

Simon Boccanegra

2000

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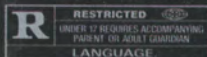
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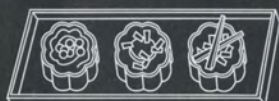
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SAN FRANCISCO OPERA MAGAZINE

Simon Boccanegra

2001 Verdi Celebration

Vol. 78, No. 11

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Hall of the Great Senate, Ducal Palace, 1843
Lithograph
29.3 x 41 cm (11.5 x 16.1 in.)

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SAN FRANCISCO OPERA MAGAZINE

Koraljka Lockhart, Editor
Robert M. Robb, Publications Associate

All editorial material © San Francisco Opera Magazine
301 Van Ness, San Francisco, CA 94102
Tel. (415) 861-4008
Internet address: www.sfopera.com

ISSN 0892-7189

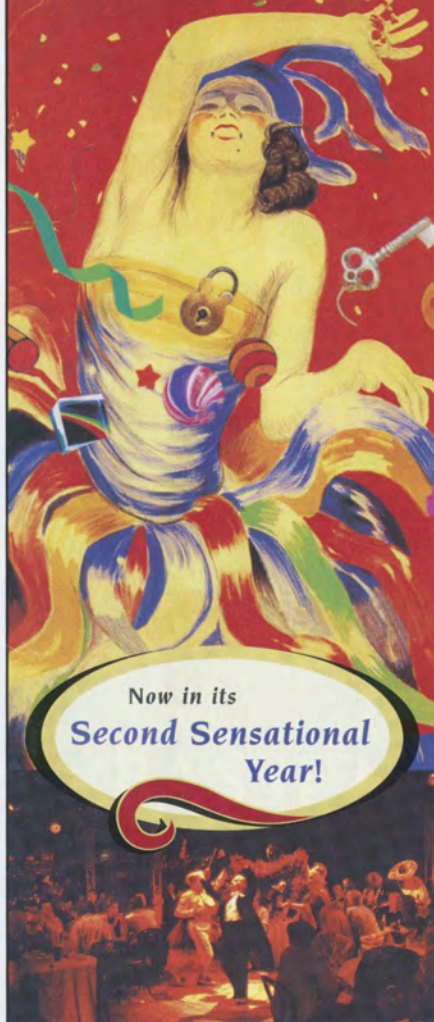
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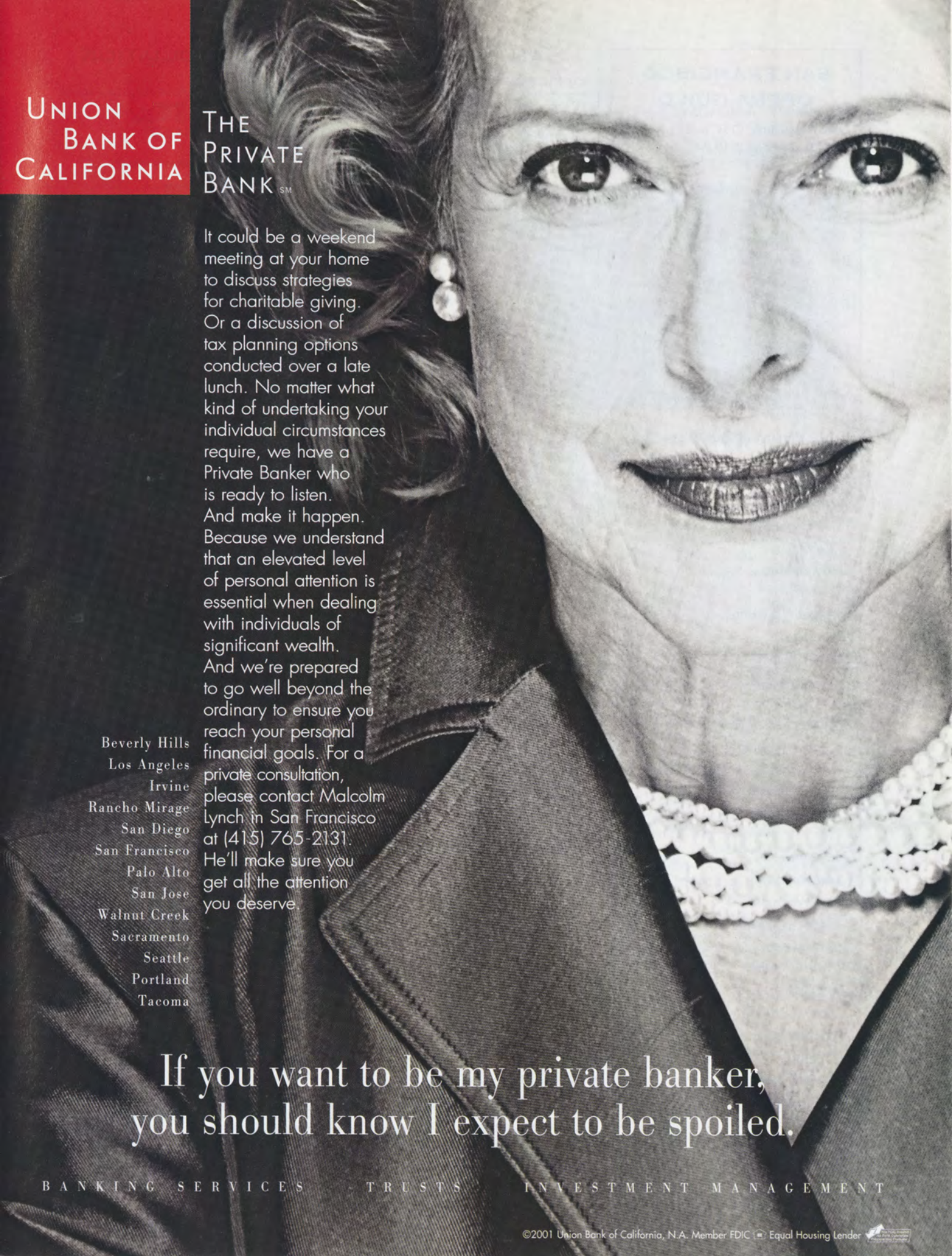
is published monthly by Performing Arts Network, Inc., to serve musical and theatrical attractions in California: Los Angeles, Pasadena, Thousand Oaks, Costa Mesa, Irvine, La Mirada, Cerritos; San Francisco, Berkeley, San Jose; San Diego and La Jolla; and in New Jersey at the New Jersey Performing Arts Center.

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10350 Santa Monica Boulevard, Suite 350,
Los Angeles, CA 90025.
Telephone (310) 551-1115
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A MESSAGE FROM THE GENERAL DIRECTOR



SOHL

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.

The year 2001 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.

Franklin P. Johnson, Jr.
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A "RICKETY TABLE"?

BY JULIAN BUDDEN



The Simon Boccanegra Council Chamber Scene at the San Francisco Opera in 1975, at which time the production was on loan from the Lyric Opera of Chicago. Kiri Te Kanawa was Amelia; Ingvor Wixell portrayed the title role.

That was how Arrigo Boito described the opera *Simon Boccanegra*, on the revision of which he and Verdi were working in 1880, almost certainly as a dry run for their future collaboration on *Otello*. No matter how much they tinkered with it, it would never stand up straight. Nor were the characters sufficiently life-like. Verdi was more hopeful. "I agree that the table is rickety," he replied to Boito, "but I think if we adjust one or two of the legs, it will stand up all right. I agree, too, that there aren't any of those characters (always very rare) that make you cry out, 'Drawn to the life!'. Nonetheless it seems to me that in the personalities of Fiesco and Simone there is something that can be put to good use."

The audience at the Teatro La Fenice, Venice, where the opera had its premiere in 1857, would seem to have shared Boito's view. Though not a fiasco, the opera was coldly received; nor would it fare better elsewhere, unless Verdi was there to direct it. At Florence, it was

almost laughed off the stage. At Milan, its failure provoked an outburst from Verdi against the public that some twenty years earlier had maltreated his second opera, *Un Giorno di Regno*, written during a time of personal bereavement. In his "Studio sulle opere di Giuseppe Verdi" of 1859, Abramo Basevi declared that he had to read the libretto SIX TIMES (capitals his) before he could make head or tail of it. The charge generally leveled against the music was that it was too severe, with a preponderance of heavy male voices. After 1860 it virtually disappeared, much to Verdi's regret.

What led him to the unlikely subject of a fourteenth-century Doge of Genoa, his rise to power from the life of a corsair and his murder by a former political associate has never been made clear. Possibly it was his love for the Ligurian capital, where in later years he liked to spend the winter months ("Oh, the settings could be so beautiful in this *Simone!*", he wrote to Piave, the librettist). Then, too, the original playwright was Antonio García Gutiérrez, whose *El Trovador* of 1836, adapted by Salvatore Cammarano, had furnished Verdi with the greatest popular success of his career. Both plays show a

Why Verdi?

Verdi has always been central to the operatic repertory. But he has had to wait for more than half a century to be given his rightful place beside Mozart and Wagner as one of the supreme masters of music drama. Born into a narrow tradition, his early operas were often dismissed as trite and vulgar; only since the Verdi-renaissance of the inter-war years have they been revived and found to be good, illustrating Goethe's dictum that "it is within limitations that the Master reveals himself." Each of his works has something new to offer; each succeeds perfectly within its own terms of reference — terms that constantly widened over the years. Amid the turmoil of modernism, post-modernism and every other -ism one can think of — Verdi still speaks to us loud and clear. As the late John Rosselli put it in his recently published life of the composer, "he built to last."

—J.B.

Julian Budden, internationally renowned musicologist, is the author of a landmark three-volume series, *The Operas of Verdi*.



LACKENBACH



SCHIEL

Three of San Francisco Opera's *Simon Boccanegra* Amelias: (above left) Renata Tebaldi in 1956; (above right) Margaret Price, shown here with the Simone of Renato Bruson, in 1980; (below right) Lucine Amara in 1960. Renata Tebaldi, incidentally, was performing the role for the first time in her career.

sovereign disregard of the so-called Aristotelian unities of time and place; both are set against the background of a civil war; and both turn on the identity of a long-lost child. But the plot of *Simón Boccanegra* (Gutiérrez's spelling) is an ingenious tangle of political intrigue, highly resistant, one would have thought, to operatic treatment; and Piave was no Cammarano. Not only that. No sooner had Verdi settled on the subject than he was called to Paris to try for an injunction against the manager of the Théâtre des Italiens to prevent performances of his operas from pirated material. From there, he sent Piave a detailed synopsis of the action, asking him to draw up the libretto at his leisure and send it to him act by act: they could work on it after his return to Italy. But the legal proceedings dragged on for three months, and Verdi lost his case. By way of compensation, he received a commission to mount a French version of *Il Trovatore* at the Paris Opéra, complete with a ballet. By the time of its premiere, the season for which *Simon Boccanegra* had been intended was already underway. For last-minute retouches to the text, Verdi was obliged to turn to a poet on the spot, the exiled

Italian patriot Giuseppe Montanelli, whose intervention he unwisely kept from Piave ("Here is the libretto, shortened and altered as it must be. You can put your name to it or not, just as you please. If you are sorry about this, I am sorry too, and perhaps more than you, but I can only say 'It was a necessity!'"). Evidently Piave did withhold his name, with the result that the rumor soon spread about the libretto being Verdi's own work — and none the better for it.

So what had gone amiss? The answer must lie partly in Verdi's synopsis of which, unfortunately, no copy has survived. In the play, a vital part is played by Susana, Boccanegra's daughter. The only woman in the cast, she manages to overthrow the plots that surround her by means of tact and intelligence — almost a Shavian "new woman." Also essential to the drama is the double-dealing money lender Lorenzino Buchetto, Boccanegra's rival for the position of Doge. In the opera he is only mentioned, while Amelia, the renamed Susana, is reduced to a more passive role. Consequently, what has happened to whom is not always clear. *Il Trovatore* may seem to many to jolt from one unlikely situation



JONES



MORTON

and Boccanegra sing together only in dialogue, not uniting until their final duet of reconciliation — “and about time, too,” growled the disapproving Basevi, for whom Verdi was trying in this opera to out-Wagner Wagner (!). The tenor lead, Gabriele Adorno, more aristocratic hot-head than lover, was created by the powerful, somewhat baritonic Carlo Negrini. With the heroine reduced to a pawn in the political game, *Simon Boccanegra* is the most uncompromisingly masculine of Verdi's operas. This too would not count in his favor in the age of the prima donna.

In embarking on the revision 23 years later, Verdi's first thought was to lighten the prevailing gloom. But how? “With a hunt, for instance? It wouldn't be theatrical. A celebration? Too commonplace. A pitched battle with the African pirates? Not very entertaining.” Then came an inspiration. “I recall two superb letters of Petrarch,” he wrote to his publisher, “one written to the Doge Boc-

to another, but the links are always explained in the libretto, if only by brief allusions. In *Simon Boccanegra*, we are too often left guessing.

Verdi was evidently concerned with putting his own gloss on the play, evoking the marine ambience of Genoa, as he had done for the Venice of *I Due Foscari*, with the aid of barcarolle rhythms, while at the same time underlining the austere atmosphere of medieval Italy — partly through a frequency of pentatonic (i.e. black-note) melodic contours, so often suggestive of antique melancholy, and partly with a plain, syllabic style of vocal writing, often dwelling on one note (“Just because there aren't any melismata” [i.e. florid passages] “in the music,” he wrote to Leone Giraldoni, the creator of the title role, “there's no need to clutch at your hair and throw a mad fit!”). Once again, a comparison with *Il Trovatore* is to the point: in the earlier opera Verdi had created a musical polarity between Leonora and Azucena on which the whole score rests, and he did the same here with Simone and Fiesco, the one a “baritono nobile” commanding a wide range of vocal color and expression, from authority to tenderness, the other a “basso profondo,” as hard and unyielding as the black basalt rocks of his native Genoa. Verdi had achieved a similar contrast between Don Carlo and Silva in *Ernani*, but one that was



LACKENBACH



JEANETTE

Several prominent performers sang the title role of Simon Boccanegra at the San Francisco Opera through the years. Here are three of them: (top) Lawrence Tibbett in 1941; (above left) Leonard Warren in 1956; (above right) Tito Gobbi in 1960.

far less steep. The bass principals of the day preferred to keep to the upper part of their voices where they could sing like baritones; and the most apocalyptic utterances in Verdi's *oeuvre* had always been entrusted to supporting bass roles, such as Pope Leo in *Attila* and Pastor Moser in *I Masnadieri*. But in Giuseppe Echeverria, the Fiesco of 1857, Verdi had a principal bass who was willing to parade the full extension of his range down to F sharp below the stave. It will be noticed that he

canegra, the other to the Doge of Venice, telling them that they were about to engage in fratricidal strife, that both were sons of the same mother, Italy, etc. How wonderful, this feeling for an Italian fatherland!... All this is politics, not drama: but a man of resource could make drama out of it. For instance, Boccanegra, struck by the thought, would like to follow the port's advice. He convokes the Senate and the Privy Council... Horror all around, furious



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recrimination, even to the point of accusing the Doge of high treason."

To this notion, Boito responded magnificently with the famous Council Chamber scene, which remains the opera's crowning glory, allowing Verdi to put forward all his strength. In his address to the multitude, "Plebe! Patrizi! Popolo!" Boccanegra rises to heights of political idealism unsurpassed in all opera, helped by a near-quotation from Petrarch himself ("E vo' gridando pace, pace, pace!" in one of his poems, "E vo gridando pace, e vo' gridando amor!" in the opera). Sadly, there is no opera — even *Fidelio* — which unscrupulous politicians cannot twist to their own purposes. At the Maggio Musicale Fiorentino of 1938, this same scene was performed in honor of those two arch-promoters of world peace, Adolf Hitler and Benito Mussolini....

In revising the opera for the '80s, Verdi had a still more difficult hurdle to cross. Over the intervening years the musical landscape in Italy had changed. The post-Rossinian tradition of finite numbers embedded within connective tissue was giving way to a scheme in which the organic unit would become the whole act. The chief victim was the "cabaletta," the second movement of an aria or duet, usually showy and followed by a full stop for applause. Verdi's view of the matter was ambivalent.



PETERSON



SCHIERL



MORTON



LACKENBACH

The role of Fiesco at the San Francisco Opera was portrayed by, among others: (top left) Cesare Siepi in 1980; (top right) Ezio Pinza in 1941, shown with the Gabriele of Frederick Jagel; (above) Boris Christoff in 1956; (left) Martti Talvela in 1975.

"I haven't such a horror of cabalettas," he told Ricordi, "and if a young man were to be born tomorrow who could write one of the caliber of 'Meco tu vieni, o misera' or 'Perché non posso odiarti' [both by Bellini from, respectively, *La Straniera* and *La Sonnambula*] I would go to hear it with all my heart." Yet, "decabalettize" *Simon Boccanegra* he certainly did, either eliminating the original number or altering its structure out of recog-

nition. But this was only one of the innumerable improvements he brought to the score. He enveloped the opening conversation of the Prologue in an enchanting orchestral theme, whose expressive possibilities were further exploited in Liszt's piano fantasy *Reminiscences de Boccanegra*. Verdi extended and enhanced the prelude to Amelia's cavatina, turning it into the most delicate of tone-pictures, gave greater harmonic warmth and tenderness to the recog-

nition duet between Simone and Amelia, and at several points raised the tessitura of Gabriele's part, not merely to suit the higher range of Francesco Tamagno, his future Otello, but also to add touches of musical poetry which were lacking in the earlier score. Particularly striking is his reworking of the concertato that concludes the opera — a remarkable case of "long welding" in which what had originally been an interconnected chain of ideas is now floated on a single breath. All these changes, and many others, are accomplished, like those of the revised *Macbeth*, without altering the basic color ("tinta," to use Verdi's own term) of the 1857 score.

Boito's main contribution, apart from the Council Chamber scene, was to convert the villain, Paolo, into a satanic figure comparable to Barnaba in Ponchielli's *La Gioconda* and the Iago to come. Strangely, however, far from straightening out the mechanism of the plot, he made it both more complex and less logical (clearly he had not read his Gutiérrez). Gabriele now makes two, not one attempt on the Doge's life (one can sympathize with the English translator who rendered Amelia's "Insensato!" as "Are you quite mad?"). Then, why should Paolo in Act 2 order the disguised Fiesco back to a prison to which he has never been consigned? And finally, what is the point of his urging both Fiesco and Gabriele to kill a man into whose drinking water he has been seen to pour some poison? To a straight play, all these objections would be fatal. Be it remembered, however, that, whereas in the spoken theater we need to understand the causes of an emotion in order to be convinced of its strength, music can convey that emotion directly, so that what has caused it matters less. Which is why none of our present-day Verdi experts echo Basevi's complaint, though they would have even more reason to do so.

The first performance of the definitive *Boccanegra* took place at La Scala, Milan, on March 24, 1881, under the direction of Franco Faccio, Italy's leading conductor before Toscanini, with Victor Maurel in the title role, Francesco Tamagno as Gabriele Adorno, the French soprano Anna D'Angeri as Amelia and the Polish bass Edouard de Reszke, brother of the famous tenor Jean, as Fiesco. At first, Verdi had his doubts about the casting. He wrote to Giulio Ricordi, Tito's son, who had arranged it, "Your baritone [Maurel] is a young man. He may have a voice, talent and feeling as much as you like, but he cannot have the calm, the poise, or that quality of authority that is essential for the part of Simone. It is a part as tiring as Rigoletto but a thousand times more difficult.... For Fiesco you want a deep voice, audible in the bass register right down to F with something in it that is inexorable, prophetic, sepul-

A Note from the Simon Boccanegra Director

A creative artist's personal life cannot be divorced from his work. Verdi's life was filled with tragedy and grief. His daughter Virginia was born in 1837 and died sixteen months later. His son Icilio Romano lived only two months longer than his sister. In 1840 Verdi's wife Margherita fell victim to a fatal rheumatic fever. At the age of only twenty-seven, he was a devastated, lonely man with no close family, huge debts to repay and scarcely the will to live, let alone compose opera.

When he was coaxed back to work, *Nabucco* marked the first major success of his career, in 1842. More importantly perhaps, the soprano who sang the premiere was Giuseppina Strepponi. Over the next five years her affair with Verdi blossomed and by 1849 they were living together in his home town of Busseto. This scandalous behavior caused a serious rift between Verdi, his parents and his ex-father-in-law. The composer could not marry Strepponi without assuming public responsibility for her illegitimate children by previous lovers and this he was not prepared to do. It would reflect badly on his growing fame as Italy's leading composer.

There is circumstantial evidence that a baby girl, abandoned at the turnstile of a foundling hospital in April 1851, was the child of Verdi and Strepponi. She was subsequently adopted by a family who lived on Verdi's sizeable farmlands. Eight years later, with the first version of *Simon Boccanegra* behind him, Verdi married Strepponi. In 1867, he and Giuseppina adopted the nine-year old Filomena Maria Christina Verdi, orphaned daughter of the composer's cousin from nearby Roncole. Maria went on to care for the composer in his old age and was the principal heir to his estate. She was said to bear a strong physical resemblance to Verdi.

Verdi played a prominent public role in the liberation of the Italian states from Austrian rule in the 1850s and was elected representative for the region around Busseto to the new Parliament in Turin in 1861. But, dismayed and frustrated by the failure of the new system to bring about significant social change and improve the lives of ordinary working people, he gave up his seat four years later.

These events have a crucial bearing on the revision Verdi undertook of *Simon Boccanegra* in 1881. Again reluctant to compose, he looked back on his life, its upheavals and its losses. The music he produced in his final years, and particularly in this opera, is a synthesis of his own experiences and the most profound statement of his personal feelings towards his family and Italian society at the time.

— DAVID EDWARDS

chral, things which are lacking in the slightly empty and far too baritone voice of De Restke [sic]." He was not alone in that opinion. Bernard Shaw regularly used to tilt at the Pole's benign rendering of Gounod's Méphistophélès). "Even D'Angeri," Verdi continued, "precisely because of her powerful voice and personality wouldn't be right for the part of a modest young girl, a kind of young nun." (Not all that young, however; by the most generous reckoning she cannot be less than 27, which is distinctly mature for a marriageable lady of the time, as a critic of 1857 had maliciously pointed out.) Fortunately, a visit to a revival of *Ernani* with the same principals reconciled Verdi to the publisher's choice. In the event, so impressed was he with Maurel's performance as the Doge that he at once earmarked him for Iago.

"*Boccanegra* will be able to go the rounds of the theaters like so many of its sisters," Verdi reported to his friend, Count Opprandino Arrivabene, "even though the subject is a very sad one. It's sad because it has to be, but it's gripping.

In the second act it seems that the effect fell off, but it wouldn't be surprising if in another theater where the finale primo didn't make such a great effect the second act had the same success as the others." Here he was perhaps over-optimistic. How does one follow up such a magnificent scene as that of the Council Chamber? What is more, the second act is the least revised of all, possibly because it is dominated by Gabriele, whom Verdi found the least interesting of all his male principals. It even includes a quotation from the Simone/Amelia duet in its 1857 form, to say nothing of an old-fashioned cadenza for Gabriele himself. No doubt this influenced the judgment of the famous critic Eduard Hanslick who attended the Viennese premiere. The opera, he maintained, ought to have ended with the first act; there was nothing of interest in what came after. His companion disagreed. "I find something distinguished in all the acts," he said. The companion's name was Johannes Brahms. For him, as for the rest of us today, the table stands up quite well. □

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Opera in a prologue and two acts by GIUSEPPE VERDI (revised 1881 version)
Libretto by FRANCESCO MARIA PIAVE (revised by ARRIGO BOITO)

Simon Boccanegra

(in Italian)

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Michael Whitfield

Chorus Director

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Covent Garden, London. The
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first presented at Covent Garden
on November 25, 1991.

Original production sponsored by
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First performance:
Venice, March 12, 1857

First performance (revised version):
Milan, March 24, 1881

First San Francisco Opera
performance: November 1, 1941

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TUESDAY, JUNE 19 AT 8:00

FRIDAY, JUNE 22 AT 8:00

SUNDAY, JUNE 24 AT 2:00

WEDNESDAY, JUNE 27 AT 7:30

SATURDAY, JUNE 30 AT 1:00

CAST

(in order of appearance)

<i>Paolo Albiani</i>	Nikolai Putilin*
<i>Pietro</i>	Raymond Aceto
<i>Simon Boccanegra</i>	Paolo Gavanelli
<i>Jacopo Fiesco</i>	Samuel Ramey
<i>Amelia Grimaldi</i>	Carol Vaness
<i>Gabriele Adorno</i>	Carlo Ventre
<i>Amelia's servant</i>	Rachelle Perry
<i>Captain of the guards</i>	Brian Anderson†

Soldiers, sailors, populace, senators, courtiers of the Doge

*San Francisco Opera debut †2001 Adler Fellow

PLACE AND TIME: Genoa, middle of the fourteenth century

PROLOGUE

The Piazza San Lorenzo

ACT I

Scene 1

The Grimaldi terrace, twenty-five years later

Scene 2

An assembly room in the Ducal palace

INTERMISSION

ACT II

Scene 1

The Ducal chambers

Scene 2

A terrace in the Ducal palace

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The performance will last approximately three hours.*



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SIMON BOCCANEGRA SYNOPSIS

The opera is set in Genoa at a time when the city was ruled by opposing groups of patricians and plebeians. Against the background of political conflict is the personal enmity between the plebeian Simon Boccanegra and the patrician Fiesco. Boccanegra is a famous seafarer who has led successful raids on Genoa's enemies. He fell in love with Maria, Fiesco's daughter, and they had a child. Fiesco forbade Maria to marry Boccanegra, who is of lower rank, and imprisoned her in his palace; the baby is being raised by a nurse outside the city. Paolo, a plebeian, plans to exploit Boccanegra's love for Maria to gain power for himself.

PROLOGUE — Paolo and Pietro are discussing nominations for the plebeian candidate in the coming election of a Doge. Paolo's choice is Simon Boccanegra. Paolo persuades Boccanegra to stand: if he becomes Doge, Fiesco could no longer refuse him the hand of his daughter Maria. Pietro rallies a crowd of citizens and Paolo persuades them to support Boccanegra.

Maria has died, and Fiesco swears vengeance on the man who has destroyed his family. Boccanegra is confronted by Fiesco, who does not tell him of Maria's death. Boccanegra offers reconciliation but Fiesco says he will only forgive him if Boccanegra returns his granddaughter. Boccanegra is unable to comply: he explains that the child has vanished.

Boccanegra discovers Maria's body. At that moment the people hail Boccanegra as their new Doge.

Twenty-five years have elapsed. The Doge has exiled many of his political opponents and confiscated their property. Among them is Fiesco, who has been living in the Grimaldi palace, under the name Andrea Grimaldi, plotting with other nobles to overthrow Boccanegra. Years earlier, the Grimaldi family discovered an orphan being cared for in a convent: with no idea of her real identity — she was the daughter of Maria and Boccanegra — the Grimaldis adopted her. They hoped that by pretending she was their daughter Amelia, who had just died, they would have an heir to their family fortune as their sons had been exiled.

ACT 1, SCENE 1 — Amelia is waiting for her lover, Gabriele Adorno, a nobleman whose father was killed by Boccanegra. She reflects on her own sad childhood as an orphan. Suspecting Adorno of being involved in a political conspiracy against the Doge, Amelia warns him of the possible consequences.

An unexpected visit from the Doge is announced. Amelia, who fears the Doge has come to force her to marry Paolo, urges Adorno to ask Fiesco for permission to marry her. Fiesco agrees, telling Adorno of Amelia's adoption, but Adorno is undeterred.

Boccanegra surprises Amelia by granting a pardon to her exiled "brothers." She confesses that she loves another and will not marry Paolo. She tells Boccanegra that she was adopted, and Boccanegra realizes that she is his long-lost daughter. They are overjoyed to have found each other again.

When Paolo enters, Boccanegra tells him to give up any idea of marrying Amelia. Enraged, Paolo arranges for Amelia to be kidnapped.

SCENE 2 — In an assembly of patrician and plebeian councilors, Boccanegra urges peace between Genoa and Venice. An angry crowd is heard outside, pursuing Adorno and another nobleman through the streets. Boccanegra admits the populace and Adorno accuses him of abducting Amelia. As Adorno attacks the Doge, Amelia rushes in to protect him, without revealing that he is her father. She tells of her capture and indicates that someone else is to blame. Fighting breaks out between the patrician and plebeian factions. Boccanegra appeals for calm as Amelia urges Fiesco to end his conspiracy against the Doge. Turning to Paolo, Boccanegra forces him to curse the man responsible for kidnapping Amelia. Paolo curses himself in terror.

ACT II, SCENE 1 — Paolo sends for Adorno and Fiesco, whom he has arrested for treason, and poisons the Doge's carafe of water.

Paolo urges Fiesco to murder Boccanegra. Fiesco refuses and is taken back to his cell. Paolo, suggesting to Adorno that Amelia has been brought to the Doge's apartment because she is his mistress, now hopes to incite Adorno to murder Boccanegra.

Adorno accuses Amelia of being unfaithful. She cannot fully reassure him, though, without revealing that she is Boccanegra's daughter. As Boccanegra enters, Adorno hides. When Amelia tells Boccanegra that she would die for her beloved Adorno, Boccanegra agrees to pardon him, even though he is part of the conspiracy against the Doge.

Boccanegra drinks the poisoned water and falls asleep. Adorno is about to murder him when Amelia returns. Boccanegra wakes. He tells Adorno that Amelia is his daughter. Adorno, astounded, begs Amelia's forgiveness and offers his life to the Doge.

Outside, Paolo has incited a rebellion. Boccanegra bids Adorno join his enemies, but Adorno swears allegiance to the Doge. Boccanegra orders him to quell the fighting: if he succeeds, Amelia will be his reward.

SCENE 2 — The uprising has been put down and Paolo condemned to death. Paolo tells Fiesco that he has poisoned Boccanegra and that he himself was responsible for Amelia's abduction. Fiesco is horrified. A chorus for the wedding of Amelia and Adorno is heard as Paolo is taken to his execution.

Boccanegra succumbs to the effects of the poison. Fiesco confronts him and Boccanegra recognizes the voice of his old enemy. He is overjoyed that they can now be reconciled and tells Fiesco that Amelia is his granddaughter. Fiesco reveals Paolo's treachery.

Adorno and Amelia arrive from the marriage ceremony to find the old enemies at peace with one another. Boccanegra summons the strength to tell Amelia that Fiesco is not her guardian but her grandfather. As Boccanegra dies, he names Adorno his successor as Doge.

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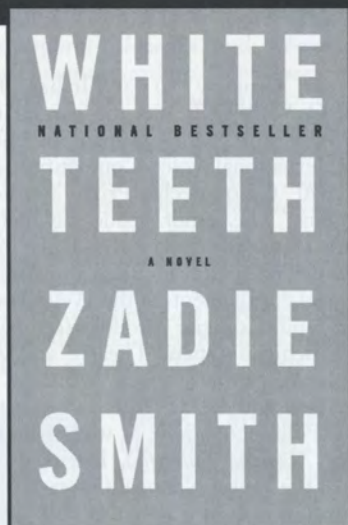
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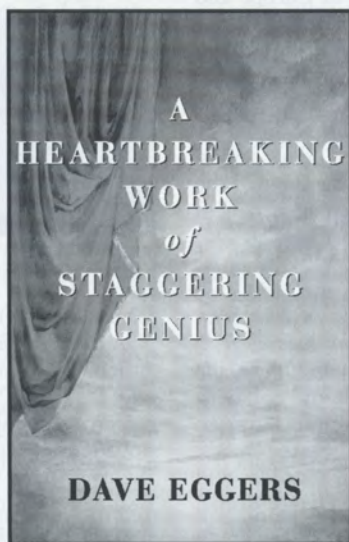
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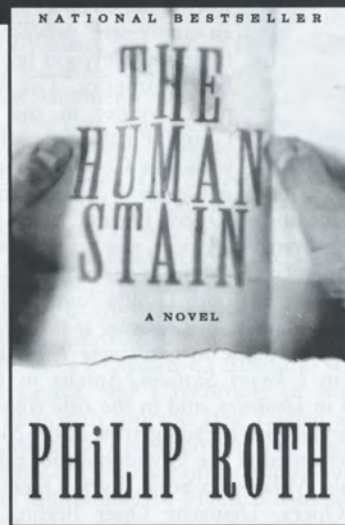


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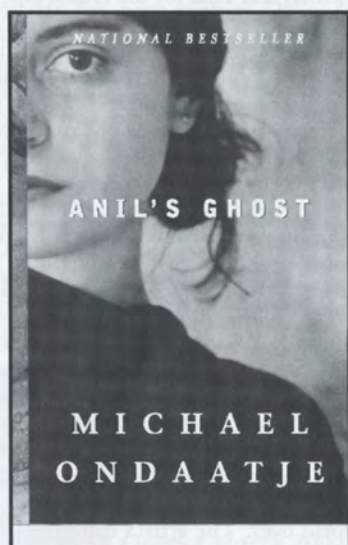
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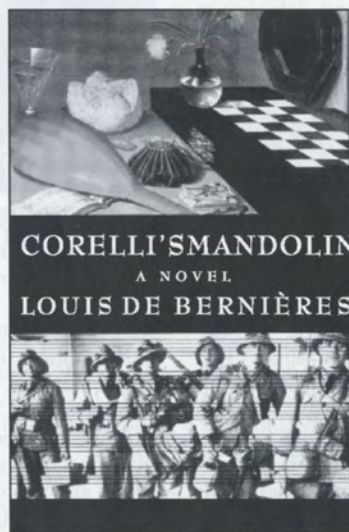
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ARTIST PROFILES



Soprano **CAROL VANESS** enjoys a career that encompasses regular appearances at the world's major opera houses and concert halls, an impressive catalogue of recordings, and frequent television broadcasts in Europe and North America. The American artist, a first-place winner in the 1976 Merola Opera Grand Finals and a former Affiliate Artist with the Company, appeared as Vitellia in

Mozart's *Titus* (*La Clemenza di Tito*) and Cleopatra in *Julius Caesar* for Spring Opera Theater. Since her 1977 debut season with San Francisco Opera, she has been seen on the stage of the War Memorial as Mimi in the English-language performances of *La Bohème*, as both Donna Anna and Donna Elvira in *Don Giovanni*, Blanche in *Dialogues of the Carmelites*, Violetta in *La Traviata*, Mathilde in *Guillaume Tell*, Elisabetta in *Don Carlo*, Elena in *I Vespri Siciliani*, Amelia in *Un Ballo in Maschera*, Elettra in *Idomeneo*, and in the title roles of *Anna Bolena*, *Tosca* and *Norma*. Also a leading artist at the Metropolitan Opera, she has performed at the Glyndebourne, Edinburgh and Salzburg Festivals, Milan's La Scala, Lyric Opera of Chicago, Bavarian State Opera, Deutsche Oper Berlin, Vienna State Opera, Bastille Opera in Paris, Royal Opera at Covent Garden, and with the companies of Los Angeles, Seattle, San Diego, Rome, Toronto, Madrid, Barcelona, Santiago, Cologne and Houston, among others. In demand as a concert soloist, she has sung with the major orchestras of the world and is a veteran of numerous television appearances. Her discography includes *Tosca*, two recordings of *Don Giovanni* (as Donna Anna under Bernard Haitink and as Donna Elvira under Riccardo Muti), *Iphigénie en Tauride* from La Scala, *La Clemenza di Tito*, *Così fan tutte*, *Le Nozze di Figaro* (the Countess) conducted by Charles Mackerras, *Idomeneo* led by James Levine, an album of "Diva Scenes," two solo recordings of Mozart and Verdi arias, Beethoven's Ninth Symphony and *Missa Solemnis*, Britten's *War Requiem*, Rossini's *Stabat Mater*, an album of Haydn masses, and the Verdi Requiem.



With a repertoire of over 60 roles, **PAOLO GAVANELLI** has been heard in most of the leading opera houses of the world and is internationally celebrated as one of the leading Verdi baritones of our time. The Italian artist has been especially praised in the title roles of *Rigoletto*, *Nabucco*, *Macbeth* and *Simon Boccanegra*. He made his professional debut in 1985 in Brescia as Leporello in *Don Giovanni*. Within five years, Gavanelli made debuts at the Metropolitan Opera (Count di Luna/*Il Trovatore*), the Teatro alla Scala in Milan (Giorgio Germont/*La Traviata*), Barcelona's Gran Teatre del Liceu (Valentin/*Faust*), Stuttgart Opera (Carlo Gérard/*Andrea Chénier*), the Bavarian State Opera in Munich (Renato/*Un Ballo in Maschera*), and at the Teatro La Fenice in Venice (Marcello/*La Bohème*). These were followed by appearances at San Francisco Opera (1991 debut in *Chénier*; 1994, *Trovatore*; 1997, title role of *Rigoletto*; 1999, title role of *Nabucco*), the Lyric Opera of Chicago (*Trovatore*), Arena di Verona (Amonasro/*Aida*), Opéra National de Paris (*Rigoletto*) and at the Royal Opera, Covent Garden (Iago/*Otello*). Highlights of his most recent engagements include the title role of *Falstaff* at London's Royal Opera; *Otello* with the Berlin State Opera; *Nabucco* in Frankfurt; and *Lucia di Lammermoor* (Enrico) in Munich. Upcoming are *Attila* (Ezio)

in Buenos Aires, *Nabucco* at the Arena di Verona, as well as several roles for the Bavarian State Opera. Gavanelli can be heard on recordings of *Nabucco*, *La Bohème*, *Beatrice di Tenda*, *Poliuto* and *Alzira*.



Born in Uruguay to an Italian family, **CARLO VENTRE** was the winner of the 1995 Pavarotti/Opera Company of Philadelphia International Voice Competition and of the 1990 Gino Bechi Prize awarded in Barcelona. The tenor made his debut at Milan's Teatro alla Scala as the Duke in *Rigoletto* under the baton of Riccardo Muti, with additional engagements at the Welsh National Opera, Trieste, Genoa and Cologne (Rodolfo/*La Bohème*); Rome, Opera Pacific, Michigan Opera Theatre and Zurich (Duke/*Rigoletto*); Milan, Lecce, Seville (Ismaele/*Nabucco*); Cardiff (Cavaradossi/*Tosca*); Cologne and Rome (Alfredo/*La Traviata*); Athens and Amsterdam (Pollione/*Norma*); as well as in Trieste and Detroit (Pinkerton/*Madama Butterfly*). During the past season Ventre appeared at the Welsh National Opera as Cavaradossi and as Don José in *Carmen*; in Catania as Pollione; with the Minnesota Opera as Macduff in *Macbeth*; at the Staatsoper Berlin as Macduff and Pollione; and with Opera Pacific as Macduff. Future plans include Luigi in *Il Tabarro* with the Semperoper Dresden; Verdi Centenary concerts with the Hallé Orchestra led by Mark Elder; and *Tosca* for the Dallas Opera.



SAMUEL RAMEY continues to reign as one of the foremost interpreters of the bass and bass-baritone operatic and concert repertoire. Heralded not only as one of the world's most acclaimed opera stars (with over 75 roles in his repertoire) and recognized as the most recorded bass in history (with well over 80 recordings to his credit), he is frequently the focal point of new productions at the major opera houses and festivals of the world. Ramey made his Company debut in 1978 as Colline in *La Bohème* and has since returned as Count Rodolfo (*La Sonnambula*), in the title roles of *Le Nozze di Figaro*, *Mefistofele*, *Don Quichotte* and *Attila*, as well as Méphistophélès (his most-performed role with over 200 performances in over 20 productions) in *Faust*, the four villains in *Les Contes d'Hoffmann* and, most recently, the Father (role debut) in the Company's 1999 presentation of *Louise*. In addition, he has been acclaimed in concert and recital with many major orchestras the world over. The artist's exposure on television and video is no less impressive, with many video recordings of complete operas to his credit. Recent highlights include *Don Quichotte* at the Paris Opera; *L'Amore Dei Tre Re* (Archibaldo) in Zurich; *Attila* for the Lyric Opera of Chicago; *Nabucco* (Zaccaria) and *L'Italiana in Algeri* (Mustafa) at the Metropolitan Opera; *Don Carlo* (Philip II) in Houston; as well as a tour of his special "Date with the Devil" concert program throughout Europe.

Acclaimed Russian baritone **NIKOLAI PUTILIN**, a principal member of the Kirov Opera in St. Petersburg, has been heard at most of the major opera houses of the world. On tour with the Kirov, he has performed the title roles of *Boris Godunov*, *Mazeppa*, *Der Fliegende Holländer* and *Prince Igor*, in addition to Amonasro in *Aida*, Don Carlo in *La Forza del Destino*, Jokanaan in *Salome*, Feodor Poyarok in



The Legend of the Invisible City of Kitezh and many others. Important past engagements include the title role of *Rigoletto* at La Fenice in Venice; Barnaba in *La Gioconda*, Shaklovity in *Khovanshchina* and Ruprecht in *The Fiery Angel* at Milan's La Scala; a highly regarded debut in *Gioconda* at the Lyric Opera of Chicago; and Tomsky (one of his signature roles) in *The Queen of Spades* at the Metropolitan Opera. Among his most recent assignments are *Aida* at the Deutsche Oper Berlin and Rome Opera; *Mazeppa* and *Khovanshchina* at the Royal Opera/Covent Garden; *The Queen of Spades* in Chicago, Paris and London; in addition to a return to the Met for *Cavalleria Rusticana* (Alfio) and *Aida*. His future schedule includes a gala Verdi Concert, *Luisa Miller* (Miller) and *Parsifal* (Klingsor) at the Met; *Boris Godunov* (Rangoni) at the Bavarian State Opera; *Iolanta* (Ebn-Hakia) at the Opéra de Monte Carlo and with the Accademia di Santa Cecilia in Rome; also *Otello* in Munich and at the Met. Putilin has made several recordings including *The Queen of Spades*, *Iolanta*, *The Invisible City of Kitezh*, *Sadko*, *Boris Godunov* and *Mazeppa*, all conducted by the Kirov's Artistic Director and Principal Conductor, Valery Gergiev.



Bass **RAYMOND ACETO**, a graduate of the Metropolitan Opera's Young Artist Development Program, has appeared at the Met numerous times since his debut in *Tosca* during the 1992-93 season. The Ohio-born artist has performed several roles with the Lyric Opera of Chicago including the High Priest in *Nabucco*, Banquo in *Macbeth*, Nourabad in *Pêcheurs des Perles* and Pistola in *Falstaff*. He has been seen at Dallas Opera in *Il Barbiere di Siviglia* (Basilio), *Das Rheingold* (Fasolt) and *La Bohème* (Colline). He sang his first Daland in *Der Fliegende Holländer* for the Canadian Opera Company, Sparafucile in *Rigoletto* with Santa Fe Opera, Rocco in *Fidelio* with the COC, Ratcliff in *Billy Budd* with the Opera Theatre of St. Louis and Monterone in *Rigoletto* for his 1997 San Francisco Opera debut. Among his most recent engagements are *Lucia di Lammermoor* (Raimondo) for Seattle Opera, *Barbiere* in Dallas and Chicago, in addition to *Siegfried* (Fafner) in Dallas. Aceto can be heard on recordings of *The Rake's Progress* conducted by Seiji Ozawa and *I Capuleti e i Montecchi* led by Donald Runnicles.



2001 Adler Fellow **BRIAN ANDERSON** made his San Francisco Opera debut as A Priest in the January presentation of *Die Zauberflöte*. A 1999-2000 Merola Opera Program participant, the tenor performed the role of Mr. Upfold in San Francisco Opera Center's 2000 Showcase production of *Albert Herring* and was recently seen as Linfea in the 2001 Showcase presentation

of Cavalli's *La Calisto*. Touring with Western Opera Theater, he appeared as Eisenstein and Alfred on the 2000 national tour of *Die Fledermaus* and as Don Ottavio in the 1999 tour of *Don Giovanni*. After graduating with a BFA in Theater Arts from Boston University, the Massachusetts native soon enrolled at New York's Mannes College of Music, where he sang Tebaldo in *I Capuleti e i Montecchi*. The young artist made his professional debut in 1998 as Cassio in *Otello* with Rockland Opera and, in the summer of that year, joined Santa Fe Opera as an apprentice artist. Anderson participated in the prestigious 2000 MacAllister Awards competition and was a finalist last year in the Eleanor Lieber Competition at Portland Opera.



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 the Company's Ring Festival (summer 1999) as well as *Un Ballo in Maschera*, *Idomeneo* and the new production of *Parsifal* during the 1999-2000 Season. During our current season, Runnicles is on the podium for *Luisa Miller*, *Die Zauberflöte* and *Simon Boccanegra*. 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 many of the major opera houses and festivals of the world, while symphonically, Maestro Runnicles has led many of the most prominent European orchestras as well as numerous important orchestras of North America. Recently appointed principal guest conductor of the Atlanta Symphony Orchestra and principal conductor of the Orchestra of St. Luke's (both appointments effective September 2001), Runnicles will retain his post of the Company's Music Director and continue his active international schedule.



Born in London and educated at Cambridge, **DAVID EDWARDS** has worked regularly for the Royal Opera, Covent Garden. Productions there have included *Attila*, *Der Rosenkavalier*, *Stiffelio*, *Simon Boccanegra*, *Fedora*, *Arabella*, *Samson et Dalila*, *Die Walküre* and *Katya Kabanova*. For Glyndebourne Touring Opera he has staged *Il Barbiere di Siviglia* and *Die Entführung aus dem Serail*.

Additional past highlights include *Arabella* for San Francisco Opera (1998 debut), *Boccanegra* in Bologna, *Attila* in Houston, *Stiffelio* in Milan (La Scala), Vienna and Los Angeles, where he also directed *Fedora*. In addition, he wrote and directed *Verdi in Venice* for the Covent Garden Festival and staged two productions for the BBC Proms at the Royal Albert Hall: *Porgy and Bess* and the British premiere of Kurt Weill's *Propheten*. His most recent assignments include *Fedora* with the Washington Opera, *Attila* at the Lyric Opera of Chicago and *Dialogues of the Carmelites* for the Portland 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*, *Carmen*, *Madama Butterfly*, *Rigoletto* and the world premiere staging of *A Streetcar Named Desire*. Yeargan's North American opera credits include designs

for the Metropolitan Opera (premiere of Harbison's *The Great Gatsby*); Los Angeles Opera (*Stiffelio*, *Hänsel und Gretel*); Lyric Opera of Chicago (premiere of Bolcom's *A View from the Bridge*); Dallas Opera (*Vanessa*); Houston Grand Opera (premiere of Floyd's *Cold Sassy Tree*); and Glimmerglass Opera (premiere of *Central Park*), among others. Internationally, he has designed productions for Welsh National Opera, Covent Garden, Scottish Opera, Théâtre Musical de Paris, Frankfurt Opera and Opera Australia. 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, Washington D.C.'s The Shakespeare Theatre, American Repertory Theatre and at London's West End. This coming season, his designs will be seen in the Company's presentations of *Rigoletto*, *The Merry Widow* and *Madama Butterfly*.



PETER J. HALL's costume designs were first seen at San Francisco Opera during the 1977 season in productions of *Aida* and *I Puritani*. A native of Bristol, England, he began working with Franco Zeffirelli in 1958 when he designed the costumes for the director's Old Vic production of *Romeo and Juliet*. He came to the U.S. in 1960 and worked with Zeffirelli on several produc-

tions for the Dallas Opera, where he was resident designer for many seasons. Hall made his 1972 Metropolitan Opera debut as costume designer for a new production of *Otello* and has since designed costumes for Met stagings of *La Forza del Destino*, *Boris Godunov* and *Lobengrin*, among others. He has also designed operatic productions for Milan's La Scala, Royal Opera at Covent Garden, the Lyric Opera of Chicago, and Spoleto Festival. Not limited to opera, his designs have also been seen at the American Ballet Theatre, Stratford-on-Avon, London's National Theatre, Mark Taper Forum, on Broadway and in film. Recent credits include designs for *La Bobème* and *Stiffelio* at Los Angeles Opera, *Aida* at San Diego Opera, as well as for *La Fanciulla del West* and *Rigoletto* in Dallas.

Lighting designer **MICHAEL J. WHITFIELD's** San Francisco Opera assignments have been the presentations of *Lulu* (1989, 1998); *Wozzeck* (1990, 1999); *Macbeth* (1994); *Anna Bolena* (1995) and *Don Giovanni* (1995, 2000); *Carmen* (1996-97 season); the Company premiere of *Death in Venice* (1997); *Arabella* and *Norma* (1998-99); as well as *L'Elisir d'Amore* (2000-01). The Canadian-born artist received his training at



the University of Victoria in British Columbia, and continued at Pennsylvania's Villanova University and the University of Illinois at Urbana. Associated with the Stratford Festival since 1974, he has been resident lighting designer there since 1978 and has worked on over 100 Stratford productions. At the Canadian Opera Company in Toronto, he has designed lighting for over 60 productions, including several Canadian premieres and world premieres (the most recent was Randolph Peters's *The Golden Ass*). Additional engagements include those at the Shaw Festival (the musical *She Loves Me*), Manitoba Theatre Centre, Royal Winnipeg Ballet, Netherlands Opera, Houston Grand Opera, Los Angeles Opera, Minnesota Opera, New Orleans Opera, Vancouver Opera and Welsh National Opera. Whitfield is also active in the areas of Canadian regional theater, ballet, television production and teaching.



IAN ROBERTSON, chorus director and conductor at the San Francisco Opera since 1987, made his Company conducting debut with the 1988 production of *Lady Macbeth of Mtensk* 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 Pêricole* 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 Barber's *Vanessa*. 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. Robertson was appointed artistic director of the San Francisco Boys Chorus in 1996.

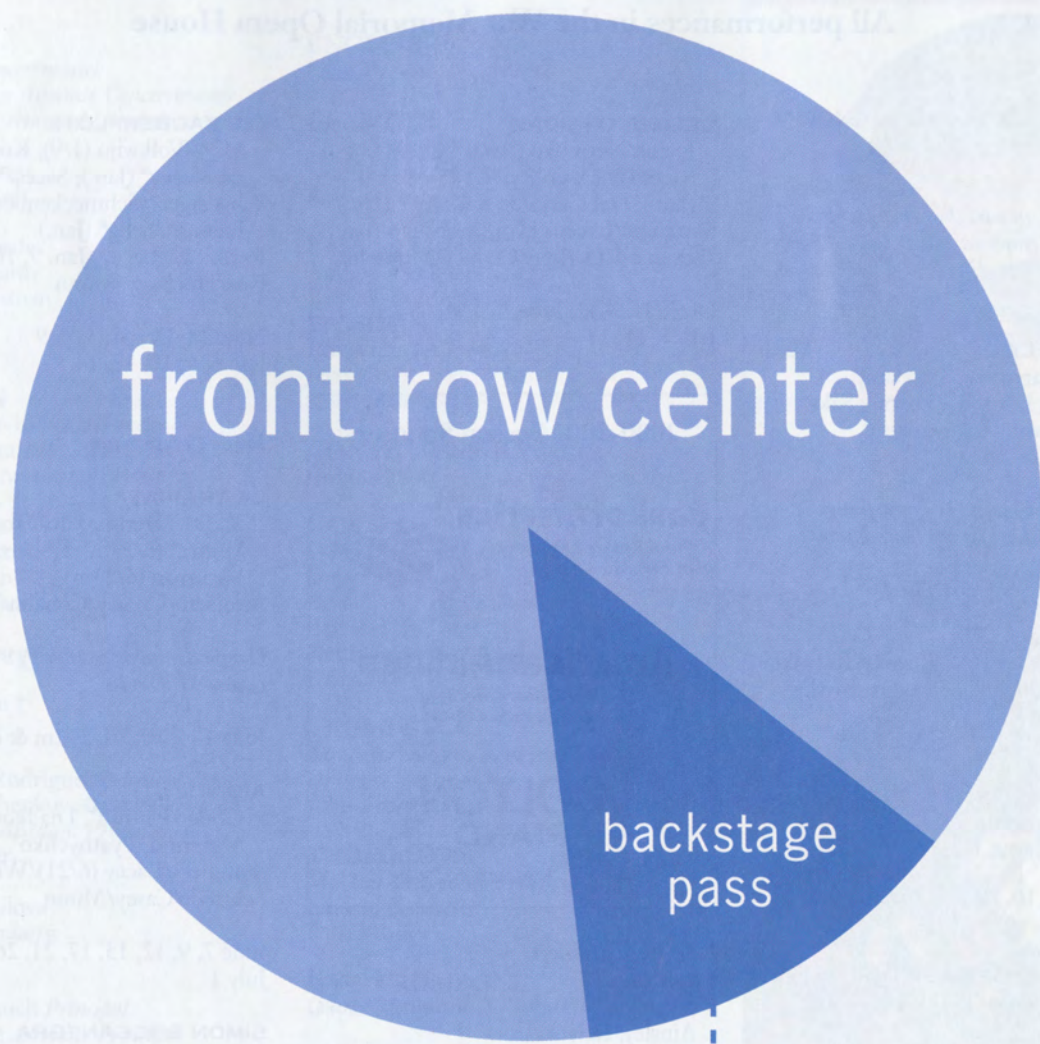
Simon Boccanegra SUPERNUMERARIES

Bev Black
Breana Rice
Lauren Sliter

Mark Burstein
Tom Carlisle
Anthony Clarke

David Dahlstrand
Eddie Gordillo
John Guglielmelli
John Janonis
Steve Lavezzoli
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New Production

LUISA MILLER

Verdi

Racette, Zaremba; 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

Made possible, in part, by a gift from Jane Bernstein and Bob Ellis.

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

World premiere

DEAD MAN WALKING Heggie

Graham/Jepson (10/10, 17, 19, 28m),

von Stade, Foland, Cook,

Hamm-Smith*; Packard*,

Rhodes** (10/10, 19, 28m), Orth,

Rideout

Summers/Mantello*/Yeargan/

Fleming*/Tipton

Made possible, in part, by a gift from Mrs. Paul L. Wattis; support of The Chase Manhattan Private Bank; additional funding by the National Endowment for the Arts. Commission provided, in part, by The Carlyle Fund; Susan and Dennis Carlyle, Co-founders.

Oct. 7, 10, 13, 17, 19, 22, 25, 28 (m & e)

L'ELISIR D'AMORE

Donizetti

Evans/Netrebko (Jan.); Beltrán/

Saccà (Jan.), Gilfry/Ford*

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

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

/Bernhard/Darling/Coyne/Whitfield

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

Jan. 7, 11, 13

DIE ZAUBERFLÖTE

Mozart

Mills/Volkwijn (1/9), Kodalli*/

Dunleavy* (Jan.); Saccà/Véry (Jan.),

Scharinger*/Schmeckenbecher (Jan.),

Hemm*/Selig* (Jan.)

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

Cox/Hockey/Munn

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

Jan. 6, 9, 10, 12, 14

Verdi Celebration

LA TRAVIATA

Verdi

Racette/Dunleavy (6/23m, 28); 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/

Hall/Whitfield

Produced in association with The Royal Opera House, Covent Garden

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

2000-2001 Season Sponsors

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S.F. Opera premiere

SEMELE

Handel

Swenson, Brandes*, Connolly*; Asawa,

Ainsley, Relyea

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

Copley/Bardon/Walker/Munn

Produced in association with the Royal Opera House, Covent Garden.

Made possible, in part, by the Bernard Osber Endowment Fund

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

DER ROSENKAVALIER

Strauss

Graham, Kenny*/Fleming (Dec.),

Evans/Blanck** (12/5, 7, 10);

Hawlata, Scibelli, Sidhom

Mackerras/Mansouri/Söderström/

Bosquet/Munn

Sponsored, in part, by the Bernard Osber Endowment Fund

2000-2001 Thomas Tilton production

Nov. 17, 20, 24, 29

Dec. 2, 5, 7, 10

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Robert Waters *Associate Concertmaster*
Heidi Wilcox *Assistant Concertmaster*
Iris Stone
William Rusconi
Janice McIntosh
Lev Rankov
Barbara Riccardi
Robert Galbraith
Leonid Igudesman
Dawn Harms
Julia Skiff

2nd VIOLIN

Virginia Price-Kvistad *Principal*
Martha Simonds *Associate Principal*
Beni Shinohara *Assistant Principal*
Eva Karasik
Leslie Ludena
Gerard Svazlian
Linda Deutsch **
Maki Ishii Sowash
Craig Reiss
Joseph Edelberg
Sara Usher †
Robin Hansen †

VIOLA

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

CELLO

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

BASS

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

FLUTE

Julie McKenzie *Principal*
Barbara Chaffe
James Walker **
Patricia Farrell

PICCOLO

Patricia Farrell

OBOE

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

ENGLISH HORN

Janet Popesco Archibald

CLARINET

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

BASS CLARINET

Anthony Striplen

BASSOON

Rufus Olivier *Principal*
Jerry Dagg
Robin Elliott

CONTRABASSOON

Robin Elliott

HORN

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

TRUMPET

Timothy Wilson *Principal*
William Holmes*
John Pearson *

TROMBONE

McDowell Kenley *Principal*
Donald Kennelly
David Ridge

BASS TROMBONE

David Ridge

TUBA/CIMBASSO

Zachariah Spellman

TIMPANI

John Burgardt

PERCUSSION

Richard Kvistad *Principal/*
Associate Timpani
Patricia Niemi

HARP

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2000-2001 SAN FRANCISCO OPERA COMPANY

Although our program magazines regularly list members of the Administration and Company (please see pages 36 and 37), we know that those lists are by necessity incomplete. In order to give recognition to the many skilled professionals whose work has contributed so greatly to the quality of San Francisco Opera productions, we provide, once a year, a list of everyone involved with our season. In this issue, department heads and regular staff are listed in front of the magazine, as usual; the many others, upon whom so much depends, are listed below.

SAN FRANCISCO OPERA COSTUME SHOP

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Rose Marie Ailanjian
Anna Benson
DeAnna Gibbons
Liz Tilley
Sarah Wagner

CRAFTS
Coel Winn

MASTER SEAMSTERS
Adela Cantor
Shuk Chi Chan
Eddie Cheung
Nvard Douvalian
Guillermina Flores
Ligia Libreros
Xing-Fong Luo
Lourdes Ruiz

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Carmen Carrizales
Alicia Castaneda
Cvijeta Cesko
Hui Yao Chen
Shuet Yin Chin
Gloria Herrera
Lo Jin Ho
Maria Koellner
Hoa Lam
Yue Ken Leung
Wai Ling Lui
Sonia Olivares
Maria Rivera
Yolanda Salmeron
Irina Zlotnikova

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Rachel Stubblefield

PRESSER/LAUNDRESS
Eula M. Robertson

BUILDING MAINTENANCE
Leo Borja

WARDROBE DEPARTMENT

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Joanna Bauer
David Besser
Sean Brixey
Tom Carter
Burton Covel
Laurie Cowden
David Croker
Robert Daily
Forest Dobbs
Deborah D'Orazi

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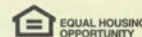
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On November 12, 2000, friends and family of Paul Sherrill gathered at his Potrero Hill home, just days after attending the annual opera party (for which Paul was famous) to say goodbye. The night of the party had been filled with joy and camaraderie, accentuated by Paul's always-remarkable cooking and the splendors of his Mexican folk art collection. But the next morning, November 5, quietly and peacefully, Paul passed away.

Paul and his wife, Anne Hummel Sherrill (d.1990) were great lovers of and longtime subscribers to the San Francisco Opera. The pleasure of their work (Paul as noted Bay Area architect and community planner, Anne as author and Mills College professor of History) went hand-in-hand with their love of the arts, travel, cooking, and their many friends and colleagues.

It is with the warmest of memories that we remember Paul and Anne within the pages of this program, which celebrates the opera they loved so much.

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Madi Bacon, 1906-2001



PETERS

Madi Bacon and the San Francisco Opera Boys Chorus backstage before a 1963 performance of *Mefistofele*.

Earlier this year, with the passing of Madi Bacon, San Francisco Opera lost one of its most prominent and well-liked members. It was in 1948 that she and Kurt Herbert Adler (at that time conductor and chorus director, later Company general director) founded the San Francisco Opera Boys Chorus, the organization she continued to lead through the year 1972. It became the first — and for several years only — professional opera company children's chorus in the country. During their first season, they appeared in *Carmen* and *La Bobème*, and the list grew as the years passed. The list of pupils she started on a successful career in music also grew, and it eventually included the most prominent of these, the late Calvin Simmons. Lifelong member of the Sierra Club, avid mountaineer and educator, she leaves many pupils, nieces, nephews and friends and everyone who ever knew her at San Francisco Opera.

Graziella Sciutti, 1927-2001

An unforgettable Oscar, Despina (*Così fan tutte*) and Susanna (*Le Nozze di Figaro*), Graziella Sciutti had a relatively short season as a San Francisco Opera performer. Her activities with the Company, however, continued in her capacity of stage director. Since 1984, she has staged several operas here, in addition to working with the young artists of the San Francisco Opera Center, both as director and as an unsurpassed teacher. Her frequent work with Lotfi Mansouri, both here and at the Canadian Opera Company, prompted him to call her "An irreplaceable colleague. She was a perfectionist, a master at everything she undertook, be it performing the best Susanna in the world, or being an insightful stage director. A pleasure to work with, she was also that rare combination of professional who is at the same time a wonderful human being. We will all miss her very much."



JONES

Graziella Sciutti as Oscar in *Un Ballo in Maschera*, part of her U.S. debut season at the San Francisco Opera in 1961.

Simon Boccanegra

Photos taken in rehearsal
by Marty Sohl



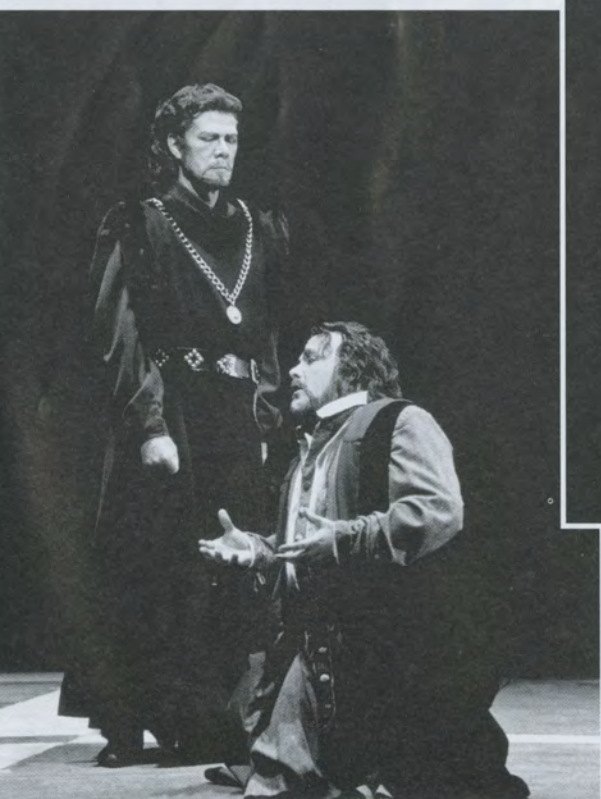
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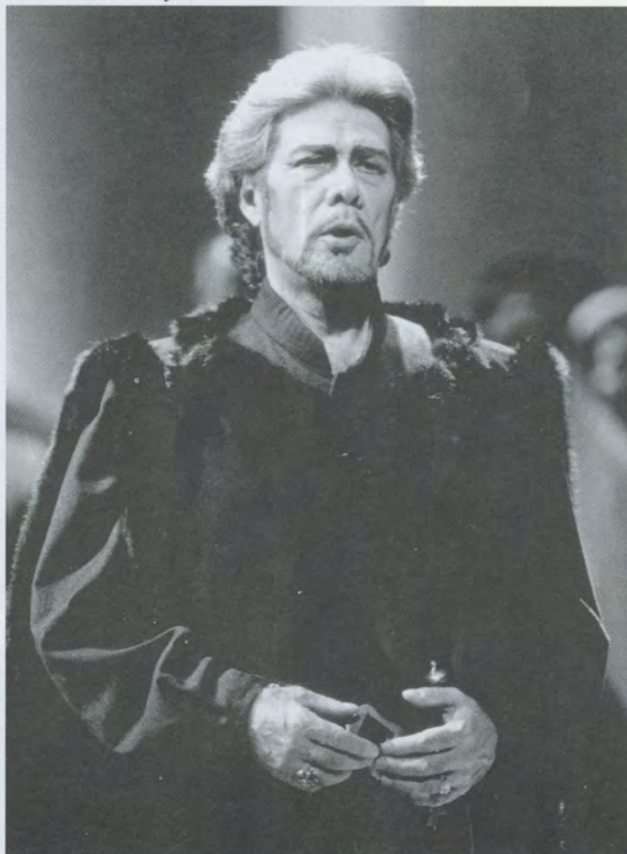


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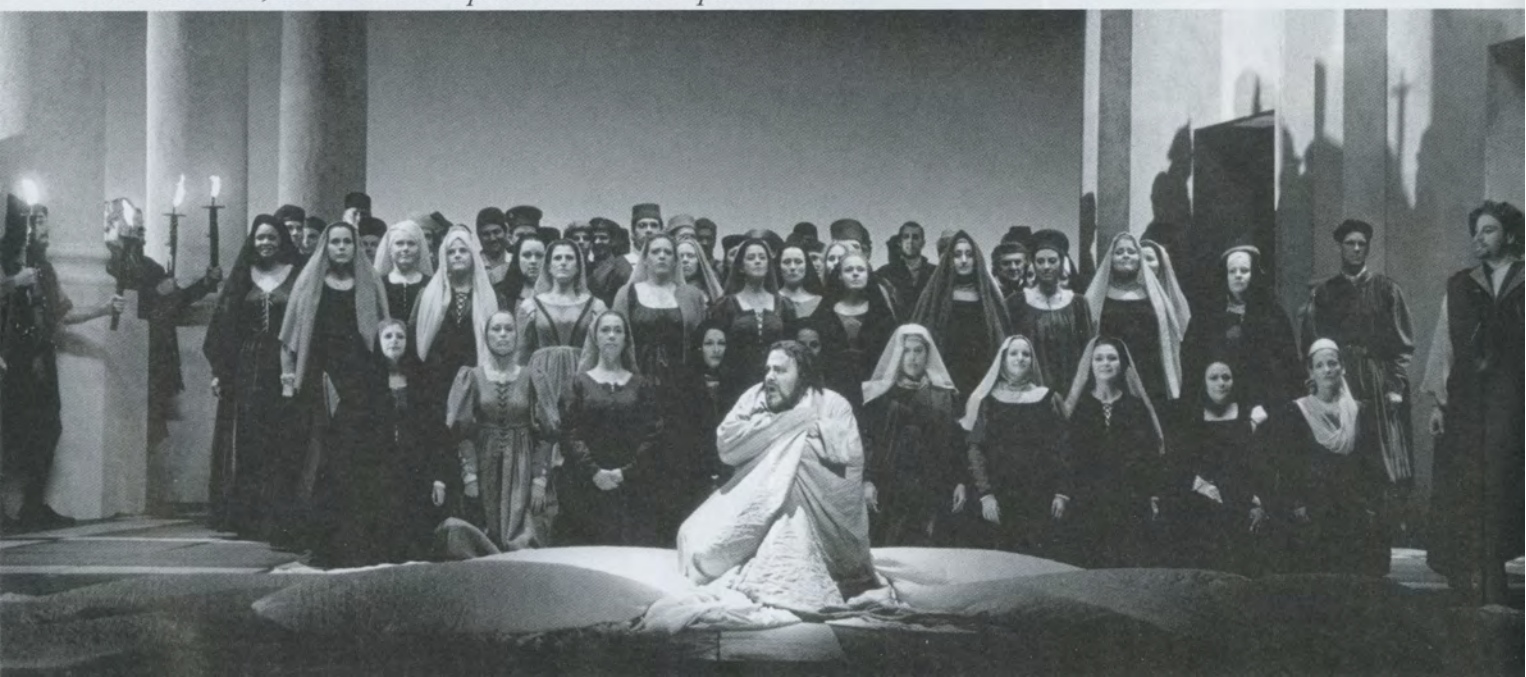


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Paolo Gavanelli, members of the San Francisco Opera Chorus

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Verdi in Verona and The Rossini Festival in Pesaro August 12 to 23, 2001

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Los Angeles Gala September 11 to 16, 2001

Highlights include Tchaikovsky's *The Queen of Spades* with Plácido Domingo and Galina Gorchakova, Wagner's *Lohengrin* with Adrienne Pieczonka and Gösta Winbergh, and post-opera parties with singers. We'll visit the Getty, the Norton Simon, and the Huntington Museums and the exquisite Greene and Greene Gamble House, and enjoy a private recital at Sherwin's Hollywood Hills home with Los Angeles Opera artists. This will be a tour to remember!

Spectacular Autumn and Opera in New York September 23 to 30, 2001

Join Sherwin Sloan for *A Verdi Celebration*, the Met's Season Opening Gala with Plácido Domingo, Neil Shicoff, Angela Gheorghiu, Roberto Alagna, and more. We'll also attend *Eugene Onegin*, *Wozzeck* and *Idomeneo* at the Met, and *The Flying Dutchman*, *The Capulets and the Montagues* and *The Magic Flute* at New York City Opera! All this and a tour of the Metropolitan Museum of Art, visits with artists, and tickets to Mel Brooks' *The Producers*.

"Breathtaking Occasions" in Chicago October 11 to 16, 2001

Share "breathtaking occasions" with Sherwin at the Chicago Lyric. Ben Heppner sings his first *Otello* opposite Renée Fleming; and Catherine Malfitano and Dean Peterson star in Kurt Weill's *Street Scene*. Soprano Elizabeth Connell performs excerpts from *Götterdämmerung* with the Chicago Symphony, and Waltraud Meier and Christian Franz perform a concert version of *Tristan und Isolde* led by Daniel Barenboim. And we'll visit the Chicago Art Institute and take an architectural tour of this amazing city. Sign up now!

Wexford Festival in Ireland October 17 to 28, 2001

The acclaimed Wexford Festival in the gorgeous Emerald Isle is "the opera lover's perfect treat." Enjoy private lectures and attend all three operas of the Festival: Dvořák's nationalistic Czech opera *The Jacobin*, Flotow's comedy *Alessandro Stradella* and Massenet's romantic *Sapho*. Besides the operas, there is much to see and enjoy in and around Dublin, Wexford and beautiful Killarney, and Irish-born Desirée Mays knows all the best places!

Last Chance for La Scala October 24 to November 8, 2001 Milan, Cernobbio, Parma, Bologna, Florence, Verona, Venice

Join Sherwin for Verdi's *Macbeth* and *Luisa Miller*, and Brahms' *A German Requiem* at La Scala before it closes for lengthy renovations. We'll also attend *Tancredi*, *The Marriage of Figaro* and *Attila*, visit renowned art museums and famous sites, and enjoy wonderful dining in Italy's exquisite Northern regions! Limited to 22 members.

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Several events in our ongoing Verdi Celebration have come and gone. At press time, the following events were available to the public:

Verdi Goes to the Movies

June 1-7

Landmark's Park Theater, Menlo Park
Details and schedule: sffs.org

Verdi Centenary Symposium

June 2, 10am - 3pm

University of California at Berkeley
Morrison Hall, Rom 125 (Elkus Room)
Free to the public

Verdi and the Art of the Italian Song

June 13, 7:30pm

Featured are S.F. Opera Adler Fellows and
Guests
Herbst Theater
Tickets: \$15-25

Verdi by the Bay

May 1 - August 18

Exhibit curated by the San Francisco Per-
forming Arts Library and Museum
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Verdi at San Francisco Opera

June 6 - July 1

Lobby, War Memorial Opera House
Free to opera patrons

Verdi web portal: sfopera.com

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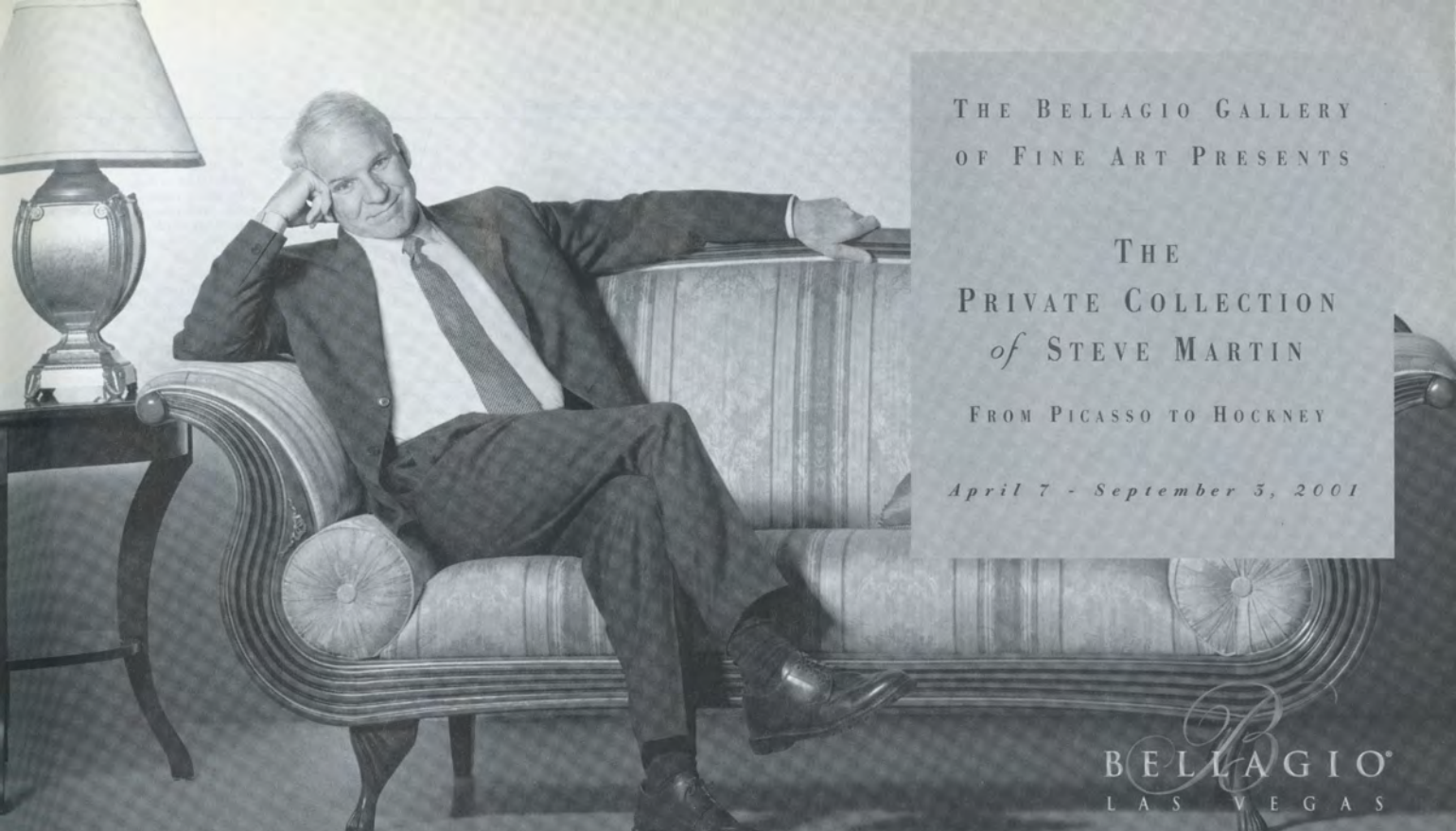
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Aida — June 9, 17, 21, 26, 29; July 1

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June 6 *Verdi's Golden Legacy*

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Continued on page 58

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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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PREVIEWS

continued from page 53

**SAN FRANCISCO CHAPTER—
SAN FRANCISCO OPERA GUILD**
Lectures held at 12:00 noon, Koret
Auditorium, Lower Level, New Main
Library, 100 Larkin Street, San Fran-
cisco. Admission: Free. For information
call Marni Cook, (415) 565-3289.

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 Mar-
garet Boddy (408) 354-7525.

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Held at various locations and times. For
information call Lotte Klugman (707)
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1220. Admission: \$8 (except Verdi Lec-
ture, #10); Series: \$40 - Sonoma Chapter
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**SOUTH PENINSULA CHAPTER—
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Lectures held at 8:00 p.m. at the Palo
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Palo Alto. Admission \$7.00 (except Verdi
Lecture, \$10). For information call
Ramona Rockway (650) 941-3890.

June 5 Verdi's Golden Legacy

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

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.

June 4 *Aida*
June 11 *Simon Boccanegra*

SAN FRANCISCO OPERA CENTER

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

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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.

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The only coast-to-coast professional touring company 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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A performance-oriented, year-round residency program for advanced singers.

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SHOWCASE SERIES

The Opera Center Showcase Series is held annually to present Adler Fellows and other Opera Center singers in repertoire not usually seen on the San Francisco Opera main stage.

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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.

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Founded in 1977 as the San Francisco/Affiliate Artists-Opera program, the Adler Fellowship 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 Fellows, the resident artists of San Francisco Opera, are directed towards roles of increasing importance throughout their residency period and in future San Francisco Opera productions.

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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 quality.

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 Opera Center.

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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.

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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.

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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.

Sunday, June 3 • Saturday, June 16 • Tuesday, June 26

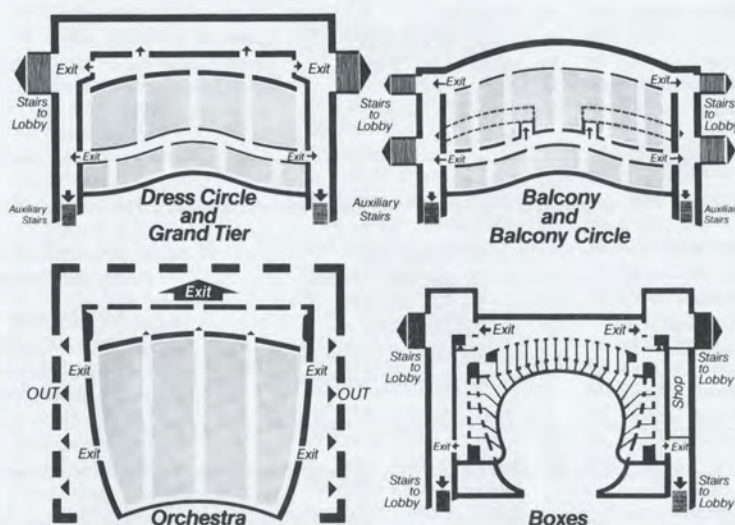
Tickets for Guild members, \$2; non-members \$5. Reservations required. Information: (510) 524-5220.

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



PATRONS, ATTENTION PLEASE! FIRE NOTICE: Please note the nearest exit. In an emergency, WALK, do not run, to the nearest exit. Disabled patrons proceed to nearest elevator lobby and await assistance.



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