

Wozzeck

1999-2000

Tuesday, November 2, 1999 7:30 PM

Friday, November 5, 1999 8:00 PM

Sunday, November 7, 1999 2:00 PM

Tuesday, November 9, 1999 8:00 PM

Saturday, November 13, 1999 8:00 PM

Wednesday, November 17, 1999 7:30 PM

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PERFORMING ARTS®

SAN FRANCISCO OPERA MAGAZINE

Wozzeck

1999/2000 Season

Vol. 77; No. 5

FEATURES

- 10 **Earthy Laughter** by John Ardoin
An affectionate introduction to Alban Berg's first opera, based upon Büchner's landmark play.
- 15 **S.F. Opera Guild at 60** by Arthur Kaplan
Summing up some of the many activities of San Francisco Opera's premier support group.

DEPARTMENTS

- 6 San Francisco Opera Association
- 20 Repertoire
- 23 Cast
- 24 Synopsis
- 26 Artist Profiles
- 32 Series A Boxholders
- 44 Artist Roster
- 48 San Francisco Opera Orchestra
- 54 Previews
- 56 Administration
- 58 Supporting San Francisco Opera
- 67 Bel Canto Society
- 69 Corporate Council
- 71 San Francisco Opera Center Supporters
- 74 Services

COVER:

Menzel, Adolph von (German, 1815–1905)
Worker; washing up, ca.1873–4
Graphite, 325 x 246 mm (12.7 x 9.6 in.)

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A MESSAGE FROM THE GENERAL DIRECTOR



SOHL

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

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



McCARNEY

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.

Franklin P. Johnson, Jr.
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EARTHY LAUGHTER

BY JOHN ARDOIN



SCHERL

(Above) Geraint Evans portrayed the title role of *Wozzeck* at the San Francisco Opera in four different seasons and is shown here in the character's final moments, in 1981. (Opposite, left) In our 1968 staging, Marie was interpreted by Evelyn Lear; she is about to yield to the Drum Major of *Ticho Parly*. (Opposite, right) Janis Martin, who sang the role of Margret in our 1962 staging, returned in 1981 in the leading role of Marie.

Alban Berg led a fairly uneventful life, but the music he created caused major shock waves. After composing his first opera, *Wozzeck*, he could easily have echoed the words Sir Edward Elgar penned at the end of his *Dream of Gerontius*:

"This is the best of me; for the rest, I ate, and drank, and slept, loved and hated like another."

Berg, however, never knew during his

brief lifetime the wide-spread success his English contemporary knew, nor the same financial security. For Berg, life was one of constantly striving to make ends meet. He died on Christmas Eve 1935, from an infection resulting from a bee sting.

He was born in Vienna on February 9, 1885. Like the young Wagner, his initial hope was to become a poet, and he greatly admired Ibsen. Berg set some of his own poetry to music, and it was these

early songs that Arnold Schönberg first saw and liked. He also liked the man, and in 1904, when Berg was just nineteen, Schönberg offered to take him on

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

as a pupil without a fee. They worked together as student and teacher for six years, then continued as colleague and friend. Along with Schönberg's other important student, Anton Webern, the three became the foundation of what is one of the most influential and significant movements in twentieth-century music: the New Viennese School.

Berg became a soldier in World War I, and at the end of hostilities he settled in Vienna as a teacher. He gradually earned enormous respect as a musician of great integrity, a composer of superb craftsmanship and, after the 1935 premiere of *Wozzeck*, a man of powerful theatrical ability. As an employee of Berg's publisher, Universal Editions, Hans Heinsheimer, the former head of G. Schirmer's in the States, knew the composer intimately during the twelve years of the composer's life.



SCHIRER



JONES

He has recalled him in touching terms as a man of "earthy laughter, full of twinkles in his beautiful, radiant eyes, full of humor and wit... Berg loved flowers, trees, women, food and drink... He loved bawdy jokes and repeated them with roaring pleasure and a confidential wink. He was outgoing, warm, understanding... Berg was unusually tall but always slightly stooped, as if bowing in graceful humbleness to the world; elegant, aristocratic, yet unmistakably intellectual and spiritual in gesture and appearance... He has a beautiful face, evoking the faces of Goethe and Oscar Wilde, a smiling, almost mocking mouth, a quick, witty mind."

Despite his formidable physique, Berg's health was never strong, and this limited the number of students he would eventually take on. In addition, since he was not a professional conductor, pianist, or administrator, his income was sharply circumscribed, and life for him and his wife Helene was often difficult. This was tragic, but more so was Berg's death at only fifty years of age. What might have followed in the wake of the dramatic mastery shown in *Wozzeck* and his other opera, *Lulu*, is nearly as tantalizing as pondering what we could have expected from Mozart or Schubert had they reached even Berg's age.

It might seem capricious to suggest a link between Leoncavallo's *Pagliacci*, Menotti's *The Consul* and Berg's *Wozzeck*. Yet, these three operas were based on violent deaths involving actual people, all



JEANETTE



JEANETTE

Our first presentation of *Woyzeck*, in 1960, also boasted another significant "first": the opera debut of Marilyn Horne, who was to return to the Company in many memorable parts in years to come. (Right) In our 1962 cast was the Doctor of Michael Langdon (later, Sir Michael), captured backstage between acts.

reported in the newspapers of their times. In *Pagliacci*, it was the murder of a manservant from the Leoncavallo household, witnessed by the composer. *The Consul* was sparked by a small item in *The New York Times* of February 12, 1947, concerning the suicide at Ellis Island of a 38-year-old Polish immigrant who was refused admission to the United States. Finally, *Woyzeck* is concerned with a barber who on June 18, 1821 killed his mistress, under orders (he maintained) from supernatural powers.

Although these tragedies were expressed through quite different musical means — Leoncavallo's *verismo*, Menotti's emotional realism, and Berg's expressionism — all three attempted to reflect life as it was, rather than as it had long been romanticized on the stage. In each of these instances, the composer found an ideal dramatic framework for his personal style; and a remarkable fusion of drama and music led to three unique and indispensable repertory pieces. It is not incidental that these stark dramatic visions were achieved by composers working without the intervention of an outside librettist. Leoncavallo and Menotti wrote their own texts, and Berg adapted his from a play by Georg Büchner.

Büchner's drama is a wrenching psychological study that borders on the edge

of hysteria and nightmare. Whether the right name for it is naturalism or realism is open to question. If one didn't know that the play was a product of the early nineteenth century, an educated guess would be that it was created by a neurotic and gifted writer of the 1920s. There is a certain irony in the fact that

eventually Alfred Einstein would judge Büchner's *Woyzeck* (the original spelling of the main character and the play's title) worthy of Shakespeare. The play was left in a fragmentary state that was barely decipherable, and it is only by chance that it survived.

Büchner died of typhus at the age of 23, nearly sixteen years after the actual murder took place, and *Woyzeck* was not published until 1879. Anyone reading the play can see the ultimate theme of the work: the pitiableness of simple souls involved with and oppressed by the strong, the clever, and the heartless. *Woyzeck* is an inarticulate, none-too-bright, bewildered man who is driven to destroy the one thing he loves. Berg understood this when he saw the Vienna production of the play in 1914, and he makes us feel so deeply for his protagonist because he was so moved by *Woyzeck*'s tragedy.

Berg began his first sketches almost at once, but World War I and military service greatly slowed down his work on the opera. On August 7, 1918, he wrote to his wife Helene: "There is a bit of me in his [*Woyzeck*]'s character, since I have been spending these war years just as dependent on people I hate, have been in chains, sick, captive, resigned, in fact humiliated." To Berg it was a "...filthy war. Sometimes I wonder despairingly: what has all that got to do with me? And

Continued on page 51



JEANETTE



JEANETTE

San Francisco Opera's first four presentations of *Woyzeck* (1960, 1962, 1968 and 1981) saw two remarkable artists returning to the same roles: Geraint Evans for the title role (left); Richard Lewis for the Captain.

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S.F. OPERA GUILD AT 60

BY ARTHUR KAPLAN



On January 17, 1962, San Francisco Opera Guild and the San Rafael Elementary School took *Die Meistersinger* quite seriously. The music and the opera's story were used as a means of making studies of the Middle Ages and Renaissance more immediate; in the process, students made medallions and chains, held a song contest and organized "guilds," entering the school auditorium to the strains of the Prelude.

The San Francisco Opera Guild has come a long way since it was founded by a small group of supporters in December of 1938 and registered as a non-profit corporation in January of 1939. This year, it celebrates its 60th anniversary, with its membership grown from 49 stalwarts in the first year to more than 1,000 members by 1947 and over 15,000 today. Although this represents an amazing

growth, the aims of the Guild as stated in the original bylaws remain essentially unchanged: "To develop and cultivate a wider public interest in opera through educational programs and to support the San Francisco Opera Association through fund-raising events and volunteer activities."

At first, the financial support was meager, because any surplus in the Guild treasury was allowed to accumulate in a production fund until a substantial contribution could be made toward an opera's production expenses. The first authorized donation totaling \$6,000 in 1950 went toward a new production of Wagner's *Parsifal*, the Company's first.

Arthur Kaplan, former co-editor of San Francisco Opera magazine, currently directs opera tours for Dailey-Thorp Travel, the Smithsonian Institution, and the National Trust for Historic Preservation.



By 1987, the Guild's donation to the Opera reached \$120,000, and for 1998 it was extended upward to \$500,000.

The fund-raising activities of the Guild have varied considerably over the years.



YOUNG



JONES



JONES

Images of some of the past San Francisco Opera Guild events which make the presentation of the student matinees possible: (top left) Fol de Rol master of ceremonies Frank Sinatra escorting Leontyne Price in 1965; (top right) Claramae Turner and cello, about to launch into "Silvered in the raven hair" from Gilbert and Sullivan's *Patience*; and (bottom) Beverly Sills and Joel Grey during "La ci darem la mano" from Mozart's *Don Giovanni* — the last two part of the 1973 Fol de Rol.

Only the Opera Ball, inaugurated at the Civic Auditorium in 1941, has remained a constant. Suspended during the U.S. involvement in World War II, it was reinstated in 1945 with a gala Victory Ball featured prominently in *Life* magazine, and it has continued unabated to this day. Since 1967, the Opera Ball has been held on the opening night of the season.

The "Fol de Rol" evening, in which stars of the opera, orchestra members and ballet dancers donated their services to entertain Guild members and guests, with proceeds going towards supporting the student matinees, continued uninterrupted from 1950 through 1992, sometimes in conjunction with the Opera Ball, sometimes as a separate event. Over the years it featured such artists as Marilyn Horne, Birgit Nilsson, Leontyne

Price, Leonie Rysanek, Beverly Sills, Joan Sutherland and Renata Tebaldi; among men — José Carreras, Plácido Domingo and Luciano Pavarotti, to name just three. It boasted such non-operatic emcees as Frank Sinatra, Joel Grey, Ray Bolger, Merv Griffin, and Hermione Gingold.

Early years of the Guild saw such functions as a luncheon honoring baritone Lawrence Tibbett, or a tea for soprano Lily Pons. Special events surrounding the appearance of distinguished artists in San Francisco continue to this day. Current fund-raising activities include the Opera Attic rummage sale, held during the Presidents' Day weekend, the "Auction Gala" and dinner in the spring, and a scholarship luncheon complete with fashion show at one of the

city's leading department stores — in addition to the Opera Ball.

This year, the Guild is presenting a "Holiday Carol Quartets" event in December, during which a vocal quartet, composed of members of San Francisco Opera Center's Adler Fellows program, will entertain ten different communities with seasonal songs. A special ball is planned in conjunction with the June 2nd gala performance at the War Memorial to celebrate the 30th anniversary of Plácido Domingo's debut with the San Francisco Opera.

With proceeds from these and other activities, the Guild has been able to underwrite, partially or wholly, several productions for the San Francisco Opera over the years, such as the nationally-televised production of Ponchielli's *La Gioconda* in 1979, and a production of Poulenc's *Dialogues of the Carmelites*, borrowed from the Metropolitan Opera, in 1982. Since 1990, by mutual agreement between the Guild and the San Francisco Opera Association, funds raised through the Guild are donated directly to the Association, to be used toward production costs as the Association sees fit.

Two thirds of the money collected by the Guild is earmarked toward its extensive educational program, a key feature of which is the cultivation of young audiences. In 1939, the Guild sponsored its first student matinee performance, Puccini's *Madama Butterfly*. That was followed by *Carmen* (with Marjorie Lawrence, Raoul Jobin and Ezio Pinza) and *Aida* (with Elisabeth Rethberg, George Stinson, Robert Weede and Ezio Pinza) in 1940, and *The Barber of Seville* (with Bidú Sayão) in 1941. Performances were suspended during the war years when the Guild used its resources to provide performance tickets to members of the Armed Forces. Since 1946, there has been an unbroken string of student performances, from two to five each year, of 28 different operas with preference given to such popular favorites as *Carmen*, *Butterfly*, *Bohème*, *Traviata*, *Rigoletto*, *Lucia* and *Barber*.

More recently, Guild-sponsored performances have also been earmarked for seniors and the disabled. In 1984, following the example set by the Canadian Opera Company, then under the leadership of Lotfi Mansouri, Supertitles were used for the first time at the War Memorial, proving their ability to heighten

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Three prominent San Francisco Opera women were on hand to meet soprano Lily Pons in grand style upon her arrival for a 1961 Guild function: (L. to r.) Lily Pons, Mrs. Andrew Simpson, Mrs. Dewey Donnell, and Mrs. Robert Watt Miller. (Right) The soprano obliged later by posing for a photo with her trademark lilies of the valley.

understanding and enjoyment of operatic performances. To date, more than 400,000 students, seniors and disabled persons have attended over 200 fully-staged performances sponsored by the Guild. This season, dress rehearsals of *Un Ballo in Maschera*, *Lucia di Lammermoor* and *La Bohème* will be attended by over 7,000 students. In September, for the second time, a special "High School Night" dress rehearsal (of *Un Ballo in Maschera*) was seen by 1,651 teenagers.

In addition "Opera à la Carte," inaugurated in 1978, will present a mini-version of *La Bohème* for participating classrooms through its in-school program. It will be given prior to the three scheduled dress rehearsals, to be seen by students from grade three to twelve. A cast of professional singers in costume, accompanied by a pianist and hosted by a Guild volunteer, presents a reduced English-language version of the opera, supplemented by an audio preview tape and a teacher's guide. During the 1998 season, "Opera à la Carte" programs alone accounted for 129 performances in over 100 schools, with an estimated total audience of 20,000.

During San Francisco Opera's non-performance months, the Guild, in conjunction with the San Francisco Opera



Center, offers various in-school programs, designed to introduce students to the world of opera. "Interactive Opera," designed for grades four through eight, allows students to create and perform their own opera with help from singers of the San Francisco Opera Center. On the high-school level, "In the Spotlight" features visits by as many as four Adler Fellows for an informal "Day in the Life of a Singer" presentation.

Several Guild outreach programs are aimed at offering to the community at large a greater familiarity with the Opera House and the works and personalities which are to appear during a given opera season. The "Season Preview Book," available to all Guild members, contains plot synopses, cast lists, illustrations and

scholarly articles relating to the opera season, together with a yearly calendar of events. Four Guild-sponsored "Insights," held at Herbst Theatre, present informal panel discussions with personalities involved in the new and unusual productions each season. Opera Guild Previews for each of the local Guild chapters (East Bay, Marin, San Francisco, Sonoma, South Peninsula) and the San Jose Opera Guild provide stimulating lectures by renowned musicologists, covering most of San Francisco Opera's season repertory. In addition, trained docents lead groups in behind-the-scenes tours of the Opera House on designated days.

The Guild also provides a wealth of volunteer services in support of the San Francisco Opera Association and the various Guild activities. Over 500 volunteers donate an estimated 15,000 hours annually in a wide range of tasks. They can take such diverse forms as hand-addressing and stuffing envelopes for various mailings, serving coffee at various functions, light-walking for the various production teams, etc. A large number of volunteer hours are spent operating the Opera Shop before and during performances.

In recent years, the Guild has instituted a scholarship program to assist talented young singers enrolled in the San Francisco Opera Center training programs. Each year, the Guild provides financial support for one Adler Fellow and three participants in the Merola Opera Program. In 1995, an Endowment Fund was established, with the monies going exclusively to fund the Guild's educational programs. So far, \$1 million — toward a goal of \$3 million — has been raised.

For all its years of invaluable support, San Francisco Opera General Director Lotfi Mansouri congratulates the Guild and its members on the occasion of its diamond anniversary: "Any organization that has been in existence for 60 years has something truly important to celebrate. In the case of the San Francisco Opera Guild, the anniversary points to so much more than longevity. It sums up six decades of tireless work and dedication, demonstrated not only by the Guild itself, but also by its literally thousands of volunteers who have helped in every way, small and big, in efforts to make opera more popular. Here's to the San Francisco Opera Guild and to many more years of close cooperation!" □

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.

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.

6th Annual St. Petersburg Opera and Ballet Program The White Nights Festival in St. Petersburg with The Hermitage and The Savonlinna Summer Opera Festival on a Lake in Finland June 22nd to July 8th, 2000

This is an extensive 16-day opera vacation with only the most spectacular sightseeing, walking tours, and a total of 9 opera and ballet performances. This summer we spent two days with a private guide at The Hermitage and visited palaces including the Summer Palace. In Finland we attended operas in the courtyard of Olavinlinna Castle, a 13th century castle in a lake setting, among many other experiences.

For a copy of the itineraries call (415) 431-9211 or Fax (415) 431-9213
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REPERTOIRE • 1999/2000 SEASON

All performances in the War Memorial Opera House

UN BALLO IN MASCHERA Verdi
Vaness, Dahl, Zarembo/Grunewald
(10/6); Margison/Vargas* (9/28, 10/1),
Leiferkus/Caproni** (10/1), Ames*,
Relyea
Runnicles/Terleckyj*/Conklin//Munn

*Presentation made possible by friends
in memory of Gorham B. Knowles*

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

New Production

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

*Sponsored, in part, by Mr. & Mrs
Edmund Wattis Littlefield and Lorna Talbot*

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

New Production

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

*Sponsored, in part, by Mrs. Gorham B.
Knowles*

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

MARILYN HORNE AND FRIENDS

A Farewell Tribute

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

Oct. 3

LUCIA DI LAMMERMOOR Donizetti

Dahl (10/12, 15, 17, 21, 23, 26, 11/6)/
Swenson (10/24, 29, 11/3)/Richardson*
(10/30); Vargas/Beltrán (10/23, 26,
30, 11/6), Michaels-Moore/
Robertson (10/23, 11/3, 6),
Hagen/Relyea (10/23, 11/6)/
Coliban (10/26, 30)

Bonynge/Bernhard/Howland/Toms/
Munn/Hill*

Oct. 12, 15, 17, 21, 23, 24, 26, 29, 30
Nov. 3, 6

WOZZECK

Berg
Behrens; Held, Lundberg*, Riegel/
Petersen (9/5, 7, 9), Eder**, Lincoln
Boder/Mansouri/Levine/Whitfield

*Co-owned with Canadian Opera Co.
Production originally made possible
by Mrs. Paul L. Wattis*

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

IDOMENEO Mozart
Bonney*/Netrebko (12/1, 5, 11),
Vaness, Kasarova*; Winbergh
Runnicles/Copley/Conklin/Stennett/
Munn

*Co-owned with Lyric Opera of Chicago
Sponsored, in part, by the Bernard
Osber Endowment Fund*

*Production originally made possible by
The L.J. & Mary C. Skaggs Foundation*

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

1999-2000 Season Sponsors

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 **R. KASSMAN**
PURVEYOR OF FINE PIANOS

New Production

NABUCCO Verdi
Gruber*, Bishop; Gavanelli,
Scanduzzi/Giuseppini (12/12),
Hughes Jones*
Santi/Mansouri/Frigerio*/Walek/
Munn

Collaboration with Teatro Bellini di Catania

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

LA BOHÈME Puccini
Bayo*, Arteta*; Lima, Patriarco, Daza,
Giuseppini**, Strummer
Joel/Feldman/Yeargan/Mahoney/
Munn

*Sponsored, in part, by Fred and Peggy Furth
and Wells Fargo*

*Production originally made possible by
the Ann and Gordon Getty Foundation*

Dec. 4, 7, 9, 11

LA BOHÈME Puccini
Gauci/Sutherland (1/9, 12, 14, 16),
Foland/Netrebko (1/9, 12, 14, 16);
Lima/Todorovich** (1/8, 11, 13, 15),
Okerlund/Westman (1/9, 12, 14, 16),
Relyea/Ames (1/15, 16), Daza/
Gama (1/9, 12, 14, 16), Trempont
Joel/Feldman/Yeargan/Mahoney/
Munn

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

Volkwijn, Jenkins; Geer, Westman,
Ames, Gama, Trempont
Lacey*/Feldman/Yeargan/Mahoney/
Munn

Jan. 15mat

New Production

DON GIOVANNI Mozart
Colonna**/Foland (6/17, 28), Vaness,
Netrebko/Kriha Dye (6/17, 28);
Hvorostovsky/Okerlund (6/17, 28),
Bros*/Shankle (6/28), Antoniazzi
Beckwith*/Mansouri/Sciutti/
Bosquet/Coyne/Whitfield

June 3, 7, 11, 13, 17, 22, 28; July 1

THE RAKE'S PROGRESS Stravinsky
Evans; Very, Terfel, Asawa, Travis
Stenz/Cox/Hockney/Munn

*Production originally made possible by
the L.J. & Mary C. Skaggs Foundation*

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

New Production

PARSIFAL Wagner
Malfitano; Ventris**, Grundheber,
Moll, Fox, Hagen
Runnicles/Lehnhoff/Bauer*/
Schmidt-Futterer*/Göbbel*

*Collaboration with English National Opera
and Lyric Opera of Chicago*

June 18, 21, 24, 27, 30; July 2

** United States opera debut
* San Francisco Opera debut

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Original production and current revival sponsored, in part,
by a generous gift from Mrs. Paul L. Wattis

Opera in three acts by ALBAN BERG
Text adapted by the composer from the drama by GEORG BÜCHNER

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sole U.S. and Canadian agent for Universal Edition, publisher and copyright owner.)

Wozzeck

(in German)

CAST

(in order of appearance)

Conductor
Michael Boder

Production
Lotfi Mansouri

Designer
Michael Levine

Lighting Designer
Michael Whitfield

Chorus Director
Ian Robertson

Musical Preparation
David Triestram
John Churchwell
William Hobbs
William Lacey
Jonathan Khuner

Supertitles
Christopher Bergen

Prompter
Jonathan Khuner

Assistant Stage Directors
Laurie Henley
Paula Williams

Stage Manager
Jerry Sherk

Scenery constructed by the
Canadian Opera Company
Wigs and costumes constructed in
San Francisco Opera workshops

Production co-owned with the
Canadian Opera Company

First performance:
Berlin, December 14, 1925

First San Francisco Opera
performance: October 4, 1960

TUESDAY, NOVEMBER 2 AT 7:30

FRIDAY, NOVEMBER 5 AT 8:00

SUNDAY, NOVEMBER 7 AT 2:00

TUESDAY, NOVEMBER 9 AT 8:00

SATURDAY, NOVEMBER 13 AT 8:00

WEDNESDAY, NOVEMBER 17 AT 7:30

The Captain Kenneth Riegel

Wozzeck Alan Held

Andres, a soldier Christopher Lincoln

Marie, Wozzeck's common-law wife Hildegard Behrens

Marie's child Alex Benet

Margret, Marie's neighbor Elena Bocharova†

The Drum Major Mark Lundberg*

The Doctor Michael Eder**

First Apprentice Philip Skinner

Second Apprentice Alfredo Daza†

The Fool Joseph Frank

A Soldier Jim Croom

Tavern Pianist Philip Eisenberg

Soldiers, apprentices, townspeople, children

**U.S. opera debut *San Francisco Opera debut †1999–2000 Adler Fellow

TIME AND PLACE: The 1920s; a town in Germany

ACT I	Scene 1	The Captain's room
	Scene 2	A field near the town
	Scene 3	Marie's room
	Scene 4	The Doctor's office
	Scene 5	The street outside Marie's house
ACT II	Scene 1	Marie's room
	Scene 2	A street
	Scene 3	The street outside Marie's house
	Scene 4	A tavern
	Scene 5	The barracks
ACT III	Scene 1	Marie's room
	Scene 2	By a pond in the forest
	Scene 3	A tavern
	Scene 4	By the pond
	Scene 5	A street

PERFORMED WITHOUT INTERMISSION

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

WOZZECK SYNOPSIS

Wozzeck is the story of man's inhumanity to man and the destruction of an individual by the people around him.

ACT I

Scene 1 — The Captain is being shaved by Wozzeck, his soldier-servant. He observes that Wozzeck is a good fellow, but without moral sense; Wozzeck explains that only the rich can afford conventional morality.

Scene 2 — Wozzeck and Andres are cutting sticks at sundown in a field. Andres sings to himself, but Wozzeck cannot rid his mind of an impression that the place they are in is haunted.

Scene 3 — Marie is looking at the military band going back to barracks. The Drum Major leads the band, and she sings happily to the band's tune. Her neighbor Margret cannot resist a malicious comment about her lively interest in soldiers. After an exchange of harsh words with Margret, Marie sings a lullaby to her child. Wozzeck appears and tells Marie of his terrifying visions in the field.

Scene 4 — Wozzeck, in return for a pittance, is prepared to act as a guinea pig for the Doctor's dietetic experiments. The Doctor complains that Wozzeck does not follow all his instructions, and his scientific talk further confuses the unhappy man.

Scene 5 — The Drum Major is posturing to Marie's evident amusement. She repulses him once when he tries to embrace her, but the second time does not resist him, and takes him inside.

ACT II

Scene 1 — Marie is admiring her new earrings in a mirror. Wozzeck asks what it is that she is trying to hide. She says she found the earrings and he observes that he has never had the luck to find things like that in pairs. He gives Marie the money he has earned from the Captain and the Doctor and goes out, leaving her to reflect sadly on her infidelity to him.

Scene 2 — The Doctor is stopped, in spite of his protests, by the Captain, on whom he revenges himself by giving him details of various fatal cases he has seen recently, ending with a warning that the Captain's own flushed condition may easily be a symptom of an impending paralysis. The Captain and the Doctor proceed to torment Wozzeck; the seriousness with which Wozzeck takes their insinuations quite fascinates his tormentors.

Scene 3 — Marie is standing in front of her house when Wozzeck comes up to her and questions her about the Drum Major. Marie replies that she cannot control who walks in the street, and when Wozzeck looks as though he will strike her she adds "Better a knife in me than lay a hand on me." Wozzeck repeats her words in a daze and is shocked at his own thoughts.

Scene 4 — Wozzeck comes to a tavern and sees Marie dancing with the Drum Major. His jealousy grows until he rushes to separate them and is stopped by Andres. The soldiers, with Andres, begin a lusty hunting song. The Fool wanders over to where Wozzeck is sitting and observes, "Funny, funny...and yet it reeks...it reeks...of blood." The dancing begins again and Wozzeck's imagination is obsessed with the idea of blood.

Scene 5 — In the barracks, Wozzeck is heard complaining to Andres that he cannot sleep for memories of the dance hall. The Drum Major staggers into the barracks, proclaiming his conquest at the top of his lungs and demanding that Wozzeck drink with him. The latter turns away and whistles to himself, whereupon the Drum Major yanks him from his bed; they fight for a moment, Wozzeck is knocked to the ground, and the Drum Major grabs him and threatens to knock all the breath out of him. He goes out leaving Wozzeck stunned.

ACT III

Scene 1 — Marie is reading the story of Mary Magdalen in the Bible, and cannot help comparing what she reads with her own life.

Scene 2 — At the pond, Wozzeck appears with Marie, and stops her from going home. He reflects on how long they have known each other. When Marie sees the moon rise, Wozzeck exclaims it is the color of blood; he draws a knife and kills her.

Scene 3 — Wozzeck urges on the dancing workmen and their sweethearts. He takes Margret as a partner and leads her to a table where he tries to make love to her. She sings a short song, but stops when she sees blood on Wozzeck's hand. He tries to explain it by saying he cut his arm, then pushes through the dancers who have by now crowded around him, and rushes from the room.

Scene 4 — Wozzeck searches for the knife, which he dropped after the murder and which would incriminate him if found. He finds it, pauses for a moment to look at the body of Marie, then throws the knife into the water. He sees blood on his hands and clothes and tries to wash it off. As the Doctor and the Captain come into view, they hear a strange moaning. The Captain is frightened, but the Doctor clinically suggests that they are hearing the sound of a man drowning.

Scene 5 — Children are at play. Apart from others and playing by himself is Marie's child. Another child runs in and says that Marie has been found dead. Marie's child does not understand and continues his game.

The performance of November 2nd is sponsored by American Airlines.

The performance of November 7th is sponsored by Saintsbury Winery.

The performance of November 9th is designated in honor of Carol and Bruce Mitchell's membership in the Triple Gold Circle.

CHILDREN'S CHORUSES

San Francisco Girls Chorus — Sharon Paul, *Artistic Director*

San Francisco Boys Chorus — Ian Robertson, *Artistic Director*

Andrea Butler
Jennifer Che
Teresa Cheng
Meaghan Clifford

Vanessa Lammers
Joanna Lin
Katie Lombardi
Alyssa Mathias

Alison Stumpf
Michael Barnett
Alex Benet
Nathan Calixto

Jonathan Chin
Daniel Hwang
Luis Parodi
Alex Rose

Mario Sawaya
Matthew Spellberg
John Thorn

SUPERNUMERARIES

Robert Arnold
Steve Bauman
Gary Cramer
Jeff Gillman

Kenn Graddick
Rick Gydeson
Michael Harvey
Allan Hubacker

Dean Johnson
Alfred Knoll
Don Lipp
Gary Morgan

David Robinson
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ARTIST PROFILES



Regarded as "one of the finest singing actresses of our day" (*N.Y. Times*) and recently named by *Opera News* as "the greatest living Brünnhilde," **HILDEGARD BEHRENS** made her San Francisco Opera debut in that role during the 1990 *Ring* Festival and returned in 1992 to sing another of her celebrated heroines, the title part of *Fidelio*. The German soprano has also earned great acclaim for her performances of, among others, Kundry in *Parsifal*, Senta in *Der Fliegende Holländer*, the title roles of *Elektra* and *Salome*, as well as Marie in *Wozzeck*. Born in Oldenburg, she studied voice at the conservatory in Freiburg and joined the Deutsche Oper am Rhein in Düsseldorf, where she came to the attention of Herbert von Karajan. The title role of *Salome* in her 1977 debut at Salzburg under the maestro's direction launched her international career, and she has since appeared with virtually every major opera company, music festival and orchestra throughout the world. Foremost among recent highlights are a new production of *Tristan und Isolde* to open the newly rebuilt Prinzregententheater in Munich; *Elektra* at the Salzburg Festival, Deutsche Oper Berlin and Covent Garden; *Salome* in Los Angeles, Houston and Vienna; *Wozzeck* in Vienna; in addition to *Ring* cycles at the Metropolitan Opera, Vienna State Opera, Deutsche Oper Berlin and London's Royal Opera. Operatic engagements this season have included *Elektra* in Dresden, *Wozzeck* at the Met, *Tristan und Isolde* in Copenhagen and Munich, *Holländer* in Berlin, and the world premiere of Berio's *Cronaca del Luogo* (written especially for her) at the Salzburg Festival. Her extensive discography includes audio and video recordings of over 12 complete operas (among them two *Ring* cycles), song recitals, as well as operatic scenes and arias. Hildegard Behrens has won numerous awards for her artistic achievements, the most recent of which are the "Lotte Lehmann Memorial Ring" from the Vienna State Opera and Denmark's "Léonie Sonnings Music Prize 1998."

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 (BASOTI), she received her bachelor's degree from the San Francisco Conservatory of Music. Roles performed at the school were Baba in *The Medium*, Cherubino in *Le Nozze di Figaro* and Maggie in *The Gift of the Magi*. Additional credits include Venere in Monteverdi's *Il Ballo delle Ingrate* and Prince Orlofsky in *Die Fledermaus*. Most recently, the mezzo-soprano sang the roles of Annina in Western Opera Theater's 1998 production of *La Traviata*, 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.



Internationally recognized for his dramatic role portrayals, **ALAN HELD** returns for his fourth season with San Francisco Opera and his first staged performances of *Wozzeck*. He most recently appeared with the Company in the 1999 *Ring* Festival (Wotan/Wanderer, one cycle; Gunther, three cycles), and was here last year to perform the role of Balstrode in *Peter Grimes*, a part he had previously sung at the Metropolitan Opera and



which will serve as his debut at Milan's La Scala in the current season. The bass-baritone first appeared with the Company in 1992 (*Tosca*, *Boris Godunov*, *Fidelio*), and was applauded here in 1997 as Orest in *Elektra*. Winner of the 1991 Birgit Nilsson Prize, Held has appeared with many of the world's most prestigious opera houses. Since his 1989 debut at the Metropolitan Opera in *Billy Budd*, he has returned there to sing in over 100 performances in numerous productions including *Les Contes d'Hoffmann*, *Fidelio*, *Die Meistersinger*, *Tannhäuser*, *Samson et Dalila*, *Boris Godunov* and the *Ring*. He has also participated in *Ring* cycles at the Royal Opera Covent Garden, as well as in Brussels, Chicago, Frankfurt and Munich. Also at home in the music of Mozart, he has sung Leporello in *Don Giovanni* (Chicago, Frankfurt, Munich) and will soon appear in the role opposite Bryn Terfel in London. Over the past few seasons, Held has been a regular at Covent Garden, appearing there in *La Bohème*, *Elektra* and Pfitzner's *Palestrina* (which was also presented at the 1997 Lincoln Center Festival in New York). His repertoire encompasses over 50 roles, ranging from Rossini and Gounod to Argento and Berg. Among his future engagements are *Les Contes d'Hoffmann* in Hamburg and Paris; *Tristan und Isolde* in Chicago and Amsterdam; the *Ring* at the Met; and *Parsifal* in Washington, D.C. The native of Illinois, a graduate of Millikin University and Wichita State University, resides in Pennsylvania with his wife and three sons.

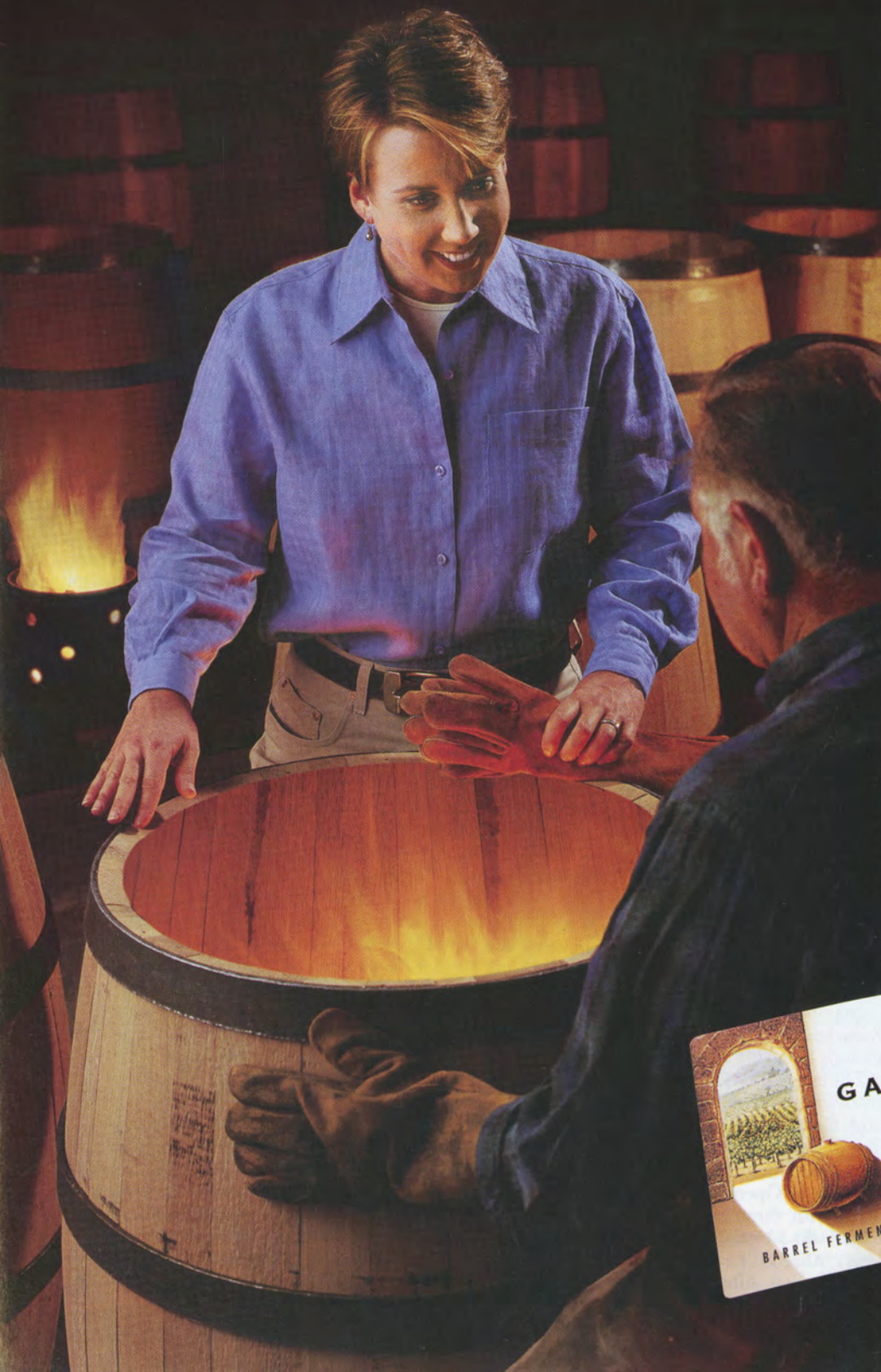


Highly regarded as a prominent artist of his generation, **MARK LUNDBERG** has sung roles of the heroic tenor repertoire for only a short period of time. His most recent engagements include acclaimed performances as Samson in *Samson et Dalila* with Scottish Opera and Michigan Opera Theatre; Canio in *Pagliacci* for Austin Lyric Opera; Bacchus in *Ariadne auf Naxos* at New Orleans Opera; and Hadank in Penderecki's *The Black Mask* with Santa Fe Opera. He has also performed with the Deutsche Oper Berlin, Lyric Opera of Kansas City, Cleveland Opera, Opéra de Nice, as well as at the houses of Dortmund and Stuttgart. In concert, the tenor has performed with the New York Philharmonic (Shostakovich's *Songs from Jewish Poetry*), Munich Philharmonic (Schuller in *The Black Mask*), Polish Radio National Symphony (the Archangel in Penderecki's *Paradise Lost*), and orchestras of Baltimore, Spokane, Kansas City, Syracuse and San Juan, P.R. (The Casals Festival). Lundberg can be heard as Siegmund in a recording of *Die Walküre* conducted by Ivan Torz.

KENNETH RIEGEL first came to international attention with his performance in the New York premiere of Henze's *The Young Lord*. Since then, he has sung at the San Francisco Opera (1971 debut as the Italian Singer in *Der Rosenkavalier*; Aschenbach in the 1997 Company premiere of *Death in Venice*), Metropolitan Opera, Lyric Opera of Chicago, Vienna State Opera, Milan's La Scala, Royal Opera at Covent Garden, Deutsche Oper Berlin, Hamburg State Opera, Bavarian State Opera, Bonn Opera, Geneva Opera and the Brussels Opera, among others. A frequent guest at the Paris Opera, he was the first American tenor to portray the title roles of *Faust* and *Les Contes*

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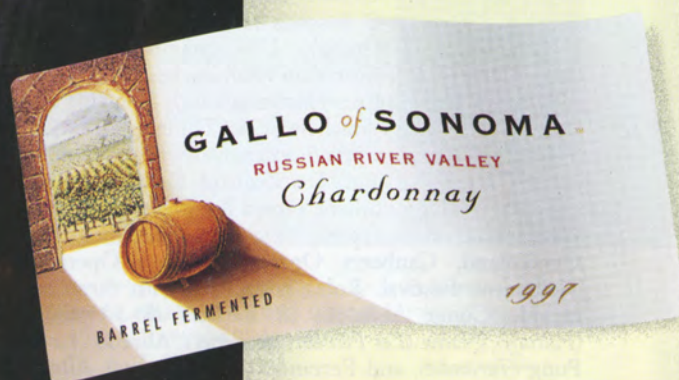
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d'Hoffmann there. Also at the Paris Opera he created the role of Alwa in the world premiere of Berg's complete three-act version of *Lulu*, and originated the part of the Leper in the world premiere of Messiaen's *Saint François d'Assise*. Riegel has appeared as Don Ottavio in Joseph Losey's film of *Don Giovanni* and as Prince Shuisky in the movie version of *Boris Godunov*. In addition to the soundtracks from these

films, the tenor can be heard on numerous other recordings, among them: the Grammy award-winning *Carmina Burana* under Michael Tilson Thomas; Liszt's *Faust Symphony* led by Leonard Bernstein (Grand Prix du Disque); the Paris *Lulu* under Pierre Boulez; three recordings of Mahler's Eighth Symphony; *La Damnation de Faust* under Georg Solti (Grammy award, Grand Prix du Disque); *Salome* led by Christoph von Dohnányi; and *Gurrelieder* with Giuseppe Sinopoli. His most recent engagements include *Salome* (Herod) at the Lyric Opera of Chicago, Royal Opera at Covent Garden (with telecast and video-production), the Châtelet in Paris and Santa Fe Opera; *Elektra* (Aegisth) for the Met and Rome Opera; Henze's *The Bassarids* (Tiresias) in Madrid; in addition to *Wozzeck* (the Captain) in Florence and at the Met.



After studying in his native Vienna at the Music Conservatory and with teachers Rudolf Holtenau and Artur Korn, **MICHAEL EDER** made his debut as Osmin in *Die Entführung aus dem Serail*. While performing throughout Germany at the theaters of Altenburg, Ulm and Krefeld, he sang numerous leading roles of the bass repertoire such as Sarastro (*Die Zauberflöte*), Rocco (*Fidelio*), Baron Ochs (*Der Rosenkavalier*), Daland (*Der Fliegende Holländer*), Hunding (*Die Walküre*) and the Landgraf (*Tannhäuser*). Most recently (1997–1999), he was a resident artist at the Oper der Stadt Bonn where he appeared as Ochs, Osmin, Bartolo (*Le Nozze di Figaro*), Fasolt (*Das Rheingold*), Pistola (*Falstaff*), Kecal (*The Bartered Bride*) and the Doctor (*Wozzeck*). Now a member of the ensemble at the Deutsche Oper Berlin, Eder's current and future engagements with that company include Sir John Falstaff in *The Merry Wives of Windsor*, Mustafa in *L'Italiana in Algeri* and Harašta in *The Cunning Little Vixen*. He will also travel to Glyndebourne, Vienna, Mannheim, Düsseldorf, Darmstadt, Leipzig, Parma and Trieste for additional assignments.



CHRISTOPHER LINCOLN made his U.S. opera debut as Alwa in San Francisco Opera's 1998 staging of *Lulu*. The Australian tenor studied singing with Dame Joan Hammond and, following his professional debut as Tamino in *Die Zauberflöte*, worked extensively throughout Australia and New Zealand. He appeared at, among others, Opera Australia, Western Australia Opera, Victoria State Opera, Opera Queensland, Canberra Opera, Auckland Opera and the Melbourne Festival. Roles performed with these companies include Count Almaviva (*Il Barbiere di Siviglia*), Fenton (*Falstaff*), Nadir (*Les Pêcheurs de Perles*), Alfredo (*La Traviata*), Pong (*Turandot*), and Ferrando (*Così fan tutte*). After winning

Opera Foundation Australia's German Operatic Award in 1990, Lincoln became a principal artist at the Cologne Opera where he sang such roles as Pedrillo (*Die Entführung aus dem Serail*) and Tamino. He has since performed at the Grand Théâtre del Liceu, De Vlaamse Opera, Semper Oper Dresden, Bulgarian National Opera and the Anhaltisches Theater Dessau. His most recent engagements include Leicester in *Maria Stuarda* for Opera Australia, the Novice in *Billy Budd* for De Vlaamse Opera, a Young Count in *Die Soldaten* for Semper Oper in Dresden, Ševa in *Jenůfa* for the Welsh National Opera, and recitals of Britten's works in Antwerp and Ghent. On the concert stage he has been heard as soloist in all the major Bach choral works, Handel's *Messiah*, *Samson*, *Saul*, *Solomon* and *Acis and Galatea*, Haydn's *Creation* and *The Seasons*, Beethoven's Ninth Symphony, Mendelssohn's *Elijah* and *St. Paul*, Rossini's *Stabat Mater* and *Petite Messe Solennelle*, as well as the Verdi Requiem. Later this season, Lincoln will appear at the Frankfurt Opera in Adriana Hölszky's *Die Wände* (Said) and Hindemith's *Cardillac* (the Cavalier).



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

In his fourteenth season with San Francisco Opera, **PHILIP SKINNER** has appeared here in over 30 different operas since his 1985 debut in *Adriana Lecouvreur*. Among the numerous roles the bass-baritone has sung with the Company are Crespel in *Les Contes d'Hoffmann*, Zuniga in *Carmen*, Ferrando in *Il Trovatore*, Méphistophélès in the student/family performances of *Faust*, Lorenzo in *I Capuleti e i Montecchi*, Count Horn (Sam) in *Un Ballo in Maschera*, Colline in *La Bohème*, the Water Sprite in *Rusalka*, and the Bonze in *Madama Butterfly*. The artist was a

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1985 Merola Opera Program participant and went on to tour with Western Opera Theater in the title role of *Don Giovanni*. A 1986–87 Adler Fellow, he appeared in several of the Center's Showcase productions and was a 1990 Schwabacher Debut Recitalist. In past seasons Skinner sang the Commendatore in *Don Giovanni* at the Opéra de Nantes, King Philip in *Don Carlo* with Portland Opera, Timur in *Turandot*

with Atlanta Opera, Colline and Ferrando with Dallas Opera, Angelotti in *Tosca* with the Lyric Opera of Chicago, and made his Brussels debut in *Salome*. Among his most recent engagements are *Lucia di Lammermoor* (Raimondo) with Festival Opera, *Un Ballo in Maschera* (Count Horn) in Dallas, *Le Nozze di Figaro* (the Count) and Janáček's *From the House of the Dead* (Gorjančikov) in Nantes, as well as Cavalli's *Giasone* (Besso) at Charleston's Spoleto Festival. Skinner has also performed with the opera companies of Houston, San Diego, Seattle, Vancouver, Toronto, Edmonton, and Melbourne, Australia, among others, as well as with numerous prominent U.S. orchestras. The American artist, currently a resident of the Bay Area, graduated from Northwestern University and received his master's degree from Indiana University.



ALFREDO DAZA made his San Francisco Opera debut as Liberto (*L'Incoronazione di Poppea*) during the 1998 *Femmes Fatales* Festival and was seen in the Company's 1998–99 productions of *Betrothal in a Monastery* and *Madama Butterfly*. In his second year as an Adler Fellow, the baritone participated in the 1997 Merola Opera Program, performing the role of Le Dancaïre in *Carmen*. Originally from Puebla

City, Mexico, he began his studies at the Puebla State Conservatory of Music and was a national winner in the Carlo Morelli National Competition in Mexico at the age of 16. Soon after, he received an undergraduate degree in voice from the National Conservatory of Music. A scholarship from the National Foundation for Culture and Arts enabled him to represent Mexico in the 1996 Pacific Music Festival in Sapporo, where he sang Guglielmo in a touring production of *Così fan tutte* throughout Japan. Additional roles performed include the title part of *Don Giovanni*, Figaro in *Il Barbiere di Siviglia*, Marcello in *La Bohème*, Silvio in *Pagliacci*, and Zaretsky in *Eugene Onegin*. In concert, Daza has been heard in, among others, *Carmina Burana*, Beethoven's Ninth Symphony, Mozart's Requiem and Rossini's *Petite Messe Solennelle*, as well as in numerous zarzuela performances in Mexico. Opera Center credits include a Schwabacher Debut Recital, the 1998 Showcase presentation of *Iphigénie en Tauride*, and Guglielmo in this year's Showcase production of *Così fan tutte*. He was a finalist in the 1999 Belvedere Competition and is the recipient of a grant from the SIVAM Foundation.

MICHAEL BODER made his U.S. opera debut leading San Francisco Opera's new staging of *Der Fliegende Holländer* during the 1997–98 season and was here most recently to conduct one cycle of the 1999 *Ring* Festival. A native of Darmstadt, he began his conducting studies at the College of Music in Hamburg. After assisting Carlo Maria Giulini with his 1979 recording of *Rigoletto*, he continued his studies at the Teatro Comunale in



Florence, where he worked as a coach/conductor and was assistant to Riccardo Muti and Zubin Mehta. After conducting several productions at the Frankfurt Opera from 1984–1988, he was appointed music director of the Basel Opera where he led 15 new productions including *Tristan und Isolde*, *Wozzeck*, *Katya Kabanova*, *Don Giovanni*, and the Swiss premiere of Müller-Siemens's *Die*

Menschen. He now conducts new stagings at leading European houses, including the Cologne Opera, Hamburg Staatsoper, Stuttgart Opera and the Royal Opera at Covent Garden. In addition to his operatic activities, Maestro Boder is a frequent guest conductor with the Leipzig Gewandhaus Orchestra, Oslo Philharmonic, Stuttgart Radio Orchestra, Frankfurt Radio Orchestra, Danish National Radio Orchestra, Hamburg Philharmonic, Bastille Opera Orchestra, and the Orchestre Philharmonique de Radio France, among others. Recent opera highlights include *Wozzeck* for his debut at the Vienna State Opera; Henze's *Der Junge Lord* and the world premiere of Manfred Trojahn's *Was Ihr Wollt* at the Bavarian State Opera; as well as *Der Rosenkavalier* at the Berlin State Opera. In the future, Boder will conduct *Elektra* in Stuttgart, in addition to *Wozzeck*, *Elektra* and a new production of *Lulu* at the Vienna State Opera.



With productions seen at opera houses throughout the world, **LOTFI MANSOURI** is at the forefront of international opera directors and administrators. San Francisco Opera's fourth general director (appointed in 1988) since its founding, his association with the Company dates back to 1963, when he directed six productions. Having already directed over 60 productions for the Company, he most recently staged the revival of his critically-acclaimed 1989 production of *Lulu* during our 1998 *Femmes Fatales* Festival. Born in Iran, he attended college at UCLA and received U.S. citizenship before serving as resident stage director at Zurich Opera from 1960 to 1966. In 1965, he started working simultaneously at the Geneva Opera, where he became head stage director in 1966 and stayed until 1976. During this period, he began fulfilling engagements as guest director at various houses throughout Italy and North America, including Chicago, Houston, Santa Fe, Philadelphia, San Diego, Dallas and both the Metropolitan and New York City Opera companies. In 1976, he was named general director of the Canadian Opera Company in Toronto, where he directed 30 new productions, 12 of them Canadian premieres. During his tenure at San Francisco Opera, numerous artists have made their U.S. operatic debuts, and six productions have been taped for telecast and videocassette (*Mefistofele*, *Orlando Furioso*, *Capriccio*, *Turandot*, *The Dangerous Liaisons* and *A Streetcar Named Desire*). Mansouri's 1979 production of *La Gioconda* was the Company's first to receive a live international telecast. Also during his tenure, the Company made its first commercial recordings: *Hérodiade*, *Orphée et Eurydice*, *Harvey Milk* and *Streetcar*. He established the historic exchange with the Kirov Opera that has resulted in productions of *War and Peace*, *Boris Godunov*, *The Fiery Angel*, *Ruslan and Lyudmila*, *Eugene Onegin* and *Betrothal in a Monastery*. In January of 1999, Mansouri's 10 years as general director of San Francisco Opera were commemorated with the book *An Operatic Odyssey: Lotfi Mansouri and San Francisco Opera*, chronicling his 35-year association with the Company.

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Designer **MICHAEL LEVINE** made his 1989 San Francisco Opera debut with the Company premiere of Boito's *Mefistofele* (repeated here in 1994) and returned the following year for the sets and costumes for *Wozzeck*. The Canadian-born artist first studied at the Ontario College of Art and later earned a bachelor of arts degree from the Central School of Art and Design in London, England. After an apprenticeship at the famed Glasgow Citizens Theatre, he returned to London to co-design (with the Polish artist Voytek) Eugene O'Neill's *Strange Interlude*. The production, which was also staged in New York, garnered Levine nominations for England's prestigious Olivier award as well as a Tony award. Additional theater designs include *Light Up the Sky* for the Old Vic, *Revenger's Tragedy* for the Royal Shakespeare Company, *Heartbreak House* for Niagara-on-the Lake's Shaw Festival, and *Tectonic Plates* for the Du Maurier Theatre Festival in Toronto. His designs for opera have been seen at, among others, the Netherlands Opera (*Rigoletto*, *Dialogues des Carmélites*), English National Opera (world premiere of Gavin Bryars's *Dr. Ox's Experiment*, *The Rise and Fall of the City of Mahagonny*), Santa Fe Opera (*A Night at the Chinese Opera*) and Toronto's Canadian Opera Company (*Oedipus Rex*, *Idomeneo*, *Wozzeck*).



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

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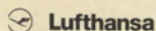
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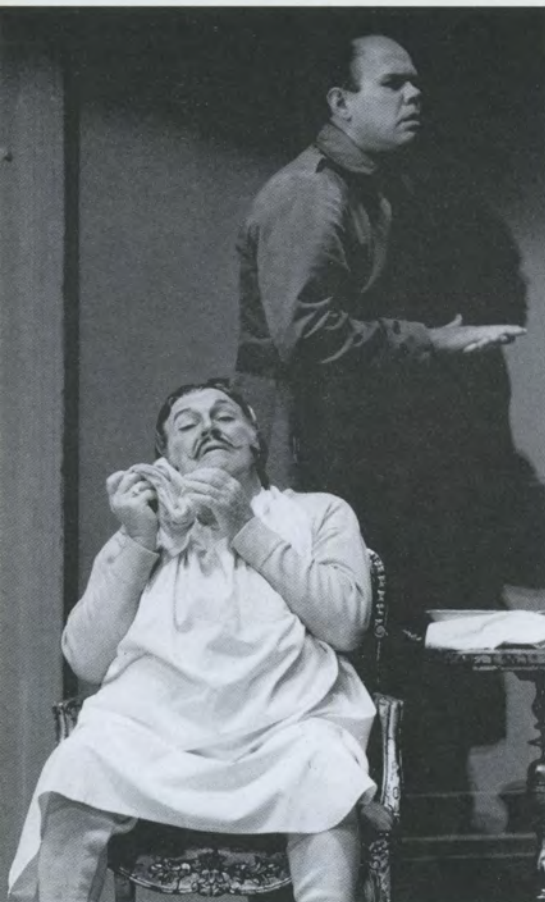
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Wozzeck

Photos taken in rehearsal
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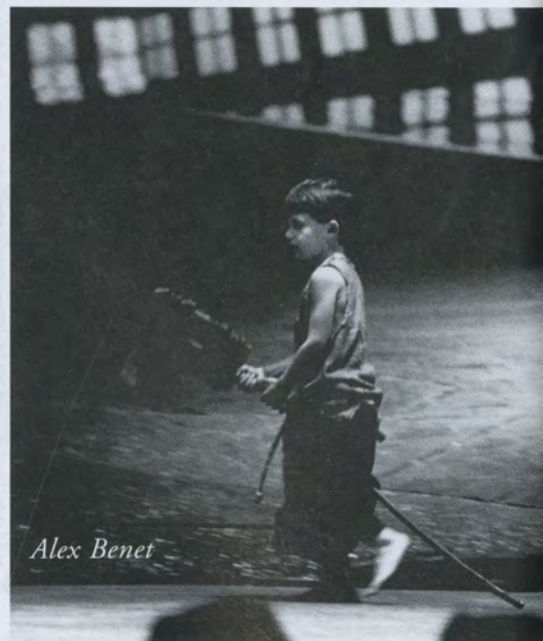
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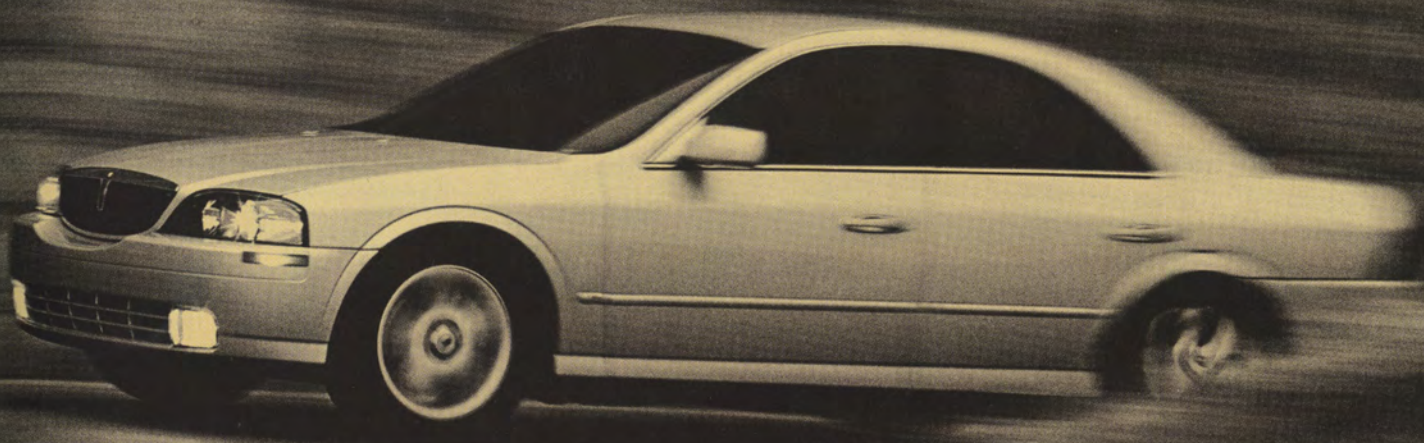
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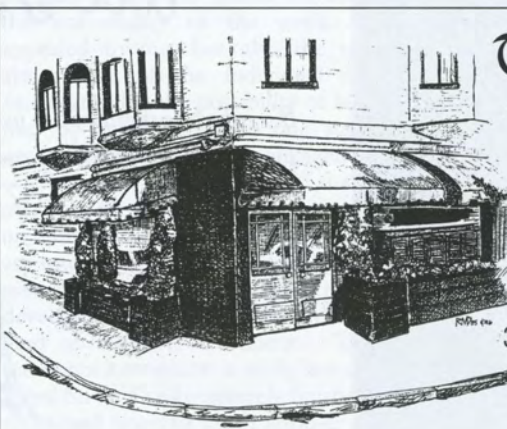
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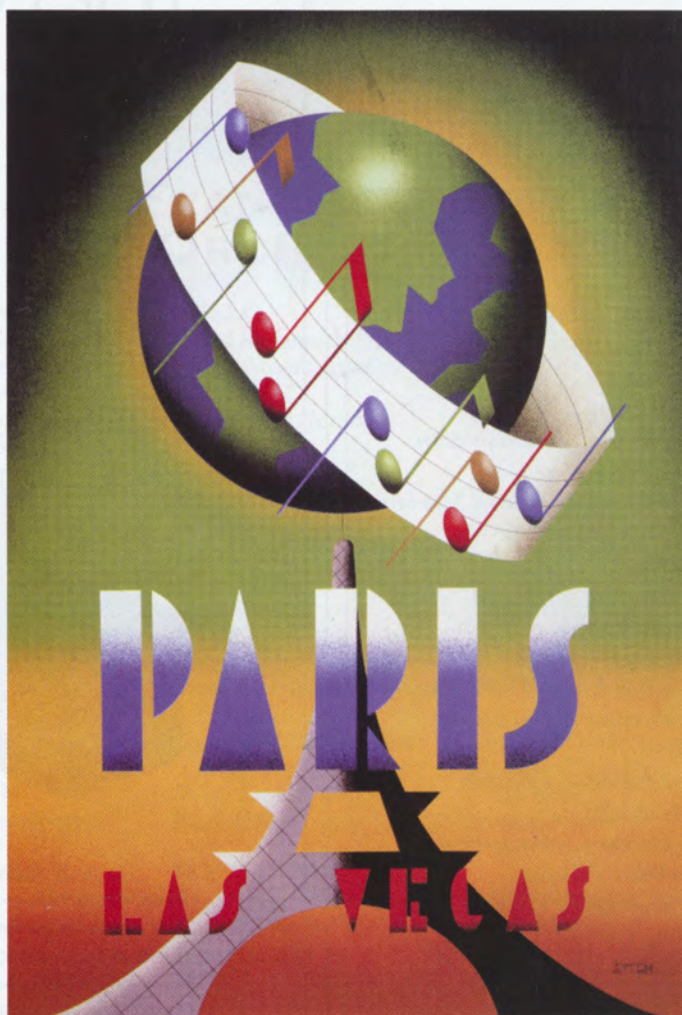
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EARTHY LAUGHTER

continued from page 12

ACT I EXPOSITION

Wozzeck and his relation to his environment Five Character Sketches

Scene

1. The Captain
2. Andres
3. Marie
4. The Doctor
5. The Drum Major

Scene

1. Suite
2. Rhapsody
3. Military March and Cradle Song
4. Passacaglia
5. Andante affettuoso (quasi rondo)

ACT II DENOUEMENT

Wozzeck is gradually convinced of Marie's infidelity Symphony in Five Movements

Scene

1. Wozzeck's first suspicion
2. Wozzeck is mocked
3. Wozzeck accuses Marie
4. Marie and Drum Major dance
5. The Drum Major trounces Wozzeck

Scene

1. Sonata form
2. Fantasia and Fugue
3. Largo
4. Scherzo
5. Rondo marziale

ACT III CATASTROPHE

Wozzeck murders Marie and atones through suicide Six Inventions

Scene

1. Marie's remorse
2. Death of Marie
3. Wozzeck tries to forget
4. Wozzeck drowns in a pond

Scene

1. Invention on a theme
2. Invention on a tone
3. Invention on a rhythm
4. Invention on a hexachord

[Instrumental interlude with closed curtain — Invention on a key (D minor)]

5. Marie's son plays unconcerned

5. Invention on a persistent rhythm (Perpetuum Mobile)

then I wonder why the world doesn't wonder the same thing! Three years stolen from the best years of my life, totally, irretrievably lost, and every moment of freedom dearly paid for." It was this sort of personal identification (a frustration not unlike that felt by Menotti over the tragic fate of Jewish friends in Austria and Germany, feelings he vented in *The Consul*) that gave *Wozzeck* its sharp cutting edge.

When Berg was finally able to make progress on the opera, it obviously lifted his spirits. On August 19, 1918, he wrote to Anton Webern:

"I fill as much time as possible with work, and have in fact managed to get a lot done. Whether I'll be satisfied with it, I can't say yet; I always feel good when I am writing music down, and it's also easier for me when I return to it after a long

break... I saw a performance of *Woyzeck* before the war, and was so strongly impressed by it that I immediately... decided to set it to music. It's not only the universality of the work... that appealed to me, but also the unique atmosphere of the individual scenes. And, naturally, the possibility of binding four or five scenes into one act with orchestral interludes also engaged me...

"To express the humanity of the characters in these scenes, I have also come up with a major deviation from customary musical form. So, for instance, I use normal operatic scenes with thematic development next to scenes without this kind of thematic treatment... Understand, not a reversion in style, but only in form! So far I've completely finished one scene and hope to finish another major one while I'm here. Both are melodra-



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mas in the style of Schönberg's *Pierrot Lunaire*, and this is an issue that has given me a lot of trouble. I'm wondering whether this kind of melodrama is practicable on the stage, whether the human speaking tones will reach out in the theater over strong instrumentation... The *Sprechstimme* [a form of speaking on pitch pioneered by Schönberg] won't dominate the piece, however; just replace song in a few crucial scenes."

Berg took the twenty-five or so loosely connected scenes of the original drama and reduced them to fifteen and divided them into three acts (the opera has been played at the San Francisco Opera, Metropolitan and elsewhere as a single act, greatly benefitting from having its music and drama experienced in so concentrated a manner). Berg imposed upon his libretto a musical order that was classic and symmetrical in nature and original in concept and execution. Willi Reich, the composer's first biographer, has furnished a revealing structural outline of the opera, detailing on the left the dramatic forms and on the right the musical ones.

These forms were an attempt by Berg to give the disjointed, cinema-like scenes of the opera variety as well as shape, and they were determined (as René Leibowitz points out in his book *Schoenberg and His School*) by the dramatic character of the individual episodes. This is borne out by the smaller forms found within the main ones, particularly a wealth of dance music all related to specific characters and events — a gavotte, gigue and pavane in the suite of Act I, Scene 1; a *Ländler* and waltz in Act II; and a polka in Act III. There are also a prelude and a three-part air in the suite, and a chorale in Act II, Scene 2.

The forms Berg chose were not used rigidly, but extremely loosely, and he was not concerned with the question of whether an audience would hear his *Passacaglia*, for instance, as a *passacaglia*. The musical fabric he wove to envelop the story is an extremely complex harmonic cloth of bi-tonality, polytonality, non-tonality, and diatonic tonality. The greater part of the opera is characterized by a tension that is so organic that it has not lessened in its impact in the sixty years since *Wozzeck's* Berlin premiere. His use of pure consonance is meager and is usually obscured by dissonant surroundings to the point that it becomes a

novelty or special effect, creating in turn a tension of a quieter, softer sort.

In fact, consonance in Berg's hand becomes as effective a tool as unprepared dissonances were in the baroque era. One striking example is found in Act II, scene 1, where Wozzeck gives Marie his pitiful army pay. The entire passage is sung over a single sustained C-major triad in the strings that perfectly expresses the banal simplicity of the scene. Indeed, a persistent feeling of C major permeates much of the second act, and a recurring axis between C and D flat suggests a strong tonic-Neapolitan sixth relationship. Again, in Act III, scene 1, as Marie reads a fairy tale to her child, the passage is in F minor, one of the few uses of a key signature in the opera. It is as if the tonality for this scene were borrowed from another world, a world of the past, a world as innocent as the story Marie is reading.

Berg's use of tonality is often clouded by compound chords of a ninth, thirteenth, and even fifteenth. Although these chords may suggest polytonality, they are often part of an interrelated chordal progression. Frequently, however, chords are generated by intervals other than those of the conventional tertian system (seconds, fourths, fifths and sevenths). Berg at times likes to move his harmony chromatically. This is sometimes done literally (as in the scene where Wozzeck drowns), and sometimes in a slower, more subtle manner (the three-part air in Act I).

Some of the fascination of *Wozzeck* lies in its wealth of contrapuntal devices. In addition to such imitative forms as the *passacaglia* of Act I, the brilliant triple fugue of Act II, or the canonic variation of Act III, we find extensive use of imitation (both canonic and free), *stretto*, augmentation, diminution and retrograde. The drive and vitality of Berg's harmonic and contrapuntal writing, as of his melodic writing, is derived from his striking and varied rhythmic patterns. His music is couched in frequent and rapid metric changes as well as in polymetrical designs, such as in the *Largo* section of Act II where 2/4 is interposed over 3/4, followed by 4/4 over 6/8.

Berg's melodic lines are more conversational than not, and he asks of his singers not only a wide vocal range but also a host of effects, such as *Sprechstimme*, falsetto, humming, glissandos,

and purely spoken lines. The tessitura for the parts of Marie, the Captain, and Andres is frequently quite high, obviously in order to produce a pinched or strained sound, thus reinforcing the surreal quality of a scene or an action. In the inn scene of Act II, Andres must deliver a string of high B flats, B naturals, and a top C, while in the last act, Marie dies on a high B natural and then drops two octaves to a low B. Even when the tessitura is not an issue, there are great challenges in the vocal writing — tritones, augmented seconds, major and minor ninths and sevenths. Rather than madness in Berg's method, quite the contrary is the case. The vocal writing is always germane to character, to the opera's heightened emotions and its purposeful distortion of personalities.

Wozzeck is scored with enormous skill and theatrical flair, and the orchestral forces needed are large. The main orchestra is reduced to chamber size for the *Largo* of Act II, and Berg specifies that it be of the exact dimensions of Schönberg's First Chamber Symphony. As is the case with his singers, Berg demands a host of special effects from his instrumentalists, from triple- and flutter-tonguing for the flutes to harmonics and quarter tones for the strings. He further asks the timpani to re-tune during a roll; and during the Invention on a Tone in Act III, he creates a mammoth, orchestrated crescendo on B natural that runs the gamut of the dynamic scale.

Wozzeck, of course, like much of Berg's music written prior to his first opera, has musical antecedents. Debussy's *Pelléas et Mélisande* and Schönberg's *Die glückliche Hand* and *Erwartung* had a pronounced harmonic and stylistic influence on the writing of *Wozzeck*. Although the Debussy connection is not felt here nearly as strongly as in Berg's Piano Sonata or the songs of Op. 2, the opening of the interlude following Act I, Scene 2 has echoes of *Pelléas*, and Debussy's binding together of scenes through orchestral interludes was adopted by Berg.

There is a good deal more than a hint of Mahler in the Invention on a Key in Act III and the crushing interlude that follows (the linchpin of the opera), and one can even hear the waltz pattern before Act III, Scene 4, as a tongue-in-cheek paraphrase of the second-act waltz sequence from Strauss's *Der Rosenkavalier*.

And can there be any doubt that the heavy march tread of the final interlude found its prototype in Siegfried's funeral music? Berg also personalized the score with an autobiographical footnote in the second scene of Act I, where he quotes his *Three Pieces for Orchestra*, Op. 6, the composition he was finishing when he discovered Büchner's play.

But the man who cast the longest shadow over the score of *Wozzeck* was, understandably, Berg's teacher, Arnold Schönberg. Although *Wozzeck* is dedicated to Mahler's widow, Alma, who raised the money to publish the first edition of the score, it belongs just as much to Schönberg, and on the evening of the Düsseldorf premiere of the opera, Schönberg provided a perspective on Berg and *Wozzeck* that still rings with validity:

"It is with joy that I take advantage of the occasion to confer recognition upon the work and activity of my pupil and friend Alban Berg. It is he and our mutual friend, his colleague Anton Webern, who most powerfully affirm my influence as a teacher; at a time when I suffered from the cruelest artistic oppression, they supported me so firmly, so reliably, so affectionately, that nothing in this world could be finer.

"But if anyone would like to believe that it is only gratitude and friendship which induce me to express my admiration, let him not forget that I can read music; that, in notes which seemed like hieroglyphs to all the other musicians at that time, I could see what had been thought and I could form an idea of the talent which was revealed. I am proud because my certainty that this impression was accurate made it possible for me to guide a richly gifted nature in the way that it should go; to help him to the most marvelous unfolding of his originality and to the greatest independence. But he brought the indispensable treasure of character to the first hour he ever spent with me; and he will keep it to the last hour of his life.

"Yet I must say: Art above all.

"But here, too, I need not hesitate; here the demands of friendship and art are united; here the friend can praise the artist and the artist can praise the friend; in fact, both must do so if they want to be fair.

"And I want to be fair. So hail to thee, Alban Berg!" □



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1999-2000 OPERA PREVIEWS

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

PRE-PERFORMANCE LECTURES

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

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 PREVIEW

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>
Nov. 29	<i>La Bobème</i>
May 30	<i>Don Giovanni</i>
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For more information, contact our Corporate Council Hotline at (415) 565-3264.

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

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SERVICES

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

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

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

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

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

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

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

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

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

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

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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).

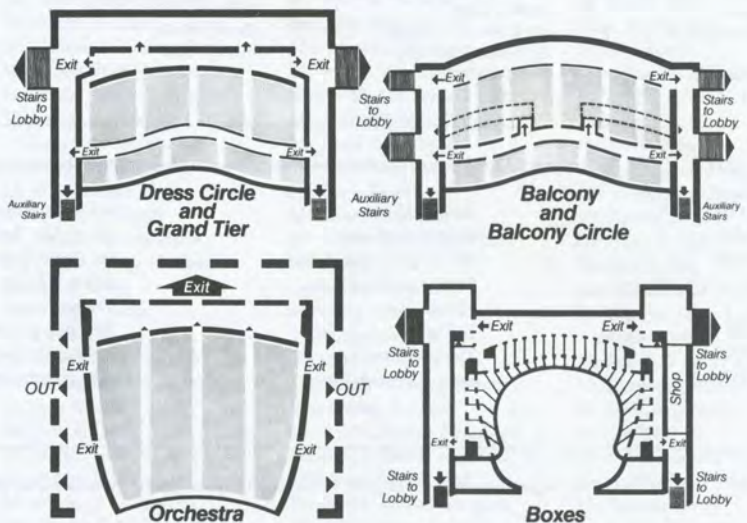
OPERA HOUSE TOURS

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



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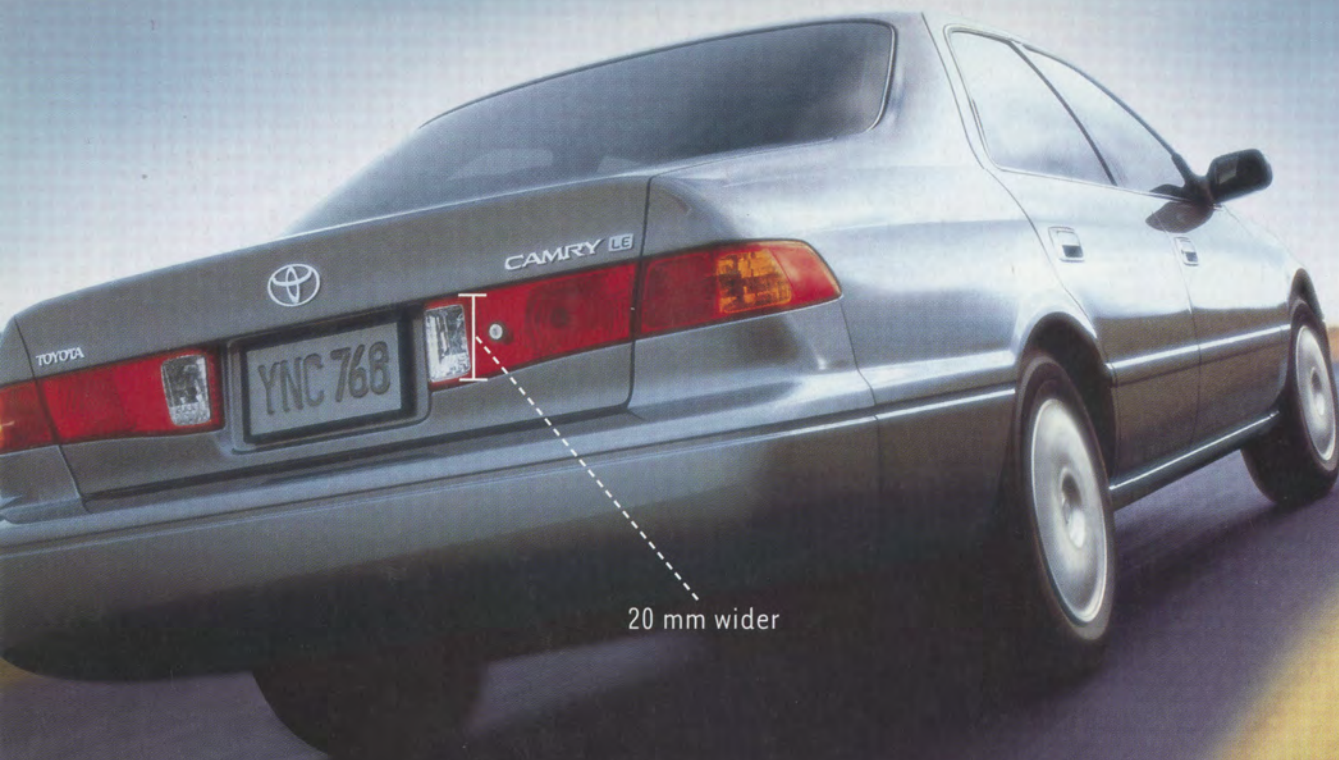
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San Francisco Opera
November 5 and 7, 1999.

The role of the Captain in these performances of *Wozzeck* will be sung by Dennis Petersen instead of Kenneth Riegel who had to leave due to a sudden death in the family.



Tenor **DENNIS PETERSEN** has been applauded in a variety of operatic roles, as well as for his concert, recital and oratorio appearances. Since his 1985 San Francisco Opera debut, the 1984 Merola Opera Program graduate has sung here in over 10 seasons and 20 productions. Company roles include Vogelgesang in *Die Meistersinger*, Chekalinsky in *The Queen of Spades*, Don Basilio in *Le Nozze di Figaro*, Pisandro in *Il Ritorno d'Ulisse in Patria*, Spoletta in *Tosca*, Harvey in *Anna Bolena*, Ovlur in *Prince Igor*, Pang in *Turandot* and, most recently, Goro in *Madama Butterfly*. Elsewhere, his operatic appearances have included *Capriccio*, *Die Zauberflöte* (Monostatos), *Peter Grimes* (Bob Boles), *Lady Macbeth of Mtsensk* (Drunken Guest), and *Das Rheingold* (Mime) at the Metropolitan Opera; *Rheingold's* Mime, Missail in *Boris Godunov* and L'Incredibile in *Andrea Chénier* at the Lyric Opera of Chicago; Leo in Antheil's *Transatlantic* for Minnesota Opera; the Dancing Master in *Ariadne auf Naxos* with Florida Grand Opera; *Le Nozze di Figaro*, *Tannhäuser* and *Fidelio* with New Orleans Opera; in addition to *Lizzie Borden* (Reverend Harrington) and *Intermezzo* (Stroh) at New York City Opera.

San Francisco Opera
November 9th, 1999.

The role of the Captain in this performance of *Wozzeck* will be sung by Dennis Petersen instead of Kenneth Riegel who had to leave due to a sudden death in the family.



Tenor **DENNIS PETERSEN** has been applauded in a variety of operatic roles, as well as for his concert, recital and oratorio appearances. Since his 1985 San Francisco Opera debut, the 1984 Merola Opera Program graduate has sung here in over 10 seasons and 20 productions. Company roles include Vogelgesang in *Die Meistersinger*, Chekalinsky in *The Queen of Spades*, Don Basilio in *Le Nozze di Figaro*, Pisandro in *Il Ritorno d'Ulisse in Patria*, Spoletta in *Tosca*, Harvey in *Anna Bolena*, Ovlur in *Prince Igor*, Pang in *Turandot* and, most recently, Goro in *Madama Butterfly*. Elsewhere, his operatic appearances have included *Capriccio*, *Die Zauberflöte* (Monostatos), *Peter Grimes* (Bob Boles), *Lady Macbeth of Mtsensk* (Drunken Guest), and *Das Rheingold* (Mime) at the Metropolitan Opera; *Rheingold's* Mime, Missail in *Boris Godunov* and L'Incredibile in *Andrea Chénier* at the Lyric Opera of Chicago; Leo in Antheil's *Transatlantic* for Minnesota Opera; the Dancing Master in *Ariadne auf Naxos* with Florida Grand Opera; *Le Nozze di Figaro*, *Tannhäuser* and *Fidelio* with New Orleans Opera; in addition to *Lizzie Borden* (Reverend Harrington) and *Intermezzo* (Stroh) at New York City Opera.

