

Luisa Miller

2000

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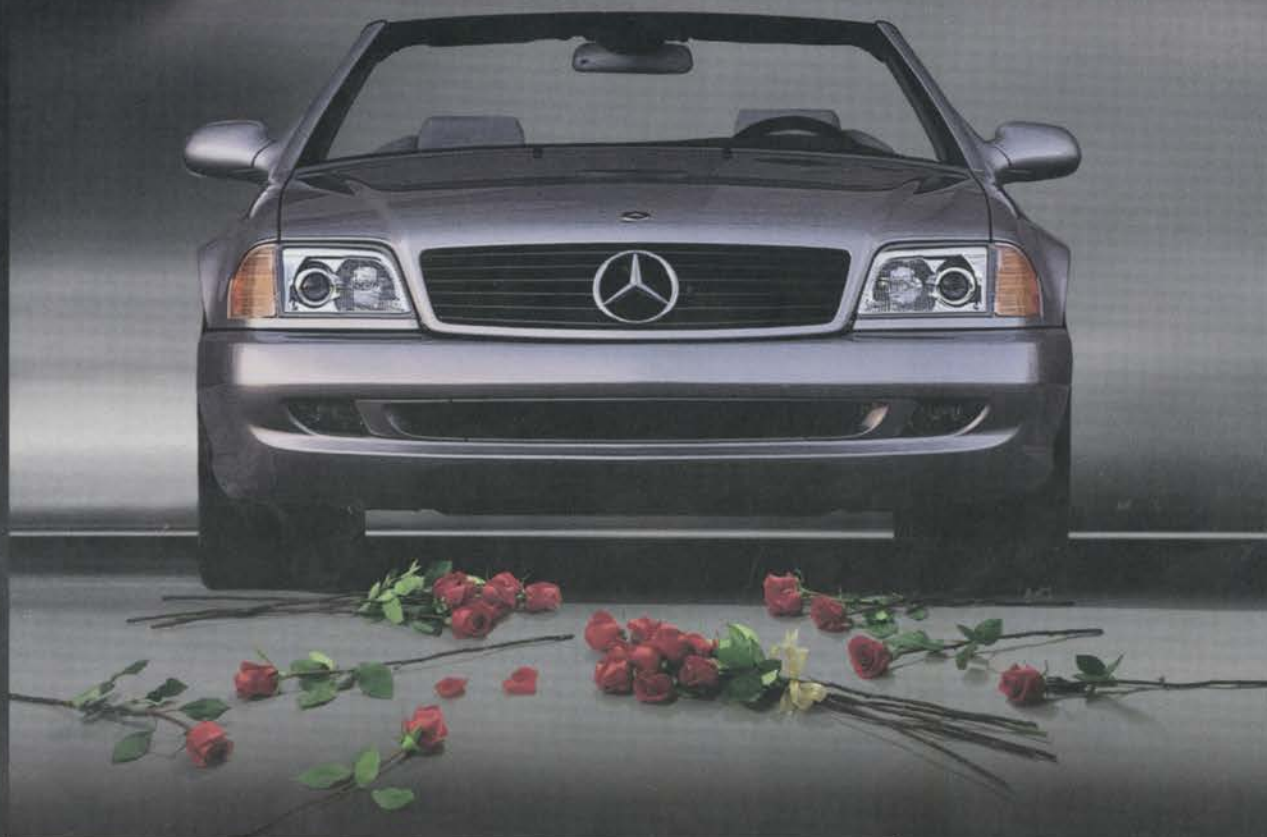
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September 2000

SAN FRANCISCO OPERA MAGAZINE

Luisa Miller

2000–2001 Season

Vol. 78, No. 1

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Oil on canvas, 55 x 40 in. (140 x 104 cm)
Milan, Private Collection.
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A MESSAGE FROM THE GENERAL DIRECTOR



SOHEL

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



McCARTHY

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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NOTES ON *LUISA MILLER*

BY MICHAEL STEINBERG



GALLERIA D'ARTE MODERNA, ROME

Giuseppe Verdi (1813-1901) in a celebrated pastel portrait made by G. Boldini in 1886.

One of my treasured theater memories is of going to what turned out to be a student matinee of Schiller's *Maria Stuart* in Stuttgart. Ungratefully, I do not remember the name of the fine actor in the title role, but the Queen Elizabeth was a powerful character actor by name of Elisabeth Flickenschildt, and in their scene of quiet confrontation, they just about incinerated the theater. (Donizetti's splendid opera offers a similar opportunity to a soprano and a mezzo.) But what sticks in my mind even more than the performance is the audience: schoolchildren, a thousand or so of them, hanging wide-eyed and open-mouthed on every word, inhaling Schiller's sonorous and rhythmically electrifying lines, and in the balcony, where I was sitting, leaning forward as though wanting to fly onto the stage themselves.

At the first performance of his first

play, *Die Räuber* (*The Robbers*) — it was in Mannheim in 1782, when Schiller was twenty-two — the theater, an eye-witness tells us, “resembled a madhouse — rolling eyes, clenched fists, hoarse cries in the auditorium. Strangers fell into one another's arms, sobbing; women, close to losing consciousness, swayed and staggered to the exits. It was a total dissolution, whose mists would give birth to a new creation.” And Thomas Mann describes seeing *Kabale und Liebe* (*Intrigue and Love*), the play from which *Luisa Miller* is derived, in Munich just after the end of World War I and witnessing how the breath and life of the work, even in a middling sort of performance, inspired a “thoroughly bourgeois, extremely reactionary audience with a kind of revolutionary excitement. It became a Schiller audience, as every audience does under the impact of one of his plays.”

Schiller is hot. His theater is ablaze

with personal and political passion, and this tall and frail man whose physical existence was so precarious through all his forty-five years, was a sovereign commander of language from the most grandiose belly theater (as the Germans call it — *Bauchtheater*) to the colloquial and conversational, a master of rhythm, a writer whose every gesture was fired by irresistible verve. That could be the beginning of a description of Verdi's art, and it is no wonder that the composer was so powerfully drawn to him, as much as to Shakespeare.

What I don't know — the biographies are uninformative about this — is just what Verdi's encounters with Schiller consisted of. Did he have opportunity to see any of the plays in Italy, or perhaps in France? Did he just read them — presumably in Italian or French, inasmuch as his German was pretty rudimentary? Translations were readily available, and being of the *métier* himself, he could read a play and see it come to life before his eyes. (One of Schiller's Italian translators was Count Andrea Maffei, a good friend of Verdi's, and with whose estranged wife, Countess Clara, the composer maintained a richly informative and affectionate correspondence until her death in 1886.)

Verdi's first Schiller opera was *Giovanna d'Arco*, produced at La Scala, Milan, in 1845 and based on *Die Jungfrau von Orleans*, the poet's highly fanciful retelling of the story of Joan of Arc. Next, Verdi went to Schiller's own beginnings, *Die Räuber*; turned by Count Maffei into *I Masnadieri* (*The Bandits*), and produced in 1847 in London with a cast including Jenny Lind and the great Luigi Lablache — and with Queen Victoria and Prince Albert in the audience. Next, in 1849, came *Luisa Miller* — or *Eloisa Miller*; as Verdi long called her. (Whether knowingly or not, Verdi had reverted to Schiller's original title, *Luise Millerin*; the title by which the play became known, *Kabale und Liebe*, was the invention of von Dalberg, the director of the Mannheim theater where it was first produced.) And nearly two decades later, in 1867, we get the first version of one of Verdi's greatest operas, *Don Carlos*, revised in 1884. Another of Verdi's masterpieces, *Simon Boccanegra* (1857/1881) is sometimes listed as one of his Schiller operas, and the young Schiller did

Michael Steinberg, author of *Symphony and Concerto listener guides* (Oxford University Press), last year ended a twenty-year tenure as the *San Francisco Symphony's* program annotator.

indeed, just before *Kabale und Liebe*, write a stirring play, *Die Verschwörung des Fiesco zu Genua* (Fiesco's Genoese Conspiracy), on the same subject, which Verdi may well have known, but his direct source was the *Simón Bocanegra* by the Spanish playwright Antonio García Gutiérrez, the source as well of *Il Trovatore*.

Verdi wrote *Luisa Miller*; his fifteenth opera, for the San Carlo Theater in Naples. It was his first opera for that then esteemed and prestigious house since *Alzira*, an attractive work full of original touches — or so it seems to us now — but which had made little impression at its few performances four years earlier. The librettist, both for *Alzira* and *Luisa*, was the eminent Salvatore Cammarano, Donizetti's partner in, among other works, *Lucia di Lammermoor* and *Roberto Devereux*, and Verdi's also in *La Battaglia di Legnano* and *Il Trovatore*. Verdi's long-cherished but never realized plan for a *King Lear* opera also began with thoughts of a collaboration with Cammarano. At any rate, the first specific mention of *Luisa Miller* is in a letter to Cammarano from the late summer of 1846: "[*Amore e Raggiro*] is a magnificent and passionate drama of great theatrical effectiveness." Between this first idea and its realization there came the first version of *Macbeth* for Florence, *I Masnadieri* for London, *Jérusalem* for Paris, *Il Corsaro* for Trieste, and *La Battaglia di Legnano* for Rome. No wonder Verdi, looking back later, called those his "galley years."

In spite of the indifferent success of *Alzira* and even though the Neapolitan opera audience was locked in a persistent condition of superiority and suspicion of anything that came from elsewhere, especially from the North, Vincenzo Flauto, the San Carlo manager, had immediately signed Verdi up for a new

work. The stupendous success of *Nabucco* at La Scala, Milan, in 1842 had established him as a major figure, and he was, without doubt, the leading Italian opera composer: Bellini had died in 1835, Donizetti was desperately ill with syphilis and had stopped working (he died in 1848), and Rossini, after *Guillaume Tell* in 1829, had chosen early (he was thirty-seven!) and comfortable retirement in Bologna, and the worthy Mercadante, from whom Verdi learned much and who would compose until 1857, when he became blind, and live until 1870, was simply not in the same league. Moreover, the balance of power was shifting. Naples had the strictest, most choking censorship of any of the Italian kingdoms and principalities, and that had begun to drive composers such as Donizetti away; San Carlo was also beginning to lose its grip on fiscal prosperity, in part because of the prohibition of gambling in the theater in 1820. By the middle 1840s, San Carlo needed Verdi more than Verdi needed San Carlo. In the event, *Luisa Miller* enjoyed no great success at its premiere on December 8th, 1849, and Verdi never again wrote an opera for that house.¹

Censorship had been an issue with *Luisa Miller* as well. Schiller's play is a hard-hitting indictment of moral and political corruption in high places, exactly the sort of the thing the Bourbon monarchy did not want to hear about and certainly did not want the citizens of the Kingdom of Naples and the Two Sicilies to be reminded of.² The subject of *Kabale und Liebe* is the love between Luise Miller, the daughter of a town musician, and Major Ferdinand von Walter, son of the Prime Minister at a German court that bore a discomfiting resemblance to the Court of Württemberg, whose tyrannical and capricious reigning Prince had made Schiller's childhood and youth miserable. That love is in any case doomed because of the social barriers between Ferdinand and the lower middle class Luise, but there are further problems. In order to promote his own career and fortunes, the Minister wishes his son to marry the Prince's mistress, while his secretary — named Wurm! — desires Luise. Ferdinand is also privy to the knowledge of how his father, in effect through extortion, was elevated to the nobility and the office of Prime Minister. In the tangle of intrigue, blackmail, and deception, Luise

and Ferdinand die in separate suicides, leaving two grieving fathers behind. (The final scenes owe something to *Romeo and Juliet*, a play Schiller reread and studied carefully during his work on *Kabale und Liebe*.) With its fiery language, which ranges from Ferdinand's ardent and elevated speech to Miller's rough-hewn and thunderous bluster, Schiller's "bourgeois tragedy," as he called it, lives vibrantly on the stage, and one of its most remarkable dramaturgic features is the absent presence of the Prince, who is never seen, but whose ruthlessness and improbity are behind every event.

Naturally, Cammarano had to tone much of this down, change its coloration, or make it disappear altogether. To get rid of any suggestion of Naples (or Stuttgart), the action was moved from a city court to an idyllic Tyrolean



Marietta Gazzaniga (1824-1884), the Italian soprano who created the role of Luisa Miller at Naples in 1849.

village, all suggestions of a political structure are expunged, and the time is set back about 150 years to the distant and harmless early seventeenth century. Lady Milford, the Prince's mistress, a noble and affecting character in Schiller's play, becomes his niece — one could not after all admit that ruling princes had mistresses — and thus something like Ferdinand's childhood sweetheart, is



Friedrich von Schiller (1759-1805) in an etching by C. Büscher, after an 1817 portrait by A. Graff.

¹ There is, however, a happy footnote about Verdi and the San Carlo. In the winter of 1872-73, Verdi was in Naples to supervise *Don Carlos* and *Aida*. The soprano Teresa Stolz fell ill after the *Don Carlos* performances, *Aida* was postponed, and Verdi devoted the empty days of March 1873 to composing a string quartet with which, in the hotel suite where he had been detained for four months, he surprised his guests at a party on April 1st. It is a delicious contribution to the chamber music repertoire.

² Schiller in his youth — though a future von Schiller and a Professor of History at the University of Jena — was in more or less constant difficulties in Stuttgart and Mannheim over such issues.



San Francisco Opera's only previous presentation of *Luisa Miller* took place in 1974, featuring Katia Ricciarelli in the title role.

renamed Federica, Duchess of Ostheim (further rechristened Amalia in German opera houses, Federica or Friederike carrying too much Hohenzollern baggage), and demoted to a one-dimensional role, albeit offering a fine moment to a powerful artist. Ferdinand was a name with too many Bourbon associations, so he becomes Rodolfo. Other changes were made out of respect to operatic convention; Luisa's father, for example, being turned from a cellist to the more glamorous status of a retired soldier who can rumble noisily (forty-some years before *Falstaff*) about *l'onore*. To add a little blood to the final curtain, the dying

Rodolfo at the last moment fatally stabs the evil Wurm.³

As literature, Cammarano's *Luisa Miller* is a pitiful thing next to Schiller's *Kabale und Liebe*. But we waste our time judging libretti (or song texts) as literature, though some of them come out of that process quite gloriously. At the end of the day the only thing is how the text stimulates the composer and creates good working conditions, and what the composer makes of it. Verdi, as always, was demanding, but he had enormous respect and affection for Cammarano, and bullied him less than any of his collaborators except Arrigo Boito, the

inspired instigator of *Otello* and *Falstaff*. Cammarano agreed with Verdi that when it came to the question of the primacy of music or words, it was definitely *prima la musica*. He actually believed that the ideal arrangement would be for composer and librettist to be one, but with Wagner not yet very far advanced and his music dramas just beginning to be known in Italy, he also thought that an entirely Utopian notion. In a situation like this one where the libretto was inevitably a dilution of its source, one could describe Verdi's task as needing in some way to put back what Cammarano had had to take out, to make up in music what had been lost in words. And this he understood how to do. He read *Luisa Miller* as a text he could wed (to borrow a metaphor from Schiller himself). Even without the politics, which would certainly have interested the future composer of *Boccanegra* and *Don Carlos* when he first encountered *Amore e Raggiro*, he found the vivid characters and the strong situations and confrontations he loved and to which he would return with ever richer musical and human resources: a complex father/daughter relationship (cf. *Rigoletto*/Gilda, *Amonasro*/Aida, and, with a lighter touch, *Ford*/Nannetta), mirrored here by a difficult father/son relationship (*Germont*/Alfredo), the false friend (Paolo in *Boccanegra* and *Iago*), the powerful but desperately lonely man (King Philippe), the spurned and jealous woman (Eboli), and, centrally, love thwarted by issues of rank (*Violetta*/Alfredo, *Aida*/Radames).

Luisa is of course a soprano. Actually, like *Violetta*, her equally unfortunate sister in the Verdi canon, she has to be three sopranos of increasing vocal weight and dramatic force as the opera unfolds to reflect — I am stating the obvious, I know — her growing awareness and stature as a woman. Verdi asks considerable coloratura skill of her, but this too changes in character, being charming, even “cute,” when she is a village girl innocently in love with the mysterious Rodolfo, but becoming forceful and deeply colored by pathos in the later acts. It is a hard role to encompass, and I am grateful to have been able to experience Anna Moffo in it in her best years. Her RCA recording — with the excellent company of Carlo Bergonzi, Cornell MacNeil, and Shirley Verrett — is splendid, too. Verdi, by the way, gives each of the three acts a title of its own: *L'amore*, *L'intrigo*, and *Il veleno* (Poison).

Equally “of course,” Rodolfo is a tenor, ardent but sweet. Here, too, is a part with opportunity for growth — from straightforward amorous lyricism to rage at his father and deep hurt and confusion, indeed outright *disperazione* (Verdi's own word), at what he for

Continued on page 50

³ Schiller's are, with Chekhov's, the greatest final curtains in Western drama. In *Kabale und Liebe*, the dying Ferdinand silently stretches his hand toward his father. The father (and corrupt Minister), kneeling by his son, speaks: “He forgave me.” Then he stands, turns to the others, and speaks again: “Now, I am your prisoner.”

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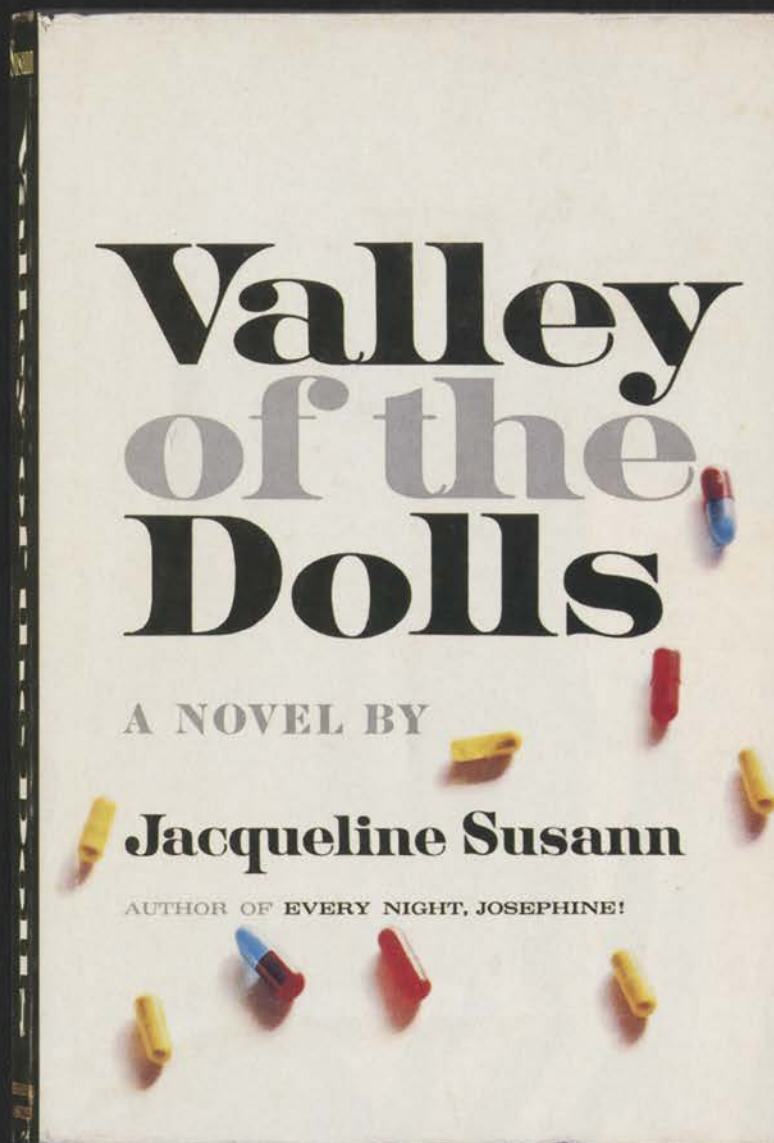


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RENATA TEBALDI AT 50

By PAUL THOMASON



Our 1950 staging of *Aida* boasted the U.S. debuts of Renata Tebaldi in the title role, and Mario Del Monaco as Radames. Backstage scene after the second performance: (L. to r.) Rudolf Bing, general director of the Metropolitan Opera; Elena Nikolaidi, Amneris; Mario Del Monaco; Gaetano Merola, general director of San Francisco Opera; Renata Tebaldi; Armando Agnini, stage director.

The history of San Francisco Opera is generously sprinkled with legendary evenings — nights the Company presented an opera new to the U.S., or introduced a great singer to this country. But few nights glow quite so brilliantly in operatic memory as one that occurred exactly 50 years ago — the evening of September 26, 1950 — when a 28-year-old Italian soprano named Renata Tebaldi sang for the first time in the United States.

Between that opening night *Aida* and the time she retired, over a quarter century later, Tebaldi achieved a prominence in the operatic world that few singers do. Though it has been 25 years since she last sang in public, Tebaldi's extraordinarily beautiful voice and consummate artistry continue to thrill new generations of operagoers, some of whom never heard her in actual performance. And though she only sang in four seasons with the San Francisco Opera, it was

here she sang her first Amelia in Verdi's *Simon Boccanegra* in 1965, and it was with the Company during her debut season, on tour in Fresno, that she sang her first Countess in Mozart's *Le Nozze di Figaro* — the only time she ever sang a Mozart role in the United States.

"Renata Tebaldi was a young, handsome *Aida*, with a soprano voice of outstanding quality and possibilities," wrote Alexander Fried in the *S.F. Examiner* the day after her debut. "Miss Tebaldi had ease and smoothness throughout her voice, with a vivid top C for climax.... Her singing was lovely and subtle, as well as powerful.

"Whereas past stars concentrated too much just on voice, Miss Tebaldi and [Mario] Del Monaco [her Radames, who was also making his U.S. debut that evening], unceasingly showed lively, intelligent feeling for the words they were singing and for the roles they were acting." A few days later, a cast change

brought Fried back for another review and seeing her *Aida* a second time only strengthened his initial first impression: "As for Miss Tebaldi, she has it in her — if she polishes further her great talent — to rank in time on a Muzio level. She needs to beware of pushing her voice out of its best quality in moments of passionate accent and abandon — though she certainly made such moments exciting yesterday.... Still she conveys deep feeling, and her softer tones, high and low, are marvelous."

Fried's comparison between the new singer and the legendary Italian soprano Claudia Muzio (who opened the War Memorial Opera House with *Tosca* in 1932, only four years before her premature death) was one that was often made

Paul Thomason lives in Santa Cruz where he writes regularly for Opera News magazine, the Metropolitan Opera and the San Francisco Symphony.

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GALLOWAY

Renata Tebaldi, captured during a San Francisco interview in 1965, and (right) in her dressing room before going on stage as Mimi in *La Bohème*.



JONES

early in Tebaldi's career. Though Tebaldi was an admirer of Muzio's artistry, she was — even then — very aware of her own worth. "Muzio was Muzio. And I want to be myself," she said firmly. When SFO General Director Gaetano Merola hired Renata Tebaldi for that first season, he had not yet heard her sing live. In a recent telephone conversation, Tebaldi remembered, "Merola heard a recording I made and immediately wanted to hire me, so he contacted my agent in Milan and I was hired for the 1950 season."

In addition, SFO regular Licia Albanese had heard her in performances in Italy and recommended her warmly to

Merola, who also must have heard reports of Tebaldi's work with the great conductor Arturo Toscanini at the concert which re-opened a rebuilt La Scala in 1946. It was during rehearsals for her second appearance with Toscanini at La Scala in June of 1950, in Verdi's *Requiem* and *Te Deum*, that a chance remark by Toscanini further spread the young soprano's name throughout the operatic world. As Tebaldi told Lanfranco Rasponi for his book, *The Last Prima Donnas*, "At one of the rehearsals the maestro decided that I should sing the E-natural in the *Te Deum*, which comes after the trumpet has taken it... in the same timbre. Toscanini decided that this one note I sang must sound as if it came from heaven, and for this reason he had me placed way over above the chorus. The story got around — and persists still today — that the maestro had declared that I had the voice of an angel."

It is, perhaps, a pardonable mistake, since Tebaldi's singing has often been labeled "angelic" and "heavenly," especially in her signature roles like Mimi in *La Bohème* and Desdemona in Verdi's *Otello*, which she sang in San Francisco a few days after her debut. During those 1950 *Otello* performances, the Roderigo was sung by San Francisco's own James Schwabacher. Now a noted voice teacher, vocal authority, and major moving force of the Merola Opera Program, Schwabacher was then in the middle of his tenure with the Company.

"Those of us who had small parts in *Otello* would always wait eagerly for the last scene," he remembers. "Our roles were finished before the fourth act, so we'd change into our civvies, and wait backstage for her 'Salce' and 'Ave Maria,' just to hear Tebaldi float those beautiful

tones. She had the most fantastic soft singing, very few sopranos had a piano like that. Before her, I think Elisabeth Rethberg was the only soprano who came close to it — that I had heard, anyway. Tebaldi was a sensation, it was such a pristine voice."

It was a view echoed by the critics the next day. "Renata Tebaldi sang Desdemona with great charm, and conviction and character," wrote Alfred Frankenstein in the *S. F. Chronicle*. "Her voice was, if possible, even more beautiful than it had been in *Aida*, for this opera calls forth a more fragile, wistful and affecting kind of expression from its heroine. And seldom, if ever, has one heard a dramatic soprano display so rich and varied a palette of shading. Mme. Tebaldi sang Desdemona with the kind of supple musicianship one associates with a great string quartet leader, and she demonstrated that chamber music and opera need not be regarded as antipathetic."

The new general manager of the Metropolitan Opera, Rudolf Bing, came to San Francisco to hear the new singers' debuts and he was impressed. Del Monaco promptly signed a contract to sing at the Met later that season, but Tebaldi demurred. Ever a model of decorum and modesty off stage, Tebaldi — even at the age of 28 — was not about to be rushed into anything she did not feel was in her best interests. It could, and often did, drive administrators to distraction.

By 1953 Bing was still trying to pin down Tebaldi to a Met debut and he wrote Roberto Bauer, then the Met's agent in Milan: "As before, I am very much interested and would hope that at last we can come to an agreement. You might tactfully remind Madame Tebaldi



LACKENBACH

Renata Tebaldi as Amelia Grimaldi in the 1956 Simon Boccanegra, a career first.

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In 1965, Andrea Chénier opened the season, in Lotfi Mansouri's staging, with Richard Tucker in the title role, Renata Tebaldi as Maddalena, and Ettore Bastianini as Gérard. On November 16, while on tour in Los Angeles, Franco Corelli joined them for the title role. The three are shown backstage, just before their entrances.

that we have now, on and off, tried to arrange an engagement since 1949. I know that Madame Tebaldi is extremely young, but even Italian sopranos don't get younger with the passing years!" Or as Bing, who adored Tebaldi, put it in his autobiography, "Miss Tebaldi was always very sweet and very firm; I used to say she had dimples of iron."

During one of Kurt Herbert Adler's seasons as head of the San Francisco Opera, negotiations with Tebaldi seemed to be dragging, and Adler apparently suggested her agent try to force her to sign the contract. "You know Mme. Tebaldi well enough to realize that you cannot do anything with her by force," the agent wrote back. "You and I will just have to be patient."

Bing — and Adler — finally had their patience rewarded, and in 1955 the soprano made her Met debut in January (*Otello*), and returned to San Francisco in September to repeat *Aida*, and to offer her Bay Area fans two new roles, Maddalena in *Andrea Chénier* and *Tosca*. And, once again, San Francisco audiences were in for a most unlikely treat, something which would never be repeated anywhere else in the world. On September 28, during that year's Fol-de-Rol, guests heard the "Letter Duet" from Mozart's *Le Nozze di Figaro* sung by the unlikely combination of Renata Tebaldi and Elisabeth Schwarzkopf. Both sopranos had sung the role of the Countess with the company, and, oddly enough, no one remembers which soprano sang which part on that occasion. Though Tebaldi fondly reminisced about the event today — even breaking into a bit of the music over the phone —



when Adler tried to tempt her into repeating it a few years later, she turned him down flat.

The reviews for her 1955 performances in San Francisco were as glowing as had been the reviews of her first season here. Writing of the combination of Renata Tebaldi, Richard Tucker and Leonard Warren in *Andrea Chénier*, the *Examiner's* Fried said simply, "This was Big League opera! Or let us call it World Series opera. No company in the world today could surpass such a tenor-soprano-baritone triumvirate in an Italian melodrama of the big romantic style. Few companies could equal it, and they do so very rarely. The cast and performance were the stuff deathless opera traditions are made of."

Opera tradition was broken two weeks later when Tebaldi created a San Francisco operatic legend by doing something during a performance of *Tosca* that apparently no female singer had ever done before in the history of the Company: she gave in to public demand and repeated an aria in the middle of the performance. The critics sniffed at it (no one seems to remember what Adler thought of her breaking the no-encore rule) though the critics differed on how well she had sung the aria the first time through. Fried said, "The first time she sang the aria, Mme. Tebaldi put into it...extraordinary vocal power and emotionalism." However, he lamented the loss of the dramatic continuity of Act II through the encore: "It was no longer the broken-hearted *Tosca* who was up there on stage, it was Mme. Tebaldi, a happy and triumphant soprano."

Frankenstein noted, "the length and enthusiasm of the ovation were all the more remarkable in view of the fact that Mme. Tebaldi's interpretation of the aria had not been singularly fine. It was full of oddities in rhythm, accent and



nuance, and it exhibited some explosive phrasings that a vocalist of her stature has no business employing. Maybe that's why she wanted to sing it again, and the repeat did the music stricter justice."

By 1955, her growing discography for London/Decca was attracting the soprano legions of fans who did not have the opportunity to hear her live, and the recordings were continuing to fuel the alleged "rivalry" with Maria Callas who was recording some of the same operas for Angel/EMI. Early in their careers, the two sopranos had both participated in the same season in Rio de Janeiro, and during a concert, Tebaldi sang an encore to which Callas took exception. The matter was exacerbated a few days later when the management of the theater asked Tebaldi to take over the role of *Tosca* after Callas had incurred the wrath of the audience by suffering a vocal mishap during a performance. The tabloid journalists labeled Callas the great actress with a flawed voice and dramatic stage presence while saying Tebaldi's beautiful, pure voice and well-schooled singing were pleasant, but emotionally bland. Toscanini's "voice of an angel" remark about Tebaldi was recirculated in contrast to Callas's "devilish fire."

It was a grossly inaccurate assessment of Tebaldi's artistry; it was almost libelous — but its pithy phrasing stuck. How extraordinarily unfair it is can easily be heard by anyone who takes the trouble to listen to a CD of Tebaldi in live performance, or who watches one of her videos. What immediately comes across is Tebaldi's astonishing ability to convey an entire gamut of emotion and drama, while — at the same time — never making an ugly sound.

San Francisco Opera General Director Lotfi Mansouri, who staged Tebaldi in

Continued on page 44

RICHARD MACDONALD



Joie de Vivre, Half life draped, Bronze, 56 x 50 x 40"

RICHARD MACDONALD GALLERIES

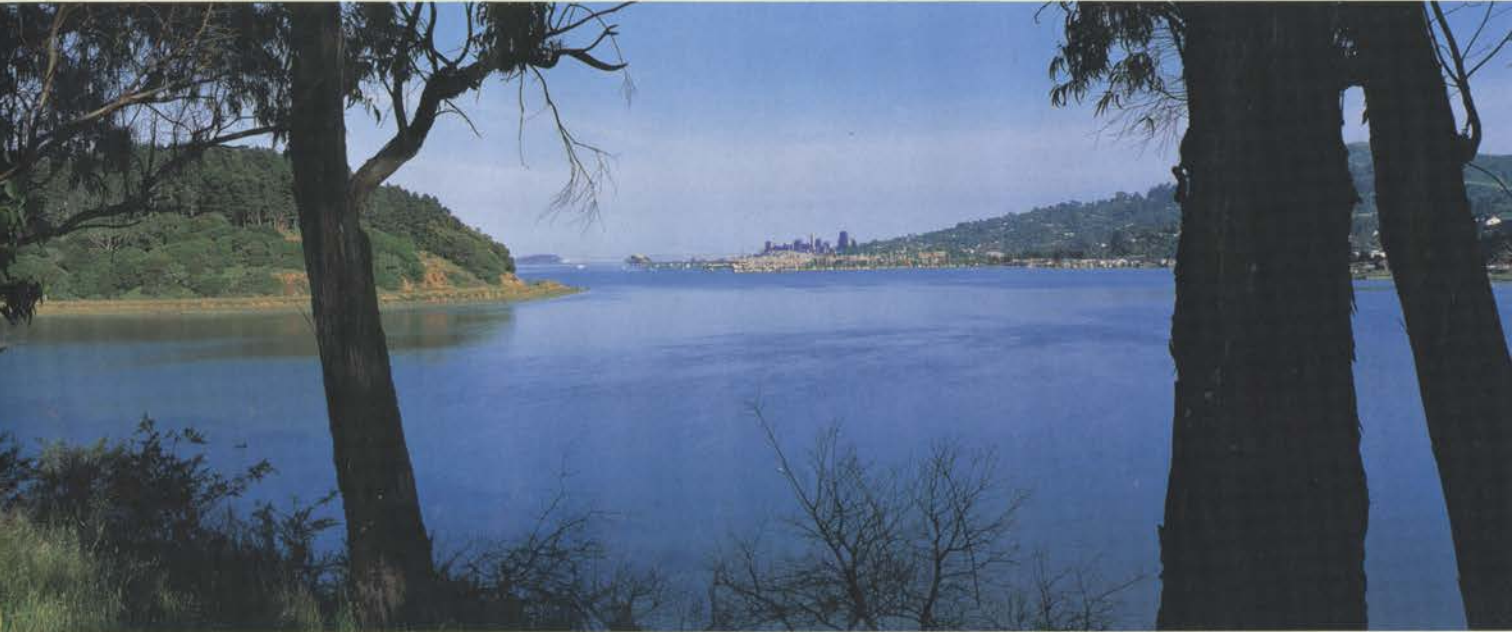
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(in Italian)

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Production
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Michael Yeargan

Costume Designer
Dunya Ramicova

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Mark McCullough*

Chorus Director
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Choreographer
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Musical Preparation
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First San Francisco Opera
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TUESDAY, SEPTEMBER 19 AT 8:00
SATURDAY, SEPTEMBER 22 AT 8:00
THURSDAY, SEPTEMBER 28 AT 7:30
SUNDAY, OCTOBER 1 AT 1:00

CAST
(in order of appearance)

Laura Katia Escalera*†

Miller Evgenij Dmitriev*

Luisa Miller Patricia Racette

Rodolfo Marcello Giordani

Wurm Gidon Saks

Count Walter Francesco Ellero d'Artegna

Federica Elena Zaremba

A soldier Richard Walker

Federica's ladies, pages, villagers, servants, archers

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TIME AND PLACE: The Tyrol, first half of the 17th century

ACT I	Scene 1	The exterior of Miller's house
	Scene 2	A hall in Count Walter's castle
	Scene 3	The exterior of Miller's house
INTERMISSION		
ACT II	Scene 1	The interior of Miller's house
	Scene 2	Walter's rooms in the castle
	Scene 3	The castle garden
ACT III		A hall in Miller's house

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The performance will last approximately three hours.*

LUISA MILLER SYNOPSIS

(Count Walter, aided by his henchman Wurm, had gained his title and power in a disreputable way: they had murdered the previous Count, Walter's cousin, who had threatened Rodolfo's (Walter's son) succession by his intended marriage. Everyone believed that the old Count had been killed by unknown assailants, but Rodolfo had come upon the dying man and heard the true story from his own lips.)

ACT I — (Love)

Luisa's birthday is celebrated by her friend Laura and the villagers. She sings of her happiness in her love for a huntsman she knows only as "Carlo." Miller, her father and a veteran soldier, voices doubts about the stranger. These are confirmed when, after the church bell has called the others to prayer, he is stopped by Wurm, one of Count Walter's henchmen. Wurm wants to marry Luisa and asks Miller to persuade her; when Miller refuses, Wurm reveals that "Carlo" is really Walter's son, Rodolfo, recently returned from foreign travel. Reminding Miller that Rodolfo would never be allowed to marry a village girl, Wurm urges him to reconsider Luisa's future.

Wurm tells the Count of Rodolfo's intentions toward Luisa. The Count wants his son to marry the wealthy, widowed Duchess Federica, who has long loved Rodolfo. He tells Rodolfo this just as Federica is announced. Left alone with her, Rodolfo confesses that he is in love with another, thereby arousing Federica's jealousy.

Luisa learns Rodolfo's true identity from her father, but Rodolfo appears and asks Miller's blessings on their marriage. Walter then appears, insults Luisa and arrests the father and daughter. Rodolfo threatens to make known the murderous way in which his father, with Wurm's aid, had attained nobility and power — a threat which makes Walter order Luisa's immediate release.

ACT II — (Intrigue)

Laura and the villagers tell Luisa that her father has been imprisoned for insulting Count Walter. Wurm brings word that the only way Luisa can procure his release is by writing a letter at his dictation saying that she is in love with him and begging him to elope with her. Anguished, she duly writes the letter but takes comfort from the thought that she will have her father with her again. But Wurm further demands that she confirm her intentions in person to the Count and Federica.

Wurm reports to Count Walter what has transpired, then learns that Rodolfo knows the secret of the former Count's murder, which enabled Walter to assume the title. Federica joins them, and the despairing Luisa is brought in to pretend her renunciation of Rodolfo and her acceptance of Wurm.

Rodolfo has received Luisa's letter and expresses his anguish. On Wurm's entry, Rodolfo challenges him to a duel, but the henchman fires his pistol into the air, attracting the Count and servants to the scene. Rodolfo tells his father that Luisa has betrayed him and he wants only to die. The Count suggests that Rodolfo would do better to revenge himself on Luisa by marrying Federica instead, but Rodolfo says he will resign himself to fate, whether it means the altar or the grave. Walter obtains his son's agreement to the match with Federica.

ACT III — (Poison)

On the day of the marriage, Laura and her friends try to console the stricken Luisa. Miller has been released from prison, and tries to comfort Luisa when he learns the sacrifice she has made. He finds another letter she has written to Rodolfo suggesting a suicide pact. Aghast, Miller persuades her to live at least for his sake. She destroys the letter and they agree to leave the village together, wandering through the country begging from door to door. The father withdraws and, while Luisa kneels in prayer, Rodolfo steals in with a vial of poison which he empties into a cup. He confronts Luisa with her letter to Wurm and, when she cannot deny writing it, complains of thirst. She pours him a drink from the cup, and has some herself after he comments on its bitter taste. As a clock strikes, Rodolfo despairingly tells her that it was poison. Dying, Luisa now makes a full confession. Miller returns to find his daughter at the point of death, and they sing a final trio of remorse. When Wurm and Count Walter enter, Rodolfo manages to kill Wurm before dying beside Luisa.

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ARTIST PROFILES



Winner of the prestigious 1998 Richard Tucker Award, **PATRICIA RACETTE** has performed major roles with most of the world's prominent companies including the Metropolitan Opera, La Scala in Milan, Vienna State Opera, Netherlands Opera, Grand Théâtre de Genève, London's Royal Opera, Paris Opera/Bastille, Welsh National Opera, New York City Opera, Santa Fe Opera, Houston Grand Opera, San Diego Opera, and San Francisco Opera. A 1989-90 Adler Fellow with numerous Opera Center credits, the American soprano made her Company debut in 1989 as Mistress Ford in family performances of *Falstaff*. Since then, she has sung many roles here, among them Mimì in *La Bohème*, Antonia in *Les Contes d'Hoffmann*, Micaëla in *Carmen* and, most recently in 1997, Mathilde in *Guillaume Tell*. Racette garnered international critical acclaim in the title role of Tobias Picker's *Emmeline* at the Santa Fe Opera in 1996, a production which was nationally televised on the PBS Great Performances series and subsequently performed by New York City Opera. Earlier this year she returned to the Met for a role in which she is rapidly becoming one of the world's leading interpreters, Violetta in *La Traviata*. She has also performed Violetta at the Paris Opera/Bastille, Santa Fe Opera, Houston Grand Opera and Dallas Opera. Additional recent highlights include *Mefistofele* (Margherita) in Houston; *Dialogues of the Carmelites* (Blanche de la Force) at the stages of the Paris Opera/Bastille and Santa Fe Opera; the world premiere of Carlisle Floyd's *Cold Sassy Tree* (Love Simpson) with Houston Grand Opera; and *Peter Grimes* (Ellen Orford) for her debut at the Teatro alla Scala in Milan. Forthcoming engagements include *Jenifa* (title role) with the Lyric Opera of Chicago and the Washington Concert Opera; a reprise of *Cold Sassy Tree* at San Diego Opera; *Don Carlo* (Elisabetta) with Houston Grand Opera; *Eugene Onegin* (Tatyana) in Santa Fe; in addition to *La Traviata* at the Met and San Francisco Opera.



Since her 1991 San Francisco Opera debut as Hélène Bezukhova in *War and Peace*, **ELENA ZAREMBA** has appeared with the Company as Ratmir in *Ruslan and Lyudmila* (1995), Konchakovna in *Prince Igor* (1996), Maddalena in *Rigoletto* (1997), in the title role of *Carmen* (1998), as Erda, Fricka, and the First Norn in the 1999 *Ring* Festival, as well as Ulrica in *Un Ballo in Maschera* (1999). Her appearances in San Francisco, at Milan's La Scala and with the Bolshoi Opera at the Metropolitan Opera have received critical acclaim and have led to engagements at such theaters as the Vienna State Opera, Paris Opera/Bastille, the Bregenz, Edinburgh and Salzburg Festivals, and with such ensembles as the Berlin Philharmonic, London Symphony Orchestra, and the Cleveland Orchestra. She has been particularly praised for the title role of *Carmen*, which she has performed at major theaters worldwide. Recent highlights include her Metropolitan Opera debut as Azucena;

The Queen of Spades, *War and Peace* and *Rigoletto* at the Bastille; *Un Ballo in Maschera* at the Bregenz Festival; as well as concerts in Rome, Krakow, Tokyo and Bregenz. Upcoming are *Carmen* in Lisbon, Munich, Berlin and Hamburg; *War and Peace* in Paris; *Un Ballo in Maschera* at the Met; *The Queen of Spades* in Munich; as well as performances and a recording of Beethoven's *Missa Solemnis* in Bonn. Her artistry has been documented on videocassettes or audio recordings of *Un Ballo in Maschera*, *Prince Igor*, *A Life for the Tsar*, *Lady Macbeth of Mtsensk*, *Boris Godunov*, *Das Rheingold*, Rimsky-Korsakov's *Christmas Eve*, Mussorgsky's cantata *Joshua*, and a Shostakovich song cycle. Born in Moscow, Elena Zarembo attended the Gnssin State Music Institute and, while still a student, was invited to be a soloist by the Bolshoi Theatre, where she sang roles in many of the prominent Russian operas.



Mezzo-soprano **KATIA ESCALERA**, a 1999 Merola Opera Program participant and currently a 2000 Adler Fellow, recently sang the role of Nancy in San Francisco Opera Center's Showcase presentation of *Albert Herring*. She also completed the 1999 Western Opera Theater tour of *Don Giovanni*, in which she portrayed Zerlina. Escalera began her musical studies at the Institute Eduardo Laredo in her native Cochabamba, Bolivia. She recently received her master's degree in vocal performance and literature at the Eastman School of Music and was named winner of the Lotte Lenya Competition at the Aspen Summer Music Festival. Operatic credits include Cherubino in *Le Nozze di Figaro*, Zita in *Gianni Schicchi* and the Old Lady in *Candide*. The mezzo has also been heard as soloist in the Mozart Requiem and Beethoven's Ninth Symphony with the Bolivian Philharmonic Orchestra, as well as in Bach's *Magnificat*, Vivaldi's *Gloria* and Duruflé's Requiem with the Eastman Philharmonia and the Rochester Chamber Orchestra. Her most recent concert appearances include Janáček's *Diary of One Who Vanished* and Verdi's Requiem (Eastman Philharmonia) in addition to Pergolesi's *Stabat Mater* (Cochabamba Municipal Orchestra).

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Since his professional debut at Spoleto in 1986 as the Duke in *Rigoletto*, **MARCELLO GIORDANI** has been in great demand at most of the world's leading opera houses. The Italian tenor made his 1991 San Francisco Opera debut as Alfredo in the opening night *La Traviata* and has subsequently appeared here as Edgardo in *Lucia di Lammermoor* (1994), Rodolfo in *La Bohème* (1996), and Fernand in *La Favorite*

(1999). Additional noteworthy engagements from past seasons include *Simon Boccanegra* (Gabriele Adorno) at the Royal Opera at Covent Garden; *Lucrezia Borgia* (Gennaro) at Milan's La Scala; *Manon* (Chevalier des Grieux) at the Metropolitan Opera and Paris Opera; *L'Elisir d'Amore* (Nemorino) for the Dallas Opera; a new staging of *Traviata* in Munich; in addition to *Lucia* at the Deutsche Oper Berlin and the Lyric Opera of Chicago. Foremost among his most recent engagements are the title part of *Werther* (role debut) at Vienna's Klangbogen Festival; *Lucia di Lammermoor* for his first appearance in Geneva; *Traviata* and *Rigoletto* at the Met; his first performances of Berlioz's *La Damnation de Faust* with the Munich Philharmonic (under James Levine) and the Orchestre National de Lyon; a bow at the Los Angeles Opera in the title role of *Faust*; *Lucrezia Borgia* with Renée Fleming at Carnegie Hall; his first Cavaradossi in *Tosca* for Michigan Opera Theatre; and Raoul in *Les Huguenots* for the opening of the new opera house in Bilbao. Future plans include a return to the Met for *Bobème* and *Der Rosenkavalier*; *Tosca* for the Lyric Opera of Chicago; *Faust* at the Bastille; and *Simon Boccanegra* (Gabriele) for San Francisco Opera. Giordani is featured singing the "Brindisi" from *Traviata* in the film, *A Midsummer Night's Dream*, and sings the role of Gaston on the first studio recording of Verdi's *Jérusalem*, soon to be released on the Philips label.



Russian baritone **EVGENIJ DMITRIEV** studied voice at the Tchaikovsky Conservatory in Moscow and musical education at Moscow's Russian Academy for Music, graduating with honors in 1994. He made his debut as Dandini in *La Cenerentola* at the Municipal Theater in Moscow, where he also performed Talbot in *Maria Stuarda* and the title role of *Eugene Onegin*. After a year of further studies in Vienna, he was invited to join the ensemble of the Vienna State Opera, making his debut there as Silvano in *Un Ballo in Maschera*. Subsequent roles in Vienna included Silvio in *Pagliacci*, Sharpless in *Madama Butterfly*, Ping in *Turandot* and Schaunard in *La Bohème*. He was soon heard at the Innsbruck Opera (*Onegin*), the Stadttheater Klagenfurt (*Pagliacci*), the Opera Theater in Basel (Renato/*Un Ballo in Maschera*) and, in 1997, at Toronto's Canadian Opera Company (Miller/*Luisa Miller*). Engagements during the 1997-98 season included *La Bohème* (Marcello), *Il Barbiere di Siviglia* (Figaro) and *Le Nozze di Figaro* (Count Almaviva) for the Vienna State Opera, as well as *Il Trovatore* (Count di Luna) at the Opéra de Nantes. Among Dmitriev's most recent performances are *La Traviata* (Giorgio Germont) in Vienna, *Trovatore* in Toronto, as well as his first appearances in the U.S. with Michigan Opera Theatre in *Lucia di Lammermoor* (Enrico) and *Eugene Onegin*.



FRANCESCO ELLERO D'ARTEGNA made his highly successful San Francisco Opera debut as Ramfis in *Aida* during the 1996-97 season and was seen here as Timur in our 1998 presentation of *Turandot*. The Italian bass is the winner of many voice competitions, including the Pavarotti Voice Competition, the Toti dal Monte, the Mario del Monaco and the Voci Verdiane in Busseto. He has performed at all the important Italian theaters including La Scala in Milan, Teatro la Fenice in Venice, the Teatro Comunale in Bologna and Florence, Teatro San Carlo in Naples, and many festivals in Italy and abroad. His Verdian operatic debuts include *Nabucco* at the Verona Arena in 1981 and *Aida* at La Scala in 1985. Career highlights have included *La Sonnambula* in Barcelona and Zurich; *Aida* in Verona, Luxor, Vienna and at Rome's Baths of Caracalla; *Il Trovatore* and *Lucia di Lammermoor* with the Lyric Opera of Chicago; *Turandot* in Genoa and Torre del Lago; *Don Carlo* and *Macbeth* in Bonn; *La Bohème* at La Scala; as well as *L'Incoronazione di Poppea* in Bologna. Among the artist's recent engagements are *Norma* at Barcelona's Teatre Victoria, *Don Carlo* for his Metropolitan Opera debut, *Der Freischütz* and *Fierrabras* in Florence, *Nabucco* in Santiago, Chile, *Don Giovanni* in São Paulo, *Carmen* in Hamburg, *Poppea* in Amsterdam, *Aida* in Vienna and Munich, in addition to *Ernani* for Antwerp's De Vlaamse Opera. In the future, the bass will appear as Méphistophélès in *Faust* at Strasbourg's Opéra National du Rhin, and in the title role of Boito's *Mefistofele* in Antwerp. Ellero d'Artegna's many recordings include *L'Incoronazione di Poppea*, *Il Trovatore*, *Aida*, *La Bohème*, *Maria Stuarda*, *Adriana Lecouvreur*, *La Wally*, *La Sonnambula* and *Falstaff*. He can also be seen as Colline in the film of *La Bohème* directed by Luigi Comencini.



Bass-baritone **GIDON SAKS**, born in Israel, studied at the Royal Northern College of Music in Manchester and the University of Toronto. Operatic engagements include Seneca (*L'Incoronazione di Poppea*) at the Monnaie in Brussels; Claggart (*Billy Budd*), Leporello (*Don Giovanni*), and Sarastro (*Die Zauberflöte*) for Scottish Opera; Pizarro (*Fidelio*) with the Berlin Staatsoper, the Welsh National Opera and Finnish National

Opera; the title role of *Boris Godunov* for the English National Opera; Daland (*Der Fliegende Holländer*), Timur (*Turandot*), Colline (*La Bohème*) and Wurm (*Luisa Miller*) for the Canadian Opera Company; Mayor George Moscone (*Harvey Milk*) at Houston Grand Opera, New York City Opera and for his 1996 San Francisco Opera debut; Sparafucile (*Rigoletto*) and Cadmus/Somnus (*Semele*) with De Vlaamse Opera; the title role of *Don Giovanni* at the Netherlands Reisopera as well as several performances with the Royal Opera at Covent Garden. Among his most recent assignments are Kaspar (*Der Freischütz*) for the ENO; *Luisa Miller* for the Spoleto Festival (USA); the title role of *Holländer* for the COC; and the title role of Handel's *Hercules* in Lyon and Brussels with Les Musiciens du Louvre, which will be recorded. Future plans include Count Almaviva (*Le Nozze di Figaro*) for the WNO, Nick Shadow (*The Rake's Progress*) for the ENO, Claggart at the Opéra National de Paris, in addition to Pizarro and Kaspar for the Deutsche Staatsoper Berlin. Saks has made numerous radio and television appearances and can be heard on recordings of *Harvey Milk*, *Curlew River*, *Der Silbersee*, *Billy Budd*, *The Pilgrim's Progress*, *Der Kreidekreis* and *Der Ferne Klang*.



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Music Director of San Francisco Opera since 1992, **DONALD RUNNICLES** is regarded as one of the finest conductors active today, with a distinguished series of international triumphs to his credit. The native of Edinburgh has conducted over 25 operas for the Company, highlights of which include televised productions of *Capriccio*, *Turandot*, and the 1994 world premiere of Susa and Littell's *The Dangerous Liaisons*; the North American premiere of Tippett's *King Priam* with the S.F. Opera Center; and the 1996 West Coast premiere of Wallace and Korie's *Harvey Milk*. The maestro most recently led three highly praised cycles of Wagner's *Ring* Festival last summer as well as *Un Ballo in Maschera*, *Idomeneo* and the new production of *Parsifal* during the 1999-2000 Season. He has led the San Francisco Opera Orchestra and Chorus for two recordings, one of which received a Grammy nomination (*Orphée et Eurydice*). His first commercial recording was Humperdinck's *Hänsel und Gretel*, and his most recent are a CD of *Ring* excerpts with the Dresden Staatskapelle, a Grammy-nominated disc of German Romantic opera arias with tenor Ben Heppner, Bellini's *I Capuleti e i Montecchi* with the Scottish Chamber Orchestra, and a recording of works by Strauss, Wagner and Berg with soprano Jane Eaglen and the London Symphony Orchestra. Elsewhere, he has conducted opera productions at the Bayreuth Festival, Salzburg Festival, New York's Metropolitan Opera, Milan's La Scala, Bastille Opera, Berlin Opera, Vienna State Opera, Cologne Opera, Bavarian State Opera, Hamburg State Opera, Royal Opera Copenhagen, Zurich Opera, Netherlands Opera and the Vienna Volksoper. Symphonically, Maestro Runnicles has led many of the most prominent European orchestras, while in North America he has conducted the symphony orchestras of San Francisco, Chicago, Atlanta, Pittsburgh, St. Louis, Seattle, Minneapolis, Toronto, Miami and Cleveland. Recently appointed principal guest conductor of the Atlanta Symphony Orchestra (effective September 2001), Runnicles will retain his post as the Company's Music Director and continue his active international conducting schedule.



One of opera's most celebrated directors, **FRANCESCA ZAMBELLO** began her career with San Francisco Opera in 1983 directing the Family Matinee performances of *La Traviata*. The American artist has since returned to the Company to stage *La Voix humaine* (summer, 1986), *Faust* (fall, '86), *La Bohème* (1988), and the SFO premiere of *Prince Igor* (1996). Zambello has staged a wide variety of works for the leading opera companies and festivals in Europe and North America, including the Olivier Award-winning productions of *Khovanshchina* at the English National Opera, and *Billy Budd* and *Paul Bunyan* at the Royal Opera House, Covent Garden. *Bunyan* also received the Evening Standard Award for Best Opera Production. She has received the Grand Prix palmarès de la critique from the Bastille Opera for her stagings of *War and Peace* and *Billy Budd*. Her production of *Lady in the Dark* for London's Royal National Theatre received the Evening Standard Award for Best Musical in 1997. She has directed many world premieres of operas and new plays, including *Emmeline* at Santa Fe Opera, which she also directed for broad-

cast on PBS's Great Performances series. Recent projects include *Turandot* for the Opéra Bastille; *Dialogues of the Carmelites* for the Seito Kinen Festival in Japan and the Paris Opera; *Tristan und Isolde* for the Seattle Opera and Lyric Opera of Chicago; *The Bartered Bride* for London's Royal Opera; *Boris Godunov* for the English National Opera; and *War and Peace* for the Bastille. Upcoming engagements include the new musical *Napoleon* to open at the Shaftsbury in London, *Peter Grimes* for the Netherlands Opera, and *The Queen of Spades* for London's Royal Opera.



MICHAEL YEARGAN's designs are featured in three new productions during our 2000-2001 Season: *Luisa Miller*, *Dead Man Walking* and *Simon Boccanegra*. The Texas native is a professor of stage design at the Yale School of Drama and the resident designer for the Yale Repertory Theatre, where he has designed more than 50 productions. Since his San Francisco Opera debut with the 1993 staging of *I Puritani*, his sets and costumes have been seen here in new productions of *La Bohème* (summer 1996, 1999-2000), *Carmen* (1996-97, 1998 Femmes Fatales Festival), *Madama Butterfly* (summer 1997, 1998-99), *Rigoletto* (1997-98) and the world premiere staging of *A Streetcar Named Desire* (1998-99). Yeargan's North American opera credits include designs for the Metropolitan Opera (premiere of Harbison's *The Great Gatsby*, *Ariadne auf Naxos*, *Otello*, *Così fan tutte*, *Susannah*); Los Angeles Opera (*Stiffelio*, *Hänsel und Gretel*); Lyric Opera of Chicago (premiere of Bolcom's *A View from the Bridge*, *Antony and Cleopatra*, *Susannah*, *Nabucco*); Dallas Opera (*Vanessa*, *Rigoletto*, *Bohème*); Houston Grand Opera (premiere of Floyd's *Cold Sassy Tree*, *Susannah*); and Glimmerglass Opera (premiere of *Central Park*, *La Finta Giardiniera*, *Butterfly*), among others. Internationally, he has designed productions for Welsh National Opera (*Beatrice and Benedict*, *Eugene Onegin*, *Norma*, *Bohème*, *The Merry Widow*, *Cavalleria Rusticana*, *Pagliacci*); Covent Garden (*Stiffelio*, *Simon Boccanegra*, *Aida*, *Attila*); Scottish Opera (*La Forza del Destino*, *Bohème*); Théâtre Musical de Paris (*Die Zauberflöte*); Frankfurt Opera (*Così fan tutte*) and Opera Australia (*Werther*, *La Traviata*, *Il Barbiere di Siviglia*). Yeargan has also designed New York productions of Terrence McNally's *Bad Habits* and *The Ritz*, and has worked extensively with the New York Shakespeare Festival, American Repertory Theatre and at London's West End.

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Costume designer **DUNYA RAMICOVA** has designed over 200 productions for theater and opera in the United States and Europe. Among her opera designs are *I Lombardi* at the Metropolitan Opera, *Alcina* and *Mathis der Maler* at Covent Garden, *Die Zauberflöte* and *Theodora* at the Glyndebourne Festival, Messiaen's *Saint François d'Assise* for the Salzburg Festival, in addition to *La Clemenza di Tito* for Houston

Grand Opera and San Francisco Opera (mounted by the Company in 1993). She has also designed costumes for John Adams's *Nixon in China* and *The Death of Klinghoffer* (the latter served as the vehicle of her 1992 SFO debut). Her most recent projects include *Ab, Wilderness* at New York's Lincoln Center and *La Clemenza di Tito* for New York City Opera. Dunya Ramicova is a Professor of Design at UCLA's School of Theater, Film and Television.



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.



MARK McCULLOUGH enjoys a successful career as lighting designer for opera and theater companies in the United States and Europe. He has lit productions for such opera companies as the Metropolitan Opera (*Le Nozze di Figaro*), New York City Opera (*Il Viaggio a Reims*), Strasbourg's Opéra National du Rhin (Benjamin Britten's, after John Gay, *The Beggar's Opera*), Opera North (*Eugene Onegin*), Boston Lyric Opera (*Tosca*), Glimmerglass Opera (Virgil Thomson's *The Mother of Us All* and John Philip Sousa's rarity *The Glass Blowers*), Seattle Opera and San Diego Opera. Among his numerous theater credits are the recent revival of *Jesus Christ Superstar* (Broadway and U.K. tour); *Whistle Down the Wind* (Aldwych Theatre, London); Webster's *The White Devil* and Schiller's *Don Carlos* (Royal Shakespeare Company); as well as *How I Learned to Drive*, *Tartuffe*, and *Gemini* (Off-Broadway). McCullough's work in regional theater has been seen at the La Jolla Playhouse (most recently the world premiere of David Grimm's *Sheridan*), Mark Taper Forum, Hartford Stage, Steppenwolf and Center Stage, among others. Future plans include *Arshak II* for San Francisco Opera, *The Queen of Spades* for the Royal Opera at Covent Garden, the world premiere of Tobias Picker's *Thérèse Raquin* at the Dallas Opera, *Agrippina* at Glimmerglass Opera, *The Duchess of Malfi* with the Royal Shakespeare Company, and Wendy Wasserstein's *Old Money* at Lincoln Center. The American designer is an alumnus of the North Carolina School of the Arts and holds a Master of Fine Arts degree from the Yale School of Drama.

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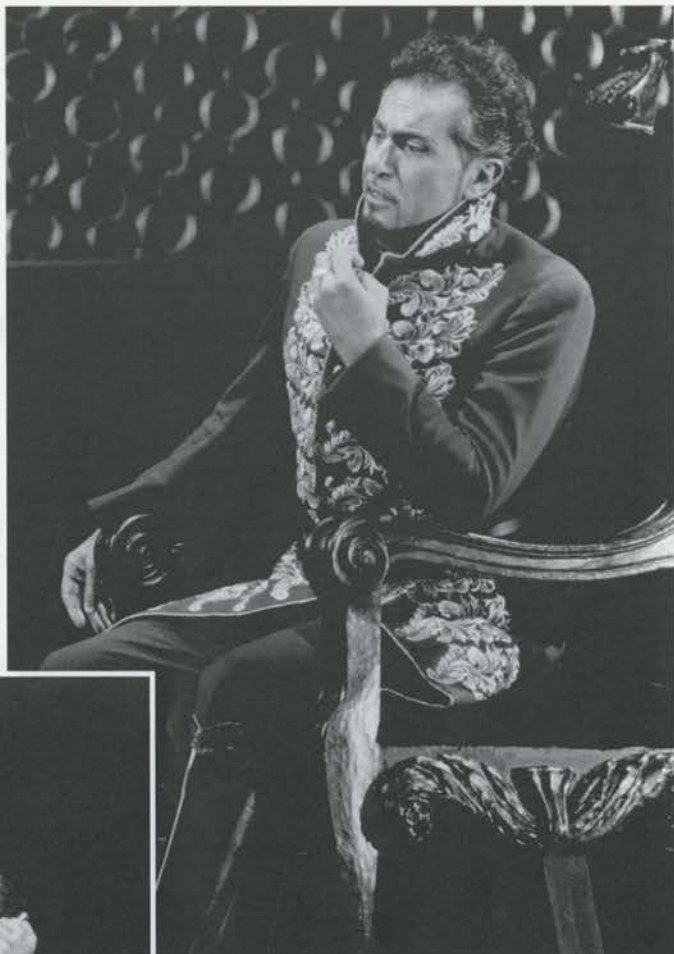
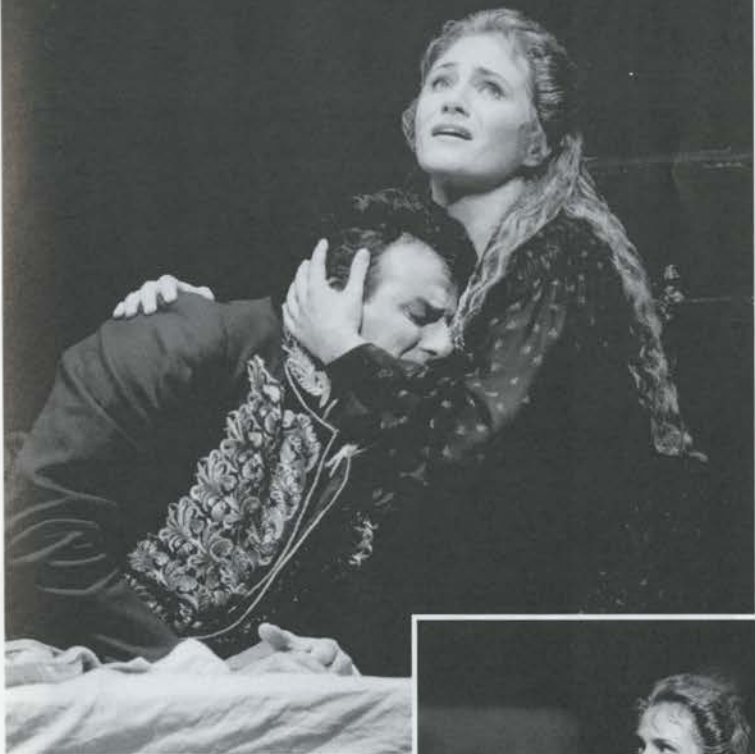


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You are invited to join us for a remarkable opera vacation! Tour Director Sherwin Sloan is the founder of Opera Quarterly, serves on the boards of Los Angeles Opera and the Wagner Society of Southern California, and is a friend to many artists who have joined us for lunches and after-performance parties.

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

Steeped in an age-old tradition of music and the arts, these beautiful cities offer great sightseeing, wonderful Christmas shopping, and, of course, magnificent opera! In Prague we'll attend *La Traviata*, *Rusalka* and Rameau's *Castor et Pollux*, and a new Czech Opera *Soldier and Dancer*. In Vienna thrill to *Le Nozze di Figaro*, *Die Frau ohne Schatten* and *Roberto Devereux* and in Salzburg enjoy a concert at the Castle Hohensalzburg. What a magical way to celebrate the festive season!

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

Join the festivities of the New Year's Eve Gala at the Metropolitan Opera! This fun-filled night features the surprise appearance of Met stars in a sparkling *Merry Widow* followed by a black-tie dinner-dance on the tiers of the Opera House. You'll also experience Zeffirelli's *La Traviata*, two brand new Met productions, *Fidelio* and *Il Trovatore*, a Brahms program by the New York Philharmonic and a Broadway play. Ring in the New Year in style!

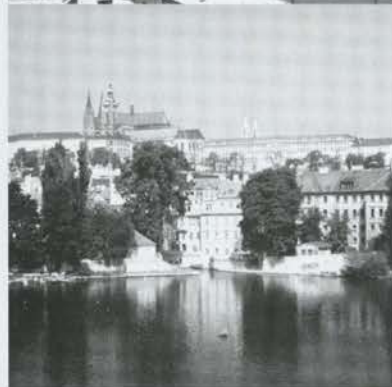
Dresden, Meissen and Der Ring des Nibelungen in Berlin February 12th to 26th, 2001

Visit beautiful Dresden, historical Meissen and experience Berlin, the new capital of Germany. At the Semper Oper in Dresden we'll attend *Die Frau ohne Schatten* and a symphony concert. Then in Berlin, we'll enjoy the *Ring Cycle* at the Staatsoper as well as *Le Nozze di Figaro* and *La Traviata* at the Komische Oper, and *Faust* and *Zar und Zimmerman* at the Deutsche Oper. Truly rich fare for the opera lover!

The Seattle Ring 2001 August 20th to 27th, 2001

Seattle Opera's new *Ring Cycle* by esteemed director Stephen Wadsworth boasts a terrific cast including Jane Eaglen, Mark Baker, Stephanie Blythe, Phillip Joll and Peter Kazaras. Our tour provides many behind-the-scenes opportunities to learn more about the Ring, and meet the Seattle Opera team and artists associated with the production. Space is limited!

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LUISA MILLER

Verdi

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

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Netrebko, Borodina; Hvorostovsky

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Heggie

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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

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

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LA TRAVIATA

Verdi

Racette/TBA (6/23m); Brown*/Ventre* (6/23m), Robertson/Westman (6/23m)

Armiliato/Copley/Conklin/Walker/Munn

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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/Hall/Whitfield

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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.

Photo Credits: Annie Oakley, from *Annie Oakley* by Shirl Kasper. Edmund Fitzgerald from *Gales of November* by Robert J. Hemming. Gear photograph by Bob Heine Photography.

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

† *Regular substitute*

RENATA TEBALDI AT 50

continued from page 20

our 1965 performances of *La Bohème* and *Andrea Chénier*, remembers the experience fondly. "She had one of the most beautiful voices I ever heard in my life! The first recording I ever owned while still a student was her *Madama Butterfly* and I played it again and again and again and again. I still remember certain passages she sang in various operas and the way she approached them; passages that will always resound in my mind with her voice."

Today many singers feel that to express anger, despair or fury they need to sing harshly: an unpleasant sound for an "unpleasant" emotion. But Tebaldi remained true to her classic bel canto singing technique, while managing to wring every drop of nuance from her characters. Such singing has become almost a lost art, but Tebaldi's ability to do this, and to bring her characters to life so completely is something James Schwabacher still recalls quite vividly. "There was never a sound that came out of her voice that was just a note; every sound was always something that had to do with the aria she was singing. That, to me, was the most important thing about her artistry," he says. "She imbued the character she was singing with such colors. When she was doing something very dramatic, or forte, the way she communicated the emotion just gave you shivers up and down your back. It was a wonderful feeling. It was a very ample voice, and the passion was always there. Her voice had such warmth, and excitement. It sent real chills through you."

Not surprisingly, such vocal prowess and emotional singing inspired an equally passionate response from Tebaldi's fans. It was simply a love affair from both sides of the footlights, and her fans took the soprano's absences from the stage very much to heart. Throughout her career, Tebaldi was plagued by recurring bouts of ill health of various natures which kept her confined to her home, and often kept her flat on her back in bed. Once she also withdrew for an extended period to restudy and realign her voice.

While recuperating during her illnesses, Tebaldi used the time to study new scores, and fans rue the fact that she never sang several of these operas she was preparing, like Massenet's *Manon* and Zandonai's *Francesca da Rimini*. There is strong evidence she was seriously planning to do the title role of Bellini's *Norma* at the Met in the 1960s, as well as on record, but ultimately decided against it as well.

When asked if there were any roles she regretted not singing, Tebaldi immediately replied, "Yes, there are



A view from the wings: Renata Tebaldi in Act III of *La Bohème*, and during curtain calls after the 1965 performance.



two of them: *Francesca da Rimini* and Charlotte in *Werther*." Francesca was penciled into her schedule a number of times, including one season here in San Francisco, but it never came to pass. Charlotte, Tebaldi said, she learned in French for "Mr. Bing, who then gave the role to another singer." It would have been her only time to sing an entire role in a language other than Italian.

Early in her career, Tebaldi became quite well known in Italy for her portrayal of several of Wagner's heroines — given, in those days, in Italian by Italian theaters. Her Elisabeth in *Tannhäuser*, Elsa in *Lohengrin*, and Eva in *Meistersinger* were hailed by colleagues like conductor Karl Böhm and tenor Max Lorenz, but all attempts to get her to sing Wagner in the U.S. failed, as did frequent attempts for her to undertake the Marschallin in *Der Rosenkavalier*. "German is too guttural," she once explained, "and I was afraid of ruining the quality of my voice. I could have compromised the diction and saved the sound, but I wouldn't do that."

Fortunately for posterity, she was persuaded by Terry McEwen — back in his days with London Records, before he became General Director of SF Opera — to record arias from this repertoire in Italian. "A well-known German musician told me that the finest Elsa and Elisabeth he had heard were both sung by Renata Tebaldi," McEwen later wrote. "From that moment I began to talk with her about recording arias from *Lohengrin* and *Tannhäuser*...While Tebaldi felt that the critics might condemn her for singing the arias in her own language, I kept reminding her of the many famous precedents...Pertile's *Lohengrin*, Lehmann's *Butterfly* and *Bohème*, Melchior's *Otello*, Gigli and Schipa in *Werther*, all recorded in the language of a famous interpreter."

Eventually Tebaldi did sing, in recital, in languages other than Italian, and the

first time she sang in English became one of the great evenings of Tebaldi lore. It was on August 13, 1966 at Lewisohn Stadium in New York. McEwen remembered, "Before an audience of approximately twenty-two thousand people, Tebaldi sang one of the most thrilling concerts of her career. She had decided to sing three encores: one in each language of her New York fans, Italian, Spanish and English...I drove her to the stadium on the night of the concert and asked her what she had finally decided (to sing in English.) She smiled and answered with a gleam in her eye: 'It's a surprise. You'll see.'"

"The encores in Italian ("A vucchella") and Spanish ("Estrellita") were greeted with salvos of delighted applause...Suddenly the orchestra played the introduction to "If I Loved You," and after the first phrase, a delighted gasp of surprise rose from the sold-out house. At the end of the song, all hell broke loose, and to the delight of the crowd she was forced to repeat it."

What McEwen did not say — but what is clearly evident when listening to a recording of the concert — is that all hell breaks loose in the middle of the song, as well as at the end. It is vintage Tebaldi: her sensual voice even from top to bottom with that special rich, mahogany glow in the middle register no other soprano ever had; her ability to vary dynamics according to the emotion she is expressing, the soft singing still carrying all the emotion of her passionate outcries; her impeccable taste in spinning the long arch of a musical phrase and giving each note and word within it the place it deserves, yet making it all sound utterly spontaneous.

Most of all, what comes through on that occasion, as on so many others, is her tremendous love — not only for her art, but for her audience as well. It was a love which her fans continue to return, with enormous gratitude, to this day. □

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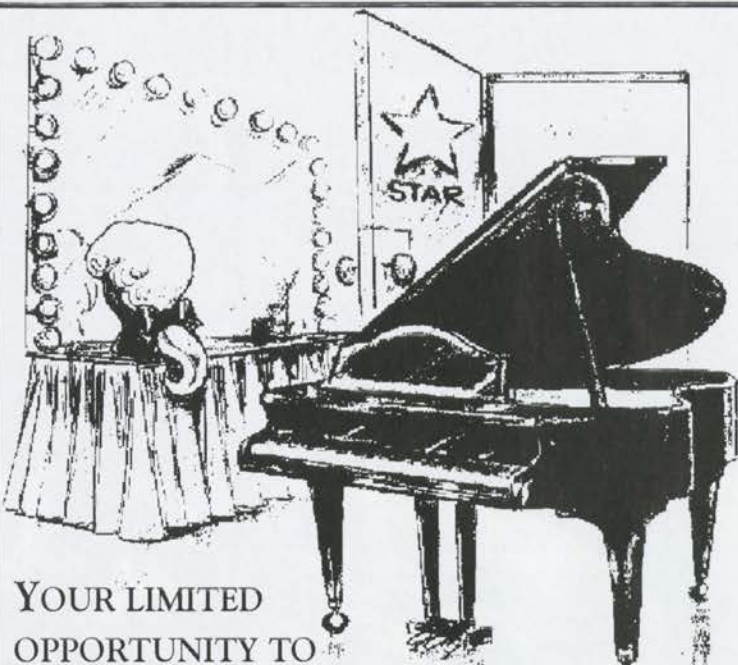
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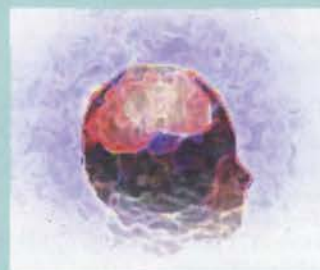
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ACADEMY



Luisa Miller, San Francisco Opera, 1974 — Luciano Pavarotti as Rodolfo; Huguette Tourangeau as Federica

NOTES ON LUISA MILLER

continued from page 12

good reason but nonetheless erroneously takes to be Luisa's betrayal. The one famous set piece in *Luisa Miller* is his, the aria "Quando le sere al placido," and it is one of Verdi's most gloriously effulgent inspirations.

While Luisa and Rodolfo are virtually ever-present, Federica really has just one chance to make her mark, and that is when she believes that Rodolfo is about to ask for her hand but discovers instead that his heart is elsewhere. Of the complexity of Schiller's Lady Milford there is no trace; nonetheless, Verdi says somewhere that *Luisa Miller* has to have two *prime donne*, and while it is a now-or-never situation for the mezzo (or contralto), singers can make that moment blaze on the stage.

Verdi often enjoyed putting two basses, more precisely a baritone and a bass, on stage together, and that textural challenge elicited some of his greatest moments. Musically, the most striking and original page in *Rigoletto* is the dark-alley confrontation of Rigoletto and Sparafucile, and from there you can go on to recall Boccanegra and Fiesco in the final minutes of *Simon Boccanegra*, the terrible confrontation of King Philippe and the Grand Inquisitor in *Don Carlos* (and, hardly less striking, the great

scene between Philippe and Rodrigue), and the astonishing "double-bottomed" colloquy of Falstaff and Ford. In *Luisa Miller*, he has three magnificent parts for low male voices: the warm, fatherly baritone of Miller, the majestic bass of Count Walter, and the more sinister 'black' bass of Wurm, and he plays these off brilliantly against each other.

Even in the 1850s, the more wide awake Italian critics were beginning to notice that Verdi was definitely moving away from and beyond the operatic traditions in which he had been brought up. *Macbeth*, first seen in 1847, and *Luisa Miller* were identified as the works marking the beginning of a new path. That meant essentially two things: departing from a rigid division of the music into recitatives, slow *cavatine*, and brilliant *cabalette*, and it also meant a newly inventive way of writing

for the orchestra. *Macbeth*, even in its first version, is in some ways a more strikingly forward-looking work than *Luisa Miller* — perhaps Verdi was concerned about the conservative and resistant Neapolitan audience — but time and again we hear how aware he was beginning to be of the possibilities of an alert, commenting, painting, and psychologically cueing orchestra. *Luisa Miller* is one of Verdi's relatively rare operas to begin with a real overture, and it is a forceful, tightly constructed piece with which he grabs our attention at the outset.

No doubt for many opera-goers Verdi still begins with the *Rigoletto/Trovatore/Traviata* triad of 1851-53, and the works before that remain, if not *terra incognita*, *terra vaguely cognita*. A few of those operas, especially *Nabucco* and *Ernani*, have maintained a fairly constant presence at least on the fringes of the repertoire; others, such as *I Lombardi alla Prima Crociata*, *Attila*, and *Stiffelio* now show up at important houses. (San Francisco has produced *Luisa Miller* in 1974, *Ernani* in 1968 and 1984, and *Attila* in 1991.) To experience *Luisa Miller* in the theater is to witness a stirring drama of love crossed by evil, and it is also a happy reminder that Verdi was someone even before that November day in 1850 when he set down the first notes of *Rigoletto*. □

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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. 13, 17, 19, 22, 28
The Tsar's Bride — Sept. 14, 16, 20, 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

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September 19	<i>The Ballad of Baby Doe</i>
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.

Sept. 7	<i>Luisa Miller</i>
Sept. 13	<i>The Tsar's Bride</i>
Sept. 20	<i>The Ballad of Baby Doe</i>
Oct. 4	<i>Dead Man Walking</i>
Nov. 1	<i>Semele</i>
Nov. 15	<i>Der Rosenkavalier</i>
June 6	Verdi's Golden Legacy

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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.

Sept. 6	<i>Luisa Miller</i>
Sept. 11	<i>The Tsar's Bride</i>
Sept. 18	<i>The Ballad of Baby Doe</i>
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.

Sept. 6	<i>Luisa Miller</i>
Sept. 13	<i>The Tsar's Bride</i>
Sept. 20	<i>The Ballad of Baby Doe</i>
Oct. 4	<i>Dead Man Walking</i>
Nov. 1	<i>Semele</i>
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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.

Sept. 7	<i>Luisa Miller</i>
Sept. 14	<i>The Tsar's Bride</i>
Sept. 21	<i>The Ballad of Baby Doe</i>
Oct. 5	<i>Dead Man Walking</i>
Nov. 2	<i>Semele</i>
Nov. 16	<i>Der Rosenkavalier</i>
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Sept. 8	<i>Luisa Miller</i>
Sept. 14	<i>The Tsar's Bride</i>
Sept. 21	<i>The Ballad of Baby Doe</i>
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.

Sept. 5	<i>Luisa Miller</i>
Sept. 12	<i>The Tsar's Bride</i>
Sept. 19	<i>The Ballad of Baby Doe</i>
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.

Sept. 18	<i>The Ballad of Baby Doe</i>
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>

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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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All partners receive recognition in the Corporate Council section of every program magazine, reaching more than 284,000 patrons. Some partnerships offer special publicity opportunities which may include acknowledgment (or logo placement) in press releases or on ticket brochures, ticket envelopes, lobby signs, special event invitations, program inserts, radio spots, newspaper ads, and more.

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- * Copy of the Season Book, previewing the main season productions.

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

SAN FRANCISCO OPERA CENTER

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

MEROLA OPERA PROGRAM

An eleven-week summer apprentice program for 25 to 30 singers, stage directors and coach-accompanists designed to discover, nurture and train the very best talent in the world of opera.

WESTERN OPERA THEATER

One of two professional national touring companies in America, Western Opera Theater brings live performances to rural communities and major metropolitan areas across the United States, serving some 45,000 individuals annually.

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The Adler Resident Artists stage a chamber or unusual work each year in intimate venues.

EDUCATION AND OUTREACH PROGRAMS

Through interactive education and outreach programs, San Francisco Opera cultivates knowledge and appreciation of opera and its component arts among students of all ages, educators and the general public, reaching nearly 50,000 people each year.

ADLER RESIDENT ARTISTS PROGRAM

Founded in 1977 as the San Francisco/Affiliate Artists-Opera program, the Adler Resident Artists program is a performance-oriented residency for advanced singers that offers individual training as well as roles in San Francisco Opera's international season. Under the guidance of the San Francisco Opera Center staff, the Adler Resident Artists are directed towards roles of increasing importance throughout their residency period and in future San Francisco Opera productions.

San Francisco Opera gratefully acknowledges the individuals listed below, each of whom has made a generous commitment to sponsor an Adler Resident Artist for performance year 2000. For information regarding sponsorship opportunities, please telephone (415) 565-6451.

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The Merola Opera Program is dedicated to the continuing education and professional training of the finest young operatic talent and the development of this talent into professional opera singers, coaches and stage directors of the highest artistic caliber.

The Merola Opera Program is an integral part of San Francisco Opera Center, but operates under a separate board of directors and receives no financial support from the San Francisco Opera or the Opera Center.

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We extend our sincere appreciation to the following individuals, foundations and corporations for their generous gifts made between October 1, 1999 and August 1, 2000, which allow Merola to provide the highest quality training to young opera talent. For more information about supporting Merola, please call (415) 565-6427, e-mail mop@sfoopera.com, or visit our website at www.sfoopera.com/merola.

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

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

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

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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:

A CELEBRATION OF SINGERS
Great artists at San Francisco Opera,
1962-1997
Stage photography by Robert Cahen

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.

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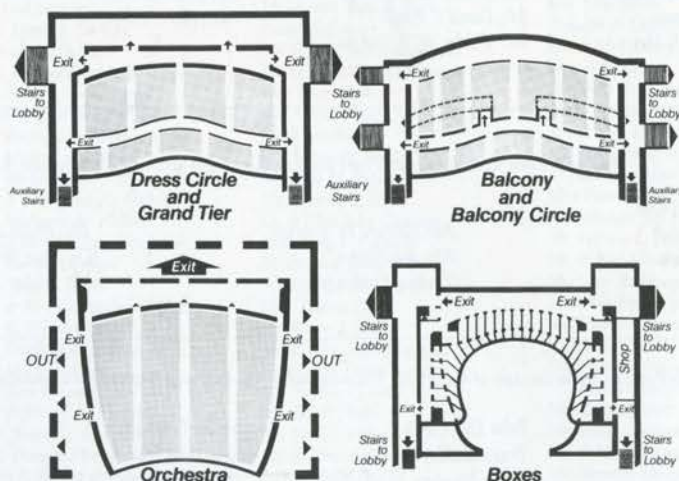
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Tours of the San Francisco Performing Arts Center include the War Memorial Opera House, Davies Symphony Hall and Herbst Theatre and take place as follows: Mondays, on the hour between 10 a.m. - 2 p.m. Special group tours of Davies Hall only may be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