

Norma

1975

Saturday, October 11, 1975 8:00 PM

Tuesday, October 14, 1975 8:00 PM

Wednesday, October 22, 1975 8:00 PM

Saturday, October 25, 1975 1:30 PM

Friday, October 31, 1975 8:00 PM (Broadcast)

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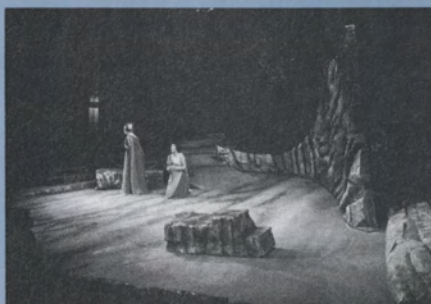


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TITO CAPOBIANCO: Striking the Balance

by Armistead Maupin

"Opera," says Tito Capobianco, "is a beautiful bastard queen, born of an orgy of all the arts." Softening the blunt maxim with a broad Latin smile, the director elaborates on the remark. "The elements of opera are each pure unto themselves, but each must break its own rules in order to participate in this ultimate art form."

Capobianco's colorful simile reflects his directorial approach to *Norma*, an opera which requires, in his opinion, a healthy respect for all its elements. "The bel canto vocal line in *Norma* is certainly its most outstanding aspect, and there is a temptation to let the music overwhelm the theatrical aspects of the opera. My job as a director is to see that this doesn't happen." The Argentinian director, who staged *Norma* first for San Francisco Opera in 1972, is noted internationally for his deft treatment of the bel canto repertoire. "In this type of opera," he points out, "you are dealing with impulse, not intellect. The thing that makes *Norma* so difficult for a director is that he must create his own theatrical truth."

"Because of the stylistic vocal approach, you cannot be naturalistic or realistic in the staging of a bel canto opera. You have to create a

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special kind of acting—a theatrical justification—for the eccentricities of the music, particularly its use of repetition.” “If a diva sings, ‘I love you more than I can say,’” six times in a row, the director is forced to justify each repetition without causing the audience to dissolve into laughter.”

That danger, says Capobianco, is the biggest pitfall confronting a director dealing with a Bellini opera. “Since the librettos are not very strong, for the most part, it’s essential that the staging support and explain the music and vice versa.”

Furthermore, it would be foolish to assume that the composer is attempting to make some sort of veristic state-

ment about Druids and Romans, the director maintains. “Bellini’s soaring, lyrical music has very little to do with the reality of those primitive people. He is simply telling us about passion and love, themes that belong to every era of history.”

Capobianco adds, however, that *Norma* contains themes which can be applied to contemporary life to make certain social points. “Norma’s inquisition is simply an embodiment of the Establishment, and it relates to anyone who has ever been told, ‘This is the way things are. You have broken the rules. You must pay the penalty.’”

The director points out that Norma’s strength as an operatic character of

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Norma director Tito Capobianco

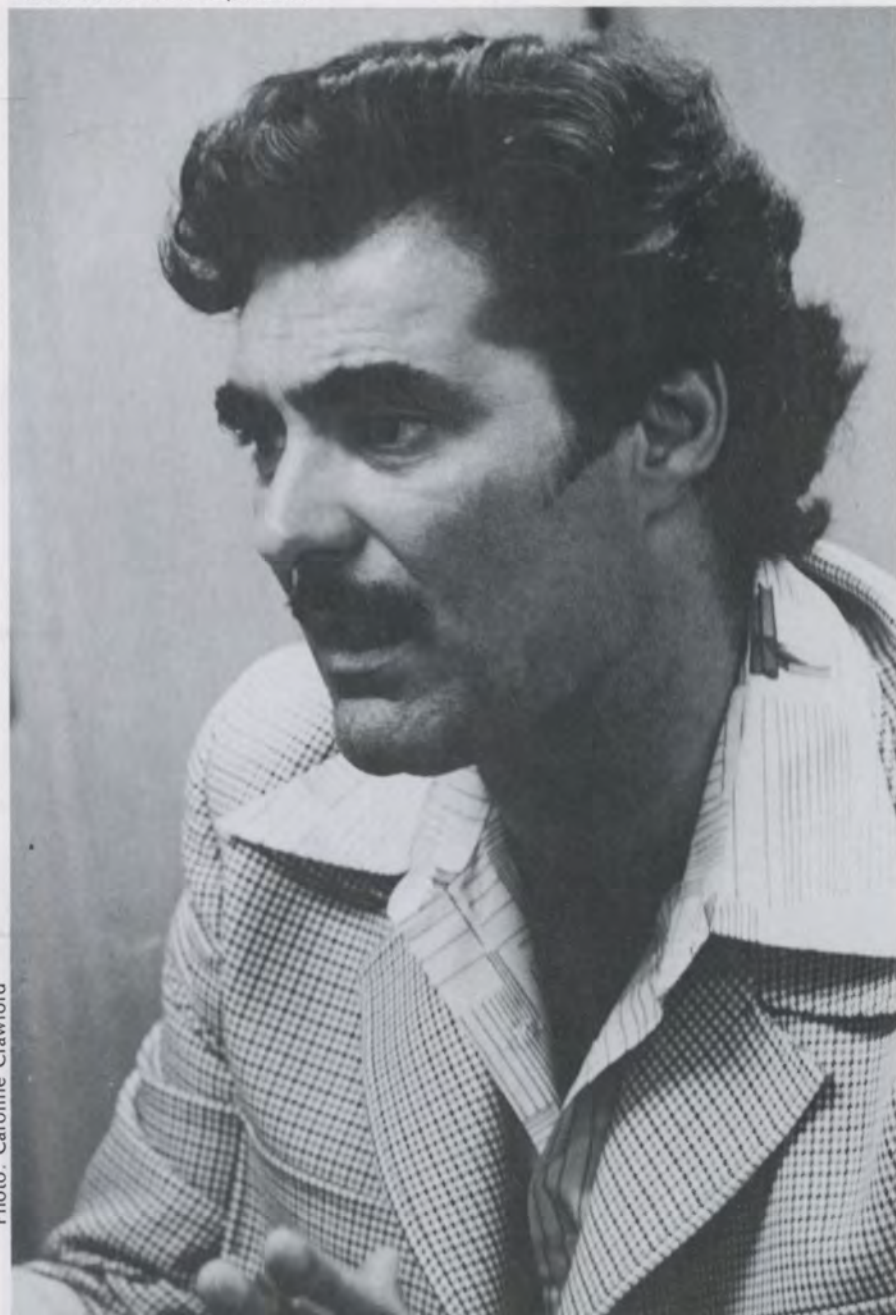
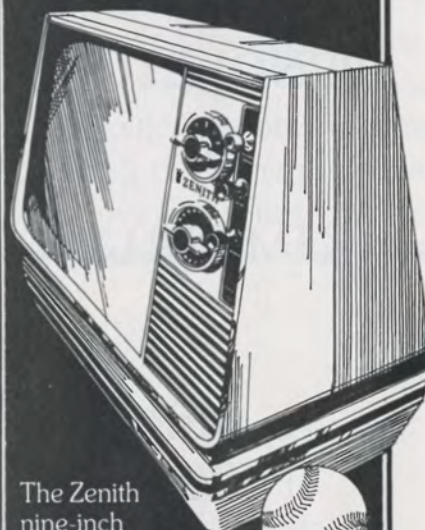


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"Pollione shows another kind of weakness—the temptation to give in to love when it comes from a much younger person. Still, he is a compassionate man, and he undergoes a great struggle with his feelings of loyalty to Norma and his children. Ultimately he accepts the fact that his love for Norma is strong enough to lead him to his death."

"An old teacher of mine used to tell me that without passion there would be no opera. *Norma* is one of opera's most beautiful tributes to the strength of our emotions."

Capobianco's Old World charm is an exceptionally effective tool in his dealings with artists in rehearsal. "I try to be very open minded, very diplomatic, but at the same time very convincing of my point of view. When I start to rehearse a production 99 percent of my problems are already solved. I do my homework, you might say, which means that I already know what the finished product will look like. It's sort of like a movie in my brain."

He adds that he tries to remain flex-
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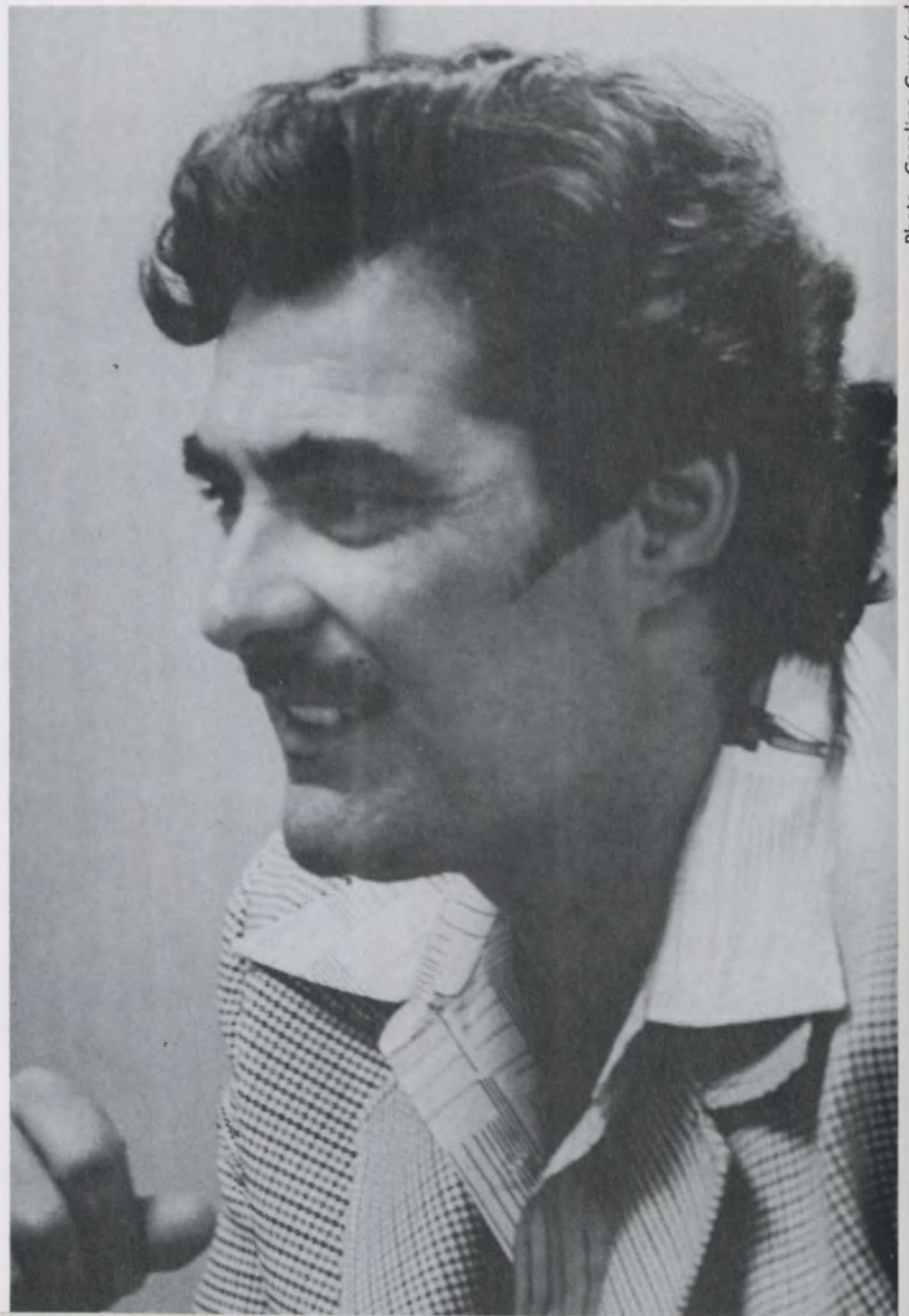
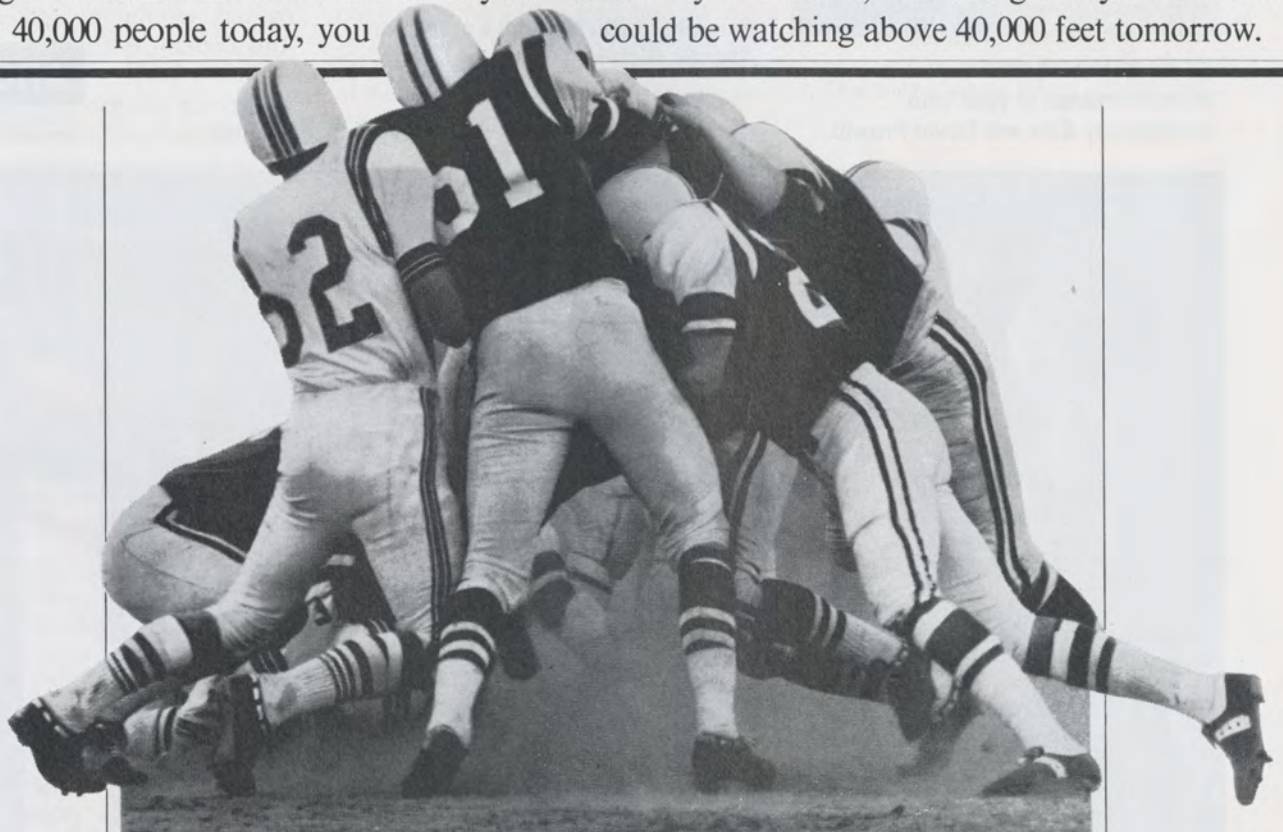


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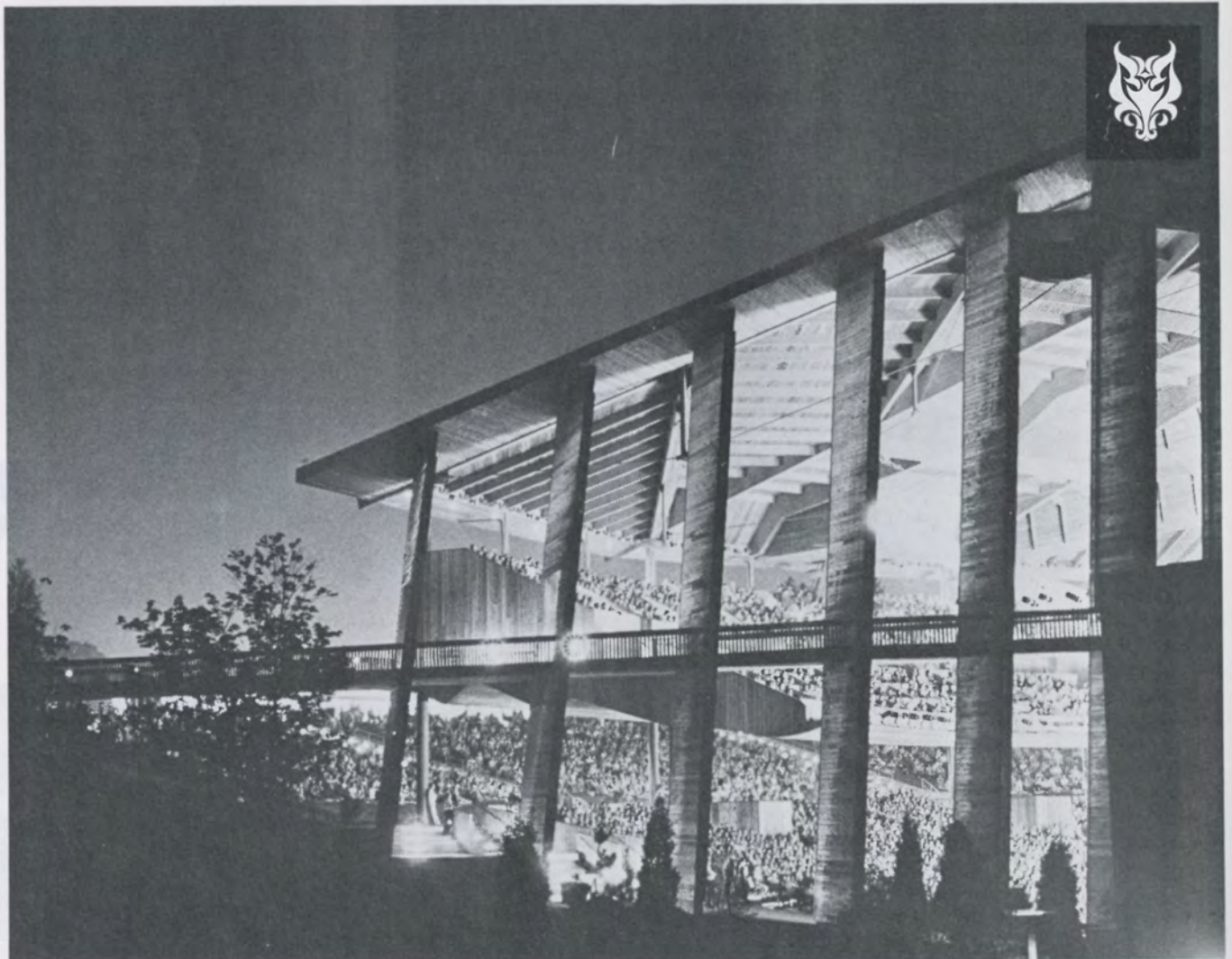


Co-hosts for this season's
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are Beverly Sills and David Prowitt.

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College Opera Association

The College Opera Association, a student organization sponsored by the San Francisco Opera Guild to further interest and involvement in the opera, invites you to look into and participate in activities now being planned for 1975-1976.

Among College Opera Association projects this year is a program which affords members a chance to follow the various stages of efforts that go into putting together this season's production of Donizetti's *L'Elisir d'Amore*. Some members will actually participate in the performance of *Andrea Chenier* as supers—a rare opportunity to be involved on the other side of the operatic stage. In addition, the College Opera Association will also be sponsoring meetings with directors, stage technicians, make-up artists and opportunities to get together informally with world famous artists appearing with San Francisco Opera. For the 1976 Season, members will again be able to obtain tickets to certain performances for themselves and their campuses at a substantial discount.

Thus, the College Opera Association is able to add extra dimension to the operatic experience for its members. We hope that you, too, if you are either a student or a faculty member of a Bay Area college, can benefit from our events.

Further information on the College Opera Association can be obtained from:

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College Opera Association
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ible and receptive to modifications of his mental master plan, "but I must admit I generally discover that my first impression was usually the right one."

And how does he want to appear to his artists?

"More than anything I must be confident, objective and practical. A performer must have faith in a director as a person who understands all the ingredients of a successful production. If I am not self-assured, how can I expect the singers to be that way? You can have the most beautiful dream in the world, but it is nothing if it is not practical."

Capobianco regards teaching as a valuable device for honing his skills as a director. "This will be the first time in 15 years that I haven't taught classes, because of my move to San Diego." (He was recently named artistic director of San Diego Opera.) "I really miss it. The classroom is my own laboratory, the place where I keep on my toes and give my best to a new generation of theater people. The challenge of their questions is the best way I know to keep in touch with contemporary trends." ■

Mr. Maupin is the staff writer for San Francisco Opera

San Francisco Opera: *Norma*

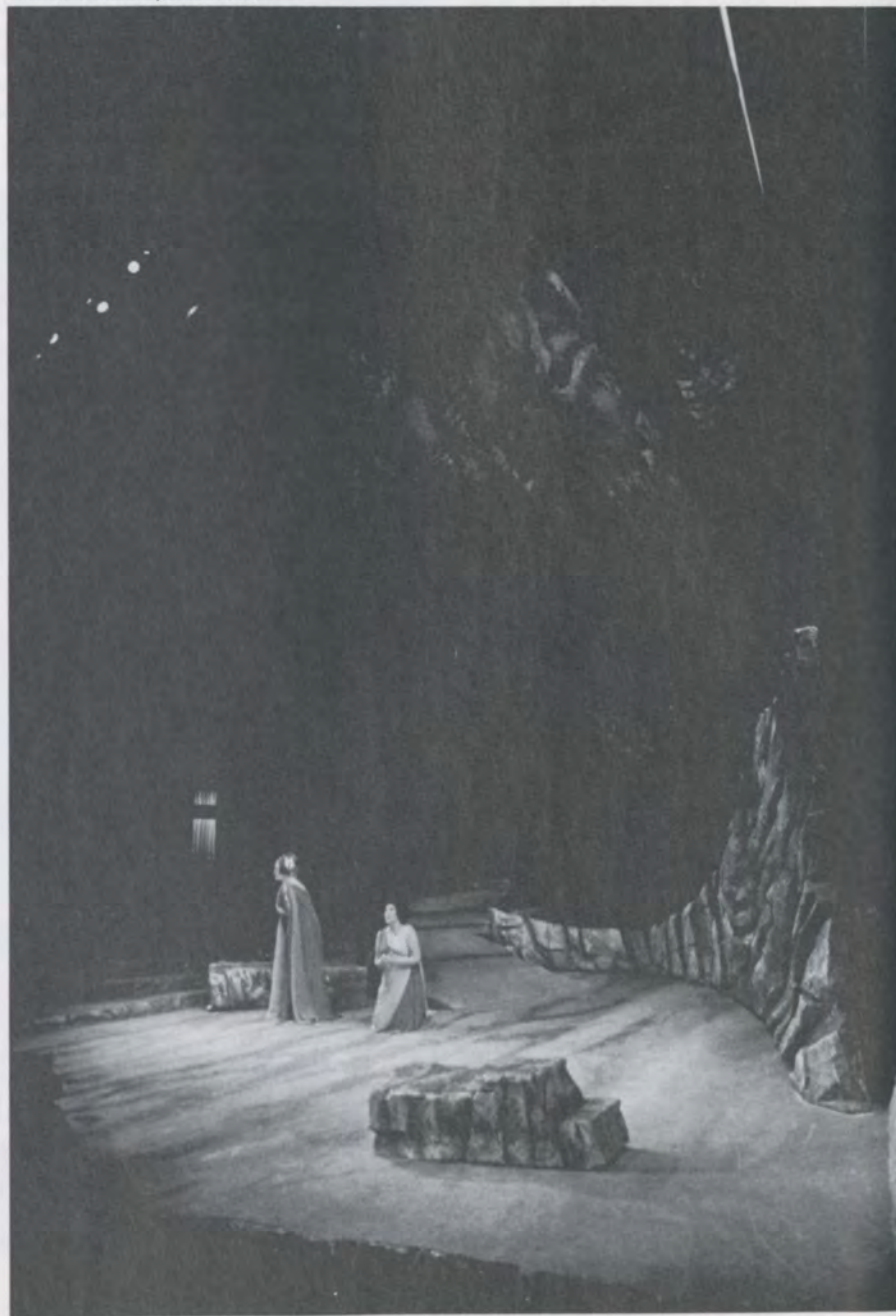


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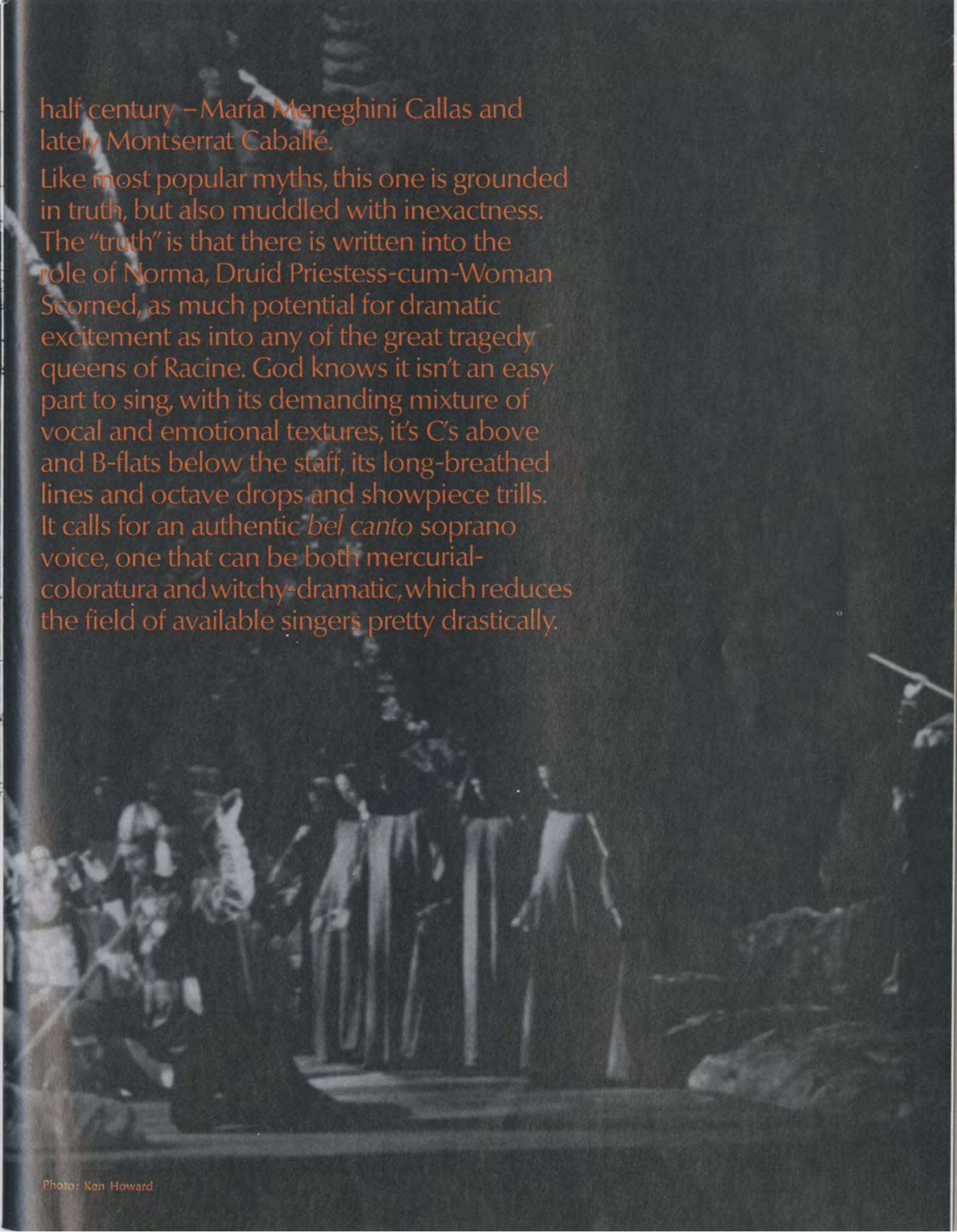


"Max, you've got taste."

NORMA: THE CASE FOR BEL CANTO

by David Littlejohn

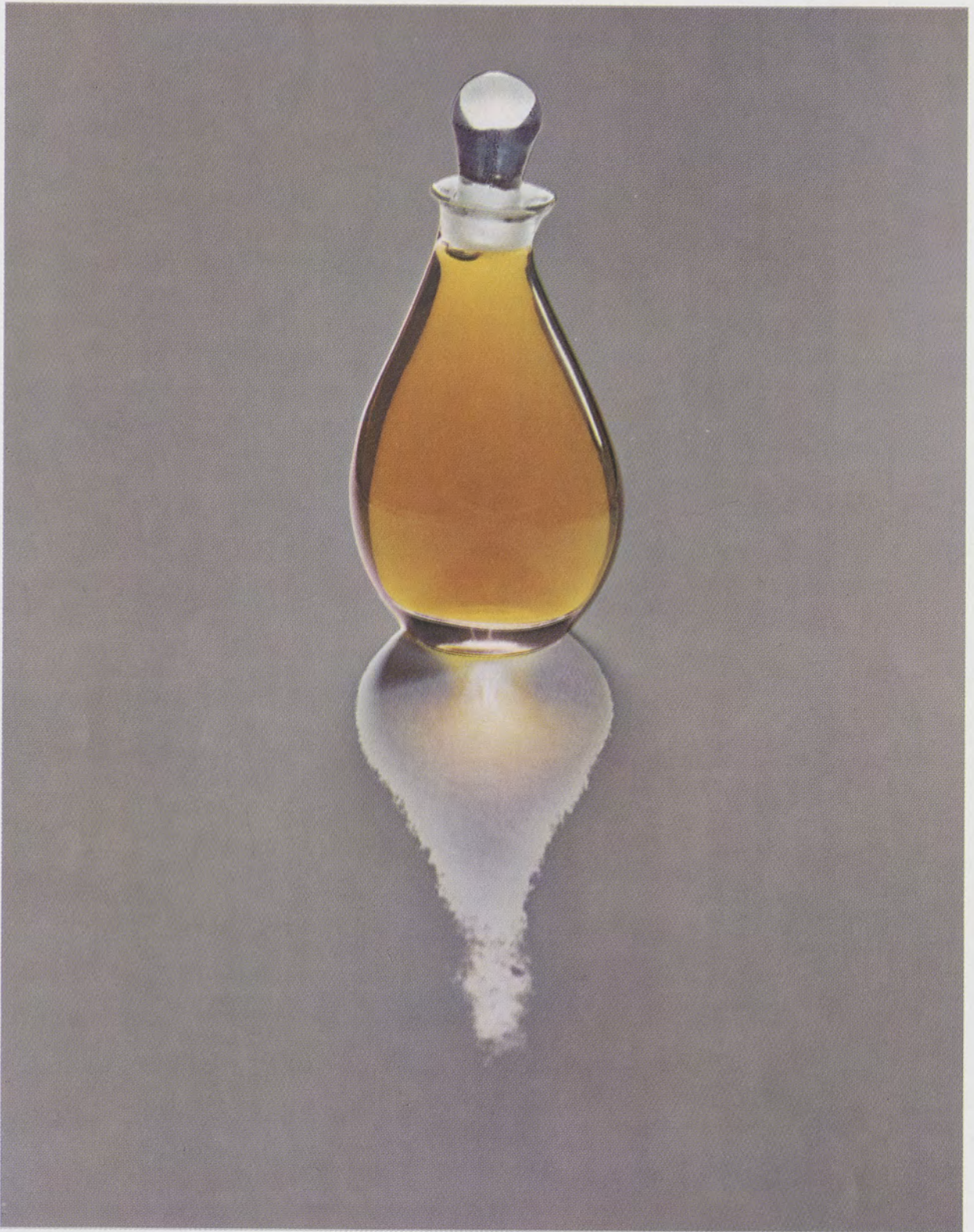
One popular myth concerning Vincenzo Bellini's *Norma* is that the title role is so outrageously difficult to sing—and the work itself so little worth doing if you haven't a soprano up to the mark—that the opera has survived only as a vehicle for a few particularly well-endowed *prime donne* over the last 144 years: Giuditta Pasta, Giulia Grisi, Maria Malibran (all three of whom Bellini heard, before he died at 33), Lilli Lehmann, Rosa Ponselle, the Norma of our



half century – Maria Meneghini Callas and lately Montserrat Caballé.

Like most popular myths, this one is grounded in truth, but also muddled with inexactness.

The “truth” is that there is written into the role of Norma, Druid Priestess-cum-Woman Scorned, as much potential for dramatic excitement as into any of the great tragedy queens of Racine. God knows it isn’t an easy part to sing, with its demanding mixture of vocal and emotional textures, it’s C’s above and B-flats below the staff, its long-breathed lines and octave drops and showpiece trills. It calls for an authentic *bel canto* soprano voice, one that can be both mercurial-coloratura and witchy-dramatic, which reduces the field of available singers pretty drastically.



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But the dramatic challenge of this deep and complex part is at least as great as the musical. Alongside a good Norma, most Italian opera heroines can seem poor butterflies indeed, ludicrously squishy or melodramatic. It may well be that only the seven sopranos mentioned above have met both challenges at once, and achieved something near to the full dimensions of this role.

In comparing critical descriptions of all seven of these Normas, what I found striking was the constant use of the same terms, over a century and a quarter. As Harold Rosenthal once wrote, "The Great Normas of operatic history have to a greater or lesser ex-

tent all been great singing actresses: mistresses of dramatic declamation and outstanding personalities — Lilli Lehmann, Rosa Ponselle, Maria Callas." "The singer" (wrote another critic) "must translate into musical phrase and cadence the emotions of a character under stress, as Pasta and Malibran did — and as Callas has done."

Of every one of them (except perhaps Ponselle), it was acknowledged that the vocal instrument itself could be impure, even unbeautiful — but that the singer converted this sometimes steely edge into operatic gold by her range, control, and agility; by musical intelligence, accuracy, and style; by

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theatrical presence and histrionic skill. Some began as mezzos or Wagnerians, and then channelled that power into *bel canto*. (Lilli Lehmann and Maria Callas were perhaps the only two sopranos in history who could sing well both Norma and Brünnhilde, sometimes two or three nights apart—a feat comparable, as someone once wrote, to winning gold medals in both weight-lifting and the hundred-yard dash.) All worked at their craft with demon-driven intensity. Lehmann would sing each phrase through hundreds of times in practice, go through an act three or four times running; Callas did the whole “Casta Diva” nine times in one rehearsal for her American premiere. Each of the seven applied extraordinary intelligence to her analysis and creation of the role. (“It should be sung and acted with fanatical consecration,” declared Lehmann.) Each was able to electrify audiences by her mere presence on a stage.

It is uncanny how the same tributes recur: the “shivers down my spine”; “hypnotic,” “riveting,” “electrifying,” “unforgettable”; praise of exact pitch and control; of recitatives and *fiorture* sung expressively, not for mere fill or show; of genius for dramatic gesture and timing.

Almost everything written of the earlier divas has been said also of Callas’ interpretation. *Time’s* critic put it succinctly after her 1954 Chicago Norma: “She may not have the most beautiful voice in the world, but she certainly is the most exciting singer . . . she can be likened to no other singer in the immediate past.” Andrew Porter wrote, “There is a real sense in which Callas, appalling though her vocalization often is, recalls the ‘old’ singers.” The chain was unbroken—here was a hero-

continued on p. 22



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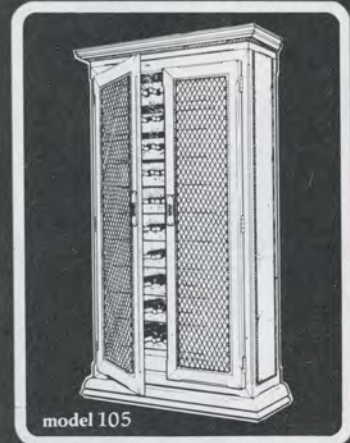
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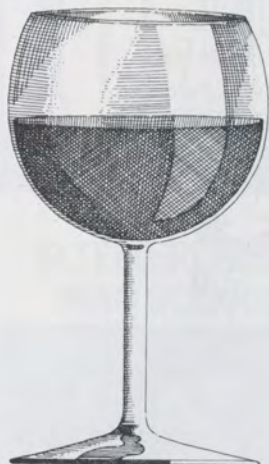
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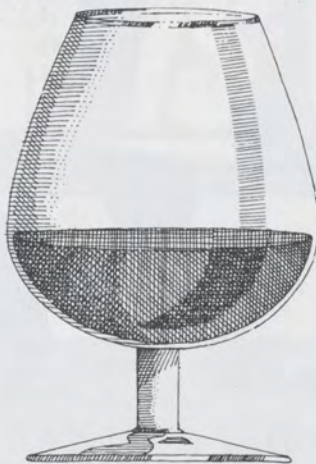
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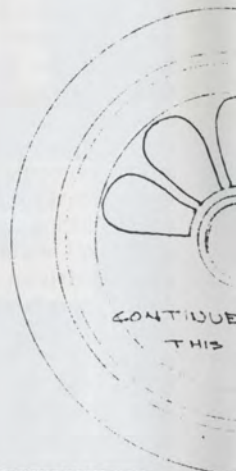
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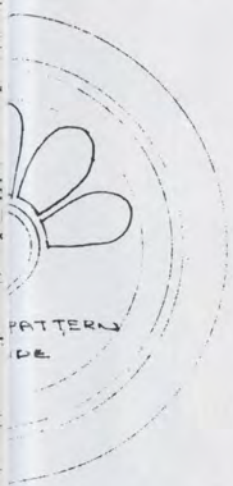
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ic coloratura, a "prototype of the legendary singers of old." "I am enthralled" (wrote Harold Rosenthal of her '57 London Norma) "when she is onstage as with no other artist today. When all is said and done, opera is more than singing; it is music drama; and Callas' Norma is a dramatic creation of the highest order . . . we will tell our children and grandchildren about it."

But one needn't wait for once-in-a-generation near perfection to enjoy a rewarding performance. The magical success of Maria Callas may have inspired other singers and impresarios to resurrect the *bel canto* roles of Bellini, Donizetti, and Rossini, after thirty

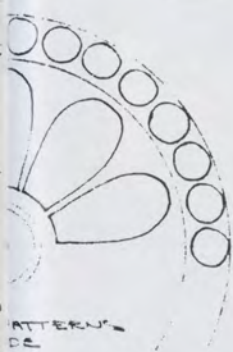
SEC TAKEN HERE



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1 FOR SET



2 FOR SET

BUILD 2

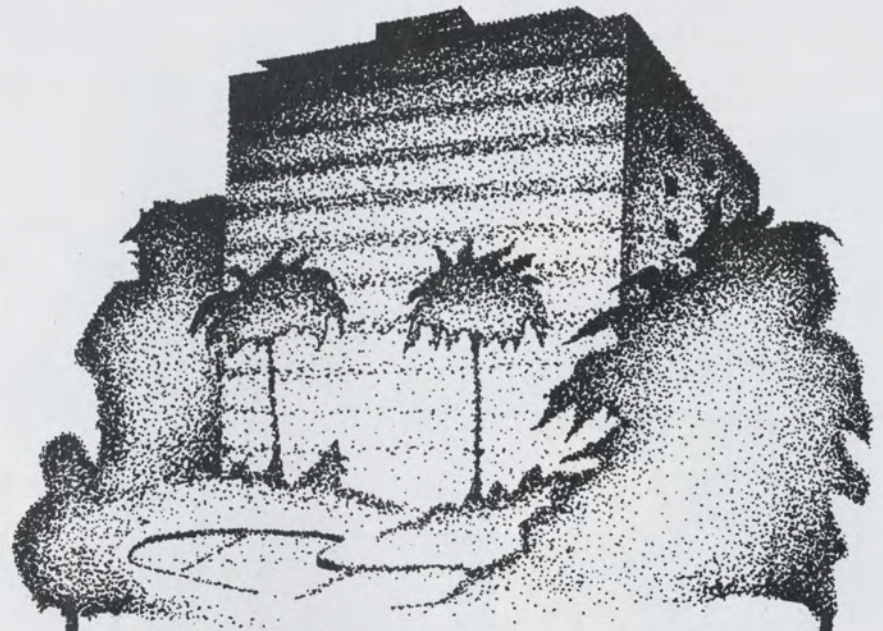
THRU-SHIELD
SCALE - 1/2" = 1'-0"

Jose Varona designs for San Francisco Opera's production of *Norma*

years of apparent neglect. But these roles have never died out in Italy, at least. There, the provincial and major houses have kept *Norma* and her challenging sisters in the repertory virtually non-stop since their early nineteenth century premieres.

Over ten years ago, Andrew Porter dug up 47 different recordings of "Casta Diva," *Norma's* famous first-act prayer: two verses of heartbreakingly beautiful melody over simple string arpeggios, which spill over into wild repeated trills. The cavatina climaxes in two series of fortissimo high A's, leaping up to high B-flat and then trickling rapidly down. It is gorgeous, it is touching, it is fiendishly demand-

continued on p. 33



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Again, for the 53rd consecutive year, San Francisco Opera will present a brilliant fall opera season, presenting twelve of the world's finest operas. Our general director, Kurt Herbert Adler, will bring once more to San Francisco an outstanding roster of singers, conductors, directors and designers. Opening with an old favorite, "Il Trovatore," the season includes the San Francisco premiere of Monteverdi's "L'Incoronazione di Poppea." Most of the remainder of the twelve operas have not been performed in San Francisco for many years. And you, our audience, have again responded with a heavy demand for tickets, demonstrating that our community recognizes San Francisco Opera as one of the great opera companies of the world.

In addition to "L'Incoronazione," we will have the pleasure of four new productions. New productions are expensive and we must depend on large donors to make them possible. We are indebted to a group of patrons who wish to remain anonymous for substantial gifts to defray the costs of "L'Incoronazione." "Der Fliegende Holländer" is made possible in part by a generous grant from the Gramma Fisher Foundation and its president, J. William Fisher (who gave us "La Favorita" and "Peter Grimes," jointly with

Lyric Opera of Chicago in 1973). For the fourth year in a row, our treasurer, James D. Robertson, has presented us with a new production, this year "Gianni Schicchi." To all of these people, our special thanks. The costs of "Andrea Chenier" and "Werther" will be shared with Houston Grand Opera and Seattle Opera, respectively.

As has been mentioned in these letters in previous years, opera of the quality for which San Francisco is noted is expensive and, of course, the costs have greatly accelerated in recent years as a result of inflation. Ticket sales cover only a little over 60% of these costs; this percentage incidently is probably the highest in the international opera world—the remainder must be secured from a variety of sources. We are grateful for the significant direct and indirect financial support which we have received from the National Endowment for the Arts, National Opera Institute and the Ford Foundation, to Mayor Joseph L. Alioto, Chief Administrative Officer Thomas J. Mellon, the City and County of San Francisco and the War Memorial Board, which assist our efforts in so many ways. We also appreciate the cooperation of OPERA America, of which we are a member. Opera ACTION continues to perform a myriad of services for San Francisco Opera which not only reduces our costs but spreads the word of opera throughout the community. To its members, we express our appreciation.

As it has for many years past, the San Francisco Opera Guild has financed the student matinees which are applauded enthusiastically by our young people. This year, there will be five such matinees of "L'Elisir d'Amore." The Opera Guild also furnishes important additional financial help to our subsidiary organizations, and undertakes the Opera Ball and the very popular Fol de Rol.

Despite all of the aforementioned support, we must have an annual Operating Fund Drive and this year the drive must raise \$750,000 in order to balance our budget of approximately \$5,000,000; this is approximately \$200,000 more than we needed last year. If you are not presently a contributor to our

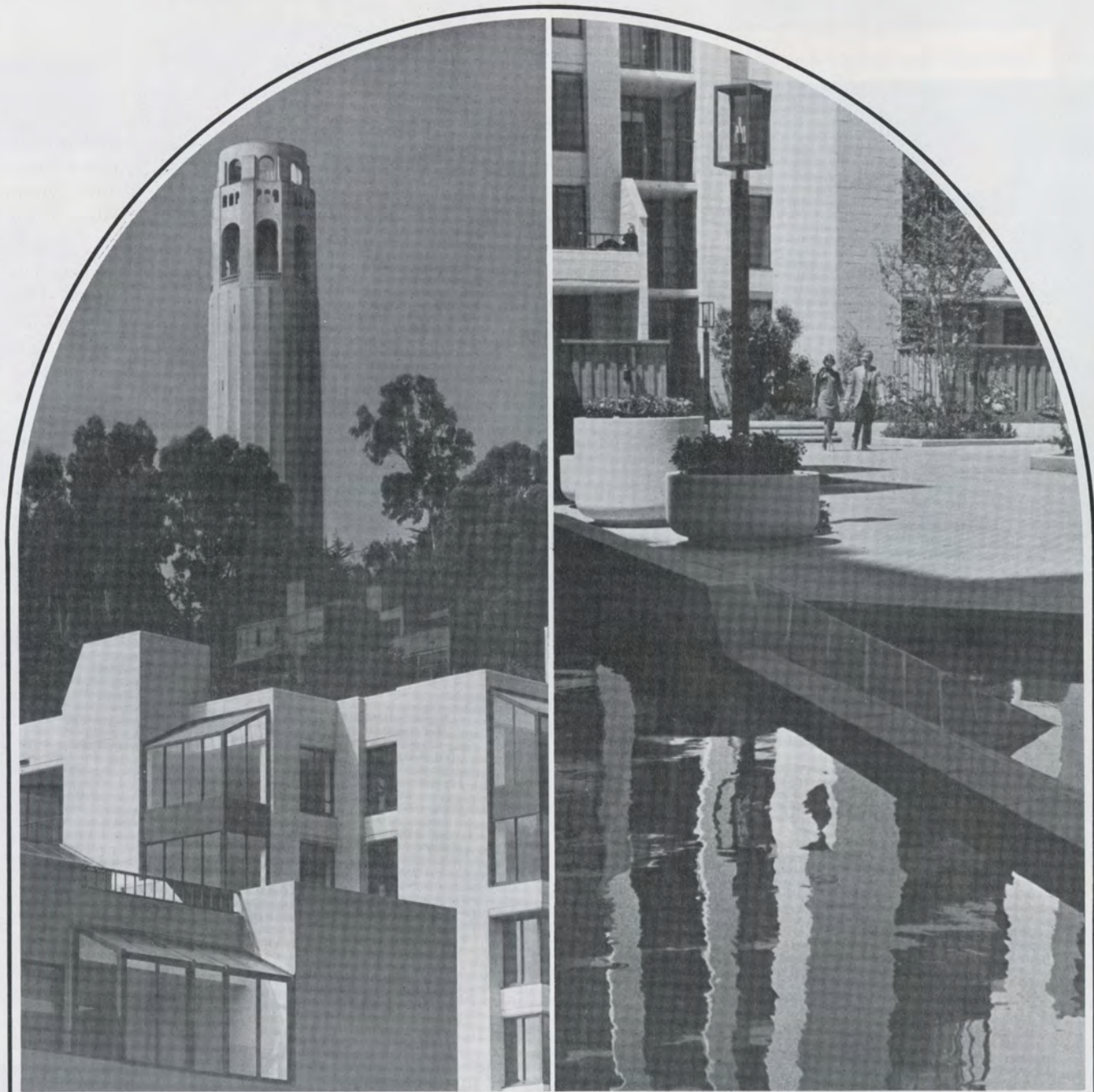
annual drive, won't you join the hundreds who presently do support us? Your tax deductible contributions should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco, 94102. Thank you for thinking of us!

We are continuing the Endowment Fund campaign commenced in 1973 with the announced goal of \$5,000,000. This campaign, under the leadership of Emmett G. Solomon, retired chairman of Crocker National Bank, was launched with a gift of one million dollars from an anonymous donor; our Board of Directors subsequently pledged an amount exceeding \$1,000,000. While income from the Fund will help toward meeting our unavoidable annual deficit, it should again be emphasized that the Endowment Fund will not eliminate the need for the annual fund drive or the need for continuing contributions from other sources.

Thanks to Standard Oil Company of California and the L. J. and Mary C. Skaggs Foundation of Oakland, California, radio listeners will again be privileged to hear a live broadcast of each opera over KKHI AM/FM in San Francisco and, thanks to several organizations who have released their regular program time, also over KFAC AM/FM in Los Angeles.

San Francisco Opera exists solely to provide the public with opera of the highest quality. But when we think of San Francisco Opera, we must remember the various segments of our opera family—the International Fall Season, now with us; Spring Opera Theater; Western Opera Theater; Brown Bag Opera, and the Merola Opera Program. Opera has become a year around activity in San Francisco, bringing its joys to tens of thousands of opera lovers. With the loyal support of the staff and the public, we will still continue to grow.

WALTER M. BAIRD
President, San Francisco Opera Association



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The Company

At this time it gives me great pleasure to express warmest thanks and deepest appreciation to the hundreds of my dedicated and talented colleagues who have invested months of strenuous work in the preparation of this year's opera season. In eight buildings, scattered throughout our city, people have been rehearsing, building scenery, making costumes and playing their instruments to finally perform for you in our beautiful but sadly outdated Opera House.

San Francisco has achieved over the years a much-envied reputation as one of the foremost "opera towns" in the world. Because of the San Francisco Opera family, in excess of 250 presentations of opera are offered in our city annually on six different levels. Our attempt is to produce opera for all people, of all ages, from all walks of life. To achieve our aims, however, we need improvements, specifically more working space and modern equipment. Only with these vital elements can we continue the standard of performance which you, our public, are used to, deserve and demand. We urgently need the promised "addition" to the Opera House; and we cannot continue to function for long without the Opera House "Annex" in the projected Arts Center complex. Please do support, in whatever way you can, the construction of that Arts Center. Unite in the name of your Opera to give us the space, the equipment and the means to produce opera for you under better and safer working conditions, which also will result in lesser costs. We are deeply grateful for your help!

In the meantime, rest assured that we are doing all we can to make this 1975 season an event of great enjoyment for you, our opera public, in the great San Francisco Opera tradition.



Photo: Ron Scherf

A handwritten signature in cursive script, which appears to read "James McArthur".

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<i>Boys Chorus Director</i>	William Ballard
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
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<i>Assistant Stage Directors</i>	Matthew Farruggio, Brian Gray, Virginia Irwin, Pamela E. McRae
<i>Stage Managers</i>	Ralph Clifford, Steven Jordan
<i>Production Assistant</i>	Sharon Thomas
<i>Ballet Director and Choreographer</i>	Daniel Lordon*
<i>Productions designed by</i>	Paolo Bregni, Toni Businger, Robert Darling, Ita Maximowna*, Pier Luigi Pizzi, Jean-Pierre Ponnelle, Steven Rubin*, Wolfram Skalicki, José Varona
<i>Costume Designers</i>	Pet Halmen**, Amrei Skalicki
<i>Lighting Director and Designer</i>	Robert Brand Assisted by Sara Linnie Slocum
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<i>Technical Assistant</i>	Michael Milenski†
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<i>Costume Supervision</i>	Jill Percival
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<i>Scenic Artist</i>	Norman Rizzi
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 Jose Carreras
 James Courtney
 William Dansby*
 Federico Davià
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 John Duykers
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 Eva Randova
 Regina Resnik
 Linda Roark*

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 William Harness
 Colin Harvey
 Ronald Hedlund*
 James Hooper
 William Lewis*
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 Robert Lloyd**
 Charles Long*
 Cornell MacNeil
 Raymond Manton
 Giorgio Merighi
 Robleto Merolla**
 Peter Meven**
 Allan Monk

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 Renata Scotto
 Pamela South*
 Joan Sutherland
 Kiri Te Kanawa
 Anita Terzian**
 Tatiana Troyanos*
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 Louis Quilico
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 Guillermo Sarabia
 Richard Stilwell
 Peter Strummer*
 Martti Talvela
 Eric Tappy**
 Alan Titus*
 William Wahman
 Ingvar Wixell

*San Francisco opera debut
 **American opera debut

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 Janice Aaland
 Peggy Ahrens
 Kathy Anderson
 Tommie Sue Anderson
 Candida Arias
 Doris Baltzo
 Roberta Bowman
 Norma Bruzzone
 Louise Corsale
 Beverley Finn
 Jean Groberg
 Judith Hansen
 Lisa Louise Hill
 Cecilia Maclaren
 Tamaki McCracken
 Sharon McKibbin
 Anna Marie Riesgo
 Irene Moreci
 Ramona Mori
 Rose Parker
 Penelope Rains
 Patricia Schuman
 Claudia Siefer

Lola Lazzari Simi
 Linda Smeage
 Claudine Spindt
 Alma Wells
 Weslia Whitfield
 Sally Winnington
 Arlene Woodburn
 Garifalia Zeissig

Men
 M. W. B. Adamson
 Winther Andersen
 Robert Bell
 Jan Budzinski
 David Cherveney
 Joseph Ciampi
 Ken Criste
 Robert Delany
 John Del Carlo
 Dale Emde
 John Glenister
 Ross Halper
 William Hinshaw
 Kenneth Hybloom

Gerald Johnson
 Robert Klang
 Conrad Knipfel
 Eugene Lawrence
 Kenneth Maclaren
 Kenneth Malucelli
 R. Clyde McCracken
 Thomas McEachern
 James Meyer
 Thomas Miller
 Eugene Naham
 Kent Nagano
 Charles Pascoe
 Thomas Reed
 Robert Romanovsky
 Lorenz Schultz
 John Segale
 Francis Szymkun
 James Tarantino
 D. Livingston Tigner
 William Tredway
 John Trout
 John K. Walters
 R. Lee Woodriff

BALLET

Women
 Laura Brown
 Regina West Brown
 Judanna Lynn
 Marilyn Mather

Juliana Sakowsky
 Katherine Warner
 Deirdre Wilson

Men
 Ric E. Abel
 Dudley Brooks
 Michael S. Gleason
 John Sullivan
 Edward J. White

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 Ezequiel Amador
 Mafalda Guaraldi
 George Nagata
 Everett O'Bannon
 Ernest Michaelian
 Harry Moulin
 Michael Sand

2ND VIOLIN

Felix Khuner *Principal*
 Herbert Holtman
 Bruce Freifeld
 Barbara Riccardi
 Robert Galbraith
 Gail Schwarzbart
 Carol Winters
 Eva Karasik
 William Rusconi

VIOLA

Rolf Persinger *Principal*
 Detlev Olshausen
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 Asbjorn Finess
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 Jonna Hervig
 Ellen Smith

CELLO

David Kadarauch *Principal*
 Rolf Storseth
 Tadeusz Kadzielawa
 Sally Kell
 Helen Stross
 Judi yaba

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FLUTE

Walter Subke *Principal*
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 Gary Gray

PICCOLO

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OBOE

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ENGLISH HORN

Raymond Duste

CLARINET

Philip Fath *Principal*
 Donald Carroll
 David Breeden

BASS CLARINET

Donald Carroll

BASSOON

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 Jerry Dagg
 Robin Elliott

FRENCH HORN

Arthur D. Krehbiel *Principal*
 David Sprung *Principal*
 James Callahan
 Jeremy Merrill
 Paul McNutt

TRUMPET

Donald Reinberg *Principal*
 Edward Haug
 Chris Bogios

TROMBONE

Ned Meredith *Principal*
 Carla Rosenblum
 John Bischof

TUBA

Floyd Cooley

TIMPANI

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Brian Gordon
 Eric Green
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Duykers, Davies*

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Stage Director: Libby*
Designer: Skalicki
Chorus Director: Jones

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Wednesday Sept 17 8PM
Sunday Sept 21 2PM
Saturday Sept 27 8PM
Tuesday Sept 30 8PM
Friday Oct 3 8PM

Scotto, Randova, Petersen/Lloveras**,
Quilico, Dworchak, Burgess, Duykers,
Davies

Conductor: Adler
Stage Director: Libby
Designer: Skalicki
Chorus Director: Jones

Saturday Nov 22 1:30PM
Wednesday Nov 26 8PM
Saturday Nov 29 8PM

New Production

San Francisco Opera Premiere

L'INCORONAZIONE DI POPPEA

Monteverdi
IN ITALIAN

Troyanos*, Wolff*, Forrester, Malone,
Hendricks*, Roark/Tappy**, Stilwell,
Meven**, Wahman, Burgess, Duykers,
Frank, Long*, Davies

Conductor: Leppard*
Stage Director: Rennert
Designer: Maximowna*
Chorus Director: Jones

Saturday Sept 13 8PM
Tuesday Sept 16 8PM
Friday Sept 19 8PM
Wednesday Sept 24 8PM
Sunday Sept 28 2PM

New production sponsored in part
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DER FLIEGENDE HOLLÄNDER

Wagner
IN GERMAN

Napier, Petersen/Adam, Lewis*,
Rintzler

Conductor: Schermerhorn*
Stage Director: Ponnelle
Designer: Ponnelle
Chorus Director: Jones

Saturday Sept 20 8PM
Tuesday Sept 23 8PM
Friday Sept 26 8PM
Wednesday Oct 1 8PM
Sunday Oct 5 2PM

L'ELISIR D'AMORE

Donizetti
IN ITALIAN

Blegen, South*/Carreras, Wixell,
Montarsolo

Conductor: Cillario
Stage Director: Mansouri
Designer: Darling
Chorus Director: Jones
Choreographer: Lordon*

Saturday Oct 4 8PM
Tuesday Oct 7 8PM
Friday Oct 10 8PM
Sunday Oct 12 2PM
Friday Oct 17 8PM

NORMA

Bellini
IN ITALIAN

Caballé*/Hunter*, Troyanos,
Fely/Merolla**, Grant, Burgess

Conductor: Cillario
Stage Director: Capobianco
Designer: Varona
Chorus Director: Jones

Saturday Oct 11 8PM
Tuesday Oct 14 8PM
Sunday Oct 19 2PM
Wednesday Oct 22 8PM
Saturday Oct 25 1:30PM
Friday Oct 31 8PM

PIQUE DAME

Tchaikovsky
IN RUSSIAN

Vishnevskaya*, Resnik, Terzian**,
Petersen, South/Gougloff**, Monk,
Edwards*, Dansby*, Burgess, Duykers,
Frank, Courtney

Conductor: Rostropovich**
Stage Director: Hadjimishev**
Designer: Skalicki
Chorus Director: Jones
Choreographer: Lordon

Wednesday Oct 15 8PM
Saturday Oct 18 8PM
Tuesday Oct 21 8PM
Friday Oct 24 8PM
Sunday Oct 26 2PM
Saturday Nov 1 1:30PM

Flowers for San Francisco Opera's
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New Production in cooperation
with Seattle Opera

WERTHER

Massenet
IN FRENCH

Harper*, Malone/Aragall, Hedlund*,
Manton, Long, Dansby

Conductor: Shapirra*
Stage Director: Mansouri
Designer: Rubin*

Saturday Oct 25 8PM
Tuesday Oct 28 8PM
Sunday Nov 2 2PM
Friday Nov 7 8PM
Saturday Nov 15 1:30PM

Production from Lyric Opera of
Chicago, donated by the Gramma
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Marshalltown, Iowa

SIMON BOCCANEGRA

Verdi
IN ITALIAN

Te Kanawa, Felty/Wixell, Merighi,
Talvela, Monk, Courtney, Duykers

Conductor: Peloso**
Stage Director: Frisell*
Designer: Pizzi
Chorus Director: Jones

Wednesday Oct 29 8PM
Saturday Nov 1 8PM
Tuesday Nov 4 8PM
Sunday Nov 9 2PM
Friday Nov 14 8PM

New Production in cooperation
with Houston Grand Opera

ANDREA CHENIER

Giordano
IN ITALIAN

Ligi**, Terzian, Garabedian, Hinson*/
Domingo, MacNeil, Davià, Dworchak,
Long, Frank, Davies, Hooper,
Courtney, Wahman, Dansby

Conductor: Buckley*
Stage Director: Mansouri
Designer: Skalicki
Chorus Director: Jones
Choreographer: Lordon

Wednesday Nov 5 8PM
Saturday Nov 8 8PM
Tuesday Nov 11 8PM
Sunday Nov 16 2PM
Friday Nov 21 8PM

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in this building to accommodate the
entire audience. The exit indicated by
the lighted "Exit" sign nearest your seat
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through that exit.

II TABARRO

Puccini
IN ITALIAN

Roberts*, Barbieri, South/Merolla,
Sarabia, Manton, Davià, Frank,
Wahman

Conductor: Shapirra
Stage Director: Libby
Designer: Bregni
Chorus Director: Jones

and

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GIANNI SCHICCHI

Puccini
IN ITALIAN

Poventud*, Barbieri, South,
Felty/Gramm*, Gimenez*, Davià,
Duykers, Hooper, Strummer, Davies,
Courtney, Dansby, Harvey

Conductor: Shapirra
Stage Director: Ponnelle
Designer: Ponnelle

Wednesday Nov 12 8PM
Saturday Nov 15 8PM
Tuesday Nov 18 8PM
Sunday Nov 23 2PM
Friday Nov 28 8PM

THE MAGIC FLUTE

Mozart
IN ENGLISH

Te Kanawa, Donat**, Roark, Felty,
Garabedian, South/Harness, Titus*,
Monk, Lloyd**, Frank, Burgess,
Dworchak, Wahman, Courtney

Conductor: Adler
Stage Director: O'Brien*
Designer: Businger
Chorus Director: Jones

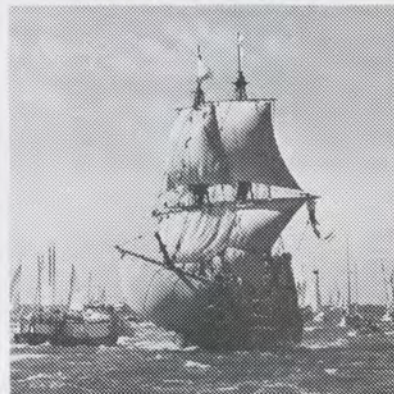
Wednesday Nov 19 8PM
Saturday Nov 22 8PM
Tuesday Nov 25 8PM
Thursday Nov 27 8PM
Sunday Nov 30 2PM

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*San Francisco Opera debut

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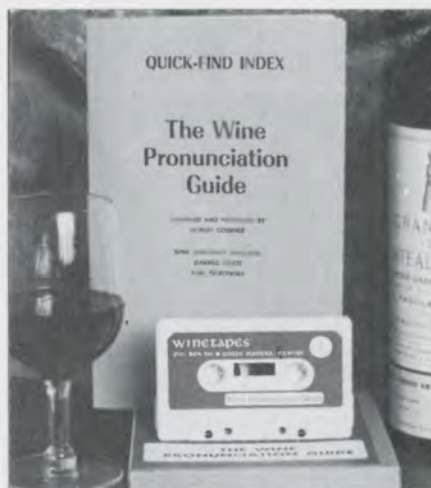
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September 19
L'INCORONAZIONE DI POPPEA
September 26
DER FLIEGENDE HOLLAENDER
October 3
IL TROVATORE
October 10
L'ELISIR D'AMORE
October 24
PIQUE DAME
October 31
NORMA
November 7
WERTHER
November 14
SIMON BOCCANEGRA
November 21
ANDREA CHENIER
November 25
THE MAGIC FLUTE
November 28
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Special Events

OPERA ACTION PREVIEWS

EAST BAY

The East Bay Opera ACTION preview will be held at 8 PM. Admission is \$2 (\$1 for senior citizens and students.) For information, please call (415) 653-7839 or 865-2556.

October 15
WERTHER
Dr. Jan Popper
Lake Merritt boathouse
Bellevue Avenue, Oakland

MARIN

All Marin Opera ACTION Previews will be held at Del Mar School, 105 Avenida Mira Flores, Tiburon (Take Tiburon turn-off 2.5 miles from Highway 101, turn left on Avenida Mira Flores). Coffee will be served at 8 PM; the lecture will begin at 8:30 PM. Single tickets are \$1.50 (\$1 for students). For information, please call (415) 435-0191.

October 16
ANDREA CHENIER
Ramona Rockway Shaneyfelt

October 23
WERTHER
Dr. Dale Harris

SOUTH PENINSULA

South Peninsula Opera ACTION Previews will be held at the Palo Alto Community Cultural Center, 1313 Newell Road, at 7:30 PM. Single tickets are \$2.50 (\$1.25 for students). For information, please call (415) 326-0856, 321-9875, or 326-0588.

October 12
PIQUE DAME
Dr. Jan Popper

October 19
WERTHER
Dr. Dale Harris

Weekend subscribers of FALL OPERA, do you need transportation? If so, San Francisco Opera ACTION will assist you; please call: San Jose (408) 354-4268; Marin County (415) 435-0191; Napa/Sonoma/Vallejo (707) 226-5002; South Peninsula (415) 326-0856, 321-9875 or 323-6305

The following schedule will be in effect for the South Peninsula:

SUNDAY SERIES buses leave promptly at 12:30 p.m. from in front of Blum's at the Stanford Shopping Center.

Series	Round-trip Single	Round-trip Full Series
M	\$3.75	\$41.25
N	3.75	22.50
O	3.75	18.75

SATURDAY SERIES buses leave promptly at 6:30 p.m. from in front of Blum's at the Stanford Shopping Center.

Series	Round-trip Single	Round-trip Full Series
J	\$3.75	\$41.25
K	3.75	22.50
L	3.75	22.50

SAN JOSE OPERA GUILD PREVIEWS

The San Jose Opera Guild previews are presented in cooperation with De Anza College as part of their Seminar Lecture Series 90. All previews will be held at De Anza College, 21250 Stevens Creek Boulevard, Cupertino, California. There is a \$2.00 registration fee which permits entrance to one or all of the previews. For further information, please call (408) 257-5550, Ext. 368.

October 17
PIQUE DAME
Dr. Dale Harris
8-10 p.m., Building A-11

October 20
SIMON BOCCANEGRA
Dr. Dale Harris
10 a.m.-12 noon, Council Chambers

October 23
WERTHER
Dr. Jan Popper
8:15-10:15 p.m., Building A-91

November 6
ANDREA CHENIER
Dr. John Rockwell
8:15-10:15 p.m., Building A-91

For the safety and comfort of our audience all parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

Hot buffet service in lower level one hour prior to curtain time.

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LOS GATOS—\$4.00 rd. trip \$2.25 one way—
Saturdays ONLY from Medical Center—
15955 Samaritan Dr.

PENINSULA—\$3.50 rd. trip \$1.75 one way—
Saturdays ONLY from Stanford Shopping
Center—

SATURDAY DEPARTURE TIME/
Curtain 8:00 P.M.

San Jose—Leave 5:45
Los Gatos—Leave 6:05
Peninsula—Leave 6:30

SUNDAY DEPARTURE TIME/
Curtain 2:00 P.M.

San Jose only—Leave 11:45 A.M.

**NAPA COMMUNITY COLLEGE
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For the third year Napa Community
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The course, which introduces the
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Registration for the entire series is
\$5.00. Ernest A. Fly will again teach
the course, using his collection of
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Metropolitan Opera filmstrips, guest
speakers and vocal artists. For further
information, please call Mr. Fly at
(707) 224-6162.

October 16
PIQUE DAME

October 23
WERTHER

October 30
SIMON BOCCANEGRA

November 6
ANDREA CHENIER

November 13
IL TABARRO/GIANNI SCHICCHI

November 20
THE MAGIC FLUTE

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DR. JAN POPPER LECTURES will be
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October 13
PIQUE DAME

October 20
WERTHER

October 27
SIMON BOCCANEGRA

November 3
ANDREA CHENIER

November 10
IL TABARRO/GIANNI SCHICCHI

November 17
THE MAGIC FLUTE

JUNIOR LEAGUE OPERA PREVIEWS

Junior League opera previews will
begin at 11 AM. For information,
please call (415) 567-8600.

October 22
PIQUE DAME
Dr. Dale Harris
First Unitarian Church

November 11
IL TABARRO/GIANNI SCHICCHI
Stephanie von Buchau
Curran Theatre

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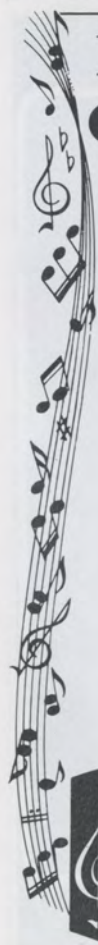


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San Francisco Opera ACTION was created in 1967 to increase awareness of San Francisco Opera and to stimulate interest in opera in general. Opera ACTION works in close cooperation with the Company's staff, enabling it to greatly extend its reach and activity.

Those interested in actively working on behalf of the San Francisco Opera should call:

In San Francisco	673-2263
In Marin	435-0191
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In the North Peninsula	343-1948
In the South Peninsula	326-0856

Western Opera Theater

1975 ~ 1976 Season
December 11, 1975 ~ May 16, 1976

Repertoire

The Barber of Seville

The Marriage of Figaro
new production

Trouble in Tahiti

and a new production
of a one - act work
to be announced.

SAN FRANCISCO OPERA

Broadcasts

KKHI/AM 1550/FM 95.7 San Francisco
KFAC/AM 1330/FM 92.3 Los Angeles

Friday, October 24	<i>PIQUE DAME</i>
Friday, October 31	<i>NORMA</i>
Friday, November 7	<i>WERTHER</i>
Friday, November 14	<i>SIMON BOCCANEGRA</i>
Friday, November 21	<i>ANDREA CHENIER</i>
Tuesday, November 25	<i>THE MAGIC FLUTE</i>
Friday, November 28	<i>IL TABARRO/GIANNI SCHICCHI</i>

All broadcasts will begin at 7:50 p.m.

KQED FM 88.5

SUNDAY MORNING AT THE OPERA—Recorded operas with John Roszak, host. Gene Parrish interviews artists of the 1975 San Francisco Opera season during intermission. 11 a.m. every Sunday.

ARTS REPORTING SERVICE—Charles Christopher Mark, publisher of *Arts Reporting Service Newsletter*, speaks from Washington, D.C. on the state of the arts in the United States and elsewhere. 9:00-9:05 a.m. Monday through Friday.

KPFA FM 94.1

OPERA REVIEWS ON THE AIR—KPFA critics Bill Collins, Melvin Johns, Arthur Regan, Bob Rose, and Allan Ulrich talk about the 1975 San Francisco Opera productions each Sunday afternoon at 4:30 p.m.

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This production of *Norma* was made possible, in 1972, by a generous and deeply appreciated gift from James D. Robertson

NORMA

(IN ITALIAN)

Opera in three acts by VINCENZO BELLINI

Text by FELICE ROMANI

Based on a tragedy by L. A. SOUMET

Conductor
CARLO FELICE CILLARIO

Production
TITO CAPOBIANCO

Sets and Costumes Designed by
JOSE VARONA

Associate Set Designer
GEORGE SCHEFFLER

Chorus Director
ROBERT JONES

Musical Preparation
THOMAS FULTON*

Lighting Designer
ROBERT BRAND

Costumes Executed by
GRACE COSTUMES, INC.

CAST

(in order of appearance)

<i>Oroveso</i>	CLIFFORD GRANT
<i>Pollione</i>	ROBLETO MEROLLA**
<i>Flavio</i>	GARY BURGESS
<i>Norma</i>	RITA HUNTER*
<i>Adalgisa</i>	TATIANA TROYANOS
<i>Clotilde</i>	JANICE FELTY
<i>Norma's children</i>	KATHLEEN SZABO LEA WATKINS

Priests, priestesses, warriors

**American opera debut

*San Francisco Opera debut

TIME AND PLACE 50 B.C., GAUL, DURING THE
ROMAN OCCUPATION

ACT I—Scene 1 Sacred forest of the Druids
Scene 2 Outside Norma's secret dwelling

INTERMISSION

ACT II Inside the dwelling

INTERMISSION

ACT III Sacred forest of the Druids

First performance: La Scala, Milan, December 26, 1831

First San Francisco Opera performance: November 13, 1937

SATURDAY EVENING, OCTOBER 11, 1975 AT 8:00
TUESDAY EVENING, OCTOBER 14, 1975 AT 8:00

San Francisco Opera presents its 2,000th performance on
Tuesday evening, October 14, 1975

Please do not interrupt the music with applause

*Latecomers will not be seated during the performance
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*The use of cameras and any kind of recording
equipment is strictly forbidden*

*The performance will last approximately three hours
and thirty minutes*

SYNOPSIS / NORMA

ACT I

Oroveso, the Druid high priest, comes into the sacred forest with the other Druids. They are waiting for the moon to rise; then Norma, high priestess and seeress, will reap the sacred mistletoe and make her prophecies. The Druids hope she will predict war against the hated Roman oppressor. When the men have gone, the Roman Proconsul Pollione enters, with his centurion, Flavio. Years before, Pollione seduced Norma, who bore him two children. Now he has fallen in love with Adalgisa, a young novice in the temple of the god Irminsul.

As the Druids are heard returning, Pollione and Flavio leave. Before her people, Norma performs the mystical rites, trying at the same time to allay the Druids' warlike desires. After invoking the moon goddess, she utters her secret feelings: her love for Pollione and her torment at his neglect.

When the sacred grove is deserted again, Adalgisa enters. Racked with doubt, she awaits her lover. Pollione persuades her to come away with him to Rome.

Norma's dwelling. To Clotilde, her confidante, Norma reveals her fear that Pollione, about to leave for Rome, will not take her with him. Someone approaches, so Clotilde hides the children. Adalgisa comes in, and confesses to Norma that she is in love with a Roman. Norma's suspicions are confirmed when Pollione appears. Now his former love for Norma and his rejection of her are revealed to Adalgisa, who, loyal to her High Priestess, spurns the Roman. The bronze shield of the god clangs in the distance, calling Norma to the temple.

ACT II

Norma's dwelling. In desperation, Norma is tempted to kill her children. But her maternal instinct is stronger than her fury against the faithless Pollione. She sends for Adalgisa and proposes that the young girl go off with the Roman, imploring her at the same time to take the children with her and look after them. But, now that she knows all, Adalgisa is determined Pollione must go back to Norma. The girl sets off for the Roman camp.

At a lonely spot near the Druids' grove, the Gallic warriors, still impatient to fight the Romans, are reluctantly convinced by the Archdruid Oroveso (Norma's father) that the time for war has not yet come.

At the temple, Norma learns that Adalgisa's efforts with Pollione have failed. Norma summons her people and declares war. The Gauls are overjoyed, and Norma is about to name the sacrificial victim, when a sudden tumult reveals the sacrilegious presence of a Roman in the temple's precincts. Pollione has followed Adalgisa there. His rash act must be punished by death, and Norma announces that a renegade priestess will also be burned on the pyre. Pollione begs her to spare Adalgisa. When Norma utters the victim's name, it is her own. She confesses her guilt and prepares to ascend the pyre. Her nobility reawakens Pollione's love, which he expresses to her movingly. Norma's final thought is of her children. She asks her father to give the innocent refuge. He consents and forgives her, as she and Pollione prepare to die together.

Bellini and "Norma"

by WILLIAM WEAVER

A little group of Vincenzo Bellini's letters tell, in synthesis, the story of *Norma's* composition. On 23 July 1831, the composer wrote to his Turinese friend, Alessandro Lamperi: "I have already chosen the subject of my new opera, and it is a tragedy entitled *Norma, or the infanticide* by Soumet, just performed in Paris and with resounding success."

On 1 September of that same year, Bellini wrote to the singer Giuditta Pasta, who was to be the protagonist of the new opera:

"Now I must apply myself to the opera, whose outline Romani [Felice Romani, Bellini's librettist] gave me only yesterday. I hope this subject will be to your taste. Romani believes it very effective and just right for your encyclopaedic character, since *Norma's* character is the same. He will arrange the situations in such a way that they will arouse no reminiscences of other subjects, and will retouch and even change the characters, if necessary, to derive greater effect from them . . ."

Pasta's character was, indeed, encyclopaedic. Only a few months before, she had been the first Amina, in Bellini's *Sonnambula*, a part at the other interpretative pole from the noble *Norma*. Meanwhile, on 7 September, the composer wrote his mistress, Giuditta Turina: "I've almost finished the opera's Overture and have sketched an opening chorus, and I am not displeased with them."

On 12 December, a letter not from Bellini, but from his slightly older contemporary, the composer Saverio Mercadante, takes the story a stage farther. Mercadante writes to Bellini's old friend Francesco Florimo, saying that he has just heard from Bellini, and adding: "I think you'll be interested in a passage I'll quote for you: 'Monday I'll begin the rehearsals of my opera *Norma* . . .'"

So, in a little over three months, from early September to mid-December, Bellini had completed the work that was to be his greatest and most enduring achievement, his undisputed masterpiece.

Undisputed *now*. On the opening night at La Scala, 26 December, the Milanese audience was cold, if not outright hostile. On returning from the theater, the distraught composer sat down and poured out his heart in a letter to Florimo, in Naples:

"I write you under the impression of grief, a grief I can't express to you. I have just come from La Scala: first performance of *Norma*. Would you believe it? . . . Fiasco!!! fiasco!!! absolute fiasco!!! To tell you the truth, the audience was severe; it seemed to have come deliberately to pass judgment on me; and with haste (I believe) wanted to make my *Norma* undergo the same

fate as the Druidess. I could no longer recognize those dear Milanese who had welcomed, with joy in their faces and exultation in their hearts, *Il Pirata, La Straniera, La Sonnambula*; and yet I thought that, with *Norma*, I had given them a worthy sister!"

And, as if justifying himself, the composer went on to list the numbers that seemed to him particularly valid: *Norma's* opening aria ("Casta diva"), the duet between the two women, the whole second act. And he concluded, stiffening his upper lip: "I am young, and I feel in my spirit the strength to avenge this terrible failure."

But, of course, *Norma* was not a failure. Already with the second performance, the public began to change its mind, greeting the individual scenes with applause and calling the composer to the footlights for bows. By the end of the 1831-32 season at La Scala, *Norma* had been sung thirty-nine times. And it had considerable competition, in that season, when La Scala revived the Rossini *Otello* with success, then Donizetti's year-old *Anna Bolena* and his brand-new *Ugo conte di Parigi*.

In 1831, at the time of *Norma's* fall and rise, Bellini was just thirty (he was born, in Catania, Sicily, on 3 November 1801), but he was already considered a leading Italian composer, since his first Milanese success with *Il Pirata* in 1827. He was not only talented, but remarkably handsome, popular in society, and without financial worries. Now he was ready for international fame, and in fact, early in 1833, he was to leave Italy for London and Paris, where—after creating his final great work, *I Puritani*—he died, on 23 September 1835.

His career, from his first student opera to *I Puritani*, lasted barely a decade; but he left an indelible mark not only on the Italian opera of his time (Donizetti's *Lucia* owes a clear debt to Bellini) but on other non-Italian and non-operatic music (Chopin admired him and was influenced by him).

Bellini's life was romantic, and his early biographers romanticized it even more. But his operas, and especially *Norma*, have a classical simplicity and purity. This quality makes his music singularly personal, immediately recognizable; and, at least in part, this quality was derived also from the talents of the composer's most frequent, preferred librettist, Felice Romani, the poet of *Norma*.

Thirteen years older than Bellini, Romani considered himself, with some reason, the composer's mentor. And though they quarreled at one point (they made up just before Bellini's death), Bellini always remained impressed by Romani's sober taste and his staid personality. It may well have been Romani who chose the

French tragedy *Norma* for Bellini, since in the field of literature, the poet-librettist was a convinced classicist, an anti-romantic. And Alexandre Soumet's dramatic style was consonant with Romani's literary criteria. Actually, when the occasion demanded it, Romani could forget his private preferences and turn even seething romantic dramas—like Hugo's *Lucrece Borgia*—into librettos; but he was happier with less violent, more stately works. In fact, he considerably tempered the tragedy *Norma*, which in the original Paris version included a mad scene and ended with the protagonist's suicide and murder of her two children. Romani and Bellini invented the finale of noble self-sacrifice for the opera.

The adjective "lunar" has been applied to *Norma*; and the opera is, indeed, a nocturne. If "Casta diva," with its direct appeal to the moon-goddess, is the work's most celebrated aria, and one of the most beautiful ever written for the soprano voice, the great *scena* of the second act's opening ("Dormono entrambi . . .") is perhaps an even more striking musical and dramatic achievement, with its subtle shifts of mood, its sensitive depiction of a rich and profound character. In fact, *Norma*, as a whole, is far more varied than the superficial listener might think. Though it is supremely coherent musically, the opera can contain pages as disparate as Oroveso's solemn opening aria and the furious "Guerra! guerra!" war chorus, the awed dream of Pollione, and the melting duet of Norma and Adalgisa, with its impassioned "friendship" cabaletta, to say nothing of the heart-piercing conclusion.

Norma has been called a "protagonist-opera," and undoubtedly the central role is a prima donna's delight (if she has the vocal skill and stamina and the courage to tackle it). But the other roles are not negligible. The first Adalgisa was Giulia Grisi (Bellini's Juliet in his *I Capuleti ed i Montecchi* and, later, the first Elvira in *I Puritani*); the role has now become mezzo soprano property, but the mezzo who essays it must equal the Norma in range and dramatic ability. And while Domenico Donzelli, the first Pollione, didn't please Bellini (he hadn't studied his part enough), subsequent tenors have proved that, though essentially passive, the Roman warrior can cut a stirring, amorous figure. Like previous and subsequent operatic high priests and fathers, Oroveso has little to do but sing. What he sings, however, is unerringly and austere beautiful.

From the beginning, *Norma* has had its detractors (Berlioz in the lead) and its convinced admirers. Of these, the most unexpected is Richard Wagner, who said, succinctly: "Of all Bellini's creations, *Norma* is the one which unites the richest flow of melody with the deepest glow of truth." The opera could not be described more aptly.

William Weaver's Seven Verdi Librettos was published last winter by W. W. Norton. He is currently preparing a documentary biography of the composer for Thames and Hudson, London. He writes regularly about opera in Italy for The Financial Times (London) and the International Herald Tribune (Paris).

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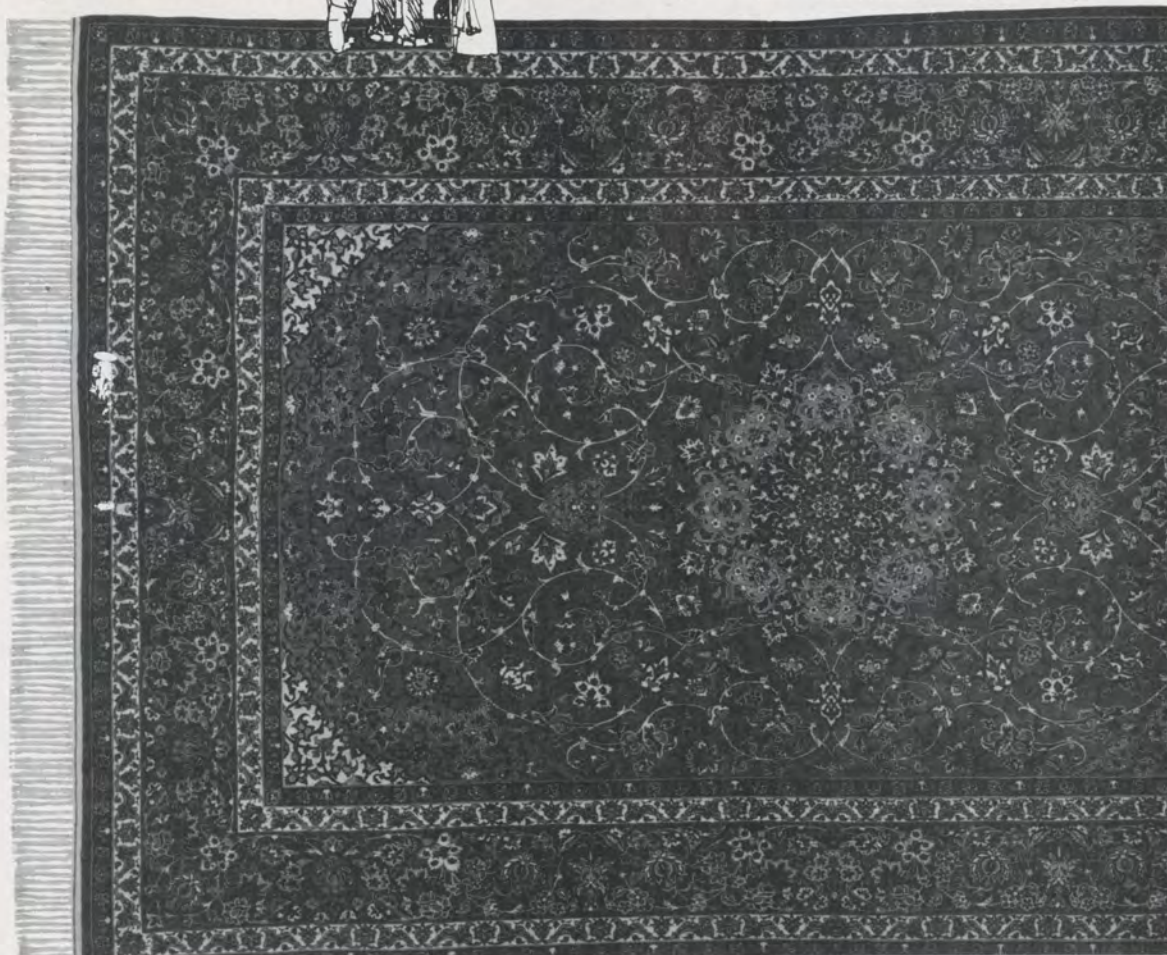


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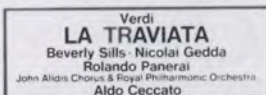


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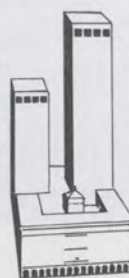
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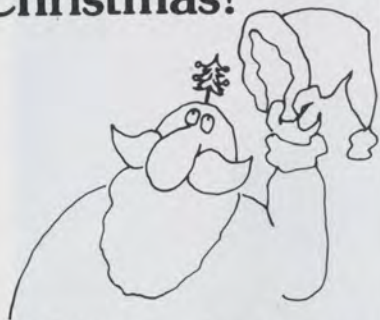
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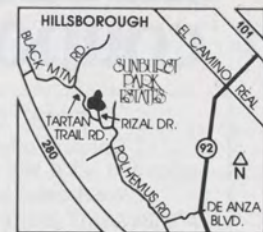
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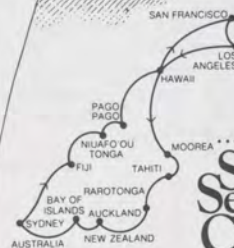
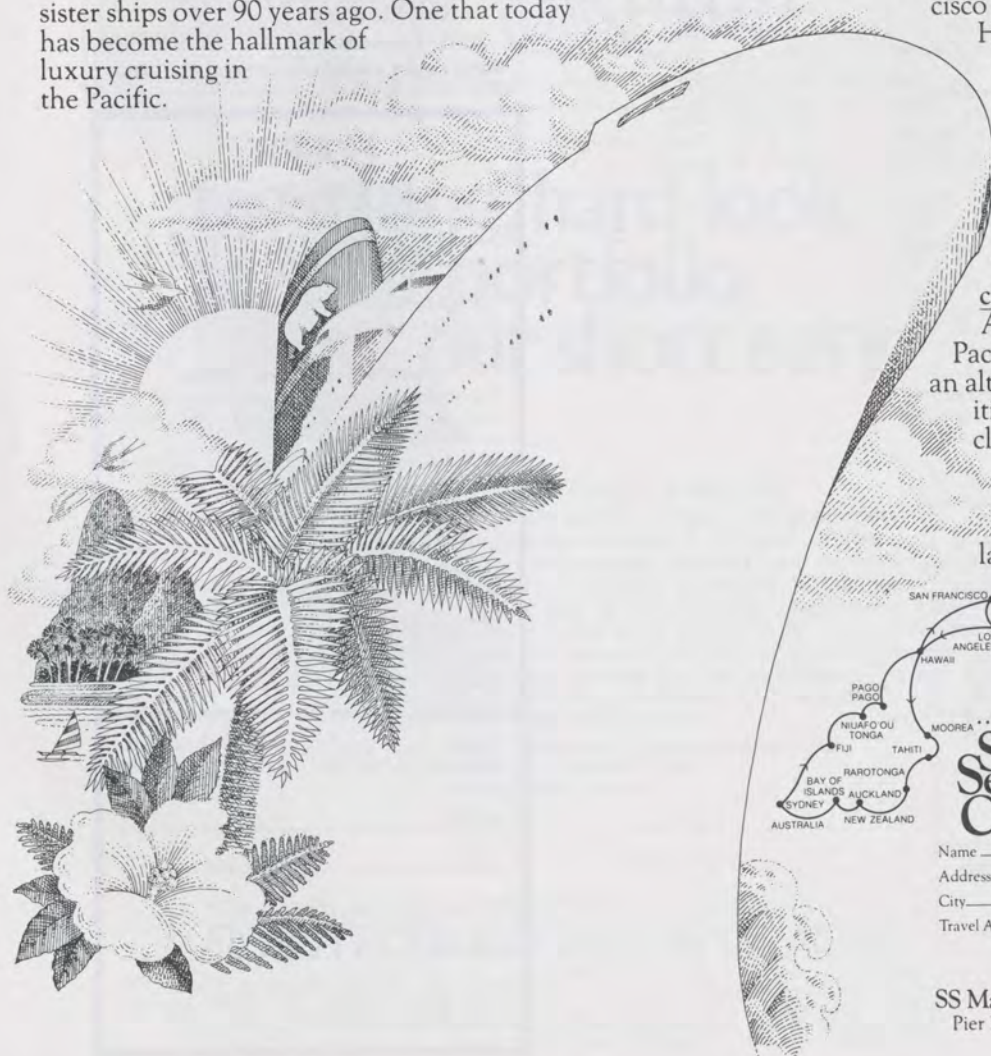
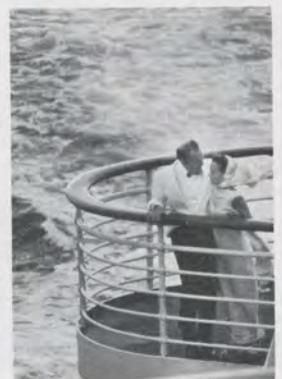
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Taxi Service

At all Opera performances, an attendant will be stationed at the taxi entrance of the Opera House, and persons wishing a taxi after the performance are requested to so advise the attendant upon their arrival. Shortly after the start of the performance, the attendant will telephone the dispatcher and inform him of the total number of taxis requested. Although the Opera Association cannot guarantee that a taxi will be available for each patron requesting one, we believe this procedure will help to improve post-performance taxi service for our patrons.

Opera Museum

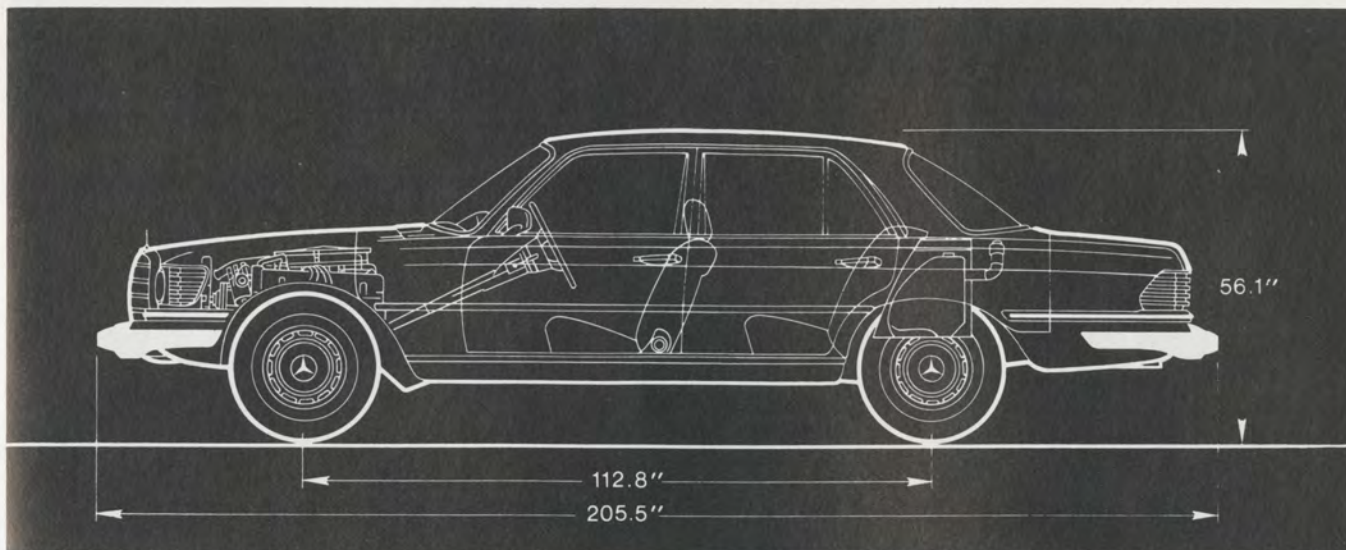
The exhibit in the Opera Museum has a new look this year: instead of presenting memorabilia from past seasons and past productions, the display consists of the work done privately by the many talented and fine artists who comprise the Opera Scenic Shop.

Twenty artists have worked to assemble what they consider their finest achievements in painting, ceramics, sculpture, architectural models and scenic designs.

The exhibit will be changed periodically so that San Francisco Opera audiences will have the widest possible exposure to the work of this most able group. In addition to supplying the materials for the exhibit, the scenic artists have also mounted the entire show.

A special feature in the Opera Museum is a display of dolls created by Mr. Mark Farmer. Mr. Farmer independently designed these miniature representations of key female protagonists in operas included in the San Francisco Opera 1975 repertoire and has generously loaned them to the Museum.

As in past seasons, the Opera Museum is open, free of charge, during all performances in the south foyer, box level



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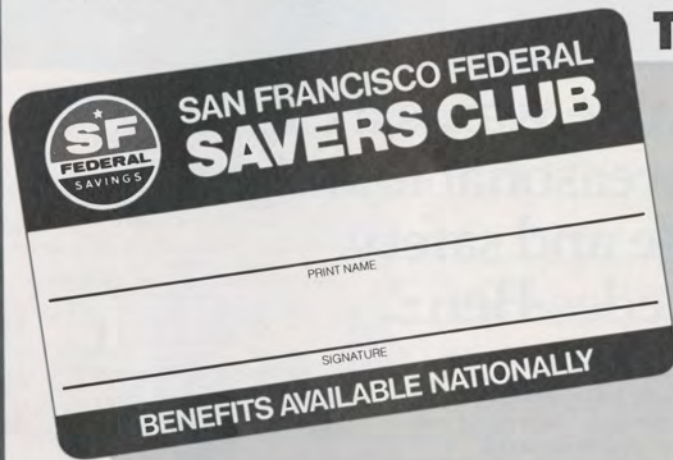


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Profiles



MONTSERRAT CABALLÉ

Montserrat Caballé, one of the world's most celebrated sopranos, makes her long-awaited San Francisco Opera debut this season singing the title role in *Norma*. Miss Caballé, whose repertoire encompasses more than 40 roles, has performed in all of the important opera houses of Europe, including the Gran Teatro del Liceo in Barcelona, La Scala, Vienna State Opera, Paris and Rome Operas, Zürich State Opera, Bayerische Staatsoper in München, Covent Garden and at the Glyndebourne Festival. In 1964 the Spanish artist made her North American debut at the Opera house in Mexico City in the title role of Massenet's *Manon*; her spectacular United States debut was in April, 1965 in a concert version of Donizetti's *Lucrezia Borgia* with the American Opera Society. She made her stage debut in this country with Dallas Civic Opera in a new production of *La Traviata* designed by Franco Zeffirelli. Interpreting the title role in *Manon Lescaut*, Miss Caballé made her bow at the Metropolitan Opera this year, followed by performances as Elena in the company's production of *I Vespri Siciliani*. Other appearances during 1975 have included *Manon Lescaut* for Pittsburgh Opera, *Norma* at La Scala, and a much-acclaimed recital at London's Royal Festival Hall. She is scheduled to sing her first Ariadne in *Ariadne auf Naxos* at the Metropolitan Opera in March, 1976. During the 1976-77 season Miss Caballé will appear in Vienna in a new production of *Norma*, as well as the season opener, *Don Carlos*, with Giacomo Aragall.



RITA HUNTER

Rita Hunter, a highly acclaimed permanent member of the English National Opera, makes her San Francisco Opera debut in two performances of *Norma* (October 11 and 14). Miss Hunter, who performs here through the special courtesy of the Metropolitan Opera, is scheduled to sing five performances of *Norma* at the Met in November. Previous appearances with that company have included interpretations of Brünnhilde in *Die Walküre* and Santuzza in *Cavalleria Rusticana* during the 1974-75 season, and her debut as Brünnhilde in 1972. Other roles in the artist's repertoire are Leonora in *Il Trovatore*, Amelia in *Un Ballo in Maschera*, Donna Anna in *Don Giovanni*, Abigaille in *Nabucco*, Elettra in *Idomeneo*, Elsa in *Lohengrin* and Senta in *The Flying Dutchman*. She made her debut appearance as Aida at Nice Opera, and comes to San Francisco following performances as Elisabetta in *Don Carlo* with English National Opera. The soprano's concert and recital credits include the Beethoven Ninth in Portugal and the Verdi Requiem, with Carlo Maria Giulini, at the Edinburgh Festival. Miss Hunter has recorded the complete *Ring* cycle and Weber's *Euryanthe* for EMI Records.



TATIANA TROYANOS

Tatiana Troyanos, Hamburg Opera's dynamic mezzo soprano, made her bow at San Francisco Opera this season in the title role of *L'Incoronazione di Poppea* and follows with Adalgisa in *Norma*. Miss Troyanos is especially well known for her portrayals of Carmen (Covent Garden, Hamburg, Munich, Geneva and Palermo), Octavian in *Der Rosenkavalier* (Covent Garden, Salzburg, Hamburg, Berlin and Palermo) and the Composer in *Ariadne auf Naxos* (Aix-en-provence, Venice, Zurich, Munich, Covent Garden and the Edinburgh Festival). Among her widely-praised United States engagements have been Jocasta in *Oedipus Rex* with New York City Opera, *Ariadante* for the opening of the Kennedy Center, Charlotte in *Werther* as her Lyric Opera of Chicago debut, and Orsini in *Lucrezia Borgia* with Dallas Civic Opera. This past June the mezzo received critical raves for her portrayal of Romeo, opposite Beverly Sills as Juliet, in Bellini's *I Capuletti ed i Montecchi* with the Opera Company of Boston. Miss Troyanos has previously sung the title role in *L'Incoronazione di Poppea* for the Rennert production in Stuttgart. A favorite soloist with many orchestras, she has performed with the Boston Symphony, the Los Angeles Philharmonic, the New York Philharmonic and the Cleveland Orchestra, among others. Future engagements include her Metropolitan Opera debut in March as Octavian and the Composer, and performances of the *Verdi Requiem* with the Los Angeles Philharmonic in August, 1976.



JANICE FELTY

Janice Felty, a recipient of San Francisco Opera's Kurt Herbert Adler Award, made her debut here last season, performing as a Flower Maiden in *Parsifal*, the Slave in *Salome* and as Kate Pinkerton in the November subscription performances of *Madama Butterfly*. During Western Opera Theater's 1975 season, she was heard as Nicklausse in *The Tales of Hoffmann*, Rosina in *The Barber of Seville* and Vivian in *What Price Confidence*. A participant in the 1974 Merola Opera Program, the young mezzo also sang Rosina that year for Merola's annual performance at the Sigmund Stern Grove Midsummer Music Festival. She was the winner of the James H. Schwabacher Memorial Award at the 1974 San Francisco Opera Auditions Grand Finals. The previous year she sang Isolier in Rossini's *Le Comte Ory* in the Merola Opera Program's production at the Paul Masson Mountain Winery in Saratoga. Miss Felty is also remembered for her portrayals of Hansel in Western Opera Theater's production of *Hansel and Gretel* in 1973 and Nerillo in Spring Opera Theater's *L'Ormino* (1974). She is a 1974 Metropolitan Opera Regional Auditions winner as well as a recipient of the 1973 San Francisco Opera Auditions' Florence Bruce Award. During the 1975 San Francisco Opera season she portrays Clotilde in *Norma*, Kätchen in *Werther*, Amelia's servant in *Simon Boccanegra*, La Ciesca in *Gianni Schicchi* and the Second Lady in *The Magic Flute*.

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ROBLETO MEROLLA

Robleto Merolla, an Italian tenor whose work is highly regarded throughout Europe, makes his American opera debut at San Francisco Opera singing Pollione in *Norma* and Luigi in *Il Tabarro*. Born in Naples, Merolla studied voice at the Rossini Conservatory of Music in Pesaro where his tutor was Maestro Arturo Melochi; later he received training from Maria Grassi Leraio in Milan. The tenor made his operatic debut in Spoleto performing in *Simon Boccanegra*, and he won first prize there at the Experimental Theater's International Singing Competition. In 1970, 1971 and 1973, he opened the opera season in Brescia, appearing respectively in *Macbeth*, *Norma* and *Il Tabarro*. Merolla has sung extensively on R.A.I. television in Italy, portraying roles in *Un Ballo in Maschera*, Pizzetti's *Ifigenia* and *Iolanda*. Recent European engagements include *Norma* (with Montserrat Caballé) in Lisbon, *Ernani* at London's Royal Festival Hall, *Jenufa* at La Scala, *Tosca* in Naples, *La Vestale* in Palermo, Beethoven's *Fidelio* in Parma and Modena, *Pique Dame* in Florence, and *Simon Boccanegra* in Barcelona. Among other works in his wide-ranging repertoire are Rota's *La Vita di Maria*, *Carmen*, *Andrea Chénier*, *Nabucco*, *Cavalleria Rusticana* and *Aida*. Merolla received the Noce d'Oro award in Italy as the best young tenor of 1973, and the same year was presented Parma's Verdi d'Oro for his performances there.



CLIFFORD GRANT

Clifford Grant, a principal member of the English National Opera (formerly Sadler's Wells Opera), made his San Francisco Opera debut in the 1966 opening night production of *I Puritani* and is now in his ninth season with the company. Among the roles he has performed here are Hagen in *Die Götterdämmerung* (1972), the Bonze in *Madama Butterfly* (1966, 1968 and 1969), Raimondo in *Lucia di Lammermoor* (1969 and 1972), Sparafucile in *Rigoletto* (1973) and Phorcus in *Esclarmonde* (1974). This season he appears as Oroveso in *Norma* (a role he created for the 1972 production) and Ferrando in *Il Trovatore*. An Australian by birth, Grant won the Sydney de Vries scholarship in 1955 and subsequently moved to England where his career rapidly progressed. In 1965 he toured his homeland with the Sutherland-Williamson International Grand Opera Company. During the 1975 season he has performed in *The Magic Flute* and *Das Rheingold* with the English National Opera; he was heard there the previous year as the Bonze in *Madama Butterfly* and Hagen in *Die Götterdämmerung*. His numerous recordings include *Le Nozze di Figaro* under Otto Klemperer, *Rigoletto* under Richard Bonyne, *Tosca* under Zubin Mehta and *Siegfried* under Reginald Goodall, among others.



GARY BURGESS

Gary Burgess, appearing this season with San Francisco Opera in *Il Trovatore*, *L'Incoronazione di Poppea*, *Norma*, *Pique Dame*, and *The Magic Flute*, received his musical training at Indiana University, the Curtis Institute of Music in Philadelphia, the Juilliard School of Music and the Academy of St. Cecilia in Rome. He has sung with many American opera companies, including the Metropolitan Opera Studio, the Metropolitan Opera at the Forum, Kentucky Opera Association, Philadelphia Lyric Opera, Wilmington Opera Association, Harford Opera (Baltimore) and Central City (Colorado) Opera. In 1973 Burgess opened the National Council for the Arts in Aspen, portraying Rinuccio in *Gianni Schicchi*. He also opened the Grand Teton National Music Festival that year, singing Britten's *Les Illuminations* with the Festival Orchestra. During the 1973-1974 season Burgess made his European debut with the Greek National Opera in Athens as Bacchus in *Ariadne auf Naxos*; he returned there last spring to sing Tom Rakewell in *The Rake's Progress*. Other engagements this year have included Strauss' *Daphne* in New York with the Little Orchestra Society and *The Tales of Hoffmann* in Philadelphia. The young tenor was heard at San Francisco Opera in *Boris Godunov*, *Elektra*, *Peter Grimes*, *La Traviata*, *Don Carlo* and *La Bohème* in the 1973 season, and in *Otello*, *Esclarmonde*, *Salome* and *Par-sifal* in 1974.



CARLO FELICE CILLARIO

Carlo Felice Cillario is on the podium this season at San Francisco Opera for two productions: *L'Elisir d'Amore* and *Norma*. In previous years here he has conducted *Tosca* and *Nabucco* (1970), *Il Trovatore* (1971) and *La Favorita* (1973). Cillario began his musical career as a violinist, winning the coveted Paganini Prize and devoting several years to intensive concert activity. In 1942 he began to concentrate on conducting under the guidance of Nicola Cerniatsinsky and Georges Enesco. Cillario is active on the podium at such leading opera houses as La Scala, Covent Garden, Teatro Colon in Buenos Aires, Verona Arena, La Fenice in Venice, Paris Opera, Hamburg Staatsoper, and Stockholm Royal Opera, among others. He has also conducted for five seasons at the Lyric Opera of Chicago, and during the 1972-73 season he was in seven productions at the Metropolitan Opera. In 1975 he was on the podium for *Aida* at the Sydney Opera House and for *Don Giovanni* at the Eingeve Festival in Israel. Cillario conducted *L'Elisir d'Amore* during three seasons at the Glyndebourne Festival and recently recorded *Norma* for RCA. Following his engagement here the Maestro will conduct Menotti's *The Consul* in Marseilles, a concert with Leontyne Price in Paris, and Janacek's *The Cunning Little Vixen* and Mozart's *The Abduction from the Seraglio* for Australian Opera.

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TITO CAPOBIANCO

Tito Capobianco, an Argentinian director of international repute, is remembered for his productions here of *Norma* and *Lucia di Lammermoor* (1972) and *La Traviata* (1973). This season he returns to San Francisco Opera to direct the company's revival of *Norma*. Capobianco began his stage career in his native country at the age of 15, appearing as the Cardinal in a production of *Tosca*. After serving as stage manager, technical director and assistant director, he made his directorial debut at 22, staging a new production of *Aida* at La Plata University. He came to the United States in 1962 and worked in companies in Cincinnati, Pittsburgh, Philadelphia and New Orleans. His first New York City Opera production was *The Tales of Hoffmann* in 1965; among his other projects for that company have been *Giulio Cesare*, *Don Rodrigo*, *Manon*, *Maria Stuarda*, *Anna Bolena* and the latest *The Tales of Hoffmann*. Capobianco has also staged operas with the Deutsche Oper Berlin, the Hamburg State Opera, the Spoleto Festival, and the Kennedy Center in Washington, D.C. During the 1975 season he directed five productions at the Las Palmas Festival in Spain and a new production of *Simon Boccanegra* at the Sydney Opera House, among other works. He is slated to stage the world premiere of Thomas Pasatieri's *Ines de Castro* for Baltimore Opera in 1976. Last season Capobianco was named artistic director-elect of San Diego Opera.



JOSE VARONA

Jose Varona, who made his debut at San Francisco Opera with *Norma* in 1972, is recognized as one of the world's foremost operatic designers. His career began in his native Argentina with ballet designs executed for Cuyo University in Mendoza. Varona's first opera was *Il Trovatore*, a 1958 open-air presentation of the Teatro Colon in Buenos Aires. A series of assignments with that theater followed, including *A Love for Three Oranges*, *The Rake's Progress*, *L'Italiana in Algeri*, *Castro's Proserpina* and *the Stranger*, *Mavra*, *Così fan tutte* and many others. The designer's first North American credits were for 1964 productions of the New York Shakespeare Festival mobile unit. In 1966, he made his debut as costume designer for New York City Opera in *Giulio Cesare* with Beverly Sills. New York City Opera productions with costumes designed by Varona included *Manon*, *Le Coq d'Or*, *Bommarzo*, *Lucia di Lammermoor*, *Roberto Devereux* and *Maria Stuarda*, among others. In 1971 he created sets and costumes for NYCO's new production of *Carmen* and for the Deutsche Oper Berlin edition of *Attila*.

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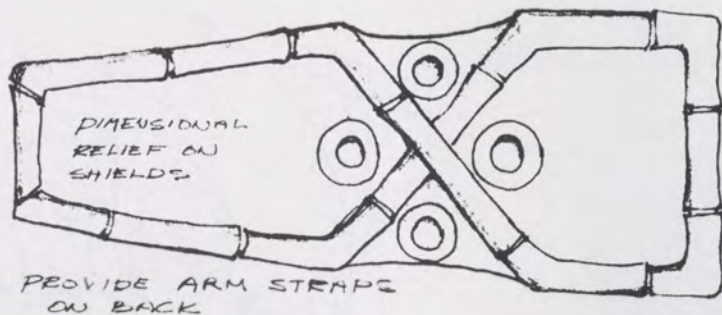


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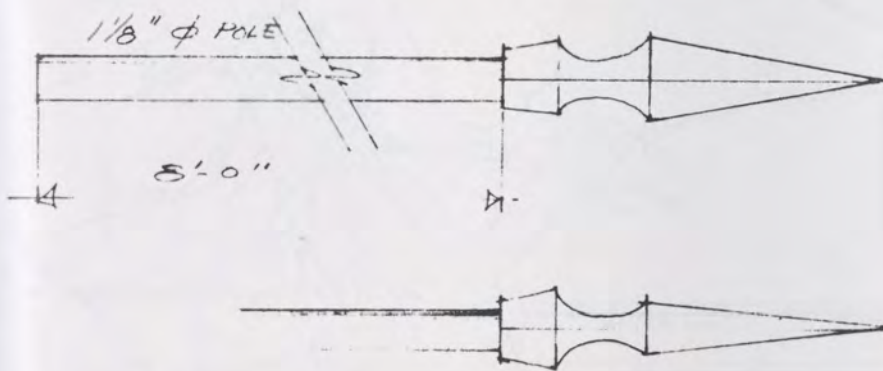
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Design: Jose Varona

ing. And it seems that every soprano in sight, from Adelina Patti to Helen Traubel, wanted to prove that she could do it. Giuditta Pasta, for whose La Scala debut *Norma* was created, insisted at first that the aria be cut: she found it "ill adapted to her abilities." But Bellini talked her into it before opening night. Rosa Ponselle used it as her audition aria for Gatti-Casazza at the Metropolitan in 1918, and fainted halfway through.

Since Callas revived *Norma* for the non-Italian world in 1948 (she sang her last in Paris in '65), any number of singers have had a go at the role, often in explicit imitation of her style, with greater or less success. Most

noteworthy today are our three reigning coloratura sopranos. Joan Sutherland (who played Callas' maid in 1952) sang *Norma* first in Vancouver in 1963. Beverly Sills began her series in Boston in '71. And Montserrat Caballé, this season's San Francisco *Norma*, has been singing the role since Barcelona, January 8, 1970.

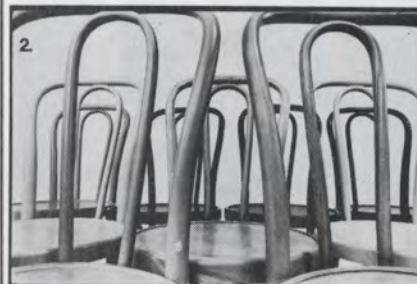
There can't be many people about who still recall Lilli Lehmann's *Norma* of the 1890's, or Ponselle's of the 20's. (One can still hear their "Casta Diva"'s and "Mira, o Norma"'s on impressive old recordings.) Most of today's critics were brought up on the Callas version. Her 1952 *Norma* was one of the first albums I ever bought;

continued on p. 64

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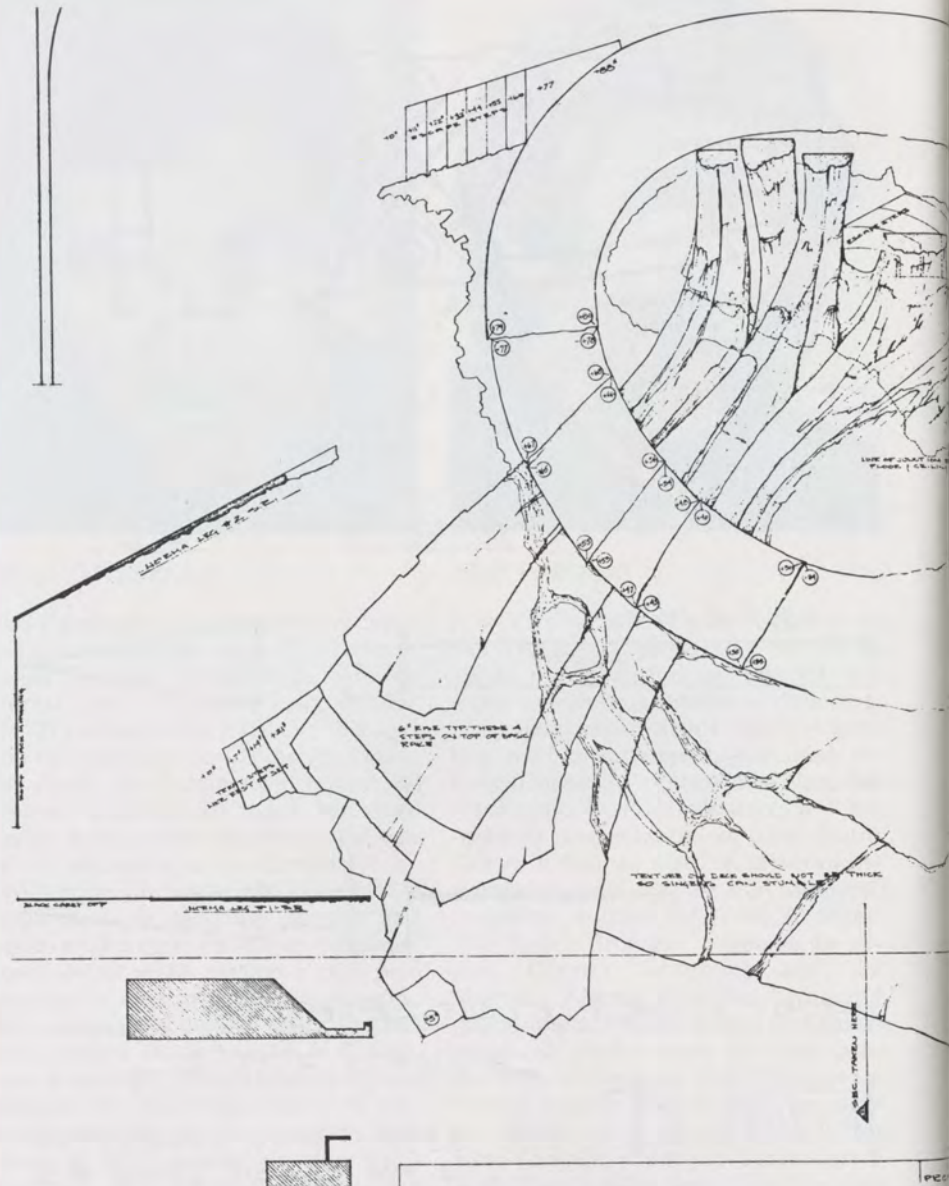
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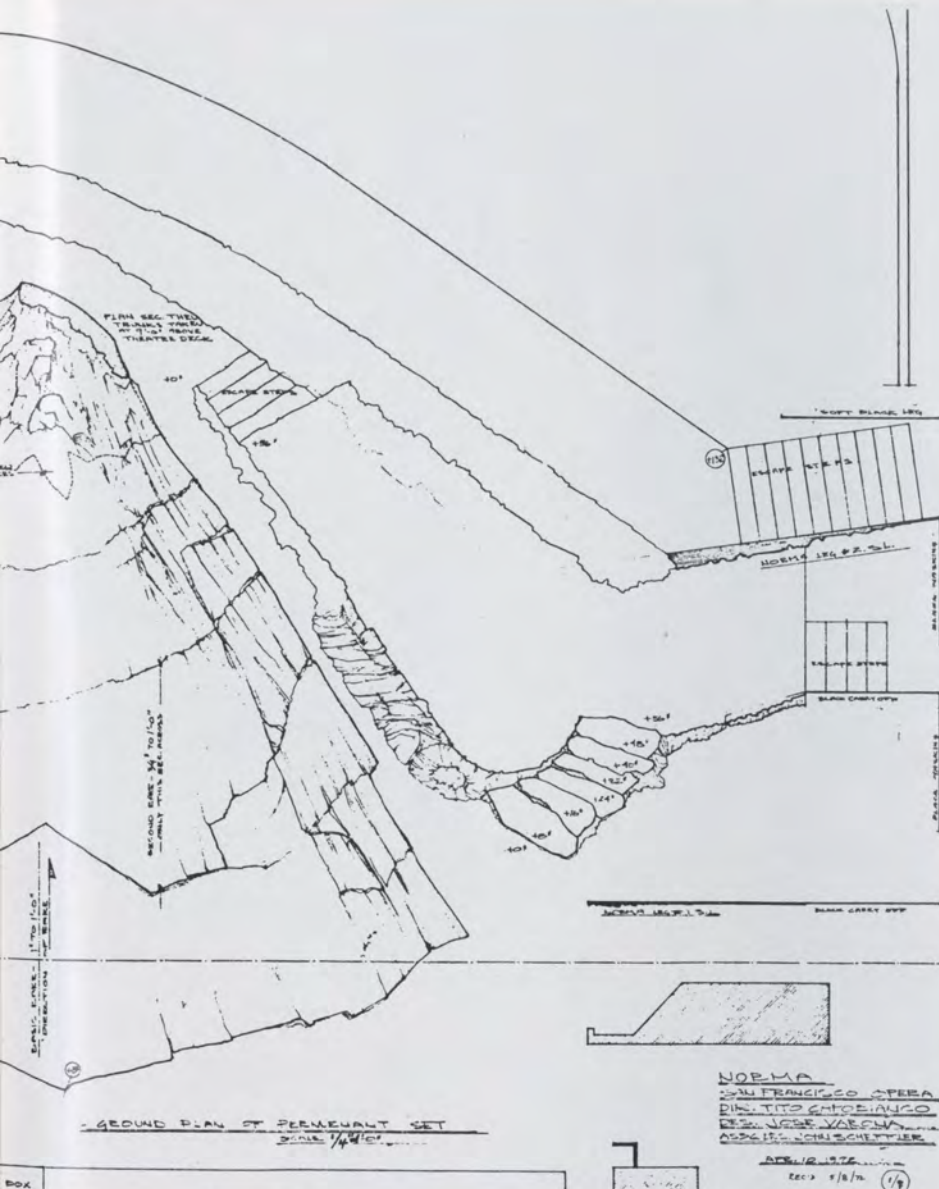
I saw her sing the role two and a third times.

In any event, like most Callas-trained critics, I have been to some degree discontented with every other Norma since. What reviewers profess to miss is the *dramatic* dimension that only a few great singing actresses have been able to give to the part.

The other half-truth in the *Norma* myth is that the opera itself — the noise and motion surrounding the central part—is pretty commonplace stuff. Liszt wrote of "the weak, effeminate, poor-spirited Bellini." Berlioz compared him to "a grinning puppet." My old *Victor Book of the Opera* (1929) seems to damn the opera with

dubious praise: "Those who weary of declamatory modern opera, in which the music is constantly changing in agreement with the most swift and subtle moods that emotion throws upon the stage . . . will have no quarrel with the simplicity of *Norma*."

More than one commentator has dismissed most of the score as hurdy-gurdy stuff: thin, catchy, repetitive, predictable. "Serious" Italian orchestration, after all, is supposed to have come in with Verdi (who, while defending Bellini's melodies, found him weak in harmony and poor in instrumentation). And though the central triangle may afford lean and passionate drama, the Druid business around



Design of the cyc by Jose Varona for San Francisco Opera's production of *Norma*

it has befuddled more than one producer. A lot of chorus members forever trooping in and out in long robes to sing bouncy songs about how much they hate the Romans. "What on earth is one to do with *Norma*?" is the critic's rhetorical excuse for static productions.

Frankly, I'm not sure. Apparently it worked—*qua* production—for 12,000 people in the ancient Greek amphitheater at Epidauraus in 1960, where Callas had real hills and trees as a backdrop. A La Scala effort at modern abstract design in 1973 pleased almost nobody; any producer who tries to get rid of the long robes and thick tree trunks is slapped for being insufficiently Druid.

The Egypt-business, the politics of *Aida* works because it is so essentially integrated into the human story. The politics of *Norma* is not. Two Gallic priestesses falling in love with a Roman proconsul complicates the intrigue, of course. Adalgisa is especially ashamed to *abbandonar la patria*. The sacred gong Norma bashes three times is at once the Druid war-cry and a wild gesture of personal revenge; the fire in which she burns is punishment for treason as well as for breaking her vows of chastity. ("Casta Diva," indeed.)

But Oroveso and the chorus really serve no essential dramatic function.

continued on p. 66



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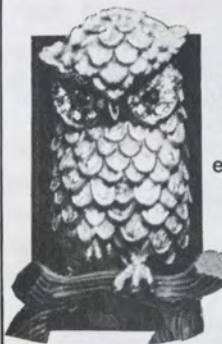
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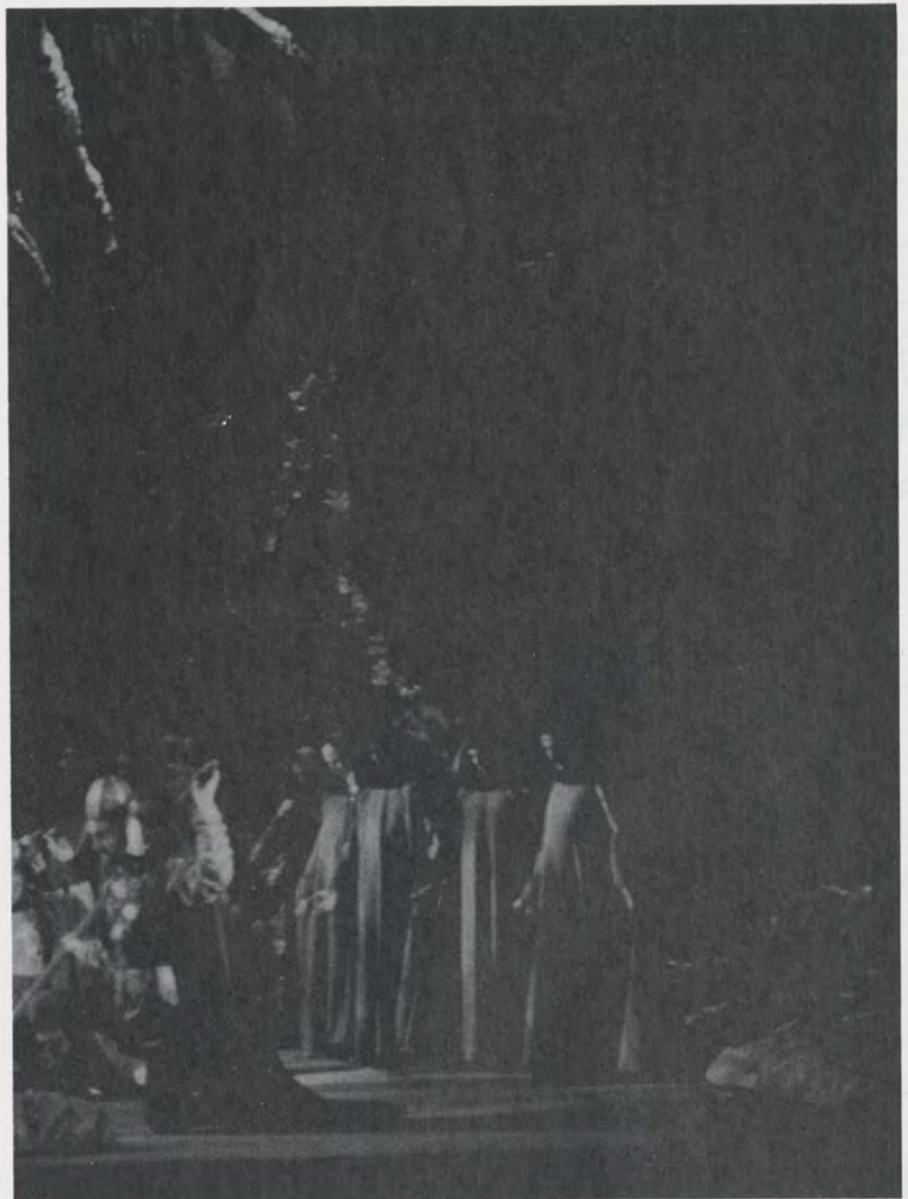
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They think they're finally going to get a chance to fight when the gong rings in Act III (and then break into the wild "Guerra, guerra" chorus, *allegro feroce*, under Norma's frenzied urging). But their subjugated, static role is exactly the same at the end as it was at the beginning. Felice Romani gave them some wonderful lyrics full of *sangue* and *vendetta* (the Tiber will run with blood when our Druid battle-axes beat down their eagles). But it's all hopeless wishful thinking; these forest-dwelling religious cranks obviously haven't a chance against Rome. And the music Bellini gives them (with that one exception) is about as warlike and barbaric as a holiday march; bars

and bars of it are spent just getting them on and off stage.

As for the orchestration generally, I think Bellini was more knowing and dramatically skillful than Verdi gave him credit for. Things one doesn't usually notice, like shifts of keys, were worked out as carefully as the more obviously expressive gestures—violins *allegro agitato* or creepy-crawly low strings to hint of danger; tender love lyrics easing out of crashing chords; a full palette of woodwind colors. The chorus-moving music may get to be a drag, and that overly jaunty E-flat march seems to keep coming back. But some of the orchestral interludes (listen to the start of Act II) are seduc-

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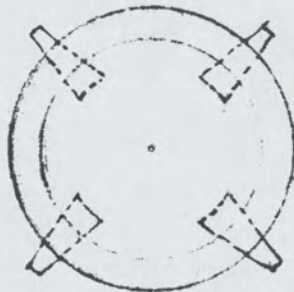


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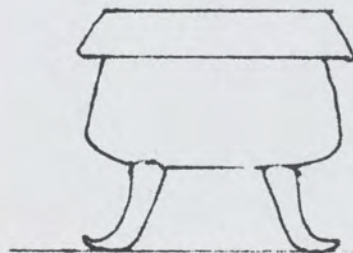
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Norma—continued from p. 66



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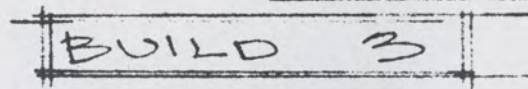


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Design: Jose Varona

tive and appropriate, and the singers' line is often deftly underscored by the musicians'.

In any case, the vocal line itself—recitatives included—is almost always dramatically apt as well as beautiful: which is not an easy thing to achieve. Herbert Weinstock has argued that every trill, every chromatic run, every ornamentation of Norma's arias makes perfect dramatic sense. Even Wagner (an unlikely defender) recognized this: "Bellini is one of my predilections, because his music is all heart, and intimately bound up with the words."

Even so, I'd never base my case for

bel canto on either the chorus or the orchestration of *Norma*. "What enchanted us in Bellini" (Wagner again) "was the pure melody, the simple nobility and beauty of song. Surely it can be no sin to assert this." In the end, the case rests on the words and music Romani and Bellini wrote for Pollione, Adalgisa, and Norma—words and music rendered not by nightingales and star tenors, belting out concert arias and ensembles, but by three proud, suffering, complicated people. Pollione was first sung by Domenico Donzelli, who wrote Bellini to brag of his range, "from the bass D up to the high C." "When he gave out his high notes," according to a contemporary

continued on p. 70

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observer, "there was no misgiving as to the peril of his blood vessels." Giovanni Martinelli and Giacomo Lauri-Volpi played the role early in this century. In recent years, the biggest name tenor to take the role has been Mario del Monaco; the best-looking, Franco Corelli—neither to universal satisfaction.

The first Adalgisa (Giulia Grisi) was known to sing Norma, which makes clear that Bellini intended the role for a soprano rather than a mezzo. In our time, Ebe Stignani sang the part of this timid virgin *giovannetta* until she was old enough to be Callas' mother. The role offers less dramatic range than Norma's, but almost as much

continued on p. 74

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- Fri., Oct. 3 **Il Trovatore**
- Fri., Oct. 10 **L'Elisir d'Amore**
- Fri., Oct. 24 **Pique Dame**
- Fri., Oct. 31 **Norma**
- Fri., Nov. 7 **Werther**
- Fri., Nov. 14 **Simon Boccanegra**
- Fri., Nov. 21 **Andrea Chenier**
- Tue., Nov. 25 **The Magic Flute**
- Fri., Nov. 28 **Il Tabarro/Gianni Schicchi**

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15

16 8 PM (A,B)
 L'INCORONAZIONE DI POPPEA

22

23 8 PM (A,C)
 DER FLIEGENDE HOLLÄNDER

29

30 8 PM (B)
 IL TROVATORE

October

6

7 8 PM (A,B)
 L'ELISIR D'AMORE

13

14 8 PM (A,C)
 NORMA

20

21 8 PM (A,B)
 PIQUE DAME

27

28 8 PM (A,C)
 WERTHER

November

3

4 8 PM (A,C)
 SIMON BOCCANEGRA

10

11 8 PM (A,B)
 ANDREA CHENIER

17

18 8 PM (A,B)
 IL TABARRO/GIANNI SCHICCHI

24

25 8 PM (A,C)
 THE MAGIC FLUTE

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
		12 8 PM (A) Opening Night IL TROVATORE	13 8 PM (J,K) L'INCORONAZIONE DI POPPEA	14
17 8 PM (D,E) IL TROVATORE	18	19 8 PM (G,H) L'INCORONAZIONE DI POPPEA	20 8 PM (J,L) DER FLIEGENDE HOLLÄNDER	21 2 PM (M,O) IL TROVATORE
24 8 PM (D,F) L'INCORONAZIONE DI POPPEA	25	26 8 PM (G,I) DER FLIEGENDE HOLLÄNDER	27 8 PM (J,K) IL TROVATORE	28 2 PM (M,N) L'INCORONAZIONE DI POPPEA
1 8 PM (D,E) DER FLIEGENDE HOLLÄNDER	2	3 8 PM (G,H) IL TROVATORE	4 8 PM (J,L) L'ELISIR D'AMORE	5 2 PM (M,N) DER FLIEGENDE HOLLÄNDER
8	9	10 8 PM (D,E) L'ELISIR D'AMORE	11 8 PM (J,K) NORMA	12 2 PM (M,O) L'ELISIR D'AMORE
15 8 PM (D,E) PIQUE DAME	16	17 8 PM (G,I) L'ELISIR D'AMORE	18 8 PM (J,L) PIQUE DAME	19 2 PM (M,O) NORMA
22 8 PM (D,F) NORMA	23	24 8 PM (G,I) PIQUE DAME	25 1:30 PM (X) NORMA 8 PM (J,K) WERTHER	26 2 PM (M,N) PIQUE DAME
29 8 PM (D,F) SIMON BOCCANEGRA	30	31 8 PM (G,H) NORMA	1 1:30 PM (X) PIQUE DAME 8 PM (J,K) SIMON BOCCANEGRA	2 2 PM (M,N) WERTHER
5 8 PM (D,F) ANDREA CHENIER	6	7 8 PM (G,H) WERTHER	8 8 PM (J,L) ANDREA CHENIER	9 2 PM (M,N) SIMON BOCCANEGRA
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19 8 PM (D,F) THE MAGIC FLUTE	20 8:30 PM FOL DE ROL	21 8 PM (G,I) ANDREA CHENIER	22 1:30 PM (X) IL TROVATORE 8 PM (J,K) THE MAGIC FLUTE	23 2 PM (M,O) IL TABARRO/ GIANNI SCHICCHI
26 8 PM (F) IL TROVATORE	27 8 PM THE MAGIC FLUTE*	28 8 PM (G,H) IL TABARRO/ GIANNI SCHICCHI	29 8 PM (L) IL TROVATORE	30 2 PM (M,N) THE MAGIC FLUTE

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The role of Norma encompasses a psychological encyclopedia of emotions. When she enters late in the first act, she immediately berates the chorus in imperious recitative: "Who presumes to dictate a reply to the all-seeing Norma?" Seconds later, she is breathing out her heavenly prayer for peace, establishing at once her priesthood, her dominion, her tenderness (and her vocal powers). Prayer and



Costume design: Jose Varona

rites over, she moves into a rich, yearning aria (which no one on stage hears) of her guilty love for Pollione. Three scenes later she herself sings (in witchy recitative, down to B-flat below staff) of the *diversi affetti* in her breast, her mingled love and hatred for her and Pollione's sons. Then, almost at once, she opens up into a voluptuous free duet encouraging Adalgisa in her new love, half in recollection ("O rimembranze!") of her own—an outburst of pure beauty.

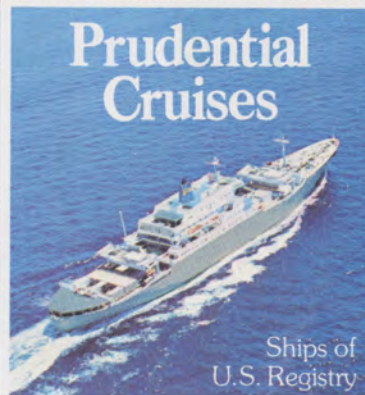
She ends with a leap to high C and a run by exact semitones down to A, which Adalgisa gets to repeat 21 bars later. Then the two match voices for one of Bellini's more spectacular

continued on p. 76



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Norma—continued from p. 75

a *capella* cadenzas, to express what they think is a happily shared feeling. Pause for breath.

"Where's he from, your new lover?" "From Rome." "Ro-ma!" (E-flat; drop to F-sharp.) In comes Pollione. "E-i! Pol-lion!" (An octave drop down, an octave leap up. As one critic pointed out, Callas always sang both exclamation points.) Horns, woodwinds; staccato violins suddenly race up two octaves: *L'ira di Norma*.

She rounds on Pollione, in one of the spine-chilling lines of all opera: "*Tremi tu? e per chi?*" (You are trembling? And for whom?); and then answers her own question by leaping into an aria, *con tutta forza* (Tremble for yourself, evil one, for your children—*tremate per me!*), of violent, shuddering scorn. Raging inside the glorious lyric line, she shifts halfway to Adalgisa, and introduces the second great ensemble of warring emotions, B-flat major, 9/8 time: Norma is madly cursing Pollione, Adalgisa is in agony, Pollione is defying her gods and yet pleading for Adalgisa: all at the same time.

And so on it goes, a virtually unbroken gamut of violent emotional changes our singer-actress must make credible, until the moment when she beats the sacred shield, announces her own guilt, and, shrouded in black, marches into her own funeral pyre. Surely she is, as Pollione at last comes to realize, a *Sublime Donna*. ■

David Littlejohn is Associate Professor and Acting Dean in the School of Journalism at U.C. Berkeley. A native San Franciscan, he has been attending the opera here since 1954, and reviewing it for KQED for several years. This season, he will be reporting on the San Francisco Opera for the New York and London Times.



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NORMA

(IN ITALIAN)

Opera in three acts by VINCENZO BELLINI

Text by FELICE ROMANI

Based on a tragedy by L. A. SOUMET

Conductor
CARLO FELICE CILLARIO

Production
TITO CAPOBIANCO

Sets and Costumes Designed by
JOSE VARONA

Associate Set Designer
GEORGE SCHEFFLER

Chorus Director
ROBERT JONES

Musical Preparation
THOMAS FULTON

Lighting Designer
ROBERT BRAND

Costumes Executed by
GRACE COSTUMES, INC.

CAST

(in order of appearance)

<i>Oroveso</i>	CLIFFORD GRANT
<i>Pollione</i>	ROBLETO MEROLLA
<i>Flavio</i>	GARY BURGESS
<i>Norma</i>	CRISTINA DEUTEKOM
<i>Adalgisa</i>	TATIANA TROYANOS
<i>Clotilde</i>	JANICE FELTY
<i>Norma's children</i>	KATHLEEN SZABO LEA WATKINS

Priests, priestesses, warriors

TIME AND PLACE

50 B.C., GAUL, DURING THE
ROMAN OCCUPATION

ACT I—Scene 1

Sacred forest of the Druids

Scene 2

Outside Norma's secret dwelling

INTERMISSION

ACT II

Inside the dwelling

INTERMISSION

ACT III

Sacred forest of the Druids

First performance: La Scala, Milan, December 26, 1831

First San Francisco Opera performance: November 13, 1937

WEDNESDAY EVENING, OCTOBER 22, 1975 AT 8:00
SATURDAY AFTERNOON, OCTOBER 25, 1975 AT 1:30
FRIDAY EVENING, OCTOBER 31, AT 8:00 (Broadcast)

Please do not interrupt the music with applause

Latecomers will not be seated during the performance after the lights have dimmed in order not to disturb patrons who have arrived on time

The use of cameras and any kind of recording equipment is strictly forbidden

The performance will last approximately three hours and fifteen minutes