

Lucia di Lammermoor

1999-2000

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Friday, October 15, 1999 8:00 PM
Sunday, October 17, 1999 2:00 PM
Thursday, October 21, 1999 7:30 PM
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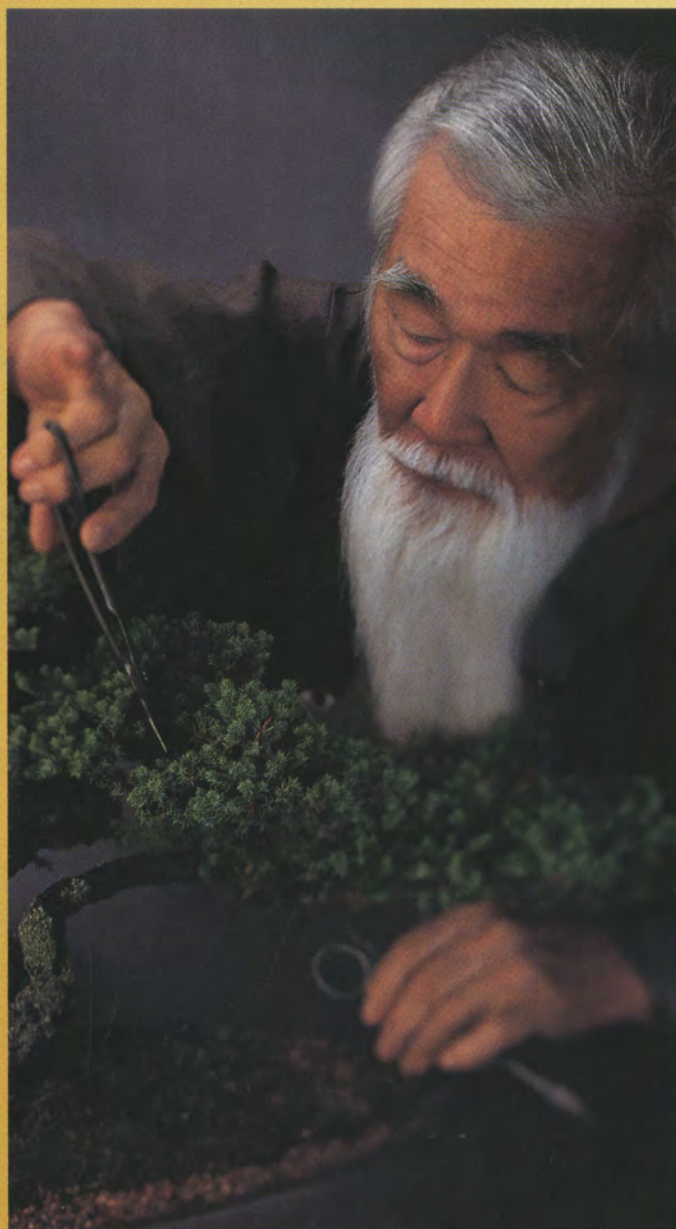
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PERFORMING ARTS®

SAN FRANCISCO OPERA MAGAZINE

Lucia di Lammermoor

1999/2000 Season

Vol. 77, No. 4

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COVER:

Hughes, Arthur (English, 1832–1915)
April Love, 1855–1856
 Oil; 35 x 19½ in

Tate Gallery, London/Art Resource, New York

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A MESSAGE FROM THE GENERAL DIRECTOR



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Welcome to San Francisco Opera's newly expanded 1999/2000 Season in the War Memorial Opera House. Running from September 11, 1999 through July 2, 2000, our newly scheduled 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.

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

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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 San Francisco Pianoworks, Inc. 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*).

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 to San Francisco Opera's 77th Season, and we thank you for joining us.

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NOTES ON LUCIA

By ANDREW PORTER



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San Francisco Opera Lucia di Lammermoor performers included an array of prominent interpreters of the title role: (above) Ruth Ann Swenson in 1994; (right) Beverly Sills in 1972; and Joan Sutherland (opposite left) in 1961. The array of our Edgardos included Tito Schipa, Beniamino Gigli, Jan Peerce, Ferruccio Tagliavini, Giuseppe di Stefano — and Luciano Pavarotti (opposite right), who partnered Sills in 1972.

Lucia di Lammermoor holds a special place among Donizetti's works, in operatic history, and in people's affections. While Donizetti's other serious operas were neglected and forgotten, *Lucia* was still performed. At Covent Garden, where it was introduced in 1847, with Fanny Tacchinardi-Persiani in the role she had created for Donizetti eight years earlier, it appeared almost every season for six decades. It was the second opera performed when the Metropolitan Opera opened in 1883 (*Faust* was the first) and after the "German years" it returned in 1892, with Adelina Patti, and has seldom been long absent. The second half of our century brought a new surge of acclaim, impelled in the first place by two famous sopranos. Maria Callas, starting in 1952, sang the Lucia role in thirteen cities, in five countries, and she recorded it twice. Joan Sutherland, starting in 1957, sang Lucia in thirty cities, in ten countries, and she also recorded it twice.

Donizetti has been rediscovered. As a schoolboy, I read in Gerald Abraham's textbook *A Hundred Years of Music* (1938) that "at best one can hope to hear nothing more than occasional concert excerpts from Donizetti or a sporadic half-dead 'revival' for the benefit of some star singer." (In 1925, *Lucia* had been dropped from the Covent Garden bills after a single performance, as ridiculous

old rubbish.) But I've grown up to hear half of Donizetti's seventy operas in performance, and many of them in vivid, thrilling revivals. At La Scala, Callas sang in *Anna Bolena* and *Poliuto*. In New York, Beverly Sills brought Donizetti's "Tudor trilogy" — *Anna Bolena*, *Maria Stuarda*, and *Roberto Devereux* — back to life. In London, Janet Baker sang Mary Stuart. Most recently, the huge, grand *Dom Sébastien* has reappeared in Bergamo (Donizetti's birthplace) and in Bologna (in the theater inaugurated by Gluck, and Wagner's Italian entry-point).

Meanwhile, a composer once thought beneath serious consideration has been the subject of learned musicological monographs. Philip Gossett, invited to inaugurate Oxford's "Studies in Musical Genesis and Structure" series with a scrutiny of the sketches for Beethoven's Pastoral Symphony, wrote instead a book about *Anna Bolena*. Herbert von Karajan conducted *Lucia*. And this critic, deeply moved by Donizetti operas in performance, called the composer a Shakespeare of lyric stage.

We know more of Donizetti than our grandfathers did. Amid the greatness, the passionate, specific delineation of individual plights, there are nearly always passages of "formula": capitulation to a prima-donna display of conventional effects, recourse to routine as the dead-

line approached. In his final, fevered years, Donizetti, inspired — as if he knew he had little time left — poured out one wonderful opera after another, in every genre: comic, *semiseria*, tragic, heroic.

The more we hear of them, the more it becomes evident that *Lucia* is perhaps the most consistent of his serious operas, the score with the smallest admixture of shoddy. It was composed at an important point in his career. And the general public, as is often the case, was right when it decided that *Lucia di Lammermoor* should live on while *Imelda de' Lambertazzi*, *Sancia di Castiglia*, *Gabriella* and *Gemma di Vergy*, *Pia de' Tolomei*, and many others were forgotten.

Three times during Donizetti's long career and Bellini's short one, a new opera was commissioned from each composer to be presented by the same company. In 1829, a group of noblemen engaged a team of stars for a season at the Teatro Carcano, in Milan. Donizetti composed for them his *Anna Bolena*; Bellini began to compose an *Hernani*, but after the success of Donizetti's tragedy he flinched from direct competition and switched to a *semiseria* subject,

HOWARD



La Sonnambula. Giuditta Pasta was the heroine, Giovanni Battista Rubini the tenor, and Felice Romani the librettist of both operas. And both composers, each in his different genre, triumphed. Then in 1832, at La Scala, Bellini's *Norma* was followed by Donizetti's *Ugo, Conte di Parigi*. Pasta, Giulia Grisi, the tenor Domenico Donzelli, and the bass Vincenzo Negrini sang in both, and the librettist of both was again Romani. This time the success was Bellini's: *Norma* had 34 performances, *Ugo* only four.

Bellini was again the "winner" in 1835, when in Paris's Théâtre-Italien his *I Puritani* was followed by Donizetti's *Marin Faliero* — the cast for both operas being Grisi, Rubini, Tamburini, and Lablache. In a long, gloating letter to his uncle, Bellini described the triumph of his work and the "semifiasco" of Donizetti's. In May, when both operas came to Her Majesty's, in London, the critic Henry F. Chorley wrote, "On such occasions there is always a success and a failure — the public will not endure two

favorites.... *Marin Faliero* languished... On the other hand, from first to last note, *I Puritani* was found enchanting."

What has that to do with *Lucia di Lammermoor*? Well, in September of 1835 Bellini died, aged only 33. And three days after his death, Donizetti's *Lucia di Lammermoor* had its first performance, at the San Carlo, in Naples. To say that with *Lucia* — which was outstandingly, internationally, and lastingly successful, maintaining a place in the repertory long after Donizetti's other serious operas had been dropped — Donizetti "had the last word" in the competition would be to give an unfair impression of the rivalry between the two composers. *Lucia* can also be regarded as Donizetti's tribute to Bellini, and specifically to *I Puritani*. The rivalry was one-sided: Bellini fretted and gloated, but Donizetti was a man of generous spirit. Soon after his arrival in Paris, to start rehearsals for *Marin Faliero*, he wrote (to Romani): "Bellini's success has been very great; the opera



keeps on being done, although we've already had five performances, and it will go on that way to the end of the season...I don't deserve the success of *I Puritani*, but I hope not to displease."

I Puritani and *Lucia* have much in common. Saying that, I restate what used to be received opinion. William Ashbrook, in his fine *Donizetti and his Operas* (1982), has challenged it; he calls the resemblances between the two works "superficial." But we are not in very serious disagreement. The differences that Ashbrook describes are equally apparent. The two composers approached similar matter in very different ways. Bellini told Carlo Pepoli, his librettist — not quite in so many words, but more or less — to forget tidiness and probability of plot: all that mattered was singing that would stir listeners' hearts; Ashbrook calls this his "abstract" and "emblematic" approach. On the other hand, Donizetti — more of a Wagnerian, dare one say? — composed (in Ashbrook's phrase) "a tragedy with its outcome implicit from the beginning," theatrically as well as musically integrate, with characters more specific. *Lucia* is not just a "tribute." In some ways it's also a critical "recomposition," lovingly appreciative.

What the two operas have in common is, in general, the Walter Scott background (see Christopher Hunt's essay in this program); and specifically an extended mad scene for the heroine — but not the traditional finale — during which she imagines in hallucination her marriage to the man she loves. Each mad scene is prepared by a narrative for the bass, Giorgio's "Cinta di fiori" in *I Puritani*, Raimondo's "Dalle stanze" in *Lucia*. Beyond that, there are turns of melody which suggest that *I Puritani* was fresh in Donizetti's ear when he composed *Lucia*. Also, the use of horns to evoke the picturesque setting. Bellini's source, of course, was not pure Scott but Anselot and Saintine's Scott-derived play *Têtes Rondes et Cavaliers* (1833), in which incidents from *Old Mortality* are jumbled with others from *The Heart of Mid-Loth-*



MORTON



HOWARD

"Son tue cifre?" asks Edgardo in *Lucia di Lammermoor* — ("Is this your writing?"). That moment is staged by our photographer in 1932 for Lily Pons and Francesco Merli (left). 40 years later, in 1972, Luciano Pavarotti asks the same question during a performance.

ian and Peveril of the Peak.¹ When Bellini's opera first appeared it was called *I Puritani di Scozia*, although it is set far from Scotland — in Plymouth, on the south coast of England, about as distant from the Scottish border as one could get. Bellini chose the title, he said, simply "perchè è celebre pei *Puritani di Walter-Scott*." (An 1817 French translation of *Old Mortality* had appeared as *Les Puritains d'Ecosse*.)

Lucia di Lammermoor, despite its differences from *The Bride of Lammermoor*, sticks closer to a Scott source.² Donizetti's *Lucia di Lammermoor* was not the first opera to be derived from the novel. In Paris there had been *Le Caleb* (1827, a pasticcio with music from Adam, Boieldieu, Méhul, and Rossini) and Carafa's *Le Nozze di Lammermoor* (Théâtre-Italien 1829); and in Italy Luigi Rieschi's *La Fidanziata di Lammermoor* (Trieste, 1831; reset by Giuseppe Bornaccini, Venice, 1833) and Alberto Mazzucato's *La Fidanziata di Lammermoor* (Padua, 1834; Milan, at the Carcano, later that year).

Jerome Mitchell in his study *The Walter Scott Operas* suggests that Donizetti's librettist, Salvatore Cammarano, probably knew the earlier Italian librettos on the subject when he gave to Scott's *Bride of Lammermoor* its "definitive" operatic form.³ In those earlier operas we find precedents for the refashioning of the novel to the *convenienze* of the lyric stage. It is rather surprising to find that of Scott's 315 pages (in the Dryburgh Edition of the *Waverley Novels*) just a few near the end, chapters XXIII to XXV, hold the matter of more than half the opera: the betrothal ceremony, Edgardo's irruption, the sextet, the tenor-baritone encounter and challenge (which takes place after Lucia's death in the novel), the wedding celebration, Lucia's attack on her imposed bridegroom, her mad scene (built from just a single line in Scott, "So, you have ta'en up your bonny bridegroom?", which she speaks in her madness "with a kind of grinning exultation"), her death, and then Edgardo's. Rieschi's and Mazzucato's operas, Mitchell tells us,

observe the unities of time and place. Two months pass between Acts I and II of Carafa's opera, but its librettist, the experienced Luigi Balocchi (Rossini's collaborator on Paris operas) assures us that this small infraction of the rules does not harm the unity of action.

Lucia di Lammermoor was one of Cammarano's earliest librettos, his first success in a career that was to continue with several more librettos for Donizetti, several for Mercadante and Pacini, and for Verdi — *La Battaglia di Legnano*, *Luisa Miller*, and finally (Cammarano died in 1842, before it was complete) *Il Trovatore*. The year before *Lucia* (according to John Black's Cammarano biography), it seems that he wrote some new scenes for a Naples revival of Rossini's *La Donna del Lago*, the first Walter Scott opera (1819), the work that brought to the lyric stages of Europe a new, fresh romanticism — high drama in picturesque northern settings, vividly evoked by instrumental inventions, amid the banks and braes of Bonnie Scotland. (In 1834 Cammarano also wrote an *Ines de Castro* libretto for Giuseppe Persiani, the composer-husband of the soprano who some months later was to create Lucia; Malibran was its heroine.) By then, Scott and Scottish romance, captured for the lyric stage by Rossini's *Donna del Lago*, was sweeping Europe. So was Weber's *Der Freischütz* (1821), a German composer's determinedly nationalist answer to at once Scottish exoticism and Rossinian skill.

Donizetti dedicated the score of *Lucia* jointly to the soprano and the tenor of his first performance, Fanny Tacchinardi-Persiani and Gilbert Duprez. The tenor's prominence — the finale was his, not the prima donna's — was something new. Two famous tenor successors in the role,

Continued on page 51

¹ Other Ancelot-derived operas are Donizetti's *Roberto Devereux* and *Maria Padilla*, and Chabrier's *Roi malgré lui*.

² In *The Bride of Lammermoor*, Bucklaw survives Lucy's murderous attack. In the opera, Arturo is described by Raimondo as *trucidato*, murdered; but the old English translation of Raimondo's narrative suggests that there was still some life left in him: "There she stood, a weapon grasping, Even his who lay there gasping." Other changes are the conflation of Sir William Ashton, the formidable Lady Ashton, and their sons Sholto and Henry in the single figure of Enrico. The manner of the hero's death is also different: not by his own hand, but swallowed up in quicksand as he rides toward his duel with Colonel Ashton.

³ Mitchell also gives an account of *Bruden fra Lammermoor* (Copenhagen, 1832), an opera with music by Ivar Frederik Bredal and a libretto by Hans Christian Andersen. It uses three Scottish tunes, "Charlie is my darling," "My lodging is on the cold ground," and "Auld Robin Gray."



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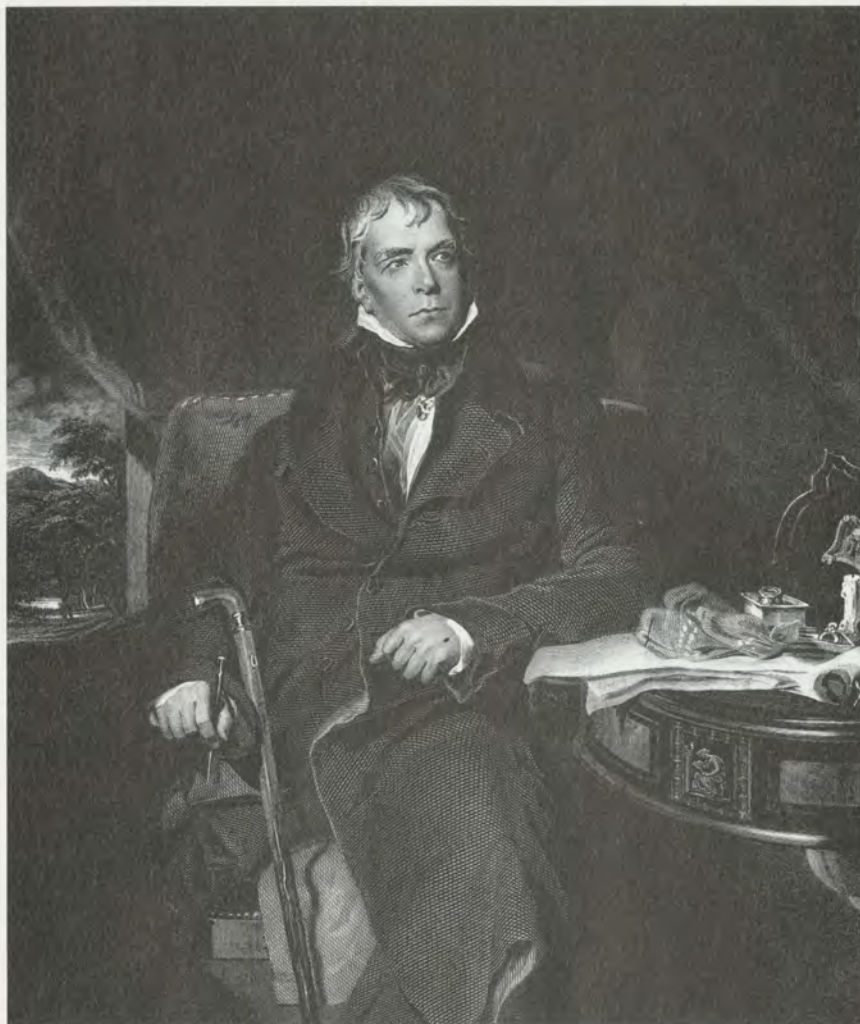
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WALTER SCOTT

By CHRISTOPHER HUNT



Sir Walter Scott, subject of a contemporary etching based on the painting by Sir Thomas Lawrence.

No literary figure of our era is as famous or as influential as was Walter Scott in his own time. He was, said Wordsworth, "the whole world's darling." In the second and third decades of the nineteenth century, when he was pouring out his astonishing series of romantic historical novels, Scott was better known than anyone alive except perhaps Napoleon.

It's almost impossible today to grasp the extent of that fame. No millions-selling author of today, no John Grisham, no Danielle Steel, approaches Scott's influence or the honor he was shown. In that very different time, when literacy was not yet a majority accomplishment — before television, before radio, before film, before popular concert promotion or national sporting matches — the world (well, the world of European civilization anyway) found in Scott's writings the entertainment those other forms now provide. Wherever people were reading

they were reading Scott. He was as well-known in his lifetime as the Beatles, as Michael Jackson, as John F. Kennedy are or were in theirs. And as influential on the way the world thought as Freud or Hitler or Walt Disney, no matter how improper a comparison with any of this unlikely triad would be in any other sense.

Born in Edinburgh in 1771, Scott was thus a contemporary of Beethoven's. His novels were as different from those of his predecessors as Beethoven's music was from Haydn's; and his influence on his successors in the literary arena was about as far-reaching as Beethoven's in the field of music. But Scott, unlike Beethoven, lost his pre-eminence. Scott was above all an entertainer. In our century he was natural prey to academic critics with their puritan distrust of popularity, facility, and honest kindness. He himself had no illusions about his own worth, except to underestimate it. "No-one shall catch me rowing against the stream," he wrote

in 1822 at the height of his world-acclaim. "I care not who knows it — I write for the general amusement." So his achievements were not on a Beethovenian intellectual level. As J. B. Priestley remarked, "no novelist of his rank is more easy to criticize adversely than Scott." Other writers than Priestley, and echelons of academics, have sneered at his untidiness, at the absence from his writings of passionate love, at his artificial, stilted dialogue. But even his most unenthusiastic critics have been unable to deny Scott's strength as a storyteller.

The pull of a story, the irresistible longing to know what comes next, has a primal power, and Scott had a genius for its exploitation. But there is more to him than even this great gift. In some way he instinctively tapped into the newly-universal needs of an age changing from the aristocratic eighteenth century into the merchant nineteenth. He became the focus of its hopes. Growing populations, the arrival of a prosperous middle class, the spread of industry, new forms of commerce and communications, all demanded new expression but also bred new lusts for escape from "progress." Scott provided both new expression and escape. He probably wasn't aware that this was what he was doing. He wrote at phenomenal speed, and with an old-fashioned dedication that suggests someone unaware that he was answering needs people didn't know existed until he identified them.

Scott was a literary phenomenon unlike any that had gone before. His influence pervaded all the arts and passed on into virtually all walks of life. More operas in romantic opera's nineteenth century heyday were based on Scott than on any writer except Shakespeare; Beethoven, Berlioz, Bizet, Donizetti, Rossini and Schubert wrote works on Scott themes and texts; in the same period more pictures were painted on images from Scott's poems and novels than on motifs from Shakespeare, the Bible, or the Greek and Roman classics. Translations of his novels flooded across Europe as rival translators vied to be the first in each local market. From San Francisco to St. Petersburg, from Stockholm to Sydney, Scott dominated the book business. The book business itself was transformed, growing in Scott's lifetime at unprecedented rates to cater to his great stream of novels and the deluge of imitators in its wake. Scott was the first million-selling author.

Until the beginning of the nineteenth century the stuff of literature, especially of novels, had been contemporary. Scott,

building on the antiquarians of the seventeenth and eighteenth centuries, invented the historical novel. There were a few minor predecessors, but it was he who established the historical novel as a genre. One may go further: it was Scott's example which made the novel itself the dominant literary form of the nineteenth century. The novelists who came after Scott owed form and focus to his example: in Britain Thackeray, Bulwer-Lytton, Robert Louis Stevenson, and above all Dickens, are inconceivable without Scott as advance guard; in Russia the same may be said of Gogol, Tolstoy, and to a degree Pushkin; in France Victor Hugo, Merimée, Dumas, and Balzac; Manzoni in Italy; Fennimore Cooper in America. Moreover, once the logical step had been taken from novels of the present into stories of the past, it was only a short step to tales of the future. The direct ancestor of *Star Wars* is the romantic adventure novel of Walter Scott.

Made rich by his success, Scott indulged another part of his passion for the Scottish past. He bought an old farm at Abbotsford, some 40 miles south of Edinburgh. In the ensuing years there, he invented the style that came to be known as Scottish Baronial together with its appropriate interior decor. As the years passed and Scott's fame grew, the great of the world came to Abbotsford and took Scottish Baronial style to Australia, to America, across Europe.

It was Scott, not Dickens, who in *Marmion* first played up the sentimental Olde Christmas Tradition on which British and American Christmas are still based. The popularity of the Scottish *Auld Lang Syne* stems from its inclusion in a pastiche opera on Scott's *Rob Roy* in London in the 1820s. It is with Scott that one first finds the equation between courage, chivalry, and sport, which lies behind nineteenth century codes of correct behavior that still persist. It was Scott's novels which made universal an interest in superstitious folklore, after the lead of German traditionalists like the Brothers Grimm and pre-romantics like Bürger, whose *Lenore* Scott translated as a young man in a one-night fever of excitement after a reading in Edinburgh. Without Scott one can hardly imagine Wagner, despite Wagner's direct debt to the German sources. And if Scott himself owed something to late eighteenth



Many of Sir Walter Scott's novels have found their way to the operatic stage. Lucia di Lammermoor is certainly the most famous. Next one in line is Rossini's *La Donna del Lago*, which is based on Scott's *Lady of the Lake*. Our files turned up a rare studio portrait of two performers extremely familiar to San Francisco Opera audiences: Marilyn Horne in the role of Malcolm; Frederica von Stade as Elena. In addition to a concert performance of the piece, they performed it in Houston in 1981 and at Covent Garden in 1985.

century Gothic fervor — the horror of Bram Stoker's *Dracula*, the gothic feeling of Walpole's *Castle of Otranto*, the Arabian fantasy of Beckford's *Vathek* — he transmuted that influence into the simpler thrill of pure adventure united with a romanticized past often only just out of living memory.

And then there was the new awareness of natural beauty. Until the end of the eighteenth century rough country and mountainous terrain were not considered picturesque or thrilling, but damned nuisances obstructing the route from one liveable spot to the next. Scott's romantic evocation of Scotland's wild landscapes did much to make the love of uncivilized countryside universal. He was mainly responsible, too, for creating the very idea of Scotland. Until his time Scotland was regarded, if at all, as a semi-barbarian highland, barely affected by the oasis of Enlightenment's philosophical learning that Edinburgh had recently become. Scott almost single-handed gave his native land its romantic image, nostalgically evoking the turbulent past he preferred to the duller industrial present of quickly-changing Edinburgh. Those enormous Landseer canvases of highland chiefs or noble stags on heather-covered crags, not to

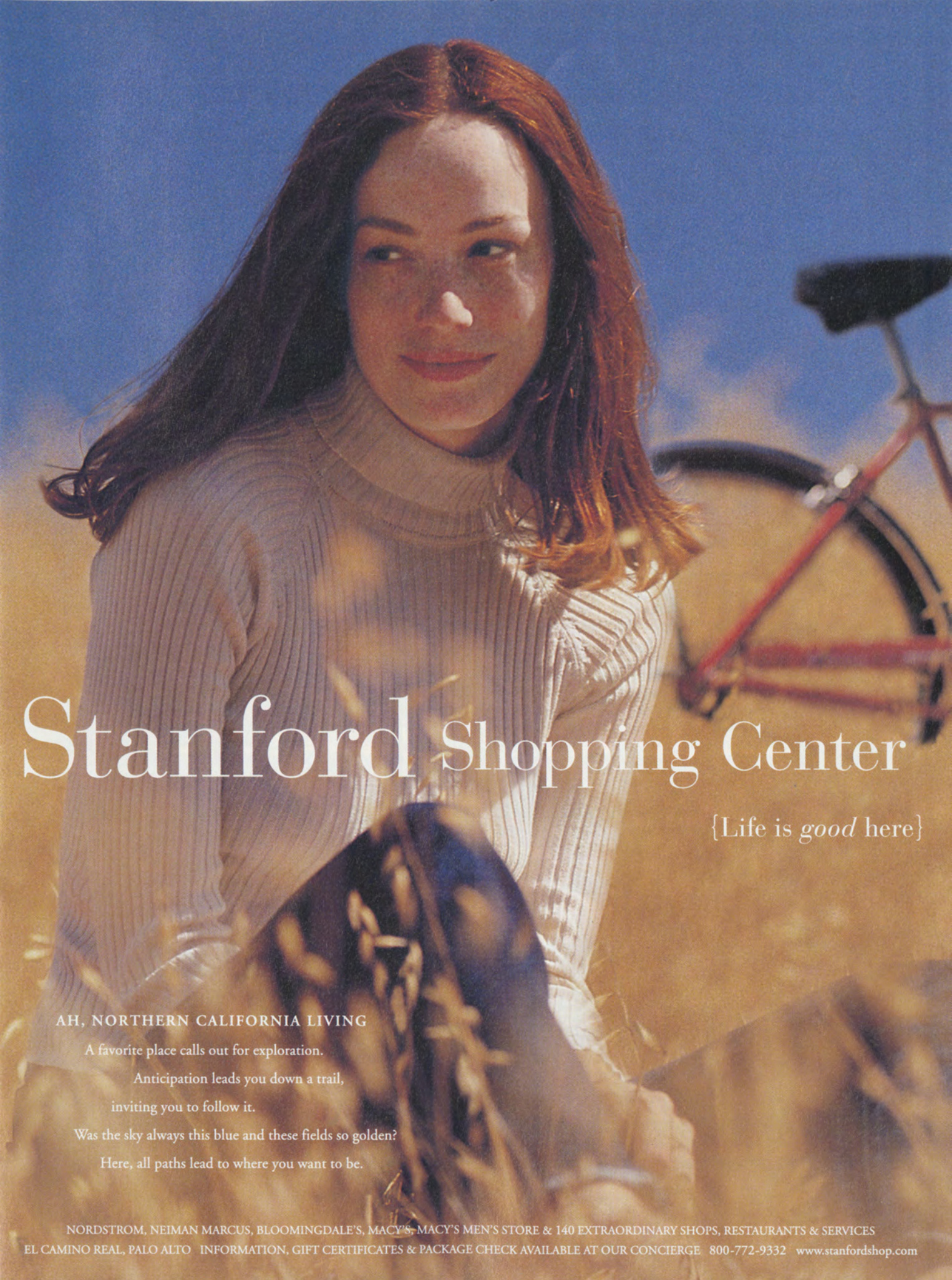
speak of their modern souvenir-stall descendants or tartan-clad car-seats, are unthinkable without Scott's ground-breaking example. And what he did for Scotland, others sought for their own countries.

Even our later age's general interest in history, in things of the past, in our own heritages, owe to Scott a powerful early spur. Until his time the past was generally past. New books, music, plays, operas, were the only thing: no more than a few exceptional people looked at historical ruins, read old books, or played music written even a decade earlier. Only in the second decade of the nineteenth century for example did an opera by a dead composer get played in London, and then by only one, Mozart, whom Stendhal was soon to dub "the Walter Scott of music."

Scott acquired his passion for old times early in life. His mother took special interest in genealogy, and his father, another Walter Scott, was proud of an ancestry among the noble Scottish families of the clan-wars. But it was another experience that

formed the young Scott. At two he contracted polio, and was left permanently lame — like his contemporary Byron. He was sent to recover in the country with his grandfather, Robert Scott of Sandy Knowe, an old Scotsman who could remember Bonnie Prince Charlie and the uprising of 1745. The child found himself in an atmosphere unchanged for centuries — we may recall that Scott's father was the first of his line to lead — who could have led — a city existence. Scott later described for his biographer-son-in-law John Lockhart his arrival as a sickly child at Sandy Knowe, "lying on the floor of this house wrapped in the skin of a sheep just killed, and being enticed by his grandfather to crawl." One is not far from the witches of *Macbeth*. The aging grandfather was a keen antiquarian; with his wife he told the child stories which mixed, like Scott's later novels, folk superstition with historical memory. The sheepskin-cure did not work but it must have seemed like a ritual initiation into another world, a world he was to exploit in almost all he wrote. (Incidentally, *The Bride of Lammermoor* is exceptional in having no such undertow.)

The visit to his grandparents began Scott's encounters with Scotland's past. When still a child he came across an odd



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volume which became a lifetime favorite. It was to act as treasure-house for future novels much as Holinshed's *Chronicles* served Shakespeare. The "True History of Several Honourable Families of the Right Honourable Name of Scot [sic] in the Shires of Roxburgh, Selkirk, and Others Adjacent, Gathered Out of Ancient Chronicles, Histories, and Traditions of Our Fathers" had been compiled in 1688 by another ancestor, Walter Scott of Satchells, who had dictated it to a succession of schoolboys in his retirement after fifty years of military service. He was barely literate, like most of his age, but he had a passionate interest in genealogy. There is a touching *apologia* on his opening page:

An old souldier and no scholler,
And one that could write nane
But just the letters of his name.

From his grandmother Scott learned songs of the old Highland "moss-troopers." His musical tastes were, he knew, unrefined: "I have an indifferent good ear for a jig but your solos and sonatas give me the spleen." The songs, however, stayed with him and he later claimed that "no man in Britain had more songs of all kinds by heart than I could have mustered." One believes him, for only the possession of a truly phenomenal memory can explain his ability to incorporate enormous amounts of information within complex narratives at a speed of production which makes barely credible his parallel private reputation as a generous and leisurely host, let alone his considerable activity as a practicing Scottish lawyer.

He had been schooled at Edinburgh High School and Edinburgh University before being apprenticed at age fifteen to his lawyer-father in 1786. A family acquaintance called him "the most extraordinary genius of a boy," but at school he'd been known as "an incorrigibly idle imp." As his father's clerk he acquired the fine fast handwriting of his later manuscripts. He was a voracious reader, especially of Spencer, Tasso, the recently published "Ossian," and above all Shakespeare whose presence pervades his writing (though he had no time for flatterers who compared him to the other W.S.: "the blockheads talk of my being like Shakespeare — not fit to tie his brogues"). When he came of age in 1792 he followed his father into the Faculty of Advocates. For his leisure he tramped the Border country picking up stories used later in his writing. His limp was still there, but he would regularly walk 30 miles on such outings. He was proud of his good looks; and of the wit which could interest young women at a ball to listen to him when he was not able to dance. In 1796 his first publications appeared, translations from the German of Bürger and Goethe. In the same year his devoted pursuit of the daughter of a Scottish family more cele-

brated than his own was devastatingly cut off by the girl's parents in an action echoed by Lucy's in *The Bride of Lammermoor*. A year later, however, on holiday in the Lake District, he saw a young woman out riding, "very attractive in appearance, though not of regular beauty, with dark brown eyes, masses of black hair, and a fairy-like figure," as he described her when he used the scene in *Guy Rammerring*. She was Charlotte Carpenter (anglicized from Charpentier), the daughter of a Royalist executed in the French Revolution. She was just 21, spoke English with a slight French accent, and they married in Carlisle a month later. They were together until her death in 1826.

By 1802 Scott's fascination with Scotland's past produced his first work of history, *The Minstrelsy of the Scottish Border*, a collection of stories and ballads. Meanwhile his law career was advancing, and in 1806 he was appointed Principal Clerk of the Scottish Court of Sessions. By then he was already known for the first of the poetic epics that brought him his first fame, *The Lay of the Last Minstrel* (1805), followed in 1808 by *Marmion*, and two years later by *The Lady of the Lake* (Rossini based his 1819 *La Donna del Lago* on it).

The poetic romances were adored, and by 1813 Scott was so celebrated that he was offered the Poet Laureateship, which he turned down on account of his law-work. But he accepted a Baronetcy in 1818. Meanwhile, however, Lord Byron had begun to out-romance him and after 1813 Scott published no more poetic romances. Byron reciprocated Scott's admiration: "...Grand work, Scotch Fielding, as well as great English Poet — wonderful man! I long to get drunk with him," he enthused in 1821. It is hard now to read either author in full poetic flight without a giggle, but like Byron, Scott can produce a shiver too:

Strange sounds along the chancel
pass'd,
The banners waved without a blast...
Yet somewhat was he chilled with
dread,
And his hair did bristle upon his head.

And other fine resonant phrases: "The Stag at eve had drunk his fill"; "Breathes there the man, with soul so dead, / Who never to himself hath said, / This is my own, my native land!"; "O, young Lochinvar is come out of the west"; "And dar'st thou then / To beard the lion in his den?"; "whirl'd them to the back of bey-ont"; "The hour is come, but not the man"; "There's a gude time coming"; "Fair, fat and forty"; "Hail to the chief who in honour advances"; "but answer came there none." The last alone shall remind one of endless Scott parodies, here of course from Lewis Carroll.

Scott's acknowledgement of Byron's greater poetic genius is typical. He was

probably the nicest, kindest, most honest man ever to become so famous. He was among the first to recognize his quiet, unrecognized contemporary Jane Austen, praising her in the *Edinburgh Review*, the most valued literary periodical of the time and another Scott creation: "The big bow-wow strain I can do myself like any now going," he wrote, "but the exquisite touch, which renders ordinary commonplace things and characters interesting, from the truth of the description and the sentiment, is denied me." Few writers have been so generous.

So he turned away from poetry, and in 1814, the year before the Battle of Waterloo, brought out *Waverley*, the first of his 30 novels. *Waverley* was an incomparable sensation. It made its author instantly famous. But not yet Scott, for he published it anonymously. And Scott's succeeding novels were attributed only to "The Author of *Waverley*," described in consequence as "The Great Unknown." Only in 1827 did Scott admit his authorship, though it had by then been widely assumed.

His novels are not short, yet in the decade after *Waverley*, Scott produced an average of two a year. The first ten, including *The Bride of Lammermoor*, were about 17th- and 18th-century Scotland. *Ivanhoe* in 1819 was the first set south of the Border and the first in the middle ages. As if this prodigious output were not enough, between 1813 and 1827 he also wrote a nine-volume biography of Napoleon, the first substantial *History of Scotland*, several dozen pamphlets, and edited complete editions of Dryden and Swift — all that while maintaining a legal career.

But in 1826 he was hit with double calamity. His beloved wife died, and as a partner in the bankrupt publishing firm of Constable's he found himself liable — in the days before Limited Liability — for a debt of some £130,000, equivalent to perhaps \$5million today. He felt bankruptcy (which he said he would have advised to any of his clients) to be an unbearable dishonor. Many offered help and were refused. "I will involve no friend either rich or poor — My own right hand shall do it." He was already a sick man, taking big doses of laudanum against continuous pain, but for the remaining six years of his life he wrote without stopping. The best of his work was already written but before he died in 1832 he had made huge inroads into the debt. Within two more years it was paid in full through the sale of his copyrights. His books dealt greatly with a code of honor, and he was true to the strictest of such codes to the end. □

Christopher Hunt, who is now living in London, was until recently General Director of the Alte Oper in Frankfurt am Main, Germany.

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

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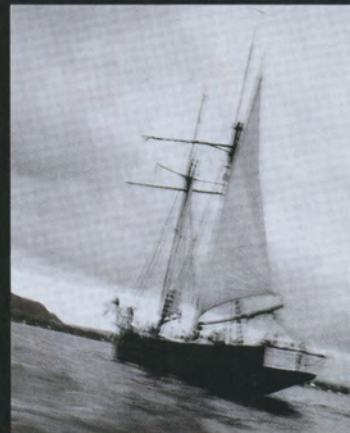
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Text by SALVATORE CAMMARANO

Based on the novel *The Bride of Lammermoor* by SIR WALTER SCOTT

Lucia di Lammermoor

(in Italian)

CAST

(in order of appearance)

Conductor
Richard Bonyngé

Production
Sandra Bernhard

Set Designer
Gerard Howland

Costume Designer
Carl Toms

Original Lighting Design
Thomas J. Munn

Lighting Designer
Robert Hill

Chorus Director
Ian Robertson

Musical Preparation
Bryndon Hassman
William Hobbs
William Lacey
Robert Wood*

Prompter
Sara Jobin*

Supertitles
Christopher Bergen

Assistant Stage Director
Kristine McIntyre

Stage Manager
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SATURDAY, OCTOBER 23 AT 2:00
SUNDAY, OCTOBER 24 AT 2:00
TUESDAY, OCTOBER 26 AT 7:30
FRIDAY, OCTOBER 29 AT 8:00
SATURDAY, OCTOBER 30 AT 8:00
WEDNESDAY, NOVEMBER 3 AT 7:30
SATURDAY, NOVEMBER 6 AT 8:00

Normanno
(Norman, huntsman, a retainer of Enrico)

Todd Geert†

Enrico Ashton
(Henry, Master of Lammermoor,
Lucia's brother)

Anthony Michaels-Moore
Christopher Robertson
(10/23, 26, 30; 11/3, 6)

Raimondo Bidebent
(Raymond, Calvinist chaplain
and Lucia's tutor)

Reinhard Hagen
Sorin Coliban (10/23, 26, 30; 11/3)
John Relyea (11/6)

Lucia

Ruth Ann Swenson
Tracy Dahl (10/23, 26; 11/6)
Noelle Richardson* (10/30)

Alisa (Alice, her companion)

Elena Bocharova†

Edgardo (Edgar, Master of Ravenswood)

Ramón Vargas
Tito Beltrán (10/23, 26, 30; 11/6)

Arturo
(Lord Arthur Bucklaw, Lucia's bridegroom)

Norman Shankle†

Friends, relatives, soldiers, servants of Enrico

*San Francisco Opera debut †1999-2000 Adler Fellow

TIME AND PLACE: Late 17th-century Scotland

ACT I Scene 1 The grounds of Ravenswood Castle
 Scene 2 The park at Lammermoor Castle

INTERMISSION

ACT II Scene 1 Enrico's chambers
 Scene 2 The Great Hall of Lammermoor Castle

INTERMISSION

ACT III Scene 1 The castle tower at Ravenswood
 Scene 2 The Great Hall at Lammermoor
 Scene 3 The Ravenswood cemetery

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

LUCIA DI LAMMERMOOR SYNOPSIS

Enrico Ashton wrongfully holds the estates of Edgardo Ravenswood, between whose family and his own there has long been a deadly feud. In addition, Enrico's political activity against the king has placed him in a perilous situation, and he has resolved to re-establish his family's position by marrying his sister Lucia to Lord Arturo Bucklaw.

ACT I

Normanno orders his henchmen to discover the identity of the man whom Lucia is secretly meeting each day before dawn. Enrico is frustrated because he cannot persuade his sister to accept a marriage that will save him politically, and Normanno tells him his suspicions concerning Lucia's lover. Enrico's outburst is interrupted by the return of his men confirming that Lucia's lover is in fact his enemy Edgardo.

Lucia awaits Edgardo in the woods by a fountain whose legend of a bloody phantom alternately fascinates and repels her. Edgardo arrives with the news that he must leave for France. He tells Lucia that before departing, he wishes to ask Enrico for her hand in marriage. Terrified of her brother's reaction, Lucia begs him not to. She tries to calm him when he renews his vows of vengeance upon her family. They solemnly pledge their troth by exchanging rings and vows of eternal fidelity, promising to write during their separation.

ACT II

In his fury at his sister's betrayal, Enrico has concluded marriage preparations for the union of his sister with Arturo. Despite

intercepting the letters between the lovers, Enrico has failed to secure Lucia's consent to this arranged marriage. Lucia remains obstinate even when presented with a letter, forged in Edgardo's handwriting, announcing his marriage to another woman. Enrico explodes in rage against his sister. At Raimondo's fervent pleading, the exhausted Lucia finally gives in.

The wedding party has assembled and Lucia has scarcely signed the marriage contract when Edgardo bursts into the castle demanding an explanation. Upon seeing the contract with Lucia's signature, he curses her and her family forever. Enrico triumphantly places his sister's hand in Arturo's.

ACT III

In a tower of Edgardo's gloomy castle, Enrico arrives at night to challenge him to a duel the next morning.

The wedding celebration is in progress when Raimondo brings the terrible news that Lucia has slain her bridegroom and has gone mad. In her delirium, Lucia wanders into the hall and imagines a wedding ceremony with her beloved Edgardo. Enrico returns and finds his sister insane. He suffers remorse as she loses all reason and begs Edgardo to pray at her tomb.

Unaware of all that has happened, Edgardo imagines Lucia's happiness with Arturo and berates her for her infidelity. A party of guests leaving the castle brings word of Lucia's madness. As he sets off to see her one last time, Raimondo stops him with the news of Lucia's death. In his grief, Edgardo stabs himself with the hopes of being reunited with Lucia in heaven.

The performance of October 12th is sponsored by The Chase Manhattan Private Bank.

The performance of October 12th is designated in honor of
Mr. and Mrs. William R. Hewlett's membership in the Triple Diamond Circle.

The performance of October 12th is designated in honor of
Leslie and George Hume's membership in the Triple Platinum Circle.

The performance of October 12th is designated in honor of
Mr. and Mrs. Myron Du Bain's membership in the Triple Gold Circle.

The performance of October 12th is designated in honor of
Mr. George M. Bowles's Platinum Circle membership.

The performance of October 17th is sponsored by American Airlines.

The performance of October 24th is sponsored by
Wilson Sonsini Goodrich & Rosati Foundation.

The performance of October 30th is sponsored by UBS AG Private Banking.

The performance of November 6th is designated in honor of Michael A. Harrison
and Susan Graham Harrison's membership in the Triple Platinum Circle.

SUPERNUMERARIES

Marina Hotchkiss
Lauren Sliter
Samantha Spiegel

Marcus Cenicerros
Keith Clausen
Gavin Davenport
Gregory Dawson
Danny Furlong

Eddy Gordillo
Bradly Hamilton
Michael Harvey
Michael Kruzich
Bruce McNaughton

Oliver Pollard
Louis Schilling
Jim Shields
Ralph Stevenson
Stanley Strosser

Benjamin Twichell
Edwin Yan

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ARTIST PROFILES



Soprano **RUTH ANN SWENSON** has won critical accolades internationally in such theaters as the Metropolitan Opera, Chicago Lyric Opera, Opéra National de Paris, Cologne Opera, Munich State Opera, Royal Opera at Covent Garden, Berlin State Opera, Grand Théâtre de Genève, Hamburg State Opera, Vienna State Opera and San Francisco Opera. A 1983–84 Adler Fellow, she made her Company debut as Despina in the 1983 production of *Così fan tutte*, and has since been applauded here for a variety of roles including Dorinda in *Orlando*, Aennchen in *Der Freischütz*, Nannetta in *Falstaff*, Inès in *L'Africaine*, Juliette in *Roméo et Juliette*, Gilda in *Rigoletto*, Pamina in *Die Zauberflöte*, Adina in *L'Elisir d'Amore*, her first Ophélie in *Hamlet*, in addition to the title roles of *Lucia di Lammermoor* and *Manon*. Since her 1989 Met debut as Zerlina in *Don Giovanni*, Swenson has been heard there each subsequent season in several roles which have included Gilda, Adina, Juliette, Susanna in *Le Nozze di Figaro*, Rosina in *Il Barbiere di Siviglia*, Zerbinetta in *Ariadne auf Naxos*, Elvira in *I Puritani* and Liù in *Turandot*. Additional highlights include *Rigoletto* at the Paris Opera/Bastille, as well as three major debuts: with the Berlin State Opera in *Rigoletto*, with the Vienna State Opera as Constanze in *Die Entführung aus dem Serail*, and with the Royal Opera at Covent Garden in the title role of Handel's *Semele*. She recently sang three roles new to her repertoire: the title part of *Manon* at Michigan Opera Theatre and the Paris Opera/Bastille; Violetta in *La Traviata* at the Lyric Opera of Chicago; and Amina in *La Sonnambula* with the Opera Orchestra of New York. Other recent engagements include *Traviata* at the Orange Festival, her Los Angeles Opera debut in *L'Elisir d'Amore*, and the title role of *Lucia di Lammermoor* at the Met. The American artist's discography includes *Roméo et Juliette* (Juliette), *La Bohème* (Musetta), a recital disc with Plácido Domingo and Thomas Hampson, as well as three solo albums: *I Carry Your Heart*, *Positively Golden* and *Endless Pleasure*.



Coloratura soprano **TRACY DAHL** has received high praise for her performances with, among others, the San Francisco Opera, Metropolitan Opera, Canadian Opera Company, Washington Opera, Houston Grand Opera, Los Angeles Opera, Santa Fe Opera, Opera Theatre of St. Louis, Hamburg Opera, the Châtelet in Paris, and at the Aix-en-Provence Festival. A native of Canada, she received her training at the Banff School of Fine Arts and is a graduate of the 1985 Merola Opera Program. Dahl made her acclaimed 1987 San Francisco Opera debut as Olympia in *Les Contes d'Hoffmann* and has since appeared here as Oscar in *Un Ballo in Maschera* (1990), as well as Olympia in *Les Contes d'Hoffmann* and Adele in *Die Fledermaus* (1996). She has also been praised as Sophie in *Werther*, Marie in *La Fille du Régiment*, Zerbinetta in *Ariadne auf Naxos*, Despina in *Così fan tutte*, Norina in *Don Pasquale*, Susanna in *Le Nozze di Figaro*, Zerlina in *Don Giovanni* and in the title role of *Lucia di Lammermoor*. Her Metropolitan Opera debut was as Adele, returning to the Met in the world premiere and revival productions of *The Ghosts of Versailles* (Florestine) and *Ariadne auf Naxos*. Recent performances include Iris (*Semele*) and Fiakermilli (*Arabella*) at Santa Fe

Opera; *La Fille du Régiment* and *Die Zauberflöte* (her first Queen of the Night) for Calgary Opera; and *Don Pasquale* with Manitoaba Opera. The artist has also been heard in concert with most of the major Canadian orchestras, as well as with the symphonies of San Francisco, Philadelphia, Dallas, Atlanta, St. Louis, Phoenix, Zurich and Glasgow. Future plans include *La Clemenza di Tito* (Servilia) at New York City Opera, in addition to several concerts throughout Canada. Her discography includes *A Disney Spectacular* (Cincinnati Pops); *Glitter and Be Gay* (Calgary Philharmonic); *A Gilbert and Sullivan Gala* (Winnipeg Symphony); and *Love Walked In* (a Gershwin collection with the Bramwell Tovey Trio).



1999–2000 Adler Fellow **ELENA BOCHAROVA**, a native of Magadan, Russia, began her singing career as a choral soloist in regional Catholic and Russian Orthodox churches. After apprenticeships at Sonoma State University Opera Program and the Bay Area Summer Opera Theater Institute (BASOTTI), she received her bachelor's degree from the San Francisco Conservatory of Music. Roles performed at the school were Baba in *The Medium*, Cherubino in *Le Nozze di Figaro* and Maggie in *The Gift of the Magi*. Additional credits include Venere in Monteverdi's *Il Ballo delle Ingrate* and Prince Orlofsky in *Die Fledermaus*. Most recently, the mezzo-soprano sang the roles of Annina in Western Opera Theater's 1998 production of *La Traviata*, Dorabella in the Opera Center's 1999 Showcase presentation of *Così fan tutte*, and Flosshilde (Company debut) in San Francisco Opera's 1999 *Ring* Festival.



RAMÓN VARGAS is highly praised as one of the leading tenors of his generation. Since his operatic debut in 1983, the native of Mexico City has been applauded internationally at such theaters as the Metropolitan Opera, Vienna State Opera, Teatro alla Scala, Paris Opera, Teatro Colón in Buenos Aires, Bavarian State Opera in Munich and many others. After winning several important competitions, he joined the Lucerne Opera where he sang his first performances of the title role of *Werther* and Elvino in *La Sonnambula*. Major debuts soon followed: at the Metropolitan Opera in 1992 as Edgardo in *Lucia di Lammermoor*; La Scala in 1993 as Fenton in *Falstaff*; and the Paris Opera/Bastille in 1996 as the Duke in *Rigoletto*. The role of Alfredo in *La Traviata* served for his debuts at the Royal Opera Covent Garden, Bavarian State Opera, Hamburg State Opera and Bonn Opera. Highlights of his most recent engagements include the Met's first-ever staging of *La Cenerentola* (Don Ramiro), *Un Ballo in Maschera* (his first Riccardo) in Mexico City, *L'Elisir d'Amore* (Nemorino) in Los Angeles and New York, *La Traviata* in Houston and Paris, *Les Contes d'Hoffmann* (title role debut) for Houston Grand Opera, as well as *Lucia* in Munich, Vienna and at the Met. This season Vargas is scheduled to appear in *L'Elisir* with Houston Grand Opera, *La Bohème* (Rodolfo) at Covent Garden, *Traviata* at the Paris Opera/Bastille, in addition to *Lucia* at the Met and in Vienna. The acclaimed artist's discography encompasses many full-length operas (including *Werther*, *Tancredi*, *I Capuleti e i Montecchi*, *Falstaff*, *Zaire*; Cassio in *Otello*) as well as several recordings of arias and songs.



Chilean-born tenor **TITO BELTRÁN**, a finalist in the 1993 Cardiff Singer of the Year competition, received his musical training at Sweden's Göteborg Academy of Theater and Opera. He began his early career singing the roles of Nemorino in *L'Elisir d'Amore*, the Duke of Mantua in *Rigoletto* and Rodolfo in *La Bohème* in Sweden; Edgardo in *Lucia di Lammermoor* for the Icelandic Opera; the Italian Tenor in

Der Rosenkavalier for Copenhagen's Royal Danish Opera; and Ruggero in *La Rondine* for Opera North. Since then, the artist has performed the roles of Rodolfo at San Francisco Opera (summer 1996 debut), the Royal Opera at Covent Garden, Opera North, Hamburg State Opera, in Toulouse, Bordeaux, Rio de Janeiro, Detroit and Santiago, Chile; the Duke in San Francisco (1997), Genoa, Mannheim, Monte Carlo, Geneva, Toulouse, Portland, Detroit and Santiago, Chile; Nemorino (*L'Elisir d'Amore*) in Pittsburgh, Orlando, and for his 1997 Vienna Staatsoper debut; Ismaele (*Nabucco*) in Santiago; as well as Alfredo (*La Traviata*), Macduff (*Macbeth*) and Rinuccio (*Gianni Schicchi*) in Toulouse. Forthcoming engagements include *Roméo et Juliette* (Tybalt) and *Der Rosenkavalier* at Covent Garden; *Traviata* in Göteborg; in addition to *Rigoletto* in Vienna and Turin. Beltrán also gives many concerts and recitals throughout the world and frequently broadcasts for the BBC London. He has made three solo recordings (the most recent entitled *A Tenor At The Movies*), with Tomás Bretón's *La Dolores* (in which he sings the role of Celemin) due out later this year.



ANTHONY MICHAELS-MOORE made his critically acclaimed 1997 San Francisco Opera debut in the title role of *Eugene Onegin* and was seen here last season as Posa in the new staging of *Don Carlo*. The baritone studied at Newcastle University, at the Royal Scottish Academy of Music and Drama, and currently with Neilson Taylor. Since his Royal Opera at Covent Garden debut in 1987 as the Watchman in *Die Frau*

ohne Schatten, his roles there have included the Count in *Le Nozze di Figaro*, Gérard in *Andrea Chénier*, Ford in *Falstaff*, Marcello in *La Bohème*, Scarpia in *Tosca*, Belcore in *L'Elisir d'Amore*, Lescaut in *Manon Lescaut*, Stankar in *Stiffelio*, in addition to the title characters of *Simon Boccanegra*, *Il Barbiere di Siviglia* and *Macbeth*. He has sung with all the major British companies in parts such as the title roles of *Hamlet* and *Eugene Onegin*, Germont in *La Traviata*, Escamillo in *Carmen*, and Posa in *Don Carlo*. The British artist has also performed at the Vienna Staatsoper (Rossini's *Figaro*; Belcore, Escamillo, Lescaut); the Paris Opera/Bastille (*Onegin*, Orest in *Elektra*, Sharpless in *Madama Butterfly*; and Milan's La Scala (the Speaker in *Die Zauberflöte*, Antonio in *Linda di Chamounix*). Additional engagements include *Andrea Chénier* in Buenos Aires, *Il Trovatore* (Count di Luna) in Toulouse, *La Bohème*, *Pagliacci* (Silvio) and *Lucia di Lammermoor* (Enrico) at the Metropolitan Opera, *Don Carlo* in Pittsburgh, *Eugene Onegin* at the Deutsche Oper Berlin, and the title role of *Rigoletto* in Pittsburgh and Brussels. Included in the baritone's future plans are *La Traviata* at the Met, *Eugene Onegin* for the English National Opera and *Attila* at the Lyric Opera of Chicago. Michaels-Moore, already with an impressive discography (his most recent release is *Lucia di Lammermoor* led by Charles Mackerras), will soon be in the studio to record *Falstaff* (Ford) and *Aroldo* (Egberto).



CHRISTOPHER ROBERTSON, currently regarded as one of the most important young baritones on the operatic scene, has already appeared with many leading companies in the United States and Europe. He has performed with, among others, San Francisco Opera (1997 debut as Amonasro in *Aida*; role debut as Rigoletto during the 1997-98 Season), the Metropolitan Opera, Rome Opera, Bavarian State

Opera, Royal Opera at Covent Garden, English National Opera, Flanders Opera, Frankfurt Opera, Deutsche Oper Berlin, as well as in Montreal, Madrid, Barcelona, Bordeaux, Antwerp and Montpellier. Career highlights include his Met debut as Marcello in *La Bohème* with subsequent performances there in *Madama Butterfly* (Sharpless) and *Don Giovanni* (title role); his European bow with the Frankfurt Opera as Guglielmo in *Così fan tutte*; his first appearance with the Bavarian State Opera as Count Almaviva in *Le Nozze di Figaro*; debuts with the Royal Opera (Egberto in Verdi's *Aroldo*) and the Berlin State Opera (Oreste in Gluck's *Iphigénie en Tauride*), as well as Germont in *La Traviata* for New York City Opera, Washington Opera and English National Opera. The American artist's most recent engagements include *Madama Butterfly* and *Billy Budd* (Mr. Redburn) with Houston Grand Opera; the title role of Rossini's *Guillaume Tell* with Washington Concert Opera; his debut at the Teatro Comunale in Florence as Ford in a new staging of *Falstaff*; and a return to the Met as Albert in *Werther*. Upcoming are *Tristan und Isolde* (Kurwenal) in Houston, *Traviata* in Pittsburgh and Verdi's *Stiffelio* (Stankar) at the Paris Opéra-Comique. A graduate of the Oberlin Conservatory, Robertson participated in the 1987 Merola Opera Program and was the recipient of a Robert Jacobson Memorial Grant from the Richard Tucker Music Foundation.



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 Titulein 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 U.S. debut with San Francisco Opera in *Don Carlo* last season and returned to sing the roles of Fasolt and Hunding during our 1999 Ring Festival. 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*.

Forthcoming engagements include his San Diego Opera debut as Heinrich in a new production of *Lobengrin*; *Fidelio* and *Macbeth* (Banquo) in Berlin; *Don Giovanni* and *Parsifal* for San Francisco Opera; in addition to concerts with the Bavarian Radio Symphony under Maazel.



SORIN COLIBAN made his first operatic appearance in the U.S. when he portrayed Dr. Bartolo in San Francisco Opera's 1997 staging of *Le Nozze di Figaro*. The Romanian bass made his 1993 debut in Bucharest in the leading role of *Bluebeard's Castle*, followed there by Figaro in *Le Nozze di Figaro*. After making a bow at the Bucharest Operetta Theatre in Zeller's *Der Vogelbändler*, the young artist sang the title role in

Ruggero Raimondi's staging of *Don Giovanni* in Athens, the complete cast of which was chosen in a competition, "The Quest for Don Giovanni." There soon followed his debut at the Royal Opera, Covent Garden as Alvaro in a concert performance of Verdi's *Alzira*, with a return to the Royal Opera for *Don Carlos* (a Monk), *La Bohème* (Colline) and *Rigoletto* (Monterone). The following season, Coliban made his first appearances at the Paris Opéra/Bastille in *Carmen* (Zuniga), *La Traviata* (Baron Douphol) and *Tosca* (Angelotti), returning to Paris last year for *La Cenerentola* (Alidoro) and *I Capuleti e i Montecchi* (Capellio). Most recently, he was seen in *Carmen* at the Monte Carlo Opera, *La Bohème* in Santiago, Chile, and in concert performances of *Benvenuto Cellini* led by Valery Gergiev. Among his future plans are *Bobème* at the Bastille; Busoni's *Doktor Faust* (Wagner) at the Châtelet in Paris; concert performances of *Don Giovanni* with the Israel Philharmonic; *Cenerentola* with New Israeli Opera; and *Roméo et Juliette* at Covent Garden.



One of today's foremost young bass-baritones, **JOHN RELYEA** made his 1996 San Francisco Opera debut as Colline in *La Bohème* and went on to sing roles in *Hamlet*, *Lobengrin*, *Harvey Milk*, *Les Contes d'Hoffmann* and *Salome* during the Company's 1996-97 season. The former Adler Fellow has since appeared on the stage of the War Memorial in, among others, *Tosca* (Angelotti), *Guillaume Tell* (Melchthal), *Le*

Nozze di Figaro (title role), *L'Incoronazione di Poppea* (Mercurio, Littore) and *Carmen* (Zuniga). Last season he appeared here as a mandarin in *Tirandot* and as Hobson in *Peter Grimes*. A member of the 1995 Merola Opera Program, his Opera Center credits include a Schwabacher Debut Recital, the Showcase '96 production of *The Aspern Papers* and Handel's *Ezio* for the '97 Showcase. His extensive engagements with many prominent symphony orchestras belie his youthful 27 years. During the 1997-98 season he made debuts with the San Francisco Symphony (title role of *Elijah*), Cleveland Orchestra (Bach's Mass in B-Minor), Philadelphia Orchestra (the Bach *Magnificat*), and Minnesota Orchestra (*Messiah*). Concert engagements in the 1998-99 season included debuts with the Houston Symphony, Pittsburgh and Florida orchestras. Recent highlights include his European debut at the 1999 Edinburgh Festival as Collatinus in a concert performance of *The Rape of Lucretia* led by Donald Runnicles; his Carnegie Hall debut as Rodolfo in *La Sonnambula* with the Opera Orchestra of New York; and Basilio in *Il Barbiere di Siviglia* with the Opera Company of Philadelphia. Upcoming are three

debuts: at the Metropolitan Opera (Alidoro/*La Cenerentola*), Santa Fe Opera (title role/*Le Nozze di Figaro*), and at the Seattle Opera (Basilio/*Barbiere*). The young artist began studying voice with his father, Canadian bass-baritone Gary Relyea, and now continues his studies with legendary bass Jerome Hines. In 1998 he was honored with a prestigious ARIA award.

Second year Adler Fellow **NORMAN SHANKLE** made his



San Francisco Opera debut during the 1998 *Femmes Fatales* Festival as Valletto in *L'Incoronazione di Poppea*, subsequently performing here last season in *Tristan und Isolde*, *Don Carlo* and *Betrothal in a Monastery*. The tenor was first prize winner of the prestigious 1998 MacAllister Awards and is the recipient of a 1999 Richard Tucker Career Grant. Shankle's credits with the S.F. Opera Center include partici-

pation 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.

TODD GEER, a 1999-2000 Adler Fellow, participated in the



1998 Western Opera Theater national tour of *La Traviata*, in which he sang the role of Alfredo. Prior to that he appeared as Don José in the 1997 WOT tour of *Carmen*. After his professional opera debut with Syracuse Opera as Ralph Rackstraw in *H.M.S. Pinafore* and Ferrando in *Così fan tutte*, the tenor was named a resident artist with Tri-Cities (Binghamton, N.Y.) Opera where he appeared as Nemorino in *L'Elisir d'Amore*,

Rodolfo in *La Bohème*, Almaviva in *Il Barbiere di Siviglia*, the Duke of Mantua in *Rigoletto* and in the title role of *Faust*. Additional credits include Tom Rakewell in *The Rake's Progress*, Ernesto in *Don Pasquale*, Pollione in *Norma* and the title role of *Albert Herring*. In concert, the young artist has been heard in *Carmina Burana*, *Messiah*, Beethoven's Ninth Symphony, Haydn's *Lord Nelson Mass* and Bruckner's *Té Deum*. Among his most recent engagements are a debut with the Lyric Opera of Chicago in *Salome*, his European debut in Paris and Geneva as Tamino in *Die Zauberflöte*, and the Opera Center's Showcase production of *Così fan tutte* in which he sang the role of Ferrando. Geer holds degrees from the Eastman School of Music and Binghamton University and is a former voice instructor at Cornell University.

The versatile conductor **RICHARD BONYNGE** is highly regarded as a scholar of bel canto opera and is also renowned for his special interest in early ballet music. During his globe-spanning, illustrious career, he has recorded well over 50 complete operas, a ground-breaking series of ballet recordings, and has conducted in many of the world's leading opera houses. Originally a pianist, Bonyngé left his native Australia to study piano in

Continued on page 41

ADVENTURE IN THE ARTS

Opera Tours

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

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

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

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

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

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

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

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

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

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

...you are invited to join Sherwin for our spectacular Spring in-depth opera vacation to the Royal Town of Dresden and the incredibly beautiful and monumental Semper Opera House, perhaps the most lovely of them all and the Renaissance that is taking place in the new capital of Germany, Berlin. At the Semper Opera in Dresden we will see *Die schweigsame Frau*, *Die Csardasfürstin*, *Un Ballo in Maschera* and *Fidelio*. In Berlin we will see the ballet *Giselle*, *Faust*, and *Der fliegende Holländer* at the Deutsche Oper Berlin and *Orfeo ed Euridice* at the Staatsoper Berlin. Other special events will be arranged by Sherwin as he does each year. And only the most spectacular sightseeing and walking tours will be done.

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

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

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1999 2000

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General Director
Plácido Domingo
Artistic Director Designate

SEPTEMBER 8, 12M, 15, 18, 21, 24, 26M, 1999

SAMSON ET DALILA

SAINT-SAËNS
Foster: Joël, Schmidt, Robbins
Graves, Domingo/ Lakes, Yurisich, Bernstein

SEPTEMBER 11, 14, 17, 19M, 22, 25, 1999

THE ELIXIR OF LOVE

DONIZETTI
Keenan: Lawless, Engels
Swenson, Vargas, Gilfry, Allen, Ireland

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

THE CAPULETS AND THE MONTAGUES

BELLINI
Hickox: Steingraber, Israel
Claycomb, Mentzer, Miller, Halfvarson, MacKenzie

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

HANSEL AND GRETEL

HUMPERDINCK
Vendice: Robinson, Conklin, Oliver
Rasmussen, Gormley, Christin

JANUARY 19, 22M, 25, 28, 30, FEBRUARY 2, 5, 2000

FAUST

GOUNOD
Auguin: Corsaro, Harlan, Colavecchia, Brown
Giordani, Ramey, Vaduva, MacKenzie

MARCH 1, 4M, 7, 9, 12, 15, 18M, 21, 2000

RIGOLETTO

VERDI
Hickox: Beresford, Stoddart, Stegmeir
Fu, Mula, Lopardo/ Aronica, Owens, Stephen

APRIL 15, 18, 22M, 25, 29, MAY 2, 5, 2000

LA RONDINE

PUCCINI
Villaume: M. Domingo, Scott
Vaness, Haddock, Parcher, Fedderly, Offenbach

JUNE 3, 6, 9, 11, 14, 17M, 2000

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Judith Christin
Monica Colonna**
Catherine Cook
Kathryn Cowdrick
Tracy Dahl
Rebecca Evans
Renée Fleming
Nicole Folland
Sonia Ganassi*
Miriam Gauci
Andrea Gruber*
Eugenie Grunewald
Tammy Jenkins†
Vesselina Kasarova*
Peggy Kriha Dye
Christina Lamberti†
Catherine Malfitano
Anna Netrebko
Felicity Palmer
Christine Schäfer
Rosalind Sutherland
Ruth Ann Swenson
Carol Vaness
Donita Volkwin†
Elena Zaremba

John Ames*†
Alfonso Antoniazzi
Brian Asawa
Tito Beltrán
José Bros*

David Cangelosi*
Bruno Caproni**
Vladimir Chernov
Sorin Coliban
Alfredo Daza†
Michael Eder**
John Fanning*
Tom Fox
Joseph Frank
Armando Gama†
Paolo Gavanelli
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Giorgio Giuseppini**
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Jerry Hadley
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Gwyn Hughes Jones*
Dmitri Hvorostovsky
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Samuel Ramey
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Kenneth Riegel
Christopher
Robertson

Roberto Scanduzzi
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Peter Strummer
Bryn Terfel
Zoran Todorovich**
Dale Travis
Michel Trempont
Ramón Vargas*
Christopher Ventris**
Raymond Very
James Westman*†
Gösta Winbergh

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Daniel Beckwith*
Michael Boder
Richard Bonyngne
Emmanuel Joel
Donald Ruccles
Nello Santi
Markus Stenz
Patrick Summers

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John Copley
John Cox
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Lotfi Mansouri
Graziella Sciutti
Roman Terleckyj*

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Thierry Bosquet
John Conklin
John Coyne
Ezio Frigerio*
David Hockney
Gerard Howland
Michael Levine
Michael Yeargan

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Walter Mahoney
Andreas Schmidt-
Futterer*
Michael Stennett
Carl Toms
Maria-Luise Walek

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DESIGNERS**
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Robert Hill
Thomas J. Munn
Jennifer Tipton*
Michael Whitfield

CHOREOGRAPHERS
Lawrence Pech
Deni Sayers*

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Roberta Bowman
Pamela Dale
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Mary Finch
Joy Graham
Ann Hughes
Claire Kelm
Dallas Lane
Sally Mouzon*
Sally Munro
Erin Neff*
Alexandra Nehra
Rachel Perry*
Virginia Pluth*
Laurel Rice
Elisabeth Rom
Shelley Seitz Saarni
Carole Schaffer*
Claudia Siefer-Haider
Page Swift
Donna Turchi*
Mitzie Kay Weiner

Daniel Becker
Richard Brown
Peter Büchi*
Jim Croom*
Frank Daniels

Henryk De Rewenda
Robert Delany
Daniel Harper*
Cameron Henley*
Ken Johnson*
David Kekuewa*
Frederick Matthews*
Jim Meyer
Bill Pickersgill
Daniel Pociernicki
Valery Portnov
Ken Rafanan
Tom Reed
Colby Roberts*
Sigmund Seigel
Dan Stanley*
Jere Torkelsen*
Richard Walker*
Frederick Winthrop

EXTRA CHORUS

Deborah Benedict
Fran Burgess
Virginia Chen
Elfrieda Langemann
Nadja Matisoff
Katherine McKee
Eileen Meredith
Penelope Rains
Jenni Samuelson
Sue Ellen Scheppke
Margaret Secour

Shawnette Sulker*
Dianne Terp
Delia Voitoff-Bauman
Heidi Waterman
Susan Witt

Chris Corley
Dale Emde
Peter Girardot
Dennis W. Jones
Michael P.
Mendelsohn
Mark Newman
Scott C. Patton
Jess G. Perry
David Phillips
Robert V. Presley
Michael Rogers*
Peter Shypertt
Bradley Smith
Erich Stratmann
Grant Thompson
Peter Tokarchuk
Bill Tredway

*Also appearing in solo
roles

CORPS DE BALLET

Galina Alexandrova
Cynthia Drayer*
Nora Heiber*
Marina Hotchkiss
Debra Rose
Summer Lee
Rhatigan*

Ioannis Adoniou
David Bier
Gregory Dawson
Danny Furlong*
Michael Kruzich*
Garreth Scott

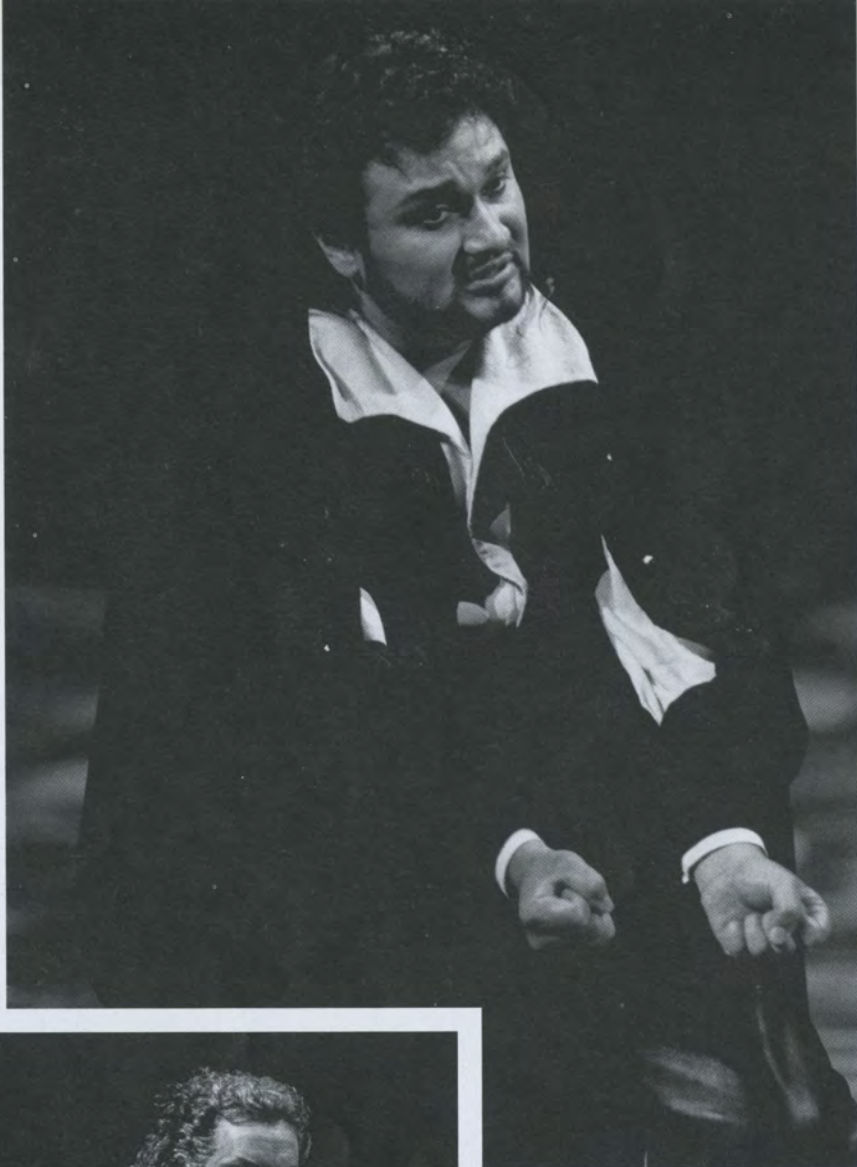
*Also appearing as
incidental soloists

Lucia di Lammermoor



Photos taken in rehearsal
by Marty Sohl

Ruth Ann Swenson



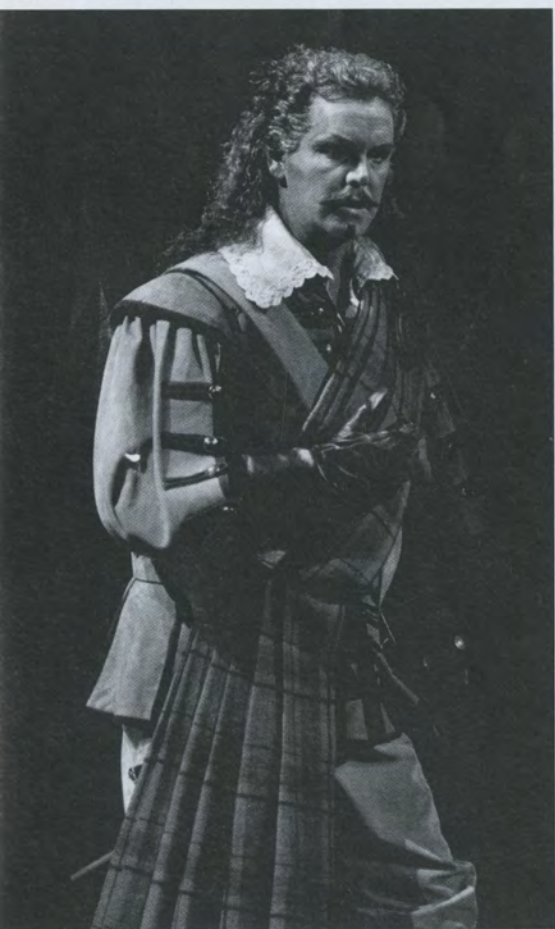
Ramón Vargas



Todd Geer



Elena Bocharova



Anthony Michaels-Moore



Anthony Michaels-Moore, Ruth Ann Swenson

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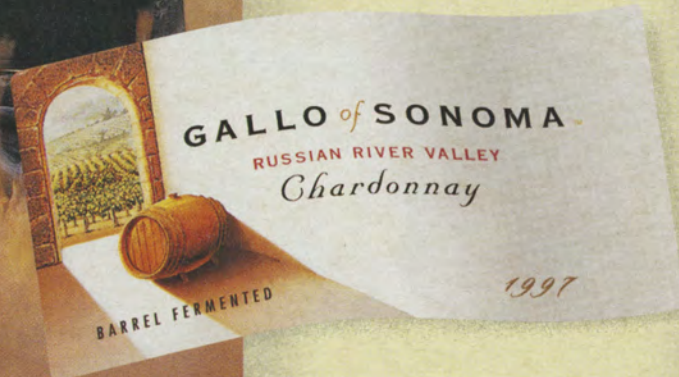
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1998

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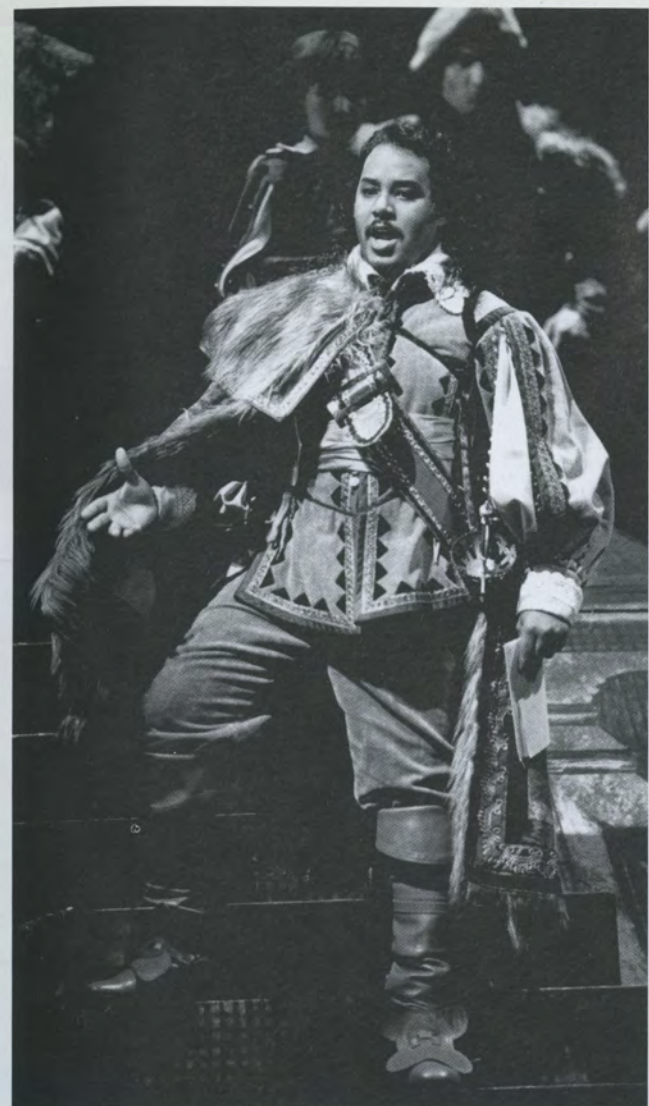
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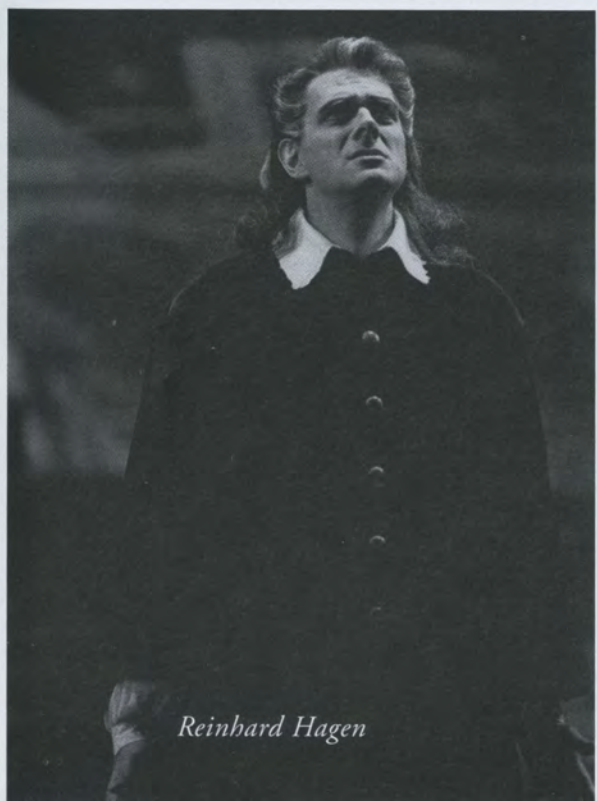




Norman Shankle



Ramón Vargas, Ruth Ann Swenson

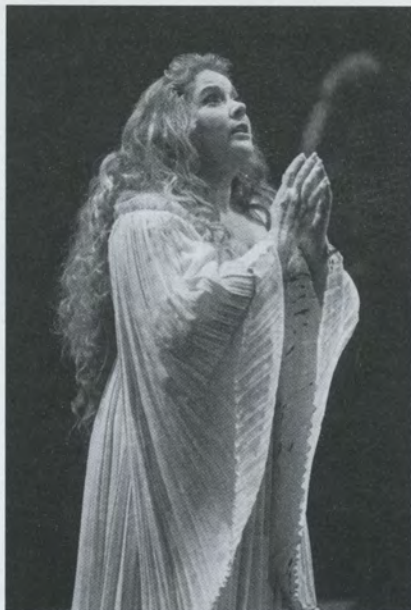


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Robert Waters *Associate
Concertmaster **
Heidi Wilcox *Assistant
Concertmaster*
Helen Nightengale
William Rusconi
Lev Rankov
Barbara Riccardi
Robert Galbraith
Leonid Igudesman
Dawn Harms
Julia Skiff
Marianne Wagner
Sara Usher†
Julie Kint†

2nd VIOLIN

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

VIOLA

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

CELLO

David Kadarauch *Principal*
Thalia Moore *Associate
Principal **
David Budd *Assistant
Principal*
Nora Pirquet
Emil Miland
Victoria Ehrlich
Ruth Lane
Judiya†

BASS

Joseph Lescher *Principal*
Jonathan Lancelle *Associate
Principal **
Steven D'Amico *Assistant
Principal*
Shinji Eshima
Mark Drury

FLUTE

Julie McKenzie *Principal*
Patricia Farrell *
James Walker

PICCOLO

James Walker

OBOE

James Matheson *Principal*
Deborah Henry *Assistant
Principal **
Janet Popesco

ENGLISH HORN

Janet Popesco

CLARINET

Philip Fath *Principal*
Joanne Burke Eisler
*Assistant Principal **
Anthony Striplen

BASS CLARINET

Anthony Striplen

BASSOON

Rufus Olivier *Principal*
Jerry Dagg *
Robin Elliott

CONTRABASSOON

Robin Elliott

HORN

William Klingelhoffer
Co-Principal
David Sprung *Co-Principal*
Keith Green
Brian McCarty
Lawrence Ragent

TRUMPET

Timothy Wilson *Principal*
William Holmes
John Pearson *

TROMBONE

McDowell Kenley
Principal
Donald Kennelly
David Ridge

BASS TROMBONE

David Ridge

TUBA/CIMBASSO

Zachariah Spellman

TIMPANI

John Burgardt

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Richard Kvistad
*Principal/Associate
Timpani*
Patricia Niemi *

HARP

Olga Rakitchenkov

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Lauré Campbell
Richard McHenry
Assistant

ORCHESTRA MANAGER

Tracy Davis
Richard McHenry
Assistant

* *Principal for one or more operas of the season*

† *Regular substitute*

ARTIST PROFILES

continued from page 28



London, where he was reunited with his fellow student from the Sydney Conservatory, Joan Sutherland, a voice major. He soon took up the baton. Bonyngé made his operatic conducting debut in 1963 with the Vancouver Opera and shortly thereafter made his U.S. opera debut leading San Francisco Opera's production of *La Sonnambula* which was staged by Lotfi Mansouri. Subsequent assignments on the War Memorial podium (often with his wife Joan Sutherland) include *La Traviata*, *I Puritani*, *Maria Stuarda*, *Norma*, *Die Fledermaus*, *Esclarmonde* (1974 — the first presentation of the work anywhere in over 40 years), *Il Trovatore*, *The Merry Widow*, *Semiramide*, *Anna Bolena* and the 75th Anniversary Gala Concert in 1997. Among the many highlights of his expansive career are music directorships of Opera Australia and Vancouver Opera; his 1966 Metropolitan Opera debut with *Lucia di Lammermoor*; Haydn's *L'Anima del Filosofo* in Vienna; appearances with Sutherland in her farewell engagements in *Les Huguenots* in Sydney, *Fledermaus* at Covent Garden, and *The Merry Widow* in Dallas; Nicolas Isouard's *Cendrillon* (1810) in Moscow; as well as his most recent assignments in Los Angeles (*Lucia*), Sydney (*L'Italiana in Algeri*), Costa Mesa (*La Fille du Régiment*) and San Diego (*Roméo et Juliette*). Richard Bonyngé's accomplishments as conductor and musical scholar were recognized in 1977 when Queen Elizabeth II named him a Commander of the British Empire. In 1989, the French government honored him with the rank of Commandeur de l'Ordre National de Mérite.



SANDRA BERNHARD, who most recently directed *Carmen* during the Company's 1998 *Femmes Fatales* Festival, has previously created San Francisco Opera's staged concert presentations of *Lucio Silla*, *Ermione* and *Daphne*, the student matinee performances of *L'Elisir d'Amore*, as well as *La Bobème* in 1993, the new production of *Lucia di Lammermoor* in 1994, and *Madama Butterfly* in 1995. Associated with the Company since 1990, she has served as assistant director for over 25 productions here, and as Education Consultant for the San Francisco Opera Guild and Center. She was also director of the Merola Opera Program's Grand Finals for four years. In addition to her San Francisco Opera credits, Bernhard has mounted productions for Cincinnati Opera (*La Bobème*), Opera Omaha (*Aida*), Utah Opera (*La Traviata*), Baltimore Opera (*The Mother of Us All*), Opera Pacific (*La Bobème*), Portland Opera (*Don Giovanni*), Florida Grand Opera (*Il Barbiere di Siviglia*, *Rigoletto*), Virginia Opera (*The Medium*), and Opera Memphis (*Roméo et Juliette*), as well as her own works (*A Point of Departure*, *A Night in Berlin*, *Postage Due* and *Buffa Bus Stop*) in Chautauqua, Norfolk and Miami. Next season she will stage *Aida* for Austin Lyric Opera and *Der Rosenkavalier* at Minnesota Opera. A graduate of the University of Illinois, she has had teaching assignments at the San Francisco Conservatory of Music, Cincinnati Conservatory of Music, Utah Opera, Greater Miami Opera, Virginia Opera, Chautauqua Opera, Sarasota Opera and Louisiana State University.



GERARD HOWLAND's work was introduced to San Francisco Opera audiences in 1992 with the sets for our first staging of *Guillaume Tell* (U.S. opera debut). In 1994 he served as set designer for the world premiere of *Dangerous Liaisons* and the new stagings of *Macbeth*, *Il Trovatore*, Rossini's *Otello*, *Tannhäuser*, *Hérodiade*, and *Lucia di Lammermoor*. Additional Company assignments have been the sets for new productions of *Faust* and *Don Giovanni* (1995), as well as the set designs for *Hamlet* and *Les Contes d'Hoffmann* during the 1996-97 Season. (He was also responsible for the design of the new stage and theatrical environment at the Civic Auditorium.) The British-born artist, currently a resident of the Bay Area, studied at the English National Opera Design School and then served as Associate Designer for the Royal Academy and the Royal Shakespeare Company. Past projects include designs for more than 200 stage productions, over 50 operas, dozens of television and film projects, as well as for numerous theme park concepts and attractions. Founder of Sausalito's The Floating Company, Howland and his associates recently created the concept designs for an attraction based on the making of the movie *Titanic* for 20th Century Fox's new theme park in Australia; designs for Walt Disney Imagineering ("California Adventure," "Rock and Roller Coaster" and "Twilight Zone" at the Epcot Center); in addition to



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- ✓ Ask post office about missing mail
- ✓ Bring gown to dry cleaner
- ✓ Become legend in opera world

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designs for tours by the Rolling Stones and U2. Upcoming projects include designs for S.F.'s new Pac Bell Park, Seattle's Experience Music Project and several music videos. Howland has won five major awards, including two Drama-Logue Awards and the Los Angeles Drama Critics Award.



CARL TOMS created the designs for *Lucia di Lammermoor* for a production first seen at San Francisco Opera in 1972. At that time, he also designed the production's sets, and returned in 1973 for settings to Britten's *Peter Grimes* and in 1976 for sets and costumes to Massenet's *Thaïs*. The late artist had an extensive international career which covered experience in opera, ballet, theater and film. The English native was trained at the Royal College of Art and the Old Vic Theater School and he began his operatic career with a 1958 production of *The Secret of Susanna* for the Glyndebourne Festival. He also designed for the English National Opera; the Royal Opera at Covent Garden; the Welsh National Opera; Vienna State Opera; and the festivals of Chichester, Edinburgh, Glyndebourne and Aldeburgh. He created ballet productions for the Royal Ballet and for choreographer John Cranko. Theatrical productions of his seen by American audiences included Broadway and touring presentations of *Vivat! Vivat Regina!*, *Sleuth*, *Travesties*, and the Royal Shakespeare Company production of *Sherlock Holmes*, with which he won the 1975 Tony and Drama Desk awards for best set design. The artist's designs were seen numerous times at the Metropolitan Opera, Lyric Opera of Chicago, San Diego Opera, Houston Grand Opera, and at New York City Opera. His film credits included *The Winter's Tale*, *The Quiller Memorandum*, *She*, and *One Million Years B.C.* In recognition of his accomplishments, he received the Order of the British Empire in the 1969 Investiture Honors.



Chorus director and conductor at the San Francisco Opera since 1987, **IAN ROBERTSON** made his Company conducting debut with the 1988 production of *Lady Macbeth of Mtsensk* and has since led performances of *Falstaff*, *Lobengrin*, *Rigoletto*, *La Traviata*, *Don Carlo*, *Turandot*, *Il Trovatore* and *La Bohème*. In addition to his highly praised work with the Opera Chorus, he has led the Opera Orchestra and Chorus in many concerts. Additional assignments include the Opera Center's productions of *The Italian Girl in Algiers*, *Così fan tutte*, *La Périchole* and *The Elixir of Love*, as well as the Merola Opera Program's Grand Finale Concerts. He has also led *Don Giovanni* for Sarasota Opera; *The Magic Flute* and *Rigoletto* for Edmonton Opera; in addition to numerous operas at Philadelphia's Curtis Opera Theatre where he will conduct *A Midsummer Night's Dream* next season. Before joining the Company, Robertson was head of music and chorus director of Scottish Opera, where he led *The Barber of Seville*, *The Secret of Susanna*, *The Pearl Fishers*, *Rigoletto*, *The Magic Flute* and *Die Meistersinger*, among others. A native of Scotland, the maestro trained as a concert pianist and accompanist at the Royal Scottish Academy of Music, subsequently graduating with honors from the University of Glasgow. His recital career led to appearances at the Edinburgh International Festival and the Wigmore Hall and Purcell Room in London. He has recorded recitals for the BBC and appeared as pianist with the New Music Group of Scotland. He was appointed artistic director of the San Francisco Boys Chorus in 1996.



Assistant lighting director at San Francisco Opera since 1992, **ROBERT HILL** has worked on numerous Company stagings such as *Tosca*, *Lucia di Lammermoor*, the world premiere of *A Streetcar Named Desire* and the Company's 75th Anniversary Gala telecast. For the Opera Center, he designed the lighting for *Hansel and Gretel*, Western Opera Theater's touring presentation of *La Bohème* and the 1999 Showcase production of *Così fan tutte*. His operatic credits also include work for the companies of Houston, Omaha and Lyon. Additionally, Hill's designs have been seen at Houston's Alley Theatre in productions of *Who's Afraid of Virginia Woolf* (directed by Edward Albee, performed in Houston, on a nationwide tour and throughout Russia), *A View From the Bridge* (national tour), the world premiere of *The Road to Nirvana*, as well as *Romeo and Juliet*. Lighting consulting/design projects include themed environments in Japan for Sanrio Ltd. and MCA/Universal.

BRAVO! CLUB

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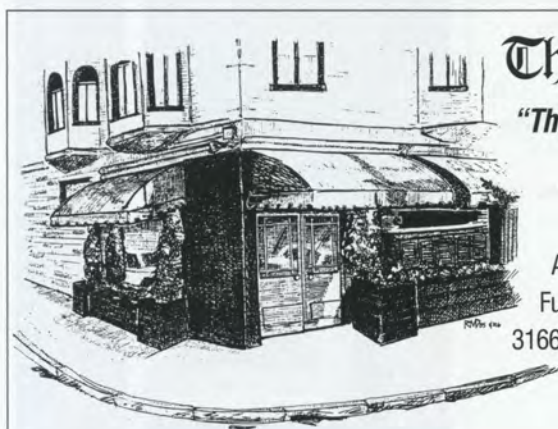
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The following list of lectures and previews includes those that are currently available to the public.

PRE-PERFORMANCE LECTURES

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

Un Ballo in Maschera — Sept 14, 19, 23, 25, 28; Oct. 6
Louise — Sept. 16, 18, 22, 26, 29; Oct. 2
La Favorite — Oct. 5, 10, 13, 16
Lucia di Lammermoor — Oct. 15, 17, 21, 23, 29; Nov. 3
Wozzeck — Nov. 5, 7, 9, 13, 17
Idomeneo — Nov. 16, 19, 23; Dec. 1, 5
Nabucco — Nov. 27, 30; Dec. 3, 6, 10, 12
La Bohème — Dec. 7, 9; Jan. 9, 11, 12, 13, 14, 15, 16
Don Giovanni — June 11, 17, 22, 28; July 1
The Rake's Progress — June 16, 20, 23, 25, 29
Parsifal — June 21, 24, 27, 30; July 2

SAN FRANCISCO OPERA GUILD — INSIGHTS

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

September 1	<i>Louise</i>
September 16	<i>La Favorite</i>
November 9	<i>Idomeneo</i>
June 13	<i>Parsifal</i>

SAN FRANCISCO OPERA GUILD — PREVIEWS

Opera Guild previews are scheduled in communities throughout the greater Bay Area by local Guild chapters (East Bay, Marin, San Francisco, Sonoma, South Peninsula and the San Jose Opera Guild). The format features a renowned musicologist who may feature recordings, slides and/or handouts to familiarize the audience with an opera from the current season.

East Bay Chapter — San Francisco Opera Guild

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

Sept. 9	<i>Louise</i>
Sept. 22	<i>La Favorite</i>
Oct. 6	<i>Lucia di Lammermoor</i>
Oct. 27	<i>Wozzeck</i>
Nov. 10	<i>Idomeneo</i>
Nov. 17	<i>Nabucco</i>

Marin Chapter —

San Francisco Opera Guild

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

Sept. 8	<i>Louise</i>
Sept. 20	<i>La Favorite</i>
Oct. 4	<i>Lucia di Lammermoor</i>
Oct. 25	<i>Wozzeck</i>
Nov. 8	<i>Idomeneo</i>
Nov. 15	<i>Nabucco</i>

San Francisco Chapter —

San Francisco Opera Guild

Lectures held at 12:00 noon, Koret Auditorium, Lower Level, New Main Library, 100 Larkin Street, San Francisco. Admission: Free. For information call Esther Jennings, (415) 751-7732.

Sept. 8	<i>Louise</i>
Sept. 22	<i>La Favorite</i>
Oct. 6	<i>Lucia di Lammermoor</i>
Oct. 27	<i>Wozzeck</i>
Nov. 10	<i>Idomeneo</i>
Nov. 17	<i>Nabucco</i>

San Jose Opera Guild

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

Sept. 9	<i>Louise</i>
Sept. 23	<i>La Favorite</i>
Oct. 7	<i>Lucia di Lammermoor</i>
Oct. 28	<i>Wozzeck</i>
Nov. 11	<i>Idomeneo</i>
Nov. 18	<i>Nabucco</i>

Sonoma Chapter —

San Francisco Opera Guild

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

Sept. 10	<i>Louise</i>
Sept. 20	<i>La Favorite</i>
Oct. 7	<i>Lucia di Lammermoor</i>
Oct. 28	<i>Wozzeck</i>
Nov. 8	<i>Idomeneo</i>
Nov. 15	<i>Nabucco</i>

South Peninsula Chapter —

San Francisco Opera Guild

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

Sept. 7	<i>Louise</i>
Sept. 21	<i>La Favorite</i>
Oct. 5	<i>Lucia di Lammermoor</i>
Oct. 26	<i>Wozzeck</i>
Nov. 9	<i>Idomeneo</i>
Nov. 16	<i>Nabucco</i>

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

MERRITT COLLEGE OPERA LECTURE SERIES

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

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Given by Michael Barclay, director of OEI. Lectures are held from 7:30 to 10 p.m. at 400 Yale Ave. (at Vassar) in the Kensington section of the Berkeley hills. Series began on September 7; lectures are \$15 at the door. Information: (510) 526-5244.

Sept. 21	<i>La Favorite</i>
Oct. 11	<i>Lucia di Lammermoor</i>
Oct. 25	<i>Wozzeck</i>
Nov. 8	<i>Idomeneo</i>
Nov. 15	<i>Nabucco</i>
May 15	<i>La Bohème</i>
May 22	<i>Don Giovanni</i>
June 5	<i>The Rake's Progress</i>
June 12	<i>Parsifal</i>

FRIENDS OF THE KENSINGTON LIBRARY

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

SAN FRANCISCO CITY COLLEGE PRELIMINARIES

A music course will deal with all operas of the 1999-2000 season. Taught by Marvin Tartak on Thursday evenings from 6:30 to 9:30 p.m., it takes place at the College's Castro/Valencia campus, 450 Church St., in San Francisco. Classes began August 26th and continue for 15 weeks. Information: (415) 239-3641.

ROBERT GOODHUE'S OPERA PRELIMINARIES

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

Oct. 4	<i>Lucia di Lammermoor</i>
Oct. 25	<i>Wozzeck</i>
Nov. 8	<i>Idomeneo</i>
Nov. 22	<i>Nabucco</i>
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NOTES ON LUCIA

continued from page 12

Gaetano Fraschini (Verdi's favorite tenor)⁴ and Napoleone Moriani, were dubbed the *tenore della maledizione* and the *tenore della bella morte*, Fraschini for the declamatory force with which he cursed Lucia when he thought her faithless, Moriani for the poignancy that he brought to final scene. Duprez himself, by all accounts, was a master of both force and poignancy. He combined French grace and elegance with a power to carry his full-voiced, ringing high notes to heights that led Rossini, we're told, to examine his china when Duprez first visited and sang to him. In his memoirs, Duprez says that it was his idea that in the reprise statement of Edgardo's death scene the tune should be assigned to the cello while the tenor utters broken, heart-broken phrases.⁵

Great tenors — Caruso, Gigli — continued to sing Edgardo, but over the years *Lucia di Lammermoor* (as my first paragraphs suggest) became increasingly a "soprano" opera. W. J. Henderson's review in the *Times* of the Met premiere and Henry Krehbiel's in the *Tribune* tell us much about Marcella Sembrich's prowess in the title role, little about the tenor. The text as commonly performed reflected the change of emphasis. The fiery tenor-bari-

tone duet that opens Act II was usually omitted. The bass aria "Cedi, ah cedi" was often omitted. The *tempo di mezzo* of the Mad Scene — Enrico's entry, his conversation with Raimondo, the *terzettino* — was more often than not omitted: the prima donna proceeded from "Alfin son tua" (with its extended cadenza in dialogue with the flute, no part of Donizetti's original score) directly to "Spargi d'amaro pianto." Sometimes, even, the show then ended with the Mad Scene: no *bella morte*, no linked arias "Fra poco a me ricovero" and "Tu che a Dio spiegasti l'ali," for Edgardo!

Persiani herself initiated the introduction of "Ah perchè non ho del vento," borrowed from *Rosmonda d'Inghilterra*, as a showier substitute for Lucia's beautiful and characterizing entrance aria, "Regnava nel silenzio." Moreover, as lighter coloratura sopranos began to take over the role and wanted to show off sustained high notes at the close of numbers,

Donizetti's keys, even in the printed scores, were lowered so that those high notes could be top E flats, not over-ambitious Queen of the Night F's in *altissimo*. "Regnava" was dropped by a step, and the duet with Enrico and the Mad Scene itself were dropped by two steps.

In our "scholarly" age, there have been restorative performances of *Lucia* that have gone too far: unscholarly, literal-minded, *come scritto* performances prohibiting any departure from the plain notes on the page. Donizetti himself counted on the interpreters' ability to add their dashes of individual invention and variation. But, in general, the move has been toward better proportioned, more honest — and more stirring — representations of Donizetti's masterpiece. □

Andrew Porter, former music critic of *The New Yorker* for twenty years, currently lives in London and writes for the *Times Literary Supplement*.

⁴ Fraschini was Verdi's first Zamoro (*Alzira*, 1845), Corrado (*Il Corsaro*, 1848), Arrigo (*Battaglia di Legnano*, 1849), Stiffelio (1850), and Riccardo (*Un Ballo in Maschera*, 1859), and was considered for Radames in 1870.

⁵ Duprez with his Italian-acquired prowess returned to Paris in 1837 and displaced the reigning Opéra tenor, Adolphe Nourrit, from public favor, belting high Cs from the chest in a role, Arnold in Rossini's *Tell*, that Nourrit had created. Nourrit withdrew to Naples, studied with Donizetti, beefed up his voice (to its detriment, his wife thought), had Donizetti's *Poliuto* composed for him, and committed suicide when Naples censorship banned performance of the opera. Duprez created the role in Paris, at the Opéra, in 1840.

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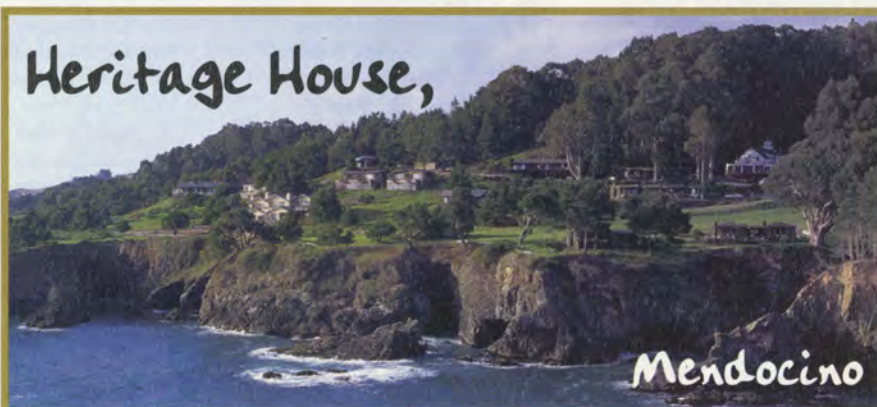
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For more information, contact our Corporate Council Hotline at (415) 565-3264.

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

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

On permanent display in the Opera House lower bar:

A CELEBRATION OF SINGERS

Great artists at San Francisco Opera, 1962-1997

Stage photography by Robert Cahen

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

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

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

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

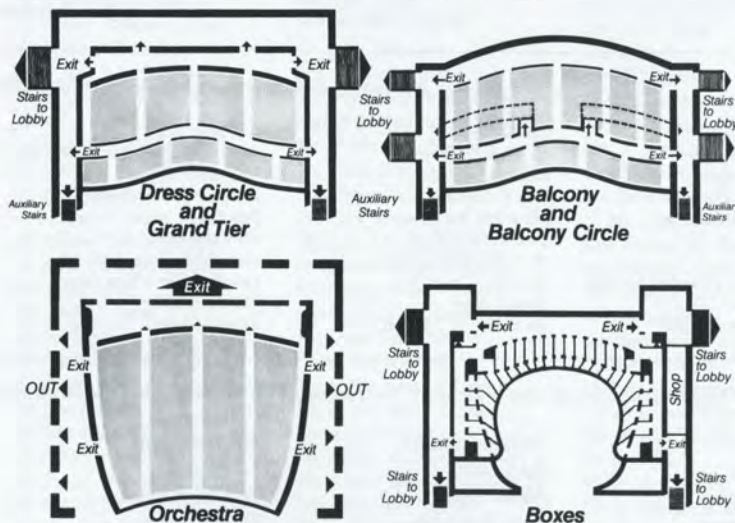
OPERA HOUSE TOURS

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, September 18
Saturday, October 2
Sunday, October 10
Tuesday, October 19
Thursday, October 28
Tuesday, November 2
Sunday, November 7
Saturday, November 20
Friday, November 26
Saturday, December 4
Wednesday, December 8
Sunday, January 9
Wednesday, January 12
Saturday, January 15
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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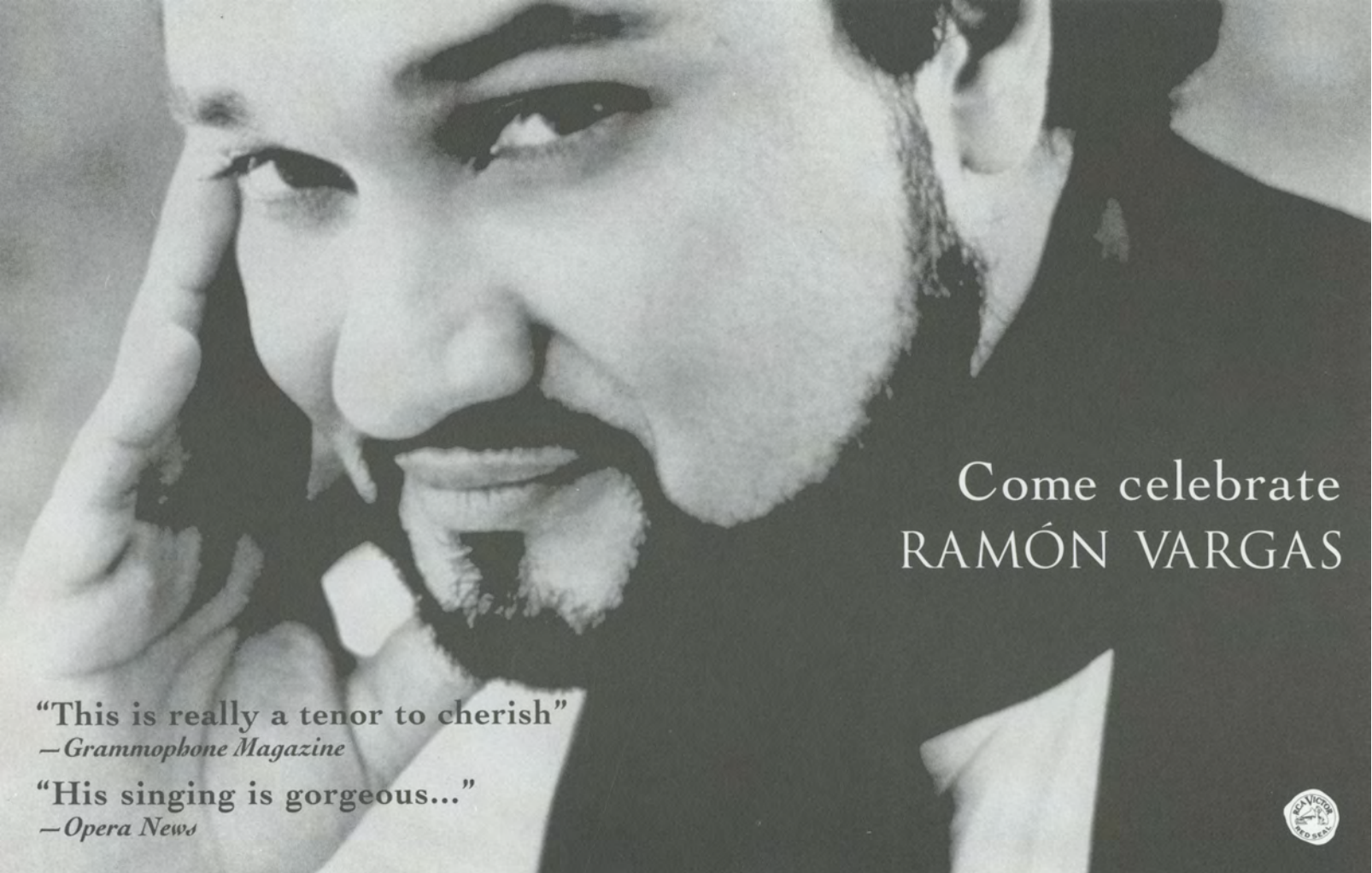
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San Francisco Opera

October 12, 1999

The title role in tonight's performance of
Lucia di Lammermoor will be sung by
Tracy Dahl, who is replacing the
ailing Ruth Ann Swenson.

A black and white close-up portrait of tenor Ramón Vargas. He is looking slightly to the left with a thoughtful expression, his hand resting against his face. He has a beard and is wearing a dark suit jacket over a white shirt.

Come celebrate
RAMÓN VARGAS

"This is really a tenor to cherish"
—*Grammophone Magazine*

"His singing is gorgeous..."
—*Opera News*



RAMÓN VARGAS

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War Memorial Opera House
Saturday October 30th, 1999
6pm - 7:30pm

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