

Simon Boccanegra

1975

Wednesday, October 29, 1975 8:00 PM

Saturday, November 1, 1975 8:00 PM

Tuesday, November 4, 1975 8:00 PM

Sunday, November 9, 1975 2:00 PM

Friday, November 14, 1975 8:00 PM (Broadcast)

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# SIMON BOCCANEGRA

SAN FRANCISCO OPERA MAGAZINE 1975



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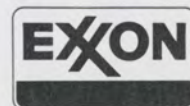
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# SONJA FRISELL: Depicting Power

by Armistead Maupin

"The average human being cannot bear to live with total goodness," says Sonja Frisell, a half-smile flickering across her face.

"Simon Boccanegra, as I see him, develops into an almost Christ figure, a man who can stand up in front of a mob and cry for peace and love, a leader who can calm a popular revolt with the very strength of his presence. If Paolo hadn't destroyed him, someone else would have."

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Photo: Caroline Crawford





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Frisell, who is staging Verdi's complex masterwork for San Francisco Opera's 1975 season, regards *Simon Boccanegra* as a sensitive study of power. "More specifically, it deals with what power can do to a man, centering on the conflict between two men who seek it for different reasons."

Paolo, says the director, is a man driven by ambition and greed. He vividly personifies the maxim: *Power corrupts. Absolute power corrupts absolutely.*

"Simon, on the other hand, is a simple soldier who accepts the offer of power in order to gain the object of his love. Ironically, the moment in which he attains that power is the moment in which he learns that his love is dead. Despite that crushing blow, he manages to avoid bitterness and becomes a strong and just ruler. And when he finally finds love again, in the person of his daughter, he is on the verge of death.

"Simon's life has not been in vain, however, because the marriage of Gabriele, the patrician, and Amelia, the daughter of the first elected representative of the people, is a merging of the two currents the Doge has sought to unite. At least temporarily he has achieved the peace he has tried to impose on his people. Paolo has killed Simon, but he has not destroyed his goodness."

The political theme of *Simon Boccanegra* is important, Frisell says, but it should not be allowed to obscure the intense personal struggle of the central figure. "Simon is a man desperately striving for charity, for reconciliation with his enemies. Behind him lies the shadow, the evil, of Paolo, a man who cannot lead people on his own but recognizes the value of being the power behind the throne."

Frisell points out that the parallel development of the two figures is similar to Verdi's *Otello-Iago* delineation, "though the conflict in *Simon* is more subtle, more primitive."

The director acknowledges that the

plot of the opera is one of the composer's most maddening riddles. "There are 50 million unknowns in *Simon*. For one thing, you never really know whether Simon married Maria or simply stole her away and had an illegitimate child with her. And why does Fiesco vanish when his daughter dies? I've read all of Verdi's letters and there is no way to clear up these things. A lot of points which were obvious to Verdi and Boito and not at all clear to audiences. But audiences in those days were less concerned about loose ends than they are today."

From a director's standpoint, *Simon Boccanegra* is loaded with pitfalls, Frisell says. "The most difficult scene is the revolt in the council house. It's almost impossible to make that one ring true. I've got four bars to get the chorus on stage, and then, in the middle of the fracas, the sopranos hit a high B. You're not going to find a chorus in the world that can look like it's revolting while hitting a high B.

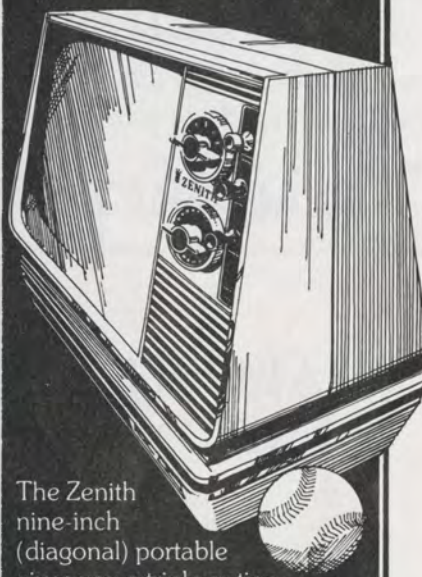
"Chorus involvement is a very ticklish thing for a director," she adds. "In an opera like *Samson and Delilah* the chorus plays an active role in the development of the story line. In *Simon*, however, they represent the fickle crowd and their music is often perfunctory. Motivation is sorely lacking in some places, and the director must be very careful to see that the situation stays believable.

"While Simon is dying, for instance, the chorus has to hang around to complete the music. The transition can be very awkward dramatically, since the chorus must change their happy, wedding scene faces to sad, death scene ones without having any particular action."

Frisell, who is resident stage director at Milan's La Scala, learned much of her directorial technique from Carl Ebert, with whom she studied in Berlin. "He taught me that you can never impose anything on an artist. You must get inside a man, make him think what you're thinking, so that what

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Photo: Earl Schub

Three members of the San Francisco Opera corps of supernumeraries immediately prior to a performance of *Der Fliegende Holländer*

## SAN FRANCISCO OPERA'S UNSINGING HEROES — THEY'RE SUPER!

*by Earl Jay Schub*

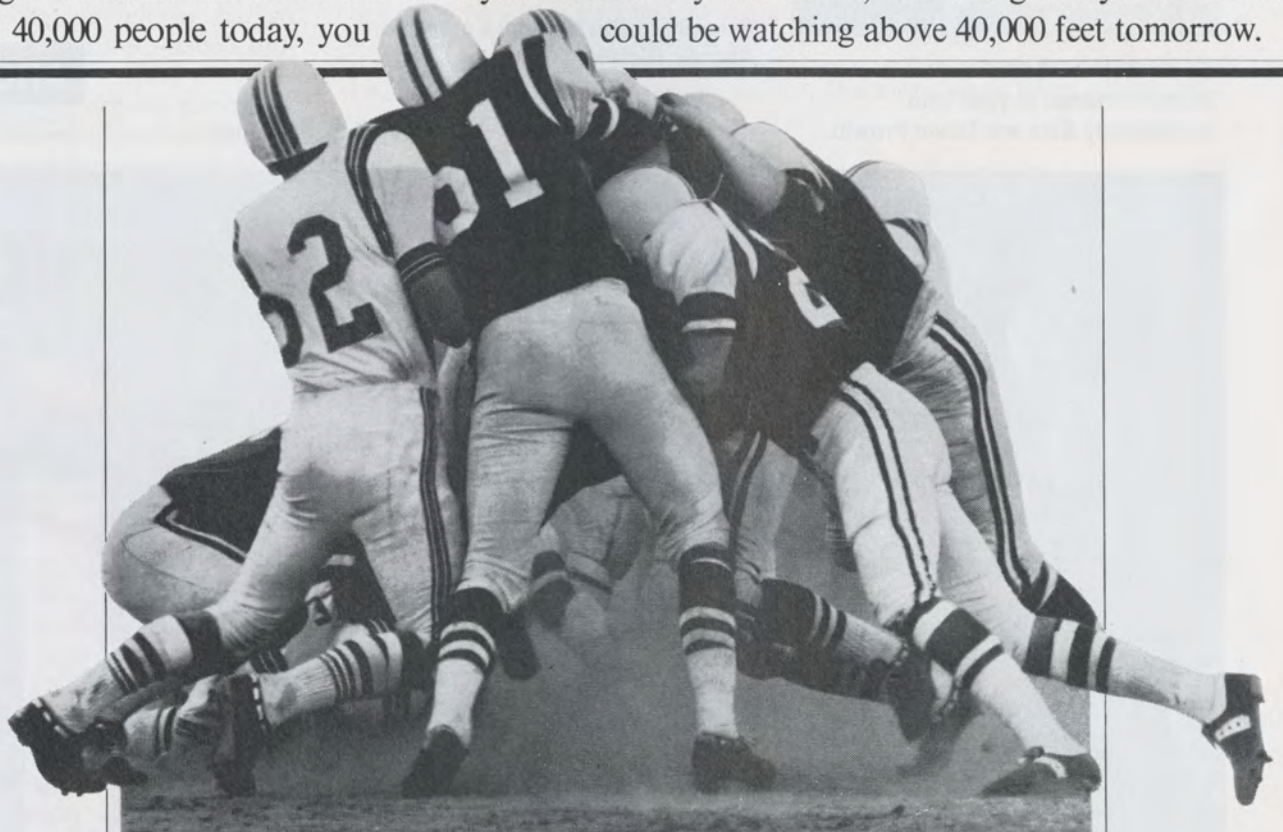
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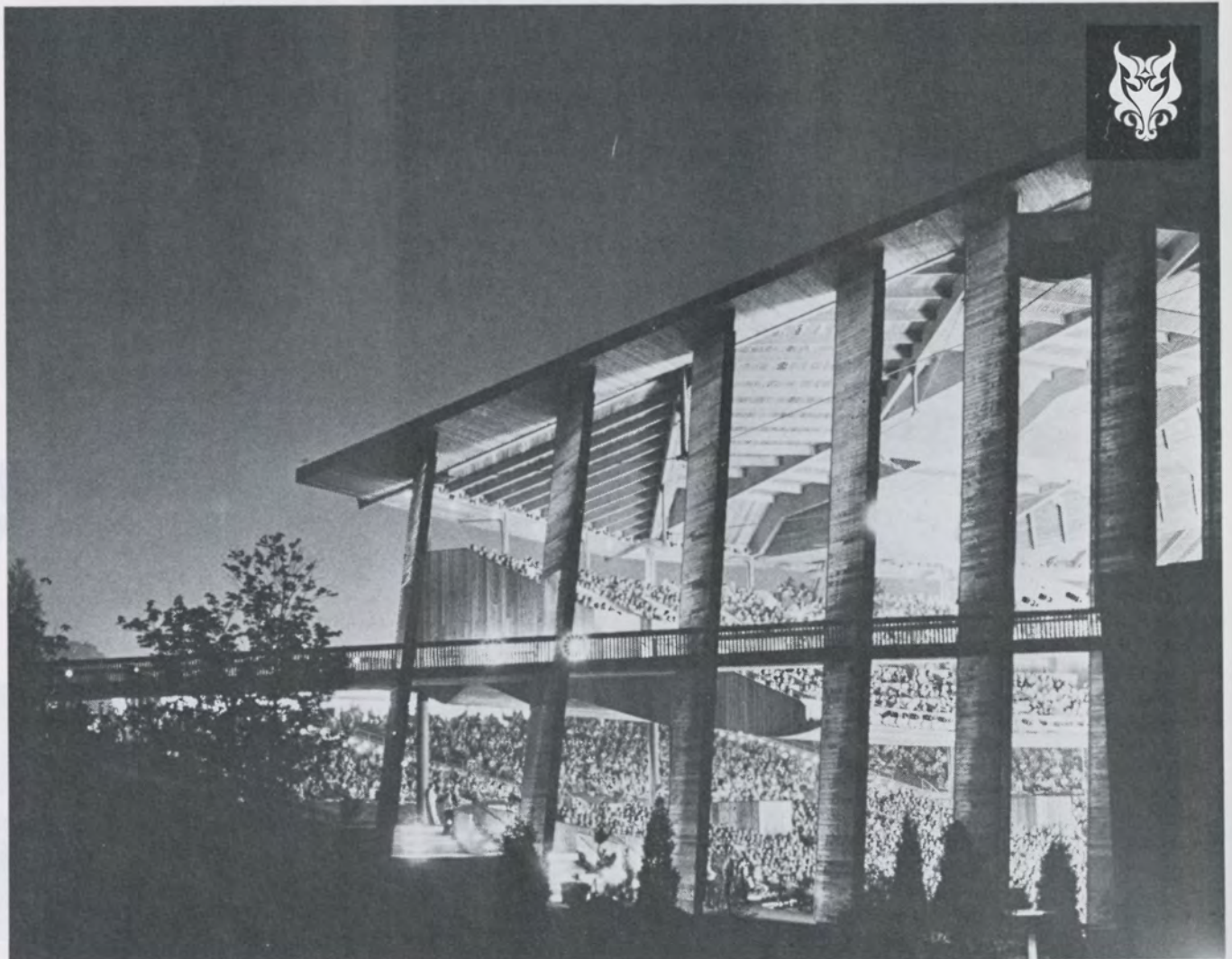


Co-hosts for this season's  
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are Beverly Sills and David Prowitt.

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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:

Michael Cheung, President  
College Opera Association  
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The permanent artistic core of an opera company lies in the massed forces, what the Italians called *la massa teatrale*: orchestra, chorus and ballet. It is these groups which maintain a sense of continuity from one season to the next. A fourth group belongs to the massed forces, a dedicated and versatile corps of men, women and children, anonymous to the audience, who add to the color, pageantry and drama—but not to the music. They do not sing, nor do they dance, but some of the “grand” in grand opera would be missing were it not for the supernumeraries—the extras or “supers” as they are traditionally called.

At San Francisco Opera “supering” is considerably more than moving on-stage when a production assistant whispers the magic word, “go!” “Supering” represents a commitment of time, energy, spirit and a lot of love. In return, the “supers” experience the feeling of having directly participated in the productions of one of the world’s leading opera companies, getting close up to internationally acclaimed artists and having the special kind of enjoyment and excitement only the theater provides.

This season, 131 supernumeraries will enact 313 different roles—some of the parts directly written into the operas, others the creation of imaginative directors. Let’s take a look at the current repertoire and see what this diverse group is doing.

In *Il Trovatore*, they add to the color and activity of the gypsy camp and help Manrico rescue Leonora from Count di Luna at the conclusion of Act II. In *L’Incoronazione di Poppea*, the “supers” stand ready to arrest Ottone and Drusilla, comfort Ottavia as she goes into exile and carry the golden Roman standards at the coronation ceremony. *Der Fliegende Holländer* finds three “supers” emerging at the height of the Steersman’s nightmare as ghostly mariners stalking the upper decks of Daland’s ship. Turning to

Donizetti’s bright and tuneful *L’Elisir d’Amore*, would the second act party be quite as merry without the 6-piece military band (all “supers”) playing from its perch atop a stage right wagon? And who can forget Dulcamara’s coach pulled by San Francisco Opera’s endearing mechanical horse, a coach guided on and off the stage by—you guessed it—“supers!” *Norma* “supers” swell the ranks of the Druid army and two “super” women carry the sacred mistletoe and sickle used by the priestess just before she sings the “Casta Diva.” Twenty-one “supers” are kept busy indeed in *Pique Dame*, playing the roles of tutors, guards, servants and as maids of the Countess during the dramatic scene that builds to the terrifying climax of her death. Director Lotfi Mansouri (himself once a “super”) really puts the corps to work in San Francisco Opera’s new productions of *Werther* and *Andrea Chenier*. In the former, 41 “supers” are used to fill the square in the village of Wetzlar, and, in a very real sense, become the “non-singing chorus” in this opera without a chorus. The number of “supers” reaches its peak in Giordano’s *Andrea Chenier*. Mr. Mansouri’s concept in setting the tender and tragic love story of the poet and his beloved Madeleine in dramatic juxtaposition to the fierce and tempestuous time of the French Revolution calls for “supers” cast as soldiers, beggars, street vendors, condemned people on their way to the guillotine and even as 13 historical figures including Robespierre, David and St. Juste. This season’s *Andrea Chenier* is a veritable “super’s” dream come true! Fifty-six “super” roles figure in *Simon Boccanegra*, with 41 members of the corps enacting the roles of soldiers, sailors, mourners and, in the dramatic council chamber scene, becoming senators, councillors, tartars and ambassadors. In Puccini’s *Il Tabarro*, ten strong-backed “supers” unload Michele’s barge, one portrays an organ grinder, another “accompanies” the street singer and two more respond

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# FROM FIASCO TO FAME ?

by Scott Merrick

"I have created a fiasco in Venice almost as great as that of *Traviata*. I thought to have created something passable, but it seems that I may have deceived myself." Thus wrote Verdi to the Countess Clara Maffei after the first performance of *Simon Boccanegra* on March 12, 1857 at La Fenice.

Since *La Traviata* was originally presented at the same opera house where it was also at first a "fiasco" it seems remarkable that the illustrious Count Mocenigo and others of La Fenice's management begged Verdi

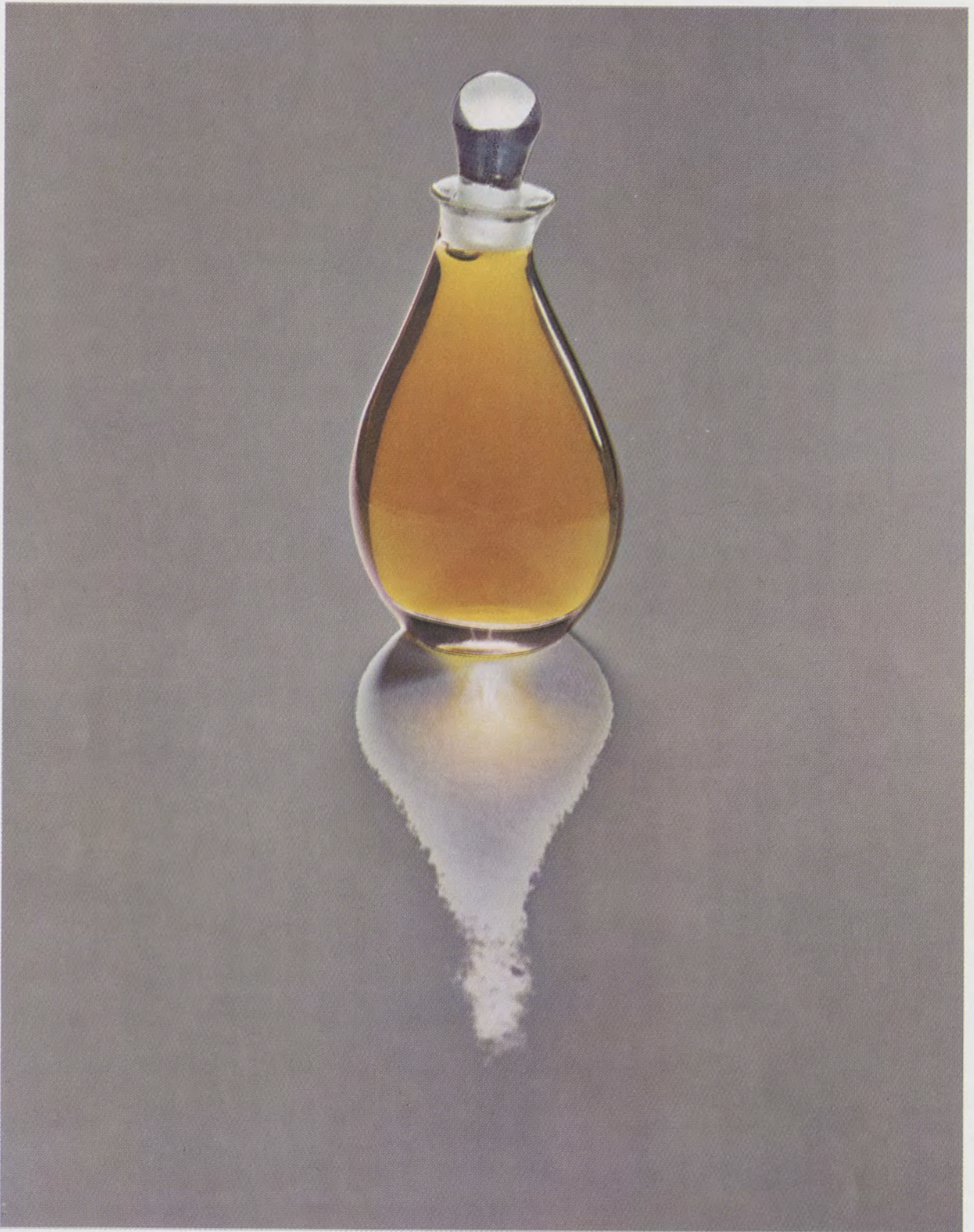
San Francisco Opera: *Simon Boccanegra*



to write a fifth work for Venice. They at least, certainly had great appreciation for and faith in him. After several refusals he gave in and signed a contract on May 15, 1856 to write a new opera for the coming Carnival season. During the following ten months, the maestro travelled to Paris to attend to troublesome legal problems, briefly to London, back again to Paris to supervise a very successful production of *Traviata* and to assist in a lengthened *Trovatore* for which a new ballet was also written. When he arrived in Venice in February 1857, the last act of *Simon Boccanegra* and all the orchestration were still to be done. During

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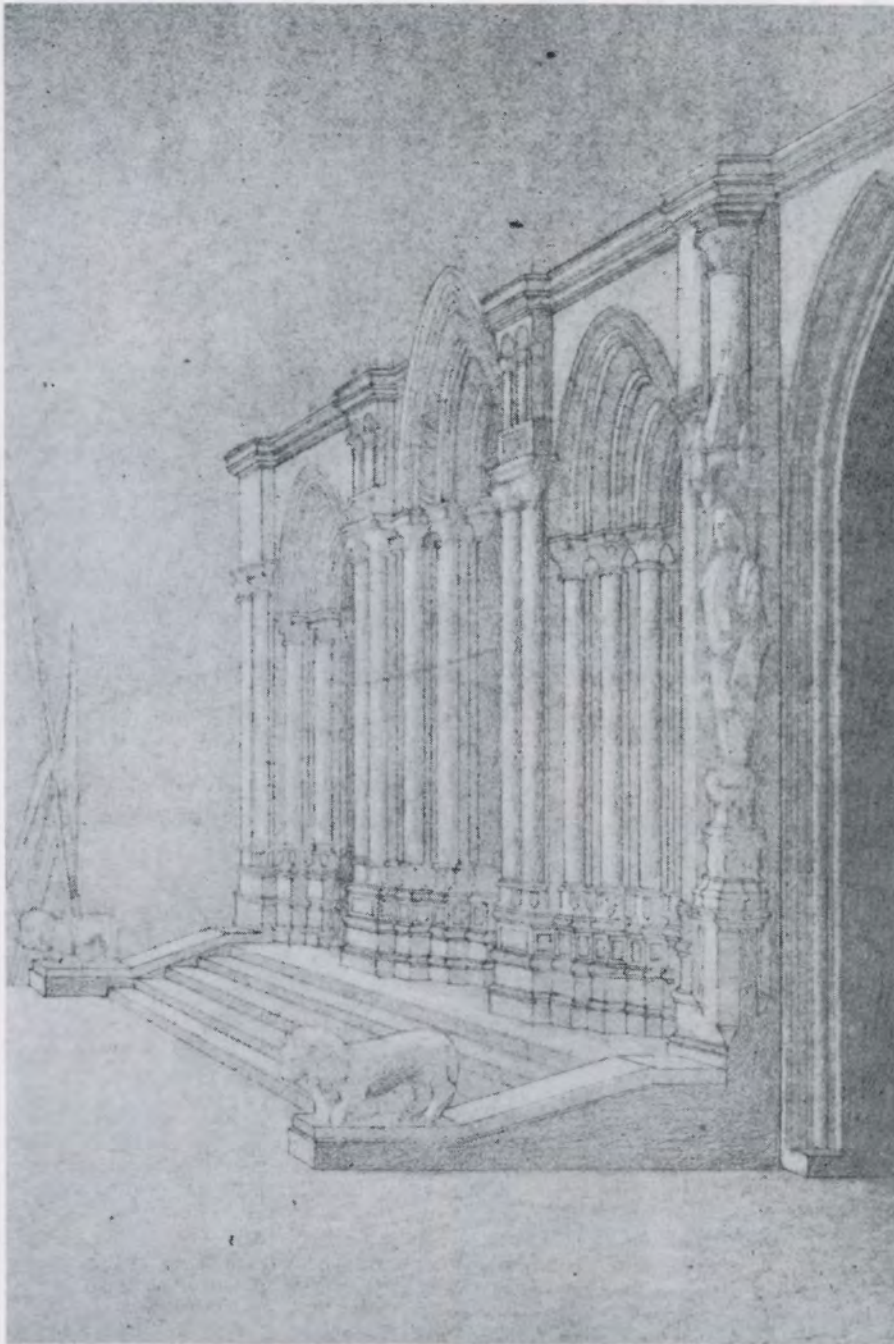
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Set design by Pier Luigi Pizzi for San Francisco Opera's 1975 production of *Simon Boccanegra*

the same ten months, the libretto had been written by Piave, studied by Verdi with his inevitable penetrating suggestions for changes, and sections of it revised by Giuseppe Montanelli; the music composed and the opera rehearsed and performed. (Considering the volume of correspondence, mail service must have been at least as good 119 years ago as now.)

Giuseppina, Verdi's wife, describes

him "working like a slave" and he himself complained of his "stomach torn to pieces." Such haste may have had some effect on the end result. The opera was greeted with "glacial coldness" by some, judged "funereal" and "oppressive." However, others thought it not so bad. The "Gazetta Privilegiata di Venezia" writes that, "The music of *Boccanegra* is the kind that does not become an immediate hit. It is

continued on p. 21

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very complex, constructed with the most exquisite artifice and should be studied in detail." The article goes on to say that a judgment against the opera on the basis of a first night performance would be precipitous and would be unfair to a man who to the outside world, "represents the glories of Italian art." It speaks too, in trying to explain the unfavorable impression, of the "music perhaps too serious and

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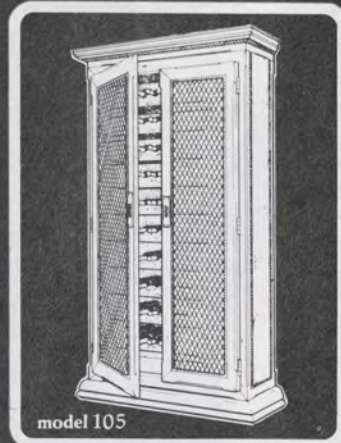
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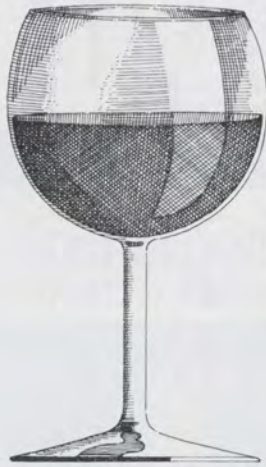
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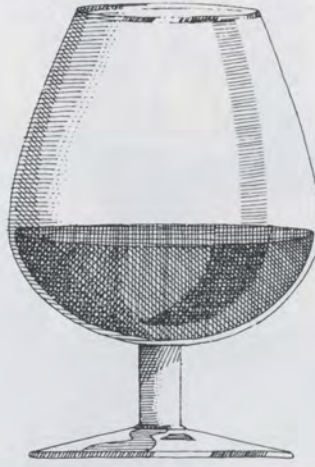
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**THE PENTHOUSE**

atop The St. Francis on Union Square

Fiasco to Fame—continued from p. 21

severe whose mournful color dominates the score and the prologue especially." The article closes with a peculiar defense of the Venetian public: "Certain signs of disfavor, all too eloquent and unrestrained could not have come from Venetian lips. It was imported from outside. The Venetian public is human, intelligent, courteous, is respected by and respects the talented."

In April Verdi wrote to a friend in Venice, "Have the Venetians quieted down now? Who would have thought that this poor *Boccanegra*, be it a good or bad work, would give rise to such fury?"

But also at the first performance at La Scala there apparently was considerable disturbance in the audience because Verdi, in a letter to Tito Ricordi asks, "You're surprised at the bad manners of the audience? I'm not surprised at all. Audiences are always happy if they can manage to cause a scandal!" Later in the same letter he expresses the opinion that, "*Boccanegra* is not a bit worse than plenty of my other operas which were luckier; maybe it needed only a more careful performance and a public which would have taken the trouble to listen. What a miserable business the theater is!"

The opera was given at Reggio Emilia in May with a slightly better reception and still later in Naples with moderate success but it did not join the many Verdi operas which were already in the repertoires of opera theaters throughout the world. The lack of "hit tunes," the complexity of plot made the more obscure by unclear motivation on stage, the seriousness of subject matter (whoever heard of bringing lofty statesmanship and human goodness to the melodramatic stage as entertainment?) all combined to "turn off" an unprepared public.

But Verdi, the pragmatic idealist (a contradiction?) believed in the subject and in himself while at the same time understanding very clearly its problems. So when Verdi's publisher, Giu-

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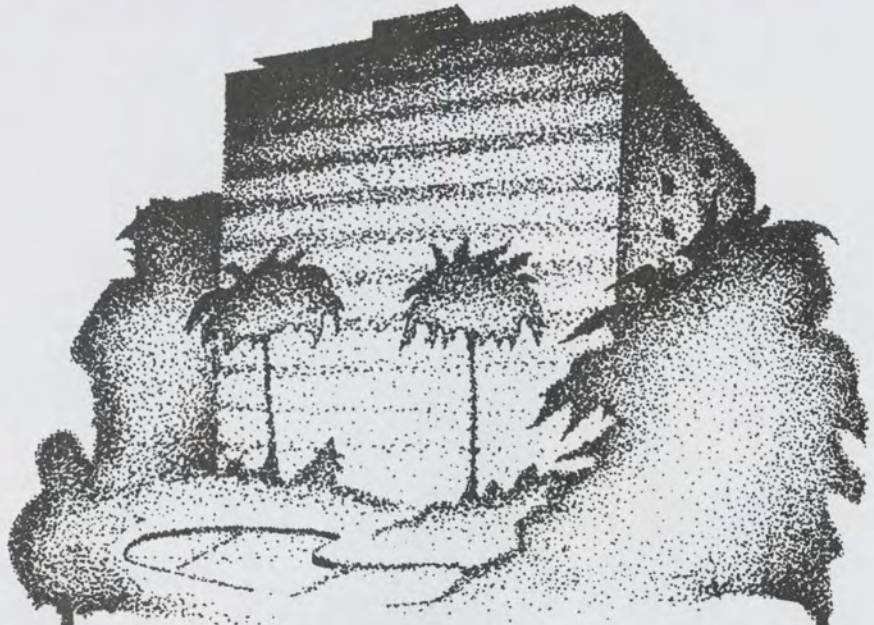
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lio Ricordi, asked him twenty-three years later in 1880 to revise *Boccanegra* partly to get Verdi writing again after a six year fallow period—after some hesitation, he took up the idea. By this time Arrigo Boito was available to rewrite the libretto. Boito wanted to rework the whole opera but Verdi, for his own reasons writes, "Your criticisms are justified, but you, immersed in more elevated works, and with *Otello* in mind, are aiming at a perfection impossible here. I aim lower and being more optimistic than you, I don't despair." In a letter to Giulio Ricordi November 20, 1880 he says: "The score as it stands is impossible. It is too sad, too desolate. There is no need to touch anything of the first act (the prologue) nor the last, and nothing except a few bars here and there of the third. But the whole second act must be redone and given relief, variety and more life, etc." In the same letter he suggests introducing the Petrarch letter at the beginning of a Council Chamber scene, the new finale of Act I (Verdi's Act II), for, "The idea of an Italian nation at that time was sublime. All this is political, not dramatic, but a skillful man could certainly turn it into drama." And he goes on to make suggestions as to how this might be done.

At any rate Boito's changes were considerable and Verdi's even more extensive. Not only were whole sections and numbers deleted and new ones composed but a vast array of orchestral, harmonic, melodic and expressive details were meticulously reworked. There is voluminous correspondence between Boito and Verdi and, this being their first collaboration, the increasing friendliness shown in the letters points to their later even more successful *Otello* and *Falstaff*.

Verdi was excessively particular about casting. Of Simon's part he wrote: "It is a part as fatiguing as *Rigoletto* but a thousand times more difficult. In *Rigoletto* the part is ready-made and with some voice and spirit it can easily shift for itself. In *Boccanegra*,

continued on p. 64



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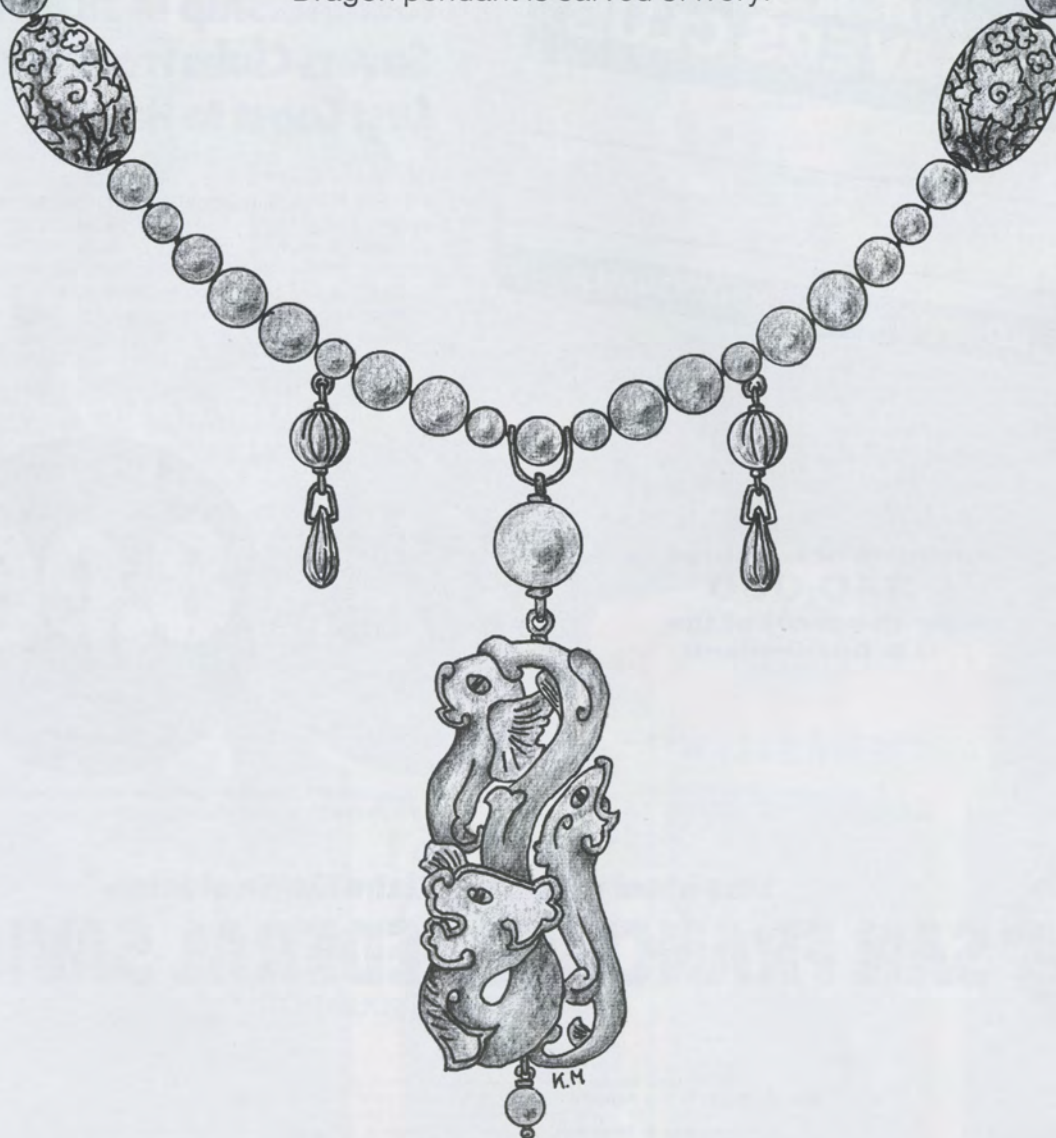


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Again, for the 53rd consecutive year, San Francisco Opera will present a brilliant fall opera season, presenting twelve of the world's finest operas. Our general director, Kurt Herbert Adler, will bring once more to San Francisco an outstanding roster 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

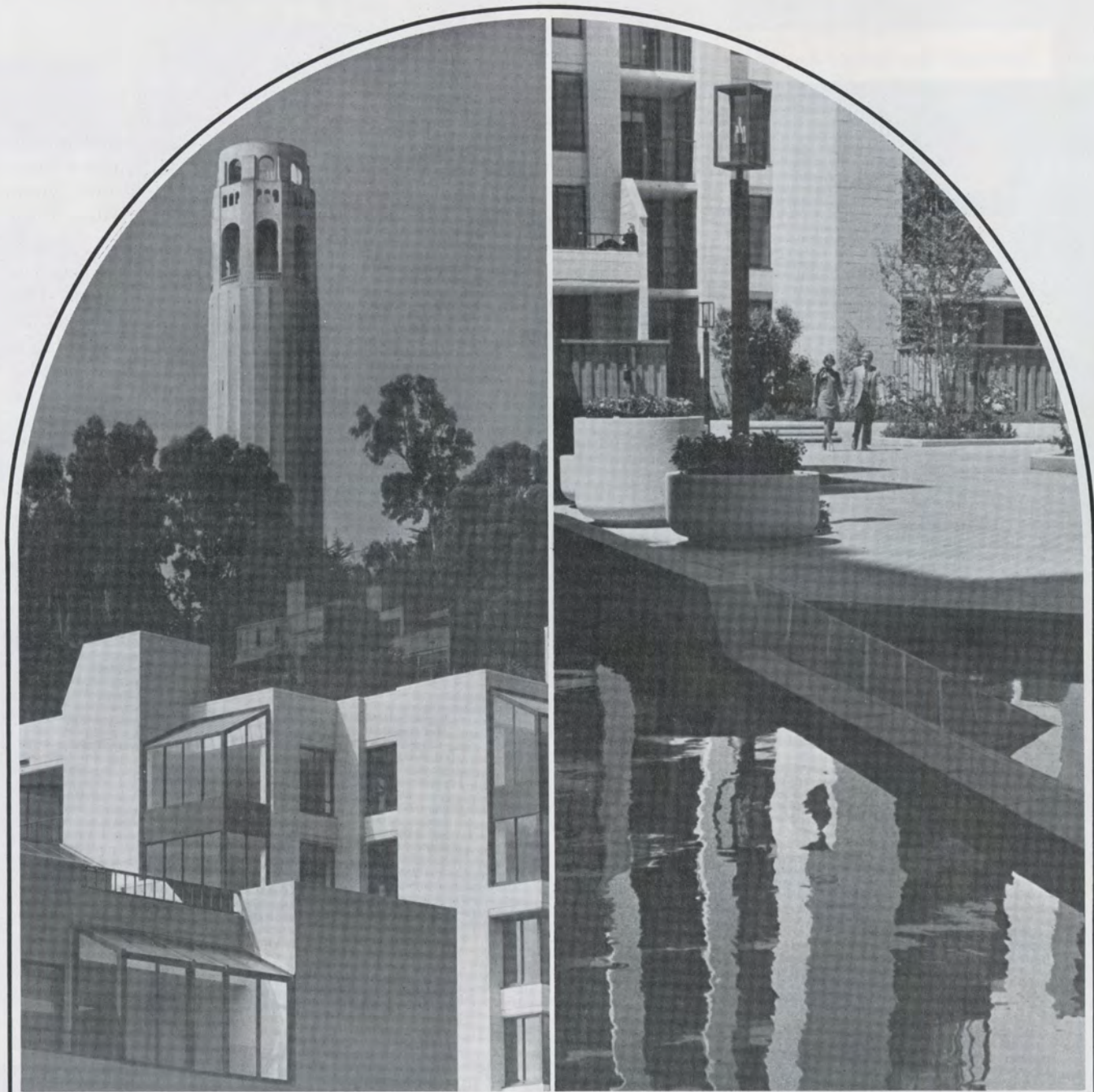
annual drive, won't you join the hundreds who presently do support us? Your tax deductible contributions should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco, 94102. Thank you for thinking of us!

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  
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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, appearing to read "James McHugh".



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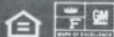


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Giacomo Aragall  
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James Courtney  
William Dansby\*  
Federico Davià  
John Davies\*  
Placido Domingo  
John Duykers  
Harry Dworchak  
Ryan Edwards\*  
Joseph Frank  
Edoardo Gimenez\*  
Peter Gougaloff\*\*

Josella Ligi\*\*  
Carol Malone  
Marita Napier  
Elena Obratsova\*  
Donna Petersen  
Irem Poventud\*  
Eva Randova  
Regina Resnik  
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Clifford Grant  
William Harness  
Colin Harvey  
Ronald Hedlund\*  
James Hooper  
William Lewis\*  
Juan Lloveras\*\*  
Robert Lloyd\*\*  
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Pamela South\*  
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Marius Rintzler  
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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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  
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Ken Criste  
Robert Delany  
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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

# Orchestra

## 1ST VIOLIN

Peter Schaffer *Concertmaster*  
 William E. Pynchon  
 Ferdinand M. Claudio  
 Ervin Mautner  
 Silvio Claudio  
 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  
 Lucien Mitchell  
 Asbjorn Finess  
 Kenneth Harrison  
 Jonna Hervig  
 Ellen Smith

## CELLO

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

## BASS

Michael Burr *Principal*  
 S. Charles Siani  
 Carl H. Modell  
 Donald Prell  
 Philip Karp

## FLUTE

Walter Subke *Principal*  
 Lloyd Gowen  
 Gary Gray

## PICCOLO

Lloyd Gowen  
 Gary Gray

## OBOE

James Matheson *Principal*  
 Raymond Duste  
 Deborah Henry

## ENGLISH HORN

Raymond Duste

## CLARINET

Philip Fath *Principal*  
 Donald Carroll  
 David Breeden

## BASS CLARINET

Donald Carroll

## BASSOON

Walter Green *Principal*  
 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

Elayne Jones

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Lloyd Davis  
 Peggy C. Lucchesi

## HARP

Anne Adams  
 Marcella De Cray

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Mitchell I. Ross

## LIBRARIAN

Laure Campbell

# BOYS CHORUS

## William Ballard

*Music Director*  
 Donald E. Osborne  
*Assistant Music Director*  
 Joellen Piskitl  
*Accompanist*

## Gregory Applegarth

Eric Brudos  
 Keith Cerny  
 Peter Chamberlin  
 Laramie Crocker  
 Peter Curran  
 Douglas Doppelt  
 James Dreer

## George Fernandez

Brian Gordon  
 Eric Green  
 Zachary Griffin  
 Matthew Hethcoat  
 Eric Jewell  
 Ethan Kaplan  
 Martin Kovach  
 Robert Kruzner  
 Martin LaPlaca  
 Mark Louden  
 Richard Morrison  
 Christopher Nomura  
 Scott Palmer

## Mark Paxson

Jerome Pembrook  
 Todd Perry  
 Damir Priskich  
 Marco Remedios  
 Peter Reilly  
 Richard Robin  
 Timothy Salaver  
 Jeffrey Silver  
 John Smalley  
 Dan Tadmor  
 Clement Ulrichs  
 Jonathan Yuen

## OFFSTAGE CHORUS FOR DER FLIEGENDE HOLLÄNDER

## Douglas Allen

Ted Bakkila  
 Peter Becker  
 William Bopp  
 Ric Cascio

## Ken Clark

Ronald Crandall  
 Wayne Davison  
 Peter Gaffney  
 Michael Haller

## Tom Hart

Adrian Horn  
 Raymond Martinez  
 Deane Merrill  
 Carl Noelke  
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after October 20

### II TROVATORE

*Verdi*  
IN ITALIAN

Sutherland, Obratsova\*, Roark\*/  
Pavarotti, Wixell, Grant, Burgess,  
Duykers, Davies\*

Conductor: Bonyng  
Stage Director: Libby\*  
Designer: Skalicki  
Chorus Director: Jones

Friday Sept 12 8PM  
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  
by a generous gift from the  
Gamma Fisher Foundation,  
Marshalltown, Iowa

### 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

---

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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  
Fisher Foundation of  
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

**FIRE NOTICE:** There are sufficient exits  
in this building to accommodate the  
entire audience. The exit indicated by  
the lighted "Exit" sign nearest your seat  
is the shortest route to the street. In  
case of fire please do not run—walk  
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

New Production made possible by a  
generous gift from  
James D. Robertson

**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

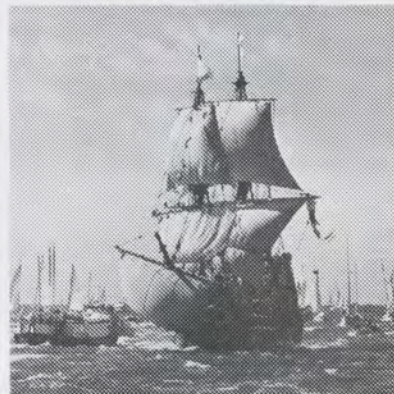
Wednesday Nov 19 8PM  
Saturday Nov 22 8PM  
Tuesday Nov 25 8PM  
Thursday Nov 27 8PM  
Sunday Nov 30 2PM

\*\*American Opera debut  
\*San Francisco Opera debut

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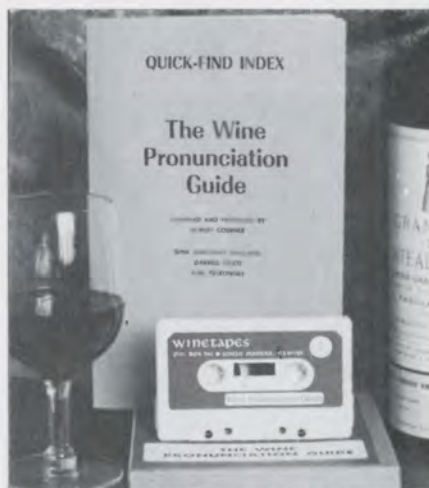
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September 26  
DER FLIEGENDE HOLLAENDER  
October 3  
IL TROVATORE  
October 10  
L'ELISIR D'AMORE  
October 24  
PIQUE DAME  
October 31  
NORMA  
November 7  
WERTHER  
November 14  
SIMON BOCCANEGRA  
November 21  
ANDREA CHENIER  
November 25  
THE MAGIC FLUTE  
November 28  
IL TABARRO/GIANNI SCHICCHI

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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.

Refreshments in the box tier on mezzanine floor, grand tier and dress circle during all performances.

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LOS GATOS—\$4.00 rd. trip \$2.25 one way—  
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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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Ridgeview Junior High School, 2447  
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Registration for the entire series is  
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complete opera recordings,  
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*

**UC-BERKELEY EXTENSION  
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DR. JAN POPPER LECTURES will be  
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For information, please call  
(415) 642-4111 or 861-6833.

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  
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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.

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In Marin	435-0191
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December 11, 1975 ~ May 16, 1976

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

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

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Marshalltown, Iowa

# SIMON BOCCANEGRA

(IN ITALIAN)

Opera in three acts by GIUSEPPE VERDI, revised version of 1881  
Libretto by FRANCESCO MARIA PIAVE, revised by ARRIGO BOITO

By arrangement with Belwin Mills Publishing Corp.

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## CAST

(in order of appearance)

<i>Paolo Albiani</i>	ALLAN MONK
<i>Pietro</i>	JAMES COURTNEY
<i>Simon Boccanegra</i>	INGVAR WIXELL
<i>Jacopo Fiesco</i>	MARTTI TALVELA
<i>Amelia Grimaldi</i>	KIRI TE KANAWA
<i>Gabriele Adorno</i>	GIORGIO MERIGHI
<i>Amelia's Servant</i>	DONNA PETERSEN
<i>Captain of the Guards</i>	GARY BURGESS

*Soldiers, sailors, people, senators,  
courtiers of the Doge*

\*\*American opera debut

\*San Francisco Opera debut

TIME AND PLACE: Middle of the fourteenth century; Genoa

ACT I Piazza San Lorenzo in Genoa

INTERMISSION

ACT II—Scene 1 The Grimaldi terrace twenty years later

Scene 2 Assembly room in the Ducal palace

INTERMISSION

ACT III—Scene 1 Ducal chambers

Scene 2 Terrace in the Ducal palace

*First performance: La Scala, Milan, March 24, 1881*

*First San Francisco Opera performance: November 1, 1941*

WEDNESDAY EVENING, OCTOBER 29, 1975 AT 8:00

SATURDAY EVENING, NOVEMBER 1, 1975 AT 8:00

TUESDAY EVENING, NOVEMBER 4, 1975 AT 8:00

SUNDAY AFTERNOON, NOVEMBER 9, 1975 AT 2:00

FRIDAY EVENING, NOVEMBER 14, 1975 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*

# SYNOPSIS / SIMON BOCCANEGRA

## ACT I

Night in a square of Genoa. Paolo and Pietro are discussing the forthcoming election of a Doge for Genoa. Paolo persuades Pietro that they should back Simon Boccanegra, the preference of the populace, for that will gain them "gold, power, honor." Simon is approached, but lacks interest, until it is suggested that, as Doge, he would have the power to marry Maria, daughter of the wealthy Fiesco who scorns him as a commoner. A crowd of Genovese gather, and Paolo rallies them to the support of Boccanegra. The crowd is concerned about the whereabouts of Maria Fiesco, who has not left the family home for months. As the crowd disperses Jacopo appears to denounce the villain who had seduced his daughter (Simon) and to lament her death, in the great monologue "Il lacerato spirito." Simon returns, confronts Fiesco and pleads for forgiveness. Without telling him that Maria has died, he demands the daughter she bore him as the price of a reconciliation. This Simon cannot do, because she has disappeared. Fiesco leaves. Simon enters the darkened house, and discovers that Maria is dead.

## ACT II

Scene I—Garden of the Grimaldi villa. Maria, the child of Boccanegra has grown to maturity as the adopted daughter of the Grimaldis. Fiesco, now known as Andreas, is her guardian, unaware that she is his granddaughter. Gabriele Adorno, whom she hopes to marry, appears. She chides him for plotting with Andreas (and others) to overthrow Boccanegra, fearful that he may be captured and so destroy their plans to be married. A visitor is announced. It is Boccanegra, come—so she thinks—to represent Paolo as a candidate for marriage to Amelia. Instead, Boccanegra presents her with a pardon for the exiled Grimaldis. He is surprised that she is not really a Grimaldi. This leads to a further conversation about her background, and the information that develops raises the hope that she may, indeed, be his long missing daughter, Maria. A locket that Amelia-Maria has carried since infancy matches one in Boccanegra's possession, and an emotional reunion ensues. As Simon leaves, Paolo approaches to find out how his suit has progressed. Simon tells him to abandon hope. Paolo plots to kidnap Amelia-Maria.

Scene II—The Council Chamber. Boccanegra implores his councillors to join the plea of Petrarch that Venice and Genoa be brought together. The suggestion is denounced. A sound of an uprising outside is joined by voices in the chamber attacking Boccanegra. He confronts them defiantly. Gabriele and Andreas-Fiesco are brought in, but it develops that Gabriele's wrath has been directed against the kidnapers of Amelia-Maria, one of whom he has killed. Gabriele accuses Boccanegra of instigating the plot, but Amelia-Maria appears

and transfers the guilt to another. As arguments rage, Boccanegra calls, in his inspiring appeal "Fratricidi! Plebe! Patrizi!" for all those who love Genoa to unite in a quest for peace, to abandon factionalism and hatred. Gabriele offers his sword to Boccanegra, who rejects it, but will hold him in custody until the plot is clarified. The Doge transfers his attention to Paolo, demanding that he join in a curse against the villain who has attempted to kidnap Amelia—implying, without saying so, that he knows that the guilty one is Paolo himself.

## ACT III

Scene I—Doge's Quarters. Paolo plans the assassination of Boccanegra: poison for him to drink, and if he should not, daggers to do him in. Fiesco and Gabriele are brought in. Fiesco rejects an invitation to join in the plot. When Paolo tells Gabriele that Amelia-Maria has been brought to the palace for Boccanegra's pleasure, the inflamed nobleman agrees to murder the Doge. Left alone, he denounces both, in the passionate "O inferno! Amelia qui!" ("Oh, fury! Amelia here!"). When Amelia appears, her protestations of innocence are useless. The Doge must die. Boccanegra enters after Gabriele withdraws, and tells his daughter that he is willing to pardon her husband-to-be if he repents. Alone, Boccanegra fills a glass from the carafe and drinks the poisoned water. He dozes. Gabriele appears with a drawn dagger, but before he can attack Boccanegra, Amelia-Maria returns and the Doge is identified as her father. The sound of an uprising outside rouses the repentant Gabriele to an action on behalf of the Doge, who promises Amelia-Maria to him in return.

Scene II—Interior of the Ducal Palace, with Genoa and the sea in the distance. Paolo and Andreas-Fiesco meet. The latter has been set free, the former is being led to his execution, but gloats that the poisoned Doge will be dead before he is. Offstage the sound of music from the wedding of Gabriele and Maria. Boccanegra appears, weak and suffering. Andreas-Fiesco approaches and denounces the Doge, revealing himself as the father of the girl whom Boccanegra had wanted to marry twenty-five years before. Boccanegra, surprisingly, welcomes the reappearance of his old antagonist, for it provides him with the opportunity to return the daughter Fiesco demanded twenty five years before, as the price of forgiveness. As death approaches, with some of Verdi's noblest music for the baritone voice, Amelia and Gabriele join Fiesco in easing Boccanegra's pain with tears of reconciliation. With his last breaths, he instructs the Senators: "Questo serto ducal la fronte cinga di Gabriele Adorno" ("Let the Doge's crown circle the brow of Gabriele Adorno").

—Irving Kolodin

# “The Doge is Dead! Long Live the Doge!”

by IRVING KOLODIN

Were there a Missing Persons Bureau of the Arts, the Operatic Division would have a file rivaled, in interest and variety, by very few others. Included would be such persons as Figaro, who turns out (first in Beaumarchais, and then in Mozart's *Le Nozze di Figaro*) to be the long-lost son of Bartolo and Marcellina; Marie, the battlefield foundling-niece of the Marquise de Birkenfeld, in Donizetti's *La Fille du Régiment*; Hans, in *The Bartered Bride*, who can readily agree to barter away his bride-to-be Marie, for “marriage to a son of Tobias Micha” for he, too, is a son of Micha (if a long missing one); and, for that matter, Manrico in Verdi's *Il Trovatore* (brother of the Count di Luna, who orders his execution).

Why there should be such a fixation, in literature and drama of the seventeenth and eighteenth centuries on Missing Persons is worth a moment's consideration in the context of *Simon Boccanegra*, which has such a character as a central element in its plot. To begin with, such indispensable elements to identification as fingerprinting and photography had scarcely been brought to bear on the problem by the end of the nineteenth century—and much of the operatic subject matter utilized by master composers of the past long predated their own time. Then, too, birth control and contraception are both relatively recent sciences, meaning that many unwanted infants were disposed of through foundling hospitals. Even so meritorious a person as Jean-Jacques Rousseau tells us, in his famous “Confessions,” that his several children were systematically disposed of in this way because “It is the custom of the country” (France).

Thus, lacking a birth mark, a monogrammed bit of baby linen, or a locket—all familiar forms of stage identification—a long lost baby might go on being unfound (which is to say, identified) forever. In *Simon Boccanegra*, the means to the desired end is a locket carried by Amelia Grimaldi which, when matched with one in the possession of Boccanegra, identifies her as the Maria for whom he has been searching for twenty-five years. This knowledge remains a secret to father and daughter for much of two acts, and has a profound influence on the actions, and reactions, of others.

There was a Doge of Genoa named Simon Boccanegra (from 1339 to 1344, and again from 1356 to 1363) and there were, of course, Grimaldis of great wealth. But the prime source of Verdi's subject matter was not history itself, but history as recreated in a drama by the Spanish playwright Antonio Garcia Gutiérrez. It was Gutiérrez whose play *El Trovador* had provided Verdi with the subject matter that had, several years before the first version of *Boccanegra* was produced in 1857, been converted into that raging success, *Il Trovatore*. Manrico and Amelia-Maria are thus brother and sister under the skin of, at least, literary parentage. As to why, in an Italian opera named *Simon Boccanegra*, the title character is consistently referred to as Simone, that is proper enough. Simone is the proper Italian form of

the name, but the original name of the Gutiérrez play was *Simón Boccanegra*; perhaps, in the process of adaptation, the identifying acute accent was—like still another missing character—misplaced. On the other hand, the reference in the text to “Doge Simon” is a contraction to a more familiar form.

*Simon Boccanegra* contains, from start to finish, many political, social and historic references. Boccanegra himself is a central figure of contention because he is a plebeian (commoner), who has become a popular hero of the people of Genoa by driving the marauding African pirates from the shores of the city-state, and resented by the nobility because his power does not belong to one of them. Because of his lowly birth, he has been denied the opportunity of marriage to Maria Fiesco (who had already borne him a daughter) by her wealthy, patrician father, Jacopo Fiesco. It is with the hope of using the prestige of the Doge's office to marry Maria that Boccanegra agrees to stand for election; it is the crisis of conflicting emotions with which Boccanegra hears the jubilant sound signifying his election, as he learns the desolating news of Maria's death, that provides Verdi with the kind of dramatic curtain he loved, for the Prologue.

The political conflicts have only intensified in the twenty-five years that separate the prologue from the first act of the opera. But they tend, more and more, to be drawn into the network of emotional ties binding together Amelia-Maria with the four principal male characters in the drama. These are, of course, her father, the aging Doge; the youthful nobleman, Gabriele Adorno, whom Amelia-Maria hopes to marry; the now elderly Jacopo Fiesco who has assumed the identity of Andreas, and become guardian of the Grimaldi heiress, unaware that she is his grand daughter; and Paolo, the instrument of Boccanegra's election as Doge, who hopes to use that high official's influence to acquire Amelia-Maria as wife, and also the Grimaldi fortune.

Boccanegra's discovery that Amelia is, indeed, his daughter and has no desire to marry Paolo, alters the relationship of the two men when the Doge tells his subject to forget the Grimaldi. Indignant at what he considers Boccanegra's lack of gratitude, Paolo plots first to kidnap Amelia-Maria, and when that miscarries, to assassinate the Doge. In the cross currents of conflict, both Andreas (Fiesco) and Gabriele have been imprisoned for trying to overthrow Boccanegra, and Paolo attempts to have them join his conspiracy. Andreas refuses, but Gabriele is rash enough to agree. It is only when he discovers that the man he is plotting against is the father of the girl he plans to marry that Gabriele desists. But the resolution of these animosities comes too late to save Boccanegra's life. He has already drunk from the carafe in which Paolo has put the poison.

These are the essentials of the story to which Verdi addressed himself in the aftermath of writing *Les Vêpres siciliennes* (*I vespri siciliani*) for Paris in 1854-1855. What

was presented at the Teatro La Fenice in Venice on March 12, 1857 was—like the first part of the opera itself—merely a prologue to “what happened later,” also after a lapse of more than twenty years. The first version of *Boccanegra* was, in many ways, a step ahead for Verdi (in construction and breadth of subject matter) on what he had been doing, earlier in the 1850s. But, in a sense, it was neither middle nor late Verdi musically, rather, something in between: it aroused more admiration from learned men of the press than it did enthusiasm from the public. This first version had no further productions in Italy: it was given in Malta (1860), in Madrid (1861), and in Buenos Aires (1862)—a meagre showing for a composer of Verdi’s already international fame and passionate public.

With *Aida* (and *Don Carlos*) behind him in 1880, and *Otello* impending, though not yet in being (Boito’s plan for a libretto reached him earlier in the year, but Verdi had not yet absorbed it in a way that caused music to flow), Giulio Ricordi, his publisher, suggested that perhaps the time had come to reconsider *Boccanegra*. From the vantage point of sixty-seven, looking at the work of his forty-four year old self, Verdi responded, with typical candor and self-evaluation:

*“The score as it stands is impossible. It is too sad, too desolate. There is no need to touch anything in the first or last acts, and nothing but a few odd notes in the third. But the whole of the second act must be revised, and given more relief, variety and animation. . . . But what? A hunting scene? Not suitable for the stage. A festival? Too ordinary. A battle with the African pirates? Not very entertaining. Preparation for war against Pisa or Venice? In that connection, I remember two magnificent letters of Petrarch’s, one to Boccanegra, the other to the Doge of Venice, warning them against starting a fratricidal war, and reminding them that both were sons of the same mother, Italy. . . . All this is political and undramatic, but a clever man could certainly turn it into drama. For instance, Boccanegra, struck by this thought . . . calls a meeting of the senate or privy council and expounds the idea of Petrarch’s letter. Great indignation, quarrels, even accusations of treachery against the Doge, and so on. The argument is interrupted by the business of Amelia’s abduction. . . .”*

Ricordi must certainly have been stimulated by these words (of which there were many more). The suggestion was good; moreover it had come from Verdi himself, which was even better. As for the “clever man” Verdi had speculated upon, it is not improbable that Ricordi

could read between the lines, and make the response that would satisfy the composer. Boito, who had satisfied the master’s exacting standard in his work on *Otello* would willingly collaborate with him further. Boito’s response was to propose a wholly new second act built around Verdi’s suggestion. This promised more work than Verdi could undertake and it became, finally, the second, lengthy part of Act 1, the celebrated Council Chamber Scene, which contains the “late Verdi” not to be found in *Otello* or *Falstaff*.

There were inevitably—once the fire was refueled—tightenings and tinkering, additions and excisions, in the segments of the 1857 version that were retained. Lest it be assumed that this was a patchwork procedure, Verdi soon advised his collaborator: “I would like to do everything in order, as if a new opera were concerned.” In the end, recognizing the great worth of what Boito and Verdi had done together, sixty seven, looking back at forty-four, could say: “Well, you see how your *Boccanegra* is now a man of the stature to deserve the great honor the people of Genoa paid him in making him Doge twice, a statesman and patriot with the heart to forgive his enemies and inspire love from the daughter he hadn’t seen for twenty-five years.”

But forty four could say to sixty seven: “Even so: but you must agree that I already had the strongest emotional stuff all in place long ago. I mean, that man is more often than not the cause of his own destiny, and must live—or die—with the consequences. If *Boccanegra* had not been headstrong and impulsive about having an affair, and a child, with Maria Fiesco before he became Doge, and aroused the lasting hatred of her father, the whole story would have been different.”

Yes, of course: but would it have been an opera? Improbably. *Boccanegra* fulfills its own destiny on several sides because, in the end, he returns Amelia-Maria to the grandfather (Andreas-Fiesco) who had so long dreamed of that moment, and in effect, selected his own successor, by promising clemency to Gabriele, even before he knew he had been a victim of poison, and would soon die. When the people of Genoa are informed: “Genovesi! In Gabriele Adorno Il vostro Doge or acclaimate.” (“People of Genoa! In Gabriele Adorno Hail now your Doge”) they clamor: “No! Boccanegra!” But the tide of history cannot be reversed: “The Doge is dead! Long live the Doge!”

*Irving Kolodin is the music editor of Saturday Review and the author of a number of books, including The Metropolitan Opera, published by Alfred A. Knopf.*

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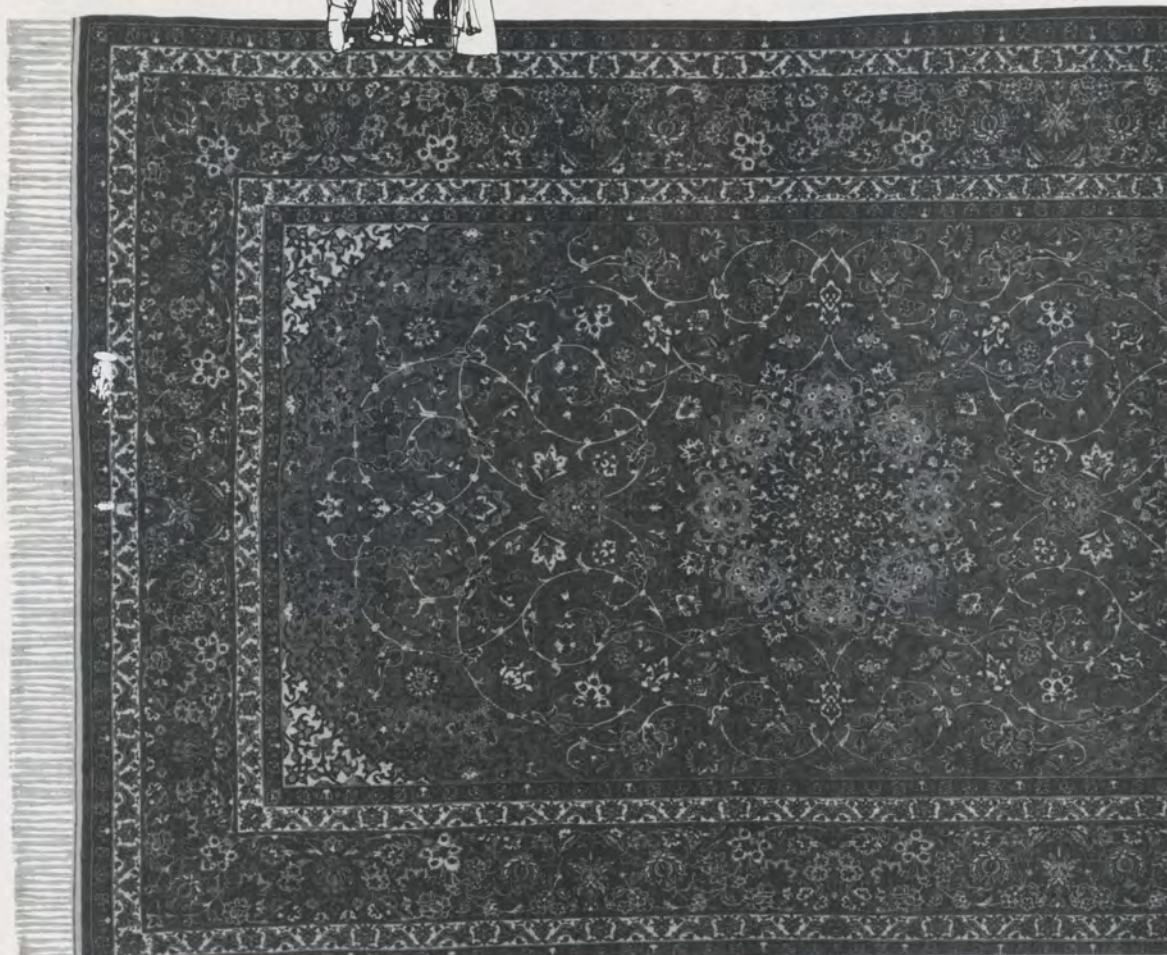


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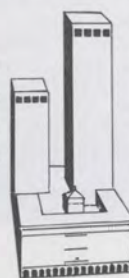
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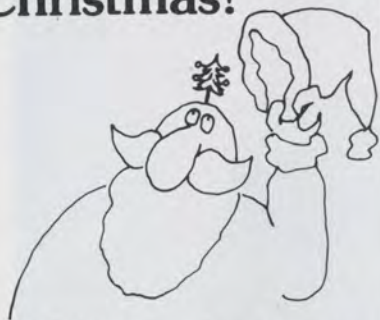
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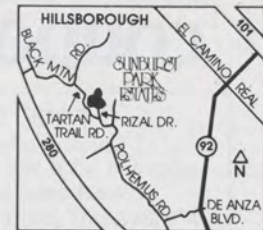
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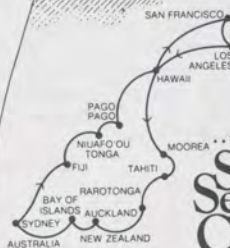
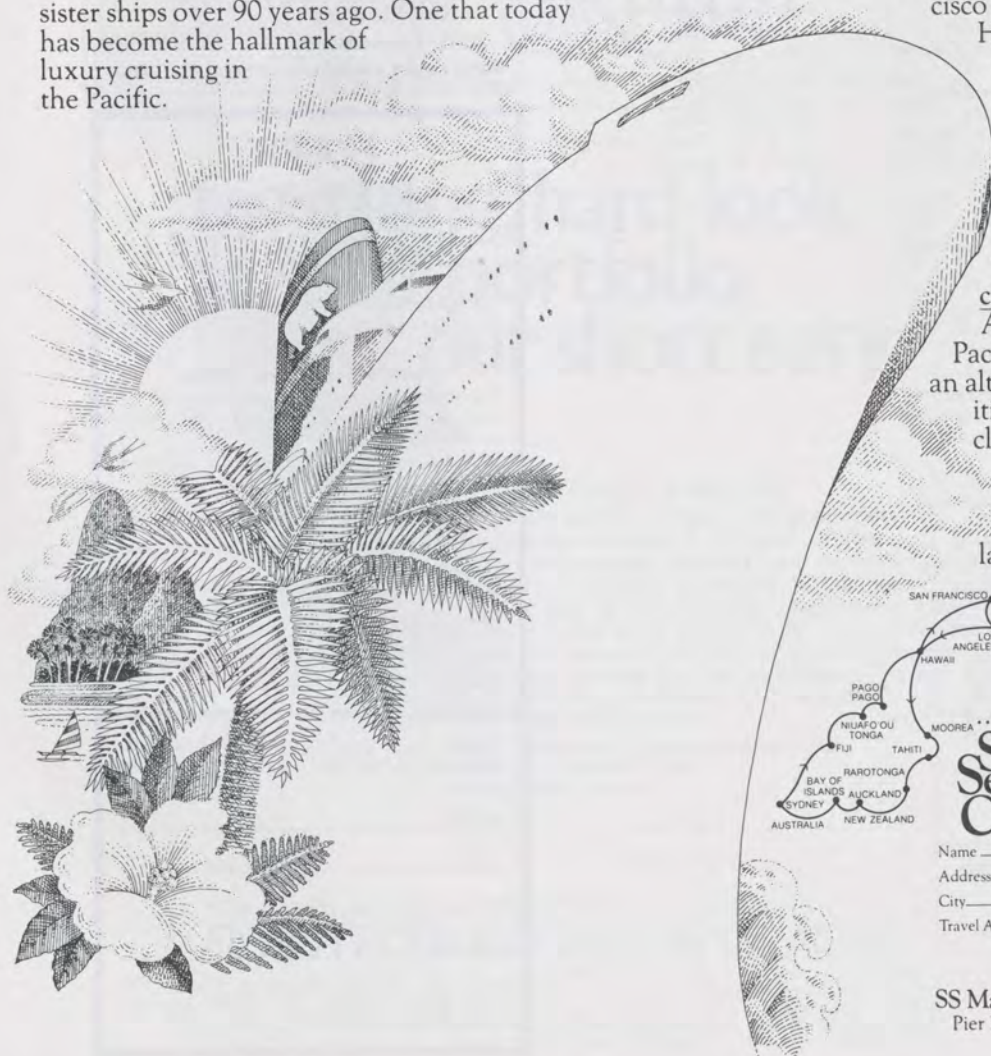
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**IMPORTANT NOTICE:** The box office in the outer lobby of the Opera House will remain open through the first intermission of every performance. Tickets for remaining performances in the season may be purchased at this time.

## Unused Tickets

Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 431-1210. Their value will be tax deductible for the subscriber. If tickets are re-sold, the proceeds will be used to benefit the San Francisco Opera.

## 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

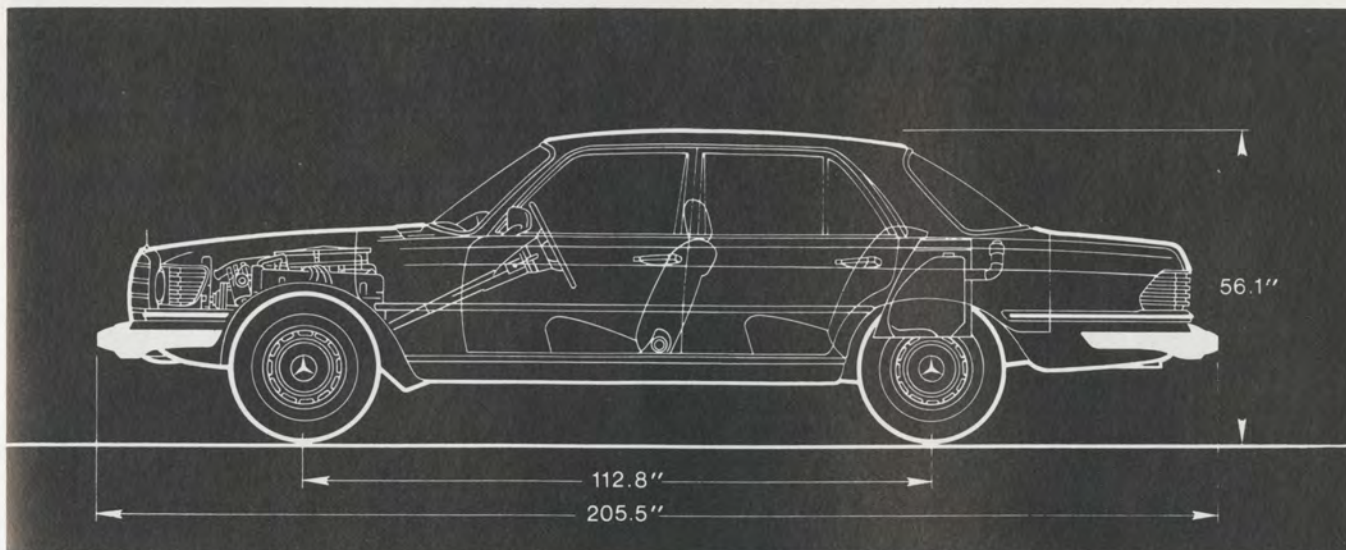
The exhibit in the Opera Museum has a new look this year: instead of presenting memorabilia from past seasons and past productions, the display consists of the work done privately by the many talented and fine artists who comprise the Opera Scenic Shop.

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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## Profiles



KIRI TE KANAWA

Kiri Te Kanawa, the brilliant New Zealand soprano who first appeared in this house as the Countess in *Le Nozze di Figaro* (1972), sings two roles with the company this season—Amelia Grimaldi in *Simon Boccanegra* and Pamina in *The Magic Flute*. Born in Gisborne, New Zealand of a Maori father and a European mother, she began her musical studies in Auckland in 1958. After winning several Australian singing competitions, the artist was awarded a grant by the New Zealand Arts Council for study at the London Opera Centre. There she appeared in many productions, including *The Magic Flute*, *Anna Bolena*, *Dialogue of the Carmelites* and *Dido and Aeneas*. Miss Te Kanawa returned to New Zealand in 1969 to sing the title role in *Carmen* with the New Zealand Opera Company, and the following year she made her debut at Covent Garden as Xenia in *Boris Godunov*. She received critical acclaim in 1971 for her United States debut as the Countess in Santa Fe Opera's production of *The Marriage of Figaro*, repeating the role with much success that season at Covent Garden. During the 1974-75 season she appeared in *Faust* and *Così fan tutte* at Covent Garden, and portrayed Donna Elvira in *Don Giovanni* with the Metropolitan Opera; she interpreted Donna Elvira again for Paris Opera prior to coming to San Francisco. Future engagements include *Così fan tutte* in Paris (May, 1976) and *Eugene Onegin* at Covent Garden (April, 1976).



DONNA PETERSEN

Donna Petersen, now in her 14th season with San Francisco Opera, appears in four operas this fall: the second set of *Il Trovatore* (Inez), *Der Fliegende Holländer* (Mary), *Pique Dame* (The Governess) and *Simon Boccanegra* (Amelia's servant). Among her past roles for the International Fall Season are Mother Goose in *The Rake's Progress* (1970), Filipjevna in *Eugene Onegin* (1971), Marcellina in *Le Nozze di Figaro* (1972) and Mrs. Sedley in *Peter Grimes* (1973). The mezzo soprano has also performed extensively with Western Opera Theater and with Spring Opera Theater, where she was last heard as Melide in the company's 1974 production of Cavalli's *L'Ormindo*. She has made frequent appearances as a guest soloist with West Coast symphony orchestras, including the San Francisco, Oakland, and Honolulu Symphonies, and the Los Angeles Philharmonic. In addition, Miss Petersen has been heard with San Diego Opera and the Guild Opera of Los Angeles.



INGVAR WIXELL

Ingvar Wixell, now in his sixth season with San Francisco Opera, is a permanent member of the Deutsche Oper Berlin and the Royal Swedish Opera of Stockholm. He has also sung as a guest artist with the Munich Opera, the Hamburg State Opera, London's Covent Garden, Milan's La Scala, the Vienna State Opera and with the opera companies of Marseilles, Tokyo and Copenhagen. During the Metropolitan Opera's 1974-75 season the baritone portrayed Scarpia in *Tosca* for the first time at that house; he will repeat the role in April, 1976 for the Greater Miami International Opera. Wixell frequently performs at various European festivals, notably at Salzburg and Bayreuth, where his roles have included the Count in Mozart's *Le Nozze di Figaro*, Wolfram in *Tannhäuser*, and the Herald in *Lohengrin*. In 1973 he portrayed Tonio in *I Pagliacci* for the Hamburg State Opera, and the title roles in the Metropolitan Opera's productions of Verdi's *Rigoletto* (his Metropolitan Opera debut) and *Simon Boccanegra*. He frequently performs in productions under the baton of Colin Davis, for whom he interpreted *Rigoletto* at Covent Garden in 1974. This season at San Francisco Opera he sings the roles of Count di Luna in *Il Trovatore*, the title role in *Simon Boccanegra*, and Sergeant Belcore in *L'Elisir d'Amore*. Previous roles in this house have included Valentin in *Faust*, Marcello in *La Bohème*, Figaro in *Il Barbiere di Siviglia*, Ping in *Turandot*, and Scarpia in *Tosca*.



GIORGIO MERIGHI

Giorgio Merighi made his San Francisco Opera debut as Chevalier des Grieux in the 1974 season opener, *Manon Lescaut*. In the same role, the tenor scored a great success in Trieste this year, singing under the baton of Bruno Bartoletti in a production created by Luchino Visconti for the Spoleto Festival. Following his San Francisco Opera engagement Merighi was also heard last season in *Madama Butterfly* with Chicago Lyric Opera. The artist's versatility has been proven by his portrayals of characters from a wide variety of operas from all periods, ranging from *Cardillac* (Hindemith) and *Khovantschina* (Mussorgsky) to characters from older works such as Boito's *Melistofele* and Meyerbeer's *Roberto Il Diavolo* to the more traditional Verdi and Puccini heroes. In 1971 Merighi sang Luigi in *Il Tabarro* for Dallas Civic Opera and King Gustavus in *Un Ballo in Maschera* in Geneva and Covent Garden. The following year he returned to Dallas to portray Fernando in *La Favorita*, appearing the same season at Chicago Lyric Opera as Rodolfo in *La Bohème* and Alfredo in *La Traviata*. In 1974 he performed in Bari and Covent Garden in *Tosca*, in Berlin in *La Gioconda*, and in Trieste in *Andrea Chenier*. This season at San Francisco Opera he appears as Gabriele Adorno in *Simon Boccanegra*.

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MARTTI TALVELA

Martti Talvela, who made his San Francisco Opera debut in the title role of *Boris Godunov* in 1973, first worked in his native Finland as a high school teacher of mathematics, language and history. In 1960 Talvela won a nationwide Finnish singing contest, which led to an engagement at the Royal Opera House in Stockholm. Subsequently, the bass made debuts in 1962 at the Deutsche Oper Berlin in *Fidelio* and at the Bayreuth Festival as Titurel in *Parsifal*. Since then, he has been heard frequently in the opera houses of Milan, Rome, Vienna, Berlin, London, Hamburg, Dusseldorf, and Munich. The 6 foot-7 inch artist made his American debut in the *Verdi Requiem* with the Cleveland Orchestra under George Szell; his Metropolitan Opera debut was in 1968 as the Grand Inquisitor in *Don Carlo*. Talvela is artistic director of Finland's Savonlinna Festival, where last season he interpreted *Boris Godunov*; he has also been heard in numerous performances at the Salzburg Festival. In recent seasons he has reaped praise from critics for performances of *Parsifal* at Covent Garden, *Khovanshchina* at the Vienna State Opera, and a concert presentation of Act III of *Götterdämmerung* with the Chicago Symphony Orchestra under Sir Georg Solti. This year with San Francisco Opera he portrays Jacopo Fiesco in *Simon Boccanegra*. Talvela is slated to sing the role of Padre Guardiano in *La Forza del Destino* in February, 1976 with Paris Opera.



ALLAN MONK

Allan Monk, a Canadian baritone now in his seventh season with San Francisco Opera, sings three roles with the company this season: Count Tomsky in *Pique Dame*, Paolo Albiani in *Simon Boccanegra* and the Speaker in *The Magic Flute*. His numerous portrayals here have included the Second Priest in *The Magic Flute* (1967 and 1969), Leopold in *Der Rosenkavalier* (1967), Fiorello in *Il Barbiere di Siviglia* (1968 and 1969), Masetto in *Don Giovanni* (1968), Belcore in *L'Elisir d'Amore* (1969), Escamillo in *Carmen* (1970), Lescaut in *Manon* (1971), and The Teacher in *The Visit of the Old Lady* (1972). With Spring Opera Theater, Monk has received critical acclaim for his interpretations of Count Monterone in *Rigoletto* (1971) and Zurga in *The Pearl Fishers* (1975). For the past five seasons, he has performed with the National Arts Center in Ottawa, singing the Count in *The Marriage of Figaro*; Guglielmo in *Così fan tutte* and *Don Giovanni*, among other roles. Born in British Columbia and now a resident of Calgary, Alberta, Monk entered the San Francisco Opera Auditions in 1966 and subsequently participated in the Merola Opera Program. The baritone was a member of the original 1967 company of Western Opera Theater, San Francisco Opera's touring and educational subsidiary. A veteran of numerous musical comedies, he is also active in oratorio and broadcast recitals.



JAMES COURTNEY

James Courtney made his debut at San Francisco Opera last season with roles in *The Daughter of the Regiment*, *Otello*, and *Manon Lescaut*. A 1974 member of the Merola Opera Program, the young bass appeared in the Program's productions of *Il Barbiere di Siviglia* at Sigmund Stern Grove and *The Magic Flute* at Paul Masson Mountain Winery. Courtney is a graduate of San Jose State College and holds a master of music degree from the Eastman School of Music in Rochester, New York, where he is currently studying for a doctoral degree. This summer he was a member of the Wolf Trap Company in Vienna, Virginia, appearing in *Albert Herring* (Superintendent Budd), *The Tender Land* (Grandpa Moss), and *The Crucible* (Revérend Hale). Also during 1975 he was heard as Colline in Tucson Opera's production of *La Bohème* and as a soloist in the City Center Joffrey Ballet's production of *Pulcinella* with the San Francisco Symphony. The previous year he appeared as Sarastro in *The Magic Flute* and Don Magnifico in *La Cenerentola* with the Opera Theater of Syracuse. A 1974 finalist in the San Francisco Opera Auditions, Courtney is a 1975 recipient of the Metropolitan Opera's San Francisco Regional Study Award. In San Francisco Opera's 1975 season he portrays Narumoff in *Pique Dame*, Pietro in *Simon Boccanegra*, Fouquier-Tinville in *Andrea Chenier*, Pinellino in *Gianni Schicchi* and the Second Priest in *The Magic Flute*.



GARY BURGESS

Gary Burgess, appearing this season with San Francisco Opera in *Il Trovatore*, *L'Incoronazione di Poppea*, *Norma*, *Pique Dame*, *Simon Boccanegra*, 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 *Parsifal* in 1974.

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PIER LUIGI PIZZI

Pier Luigi Pizzi, the world-renowned Italian designer, returns to San Francisco Opera with sets and costumes for *Simon Boccanegra*. Pizzi has designed numerous productions for Chicago Lyric Opera during the past six seasons, *Otello* (this year's opener), *Maria Stuarda*, *La Bohème*, *Tosca*, *Rigoletto*, *La Traviata* and *Simon Boccanegra*. At Milan's La Scala, where this season he will design *Così fan tutte*, Pizzi has worked on *Il Trovatore* (his debut at the house), *Lucia di Lammermoor*, *Ernani*, *Oedipus Rex*, *Aida*, and *La Cenerentola*. The designer's busy schedule last year included *Siegfried* at La Scala, a film of the epic poem *Orlando Furioso* for RAI television in Italy, *Faust* for the Teatro Comunale in Bologna and *Oberon* for the German State Opera. Pizzi has been paired with director Michael Hadjimishev for two productions at the Glyndebourne Festival — *Eugene Onegin* and *Pique Dame*. His other festival credits include Spoleto, Verona and the Maggio Musicale in Florence. Among the designer's many awards are the Premio San Genesio (the Italian equivalent of the Tony) and the Nettuno d'Oro. A native of Milan, Pizzi studied architecture at the university there for three years; he has lived in Rome for the past 25 years. Future engagements include a complete *Ring* for La Scala in 1977.



SONJA FRISELL

Sonja Frisell, the renowned resident stage director at Milan's La Scala, makes her directorial bow at San Francisco Opera in *Simon Boccanegra*. A product of the London Academy of Dramatic Art, Miss Frisell was a student director for two years at the Glyndebourne Festival and spent a year in Berlin as a student of Carl Ebert. After working for a year as assistant to the wardrobe manager at Sadler's Wells Opera, she joined an amateur theatrical group in London where she underwent a course in acting based on the teachings of Stanislavsky. In 1960 she received a grant to further her studies in Italy, where she has worked continuously ever since. Before joining the staff of La Scala in 1964, she was an assistant director at the Verona Arena summer festival and an aide to both Franco Enriquez and Margaret Wallmann. Miss Frisell's productions in opera houses other than La Scala have included *Khovantschina* (1969) and *Lucia di Lammermoor* (1970) in Chicago, and *La Traviata* (1970) and *Lucia* again in Toronto (1971). Her much-acclaimed production of *The Barber of Seville* was performed in Brussels and, last season, in Geneva.

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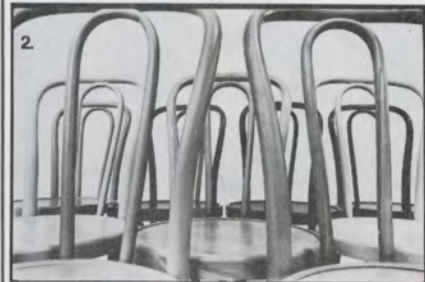
PAOLO PELOSO

Paolo Peloso, the distinguished Italian conductor, appears on the podium for the first time in an American opera house in San Francisco Opera's production of *Simon Boccanegra*. Born in the Piedmont region of Italy, Peloso studied piano, organ and composition at the Paganini Conservatory in Genoa, then attended the Accademia Chigiana in Siena where he received training in conducting. After a successful career as a pianist and a period as assistant to various European conductors, the maestro made his conducting debut at the Teatro Carlo Felice in Genoa. Peloso has been on the podium for operas at Milan's La Scala, Naples' Teatro San Carlo, Torino's Teatro Regio, Bologna's Teatro Comunale, Palermo's Teatro Massimo Bellini, and Trieste's Teatro Verdi. For two years he conducted the ballet season at La Scala, and he has done concerts for Italian radio and television, for the Haydn Society of Bolzano and for the Theatre la Monnaie in Brussels. His most recent success was *The Fiery Angel* in January, 1975, in Naples.

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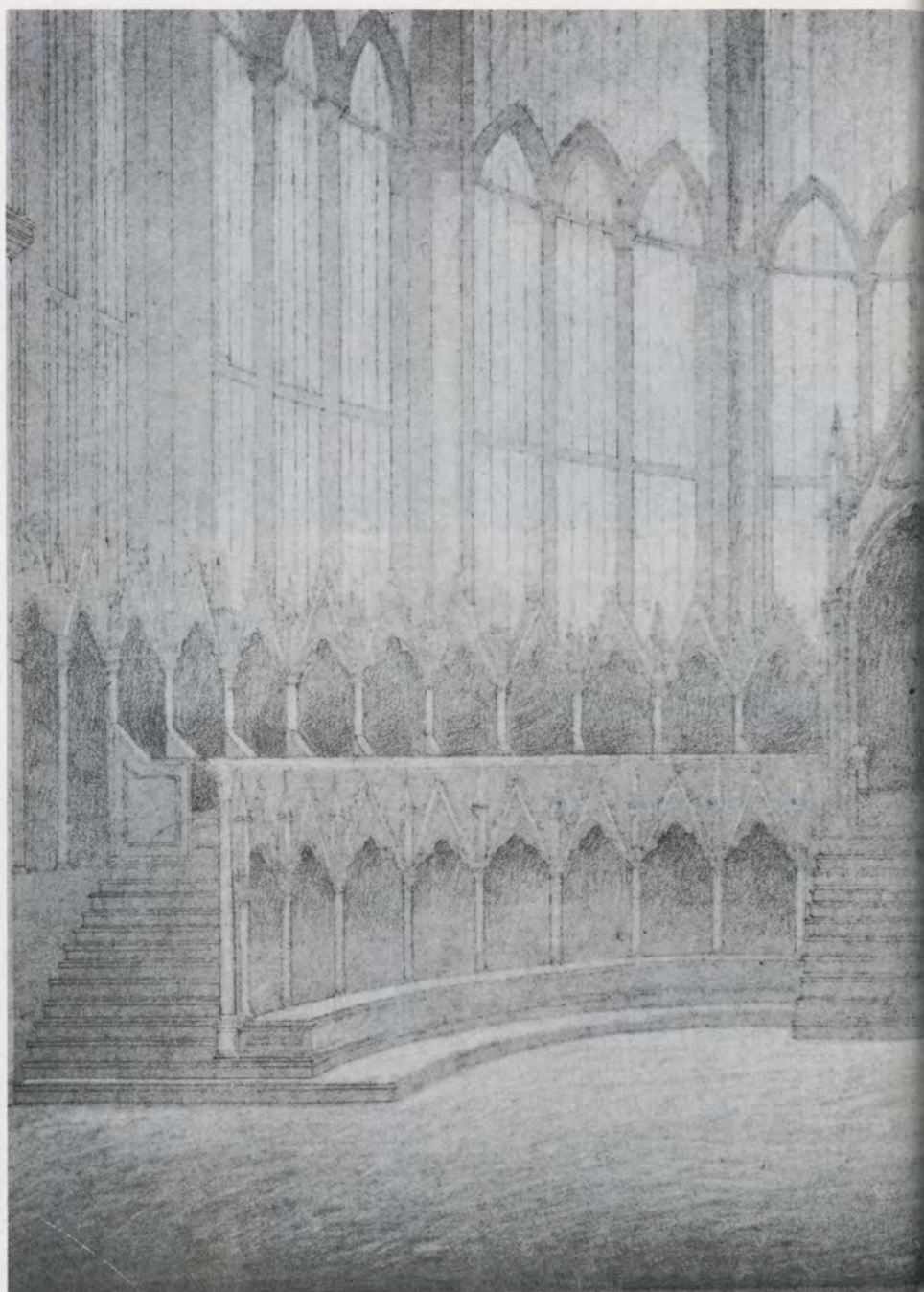


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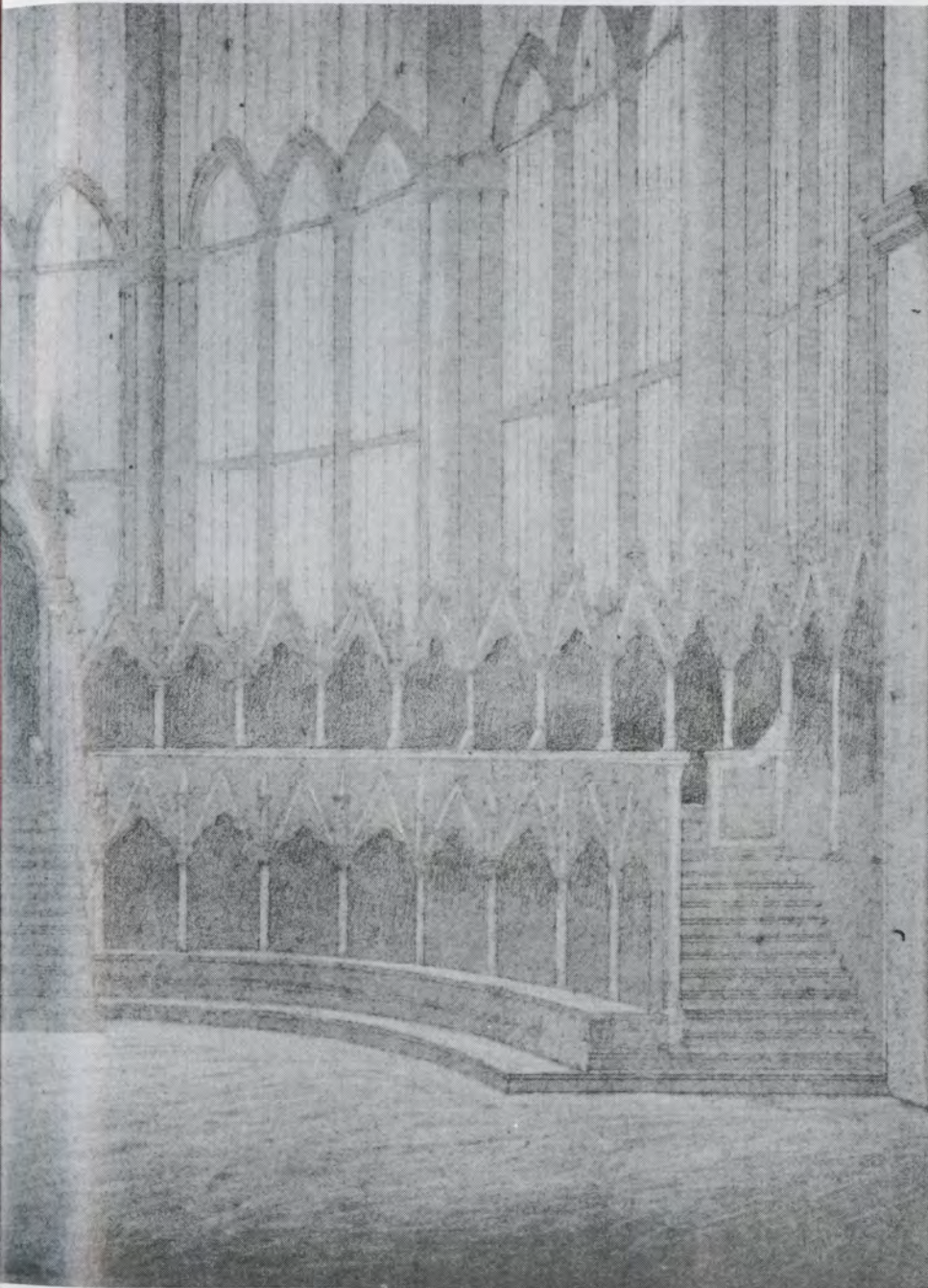
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voice and spirit are not enough. For Fiesco it should be a deep voice, audible in the bass notes down to F, with something in the voice inexorable, prophetic, sepulchral."

Apparently he got what he wanted in Vittorio Maurel as Boccanegra, (he later wrote the part of Iago for him) Edoardo de Reszké—Fiesco, Federico Salvati—Paolo, Giovanni Bianco—Pietro, Anna d'Angeri—Amelia (Maria)

and Francesco Tamagno — Gabriele. The first performance was given March 24, 1881. The following day Verdi wrote to his good friend Opprandino Arrivabene that: "Even before last night's performance I would have told you, if I had had time to write, that the cracked legs of old Boccanegra seemed to me to have been well repaired. The outcome of the evening confirms my opinion. An excellent



Set design by Pier Luigi Pizzi

performance on everyone's part, simply stupendous on the part of the leading man (Maurel). A splendid success."

On April 2 he wrote to Boito that, "Boccanegra will be able to make the tour of the theatres like its many sisters, despite the subject which is sad enough. It is sad because it has to be sad, but it holds the interest."

But Verdi was mistaken in his opinion about *Boccanegra's* popularity. Even at La Scala it had only ten performances at that time. It did of course play some of the Italian houses in the next few years. It was produced in Vienna November 18, 1882, in Paris November 27, 1883 and in Buenos Aires August 13, 1889, but it did not come to North America until the Metropolitan production opening January 28, 1932.

continued on p. 66



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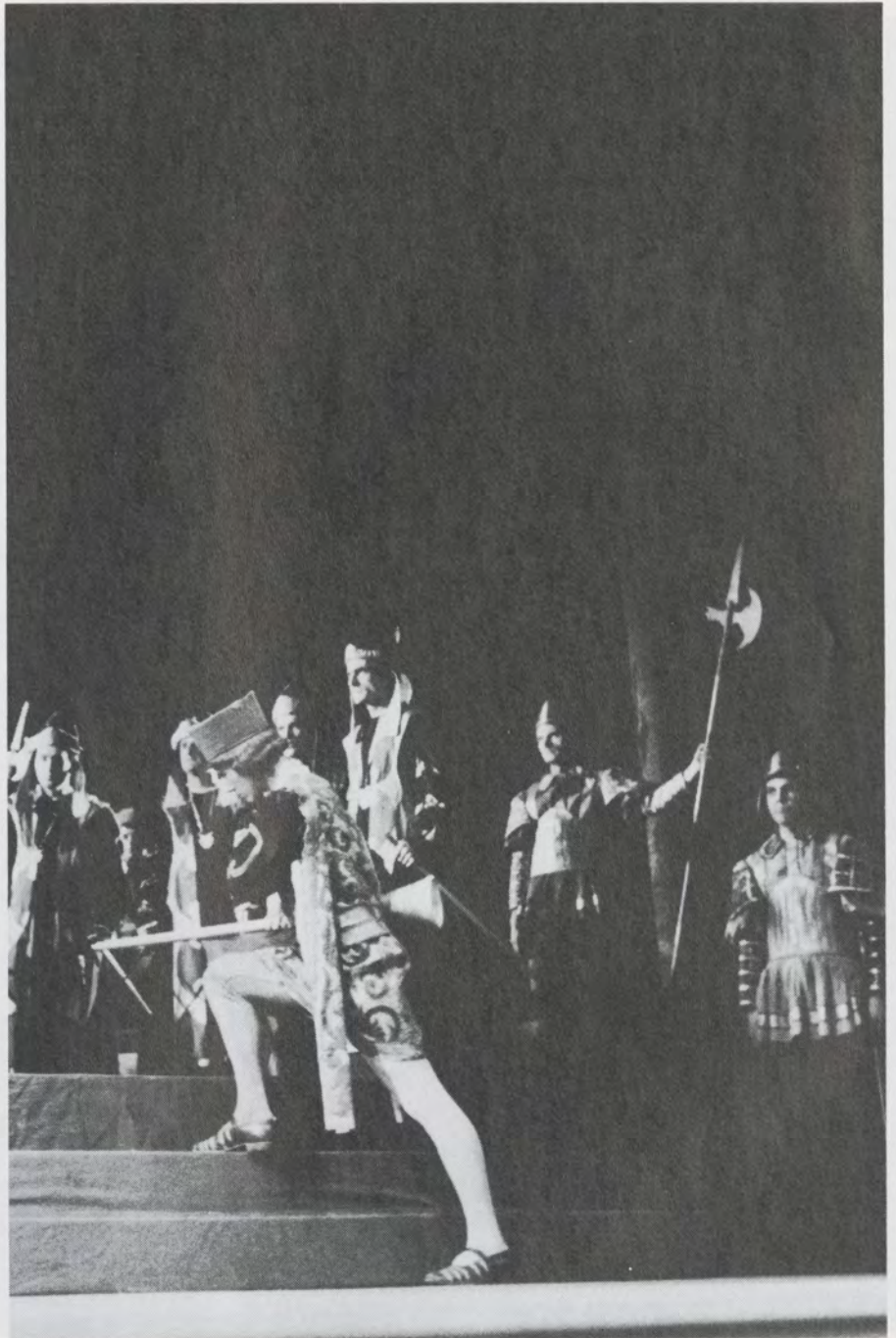
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San Francisco Opera: *Simon Boccanegra*

Great Britain was not to hear it until the Sadler's Wells staging October 27, 1948. San Francisco first enjoyed a performance seven years earlier on November 1, 1941. Following the Franz Werfel translation into German for a revival in Vienna in 1930, the work became relatively popular in the larger German houses.

Producers of *Boccanegra* have taken seriously Verdi's warnings about the

difficulties of getting the right singers, especially in the title role. As a result, in recent years some of the most illustrious names of the operatic world have sung the opera. Lawrence Tibbett played the title part at the Metropolitan in 1932, 1939 and in San Francisco in 1941. Tibbett loved the role and made it famous in this country. Leonard Warren made his debut at the Metropolitan in 1939 as Paolo before

continued on p. 68



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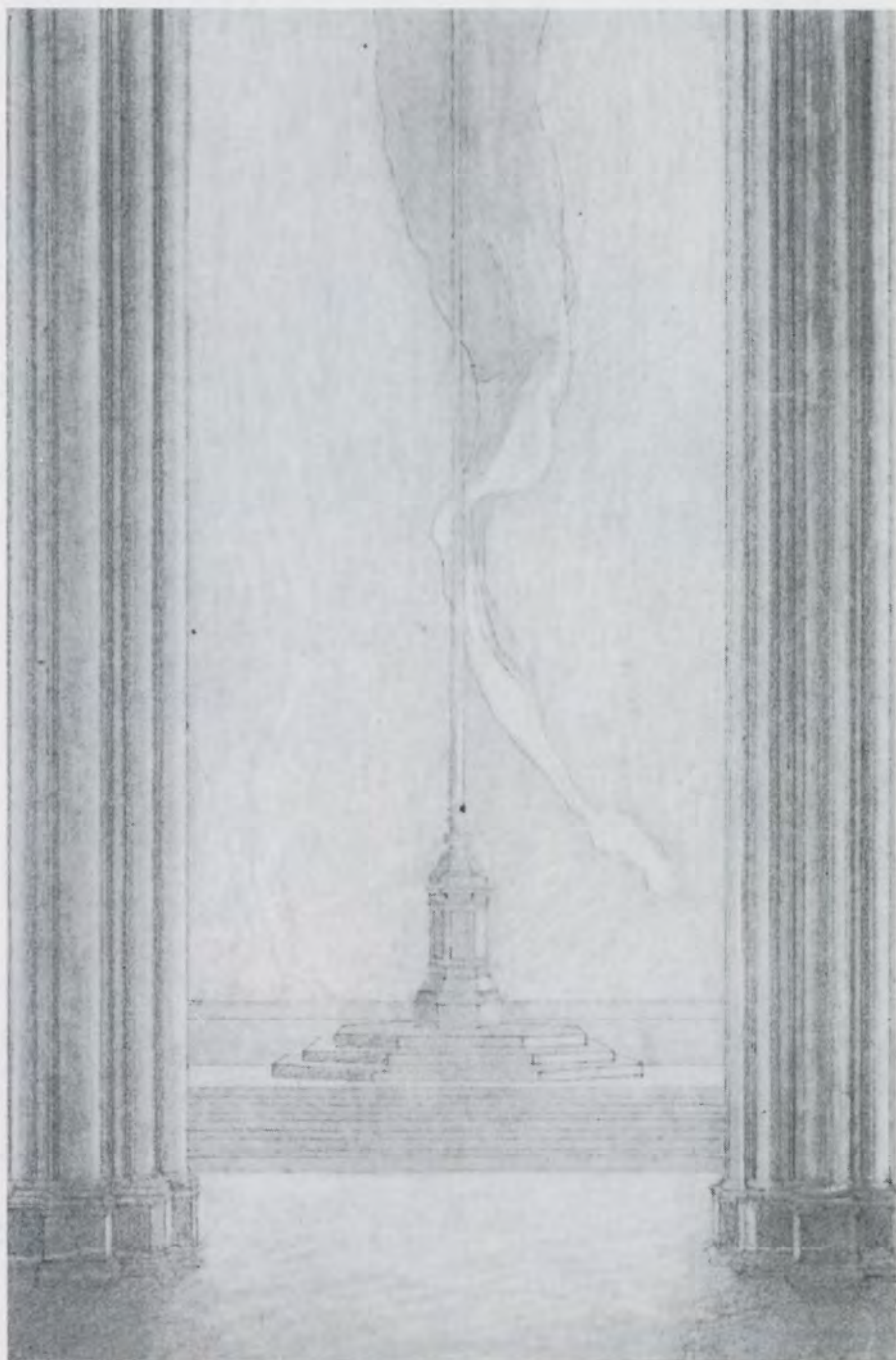
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becoming a famous Simon there (1949) and here (1956). It was also his last completed role on March 4, 1960 before his sudden death on stage at the Metropolitan. Tito Gobbi first sang Boccanegra in 1942 and thereafter all over the world for over 20 years, including Chicago and San Francisco (1960). He also produced the opera in 1965 for Covent Garden. Both he and Warren made pilgrimages to Genoa

to absorb the atmosphere and to do research. Gobbi complained in an article in the November issue of "Opera" that all the previous productions in which he had taken part had, "suffered from the lack of a luminous Mediterranean setting, and very often the passions of the various characters have distracted attention from the dominant theme of Italian unity invoked 500 years before its final reali-

continued on p. 70

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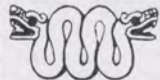


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Fiasco to Fame—continued from p. 68


zation." As for the setting, "I have decided in favor of the sea. Great walls, arches, halls but above all the sea."

Although the role of Simon has no "set" arias, being essentially a late Verdi work (just preceding *Otello*) and though it is a fatiguing super-challenging part, it has captured the imagination and love of every protagonist from Maurel until today.

Of course *Boccanegra* has four other "fat" roles, those of Fiesco (basso), Paolo (baritone), Gabriele (tenor), and Amelia (soprano). Fiesco too has a distinguished group of interpreters, Pinza, Tozzi, Szekely and Hines in New York and Pinza, Christoff and Tozzi in San Francisco. Besides Leonard Warren's Paolo mentioned before, Frigerio, Brownlee, Valdengo, Flagello, Milnes, Sereni, Blankenberg and Geraint Evans have sung the role in America. Gabriele Adorno was first sung at the Metropolitan by Martinelli, later by Tucker, Bergonzi and Turrini as well as here by Jagel, Turrini and Zampieri. The lone female lead Amelia, alias Maria, was first sung in this country by Elizabeth Rethberg, then by Astrid Varnay, Renata Tebaldi, Zinka Milanov and Gabriella Tucci; at our opera house by Stella Roman, Renata Tebaldi and Lucine Amara. This is an incomplete listing but does at least indicate the attraction of the roles for some of our greatest artists.

Since the end of World War II, it is evident from looking at the yearly listings of opera performance that the opera world is at last catching on to "old *Boccanegra*." Perhaps Verdi was just farther ahead of his time than anyone could have thought and that this work is now really making the "tour of the theatres like its many sisters." ■

*Scott Merrick has recently returned from a sabbatical year in Germany and Great Britain where he continued his studies of opera production and contemporary music. He is Professor of Music at the College of Marin.*



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**KFAC-FM (92.3)**  
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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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In addition to inviting you to listen to this year's opera broadcasts, we at Standard would also like to take this opportunity to invite you to visit our new Chevron Gallery at 555 Market Street in San Francisco weekdays from 8 a.m. to 5 p.m.

On exhibit from October 6 to November 17 is a retrospective of Imogen Cunningham photographs. From December 1 to January 9 will be a display of puppets from throughout the world.



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MONDAY

TUESDAY

## September

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

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to the singer's tune by purchasing his sheet music. The group's activities in 1975 literally and figuratively come to an end when a "super" becomes the corpse of old Buoso Donati himself in *Gianni Schicchi*.

It is the director, of course, who must decide if a "super" is right for a given role and San Francisco Opera maintains up-to-date information on each "super" to aid in the process. The "super" file contains photographs (for special character "types"), body measurements (for the costume shop), musical background (if a "super" is pretending to play a trumpet, he should actually know how to play it), related special training (acrobatics, fencing, dancing, dramatics) and past supernumerary experience. The selection process is decidedly not haphazard because quality opera doesn't just "happen"—it is the result of hard work at all administrative and artistic levels. "Supers" are rehearsed and made up and dressed before dress rehearsals and performances with all possible attention to detail. Richard Stead, head of the wig and make-up department and wardrobe supervisors Craig Hampton and Patricia Bibbins have the responsibility of making certain that when the "supers" appear onstage they look every bit as correct as the leading singers. It is a responsibility which they and their assistants take very seriously and the "supers" respond to it. Super captain Tom Curran attends all rehearsals and performances to act as a combination father confessor and mother hen.

Once onstage, the training, dedication and discipline pay off. But even then, no detail goes unnoticed. At a performance of *L'Elisir d'Amore*, the six "super" musicians were in their wagon holding the instruments they were to pretend to play, with about 60 seconds to go before the rise of the Act II curtain. Kurt Herbert Adler was onstage carefully checking the position of the principals, chorus and ballet and offering last-minute words of encourage-

ment when he glanced up at the wagon and suddenly stopped in his tracks. "No, no," he called out, "the trumpeter should be standing between the trombonist and the horn player, not between the clarinetist and horn player. That's the proper order for the instruments." The make-believe musicians quickly shifted position and looked to Maestro Adler for approval. "That's better," he remarked. "At Saturday night's performance, you were in the wrong order." Then, with a satisfied grunt (and a twinkle in his eye) he added, "that explains why you were off-key!"

So here's a heart-felt salute to the sometimes off-key but always at-the-ready supernumeraries of San Francisco Opera, each of whom devotes 40 hours of rehearsal and performance time per production in order to share in the joy of opera. During the day, they are lawyers, teachers, businessmen and women, secretaries, homemakers, students and struggling actors but when they enter the Opera House stage door, they become as one — members of San Francisco Opera.

*1975 Supernumerary Corps  
Women and Girls*

Myra Alterman, Joan Bacharach, Dorothy Baune, Merry Bilgere, Dottie Brown, Michelle Brown, Lilo Campeau, Madeline Chase, Barbara Clifford, Heather Cogswell, Kim Cordill, Martha Crawford, Sheila Curran, Dorothy, Joanne Dickson, Jackie Duke, Marie Farley, Gina Farruggio, Janice Filip, Christine Gember, Sonia Hardin, Ruth Johnson, Mary Joyce, Nancy Kennally, Francesca Leo, Marcia Lewis, Doris Malone, Marilyn Mathers, Cynthia Milina, Molly Minor, Edith Modie, Virginia Persson, Bonnie Polse, Louise Russo, Ellen Sanchez, Elizabeth Schultz, Shelley Seitz, Beth Seivert, Lois Steinberg, Laurie Thompson and Nadia Webb.

*Men and Boys*

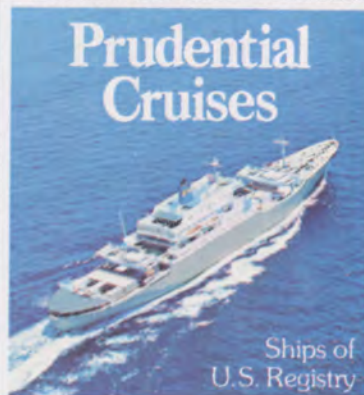
Jesse Alexander, Todd Armstrong, Morrey Barekman, Steve Bauman, Randy

continued on p. 76



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Opera's Heroes—continued from p. 75

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*Mr. Schub is enrolled in the Management in the Arts Program at the Graduate School of Management, University of California, Los Angeles, where he will receive his M.B.A. degree in June. He is currently a Management Intern with San Francisco Opera.*



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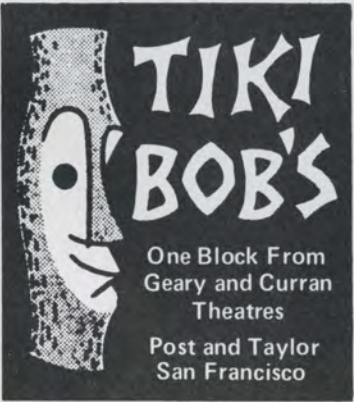
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