

Don Giovanni

1999-2000

Saturday, June 3, 2000 8:00 PM
Wednesday, June 7, 2000 7:30 PM
Sunday, June 11, 2000 2:00 PM
Tuesday, June 13, 2000 8:00 PM
Saturday, June 17, 2000 2:00 PM
Thursday, June 22, 2000 7:30 PM
Wednesday, June 28, 2000 8:00 PM
Saturday, July 1, 2000 1:00 PM
Saturday, July 1, 2000 8:00 PM

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1999-2000 SEASON

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Our 7th Annual Los Angeles Opera Gala September 10th to 15th, 2000

Welcome Plácido Domingo as the new Artistic Director of Los Angeles Opera. You'll attend *Aida* (Deborah Voigt/Johan Botha) and *La Cenerentola* (Jennifer Larmore/Kurt Streit) and a once-in-a-lifetime concert featuring Plácido Domingo singing Act 1 of *Die Walküre* and Act 2 of *Parsifal* with the Kirov Orchestra conducted by Valery Gergiev. You'll visit the Getty Center, the Norton Simon Museum, and enjoy a party with operatic entertainment at Sherwin's home beneath the Hollywood sign.

Autumn and Opera in Prague, Dresden and Berlin September 30th to October 15th, 2000

See the leaves turn in these three beautiful cities by day and luxuriate in opera by night! In Prague enjoy *Aida* and *La Traviata* at the State Opera, *Jenufa* at the National Theatre, and the program 'A Night with Mozart' at the Villa Bertramka. Then, on to Dresden and Berlin for more wonderful performances - repertoire to be announced. As always, Sherwin will arrange visits to museums, spectacular sightseeing, dinners and after-performance parties with the artists.

Our First-Ever Tour to the Wexford Festival in Ireland October 29th to November 8th, 2000

Sherwin Sloan will lead this exciting new tour to Ireland. Known for outstanding productions of rare masterpieces, the Wexford Festival is a must for the opera aficionado. The program includes Tchaikovsky's *The Maid of Orleans* (based on Schiller's *Joan of Arc*), Adam's *Si j'étais roi* (If I were King) and Zandonai's *Conchita* in Wexford, a play and a concert in Dublin, sightseeing in the villages and manor houses along the beautiful Irish coast, and so much more.

Autumn and Opera in Northern Italy Parma - Milan - Venice - Florence - Cernobbio October 14th to 26th, 2000

Tour the great opera houses with Sherwin Sloan and visit museums, cathedrals, villages in gorgeous Northern Italy, with a stop at Leonardo Da Vinci's newly restored fresco 'The Last Supper'. On our Spring Tour to Italy, we attended *Tosca*, *Idomeneo*, *Salome*, *Manon Lescaut*, and more. The schedule for the October tour is sure to be just as exciting!

Fall and Opera in New York October 27th to November 3rd, 2000

The list of operas to be presented in New York this Fall is spectacular: *Turandot*, *Carmen*, *Fidelio* and *La bohème* at the Metropolitan Opera as well as *La Traviata*, *Madama Butterfly* and *The Marriage of Figaro* at New York City Opera. And we will see them all! In addition, we'll arrange private lectures on the operas, a visit to the Metropolitan Museum of Art and a gala luncheon with invited artists. Truly rich fare for the opera lover!

Christmas in Prague, Salzburg and Vienna December 13th to 26th, 2000

Steeped in an age-old tradition of music and the arts, these beautiful cities offer great sightseeing, wonderful Christmas shopping, and, of course, magnificent opera! In Prague we'll attend a new Czech opera *Soldier and Dancer*, as well as *La Traviata*, *Rusalka* and Rameau's *Castor et Pollux*. And that's only the beginning - we'll enjoy more wonderful performances to be announced in Salzburg and Vienna. What a magical way to celebrate the festive season!



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PERFORMING ARTS

SAN FRANCISCO OPERA MAGAZINE

Don Giovanni

1999/2000 Season

Vol. 77, No. 9

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The author examines some aspects of Mozart's *Don Giovanni*, the opera considered by many to be a perfect work of art.
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The Seduction, 1857
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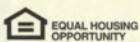
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A MESSAGE FROM THE GENERAL DIRECTOR



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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THE PROGRESS OF A RAKE

By JOHN ARDOIN



SOHL

The wooing of Zerlina on the stage of the War Memorial: Samuel Ramey and Rebecca Evans in 1995 (left); Cesare Siepi and Rosanna Carteri in 1955 (below left); (below) Ezio Pinza and Mafalda Favero in 1938.



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It was in the archbishopric of Salzburg, Austria, that the most perfect, the best equipped and the most natural musician the world has ever known was born. As a composer, he was supreme in every musical form. He produced the greatest operas; he helped to shape the symphony, concerto and string quartet into the way we know them today; his sacred music is deeply spiritual and his lightest pieces wonderfully secular.

He could read any piece of music at sight perfectly, and he could hear a

complex score once and write it down note-for-note afterwards. As if this weren't enough, Wolfgang Amadeus Mozart was the foremost pianist and organist of his day, and, had he wished, he might have been the age's leading violinist as well. In short, musically speaking, there was literally nothing he couldn't do better than anyone else.

"I tell you before God, and as an honest man," Joseph Haydn said to Mozart's father, "that your son is the greatest composer I know either personally or by reputation." There has been no reason to reverse that opinion in over two centuries.

But what of the man Mozart? His life and particularly his early death have often been romanticized almost beyond recognition. The truth of the matter is that Mozart had far less of a genius for living than he had for music. His out-sized gifts virtually assured that he would grow up in an over-protected, hothouse atmosphere, and he did. He was too reliant on his father, who protected his

child too much while exploiting his awesome gifts, and the boy never really learned to cope with the realities of day-to-day living.

How strong was the contrast between the pretty, adored child who crawled into Empress Maria Theresia's lap and asked the young Marie Antoinette to marry him when he grew up and the plain, struggling musician he eventually came to be. The adult Mozart was short, his face pock-marked, his head overly big for his body, his eyes protruding, his nose large and his hands stubby and fat. But, you say, surely his unique gifts as performer and composer overrode all other considerations.

But they didn't. The closest he came to securing a court position in an age when royal patronage was everything, was to be given (the same year *Don Giovanni* had its premiere) the minor post of Chamber Composer to Austria's Joseph II. The pay was equally minor. "It is," Mozart lamented, "too much for what I do and too little for what I could do."

He was, in the words of critic Harold Schonberg, "a complicated man with a complicated personality and an unprecedented knack for making enemies." But then, he knew who he was, and he saw mediocrity for what it was, and said so. Another problem was that much of what he wrote was beyond the scope of the musicians and laymen of his day. Even his publisher didn't understand him: "Write more popularly, or else I can neither print nor pay for any more of your music."

A writer of that time commented that "The works of Kozeluch remain alive and are welcomed everywhere, but Mozart's compositions do not unanimously please. He has a decided inclination for the grave and the unusual." Kozeluch? I had to look him up in a music dictionary...

Clearly, it could not have been enviable to have been Mozart during his lifetime, to be able to see beyond your age, to know your worth and to see men you knew were inferior become wealthy and receive great honors while you spent your days scrambling for money to support your wife and children. Even his death brought a sigh of relief in some quarters. Antonio Salieri, one of the most popular and successful composers

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.

of the time, and a man once accused of poisoning Mozart, said, "A genius has departed. Let us rejoice, for soon no one would have given us a piece of bread for our own music."

It was upon this hostility of Salieri's that Shaffer built his play *Amadeus*. At one point in the drama he has Salieri slowly raise his head and tell the audience that "Tonight at an inn somewhere in this city stands a giggling child who can put on paper, without actually setting down his billiards cue, casual notes, which turn my most considered ones into lifeless scratches."

What emerges in the course of the play is not a flattering picture, and often it seems in opposition to the angelic clarity and warm spontaneity of his art. Many, in fact, have resented the portrait of Mozart left by *Amadeus* as a spoiled, petulant, foul-mouthed child-man. But no matter how one might delude oneself, Shaffer was very close to the truth. Mozart was a classic case of a beautiful duckling who turned into an ugly swan.

Salieri's words imply that a true value was finally beginning to be placed on Mozart's music, and indeed a vogue for his work set in following his death. It did not last for too long, however; the age of Romanticism was just around the corner, an age that misunderstood him in a different way. At the crest of the Romantic era, he became the "Raphael of music" and was considered only a dainty, elegant composer.

That epoch missed all the humanity and strength of his music amid the great operatic and symphonic machinery of the Romantic era: the music dramas of Wagner, the tone poems of Berlioz and Liszt. Next to these outsize creations, a false picture developed of Mozart as a salon composer whose works were tinted in pastel hues.

More than any other individual, the sterling British conductor Sir Thomas Beecham led the Mozart revival in that halcyon period between the two world wars and took him out of a powdered wig and satin knee breeches, redressing him in riding habit and boots. As the world heard and became intimate with the wide variety of his output, far beyond a handful of certified masterpieces, it eventually realized that Mozart was supreme in every musical form.

"He was," Beecham has written, "the central point of European music. Before him, the various forms of composition, as they were, were growing with some pain because of the lack of synthesis between various elements, which made up the scores. In his brief life everything was accomplished, everything that was to come... The after-effects in the hands of other persons were certainly of admitted and increased resonance, tragedy and the rest of it. But by then the bridge was completed between the old world of music and the modern



Above: The dashing Cesare Siepi portrayed the title role of Don Giovanni in four San Francisco Opera productions: 1955, 1968, 1969 (on tour in Los Angeles only) and 1981. This photo dates from 1968, at which time his Zerlina was Jeannette Pilon.

Right: Three principals from the 1962 San Francisco Opera production of Don Giovanni: (L. to r.) Richard Lewis as Don Ottavio; Victoria de los Angeles as Donna Anna, and Elisabeth Schwarzkopf as Donna Elvira.

world of music. The man who built the bridge was Mozart."

As W.J. Turner puts it in his splendid Mozart biography: "When you are a child, Mozart speaks to you as a child...but when you are a man, you find to your astonishment that this music that seemed childlike, is completely adult and mature. At every age, this pure, pellucid day, this intangible transparency, awaits you and envelops you in its unruffled light."

By far, composers who were most famous for operas wrote little else. Yes, Verdi produced a string quartet and Wagner a symphony. But neither work represents its creator at his most inspired. Then there is Mozart. Not only did he compose operas that are ideal in the balance attained between music and emotion, but he also wrote innumerable concert pieces that are still a living, vital part of the standard concert repertoire.

He began writing music at about the time he began to walk, and his first opera was composed in the summer of 1768, when he was twelve years old. It was an *opera buffa*, or comedy (a form he was to bring to a peak), titled *La Finta Semplice*. His second stage work was *Bastien und Bastienne*, a *Singspiel* (a form he took from popular theater and made respectable). In the twenty-three years left in his tragically short life, he completed an additional twelve operas, five of which remain in the front rank of operatic masterpieces.

Mozart undertook what many consider to be his greatest opera (although



the debate as to which of his works best merits this place of honor will probably never be resolved) on a commission from Prague, following the enormous success there of *Le Nozze di Figaro* in 1786. This was, of course, *Don Giovanni*, and again Joseph II's court poet, Lorenzo da Ponte, served him as librettist, as he had for *Figaro*.

Although Da Ponte was well aware of plays on the subjects by Molière and Goldoni, his primary source was a libretto by Giovanni Bertati (who wrote the text for Cimarosa's *Il Matrimonio Segreto*) for a composer named Giuseppe Gazzaniga. While Da Ponte improved Bertati's libretto in most instances, he emasculated the character of Don Ottavio, making him seem at times little more than a lapdog for Donna Anna.

Still, Da Ponte's libretto is an amazingly strong piece of work considering the incredibly short time he had to construct it, although it is not nearly as finished and human a document as the libretto for *Figaro*. It was left for Mozart to ennoble Da Ponte's work and couch it in universal terms. That *Don Giovanni* emerged as one of the monuments of Western culture is particularly awesome when one remembers that it was composed in only ten months of 1787.

The tale of a libertine who meets a violent end can be found in the folk literature of a number of countries, and the Don Juan

legend (in more or less the form presented by Mozart and Da Ponte) seems to have been the work of a Spanish monk named Gabriel Téllez, whose pen name was Tirso de Molina. His retelling of the saga occurs in his play *El burlador de Sevilla y el convidado de piedra*. It was published in 1630 and roughly translates as *The Playboy of Seville and the Stone Guest*. It was Téllez's invention of a statue seeking vengeance that so captured the imagination of the audiences of that day. The play's popularity is attested by the fact that a number of editions of it were printed during the seventeenth and eighteenth centuries. All Da Ponte had to do was clear out the underbrush of Téllez's elaborate subplots, eliminate some characters and re-christen others.

By the time Mozart became an adult, the Don Juan legend and its amorous adventures had, as Ernest Newman recounts, "crystallized into a working formula for opera purposes — the hero-villain and his rascally buffoon of a servant; a dignified victim of Don Juan's sensuality, her aristocratic lover; a lady of somewhat lower social rank who had been previously seduced and deserted by Juan; a group of peasants with a bride and bridegroom; and, of course, a murdered father who reappears as the avenging instrument of heaven in the form of a statue in the final scene."

Don Giovanni is, of course, the driving force behind the actions of all the characters. As the Danish philosopher Søren Kierkegaard has pointed out, his "life is the vital core of their existence, his passion resounds everywhere, lending color and carrying power to the Commendatore's gravity, Elvira's fury and Anna's hatred, Ottavio's pompousness, Zerlina's anxiety, Masetto's bitterness and Leporello's bewilderment... Compared with him, all other existence is merely secondary. If one wants uniformity to be the basic rule for an opera it is easy to see that a more perfect subject... than *Don Giovanni* is simply not to be contemplated."

While agreeing with these words and their truth, it occurs to me that there is another and perhaps stronger pull exercised by Giovanni on the other characters in the opera. You will recall from Mozart's other "masterpiece" (how puny the word seems next to the actuality), *Le Nozze di Figaro*, the rigid strength of the class system in seventeenth and eighteenth century Europe, especially Spain.

Figaro was originally a study by Beaumarchais and then Da Ponte and Mozart of the conflict between the ruling and the serving classes. We find parallel aristocrats and peasants in *Giovanni* as well: Donna Anna and Ottavio on one side and Zerlina and Masetto on the other. But in reality there is no class conflict in *Giovanni*, for the title character threatens not only the individuals but social order itself on both levels. His downfall thus becomes a common cause to both social layers causing



Leontyne Price took part in two San Francisco Opera productions of *Don Giovanni*. She was our Donna Elvira in 1959, shown posing for the photographer backstage (above); and Donna Anna in 1965, here in a scene with Ugo Trama's Leporello.



alliance rather than alienation.

I think Anna and Ottavio feel the threat of Don Giovanni the most, not because he is from their class (which he betrays), but because, existing on a highly restrictive social level, they have more to lose if their world is overturned. We can understand this better by comparing Ottavio and Giovanni. Both are cavaliers, but Giovanni gives way to his desires, showing restraint only when compelled to do so (as in his encounter with Ottavio and Anna in Scene 3 of Act I). Ottavio, on the other hand, is always stiffly correct. Giovanni continually talks of love; Ottavio almost never, and then only in terms of Anna.

Yet Ottavio loves Anna (he must, to endure her single-mindedness and a year's

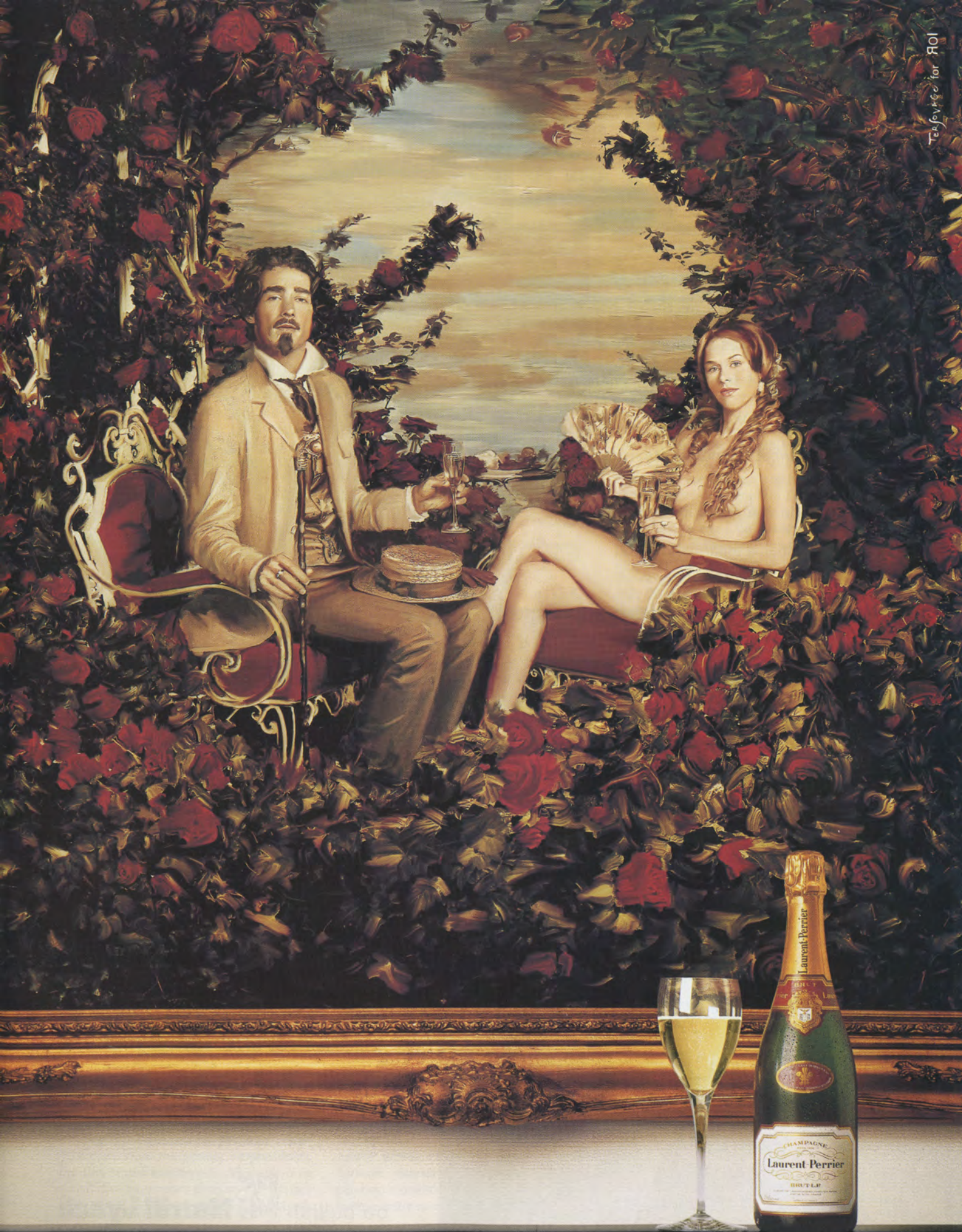
postponement of their wedding following her father's death) to the point of zealously adopting her cause as a matter of his own honor. For Zerlina and Masetto, the effect of Giovanni on their lives is not so important and long-lasting and is easier to forget. Zerlina has lost neither a father nor a standing within her world. What has happened to her and Masetto is a momentary interruption of their relationship. Yes, Masetto does try to avenge the sense of honor he feels within his given mores. But I have always wondered whether his heart was really in it. Poor Masetto, I think, was a coward. Ottavio stalks Giovanni alone; Masetto requires a band of friends, and then makes no effort to fight back when attacked by one of his own class — Leporello (in truth, Giovanni in disguise).

Actually, the most arresting character in the opera, apart from Giovanni, and one of the most affected by his behavior, is Elvira. Despite Leporello's catalog of

his master's conquests, Elvira is the only lady we encounter who has actually succumbed to Giovanni. And, where Anna is driven only by hate, Elvira is motivated by stronger emotions: hate plus love. Anna seeks society's vengeance on Giovanni; Elvira alone seems to sense that a greater force must judge and punish him. It seems to me significant that Elvira, in the final lines of the opera, decides to enter a convent. She is, after all, the one character who has been pushed completely outside the bounds of society, and in the end she places herself at the service of a greater mercy.

One last thought about Giovanni himself. He has to be admired not only for the flashing, sensual portrait drawn of him

Continued on page 46



CHAMPAGNE LAURENT-PERRIER. AVANT-GARDE SINCE 1812.

vicky hart/mezzo-soprano

valery ryvkin/conductor

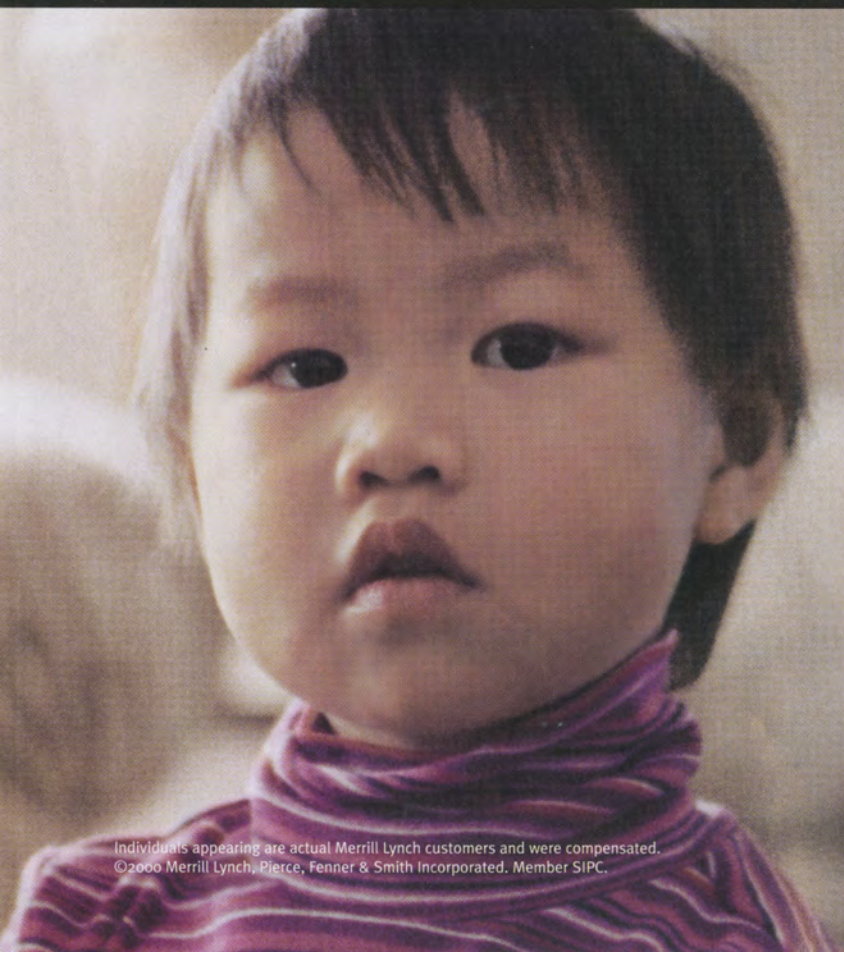
vicky: the arts is not the most stable career. then, when you have a child, the uncertainty really hits home.

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DON JUAN 2000

BY CHRISTOPHER HUNT

Don Juan is certainly alive and well. A story which began as knockabout farce, and which added to itself other popular plots — a statue claiming vengeance, or a Punchinello servant-figure's ribald patter about limitless sexual conquests — long ago moved into the realm of near-universal myth. Some sort of super-seducer appears in the folklore of most societies in the world, but the Spanish arch-philanderer is the image that has become synonymous with sexual ambition, or success, world-wide. And he shows no sign of dying. Look up Don Juan on the Internet and you will be presented with well over 20,000 entries in the English language alone, pretty few of them involving Mozart: From "Dating Advice — Rob's guaranteed way of blowing off Don Juan and converting him into your big brother," and "Divorce 101: Don Juan's divorce support" to the Don Juan Rose (a climber with orange hips and dark red buds, and an attractive smell) or Don Juan Cigars (no comment).

Mozart's *Don Giovanni* was the first of all operas never to be taken out of the repertoire. That certainly reflects its musical quality more than the subject's intrinsic value. In the 1780s, the impenitent Spanish rake and the stone guest were common themes; at least ten other Don Juan operas were performed in Europe in the same decade. It is probable that Mozart's original commission was to set a *Don Giovanni* libretto by Giovanni Bertati (later librettist of Cimarosa's *Matrimonio Segreto*) which was given in Venice with music by Giuseppe Gazzaniga earlier in the same year (1787). Gazzaniga's Giovanni was a tenor, and it is a nice side-note that Mozart's first Ottavio arrived late for rehearsals in Prague, delayed by playing Gazzaniga's title role in Venice. The theme was so popular there, incidentally, that a rival Venetian Don Juan opera was already playing in the same city.

A century before Mozart and Gazzaniga, Don Juan had been lifted onto a new intellectual and artistic level by Molière, but Juan continued most often to be treated on the lower levels, not much more in fact than what Forman has called "mere fairground entertainment." With Mozart, the trickster-impenitent-seducer-playboy was transformed. We may confidently attribute the greater responsibility for this transformation to Mozart's own active direction more than to Da Ponte's skill, since none of the witty Italian's



Wolfgang Amadeus Mozart in an unfinished portrait made by his brother-in-law Joseph Lange in 1782/83.

SALZBURG, MOZART'S BIRTHPLACE

numerous other adaptations of earlier material for other composers is on anything like the dramatic level of his three collaborations with Mozart. In Mozart's *Don Giovanni*, for the first time, all the theme's disparate elements — popular and elite, trivial and serious, comic and tragic — were fused together and set on their way to what they now seem: almost a fundamental myth of western culture. And from around 1800 on, no artist or author approaching the Don Juan theme was uninfluenced by Mozart's opera, while from the beginning of the century its psychological implications were explored in ever more complex ways.

The earliest surviving literary version, though certainly not the earliest treatment, of the Don Juan trope, *El Burlador de Sevilla*, was the product of a Spanish priest-dramatist, Fray Gabriel Téllez, writing under the pseudonym of Tirso de Molina in the second decade of the 17th century. Tirso used drama as a moral tool, a normal practice for the time, used to reinforce the church's teaching that sin ends in divine punishment. Ironically, or perhaps pragmatically, it also shows that sin can go unpunished for quite a while. And that it can be absolved through repentance and confession, which might make Don Juan's offence not so much his seductions but his refusal to repent. A dubious bit of gossip from Tirso's age, born with the belief that Juan had once been a real historical person, had it that the original *burlador* (untranslatable-prankster, card, playboy, outwiter, but not seducer) had been secretly murdered by monks who dis-

guised it as an act of divine retribution.

Within a generation of Tirso, the play was common material in Latin countries as vaudeville, puppet-play, or slapstick *commedia*. In 1665 in France, it received from Molière its first treatment on a high literary level. Molière's Don Juan is a man driven by the fear of boredom. And one recognizes at once that this is not the Giovanni we know from Mozart and Da Ponte, though it is clear that both Mozart and Da Ponte knew Molière's and Bertati's versions. On the contrary, in most possible readings of Mozart's opera, Juan is gloriously alive, an almost superhuman being of limitless animal energy. Théophile Gautier (and George Bernard Shaw after him) thought him the Life Force itself: "It is not vulgar debauchery that drives him on; he seeks the dream of his heart with the obstinacy of a Titan who fears neither thunder nor lightning," wrote Gautier. What had been for Bertati and Gazzaniga no more than a great conqueror of women ("il grande Alessandro delle femmine"), was being seen by the mid-nineteenth century in innumerable guises, symbolic of innumerable universal male characteristics. Both Shaw and Gautier, unlike Molière, presented Juan as a more-or-less unthinking creature of action, an unreflective figure who never questions what he wants or why, unless it be in Hell. Shortly after the start of the 19th century E.T.A. Hoffmann was describing Giovanni's pursuits as a Faustian "striving for unattainable perfection in woman." A generation later, the German playwright Christoph Grabbe brought the two characters of Don Juan and Faust on stage together, contrasting a Gautier-like, unthinking Don Juan with the thinking sensualist Faust, that other great 18th century European artistic creation on the eternal theme of the pursuit of sexual completion.

Kierkegaard (in his famous 1843 essay *Either/Or; The Immediate Stages of the Erotic*) advanced a Don Juan of "flesh incarnate"; one who responds absolutely to the instinctive longing of the body, living life to the fullest through that responsiveness, rather than through the observance of

Christopher Hunt lives in London. Among other things he directed in 1987 a festival (*PepsiCo Summerfare*) in which sixteen different versions of the Don Juan story were presented, including Peter Sellars's famously disenchanted Don Giovanni set in New York's Harlem slums.

communal, social codes. Kierkegaard presented this as a mutually exclusive life-conflict, fundamental to all existence, the contest between what he called the aesthetic and the ethical options for living. Others have preferred different word-pairs but with similarly conflicting implications: desire or restraint; sensual or spiritual; individual or social; egotistic or communal; physical or intellectual; secular or religious.

But if Juan is the perfect fulfillment of one possible way of life why should vengeance (and whose vengeance?) be brought on him not by society (which is notably unsuccessful in Mozart's as in almost all other versions) but by ...well, what? Divine providence? The Devil claiming his own? Or by a stone guest who may or may not be the spirit of the man he killed? Or does one simply suppose, with Musset and Baudelaire, that Juan is little more than the embodiment of "satanic evil" who will eventually get his comeuppance?

Satanic evil is, however, too monochrome to be interesting for too long a time. A more human and believable figure is more attractive, and there have been constant attempts to bring Juan down to earth (or to remove his magical qualities). In his 1972 novel "G," John Berger, following this direction, made the interesting point that Juan "must be a stranger," a facet of the ideal fantasy-lover who knows you literally inside-out and whom you can trust, but with all the thrill of the unknown. He is the sexual fantasy where rape may become non-rape, fulfilling both male and female urges, including the socially unacceptable. He frees women to be free with themselves and their desires, a condition which before effective contraception was if not impossible then certainly exceedingly difficult even for those who can put aside all other social and psychological constraints on complete sexual liberation. Don Juan is Desire itself, irresistible: "He desires, and that desire acts seductively." In this view he is, as Bernard Williams puts it, "an innocent, the *Erdegeist*, a male, active, and unvictimized Lulu."

His mythic status was perhaps most forcefully claimed in Ernst Lert's 1918 study: He is, said Lert, "ein Bacchus-mythos, eine dionysische Tragödie." But more recent analyses have reduced rather than enhanced the mythic or tragic status in favor of a multi-faceted tragicomic interpretation, cued to Mozart-Da Ponte's description (itself a standard if relatively infrequent late 18th century operatic formula) of *dramma giocoso*. Some have found Juan's most enviable if unbelievable trait in his absolute fearlessness. One may also



Lorenzo Da Ponte in an anonymous portrait.

note here that Juan is a fundamentally heterosexual concept. There have been attempts to present him as bi-sexual (in Losey's film he is surrounded by pretty boys), and in female guise, but only those where the undertow of danger-transcended is still present — and the barely-imaginable attraction of forgetting the risk of pregnancy — keep the full force of the original.

But Juan can never be quite a normal male. He has, for instance, ultra-sensitive animal faculties — he senses or smells a woman's approach before anyone else. Unlike normal males, he is not tired out by conquest, though it has also been remarked that in Mozart's opera-in-a-day it is by no means clear that Giovanni succeeds on the sexual level with even one woman. Other commentators have stressed Giovanni-Juan's isolation — he exploits everybody but despite his aristocratic blood and social status he belongs to no group. He is in a real sense in a class of his own. He uses everything possible, money, social position, physique, not as a right but as a weapon or aide to his objective. There has always, of course, been a tendency to see him as a feudal tyrant, a representative of the abuses of the Old Order. Though Da Ponte (or might it have been a Mozartian insertion) already gave the lie to that nobleman-as-seducer cliché: "Eh, un impostura della gente plebea," protests Giovanni ("a slander by the lower classes"). And of course Don Juan/Don Giovanni has had his share of post-Freudian psychological scrutiny — as latent homosexual, misogynist, classic psychopath, love-starved misfit, victim of male jealousy, and many more.

It is worth noting that of all the male characters in Mozart's opera only Giovanni is not resentful, dissatisfied or angry. One has the feeling that in contrast to Giovanni himself the other males were always like that. The same cannot be said of the

opera's women, who — however angry now — give the impression of having had some contact with Giovanni that was or is an ideal and longed-for fulfillment.

In the end, in Mozart's opera, as in virtually every other treatment of the myth, despite the subtitle *Il dissoluto punito*, Don Juan is not exactly punished. The vengeance or retribution-motif is at the last not so much punishment as the consequence, inevitable if slow in coming, of ignoring others; eventually the consequence catches up with the social transgressor, not because it is right but because the less interesting, less individual general world is there, unchangeable. It will not go away. Life, like sex before or without contraception, cannot normally be mere pleasure. The consequence of pregnancy will follow some day. But after Don Juan's appearance, although life for those he has touched must go on, it is never again as exciting, nor as interesting for them, only for him. Which may explain the much discussed final scene, so easily thought a romantic anti-climax. It is rather a deadly truth. The opera and the myth symbolize their subject, human sexuality, with all its glories, out-of-reality sensations, and post-coital uncertainties. In Mozart's opera, as in life, after the magic, demonic or divine, comes banality, the return to what Bernard Williams aptly calls "the fetishism of conventional moral approval and social rewards." But whether Mozart or Da Ponte had much of that in mind is still an unanswered question, like the motivation of all great art.

DON JUAN THROUGH THE CENTURIES

A PARTIAL CHRONOLOGY

- c.1615 **Tirso de Molina** [Fray Gabriel Téllez] *El Burlador de Sevilla y convidado de piedra* (The Playboy/Rogue of Seville and the Stone Guest)
- 1622 Death of Don Juan de Tasses, Count of Villamediana, possibly a source for Tirso's Don Juan
- 1625 *El Burlador de Sevilla* performed in Naples
- 1630 *El Burlador de Sevilla* published in Spain
- 1630s Italian *commedia dell'arte* troupe performs **Cicognini's** *Il convitato di pietra* (The Stone Guest)
- c.1650 **Onofrio Giliberti** *Il convitato di pietra*
- 1658 Italian *commedia* troupe in Paris with *Il convitato di pietra*

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Nicolle Foland (6/17; 7/1m)

Don Giovanni Dmitri Hvorostovsky
David Okerlund (6/17; 7/1m)

The Commendatore Reinhard Hagen

Don Ottavio Gregory Turay*
Norman Shankle (6/17, 7/1m)

Donna Elvira Carol Vaness
Maria Pia Piscitelli** (7/1m)

Zerlina Anna Netrebko
Peggy Kriha Dye (6/17; 7/1m)

Masetto Stanislaw Schwets**
Kyu Won Han† (7/1m)

Peasants, servants, porters, maids

**U.S. opera debut *San Francisco Opera debut †2000–2001 Adler Fellow

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First performance:
Prague, October 29, 1787

First San Francisco Opera
performance: October 10, 1938

SATURDAY, JUNE 3 AT 8:00
WEDNESDAY, JUNE 7 AT 7:30
SUNDAY, JUNE 11 AT 2:00
TUESDAY, JUNE 13 AT 8:00
SATURDAY, JUNE 17 AT 2:00
THURSDAY, JUNE 22 AT 7:30
WEDNESDAY, JUNE 28 AT 8:00
SATURDAY, JULY 1 AT 1:00
SATURDAY, JULY 1 AT 8:00

Supertitles provided by a generous grant from
The Stanley S. Langendorf Foundation

TIME AND PLACE: Seville in the middle of the seventeenth century

*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 and one-half hours.*

DON GIOVANNI SYNOPSIS

The action, which spans 24 hours, takes place in Seville.

ACT I — Late at night, Leporello is keeping watch while his master, Don Giovanni, is attempting to seduce the daughter of the Commendatore, Donna Anna. As Donna Anna struggles with Don Giovanni, the Commendatore rushes to her defense. Don Giovanni slays the old man in a duel and flees. Anna returns with Don Ottavio, her fiancé, and the two swear revenge. In the early morning, master and servant run into a distraught Donna Elvira. She is a former conquest from Burgos and still loves Don Giovanni, but he desires only to escape her entreaties. Leporello is left to explain his master's ways, showing her a catalogue of Giovanni's conquests. Around midday, Don Giovanni and Leporello happen upon a rustic pre-nuptial celebration for Masetto and Zerlina. The latter excites Giovanni's fancy, and he invites everyone to his villa — the better to snare the young girl. The seduction is interrupted by Elvira, who denounces him and sweeps Zerlina away. Anna and Ottavio arrive, not yet recognizing Don Giovanni as the murderer. When Elvira interrupts again, Giovanni attempts to pass off her hysterics as madness, but the suspicion is planted. After he leaves to "help" Elvira in her distress, Anna realizes the truth, recounts the events preceding her father's death, and concludes with a call for vengeance. Ottavio is then left alone to contemplate his love for Anna. Meanwhile, not in the least deterred, Don Giovanni orders Leporello to prepare a lavish party for all the neighbors. He is reminded to add more names to his famous list — Zerlina's among them. The guests begin to arrive as daylight wanes. Zerlina vainly tries to soothe a worried, jealous Masetto. Don Giovanni renews his wooing of Zerlina, but her sharp-eyed fiancé intervenes. As Giovanni leads the young couple into the villa, Anna, Ottavio and Elvira enter, wearing masks. They are quickly invited by the master to join the festivities. With the party in full swing, Don Giovanni leads Zerlina into an adjoining room. Her cries, however, bring everyone to her assistance. Don Giovanni tries to make Leporello seem like the offending villain, but no one is taken in. The three guests unmask, and the tone of the party suddenly turns accusatory. Surrounded and condemned, Don Giovanni's adventures seem at an end. But by a sudden maneuver, he slips through the crowd and vanishes into the streets of Seville.

ACT II — Later that evening, Don Giovanni, after soothing a disgruntled Leporello with some coins, hatches his latest plot, this one aimed at Elvira's maid and requiring master and servant to exchange clothes. Elvira is lured away by the man she thinks is

her beloved. The real Giovanni is left to serenade the maid. Just then an armed Masetto and his followers arrive in search of the fugitive. The supposed Leporello sends them off in all directions, personally disarms Masetto and beats him. Zerlina finds Masetto crestfallen and aching and tries to comfort him. Leporello, still disguised as Don Giovanni, is trying to maintain the deception of Elvira when Anna and Ottavio and, a few moments later, Masetto and Zerlina converge upon them. Threatened with a speedy death, Leporello reveals his identity. Everyone is dumbfounded; Anna retires. With profuse apologies, Leporello manages to escape. Ottavio asks that Anna be informed of his determination to punish Don Giovanni. Elvira finds that in spite of her outrage, she still feels love for Don Giovanni.

It is now about 2 A.M., and Don Giovanni and Leporello have sought refuge in a cemetery. Their raucous conversation is interrupted by a ghostly voice from the statue over the Commendatore's grave. In response to a doomful warning, Don Giovanni invites the statue, through Leporello's terrified mediation, to come to Don Giovanni's villa for a pre-dawn supper. To the servant's horror, the invitation is accepted. The two return to the villa to prepare. Ottavio seeks to console Anna, suggesting marriage. Temporarily rejected, he charges Anna with cruelty. Anna protests her love and begs for patience. Don Giovanni eats supper while a wind band serenades him with popular operatic tunes of the day (including a snippet from *Figaro*). Elvira rushes in with one last attempt to persuade Don Giovanni to change his ways. He cruelly taunts her, and she leaves in despair. Moments later, her terrified scream is heard, and Leporello rushes out to see what is wrong. He too screams in terror, and returns shaken, announcing the arrival of the statue of the Commendatore. In deadly jest, the Commendatore asks if, according to the rules of hospitality, Don Giovanni will dine with him. Arrogant to the end, Giovanni accepts. Pressing further, the Commendatore demands repeatedly that Don Giovanni repent his sins, but he is refused again and again. Finally, Don Giovanni is dragged into the abyss.

EPILOGUE: The other characters return searching for Giovanni, and Leporello tells them what has happened. They all point out the moral of the opera:

This is the evil-doer's end.
Sinners finally meet their just reward,
and always will.

The performance of June 13th is designated in honor of
Mr. and Mrs. Alfred S. Wilsey's membership in the Triple Platinum Circle.

The performance of June 13th is designated in honor of
Leanne and George Roberts's membership in the Triple Platinum Circle.

The performance of June 13th is designated in honor of
Mr. and Mrs. Harry Wetzel's membership in the Platinum Circle.

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Susan Mead
Valentina Simi
Ceci Valente
Laurel Winzler

Trey Alonso
Tom Bajorek
Douglas Ceffalo
Karl Fischer
Eddy J. Gordillo
Grant Gullikson
Keith King
Charlie Lichtman

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ARTIST PROFILES



After winning several prestigious vocal prizes (she was among the winners of the 1995 Luciano Pavarotti International Competition in Philadelphia), **MONICA COLONNA** made her debut at the Teatro Lirico Sperimentale of Spoleto as Adina in *L'Elisir d'Amore* followed by Petronilla in Piccinni's *La Bella Verità* which was performed in Florence and Spoleto. During the 1997-98 season the Italian

soprano was heard as Adina (opposite Pavarotti) at the Teatro San Carlo in Naples, followed by Gilda in *Rigoletto* in Modena, Reggio Emilia and Ferrara, and Donna Anna in *Don Giovanni* in Cologne. She soon made her debut at the Wexford Opera Festival (title role of Donizetti's *Parisina*) and was immediately re-invited to Wexford as the protagonist of Mercadante's *Elena da Feltre*, which she has recorded. Subsequent highlights include Peter Brook's new staging of *Don Giovanni* at the Aix-en-Provence Festival; a revival of the Cologne *Don Giovanni* on tour throughout France and Italy; as well as several concerts with Pavarotti in Germany and North America. Among her most recent assignments are *The Rape of Lucretia* (Lucia) in Genoa, *Don Giovanni* in Toronto and *Rigoletto* in Lausanne. Future engagements include *Don Giovanni* in Tel Aviv, Fiordiligi (role debut) in *Così fan tutte* at the Michigan Opera Theatre, and *Don Giovanni* (role debut as Donna Elvira) for Scottish Opera.



A winner of the prestigious 1997 ARIA Foundation Award, **NICOLLE FOLAND** is establishing herself as a leading soprano in many prominent theaters. Associated with San Francisco Opera for many seasons, the former Adler Fellow has been seen here in over 10 productions, foremost among them *Le Nozze di Figaro* (Countess), *Carmen* (Micaëla), *Die Fledermaus* (Rosalinda), *Eugene Onegin* (one performance as Tatyana),

last summer's Ring cycle staging of *Das Rheingold* (Freia) and *La Bohème* (Musetta), which she first performed for the Company in 1996 and again earlier in this current season. In addition, she appeared as soloist in a concert with Plácido Domingo and made her San Francisco recital debut as part of S.F. Opera Center's 1997 Schwabacher Debut Recital series. Other Opera Center credits include Adele and Rosalinda in *Die Fledermaus*; Donna Anna in *Don Giovanni*; and Tina in the 1996 Showcase production of Argento's *The Aspern Papers*. Last season she made debuts with Los Angeles Opera, Seattle Opera and Spain's Opera Bilbao as Musetta, and also was seen as Micaëla in Cincinnati, the First Lady (*Die Zauberflöte*) in Los Angeles, and in the title role of *La Traviata* at Festival Opera of Walnut Creek. In the current season she has made bows with Boston Lyric Opera and the Opera Company of Philadelphia (Mozart's Countess), Minnesota Opera (her first Desdemona in Verdi's *Otello*), with Lyric Opera of Chicago and Houston Grand Opera (*Traviata's* Violetta), and with Baltimore Opera (Musetta). During the Company's 2000-2001 season, she will portray Kitty Hart in the world premiere of *Dead Man Walking* and the First Lady in *Die Zauberflöte*. The native of Des Moines received a master of music degree from the University of Northern Iowa and currently resides in San Francisco.



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*, Amelia in *Un Ballo in Maschera*, Elettra in *Idomeneo*, 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, Santiago, 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* (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*, Britten's *War Requiem*, Rossini's *Stabat Mater*, an album of Haydn masses, and the Verdi Requiem. She will return to the Company next season to portray Amelia in *Simon Boccanegra*.

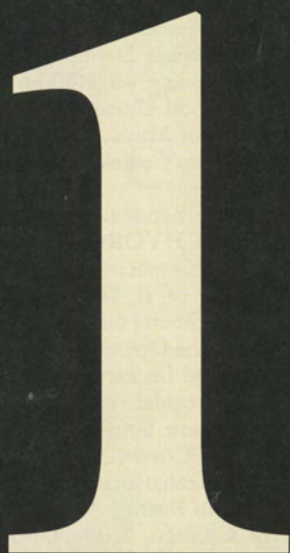


Soprano **MARIA PIA PISCITELLI** completed her musical studies in her native city of Bari and, after winning a major vocal competition in Milan, made her 1988 debut at Vicenza's Teatro Olimpico in the title role of Cavalli's *La Calisto*, which she also recorded. She was subsequently a finalist in the International Maria Callas Competition and was among the winners of the International Gioachino Rossini

Competition in Schwetzingen. After performances of Rossini's *Petite Messe Solennelle* in Rome and at the Maggio Musicale in Florence, she returned to Schwetzingen for *Tancredi* and sang the role of Elisetta in Cimarosa's *The Secret Marriage* at the Ravenna Festival. Additional past highlights include Donizetti's *Olivo e Pasquale* in Tokyo, Verdi's *I Lombardi* in Wiesbaden, and Mascagni's *Guglielmo Rattcliff* (Maria) in Lucca, Mantua and Livorno. In 1997, she was acclaimed in the title role of *Maria Stuarda* at Monte Carlo Opera and appeared as the Queen in Martín y Soler's *Una Cosa Rara* at Vienna's Konzerthaus. Among the Italian artist's most recent operatic engagements



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are *Die Feen* in Cagliari, *Turandot* (role debut as Liù) in Bari, *La Clemenza di Tito* in Klagenfurt, in addition to Prokofiev's *Maddalena* and Rossini's *Guglielmo Tell* at the Accademia di Santa Cecilia in Rome. In the future, Piscitelli will sing the Countess in *Le Nozze di Figaro* in Klagenfurt and the title role of *Norma* in Santiago, Chile.



ANNA NETREBKO opened the Washington Opera's current season, receiving overwhelming critical and public acclaim for her portrayal of Gilda in *Rigoletto*. Born in Krasnodar, the soprano was trained at the St. Petersburg Conservatory, appearing there as Susanna in *Le Nozze di Figaro* and Violetta in *La Traviata*. After winning first prize in Moscow's 1993 National Glinka Competition, she was invited by

Irina Arkhipova to take part in a concert at the Bolshoi Opera. Since making her 1994 Kirov Opera debut as Susanna, she has repeated this role on the Kirov tours to Finland, Germany and Israel, and was seen as the Queen of the Night in *Die Zauberflöte* at the Riga Opera Theater. In 1995, Netrebko made her U.S. opera debut as Lyudmila in San Francisco Opera's premiere production of *Ruslan and Lyudmila*. In 1998, San Francisco Opera audiences saw the former Merola Opera Program participant appear as Susanna in *Figaro* and as Louisa in the Company premiere of *Betrothal in a Monastery*. She was also featured that year in a critically acclaimed performance as part of the Schwabacher Debut Recital series. Earlier in the Company's current season, she portrayed Ilia in *Idomeneo* and Musetta in *La Bohème*. Now a full-time member of the Kirov, her appearances with that company include *Ruslan* and *Betrothal* at New York's Metropolitan Opera; *Rigoletto* (role debut as Gilda) in St. Petersburg; *Carmen* (Micaëla) in Japan; *Boris Godunov* (Xenia) and *Parsifal* (Flower Maiden) both at Italy's Ravenna Festival and the Salzburg Festival; *The Love For Three Oranges* (Ninetta) and *Benvenuto Cellini* (Teresa) at Amsterdam's Concertgebouw; as well as *Boris* and *Betrothal* throughout France. The soprano's most recent engagements include Natasha in *War and Peace*, *La Sonnambula* (her first Amina), *Don Giovanni* (Zerlina) and *Le Nozze di Figaro* with the Kirov, as well as *Il Barbiere di Siviglia* (Rosina) in Latvia. Her Kirov performances in *Ruslan* and *Lyudmila* and *Betrothal in a Monastery* are available on video and CD. She will be seen during the Company's forthcoming season as Marfa in *The Tsar's Bride* and as Adina in *Le Nozze di Figaro*.



Former Adler Fellow **PEGGY KRIHA DYE** made her San Francisco Opera debut in the summer of 1996 as Musetta in *La Bohème*, subsequently appearing with the Company during the 1996-97 season in *Die Fledermaus* (Adele), the West Coast premiere of *Harvey Milk*, and *Salome*. She has also performed here in *Madama Butterfly* (1997); *Death in Venice* and *Le Nozze di Figaro* (1997-98); the 1998 *Femmes*

Fatales staging of *L'Incoronazione di Poppea* (Damigella); *A Streetcar Named Desire* (one performance as Stella), *Manon*, *Peter Grimes* and *Betrothal in a Monastery* (1998-99); as well as in *Louise* (1999). She was also recently praised for her performances of Nannetta in *Falstaff* with Utah Opera, as well as for Despina in *Così fan tutte*, Susanna in *Le Nozze di Figaro*, Musetta in *La Bohème* and Zerlina in *Don Giovanni* with Festival Opera of Walnut Creek. Upcoming engagements include Adina in *L'Elisir d'Amore* with Festival Opera, Stella in *Streetcar* with the Pittsburgh Symphony, in addition to Barber's *Knoxville*:

Summer of 1915 and Villa Lobos's *Bachiana Brasileira No. 5* with the Napa Valley Symphony. Winner of a prestigious scholarship grant from The Liberace Foundation, Kriha Dye was a participant in the 1993 Merola Opera Program who sang the role of Nannetta and her first *Fledermaus* Adele. In 1995, she appeared as Barbarina in the Merola Program staging of *Le Nozze di Figaro*, repeating the part and singing the role of Susanna on the subsequent Western Opera Theater tour. Additional Opera Center credits include Olympia in the Showcase production of *The Aspern Papers*, Fulvia in the Showcase presentation of Handel's *Ezio*, and a Schwabacher Debut Recital. A native of Brainerd, Minnesota, the soprano received an undergraduate degree in music from St. Cloud University, a master's degree from the Manhattan School of Music, and spent two years as a member of the Juilliard Opera Center.



The internationally acclaimed baritone **DMITRI HVOROSTOVSKY** made his 1996 San Francisco Opera debut in the title role of *Il Barbiere di Siviglia*. The native of Siberia made his Western operatic debut at the Opéra de Nice in *The Queen of Spades*, and his career rapidly expanded to include regular engagements at all the major opera houses including the Royal Opera at Covent Garden, Bavarian State

Opera, Berlin State Opera, Teatro alla Scala in Milan, Vienna State Opera, Teatro Colón in Buenos Aires, the Metropolitan Opera, Lyric Opera of Chicago, Kirov Opera, and at the Salzburg Festival. His most notable roles include Onegin (*Eugene Onegin*), Figaro (*Barbiere*), Posa (*Don Carlos*), Giorgio Germont (*La Traviata*) and the title role of *Don Giovanni*. In addition to a successful operatic career, Hvorostovsky has devoted himself equally to the recital and concert stage, performing at most of the important musical centers of the world. He retains strong musical and personal contact with Russia. The eminent Russian composer Georgii Sviridov wrote a song cycle, *St. Petersburg*, especially for Hvorostovsky, who often includes this cycle and other music by Sviridov in his recitals. In addition to a series of discs devoted to operatic arias and song recitals, he has made complete opera recordings of *The Tsar's Bride*, *The Queen of Spades*, *Iolanta*, *Don Carlos*, *Eugene Onegin*, *La Traviata* and *Cavalleria Rusticana*. Future plans include *The Tsar's Bride* for San Francisco Opera, *La Traviata* at the Met, in addition to *Il Trovatore* and *I Masnadieri* at the Royal Opera House, Covent Garden.



DAVID OKERLUND appeared during our current season as Marcello in *La Bohème*, and was seen in the Company's *Ring* cycle last year as Donner in *Das Rheingold* and Gunther in *Götterdämmerung*. Last season he appeared here as Stanley in the final performance of *A Streetcar Named Desire* and as Sharpless in *Madama Butterfly*. Since his 1995 bow with San Francisco Opera, the baritone has performed in numerous

Company productions including *Eugene Onegin* (title role), *Lohengrin* (King's Herald), *Die Fledermaus* (Eisenstein), *Le Nozze di Figaro* (Count Almaviva) and *La Bohème* (Schaunard). He was also featured in a 1996 concert with Plácido Domingo. The former Adler Fellow's credits for the Opera Center include participation in the Merola Opera Program (1993-94), tours with Western Opera Theater (Falke in *Fledermaus*, title role of *Don Giovanni*), the Showcase presentation of *The Aspern Papers* (The Lodger) and a Schwabacher Debut Recital. Additional credits include Germont in *La Traviata*



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for Vancouver Opera, the title role of *Don Giovanni* at Mississippi Opera, Donner in Arizona Opera's production of *Das Rheingold*, Guglielmo in *Così fan tutte* for Opera Carolina and Piedmont Opera Theater, as well as *Madama Butterfly* (Sharpless) in Honolulu and Tokyo. Earlier this year he was applauded as Stanley in San Diego Opera's presentation of *Streetcar*. A native of Kearney, Nebraska, Okerlund earned his bachelor and master of music degrees from the University of Missouri — Kansas City Conservatory of Music.



Recently named the winner of the 2000 Richard Tucker Award, **GREGORY TURAY** was a member of the Metropolitan Opera's Young Artist Development Program for three seasons and made his 1997 debut there as Brighella in *Ariadne auf Naxos*. He returned a few weeks later to sing a critically-acclaimed Don Ottavio in the Met's season premiere of *Don Giovanni*.

Additional roles at the Met include the Youth in *Moses und Aron*, Tybalt in *Roméo et Juliette* and Janek in *The Makropulos Case*, the latter conducted by Charles Mackerras. Highlights from the young tenor's most recent engagements are the role of Rodolpho in the world premiere of William Bolcom's *A View from the Bridge* for his debut with the Lyric Opera of Chicago; his European debut as Ferrando in a new staging of *Così fan tutte* with Welsh National Opera; a bow with the Deutsche Oper Berlin as Tamino in *Die Zauberflöte*; and Nadir in *Les Pêcheurs de Perles* with Washington Concert Opera. In upcoming seasons, he will continue his ongoing collaborations with the Metropolitan Opera and Lyric Opera of Chicago, and will give his first performances at Santa Fe Opera, Michigan Opera Theatre and Opera Pacific, among others. In concert, Turay has appeared with the Boston Symphony (Haydn's *Creation*), San Francisco Symphony (Handel's *Messiah*), the Mostly Mozart Festival (Coronation Mass) and at the Edinburgh Festival (the Berlioz Requiem led by Donald Runnicles). The native of Wisconsin, who began studying voice as a freshman at the University of Kentucky, became the youngest winner of the Metropolitan Opera National Council Auditions in 1995. He has also won prizes and grants from the Opera Theatre of St. Louis, the D'Angelo Young Artists and the Catherine E. Pope Competitions, as well as from the ARIA, George London and Richard Tucker Foundations.



NORMAN SHANKLE, who recently completed his second year as an Adler Fellow, made his San Francisco Opera debut during the 1998 *Femmes Fatales* Festival as Valletto in *L'Incoronazione di Poppea*, subsequently performing here during the 1998-99 season in *Tristan und Isolde*, *Don Carlo* and *Betrothal in a Monastery*. Earlier this season, he was seen in the Company's stagings of *Louise*,

Lucia di Lammermoor and *Idomeneo*. The tenor was first prize winner of the prestigious 1998 MacAllister Awards and the recipient of a 1999 Richard Tucker Career Grant. Shankle's credits with the S.F. Opera Center include participation in two Merola Opera Programs (1996, '97); Showcase presentations of *Iphigénie en Tauride* (Pylade, 1998) and *Così fan tutte* (Ferrando, 1999); a Schwabacher Debut Recital; as well as two national tours with Western Opera Theater. Elsewhere, he has performed with the Washington Opera (*Luisa Miller*), Washington Concert Opera (*Roméo et Juliette*), Paul Hill Chorale (*Messiah*), S.F. Choral Society (Britten's *War Requiem*), Washington Oratorio Society, Choral Arts Society of

Washington and New Century Chamber Orchestra, among others. A native of Winchester, Virginia, Shankle received his undergraduate degree in voice from Shenandoah University.



Bass-baritone **ALFONSO ANTONIOZZI** made his U.S. opera debut with San Francisco Opera in the summer of 1992 as Dr. Bartolo in *Il Barbiere di Siviglia* and Taddeo in *L'Italiana in Algeri*. He has since returned to the Company to sing Fra Melitone in *La Forza del Destino* (fall 1992), Leporello in *Don Giovanni* (1995), and the principal baritone roles (Aschenbach's nemesis) in *Death in Venice* (1997).

Performing most frequently in comic opera roles, he has been internationally acclaimed for his interpretations of Dr. Bartolo, Taddeo, Don Magnifico in *La Cenerentola*, Dulcamara in *L'Elisir d'Amore*, Fra Melitone in *La Forza del Destino* and Leporello in *Don Giovanni*. Past seasons have been highlighted by *Le Nozze di Figaro* at the Edinburgh Festival, *La Forza del Destino* and *Carmina Burana* at the Accademia di Santa Cecilia in Rome, and *La Bohème* at Milan's Teatro alla Scala. He most recently performed at La Scala (*The Italian Straw Hat*, *L'Elisir d'Amore*, *Linda di Chamounix*, *La Forza del Destino*, *Il Barbiere di Siviglia*), and in Vienna (*L'Elisir*), Monaco (*Il Turco in Italia*), Toulouse (*Forza*), Genoa (*Death in Venice*), Houston (*L'Elisir*), Paris (*L'Italiana in Algeri*) and Palermo (*L'Italiana*). The artist's recording credits include *La Bohème*, *I Tre Amanti*, *Le Nozze di Figaro*, *Il Matrimonio Segreto*, *Linda di Chamounix*, *Il Signor Bruschino*, *Don Procopio*, and Paisiello's *Nina, ossia La Pazza per Amore*. Soon to be released is Donizetti's *La Romanzessa e l'Uomo Nero*. Future plans include the title role of *Falstaff* for Seattle Opera. Born in Viterbo, Italy, Antoniozzi continues to study with Italian baritone Sesto Bruscantini.



Bass-baritone **PHILIP HORST**, a 1999 Merola Opera Program participant and currently an Adler Fellow, performed in the recent West Opera Theater tour of *Don Giovanni*, in which he sang the title role as well as the part of Leporello. The native of East Lansing, Michigan, earned his bachelor's degree from Goshen College and his master of music in vocal performance at the Cincinnati College-Conservatory of Music.

His credits include Méphistophélès in *Faust*, Dr. Miracle in *The Tales of Hoffmann*, Abimelech and the Old Hebrew in *Samson et Dalila*, Cesare in *Giulio Cesare*, Superintendent Budd in *Albert Herring*, Dulcamara in *L'Elisir d'Amore* and Older Rimbaud in the world premiere of Harold Blumenfeld's *Seasons in Hell*. He has performed with the Washington Concert Opera, Wolf Trap Opera, Dayton Opera, the Aspen Opera Theater Center, and the Opera Theatre of Lucca, Italy. A national winner in the 1998 Metropolitan Opera National Council Auditions and a first place winner in the 1996 Corbett Opera Scholarship Competition, Horst's most recent credits include the Mozart Requiem with the Detroit Oratorio Society; *Così fan tutte* (Don Alfonso) and *Il Barbiere di Siviglia* (Bartolo) at Wolf Trap; *Gianni Schicchi* (title role) at Cincinnati's College-Conservatory; *Fedora* (Grech) with Palm Beach Opera; and *La Traviata* (Douchol) at Dallas Opera.

Russian bass **STANISLAW SCHWETS**, the winner of numerous prizes and awards (among them the Belvedere Competition, the Barcelona Viñas Competition), made his 1997 operatic debut at Dublin's Opera Ireland as Banquo in *Macbeth*. Subsequent engagements have included Daland in *Der Fliegende*

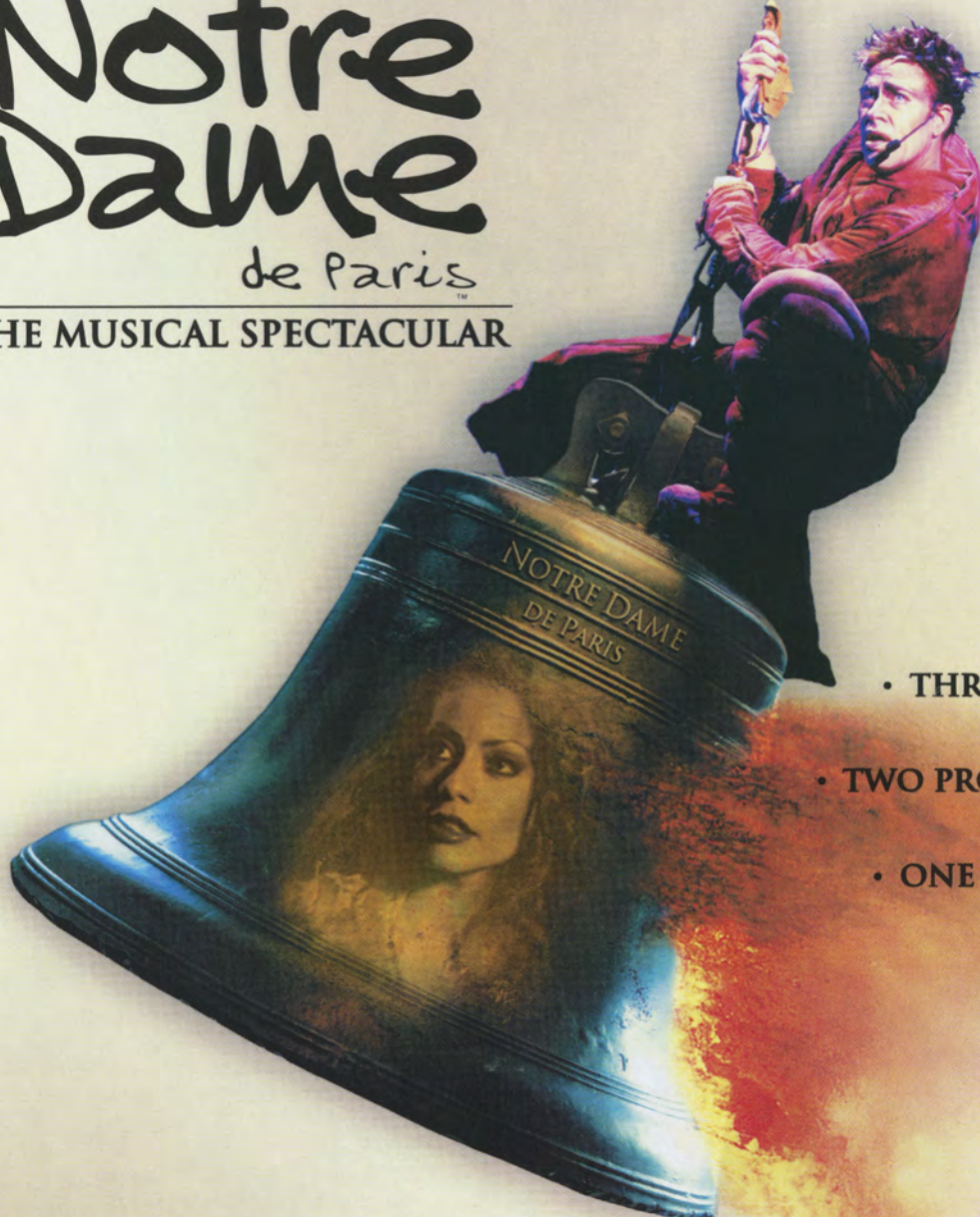
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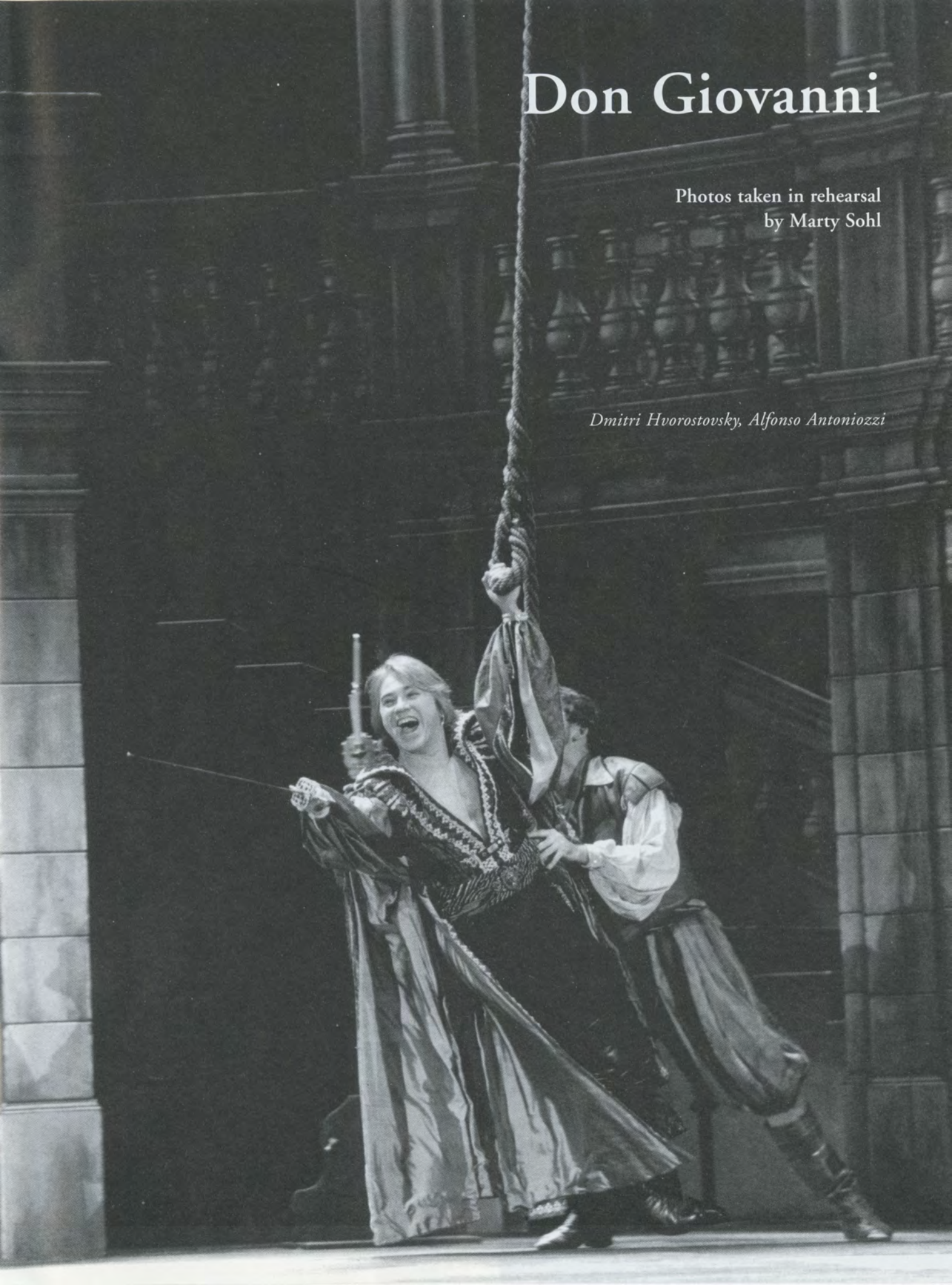
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Photos taken in rehearsal
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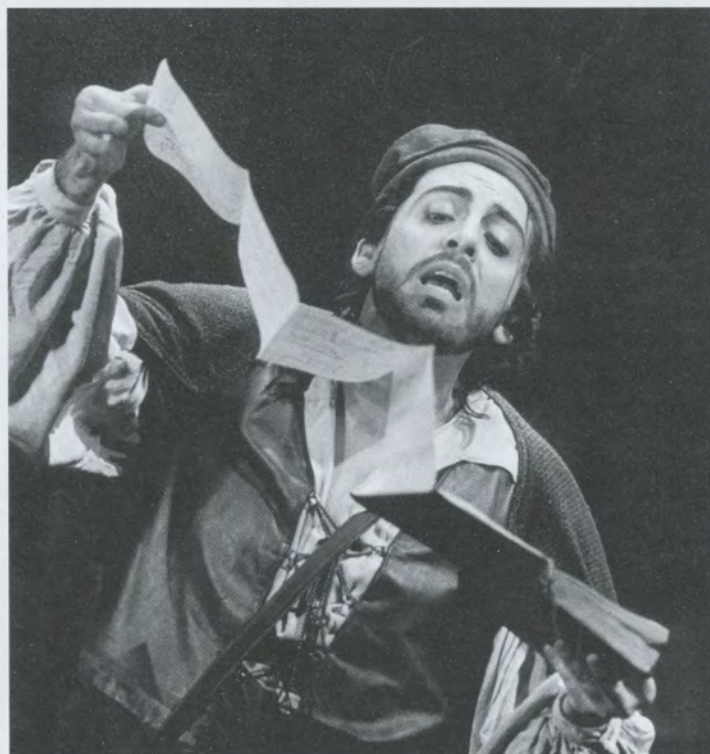
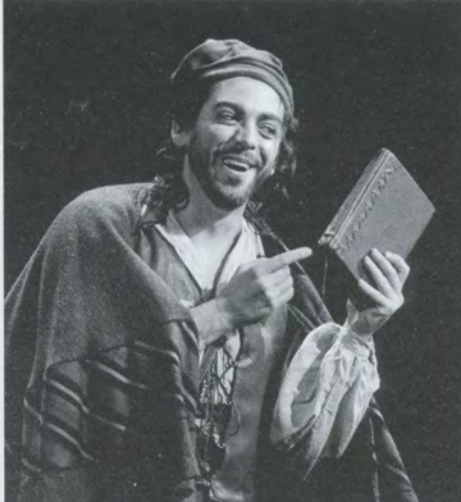
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teatro la sua vita

Alfonso Antoniozzi



Carol Vaness



Anna Netrebko, Stanislaw Schwets

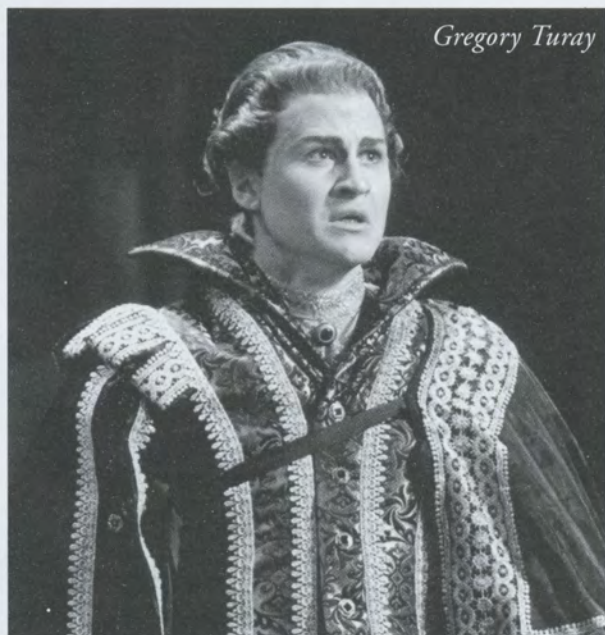


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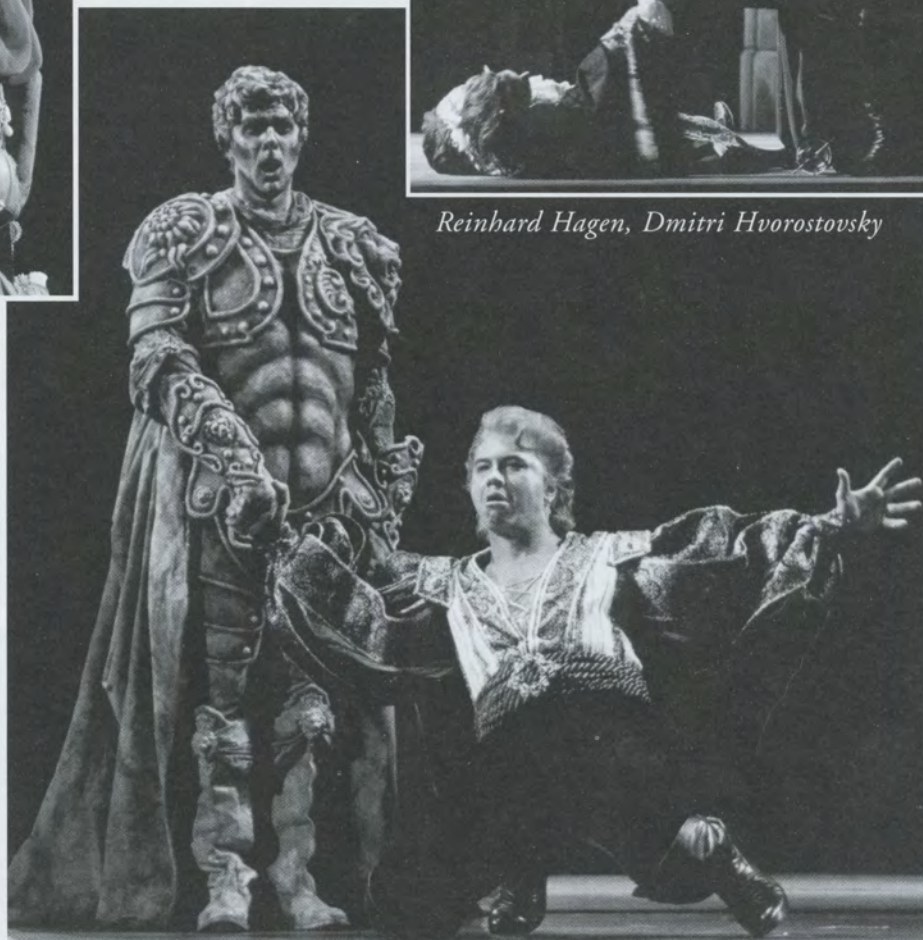




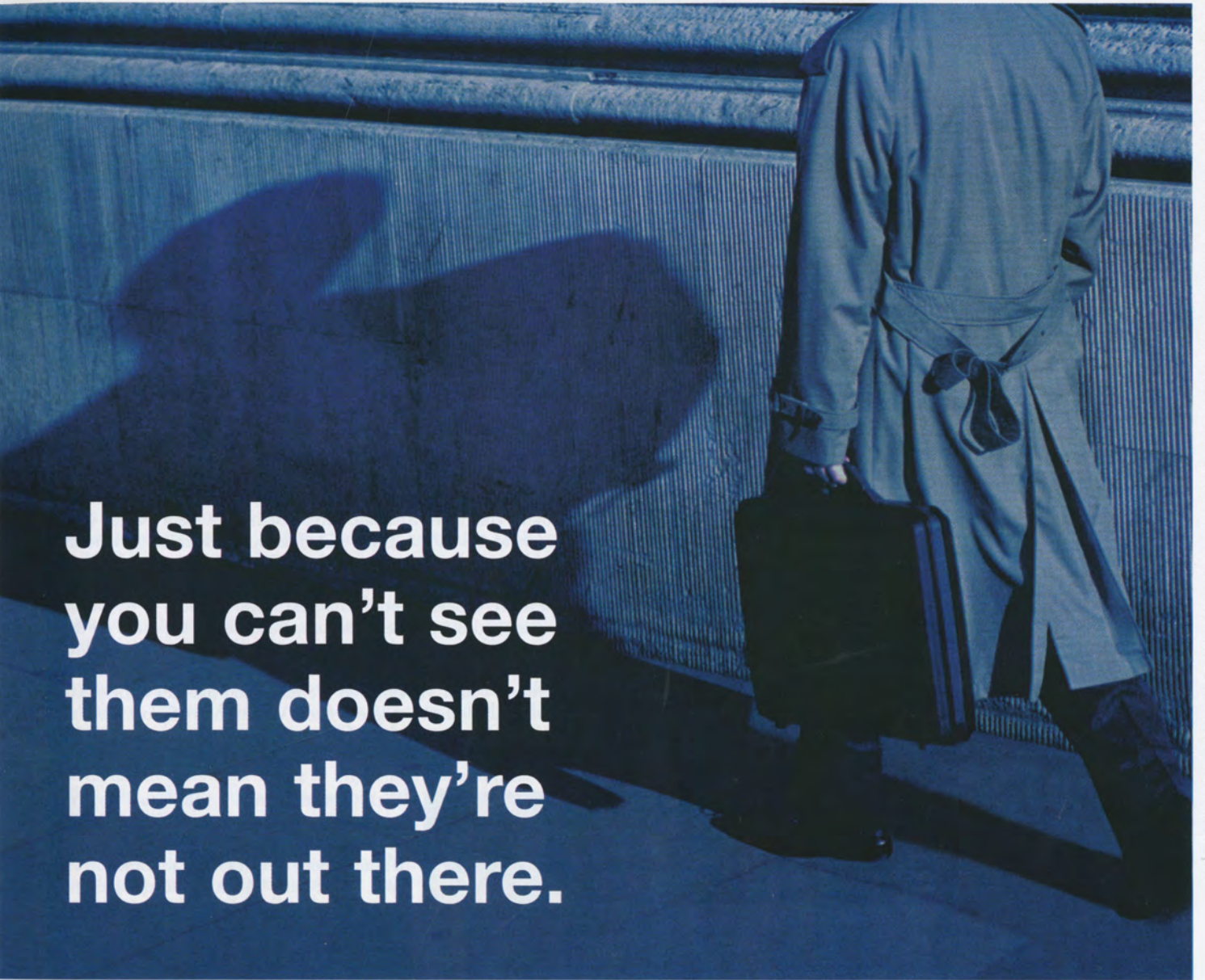
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Dmitri Hvorostovsky, San Francisco Opera Supernumeraries



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Holländer for the Opéra de Metz and the Kirov Opera under Valery Gergiev. Among his assignments last season were *Basilio* in *Il Barbiere di Siviglia* and *Leporello* in *Don Giovanni* at the Frankfurt Opera; his debut season at the Salzburg Festival in *Don Carlo* and *Die Zauberflöte*; *Leporello* for the National Opera of Warsaw; *War and Peace* at the Paris Bastille; *Benvenuto Cellini* with the Rotterdam Philharmonic led by Gergiev; *Il Barbiere di Siviglia* at the Deutsche Staatsoper Berlin; as well as *La Sonnambula*, *La Clemenza di Tito* and *Lobengrin* with the Kirov. At the forthcoming Orange Festival, Schwets will be seen as Angelotti in *Tosca*.



A 1999 Merola Opera Program participant, **KYU WON HAN** was recently featured in the title role of *Don Giovanni* during Western Opera Theater's national tour. A native of Seoul, Korea, he studied at the Manhattan School of Music, where he earned both his Bachelor and Master of Music degrees. The baritone made his operatic debut in the role of Death in Gustav Holst's *Savitri*. Other roles in his repertoire include *Guglielmo* (*Così fan tutte*), *Mr. Page* (*The Merry Wives of Windsor*), *Germont* (*La Traviata*), *Riccardo* (*I Puritani*), *Malatesta* (*Don Pasquale*) and *Enrico* (*Lucia di Lammermoor*). A winner of the 1998 DiCapo Opera Competition and the 1998 Connecticut Opera Guild Competition, Han's concert credits include Beethoven's Ninth Symphony, Bernstein's *Chichester Psalms*, the Brahms Requiem, Handel's *Messiah* and Mahler's Eighth Symphony. The 2000-2001 Adler Fellow recently appeared as *Mr. Gedge* in S.F. Opera Center's Showcase production of *Albert Herring*.



Bass **REINHARD HAGEN** is quickly becoming a regular guest artist at several of Europe's leading opera houses and with many prominent orchestras. Following studies in Karlsruhe, the German artist won several important international singing competitions and began his professional career in Dortmund. Since 1994, he has been a regular member of the Deutsche Oper Berlin, where he has appeared in such roles as *Titur* in *Parsifal*, the *Commendatore* in *Don Giovanni*, *Sarastro* in *Die Zauberflöte*, *Pogner* in *Die Meistersinger*, *Gremin* in *Eugene Onegin*, *Ramfis* in *Aida*, and the *Watchman* in *Enescu's Oedipe*. He made his 1998 U.S. debut with San Francisco Opera in *Don Carlo*, returned to sing the roles of *Fasolt* and *Hunding* during our 1999 *Ring* Festival, and was seen earlier this season as *Raimondo* in *Lucia di Lammermoor*. Elsewhere, Hagen has performed at, among others, the Aix-en-Provence Festival, Hamburg State Opera and Munich State Opera (*Zauberflöte*), in *Seville* (the *Landgraf* in *Tannhäuser*), *Geneva* (*Friar Laurence* in *Roméo et Juliette*), and *Venice* (his first *Rocco* in *Fidelio*). Equally at home on the concert platform, he has appeared with the Bavarian Radio Symphony under Lorin Maazel, Gewandhaus Orchestra Leipzig led by Herbert Blomstedt and Marek Janowski, the Berlin Philharmonic conducted by James Levine, and he recently completed a European concert tour led by Neville Marriner. Works he has performed include Beethoven's Ninth Symphony and *Missa Solemnis*, Shostakovich's Fourteenth Symphony, and Haydn's *Creation*. Recent engagements include his San Diego Opera debut as *Heinrich* in a new production of *Lobengrin*, as well as *Tannhäuser*, *Fidelio*, *Aida*, *Don Giovanni* and *Macbeth* in Berlin.



American artist **DANIEL BECKWITH**, one of the most acclaimed conductors of his generation, was recently appointed Music Director of the Lake George Opera Festival. In the current season, engagements include *Die Zauberflöte* with Seattle Opera, *Le Nozze di Figaro* at Arizona Opera, Gluck's *Orphée et Eurydice* with Utah Opera, *Die Fledermaus* with Kentucky Opera, and Rameau's *Platée* with New York City Opera. Among his operatic engagements last season were *Le Nozze di Figaro* at Edmonton Opera, highly acclaimed performances of Robert Ward's *The Crucible* for Washington Opera, and a debut at Opera Australia with *La Clemenza di Tito*. In previous seasons, Maestro Beckwith returned to the Metropolitan Opera for *Don Giovanni*, the vehicle of his 1996 Met debut. He has appeared not only at the Lyric Opera of Chicago (*Così fan tutte*), but with virtually all the major American and Canadian opera companies, as well as at the Grand Théâtre du Genève (Handel's *Rinaldo*), Great Britain's Opera North (*The Barber of Seville*) and the Glyndebourne Festival (Handel's *Theodora*). Regarded as one of the foremost opera coaches in America and a specialist in 17th and 18th century opera, his repertoire ranges from Monteverdi and Handel – to Verdi, Wagner and Britten. As an accompanist, he has appeared on the major recital stages throughout the world with such leading singers as Marilyn Horne, Frederica von Stade, Jennifer Larmore, Carol Vaness, Ben Heppner and Samuel Ramey. He is the holder of two degrees from Westminster Choir College and is the recipient of a National Opera Institute grant for operatic study.



With productions seen at opera houses throughout the world, **LOTFI MANSOURI** is at the forefront of international opera directors and administrators. San Francisco Opera's fourth general director (appointed in 1988) since its founding, his association with the Company dates back to 1963, when he directed six productions. He has already directed over 60 productions for the Company, and earlier this season staged our new productions of *Louise* and *Nabucco*, as well as the revival of *Wozzeck*. Born in Iran, he attended college at UCLA and received U.S. citizenship before serving as resident stage director at Zurich Opera from 1960 to 1966. In 1965, he started working simultaneously at the Geneva Opera, where he became head stage director in 1966 and stayed until 1976. During this period, he began fulfilling engagements as guest director at various houses throughout Italy and North America, including Chicago, Houston, Santa Fe, Philadelphia, San Diego, Dallas and both the Metropolitan and New York City Opera companies. In 1976, he was named general director of the Canadian Opera Company in Toronto, where he directed 30 new productions, 12 of them Canadian premieres. During his tenure at San Francisco Opera, numerous artists have made their U.S. operatic debuts, and six productions have been taped for telecast and videocassette (*Mefistofele*, *Orlando Furioso*, *Capriccio*, *Turandot*, *The Dangerous Liaisons* and *A Streetcar Named Desire*). Mansouri's 1979 production of *La Gioconda* was the Company's first to receive a live international telecast. Also during his tenure, the Company made its first commercial recordings: *Hérodiade*, *Orphée et Eurydice*, *Harvey Milk* and *Streetcar*. He established the historic exchange with the Kirov Opera that has resulted in productions of *War and Peace*, *Boris Godunov*, *The Fiery Angel*, *Ruslan and Lyudmila*, *Eugene Onegin* and *Betrothal* in

a *Monastery*. During San Francisco Opera's upcoming season, Mansouri will direct the Company premiere of *The Tsar's Bride*, co-direct (with Elisabeth Söderström) the revival of *Der Rosenkavalier*, and will be honored at a Gala Concert for over a decade of leadership and 37 years of artistic collaboration.



An internationally acclaimed soprano and interpreter of Mozart, **GRAZIELLA SCIUTTI** began her career in Rome and made her operatic debut in 1951 at the Aix-en-Provence Festival. Her first British appearance was as Rosina in *The Barber of Seville* at Glyndebourne, and during the 1954-55 season she joined the ensemble of Milan's La Scala, where she returned repeatedly for performances under Herbert von Karajan. Sciutti was the leading soprano of La Piccola Scala from its inception in 1955, and for eight years brought international renown to that company in Milan and on its tours to Edinburgh, Vienna, Brussels and other music centers. She began a long association with the Salzburg Festival in 1958, and in 1960 became a member of the Vienna State Opera, where she performed with such illustrious conductors as Karajan and Bernstein. The following year marked her U.S. debut at San Francisco Opera with one of her most famous portrayals, Susanna in *Le Nozze di Figaro*, as well as Oscar in *Un Ballo in Maschera*. Having scaled the heights of the operatic world, the beloved artist was invited to join John Copley in staging *L'Elisir d'Amore* at Covent Garden, and soon after was asked to direct and sing in *La Voix Humaine* at Glyndebourne in 1977. That production prompted Lotfi Mansouri to engage her as director of Canadian Opera's *Le Nozze di Figaro* in 1978 and *L'Elisir* in 1979. She has since staged productions at San Francisco Opera (*L'Elisir*, 1984; *Nozze di Figaro*, 1997) and the S.F. Opera Center (*L'Elisir*, '96), the Lyric Opera of Chicago, Metropolitan Opera, New York City Opera, Dallas Opera, Miami Opera, Covent Garden, as well as in Germany and Italy. She also dedicates herself to teaching. The Royal College of Music in London, where the artist is on the faculty, has awarded her the Fellowship of the College. Graziella Sciutti will stage *L'Elisir d'Amore* for the Company next season.



THIERRY BOSQUET's designs were seen earlier in the Company's current season in the new production of *Louise*. For San Francisco Opera's 75th (1997-'98) Season, he re-created the designs for the new staging of *Tosca* (after the original 1932 designs by Armando Agnini) and created the costumes and sets for our new production of *Pelléas et Mélisande*. During the 1996-97 season he designed the principal costumes for *Aida* and *Carmen*, as well as the costumes for *Die Fledermaus*, the work which was the vehicle of his 1990 San Francisco Opera debut. Additional Company credits have been the sets (from the original Alfred Roller designs) for *Der Rosenkavalier* and the costumes for *Capriccio* (1993 Strauss Festival), the sets and costumes for 1995's *Ruslan and Lyudmila* (originally designed by Alexander Golovin and Konstantin Korovin for the 1904 Glinka Centennial and realized by Bosquet), and the costumes for *Don Giovanni*, also presented in '95. The Belgian designer has created the sets and costumes for over 75 operas and ballets at the Théâtre Royal de la Monnaie in Brussels. He has also designed the sets and costumes for over 50 operas, ballets and dramas produced in France, Italy, Holland, Belgium, Switzerland, Germany, Canada, South America, Australia and the United States. Works recently

designed include Grétry's *Zémire et Azor* for the 30th Festival Delle Nazioni in Città di Castello; *Rigoletto* and *Otello* in Liège; *La Belle Hélène* for the Canadian Opera Company; *Capriccio* in Washington, D.C.; as well as *Werther*, *Die Zauberflöte*, *The Mikado* and *La Traviata* for the New York City Opera. Next season, his designs will be featured in the Company's presentation of *Der Rosenkavalier*.



Earlier in our current season, **JOHN COYNE** was the associate set designer for the new production of *Louise* and set designer for *La Favorite*. The revised set designs for last summer's *Ring* cycle were created by Coyne in his San Francisco Opera debut. In his relatively short career in professional theater, he has designed sets for over 40 productions including *A Little Night Music*, *First Lady*, *Tartuffe*, *Night Mother*, *Fallen Angels*, *Godspell*, *The House of Bernarda Alba*, *As You Like It*, *Romeo and Juliet* and *Hamlet*. His designs have been seen at theaters across the country such as Dallas Theatre Center, Santa Fe Stages, Yale Repertory Theatre, Capital Rep, Syracuse Stage and the Juilliard School. A recent graduate of the Yale School of Drama and a recipient of the Donald M. Oenslager award for excellence in design, Coyne studied under Ming Cho Lee and Michael Yeargan and has assisted the latter on numerous opera designs including *Carmen* (San Francisco Opera), *Madama Butterfly* and *The Ballad of Baby Doe* (Dallas Opera), in addition to *Cavalleria Rusticana/Pagliacci* (Welsh National Opera). Prior to his work for the stage, he established himself as a licensed architect, designing buildings, residences, interiors and furniture on projects as diverse as the Milwaukee School of Architecture and the interior of a 125-ft. custom yacht. He has been honored with a number of awards for his architectural work including a prize from the American Academy in Rome. During the Company's 2000-2001 Season, Coyne's set designs will be featured in the Company premiere of *The Ballad of Baby Doe* and the revival of *L'Elisir d'Amore*.



MICHAEL WHITFIELD's San Francisco Opera lighting assignments have been the 1989 (and 1998) presentations of *Lulu*; *Wozzeck* (1990, 1999); *Macbeth* (1994); *Anna Bolena* and *Don Giovanni* (1995); *Carmen* (1996-97 season); the Company premiere of *Death in Venice* (1997); as well as *Arabella* and *Norma* (1998-99). The Canadian-born artist received his training at the University of Victoria in British Columbia, and continued at Pennsylvania's Villanova University and the University of Illinois at Urbana. Associated with the Stratford Shakespearean Festival since 1974, he has been resident lighting designer there since 1978. At the Canadian Opera Company in Toronto, he has designed lighting for over 60 productions, including several Canadian premieres, world premieres (the most recent was Randolph Peters's *The Golden Ass*), working with an impressive list of stage directors such as Colin Graham, John Copley, Nikolaus Lehnhoff, Brian Macdonald, Lotfi Mansouri and Elijah Moshinsky, among others. Additional opera engagements include those at the Netherlands Opera, Houston Grand Opera, Los Angeles Opera, Minnesota Opera, New Orleans Opera, Vancouver Opera and Welsh National Opera. Whitfield is also active in the areas of Canadian regional theater, ballet, television production and teaching. He will create the lighting for the Company's production of *L'Elisir d'Amore* next season.

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Caproni**(10/1), Ames*, Relyea
Runnicles/Terleckyj*/Conklin/Munn

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Sept. 11, 14, 19, 23, 25, 28; Oct. 1, 6

New Production

LOUISE Charpentier
Fleming, Palmer; Hadley, Ramey
Summers/Mansouri/Bosquet/Coyne/
Tipton*

Sponsored, in part, by Lorna Talbot

Sept. 13, 16, 18, 22, 26, 29; Oct. 2

New Production

LA FAVORITE Donizetti
Ganassi*; Giordani, Chernov,
Langan
Armiliato/Graham/Coyne/
Greenwood/Munn

Sept. 24, 30; Oct. 5, 10, 13, 16

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Fleming, Swenson, Vaness, von Stade,
Hadley, Ramey
Bonynge, Runnicles, Summers

Oct. 3

LUCIA DI LAMMERMOOR Donizetti
Swenson/Schäfer (10/23, 26, 30, 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

IDOMENEO Mozart
Bonney*/Netrebko (12/1, 5, 11),
Vaness, Kasarova*; Winbergh
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Nov. 14, 16, 19, 23; Dec. 1, 5, 11

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Scandiuizzi/Giuseppini (12/12),
Hughes Jones*
Santi/Mansouri/Frigerio*/Walek/
Munn

Collaboration with Teatro Bellini di Catania

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

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

LA BOHÈME Puccini
Gauci/Sutherland (1/9, 12, 14, 16),
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/
Gama (1/9, 12, 14, 16), Trempont
Joel/Feldman/Yeargan/Mahoney/
Munn

Jan. 8, 9, 11, 12, 13, 14, 15, 16

New Production

DON GIOVANNI Mozart
Colonna**/Foland (6/17, 7/1m),
Vaness/Piscitelli** (7/1m),
Netrebko/Kriha Dye (6/17, 7/1m),
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Turay*/Shankle (6/17, 7/1m),
Antoniozzi/Horst (7/1m)
Beckwith*/Mansouri/Sciutti/
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June 3, 7, 11, 13, 17, 22, 28;
July 1 (mat. and eve.)

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

New Production

PARSIFAL Wagner
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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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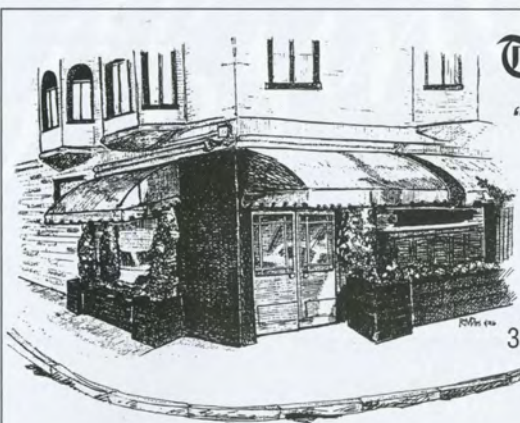


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DON JUAN 2000

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- c.1662 French versions by **Dorimon** and by **Villiers**
- 1665 **Molière** *Don Juan ou le festin de pierre*
- 1669 **Melani** *L'empio punito* (first known Don Juan opera)
- 1676 **Shadwell** *The Libertine*
- 1697 [Death of the notorious Miguel de Mañara]
- 1714 John Ozell's English translation of Molière's *Don Juan*; French vaudeville on Don Juan story
- 1736 **Goldoni** *Don Giovanni Tenorio o sia il Dissoluto*
- 1744 **Zamora** *No hay plazo que no se cumpla ni deuda que no se paga*
- 1746 Paris pantomime *Le grand festin de pierre ou L'athée foudroyé* (The great stone feast or the atheist destroyed)
- 1758 **Gluck** *Don Juan* (ballet)
- 1770s Italian & German Don Juan puppet plays
- 1777 **Callegari** (opera) *Il convitato di pietra*
Haydn produces **Righini's** *Il convitato di pietra* at Esterházy
- 1780s At least ten operas on the Don Juan story
- 1787 **Gazzaniga** *Don Giovanni o sia Il convitato di pietra*
Mozart *Il dissoluto punito o sia Il Don Giovanni* (Prague)
Operas by **Gardi**, **Fabrizi**, and **Reeve**
- 1788 Vienna premiere of Mozart's opera
- 1790 **Paisiello** *Don Giovanni* (opera)
- 1791 By the time Mozart died there had been at least sixteen German productions of *Don Giovanni*
- 1794 Da Ponte stages composite *Don Giovanni* in London with music by Gazzaniga, Sarti and Guglielmi i.a.
- 1795 Beethoven's variations on "*La ci darem la mano*"
- 1797 First St.Petersburg performance of Mozart's *Don Giovanni*
- 1805 First Paris performance of Mozart's *Don Giovanni* (arr. Kalkbrenner)
- 1811 First Rome performance of Mozart's *Don Giovanni*
- 1813 **E. T. A. Hoffmann** *Don Juan or A Fabulous Adventure that befell a Music Lover on his Travels*

- 1817 First London professional performance of Mozart's *Don Giovanni* (arranged by Bishop) **Dibdin** *Giovanni or A Spectre on Horseback!* ("A Comic, Heroic, Operatic, Tragic, Pantomimic, Burletta-Spectacular Extravaganza")
- 1820 **Moncrieff** *Giovanni in the Country, or The Libertine Reclaimed*
- 1821 Chopin's variations on "*La ci darem la mano*"
- 1820s Anon *Giovanni The Vampire*
- 1823 **Byron** *Don Juan*
- 1826 First American performance of Mozart's *Don Giovanni* in New York's Park Theatre, produced by Da Ponte
- 1829 **Grabbe** *Don Juan und Faust*
- 1832 **De Musset** *Namouna*
Pacini *Don Giovanni* (opera)
- 1834 **Mérimée** *Les Âmes du Purgatoire*
- 1836 **Dumas père** *Don Juan de Marana ou la Chute d'un Ange*
- 1838 **Gautier's** poem *Comédie de la mort*
- 1839 **Pushkin** *Kammeny Gost* (The Stone Guest)
- 1840 Liszt's *Réminiscences de Don Juan*
- 1843 **Kierkegaard** *Either/Or-The Immediate Stages of the Erotic, or The Musical Erotic*
- 1844 **Zorilla** *Don Juan Tenorio*
Lenau *Don Juan, ein dramatisches Gedicht*
- 1846 **Baudelaire** *Don Juan aux enfers*
- 1850 **Flaubert** *Une nuit de Don Juan*
- 1855 Pauline Viardot sells her diamonds to buy Mozart's autograph of *Don Giovanni*
- 1863 **Dorgeval** *Don Juan de Village* (opera)
- 1866 **Barbier** *Don Juan de fantaisie* (opera)
- 1869 Death of Teresa Saporiti, Mozart's first Donna Anna, aged 105
- 1872 **Dargomizhsky** *The Stone Guest* (opera)
- 1877 Re-writing of Zorilla's *Don Juan Tenorio* as a zarzuela
- 1880 **Delibes** *Le Don Juan suisse* (ballet)
- 1889 **R.Strauss** *Don Juan* (tone poem)
- 1890 **Gounod's** book *Le Don Juan de Mozart*
- 1903 **G. B. Shaw** *Man and Superman* Part III (Don Juan in Hell)
- 1914 **Graener** *Don Juans letzte Abenteuer* (opera)

- Alfano** *Don Giovanni* (opera)
- 1915 **Benatzky** *Fräulein Don Juan* (opera)
- 1921 **Rostand** *La dernière nuit de Don Juan*
- Martinez Sierra** *Don Juan de España*
- 1924 **Otto Rank's** study *Die Don Juan-Gestalt*
- 1925 **Flecker** *Don Juan*
- 1926 Film with John Barrymore *Don Juan*
- 1928 **Ghelderode** *Don Juan*
- 1934 Film with Douglas Fairbanks Sr. *The Private Life of Don Juan*
- 1937 **Goossens** *Don Giovanni* (opera)
- 1942 **Camus** *Le mythe de Sisyphe* (The Myth of Sisyphus)
- 1949 Film with Errol Flynn *The Adventures of Don Juan*
- 1952 **Von Horvath** *Don Juan kommt aus dem Krieg*
- 1953 **Frisch** *Don Juan oder die Liebe zur Geometrie* (Don Juan or The Love of Geometry)
- 1956 **Montherlant** *La Mort qui fait le trottoir*
Tomasi *Don Giovanni* (opera)
- 1963 **Malipiero** *Don Giovanni* (opera)
- 1972 **John Berger's** novel *G*
- 1973 Film with Bardot & Birkin *If Don Juan were a Woman*
- 1977 **Carlos Fuentes's** novel *Terra nostra*
- 1979 Joseph Losey's film *Don Giovanni*
- 1984 Mexican theatre-troupe **Compañas Divas** *Donna Giovanni*
- 1986 Suzanne Osten's film *Mozart Brothers*
- 1992 Film *Don Juan, mi querido fantasma* (Don Juan, My Love)
- 1995 Film with Johnny Depp *Don Juan DeMarco and the Centerfold*

NOTES: Professor Armand Singer, of the University of West Virginia, published a Don Juan bibliography which, in the 1980 update, listed 2605 treatments of the subject, and 4625 studies about them.

For the information in these notes I am significantly indebted to material provided to me by Andrew Porter, as well as to the chapters by Edward Forman and Bernard Williams in the Cambridge Opera Handbook to *Don Giovanni* (CUP 1981, Julian Rushton, editor). □

through Mozart's music, but because of his consistency of spirit, even greatness, in the opera's final scene. Although he knew the game was up, although he was locked in the stone grip of the Commendatore, he remained defiant. Better damnation than weakness; better to roast in hell than give way on earth. "Repent," the statue cries. "No," Giovanni thunders. He is quite a guy. He stands his ground even as the ground gives way beneath him.

When Mozart arrived in Prague to supervise the first performance in early October, he still lacked an overture (it was written the night before the final dress rehearsal), Masetto's aria, the opening scene of Act II and the epilogue. Still, the premiere on October 29, 1787 was an instant success and a production was planned for the next spring in Vienna. For the Viennese premiere, however, a number of adjustments had to be made.

The tenor found Don Ottavio's "Il mio tesoro" too difficult and demanded another aria; Mozart responded with "Dalla sua pace." Then the Donna Elvira decided her part was not sufficiently important, so Mozart added the aria "Mi tradi." Finally, there was the addition of a comic duet for Zerlina and Masetto. This number is nearly always omitted in performance today, although the two extra arias are retained, with "Dalla sua pace" usually placed after Anna's "Or sai chi l'onore" and "Mi tradi" after "Il mio tesoro."

These Viennese additions, however, made the opera too long, so the final sextet was cut. In its new form, *Don Giovanni* was given its Viennese premiere on May 7, 1788. The city liked the opera much less than had Prague, and after fifteen performances it vanished from the Vienna repertory for the remainder of Mozart's life. But lest we are too hard on the audiences of Mozart's day, it should be remembered that *Don Giovanni* was long considered a problematic work in America as well, and even went unheard at the Metropolitan Opera from 1908 to 1929, an inexplicable fate for a work that has become one of the glories of operatic theater.

After the Vienna premiere of *Don Giovanni*, Austria's Emperor, Joseph II, is reported to have said to Mozart "The opera is heavenly, perhaps even more beautiful than [The Marriage of] *Figaro*. But not food for the teeth of my Viennese." Under his breath, Mozart was heard to snarl "Well, then give them time to chew on it!" For over two centuries, the world has taken the time to taste and savor the meat and aromas of *Don Giovanni* and found them to be not only easy to digest, but (to use Leporello's words in the final scene of the opera) a "piatto saporito" — "a tasty dish." □



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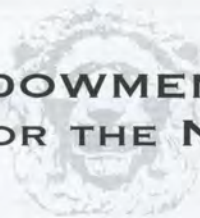
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- * Your corporate name and logo on recognition signs displayed in the theater lobby during your sponsored performance (signage provided by your firm).
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SPECIAL HOSPITALITY EVENTS

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

- * Annual receptions and dinners followed by working rehearsals.
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- * Invitations to Opera Insight programs and the Opera's annual meeting.

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- * Opportunity to purchase reserved parking for any opera performance.
- * Copy of the Season Book, previewing the main season productions.

For more information contact Judson Gregory, Director of Corporate Partnerships at (415) 565-3206.

SAN FRANCISCO OPERA CENTER

The Opera Center is the Research & Development wing of San Francisco Opera, a training ground for the world's most promising opera artists. One of ten such professional artist development programs in the world, the Opera Center serves over 100,000 people annually through a progression of artist development programs, performance opportunities, and outreach and education programs. Following training through the Center, artists perform not only at San Francisco Opera, but also with major opera companies throughout the world.

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The Bel Canto Society honors those who have included Merola in their will, trust, or other estate plans.

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We are grateful to all donors who have made memorial and honorary contributions to Merola between October 1, 1999 and April 1, 2000.

IN MEMORY OF
Mr. Richard Barulich
Mr. Richard Dobbins

Mrs. Sammie Dunn
Mr. Edward H. Everett
Mr. Bob Hawes

Ms. Helen Loeb
Dr. Alan Rosenberg
Mr. Walter Skees

IN HONOR OF
Mr. James H. Schwabacher
Dr. A. Jess Shenson

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

John Ames
Brian Asawa
Elizabeth Bishop
Elena Bocharova
John Churchwell
Catherine Cook

Kathryn Cowdrick
Tracy Dahl
Alfredo Daza
Peggy Kriba Dye
Adelle Eslinger
Nicole Foland

Armanda Gama
Todd Geer
Bryndon Hassman
Tammy Jenkins
Christina Lamberti
Kevin Langan

Anna Netrebko
David Okerlund
Earle Patriarco
John Relyea
Norman Shankle
Philip Skinner

Patrick Summers
Ruth Ann Swenson
Carol Vaness
Donita Volkwin
James Westman

SERVICES

FOOD SERVICE. The Opera House lower lounge is open one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the carriage entrance. Refreshments are served in the box, grand tier, dress circle and balcony circle levels.

DIGITAL WATCHES, PAGERS, CELL PHONES. Please switch them OFF before the performance begins.

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

TICKET INFORMATION. Opera Box Office, 199 Grove at Van Ness, open 10 a.m. to 6 p.m., Monday through Saturday. Opera House Box Office: open 2 hours before each performance through the first intermission on performance days only. Phone charge: (415) 864-3330, 10 a.m. to 6 p.m., Monday through Saturday (VISA, American Express, MasterCard).

MAKE A VALUED CONTRIBUTION TO SAN FRANCISCO OPERA. You can make an important contribution to San Francisco Opera by returning any tickets you cannot use to the Box Office for resale. These ticket returns are of great value to S.F. Opera and to other patrons who may be unable to obtain tickets to sold-out performances. If you are unable to use your tickets or exchange them for another performance of the same opera, you may make a full-value, tax-deductible contribution of your tickets to the Box Office or call (415) 864-3330, 10 a.m. to 6 p.m. Unfortunately, we are unable to apply the donations towards membership benefits.

TAXI SERVICE. Patrons needing a cab at the end of the performance should reserve one with the doorman at the taxi entrance on Grove Street before the end of the last intermission.

For the safety and comfort of our audience, all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms (north and south ends of main lobby). No cameras or tape recorders are permitted in the Opera House. Children of any age attending a performance must have a ticket.

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

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

ACCESS FOR DISABLED PATRONS Wheelchair seating positions are located in the orchestra, mezzanine and dress circle

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

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

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

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

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

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

PERFORMING ARTS CENTER TOURS

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

IF YOU DRIVE TO THE OPERA and park in the Performing Arts Garage, remember that you can avoid some of the congestion by using the Gough Street entrance to the facility (between Fulton and Grove).

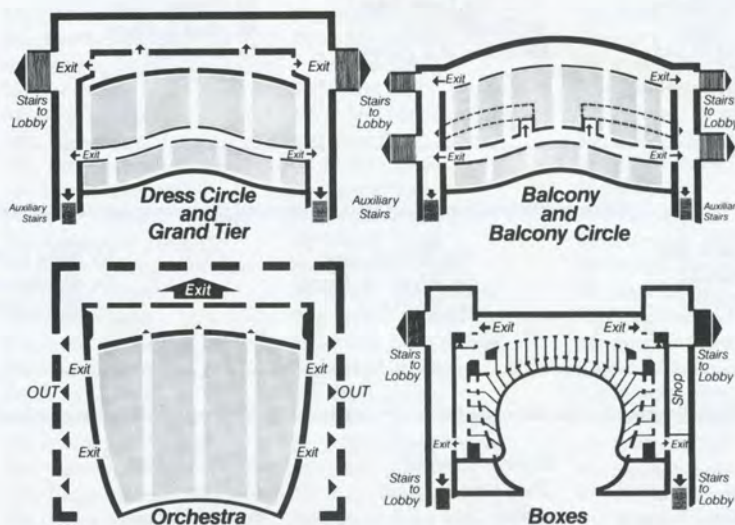
OPERA HOUSE TOURS

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

Saturday, June 3
Wednesday, June 7
Saturday, June 24

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

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

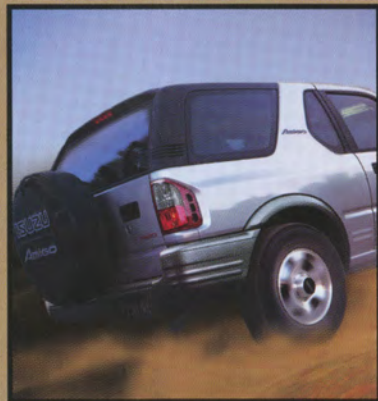


Patrons, Attention Please! Fire Notice: Please note the nearest exit. In an emergency, WALK, do not run, to the nearest exit. Disabled patrons proceed to nearest elevator lobby and await assistance.



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