

The Ballad of Baby Doe

2000

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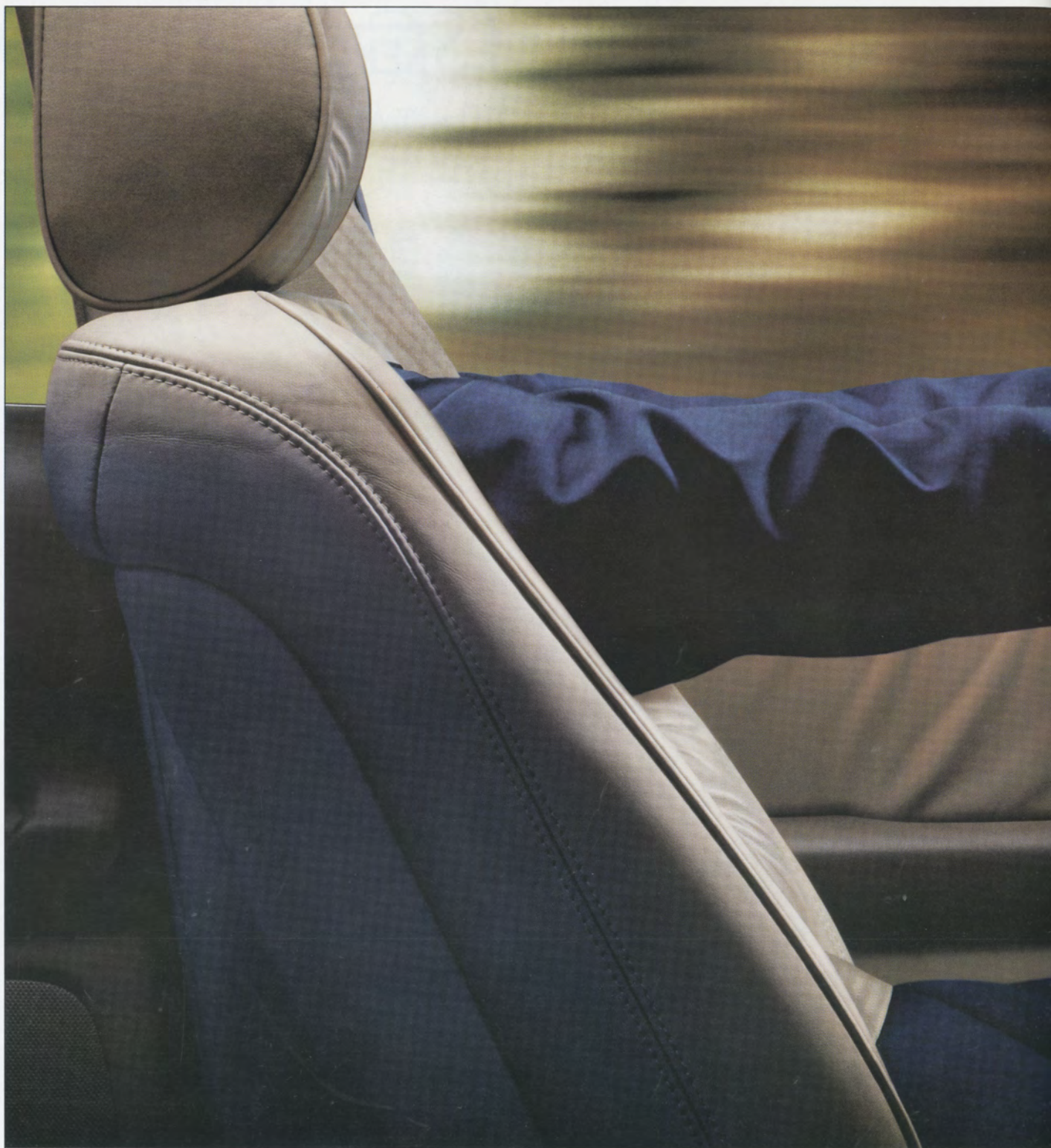
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SAN FRANCISCO OPERA MAGAZINE

The Ballad of Baby Doe

2000–2001 Season

Vol. 78, No. 3

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The author provides an illuminating look at Dr. Moore's enduring masterpiece

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"Baby Doe" Tabor, 1854–1935, in a studio portrait
Courtesy, Colorado Historical Society

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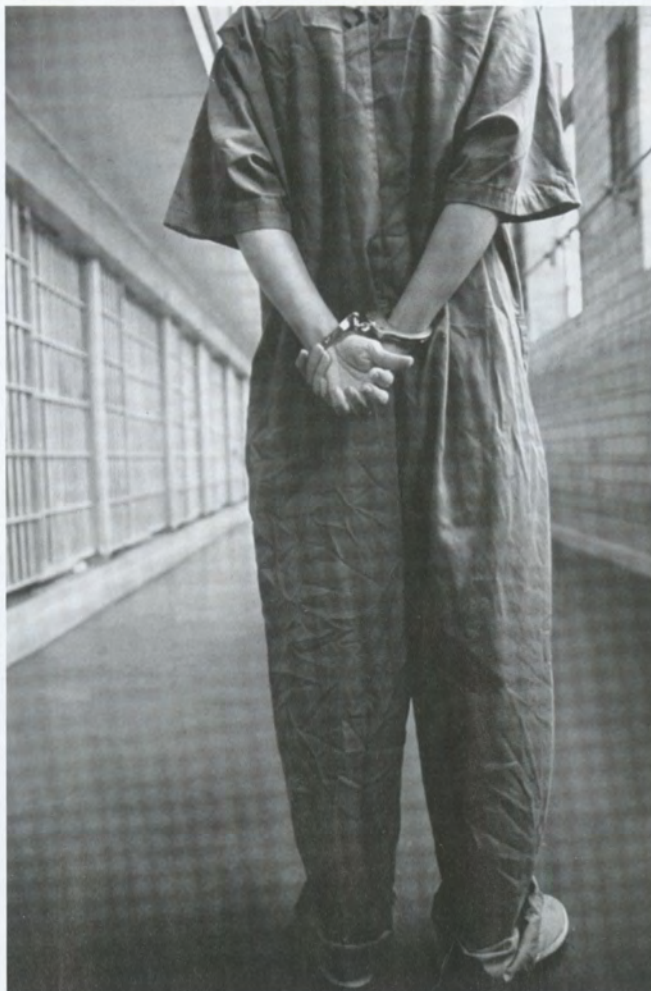
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A MESSAGE FROM THE GENERAL DIRECTOR



SCHIL

I am delighted to welcome you to San Francisco Opera's 2000/2001 Season, which runs from September 8, 2000 to July 1, 2001 in the War Memorial Opera House. We've planned a stunning array of masterworks ranging from baroque classics to contemporary works, including a world premiere of a new American opera, three Company premieres and the return of several beloved gems.

The Company's commitment to fostering the growth of the operatic repertoire continues with the world premiere of *Dead Man Walking* – a San Francisco commission from Chase Composer-in-Residence Jake Heggie, with renowned playwright Terrence McNally. First an award-winning book by Sister Helen Prejean then an Academy Award-winning motion picture, this eagerly anticipated production brings together an incomparable creative team and an impressive cast.

Next year also marks the centenary of the passing of one of the greatest of all musical geniuses – Giuseppe Verdi. To commemorate his life and work, San Francisco Opera will offer a sampling of his finest masterpieces with a new production of *Luisa Miller*, as well as exciting stagings of *La Traviata*, *Aida* and *Simon Boccanegra*. Our 78th Season is also highlighted by the Company premieres of Rimsky-Korsakov's *The Tsar's Bride*, Moore's poignant tale from the Old West, *The Ballad of Baby Doe*, which is presented in an all new production, and Handel's *Semele*, as well as revivals of our celebrated productions of Strauss's *Der Rosenkavalier*, Mozart's *Die Zauberflöte* and Donizetti's *L'Elisir d'Amore*.

A host of international conductors, including our own Music Director Donald Runnicles, will lead an illustrious roster of artists, who are joined by eminent directors and designers to create this yearlong celebration of opera. Enjoy!

Lotfi Mansouri
General Director

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



MC CARTHY

On behalf of San Francisco Opera Association, we heartily congratulate Lotfi Mansouri in his final year as General Director. Our 2000/2001 Season marks 12 years under his inspired leadership, and it is because of his vision that we are celebrating yet another milestone with the world premiere of *Dead Man Walking*. This commission would not have been possible without the extraordinary and deeply appreciated leadership of Mrs. Paul L. Wattis, as well as funding for the Composer-in-Residence and additional production support provided by The Chase Global Private Bank, The Carlyle Fund, Susan and Dennis Carlyle, co-founders, The Howard Gilman Foundation and the National Endowment for the Arts.

Throughout Lotfi's tenure, it has been his mission to ensure that the vital art of opera is accessible to everyone in our community. Nowhere is this more evident than in his efforts to develop future audiences with massive outreach and to present productions of innovative works. We achieve this through significant support from 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 our season sponsors: Bank of America, American Airlines and Kawai Pianos, provided by San Francisco Pianoworks, Inc.

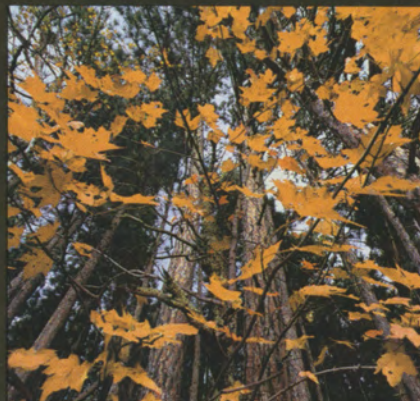
Additionally, we wish to thank this year's production sponsors The Edgar Foster Daniels Foundation (*Luisa Miller*), Fred and Peggy Furth (*The Tsar's Bride*), Jane Bernstein and Bob Ellis (*The Ballad of Baby Doe*), Koret Foundation (for educational activities related to *L'Elisir d'Amore*) and The Bernard Osher Endowment Fund (*Semele* and *Der Rosenkavalier*).

Our thanks also go to San Francisco Opera Guild for partnering with the Opera Center each year to bring opera into 160 schools in Northern California, reaching approximately 30,000 students, and to BRAVO! Club for continuing to cultivate future opera audiences. Indeed, our 78th Season is an exciting time in the Company's history and it is our sincere pleasure to welcome you to San Francisco Opera.

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THE GREAT AMERICAN OPERA?

BY DAVID MCKEE

In trying to ascertain the identity of that wily and elusive critter known as The Great American Opera, a few criteria are in order. Its subject should be drawn from our own history or popular culture and its score should, to some degree, reflect the musical traditions and the many peoples of America to such a degree that there is no mistaking its country of origin. Likewise, its diction, however poetic, should clearly be that of our melting-pot society. It should own a demonstrable popularity, be gratifying to perform and show unmistakable staying power.

Admittedly, some fine works would be disqualified by such strictures. Roger Sessions's massive and impressive *Montezuma* would be ruled out of court for its tortured syntax alone before one even got to questions of its international musical style and extreme difficulty of performance. The operas of Menotti pose few roadblocks for performers and regularly lead the lists of most-performed works on the American operatic stage. Still, the fact that Menotti set all his operas in Italian and then converted them to English (with some resultant awkwardness of diction) makes them seem "American" in a rather arbitrary way.

If these criteria are deemed fair, one work that meets the test with flying colors, one that has earned bragging rights to the Great American Opera sobriquet is Douglas Moore's *The Ballad of Baby Doe*, making its San Francisco Opera debut this season. Despite its being one of the most-performed American operas (171 performances in Moore's lifetime), *Baby Doe* is only now cracking the "big three" of American opera companies, following such rival candidates as Carlisle Floyd's *Susannah* and John Harbison's *The Great Gatsby*. Even the New York City Opera, where *Baby Doe* was long a repertory mainstay, has not produced the work in a quarter-century, although it returns to the NYCO boards this spring.

"Perhaps today," writes Christopher Hatch in the *International Dictionary of Opera*, "when 20th-century modernism is being re-evaluated, Moore's operas, well-grounded in musical tradition and faith-



Baby Doe Tabor, 1854-1935, in a studio portrait made in Denver in 1883.

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ful to their national origin, deserve renewed respect."

Top-echelon acceptance of *Baby Doe* may face a twofold handicap: Its score, seemingly aerated from old parlor songs, bandstand favorites, period dances, musical-hall numbers and folk melodies probably sounds to some like the work of a compositional primitive. Douglas Moore, during his long tenure at Columbia University (1926-62), was allied with a more conservative, melodically oriented strain of American composition, as embodied by such protégés as Jack Beeson, and has thus achieved an unearned reputation as music's Grandpa Moses.

Secondly, the protagonists in *Baby Doe* often fail to display the basic good sense that God gave them. To paraphrase Penelope Gilliatt, Horace and Baby can seem like the sort of good-looking

dunces who'd go to the track and bet everything they had on a three-legged horse.

More sympathetically viewed, the often blinkered and counterproductive behavior of Horace, Baby and Horace's wife Augusta displays a shortsightedness that led to real-life tragedy. If Augusta's thorny and disapproving attitude toward "Haw" Tabor's profligacy helped propel him into the arms of Baby Doe, the latter's coquettishness and uncritical adoration of Horace only accelerated his road to ruin. The operatic Baby Doe is a more kittenish version of such gold-hearted (Or should we say silver-hearted?) good-time gals as Violetta and Manon, and American audiences seem to embrace Moore's opera as if it were our own *La Traviata*.

"The very title of *The Ballad of Baby Doe* hints at the simplicity and reliance on convention that mark the work," opines Hatch. "Horace, Augusta and Baby exemplify an archetypal love-triangle in the plainest way — a hero caught between women who represent respectively the power of love and the demands of social obligations. These characters, creatures more of feeling than of thought, exist at some remove from the political issues that are introduced midway in the opera."

Gilbert Chase, writing in *America's Music, from the Pilgrims to the Present*, deems it "unquestionably most successful grand opera by an American to deal with the historical past of the United States." This despite Moore's own caution about grappling with true stories. His qualm about operaticizing historical figures was that "once they get into the history books, they seem to want to stay there," even though the legend of Baby Doe and Horace Tabor has proven a happy exception to this.

Like some sort of homespun Coriolanus, Tabor began as a stonemason and fought his way to the top of Colorado society, even serving briefly in the U.S. Senate. He pursued an obstinate and single-minded course, whether in his determination to wed Baby Doe or in his fatal allegiance to the silver standard. This obsessive quality, which had earlier made

Tabor a rich man despite adversities that most of us would shrink from, also brought about the precipitous fall depicted in Moore's opera.

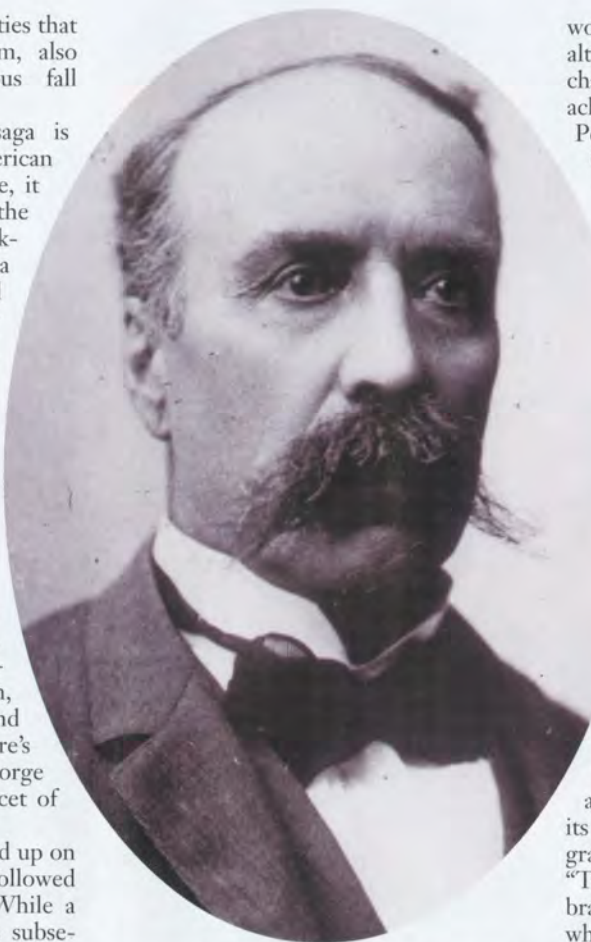
This rags-to-riches-to-rags saga is one of the quintessential American myths and, brought to the stage, it has been dubbed "The Girl of the Silver West," a Belasco-esque nickname that sounds a bit like a should-have-been MGM musical starring Jane Powell as Baby Doe.

As it happens, *The Ballad of Baby Doe* marries the native vigor and many of the idioms of the Broadway musical with the through-composed sophistication and tragic stature of grand opera, representing an important link between these two great forms of theater. The composer's "dramatic sense is evident in his choice of subject, keen timing and musical characterization," Beeson has written, "accurate colloquial prosody, and dominating vocal line." "Moore's simplicity and directness," George Martin adds, "is an enduring facet of American culture."

Baby Doe might well have ended up on Broadway had Douglas Moore followed his early musical inclinations. While a student at Yale, and during his subsequent World War I hitch in the Navy, Moore occupied himself as a composer of popular songs like "Good Night, Harvard" and "Naomi, My Restaurant Queen." In later years, he would be given to musing about how differently his life might have gone had he followed a fellow Eli, Cole Porter, into Tin Pan Alley and Broadway.

Moore's compositional studies would take a different course, including post-war tutelage with Nadia Boulanger, Vincent D'Indy and Charles Tournemire in Paris, followed by further work in Cleveland with Ernest Bloch. Perhaps the most seminal influence, though, was no fellow composer but the poet Vachel Lindsay. The latter, in a 1923 encounter, urged the 30-year-old Moore to hew to indigenous subject matter, advice that shaped Moore's future choice of subject matter.

The Baby Doe story first impressed itself on Moore in 1935, when he read in her obituary that she'd been found



Horace Tabor, 1830-1899, in a studio portrait made between 1885 and 1893.

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frozen to death near the Matchless Mine, in Leadville, Colorado. At that time he felt the first stirrings of the obsessive grip that her life's story (the facts of which are hotly debated to this day) has exerted on generations since. *Baby Doe*'s time would not come for another two decades, however.

The catalyst was a commission from the Central City Opera Association, to memorialize the centenary of the discovery of Tabor's nemesis, gold, in Colorado. For Moore, time, opportunity, occasion and venue came together as if predestined. He had worked up to grand opera by way of children's operetta (*The Headless Horseman*) and folk opera (*The Devil and Daniel Webster*). His first grand opera, *Giants in the Earth* (a 1951 epic about settlers in the Dakota Territory) had copied the Pulitzer Prize. *Baby Doe*

would be Moore's sixth opera and although the composer was ripe for the challenge, an ideal book was not easily achieved. False starts were made with Pearson Underwood and, later, Paul Green, who wanted to make it a play with music. Moore got third-time lucky with John Latouche, and the work was an immediate success at its July 7, 1956 premiere in Central City, with Dolores Wilson, Martha Lipton and Walter Cassel, who would define the role of Horace for subsequent generations.

Neither Latouche nor Moore were satisfied with *Baby Doe*'s original form, however, and before the former's untimely death the following August, certain changes were agreed upon. Tabor's romantic aria, "Warm as the Autumn light," was revised, *Baby Doe* got a new aria for the Governor's Ball (II/1), "The fine ladies walk with their heads held high," supplanting a folkish ditty called "Wake, snakes! The Moon's a'rising," and the poker-game scene (II/2), with its dark tonalities, sinister ostinato, and grand flourish for Tabor — the aria "Turn tail and run!", with its mix of bravado and desperation — was added whole cloth.

Moore also wanted to change leading ladies. Cassel, Lipton, and alternate Frances Bible would all return for the scheduled 1958 premiere at City Opera, but Moore insisted on replacing Dolores Wilson. The exact cause is unknown, but conversations with some of the participants strongly indicated that Wilson had grown attached both to Latouche and to the original version of the score, making her potentially intractable to changes. Recalls Bible, "I think Dolores began to think she *was* Baby Doe!"

Enter one Beverly Sills, then a staff soprano at City Opera. Julius Rudel and Emerson Buckley, *Baby Doe*'s first conductor, importuned her to audition for the title role. At least 102 sopranos had been heard and rejected for the elfin heroine and Sills was convinced she would be Reject #103, given her height and voluptuous figure. In profane terms, Buckley ordered her to get in and audition, and Moore awarded her the role on the spot.

THE GREAT AMERICAN OPERA?



Beverly Sills as *Baby Doe* at the New York City Opera.

The rest was history, as Moore's writing fit Sills's voice like a glove and she returns the compliment by praising Moore's acumen in writing highly singable music, citing the way he prepares the ascent to the C-sharp in the "Willow Song." Sills's view is seconded by Chester Ludgin, a member of the first New York cast and later a frequent interpreter of Tabor. Despite the near-constant changes of meter in Moore's music, Ludgin says "it's clearly written by a man who knew the voice very well."

"He was one of the last of the Victorian gentlemen," adds Ludgin, of Moore, whom he recalls coming backstage after a 1969 performance of *Baby Doe*, his eyes red from crying. "He died only a month or so later, and I'm sure he knew he was seeing his favorite opera of his own for the last time."

The composer could hardly have been more supportive or diplomatic with interpreters of *Baby Doe*, according to those who worked with him, and much the same could be said of the late Walter Cassel (1910-2000). "So generous of himself," recalls Ludgin. "When I was about to do my first Tabor, he gave me so many little hints and suggestions that paid off." Sills, who was reduced to tears every time she played opposite Cassel, remembers the baritone as "the kindest, gentlest man you could have onstage," yet also a perfectionist and a tireless rehearsal.

When it came time to make the first recording of the opera — in which Cassel, Sills, Bible and Ludgin all participated — Sills credits Cassel with holding things together. The participants congregated at 9:30 on a Saturday morning in June 1959, "somewhere on Broadway and Seventy-something Street," says Bible, who had to sing over laryngitis. "We did one take and that was it!"

Sills, who was pregnant at the time, remembers Cassel telling cast members, "Just do a performance, no going back, and get the excitement on records." It was good advice and the old recording, for all its occasionally crude assembly and intermittent signs of haste, still hurtles out of the speakers with headlong urgency and passionate, theatrical flair.

At City Opera alone, *Baby Doe* would rack up 30 performances between 1958 and 1971, compared to 11 for three other Moore operas combined (including *Wings of the Dove*, which Sills also sang).



How often does the heart get to sing?

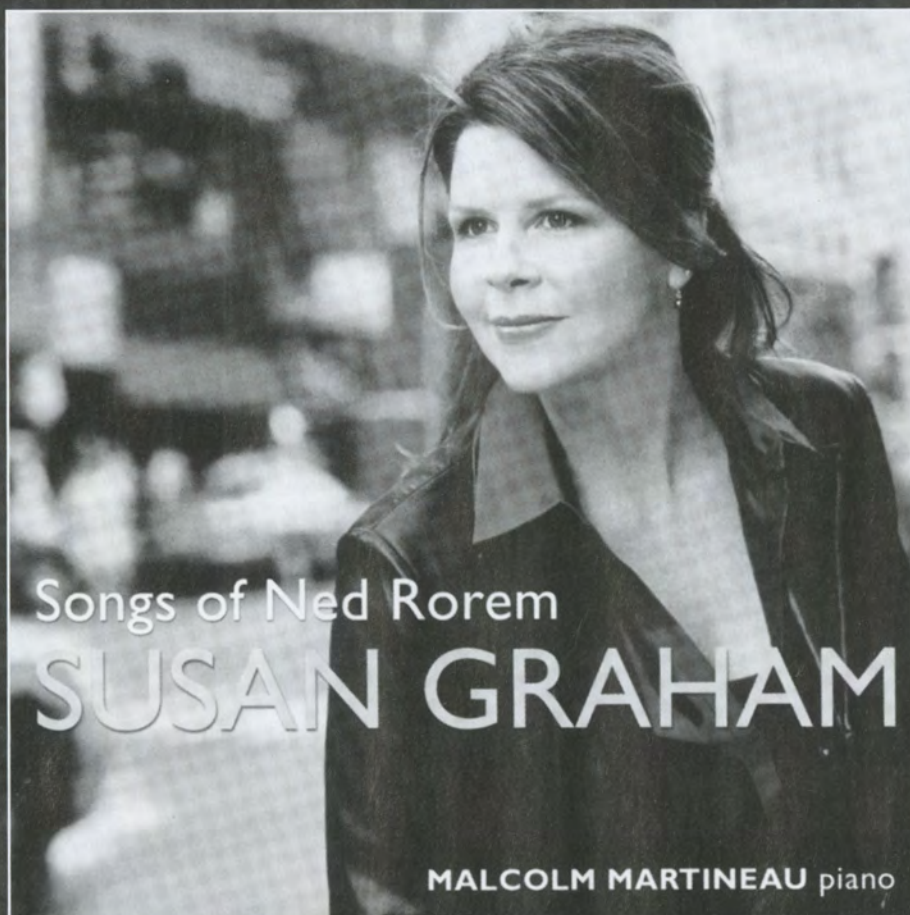
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Augusta Tabor, 1833-1895, in a studio portrait made between 1870 and 1880.

It would also become a staple of America's second- and third-tier opera companies, as well as of university music programs. The presence of Walter Cassel on Indiana University's faculty ensured frequent revivals of the opera, with intriguing guest interpreters, including Reri Grist's Baby Doe.

An unfortunate by-blow of *Baby Doe's* popularity is a tendency (one which this author used to parrot) to sniff at it as primitive art, the musical equivalent of roadside kitsch. That's a prejudice easily dispelled by a few hours with the score. Although Moore used no folk tunes or other "found" elements in the score, he adeptly creates the illusion that he did, as in an effortless hearts-and-flowers pastiche like the "Willow Song" and "Dearest Mama" or in the warblings of the orchestra's first trumpet, redolent of a summertime bandstand concert. "Its style," H. Wiley Hitchcock writes of the opera, "is close to those of the 19th-century sentimental ballad, peppy dance-hall tunes, and the popular waltz song. The set pieces ... All seem familiar, as if they

had arisen from the attic pile of once popular sheet music."

"Perhaps intentionally," pens Reinhard Pauly, "these conventional touches suggest dramas and novels of the Victorian age — making the opera a 'period piece' in more ways than one." Richard Franko Goldman expands on this, writing that Moore abjured contemporary European influences in order to develop "a simple personal idiom, the originality of which was not perceived at once; it was based on a deep understanding of American vernacular music and an ability to translate this into an uncomplicated musical language that was both sentimental and sophisticated." "For Moore," adds Hatch, "the goal of being American transcended that of being modern."

Indeed, Moore had not only the "bright, urbane manner and catholic taste" that Hitchcock credits him with but also a sufficient mastery of his craft to turn out a score that was not only jam-packed with hummable "numbers" (including five arias for the heroine) but also tightly integrated thematically and

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*At the turn of the century, Annie Oakley was represented by the firm in a libel case against The Cleveland Press. Arter & Hadden was involved in the investigation of the wreck and representation of the owners and underwriters of the Great Lakes freighter The Edmund Fitzgerald. The firm currently does work for "Nine Inch Nails," a world-famous industrial music group.

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"Baby Doe" Tabor in later years, strolling down a Denver street in the 1930s.

full of skillful musical characterization.

"Marches and dances (in particular, several notable waltzes), sentimental airs for the front parlor and rousing songs like some of Stephen Foster's comic efforts press in on one another throughout the opera," Hatch writes. "Even the more operatic numbers, however spiced with dissonance, always avoid the intense complexity of 20th-century musical modernism; they have lucid tonal harmonics and concise formal shapes."

Tabor's "home" time signature is 2/4, which lends impetuosity to his music, creating the impression of mouth running far ahead of brain — one of Tabor's tragic failings. By contrast, Augusta "lives" in 4/4, of which conductor Keith Clark says, "Augusta has twice the beats, the depth, the solidity of her husband." The meter also suggests a foursquare outlook and gives her music a martial cast, as does her *leitmotif*, bristling with double-dotting and staccato quarter notes.

"It sort of matches the New England personality — austere, straightforward and militaristic," says Bible, "All her emotions were kept inside. Being from New England, I knew about that. I know how those people think and they're just a bit softer than they appear on the surface."

Bible says the part was originally conceived for dramatic soprano, although subsequently usurped by mezzos. "He didn't change any of the tessitura, any of the high notes," she laughs, "so you were left with it! I found it more taxing than Amneris." No wonder, with phrases that can range from high A to low C.

Augusta's first lines wrench the music,

over the excruciating dissonance of a minor second, from E-flat to C minor. When Tabor kisses Baby Doe's hand shortly afterwards, Augusta interrupts him from offstage, again from a distant tonality. It is her fate as a character to introduce literally and metaphorically discordant elements to the drama.

If Augusta marches, Baby Doe waltzes, her music predominantly favoring 3/4 and multiples thereof. Her tunes take on folkish, diatonic tints through their proliferation of black notes, their small, stepwise progressions, and Moore's employment of the eight-bar increments of popular song. Her great finale, "All through the changing years," is known as the "Leadville Liebestod," not least for its employment of the same B major tonality which shifts to minor across the "Tristan chord" whenever Baby Doe sings "love."

The opera's long stretches of heightened recitative are kept lively and engrossing through Moore's frequent changes of meter, which also enable him to smooth out the angularities of American English. The wedding banquet which closes Act I derives its giddy, somewhat tipsy elan from a fluid alteration of 3/8 and 4/8 measures, suggestive of the instability simmering beneath the surface of the superficially happy occasion. And it takes a composer of rare skill to take the text, "High protective tariffs/are hurting trade overseas./England, France and



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The Wedding Scene, as it looked at the world premiere of *The Ballad of Baby Doe* in Central City, Colorado, in 1956.

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"Baby Doe" Tabor walks out the door of her shed at the Leadville Matchless Mine in 1933.

Germany/are all erecting/ retaliative barriers/so that they discriminate/against American raw products," set it for a quartet of "Washington Dandies" in canon, and have it trip off their tongues with panache, as if it were the easiest thing in the world. Similarly, the poker scene begins with heightened, rhythmic speech, escalating into and out of song, not unlike the intricate speech/song of Meredith Willson's *The Music Man*.

The revival-meeting fervor of William Jennings Bryan's presidential oratory (in the next scene) is undercut by the dreaded *diabolus in musica*, the tritone, which asserts its insidious presence. As the marching song extolling Bryan, who "won't nail us to a cross of gold," cross-fades into the newsboys announcing the great orator's landslide defeat, the tritone pokes its devilish head through, signalling the downfall of Tabor and all he represents.

Although Moore's sophistication of means is played pretty close to the vest, some "highbrow" elements are employed in Tabor's phantasmagoric final scene, for their distancing effect. Thus, Eugene Field's encomium to the Tabor Grand Opera House ("The opera house/A union grand/Of capital and labor;/Long will the stately structure stand,/A monu-

ment to Tabor") is set to the only six-part choral writing found in the score. This is followed by a ghostly reiteration of the inscription from the theater's curtain: "So fleet the works of man:/Back to the earth again/Ancient and holy things/Fade like a dream . . ." For this

moment of heightened diction, Moore employs close harmony in four parts, or what Clark calls, "the only learned counterpoint in the score."

Even though Moore employs a smallish orchestra (50 players will suffice), in instrumentations that strive for an old pit-band quality, here too his craft is in evidence. Splashes of color from percussion, piano and (for "period" effects) prepared piano help avoid coloristic monotony and tinniness, as does the frequent rotation of voice-leads through the orchestra and the reprise of familiar themes in altered form, sometimes grandly augmented, sometimes spectral and sly. Everywhere is evidence of the sophistication that Moore applied to an externally "naive" music drama.

The early reviews of now-famous operas can make quaint and even comical reading, given their frequently myopic judgments of operas that posterity would warmly embrace. In the case of *The Ballad of Baby Doe*, however, one can do no better than reiterate the verdict initially passed by the *New York Herald Tribune*: "Apart from *Porgy and Bess* and *The Mother of Us All*, no single American work has mirrored so clearly the life of an era and its people." Amen. □

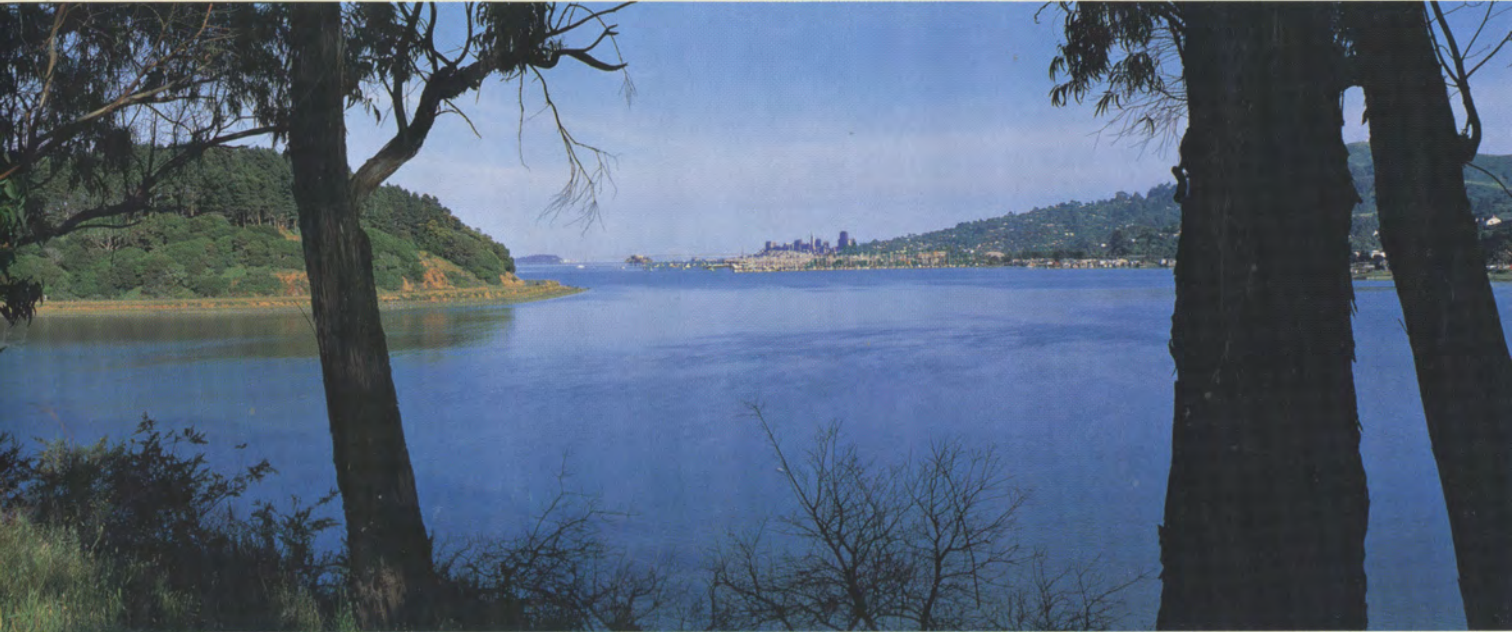
David McKee is the former classical music critic for the *Twin Cities Reader* and is managing editor of *Casino Executive Magazine*.



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Libretto by JOHN LATOUCHE

(By arrangement with Tams-Witmark Music Library, Inc.)

The Ballad of Baby Doe

(in English)

Conductor
Stefan Lano

Production
Colin Graham

Set Designer
John Coyne

Costume Designer
Susan Benson

Lighting Designer
Thomas J. Munn

Sound Designer
Roger Gans

Chorus Director
Ian Robertson

Choreographer
Lawrence Pech

Musical Preparation
Carol Isaac
John Churchwell
Philip Kuttner
Jonathan Khuner
Svetlana Gorzhevskaya

Prompter
Jonathan Khuner

Assistant Stage Directors
Kristine McIntyre
Sandra Bernhard

Stage Manager
Theresa Ganley

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constructed in the San Francisco
Opera workshops

First performance:
Central City, Colorado, July 7, 1956

First performance, revised version:
New York City, April 3, 1958

SATURDAY, SEPTEMBER 23 AT 8:00
WEDNESDAY, SEPTEMBER 27 AT 7:30
TUESDAY, OCTOBER 3 AT 8:00
FRIDAY, OCTOBER 6 AT 8:00
SUNDAY, OCTOBER 8 AT 2:00
WEDNESDAY, OCTOBER 11 AT 8:00
SATURDAY, OCTOBER 14 AT 2:00

CAST (in order of appearance)

<i>An old silver miner</i>	Jim Croom
<i>A saloon bouncer</i>	Philip Horst†
<i>Horace Tabor, Mayor of Leadville</i>	James Morris
<i>Sam, Bushy, Barney, Jacob:</i> <i>associates of Tabor</i>	Colby Roberts, Richard Walker, Valery Portnov, David Kekuewa
<i>Augusta, wife of Horace Tabor</i>	Judith Forst
<i>Sarah, Mary, Emily, Effie:</i> <i>friends of Augusta</i>	Virginia Pluth, Laurel Rice, Alexandra Nehra, Julianne Booth
<i>Mrs. Elizabeth (Baby) Doe, a miner's ex-wife</i>	Ruth Ann Swenson
	Suzanne Ramo† (10/11, 14)
	Sara Lamar MacBride*
<i>Kate, a dance hall entertainer</i>	Tina Osinski*
<i>Meg, a dance hall entertainer</i>	Sara Lamar MacBride
<i>Samantha, a maid</i>	Daniel Harper
<i>A clerk at the Clarendon Hotel</i>	Philip Horst
<i>Albert, a bellboy</i>	Josepha Gayer
<i>Mama McCourt, Baby Doe's mother</i>	Wayne Davis, Jere Torkelsen, Kenneth Rafanan, William Pickersgill
<i>Four Washington dandies</i>	Claire Kelm, Sally Mouzon, Tom Reed, Kenneth Johnson, Jim Meyer
<i>The McCourt family</i>	Jim Croom
<i>Father Chapelle</i>	Philip Horst
<i>A footman at the Willard Hotel</i>	Daniel Harper
<i>President Chester A. Arthur</i>	Alyssa Mathias
<i>Elizabeth, child of Horace and Baby Doe</i>	Lauren Sliter
<i>Silver Dollar, younger child</i> <i>of Horace and Baby Doe</i>	
<i>The (later) Mayor of Leadville</i>	Jim Croom
<i>William Jennings Bryan,</i> <i>Democratic presidential candidate</i>	John Fanning
<i>First newsboy</i>	Mario Sawaya
<i>Second newsboy</i>	Wayne Davis
<i>Stage doorman</i>	Daniel Harper
<i>A Denver politician</i>	Philip Horst
<i>Silver Dollar (adult)</i>	Tina Osinski

Dance hall girls, guests at the Clarendon, Baby Doe's family and foreign diplomats at the wedding reception, miners and miners' wives.

Corps de ballet

*San Francisco Opera debut †2000 Adler Fellow
Supertitles are taken from the original libretto.

TIME AND PLACE: Late 19th-century Colorado

ACT I	Scene 1	Outside the Tabor Opera House, Leadville, 1880
	Scene 2	The Clarendon Hotel, later that evening
	Scene 3	The Tabor apartment, 1881
	Scene 4	The Clarendon Hotel, shortly thereafter
	Scene 5	Denver, 1882
	Scene 6	The Willard Hotel, Washington, D.C., 1883
	INTERMISSION	
ACT II	Scene 1	The Windsor Hotel, Denver, 1893
	Scene 2	A gambling club in Denver, 1895
	Scene 3	The Matchless Mine, summer, 1896
	Scene 4	Augusta's apartment, November, 1896
	Scene 5	The stage of the Tabor Opera House, April, 1899

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.

THE BALLAD OF BABY DOE

SYNOPSIS

ACT I

1880. Outside the Tabor Opera House, Leadville, Colorado. Silver magnate Horace Tabor has persuaded a drunken old miner to sell him the apparently worthless Matchless Mine which will eventually provide Tabor with millions. He and his cronies escape the evening's concert (and their wives) and mix with the girls from the next-door saloon until Horace's wife Augusta and her friends come in search of their husbands. Elizabeth (Baby) Doe, having divorced her unsuccessful husband, arrives on the scene from Central City. Her romantic meeting with Horace unexpectedly awakens a genuine passion.

Several months after the encounter, Augusta discovers evidence of her husband's affair with Baby Doe and resolves to destroy their relationship.

Shortly thereafter, Baby Doe decides to leave Horace and Leadville and writes to her mother to explain why. She assures Augusta that her affair with Horace has ended and begs Augusta to forgive him. But Augusta's derisive reaction makes Baby Doe decide she will remain with Tabor after all.

A year later, Augusta's friends bring her news that Horace is divorcing her to marry Baby Doe.

1883. The Willard Hotel, Washington, D.C. Horace, after a doubtfully legal divorce, has married Baby Doe. Only the wives of the foreign ambassadors are present at the reception since the women of the Washington elite have refused to attend. Baby Doe and Horace successfully defend the silver standard to the politicians. But, when Baby Doe's mother, Mama McCourt, reveals that both her daughter and Horace have been previously divorced, the priest and guests are scandalized. The situation is saved however by the timely arrival of President Chester A. Arthur.

ACT II

1893. At the Governor's Ball in Denver, given in Horace's house, Augusta's friends snub Baby Doe, despite their husbands' protests. Baby Doe, inured to this treatment during the last ten years, is startled by the unexpected arrival of Augusta, who has conquered her pride in order to warn Baby Doe that Horace must sell out his silver mines or be ruined. Tabor misunderstands Augusta's meaning and orders her to leave. He asks Baby Doe to promise, no matter what happens, never to sell their prized Matchless Silver Mine.

1895. During a poker game, Tabor, whose fortune is now in jeopardy because of the waning price of silver, appeals to his former cronies for financial help. When he tells of William Jennings Bryan, who is a candidate for President on a free silver platform, they greet him with derision. Horace angrily replies that they have betrayed the source of their wealth.

1896. The Matchless Mine. Presidential candidate William Jennings Bryan addresses the miners and rouses them to a high pitch of optimism with his promise to uphold the silver standard if he is elected.

Several months later, Bryan is defeated and silver has crashed. Augusta is visited by Mama McCourt, who asks her to help Horace in his hour of financial calamity. But Augusta is too hurt and, against her better nature, decides to do nothing.

1899. A broke, old and ill Horace Tabor returns to the stage of the theater he built. In his dying thoughts, he relives the night it was dedicated: a politician presents him with a gold watch. Augusta moves through these scenes like a prophetic figure, as his realization of failure grows. Adrift in time, he sees how even his beloved youngest daughter, Silver Dollar, will end up as a drunk and a prostitute. He cries out desperately for the one thing which has not failed him: Baby Doe appears and sings a lullaby to her dying husband, a song which grows into a celebration of their love. As the years flow past, Baby Doe fulfills her promise to Horace and keeps a 35-year vigil at the Matchless Mine until, destitute, she freezes to death.

The production of *The Ballad of Baby Doe* is designated in honor of George and Leslie Hume's membership in the Triple Diamond Circle.

The performance of October 11th is sponsored by Bank of America.

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ARTIST PROFILES



Soprano **RUTH ANN SWENSON** has won critical accolades 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*, Nannetta in *Falstaff*, 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 *Manon* and *Lucia di Lammermoor*. Since her 1989 Met debut as Zerlina in *Don Giovanni*, Swenson has been heard there each subsequent season in several roles which have included Lucia, Gilda, Adina, Juliette, Susanna in *Le Nozze di Figaro*, Rosina in *Il Barbiere di Siviglia*, Zerbinetta in *Ariadne auf Naxos*, Elvira in *I Puritani*, Liù in *Turandot* and, earlier this year, the three heroines (a career first) in *Les Contes d'Hoffmann*. Additional highlights include three major debuts: with the Berlin State Opera in *Rigoletto*, the Vienna State Opera as Constanze in *Die Entführung aus dem Serail*, and the Royal Opera at Covent Garden in the title role of Handel's *Semele*. She recently sang two roles new to her repertoire: Violetta in *La Traviata* at the Lyric Opera of Chicago, and Amina in *La Sonnambula* at Carnegie Hall and in Lisbon. Other recent engagements include *Le Siege de Corinthe* (Pamira) at Pesaro's Rossini Festival, *Rigoletto* at the Paris Opéra Bastille, *Traviata* at the Orange Festival, her Los Angeles Opera debut in *L'Elisir*, and *Lucia* at the Met. Upcoming are *Traviata* and *Manon* at the Met, as well as *Don Pasquale* (Norina) in Los Angeles. The American artist's discography includes *Roméo et Juliette* (Juliette), *La Bobème* (Musetta), a recital disc with Plácido Domingo and Thomas Hampson, as well as four solo albums: *Con Amore*, *I Carry Your Heart*, *Positively Golden* and *Endless Pleasure*.



Second year Adler Fellow **SUZANNE RAMO** made her bow with San Francisco Opera during the 1999 *Ring* Festival, singing the roles of Woglinde (*Das Rheingold*, *Götterdämmerung*) and the Forest Bird (*Siegfried*). The soprano was most recently seen as Miss Wordsworth in S.F. Opera Center's Showcase production of *Albert Herring*. A 1998 National Finalist in the Metropolitan Opera National Council

Auditions, Ramo made her professional opera debut as Papagena in *Die Zauberflöte* while she was a Young Artist with Austin Lyric Opera, where she recently returned to sing Zerlina in *Don Giovanni*. She was also a participant in the 1998 Merola Opera Program and Western Opera Theater, in which she appeared as Violetta in the national tour of *La Traviata*. Her operatic roles include Despina in *Così fan tutte*, the Governess in *The Turn of the Screw*, Sister Constance in *Dialogues of the Carmelites* and Elvira in *The Italian Girl in Algiers*. On the concert stage, she has been heard as soloist in Handel's *Messiah*, Poulenc's *Gloria*, Mozart's Mass in C Minor and the Brahms *Ein Deutsches Requiem*. A native of Cheney, Washington, Suzanne Ramo holds a bachelor's degree from Whitworth College and a master's degree in music from the University of Texas at Austin.



Canadian mezzo-soprano **JUDITH FORST** has sung with most of the major opera companies throughout North America including San Francisco Opera, the Metropolitan Opera, Canadian Opera Company, Dallas Opera, New York City Opera and Santa Fe Opera. Her appearances with the Company have been in 1974 (*Flowermaiden/Parsifal*, Suzuki/ *Madama Butterfly*), 1979, 1986 and 1992 (*Preziosilla/*

La Forza del Destino), 1980 (Suzuki), 1981 (Valencienne/ *The Merry Widow*), 1984 (Giovanna Seymour/ *Anna Bolena*), 1990 (Marie/ *Wozzeck*), 1991 (Dorabella/ *Così fan tutte*), 1994 (Madame de Volanges / *The Dangerous Liaisons*), 1996-97 (Gertrude/ *Hamlet*, Herodias/ *Salome*) and 1998 (Adelaide/ *Arabella*, Eunice/world premiere of *A Streetcar Named Desire*). Forst's extensive repertoire of over 50 roles also includes Octavian in *Der Rosenkavalier*, the title roles of *Carmen* and *La Cenerentola*, Charlotte in *Werther*, Donna Elvira in *Don Giovanni*, the Composer in *Ariadne auf Naxos*, Giulietta in *Les Contes d'Hoffmann*, Adalgisa in *Norma*, and Kostelnička in *Jenůfka*. Recent engagements include *Katya Kabanova* (Kabanicha) at the Met; the world premiere of *The Golden Ass* (Pamphileia/Antiope) at the COC; a debut in Prague for *Jenůfka*; *Salome* in Montreal; and *Elektra* (a career first Klytemnestra) at Santa Fe Opera. A renowned concert artist and recitalist, Forst is also one of Canada's most widely respected performers and as such was the subject of two CBC television portraits. As a result of her artistry, she was inducted into The Order of Canada. Recordings include *A Streetcar Named Desire* (from San Francisco), a solo disc of operatic arias, as well as three collections of contemporary works: *From the Diary of Anne Frank*, *The Garden of the Heart* and *Tableau*.

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One of America's most accomplished mezzo-sopranos, **JOSEPHA GAYER** has been applauded in opera and concert throughout North America. Her first appearances with San Francisco Opera were during the 1997-98 season when she appeared as Giovanna in *Rigoletto* and Mary in *Der Fliegende Holländer*. She also was seen as A Mexican Woman in the

Company's world premiere presentation of *A Streetcar Named Desire* in 1998 (earlier this year she sang the role of Eunice in the New Orleans Opera staging of *Streetcar*). World premieres also number among her recent engagements: Shonagon/Kokiden in Minoru Miki's *The Tale of Genji* at the Opera Theatre of St. Louis; Rita the Rat in Tobias Picker's *The Fantastic Mr. Fox* for Los Angeles Opera, and Mrs. Bass in Picker's *Emmeline* with Santa Fe Opera (also with New York City Opera and on compact disc). Additional highlights include *Dialogues of the Carmelites* (Mother Marie) with Tulsa Opera; *The Ballad of Baby Doe* (Augusta Tabor) for Boston Lyric Opera; *Susannah* (Mrs. McLean) at Washington Opera; Bernstein's *Candide* (Old Lady) in St. Louis; *The Consul* (The Mother) for her bow with the Lyric Opera of Chicago; and *La Fille du Régiment* (the Marquise) for Cleveland Opera. In concert, the mezzo made her Carnegie Hall debut with the Manhattan Philharmonic in Menotti's *O Pulchritudo*, and has received acclaim as a soloist in such works as Mahler's Third Symphony, the Verdi Requiem, Beethoven's Ninth Symphony and Vaughan Williams's *Hodie*. Josepha Gayer attended Temple University and received a bachelor's degree in music from Carnegie-Mellon University.



Mezzo-soprano **TINA OSINSKI**'s operatic roles include Augusta Tabor in *The Ballad of Baby Doe*, Dorabella in *Così fan tutte*, the Witch in *Hansel and Gretel*, Suzuki in *Madama Butterfly*, the Mother in *Amahl and the Night Visitors*, Maddalena in *Rigoletto*, Orlofsky in *Die Fledermaus* and the title role of *Carmen*. She has performed with, among others, North Bay Opera, Berkeley Opera, West Bay Opera, Berkeley Lyric

Opera and City Opera of San Francisco. With a voice heard on numerous radio jingles and television themes, the versatile artist's credits also include performances with the San Francisco Symphony (soloist in *Bernstein on Broadway*) and Midsummer Mozart Festival (excerpts from *The Magic Flute*); an appearance on *The Tonight Show with Jay Leno*; and several engagements (as performer, composer and arranger) with the Bay Area performance troupe The Screaming Divas. She was recently featured in the world premiere of Charles Mee's *Summertime* at San Francisco's Magic Theater, where she received critical acclaim for her portrayal of Maria. Regional finalist of the prestigious 1994 MacAllister Awards and a 1996 winner of the Marin Symphony's Wishard A. Brown Award, Osinski received her Bachelor of Science degree (in mechanical engineering) from Temple University and soon enrolled at San Francisco State to study vocal performance. The mezzo will soon make her debut with Opera San José as Maddalena in *Rigoletto*.



Soprano **SARA LAMAR MacBRIDE** has appeared with the Silesian State Opera in the Czech Republic, Chautauqua Opera, Aspen Opera Theater, Berkeley Opera, Apollo Opera and Livermore Valley Opera, among others. Roles performed include Pamina (*Die Zauberflöte*), Donna Elvira (*Don Giovanni*), Luisa (*Luisa Miller*) and Antonia/Giulietta (*Les Contes d'Hoffmann*).

She was recently featured at the Cabrillo Festival in two contemporary chamber operas led by Marin Alsop: Gershwin's *Blue Monday* and Samuel Barber's *A Hand of Bridge*. Orchestral and recital credits include performances with the San Francisco Symphony Chorus, Oakland Symphony Chorus, Lansing Symphony Orchestra and the Stone Bell Opera Series in Prague. Twice a Pacific Regional Finalist of the Metropolitan Opera Council Auditions, she was also the winner of a major award from the Institute of International Education. A graduate of the University of Michigan, MacBride received a Master of Music degree in vocal performance from the San Francisco Conservatory of Music.



Master of a remarkable repertoire that spans the opera stage, festivals, concert and recital halls, **JAMES MORRIS** made his 1981 San Francisco Opera debut as Assur in *Semiramide*. The renowned bass has since appeared here as Wotan in the 1985 Ring Festival (singing the *Rheingold* Wotan for the first time); Scarpia in *Tosca* (another career first) and Claggart in *Billy Budd* (1985); the four villains in *Les Contes*

d'Hoffmann (1987); the Ring Wotans again in 1990; the title role of *Boris Godunov* in 1992 (singing the part in Russian for the first time); Procida in *I Vespri Siciliani* (1993); the title role of *Macbeth* (1994); Wotan in *Die Walküre* (1995); Scarpia and the title role of *Der Fliegende Holländer* (1997); Philip II in *Don Carlo* (1998); and Wotan in the Ring cycle once again (1999). Born and educated in Baltimore, Morris became the youngest male singer on the Metropolitan Opera roster at the age of 23, and at 27 was on the Met stage as Don Giovanni, a role he has sung in numerous seasons there and in other opera centers of the world. His Metropolitan Opera record consists of over 50 roles, sung since his debut there in 1971 (he celebrated his 25th season at the Met in 1996 singing his first Iago in *Otello*). Last season, he performed at the Met in *Tosca*, *Otello* and the Ring. The artist is in constant demand internationally for his opera roles, which range from Mozart to Wagner to Britten, as well as for concert appearances and recitals. His extensive discography includes two complete Ring cycles, *Der Fliegende Holländer*, *Maria Stuarda*, *Le Roi de Lahore*, *I Vespri Siciliani*, *Così fan tutte*, *Les Contes d'Hoffmann*, *Aida*, *Parsifal*, *Salome*, Berlioz's *Romeo and Juliet*, *The Beggar's Opera*, Haydn's *The Creation*, Beethoven's Ninth Symphony, the Requiems of Mozart and Fauré, as well as a recording of arias by Wagner and Verdi.

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JOHN FANNING has been applauded in numerous appearances throughout his native Canada and in the U.S. He made his San Francisco Opera debut last season as the Junk Man in the new staging of *Louise*. The baritone has also performed with the Metropolitan Opera (most recently appearing as the Count in *Le Nozze di Figaro*, Faninal in *Der Rosenkavalier* and Monterone in *Rigoletto*); New York City

Opera (The Count/*Le Nozze di Figaro*, four villains/*Les Contes d'Hoffmann*, Escamillo/*Carmen*); Montreal Opera (Lescart/*Manon Lescaut*); Minnesota Opera (*Nozze di Figaro*, *Contes d'Hoffmann*); Canadian Opera Company (the Father/*Hänsel und Gretel*, Harašta/*The Cunning Little Vixen*); Vancouver Opera (Kolenaty/*The Makropulos Case*); Opéra de Québec (The Speaker/*Die Zauberflöte*); Manitoba Opera (Germont/*La Traviata*); and Pacific Opera Victoria (title role/*Rigoletto*). Upcoming are *Rigoletto* and *The Gambler* at the Met, also *La Fanciulla del West* (Jack Rance) for the COC. In concert, Fanning has been heard in such works as *Elijah*, *Carmina Burana*, *Messiah* and Beethoven's Ninth Symphony with Canada's major orchestras including those of Vancouver, Montreal, Edmonton, Quebec, Calgary, Nova Scotia and Toronto. The operatic voice of many commercials, he was also featured in the opera sequence (staged by Lotfi Mansouri) in the film *Moonstruck*. The artist is the recipient of numerous awards and scholarships, including the George London Grant to Singers awarded by OPERA America.



Second-year Adler Fellow **PHILIP HORST** made his first appearances with the Company last season as Leporello in *Don Giovanni*, the Second Knight of the Grail in *Parsifal*, and the Keeper of the Madhouse in *The Rake's Progress*. The baritone's additional recent engagements include *The Mother of Us All* (Ulysses S. Grant) at New York City Opera and *La Traviata* (Baron Douphol) at Dallas Opera.

A 1999 Merola Opera Program participant, Horst performed in Western Opera Theater's tour of *Don Giovanni*, in which he sang the title role as well as the part of Leporello, and was seen as Mustafà in the Merola staging of *L'Italiana in Algeri*. Among other credits are Méphistophélès in *Faust*, Dr. Miracle in *The Tales of Hoffmann*, Abimelech and the Old Hebrew in *Samson et Dalila*, Cesare in *Giulio Cesare*, Superintendent Budd in *Albert Herring*, Dulcamara in *L'Elisir d'Amore* and Older Rimbaud in the world premiere of Harold Blumenfeld's *Seasons in Hell*. A national winner in the 1998 Metropolitan Opera National Council Auditions and a first place winner in the 1996 Corbett Opera Scholarship Competition, Horst recently appeared as a soloist in the Mozart Requiem with the Detroit Oratorio Society. The native of Lansing, Michigan, earned his bachelor's degree from Goshen College and his master of music in vocal performance at the Cincinnati College-Conservatory of Music.



STEFAN LANO, recently appointed principal guest conductor of the Orquesta Filarmonica of Buenos Aires and of the Teatro Argentino, made his critically acclaimed 1998 San Francisco Opera debut leading the *Femmes Fatales* Festival performances of *Lulu*. He made his bow at the Metropolitan Opera in 1997 with *The Rake's Progress*, and has also conducted *Turandot* at the Hamburg

State Opera, *The Rake's Progress* and *Elektra* in Basel, *Le Nozze di Figaro* in Munich and the world premiere of Mayako Kubo's *Rashomon* in Graz. A regular guest at the Teatro Colón in Buenos Aires, he has led new productions there of *Lulu*, *Wozzeck*, *L'Amour des Trois Oranges*, *Bluebeard's Castle*, *Die Tote Stadt* and *Salome*. Earlier this season he was on the podium at the Opera Theatre of St. Louis for *Le Nozze di Figaro*, Cincinnati Opera for *Salome* and at Chattanooga Opera for *Ariadne auf Naxos*. In addition to his operatic activities, Maestro Lano has led numerous concerts with the Yomiuri Nippon Symphony in Tokyo, the Orquesta Filarmonica of Buenos Aires, and the Orquesta de la Ciudad of Rio de Janeiro, among others. The Boston native spent six years on the music staff of the Vienna State Opera and was associate conductor of the Pittsburgh Symphony from 1988 to 1992. Also active as a composer, he is the recipient of many honors including a BMI Award for his First Symphony, and first prize from the National Society of Arts and Letter for his Concerto for Piano and Winds. He most recently completed his Third Symphony.

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Internationally renowned director **COLIN GRAHAM** made his 1994 San Francisco Opera debut staging the world premiere of *The Dangerous Liaisons*. He returned the following year to stage the Company premiere of *Hamlet* and during our 1997-98 season he directed the new production of *Pelléas et Mélisande*. In 1998 he staged the world premiere presentation of Previn and Littell's *A Streetcar*

Named Desire for the Company and returned last season for a new staging of *La Favorite*. Now a U.S. citizen, Graham began his career in his native England, where he worked extensively in all branches of legitimate and music theater. During his long association with the stage works of Benjamin Britten, he directed all of the composer's operas and, since 1957, staged all Britten world premieres except *A Midsummer Night's Dream*. His own production of that opera, however, was the one that introduced him to S.F. Opera audiences in 1971, at which time he toured the United States with The English Opera Group, Britten's own company, of which he was artistic director. By now, Graham has staged well over 400 productions worldwide, including 55 world premieres. He has served as artistic director of the Aldeburgh Festival, as director of productions for the English National Opera, and was appointed artistic director of the Opera Theatre of St. Louis in 1985. Foremost among his recent assignments are Ingvar Lidholm's *A Dream Play* (using Graham's English translation) at Santa Fe Opera; the world premiere of *The Golden Ass* by Randolph Peters in Toronto; *Streetcar* in New Orleans and San Diego; in addition to *Otello* and the world premiere of Minoru Miki's *The Tale of Genji* in St. Louis. The artist has a deep love and knowledge of the Japanese classical theater, and he commissioned Miki's previous kabuki operas, *An Actor's Revenge* and *Joruri*, both of which he also directed. His several libretti include the latter.



JOHN COYNE made his San Francisco Opera debut with the revised sets for the *Ring* Festival in the summer of 1999. During the Company's 1999-2000 Season he was the set designer for *La Favorite* and served as associate set designer for the new stagings of *Louise* and *Don Giovanni*. He also created the settings for Opera Center's Showcase production of *Albert Herring* earlier this year. A graduate of the

Yale School of Drama, his work has been seen in theaters across the country including The Public Theater, Dallas Theatre Center, Santa Fe Stages, Yale Repertory Theatre, Capital Rep, Barrington Stage and The Juilliard School. His theater credits represent a diverse range of projects including *A Little Night Music*, *Company*, *First Lady*, *Tartuffe*, *Fallen Angels*, *Fuddy Meers*, *The House of Bernarda Alba*, *As You Like It*, *The Tempest*, *Romeo and Juliet* and *Hamlet*. Prior to his work in theater and opera, Coyne established himself as a licensed architect, designing buildings, residences, interiors and furniture on a variety of projects. He has been honored with a number of awards for his design work including a prize from the American Academy in Rome.



SUSAN BENSON has created set and costume designs in Europe, Canada, Australia and the United States. Her costume designs were first seen by San Francisco Opera audiences in the 1997 production of *Death in Venice*. Her most recent design credits include the world premiere production of Randolph Peters's *The Golden Ass* for the Canadian Opera Company; *Die Zauberflöte* for the

Minnesota Opera and Dallas Opera; *Romeo and Juliet* for the Finnish National Ballet; and *A Doll's House* at the Guthrie Theatre in Minneapolis. Other recent highlights include *Twelfth Night* at the Atlantic Theatre Festival and *A Little Night Music* for the Canadian Stage Company/Grand Theatre (London), a production for which she won her seventh Dora Mayor Moore Award. Resident designer at Canada's Stratford Festival for 24 years, among her production designs for that company are *A Midsummer Night's Dream* with Maggie Smith, *A Long Day's Journey Into Night* with Jessica Tandy, *Cabaret*, *The Merry Wives of Windsor*, *The Tempest*, *The Taming of the Shrew* and *The Mikado*, for which she received a Cable ACE Award. She has also designed *Taming of the Shrew* and *Romeo and Juliet* for the National Ballet of Canada; *Death in Venice* and *La Forza del Destino* for the Canadian Opera Company; *Madama Butterfly* for the Seattle Opera and COC; *Don Quichotte* at New York City Opera; *Marriage of Figaro* and *Così fan tutte* for Vancouver Opera; as well as *The Gondoliers* for Opera Australia. The native of England received her training at Bristol's West of England College of Art and was elected a member of the Royal Canadian Academy of Arts in 1986.

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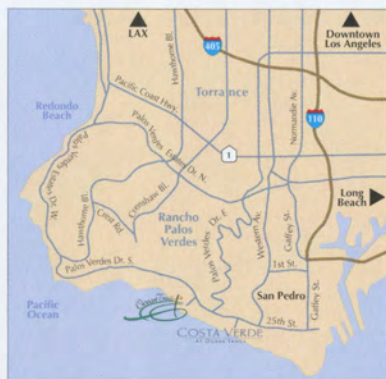


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Choreographer/dancer **LAWRENCE PECH**, in his fourth year as San Francisco Opera's Ballet Master, first staged the dances in the 1997 production of *Guillaume Tell*. He has subsequently been featured as the solo dancer in *Carmen* and served as ballet master for the 1998-99 stagings of *Turandot*, *Don Carlo* and *Das Rheingold*. Last season, he served as choreographer for our new productions of *Louise* and *La Favorite*.

Pech received his formal training from American Ballet Theatre and was subsequently invited by Mikhail Baryshnikov to join the company in 1980. During his seven-year association with ABT, he worked with such choreographers as George Balanchine, Martha Graham, Antony Tudor, Agnes de Mille, Jerome Robbins, Twyla Tharp and others; and danced with such colleagues as Baryshnikov, Natalia Makarova, Ivan Nagy, Cynthia Gregory, Fernando Bujones and many more. In 1986, Pech left American Ballet Theatre to join San Francisco Ballet, where he was promoted to principal dancer in 1989. Two years later, he was the subject of a KQED special entitled *Blue Lair*, a ballet about his successful struggle with cancer. He co-founded Diablo Ballet in 1993, also serving as the artistic director of the Diablo Valley's first year-round professional ballet company. The artist soon established his own troupe, the Lawrence Pech Dance Company, which has received popular and critical praise since its inception. In addition, he has taught at St. Mary's College, Pacific Ballet Academy, Marin Ballet, Marin Dance Theater, California Academy of the Performing Arts and Brady Street Dance Center. He is also an accomplished composer, having created works for arrangements as varied as chamber ensembles, piano solos and a *cappella* groups.



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 Bobème*. In addition to his highly praised work with the Opera Chorus, he has led the Opera Orchestra

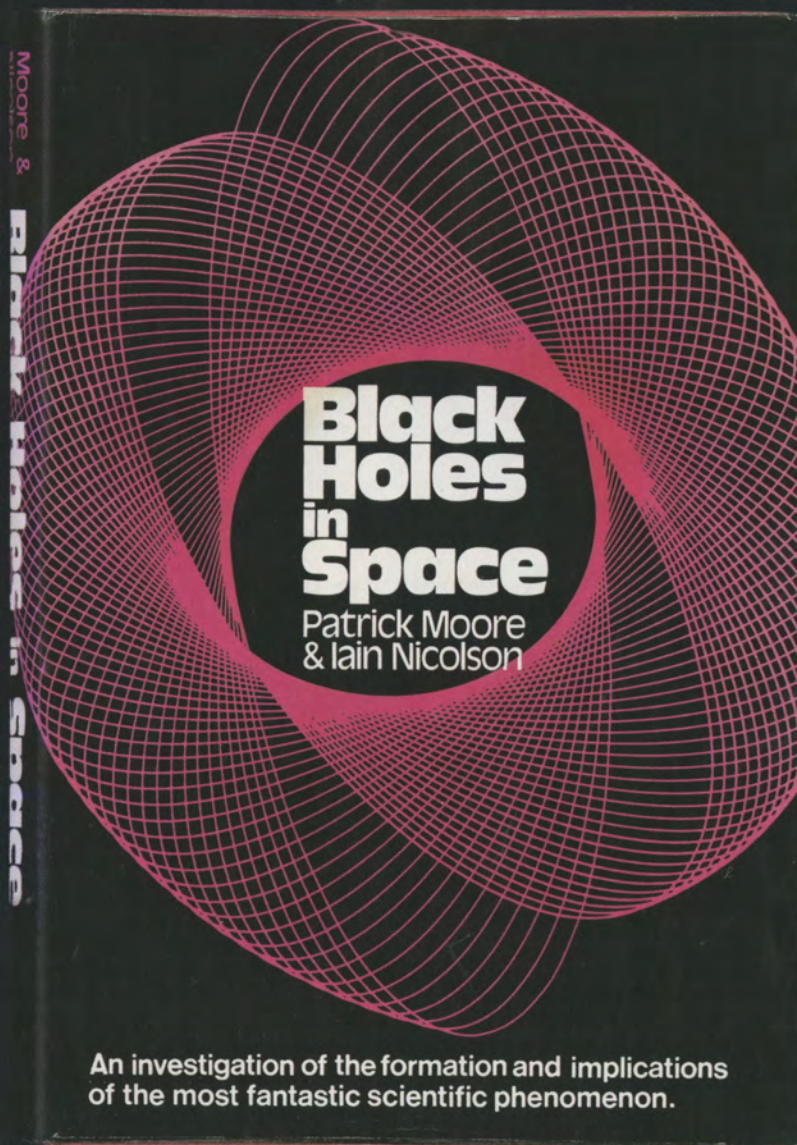
and Chorus in many concerts. Additional assignments include Opera Center's productions of *The Italian Girl in Algiers*, *Così fan tutte*, *La Périhole* and *The Elixir of Love*, as well as Merola Opera Program's Grand Finale Concerts. He has also led *Don Giovanni* for Sarasota Opera; *The Magic Flute* and *Rigoletto* for Edmonton Opera; also numerous operas at Philadelphia's Curtis Opera Theatre where he most recently led *A Midsummer Night's Dream*. 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.



THOMAS J. MUNN's lighting designs this season include the Company premieres of *The Tsar's Bride*, *The Ballad of Baby Doe* and *Semele*. He is also re-creating his designs for *Die Zauberflöte*, *Der Rosenkavalier*, *Aida* and *La Traviata*. During his tenure with the Company he has created the lighting and special effects for over 190 productions. Last season, he designed the lighting for the Ring Festival

as well as for new productions of *La Favorite* and *Nabucco*. Past productions include designs for *A Streetcar Named Desire* (projection and lighting design), *Don Carlo*, *Peter Grimes* and *Betrothal in a Monastery*, as well as for revivals of *Turandot* and *Tristan und Isolde*. Design credits for the 1997-98 Season included the 75th Anniversary Gala (stage and television), *Tosca*, *Pelléas et Mélisande* and *Eugene Onegin*, in addition to the Femmes Fatales Festival's *L'Incoronazione di Poppea* and *Carmen*. Scenic design credits include productions of *Lady Macbeth of Mtsensk*, *Roberto Devereux*, *Pelléas et Mélisande* (1979), *Billy Budd*, *Nabucco*, *Don Giovanni* and *Christophe Colomb*. Television credits for the Company include *Streetcar* (nominated for an Emmy Award), *The Dangerous Liaisons*, *Turandot*, the Emmy Award-winning *La Gioconda*, *Aida*, *Samson et Dalila*, *La Bobème*, *Mefistofele*, *Orlando Furioso*, *L'Africaine* and *Capriccio*. Munn has also designed productions for Houston Grand Opera and Dallas Opera (*Elektra*, *Il Trovatore*, *La Traviata*); Washington Opera (*Dangerous Liaisons*); the companies of New Orleans and San Diego (*Streetcar*); as well as for the Netherlands Opera, Opéra de Nice and Sendai Opera. His work in ballet has been seen at the Mary Anthony Dance Theatre, Hartford Ballet and Ballet Arizona. Lighting system consulting projects include San Francisco's renovated War Memorial Opera House and Het Muziektheater in Amsterdam, the Netherlands.

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Venice

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

Celebrate Christmas in Vienna and thrill to *Le Nozze di Figaro*, *Die Frau ohne Schatten* and *Roberto Devereux*. In Prague we'll attend *La Traviata*, *Rusalka*, Rameau's *Castor et Pollux*; and *Soldier and Dancer*; and in Salzburg, a concert at the Castle Hohensalzburg!

New Year's Eve Gala at the Metropolitan Opera in New York December 26th, 2000 to January 2nd, 2001

Join the festivities at the Metropolitan Opera's New Year's Eve Gala: *The Merry Widow* with Frederica von Stade and black-tie dinner-dance on the tiers of the Opera House! We'll also see Zeffirelli's *La Traviata*, *Fidelio* and *Il Trovatore*, a New York Philharmonic concert and a Broadway play. Ring in the New Year in style!

Dresden, Meissen and *Der Ring des Nibelungen* in Berlin February 12th to 26th, 2001

Experience Harry Kupfer's acclaimed *Ring Cycle* as well as *Le Nozze di Figaro*, *La Traviata*, *Zar und Zimmerman* and *Faust* in Berlin and *Die Frau ohne Schatten* and a symphony concert at Dresden's Semper Oper. Truly rich fare for the opera lover!

Sarasota Opera Adventure March 19th to 26th, 2001

Join us for a delightful week at Florida's Sarasota Opera Festival and visit the remarkable Ringling Museum of Art! The opera program includes Verdi's rarely performed *Oberto*, his beloved *Falstaff*, a Verdi concert, *Les Contes d'Hoffmann*, and *Hansel and Gretel*.

Spring and Opera in New York April 1st to 8th, 2001

The spring repertoire is thrilling! At the Met: Verdi's *Nabucco* and *Il Trovatore*, *Parsifal* with Domingo, Prokofiev's *The Gambler* conducted by Valery Gergiev; and at New York City Opera: *Don Giovanni*, *La bohème* and *Tosca*. And we'll see a Broadway play and enjoy a guided tour of the Metropolitan Museum of Art. Call for details!

Verdi and Italy May 13th to 31st, 2001

Visit Verdi's home near Parma, experience *Un Ballo in Maschera* at La Scala, and see *La Traviata* and *Giovanni D'Arco*! We also tour to Cernobbio on Lake Como, Genoa, Turin, Venice, Milan, attend Rimsky-Korsakov's *Notte di Maggio* in Bologna and the Maggio Musicale festival in Florence. Space is limited — sign up now!

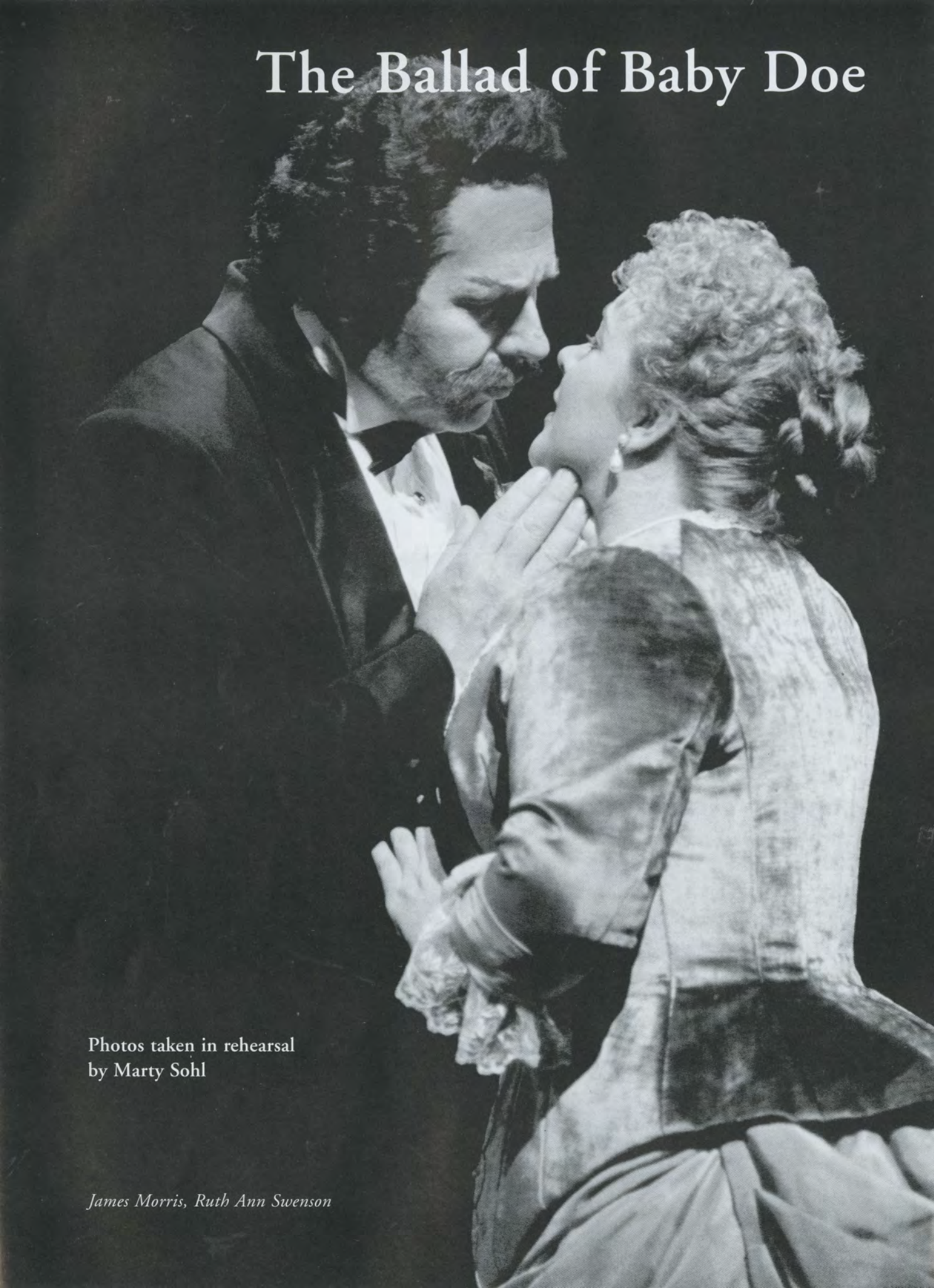
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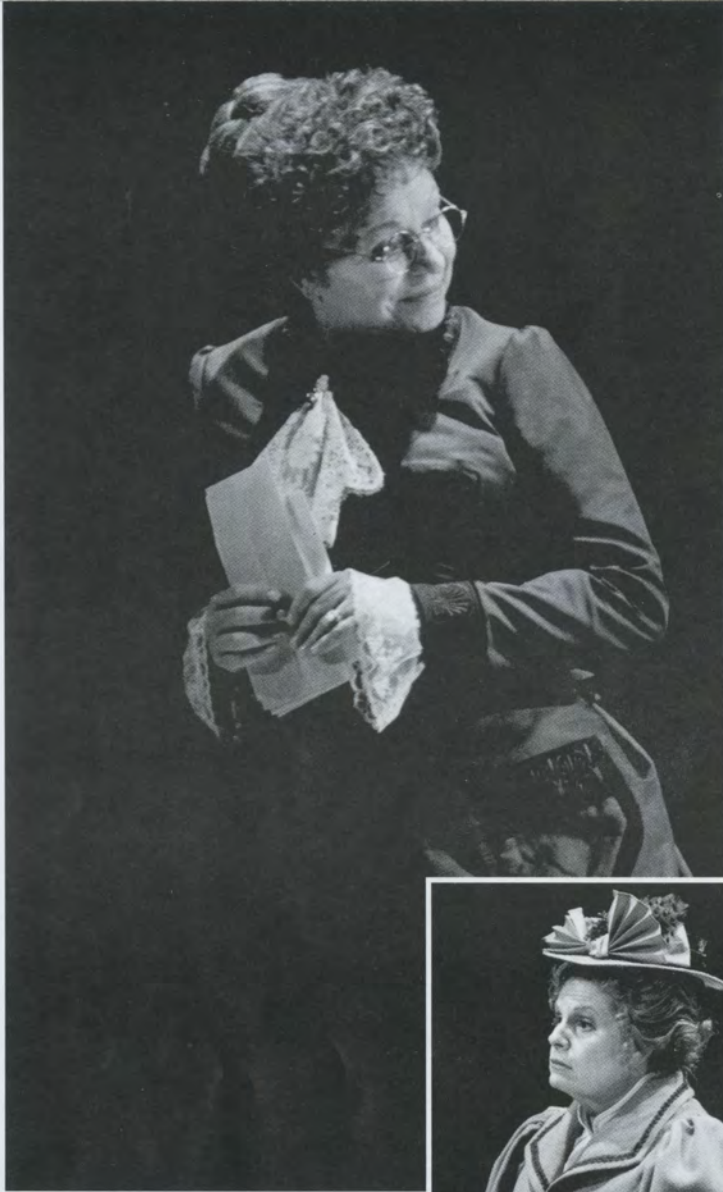
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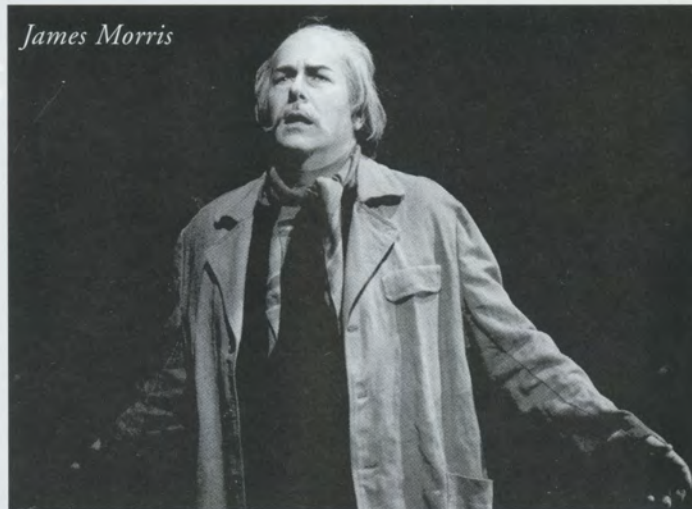
Photos taken in rehearsal
by Marty Sohl

James Morris, Ruth Ann Swenson





Judith Forst



James Morris



Judith Forst



Josepha Gayer

*(L. to r.) Colby Roberts, Richard Walker,
James Morris, Valery Portnov, David Kekuewa*



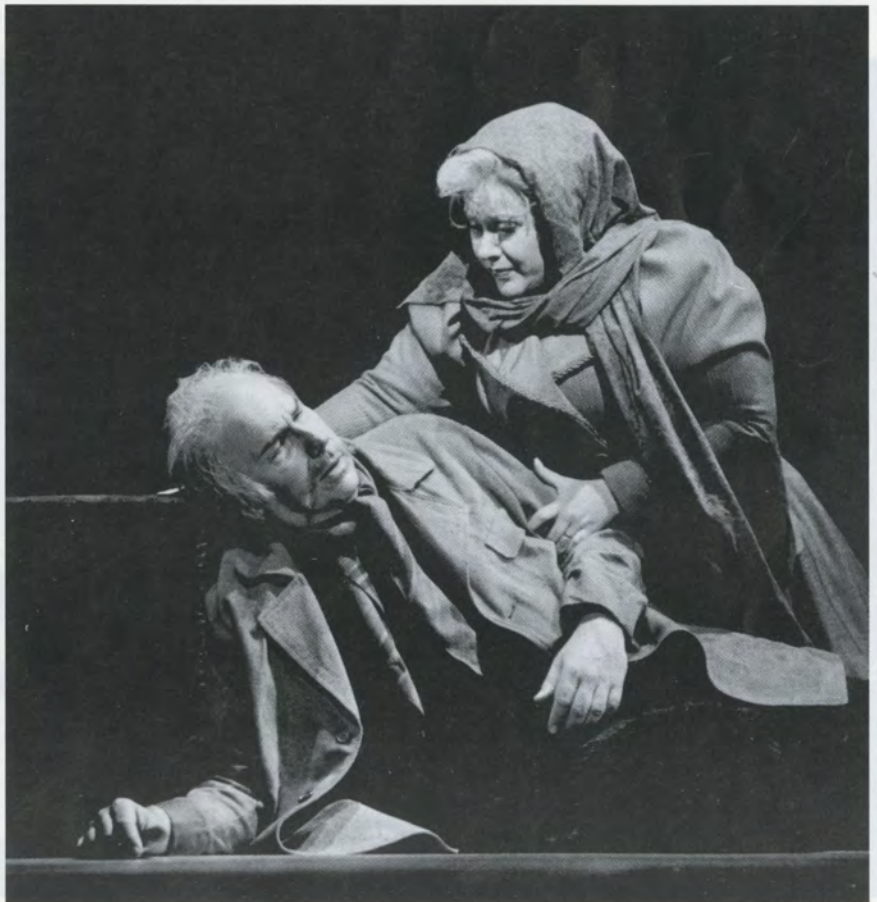
Ruth Ann Swenson



James Morris, Ruth Ann Swenson



Ruth Ann Swenson



James Morris, Ruth Ann Swenson

James Morris, Members of the San Francisco Opera Corps de Ballet



James Morris, John Fanning, Jim Croom



Soloists, Members of the San Francisco Opera Chorus and Supernumeraries

A Letter From Sr. Helen Prejean

Author of *Dead Man Walking*



Thank you so much for coming to see the *Dead Man Walking* opera. When I wrote the book I never imagined that it would be made into a movie, much less an opera and even a play. It is very exciting to see the book being adapted to such fantastic entertaining and educational mediums. It is equally exciting to see my experiences being used as a prism, through which consciousness about the death penalty can be expanded and deepened. However, even though public opinion is beginning to shift away from the death penalty, there is much more work to be done.

I am writing to enlist your help and support with my exciting project called Moratorium 2000. Join us as we collect U.S. signatures on a petition calling for a moratorium on the death penalty. We will deliver all of these signatures to the United Nations in honor of Human Rights Day, December 10, 2000. We will also use the them to help state groups educate and organize their residents on the death penalty and convince state legislators that now is the time for a moratorium.

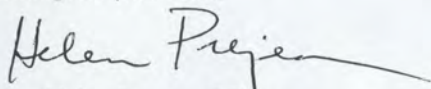
We were filled with hope when Illinois Gov. George Ryan instituted a moratorium in his state in January, saying, "[t]here's a problem in this system and it needs to be studied and we need to have some answers." Since Illinois' death penalty was reinstated in 1977, 13 death row inmates have been exonerated and released, one more than the 12 actually executed in that time period. Legislatures in at least 14 of the 38 states with death penalty laws have considered or are now considering stopping executions with a moratorium—or abolishing the death penalty outright. Twenty-three local and city governments across the US have passed resolutions in support of a moratorium, including Philadelphia, Atlanta, and San Francisco. More and more, governments and citizens alike are acknowledging the inherent biases, the overwhelming cruelty and inhumane nature of this type of punishment. A suspension of executions will provide room for education about the injustice of the death penalty, from both a practical and a moral point of view. It is too costly—both financially and politically—for the U.S. to continue upholding the death penalty.

The Moratorium 2000 campaign offers an opportunity for each individual to become involved—from adamant abolitionists to death penalty supporters who are just beginning to rethink their views. Over 2.5 million signatures have been gathered worldwide, and the number is growing. We need your help to keep this momentum growing!

- Sign and mail in the card at the bottom.
- Enlist the support of friends, family, public figures, and religious leaders in signing the petition.
- Post petition sheets in churches and synagogues, on campuses, and on bulletin boards.
- Send a tax-deductible financial contribution to support the Moratorium 2000 effort.
- **You can sign the petition and make secure donations online at (www.Moratorium2000.org)**

Thank you so much for your willingness to give of yourself for this most important task. We have hard work ahead of us, but it is not hopeless work. We have a real chance to bring about real changes. I look forward to your participation in this exciting endeavor.

Blessings on your work,


Sister Helen Prejean, CSJ

YES! I want to join Sr. Helen and Moratorium 2000 in calling for a moratorium on all executions of human beings. I want to see the resources of our nation turned to life, not death. I want to see the roots of violent acts addressed, not imitated. Because I know that I can make a difference, I want to:

☒ Add my signature to the petition. _____ Date _____
(Signature)

☐ Gather signatures; please send me copies of the Moratorium 2000 petition.

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Artistic Director
Ian White-Thomson
Executive Director

September 10, 13, 15, 2000

Plácido Domingo
in concert with
The Kirov Orchestra
conducted by
Valery Gergiev

Sept. 6, 9, 11, 14, 17, 20, 23m, 26, 28, 2000

AIDA

VERDI · Domingo/Vendice: Pickover, Pizzi, Burrett, Pelzig
Voigt, Botha, Terentjeva, Estes, Ryhänen, Leberz, Sledge, Jansen

Sept. 8, 10m, 12, 16, 19, 22, 24, 2000

LA CENERENTOLA

ROSSINI · Ferro: Steingraber, Hernandez, Berlin, Burrett
Larmore, Streit, Aliamo, Gilfry, Bernstein, Hill, Jansen

Oct. 18, 21m, 24, 27, 29, Nov. 1, 4m, 2000

PETER GRIMES

BRITTEN · Armstrong: Schlesinger, Arrighi, Jonathan, Fazan
Langridge, Gustafson, Stilwell, Guzmán, Christin, Fedderly

Nov. 29, Dec. 2m, 5, 8, 10, 13, 16m, 19, 21, 2000

LA BOHÈME

PUCCINI · Vendice/Domingo: Ross, Harlan, Howland, Hall, Rosengarden
Vaduva, Machado/Gonzalez, Patriarco, Mula, Owens

Jan. 16, 18, 21, 24, 26, 30, Feb. 1, 3m, 2001

LE NOZZE DI FIGARO

MOZART · Guidarini: Hall, Steingraber, Bury, Sale
Bernstein, Bayo, Henschel/Atkins, Lerner

February 23, 25, 27, March 2, 4, 7, 10m, 2001

GIULIO CESARE

HANDEL · Bicket: Negrin, Baker, Cunningham, Sewell, Barclay
Daniels, Futral, Rasmussen, Mehta, Guzmán, Walker

April 11, 14m, 18, 21m, 24, 27, 29, 2001

DON PASQUALE

DONIZETTI · Joel: Ponnelle, Lawless, Jonathan
Alaimo, Swenson, Allen, Fedderly, Mack

June 6, 9, 12, 15, 17m, 19, 22, 24, 27, 2001

TOSCA

PUCCINI · Buckley/Vendice: Judge, Harlan, Gunter, da Costa
Malfitano, Leech, Fox, Travis, Leberz, Sledge

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New Production

LUISA MILLER

Verdi

Racette, Zarembo; Giordani, Dmitriev*, Ellero d'Artegna, Saks Runnicles/Zambello/Yeargan/Ramicova/McCullough*

Made possible, in part, by a gift from The Edgar Foster Daniels Foundation

Sept. 9, 13, 17, 19, 22, 28; Oct. 1

S.F. Opera premiere

THE TSAR'S BRIDE Rimsky-Korsakov

Netrebko, Borodina; Hvorostovsky

J.H. Morris

Järvi*/Lacey (9/20)/Mansouri,

Brown, Munn

Produced in association with

Washington Opera, Washington, D.C.

Sept. 11, 14, 16, 20, 24, 26, 29

New Production

THE BALLAD OF BABY DOE Moore

Swenson/Ramo (10/11, 14), Forst;

Morris

Lano/Graham/Coyne/Benson/Munn

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Sept. 23, 27; Oct. 3, 6, 8, 11, 14

World premiere

DEAD MAN WALKING

Heggie

Graham/Jepson (10/10, 19),

von Stade, Foland, Cook,

Hamm-Smith*; Packard*,

Rhodes** (10/10, 19), Orth, Rideout

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Oct. 7, 10, 13, 17, 19, 22, 25, 28

L'ELISIR D'AMORE

Donizetti

Evans/Netrebko (Jan.); Beltrán/

Saccà (Jan.), Gilfry/Ford-Livene*

(Jan.), Del Carlo/de Simone* (Jan.)

Summers/Lacey (11/8), Barbacini (Jan.)

/Sciutti/ Darling/Coyne/ Whitfield

Oct. 21, 24, 31; Nov. 3, 5, 8

Jan. 7, 11, 13

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SEMELE

Handel

Swenson, Dahl, Connolly*; Asawa,

Ainsley, Relyea

Mackerras/Lacey (11/10, 15, 25)/

Copley/Walker/Munn

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Royal Opera House, Covent Garden.

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Nov. 1, 4, 7, 10, 15, 19, 22, 25

DER ROSENKAVALIER

Strauss

Graham, Kenny*/Fleming (Dec.),

Banse*; Hawlata, Scibelli, Sidhom

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Nov. 17, 20, 24, 29

Dec. 2, 5, 7, 10

DIE ZAUBERFLÖTE

Mozart

Mills, Kodalli*/Dunleavy* (Jan.);

Saccà/Very (Jan.), Scharinger*/

Schmeckenbecher (Jan.), Hemm*/

Selig* (Jan.)

Runnicles/Lacey (Jan. 9, 10, 12, 14)/

Cox/Hockney/Munn

Nov. 28; Dec. 1, 3, 6, 9

Jan. 6, 9, 10, 12, 14

Verdi Celebration

LA TRAVIATA

Verdi

Racette/TBA (6/23m); Brown*/

Ventre* (6/23m), Robertson/

Westman (6/23m)

Armiliato/Copley/Conklin/Walker/Munn

Originally made possible by a gift from Louise M. Davies

June 1, 6, 10, 20, 23 (m & e.), 28, 30

AIDA

Verdi

Crider/Fantini*, Diadkova;

Margison, Pyatnychko*

Summers/Lacey (6/21)/Williams/

Schmidt/Casey/Munn

June 7, 9, 12, 15, 17, 21, 26, 29;

July 1

SIMON BOCCANEGRA

Verdi

Vaness; Gavanelli, Giordani, Ramey

Runnicles/Edwards/Yeargan/

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Produced in association with

The Royal Opera House, Covent Garden

June 16, 19, 22, 24, 27, 30

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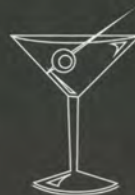
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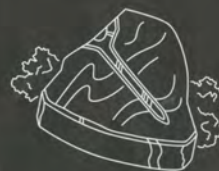
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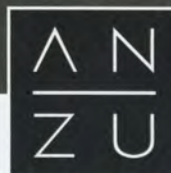
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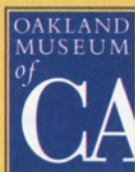
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2000-2001 OPERA PREVIEWS

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:

Luisa Miller — Sept. 28
The Tsar's Bride — Sept. 24, 26, 29
The Ballad of Baby Doe — Sept. 27; Oct. 3, 6, 8, 11, 14
Dead Man Walking — Oct. 10, 13, 17, 19, 22, 25, 28
L'Elisir d'Amore — Oct. 31; Nov. 3, 5; Jan. 7, 11, 13
Semele — Nov. 4, 7, 10, 15, 19, 22
Der Rosenkavalier — Nov. 24, 29; Dec. 2, 5, 7, 10
Die Zauberflöte — Dec. 1, 3, 6, 9; Jan. 6, 10, 12, 14
La Traviata — June 6, 10, 20, 23, 28
Aida — June 9, 17, 21, 26, 29; July 1
Simon Boccanegra — June 19, 22, 24, 27

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.

October 6	<i>Dead Man Walking</i>
October 24	<i>Semele</i>
June 12	<i>Simon Boccanegra</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: \$7 (except Verdi Lecture, \$10). Series: \$35. Reservations required. For reservations or information call Annette Clute (510) 527-1846 or Silvia Lin (925) 838-9255.

Oct. 4	<i>Dead Man Walking</i>
Nov. 1	<i>Semele</i>
Nov. 15	<i>Der Rosenkavalier</i>
June 6	Verdi's Golden Legacy

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-adults, \$6-students and seniors (except Verdi Lecture, \$10). Series: \$35-adults, \$30-students and seniors. For information call Verna Parino (415) 388-6789.

Oct. 2	<i>Dead Man Walking</i>
Oct. 30	<i>Semele</i>
Nov. 13	<i>Der Rosenkavalier</i>
June 4	Verdi's Golden Legacy

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 Marni Cook, (415) 565-3289.

Oct. 4	<i>Dead Man Walking</i>
Nov. 1	<i>Semele</i>
Nov. 15	<i>Der Rosenkavalier</i>
June 6	Verdi's Golden Legacy

SAN JOSE OPERA GUILD

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

Oct. 5	<i>Dead Man Walking</i>
Nov. 2	<i>Semele</i>
Nov. 16	<i>Der Rosenkavalier</i>
June 7	Verdi's Golden Legacy

SONOMA CHAPTER—

SAN FRANCISCO OPERA GUILD
 Held at various locations and times. For information call Lotte Klugman (707) 938-2432 or Neva Turner (707) 539-1220. Admission: \$8 (except Verdi Lecture, \$10); Series: \$40 - Sonoma Chapter members; \$48- non-members.

Oct. 2	<i>Dead Man Walking</i>
Nov. 2	<i>Semele</i>
Nov. 13	<i>Der Rosenkavalier</i>
June 8	Verdi's Golden Legacy

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 (except Verdi Lecture, \$10). For information call Ramona Rockway (650) 941-3890.

Oct. 3	<i>Dead Man Walking</i>
Oct. 31	<i>Semele</i>
Nov. 14	<i>Der Rosenkavalier</i>
June 5	Verdi's Golden Legacy

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 2000-2001 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 5; lectures are \$15 at the door. Information: (510) 526-5244.

Oct. 2	<i>Dead Man Walking</i>
Oct. 16	<i>L'Elisir d'Amore</i>
Oct. 23	<i>Semele</i>
Nov. 13	<i>Der Rosenkavalier</i>
Nov. 27	<i>Die Zauberflöte</i>
May 28	<i>La Traviata</i>
June 4	<i>Aida</i>
June 11	<i>Simon Boccanegra</i>

FRIENDS OF THE KENSINGTON LIBRARY

A free lecture on *Semele* will be given by Michael Barclay on October 26 at 7:00 p.m. at the Kensington Library, 61 Arlington Avenue, Kensington. Information: (510) 524-3043.

CITY COLLEGE OF SAN FRANCISCO PREVIEWS

A music course will deal with all operas of the 2000-2001 season. Taught by Marvin Tartak on Thursday evenings from 6:30 to 9:30 p.m., classes are held at the College's Noe Valley Campus, 1220 Noe Street, in San Francisco. Course began August 24th and continues until December 21st. Cost is \$33. Information: (415) 239-3641.

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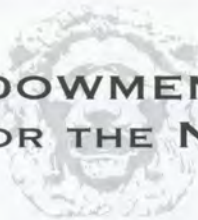
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For more information contact Judson Gregory, Director of Corporate Partnerships, at (415) 565-3206 or jgregory@sfoopera.com.

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

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We are grateful to all donors who have made memorial and honorary contributions to Merola between October 1, 1999 and August 22, 2000.

IN MEMORY OF

Mr. Richard Barulich
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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 the San Francisco Opera's 2000-2001 international season.

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

John Del Carlo
Tracy Dabl
Katia Escalera
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Suzanne Ramo
John Relyea

Tizyula Robinson
Norman Shankle
Patrick Summers
Ruth Ann Swenson
Carol Vaness
Donita Volkwin

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

On permanent display in the Opera House lower bar:

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the S.F. Opera Box Office — (415) 864-3330 — for more information.

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

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

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

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

WAR MEMORIAL OPERA HOUSE TOURS, 2000-2001 Season

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.

Wednesday, October 4 • Saturday, October 7
Sunday, October 15 • Sunday, November 5
Tuesday, November 14
Saturday, November 25
Saturday, December 2
Thursday, December 7
Sunday, January 7 • Wednesday, January 10
Saturday, January 16 • Sunday, June 3
Saturday, June 11 • Sunday, June 26

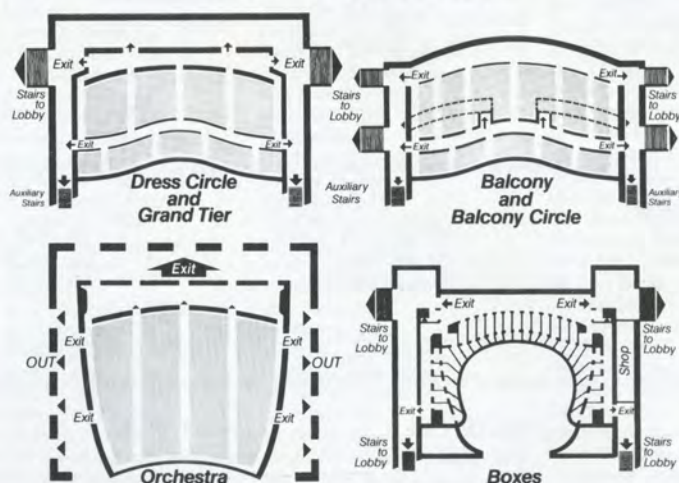
Tickets for Guild members, \$2; non-members \$5. Reservations required. Information: (510) 524-5220.

PERFORMING ARTS CENTER TOURS

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

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).

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



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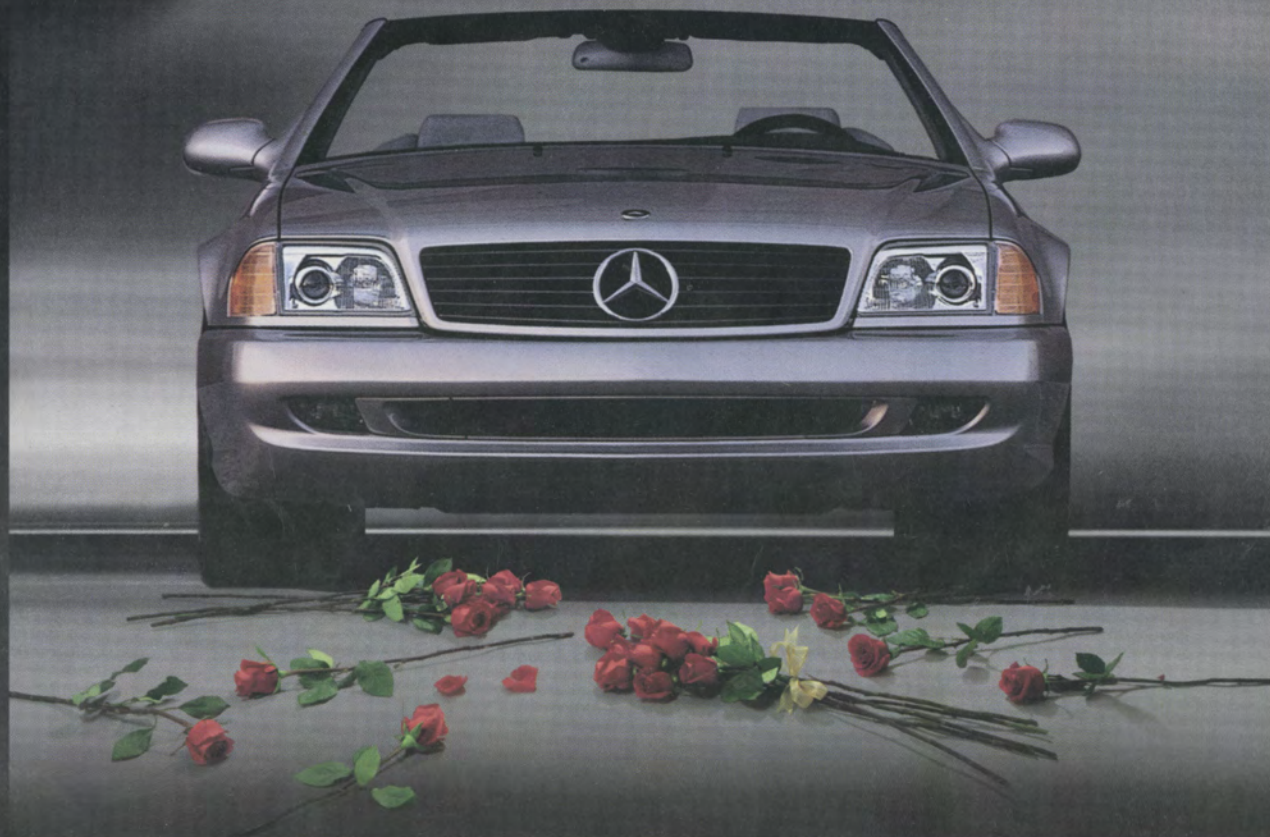
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