ballo*, but was a Verdi *Lear* too great a price to pay? There can never be a satisfactory answer, and, however tantalizing, this remains a desert island question. But to me, a *Ballo* in the hand is worth several *Lears* in the bush. □

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SAN FRANCISCO OPERA ORCHESTRA

continued from page 22

because the latter react immediately. You have to factor in that certain instruments in the orchestra take longer to speak.

"If you play piano in an orchestra (which Runnicles has, as well as the French horn), initially you have to get used to the fact that you always play later than the conductor has given a beat because your instrument plays (snap) like that. And a wind player will be a little later, a brass player will be a little later and a string player will be a little later. This isn't to make what the conductor does sound like 'Oooh — It's magic!' It's just that those are all things you have to take into account."

While Runnicles believes that "a good 30 percent of learning a piece of music is performing it," most of the above-mentioned fine-tuning — some of the integration of the Duchampian planks and slats — naturally takes place during rehearsals. Yet even those are carefully choreographed and paced.

"There is a lot of psychology that goes into rehearsing and preparing an orchestra," he says. "The performance is, in a way, that supreme tip of the iceberg."

Besides figuring in specific limitations, such as hourly breaks mandated by the musicians' union contract, a conductor must predict how much time may be necessary to work on particularly tricky or troublesome passages — troublesome for the singers or the players. Another crucial requirement is "making sure the show doesn't peak too soon, making sure that the performance is the focus of the dynamic."

"It's good that if the last 15 or 20 minutes of a rehearsal are mere playing through music because you've demanded a great deal of the orchestra," says Runnicles. "Sure, ultimately the conductor is recreating the specific wishes and demands of the composer, but they (the orchestra) are recreating *your* recreation. It's good to let them play."

In the past, Runnicles has compared himself to a sound engineer at the controls of a 14-section "human console." His task is to bring the individual sounds of some 90 musicians — each with his or her unique upbringing, training, personality and mode of expression — "together to create one sound."

"It *has* to be one concept of sound," he says. "So you are literally a conductor — as in a conductor of electricity. Which is why the same piece of music can sound

completely different depending on the conductor and on the orchestra playing it. I think it is this potential chemistry which promotes the need for live music and why the live occasion is still unequalled."

But how does a single person actually manage to bend all those unique and sometimes willful individuals to his version of one concept of sound?

"Through the power of persuasion," says Runnicles. "Neither an orchestra nor a conductor should feel it's a matter of imposition. If you're looking for an analogy, being a good conductor is like being a very good rider and knowing your horse, knowing that less is more. A few well-timed signals, sympathy and empathy, just the occasional nudge — the horse, the orchestra, knows exactly what is meant. I think a horse will never be imposed upon. An orchestra *should* never be imposed upon."

As much as a rider, it almost sounds as if a good conductor needs to be something of a beneficent ruler or maybe just Father Knows Best.

"Well, there might be something a little patriarchal in it," Runnicles admits, smiling. "I love this orchestra. Yes, love is a very overused word, but I really love this orchestra. Every individual in this, you know where the strengths are, you know where the occasional weaknesses are. And you want to concentrate on the strengths and play down the weaknesses or at least encourage the weaknesses to become lesser. It's about giving and taking. An orchestra can give a great deal to a conductor, and you want to take what they give, what each individual gives you, and mold it. Let an oboe or a horn take a little bit more time over a phrase — enjoy it. There's nothing like it with an orchestra if they sense they can breathe. Let an orchestra breathe, let them play, and take that and mold it."

Lest we forget, though, the man did say, it's about giving and taking; the relationship is "a two-way street." No matter how talented, every single player ultimately must consent to being molded, each individual must put "we" before "I."

"All of these people are sitting here because they're highly trained and got into music because of ambitious parents or ambitious selves. They all have personalities which, for quite a while, were nurtured and cultured as voices, individual voices," Runnicles says. "Very few of them would have intended becoming

orchestral players, being part of a collective conscious. And then they have to come into an orchestral environment where their voice is important but where they have to 'sing' in unison.

"In a very good orchestra the individuals are aware of the 'cogs and wheels.' It's in some of the more arrogant, second-rate orchestras that musicians may wear 'blinkers' and think: 'This is the part and I'm with the (conductor's) beat and if somebody else is wrong, that's the conductor's job to get it right.' No, everybody has to be pragmatic. It's a little bit like intonation. Very, very good instrumentalists are always adjusting their intonation during performance — the cello playing with the oboe will address intonation differently to how it might play with a harp or other strings.

"An orchestral musician is invariably one voice, one note in a harmonic context requiring tuning, like a tempered piano without 'absolutes.' In other words, you would tune every note within the context of a chord or a melody; a certain note may have to go with the octave above it, but who is 'right?' That is the kind of micro-managing that a good orchestra is always doing, listening to one another. That has to be one of the hardest but most fulfilling things about being part of this extraordinary living organism, one cog in this magnificent, mysterious wheel."

Ah, but the cogs have lives outside the wheel. Even grand opera musicians sometimes suffer from money woes, get divorces, have to raise teenagers, battle depression, question the meaning of Life Itself. How much of a conductor's job is being aware of what goes on off-campus? Does Maestro ever have to be Dear Abby or Dr. Freud?

"One can't be in the counseling business. You hope that the person going through a problem is professional enough not to let it affect his or her playing," says Runnicles. "But then again, music-making is an expression of emotion. Making music is orchestrating your personality. It's an expression coming from the deepest part of your soul. And that *has* to be affected by your state of mind. During this summer's *Ring*, in *Walküre*, I believe I conducted the farewell scene between Wotan and Brünnhilde differently than I ever have before because I now have daughters. Just the thought of taking leave of them — I daren't think of it. That had

to add a new dimension to what I did.

"So, a conductor has to be sensitive to that in the musicians. That's where the powers of persuasion come in again. Of trying to play down the weaknesses and concentrate on the strengths. The bottom line, really, is reminding everybody what a phenomenal profession this is and what a privilege it is to be in it. I will always remain perplexed that people could be insensitive to this. I never go out there without, at some point, thinking, 'My God. I'm so lucky!' during a performance, when I can feel the tears welling up just because of the sheer thrill and exhilaration and, just standing there, to do this, to be able to do what I love with a passion."

Despite his obvious joy, everything about opera conducting sounds stressful as hell. Micro-managing, cheerleading, being Dad, sound engineering, horse riding, coaching, conducting electricity, "standing for five hours every night like a scarecrow" with your arms moving independently of one another. (And we haven't even mentioned stage directors who like to see sopranos swing from trapezes.) Why is it then that conductors as a species seem to live so long and can work very nearly to the edge of the grave?

"I think part of it is the fact that, for all the glories of a good performance, it's so temporary, so ultimately elusive; at the end of it, it's like like sand through your fingers," says Runnicles. "You start all over again the next time you do it. There's never a right or wrong, you'll just do it slightly differently the next time; there's little room for complacency. It's this quest for going ever deeper into a composer's art and seeking answers. For any artist, an actor or actress or ballerina or conductor, great art consists of these summits that keep appearing. You may think you're finally reaching that peak, and then a new summit appears. The greatest artists, I believe, are those with summits ad infinitum. It keeps you fresh."

There is also another life-affirming, stress-mitigating, age-defying aspect to the job that, according to Runnicles, Shakespeare nailed in *Twelfth Night*:

"If music be the food of love, play on." I think it is that, it really is. This is unbelievably healthy food." □

(PART II — THE PLAYERS will be featured in the *Idomeneo* magazine)

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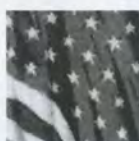
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The following list of lectures and previews includes those that are currently available to the public.

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 is as follows:

Un Ballo in Maschera — Sept 14, 19, 23, 25, 28; Oct. 6

Louise — Sept. 16, 18, 22, 26, 29; Oct. 2

La Favorite — Oct. 5, 10, 13, 16

Lucia di Lammermoor — Oct. 15, 17, 21, 23, 29; Nov. 3

Wozzeck — Nov. 5, 7, 9, 13, 17

Idomeneo — Nov. 16, 19, 23; Dec. 1, 5

Nabucco — Nov. 27, 30; Dec. 3, 6, 10, 12

La Bohème — Dec. 7, 9; Jan. 9, 11, 12, 13, 14, 15, 16

Don Giovanni — June 11, 17, 22, 28; July 1

The Rake's Progress — June 16, 20, 23, 25, 29

Parsifal — June 21, 24, 27, 30; July 2

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

September 1

September 16

November 9

June 13

Louise

La Favorite

Idomeneo

Parsifal

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 Opera Guild). The format features a renowned musicologist who may feature recordings, slides and/or handouts to familiarize the audience with an opera from the current season.

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.

Sept. 9 *Louise*

Sept. 22 *La Favorite*

Oct. 6 *Lucia di Lammermoor*

Oct. 27 *Wozzeck*

Nov. 10 *Idomeneo*

Nov. 17 *Nabucco*

seniors. Series: \$35.00-adults, \$30.00-students and seniors. For information call Verna Parino (415) 388-6789.

Sept. 8 *Louise*

Sept. 20 *La Favorite*

Oct. 4 *Lucia di Lammermoor*

Oct. 25 *Wozzeck*

Nov. 8 *Idomeneo*

Nov. 15 *Nabucco*

San Francisco Chapter — 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 Esther Jennings, (415) 751-7732.

Sept. 8 *Louise*

Sept. 22 *La Favorite*

Oct. 6 *Lucia di Lammermoor*

Oct. 27 *Wozzeck*

Nov. 10 *Idomeneo*

Nov. 17 *Nabucco*

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

San Jose Opera Guild

Lectures held at 10:00 a.m., followed by no-host luncheons on 9/9 and 11/18 (\$7.00). Los Gatos History Club, 123 Los Gatos Blvd., Los Gatos. Admission: \$8.00 (free to San Jose Opera Guild members). For information call Joy Hulme (408) 741-1331 or Margaret Boddy (408) 354-7525.

Sept. 9 *Louise*
Sept. 23 *La Favorite*
Oct. 7 *Lucia di Lammermoor*
Oct. 28 *Wozzeck*
Nov. 11 *Idomeneo*
Nov. 18 *Nabucco*

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.

Sept. 10 *Louise*
Sept. 20 *La Favorite*
Oct. 7 *Lucia di Lammermoor*
Oct. 28 *Wozzeck*
Nov. 8 *Idomeneo*
Nov. 15 *Nabucco*

South Peninsula Chapter — San Francisco Opera Guild

Lectures held at 8:00 p.m. at the Palo Alto Senior Center, 450 Bryant Street, Palo Alto. Admission \$7.00. For information call Ramona Rockway (650) 941-3890.

Sept. 7 *Louise*
Sept. 21 *La Favorite*
Oct. 5 *Lucia di Lammermoor*
Oct. 26 *Wozzeck*
Nov. 9 *Idomeneo*
Nov. 16 *Nabucco*

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

MERRITT COLLEGE OPERA LECTURE SERIES

Held on Tuesday evenings in Room A-117, 7 to 10 p.m., *Introduction to Opera* (Music 13A) is based on the operas of the 1999-2000 season. The College is at 12500 Campus Drive (off Redwood Road in the Oakland hills). Information: (510) 436-2430.

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Given by Michael Barclay, director of OEI. Lectures are held from 7:30 to 10 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.

Sept. 21 *La Favorite*
Oct. 11 *Lucia di Lammermoor*
Oct. 25 *Wozzeck*
Nov. 8 *Idomeneo*
Nov. 15 *Nabucco*
May 17 *La Bohème*
May 24 *Don Giovanni*
June 7 *The Rake's Progress*
June 14 *Parsifal*

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A free lecture on Mozart's *Idomeneo* will be given by Michael Barclay on November 10 at 7:00 p.m. at the Kensington Library, 61 Arlington Avenue, Kensington. Information: (510) 524-3043.

SAN FRANCISCO CITY COLLEGE PRELIMINARIES

A music course will deal with all operas of the 1999-2000 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 26th and continue for 15 weeks. Information: (415) 239-3641.

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Held at Crowne Plaza Hotel, 480 Sutter St. (corner of Powell), San Francisco, mostly Monday evenings at 6 p.m. (5/30 at 5:45 p.m.) Series began August 30. Lectures are \$15 per session or \$50 for any five previews. Information: (415) 956-1271.

Oct. 4 *Lucia di Lammermoor*
Oct. 25 *Wozzeck*
Nov. 8 *Idomeneo*
Nov. 22 *Nabucco*
Nov. 29 *La Bohème*
May 30 *Don Giovanni*
June 5 *The Rake's Progress*
June 12 *Parsifal*

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OCTOBER 13, 16M, 20, 23M, 28, 31, 1999

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DECEMBER 8, 11M, 12, 14, 15, 17, 19M, 21, 1999

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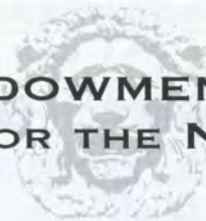
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Tours of the San Francisco Performing Arts Center include the War Memorial Opera House, Davies Symphony Hall and Herbst Theatre and take place as follows: Mondays, on the hour between 10 a.m. - 2 p.m. Special group tours of Davies Hall only may be scheduled on Wednesdays and Saturdays by request two weeks in advance. All tours leave

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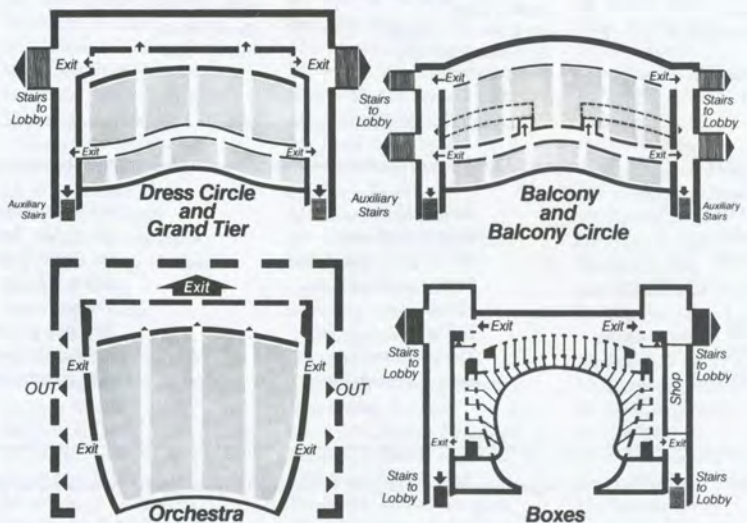
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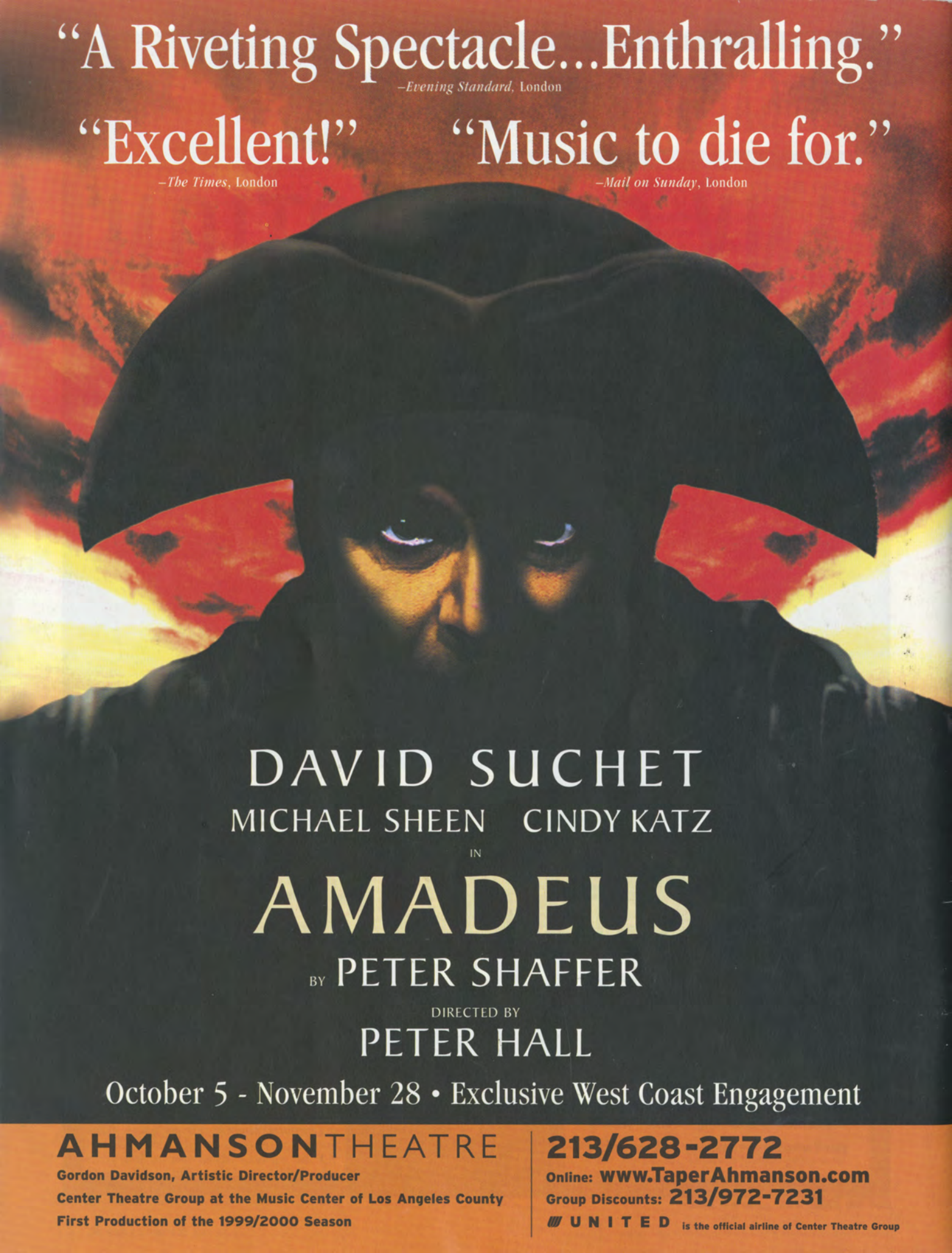
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