

Il Trovatore

1975

Friday, September 12, 1975 8:00 PM
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IL TROVATORE

SAN FRANCISCO OPERA MAGAZINE 1975



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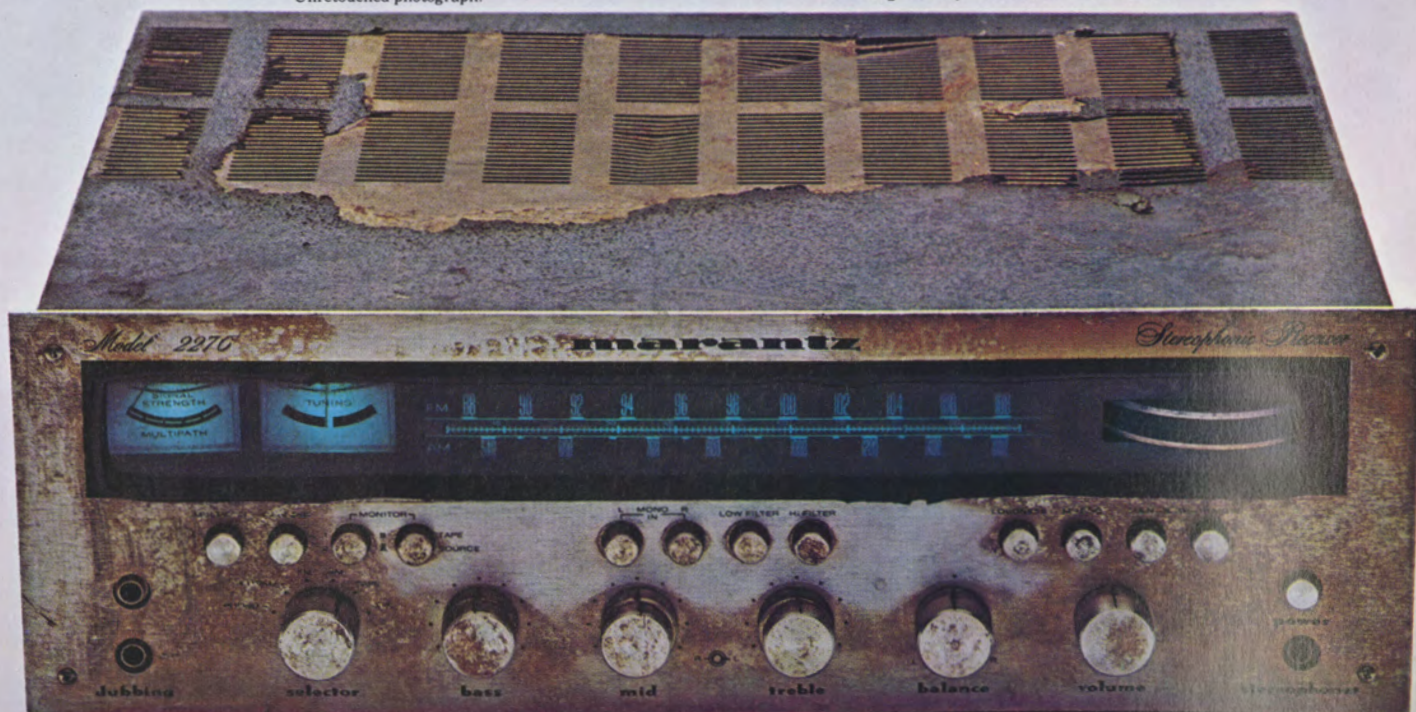
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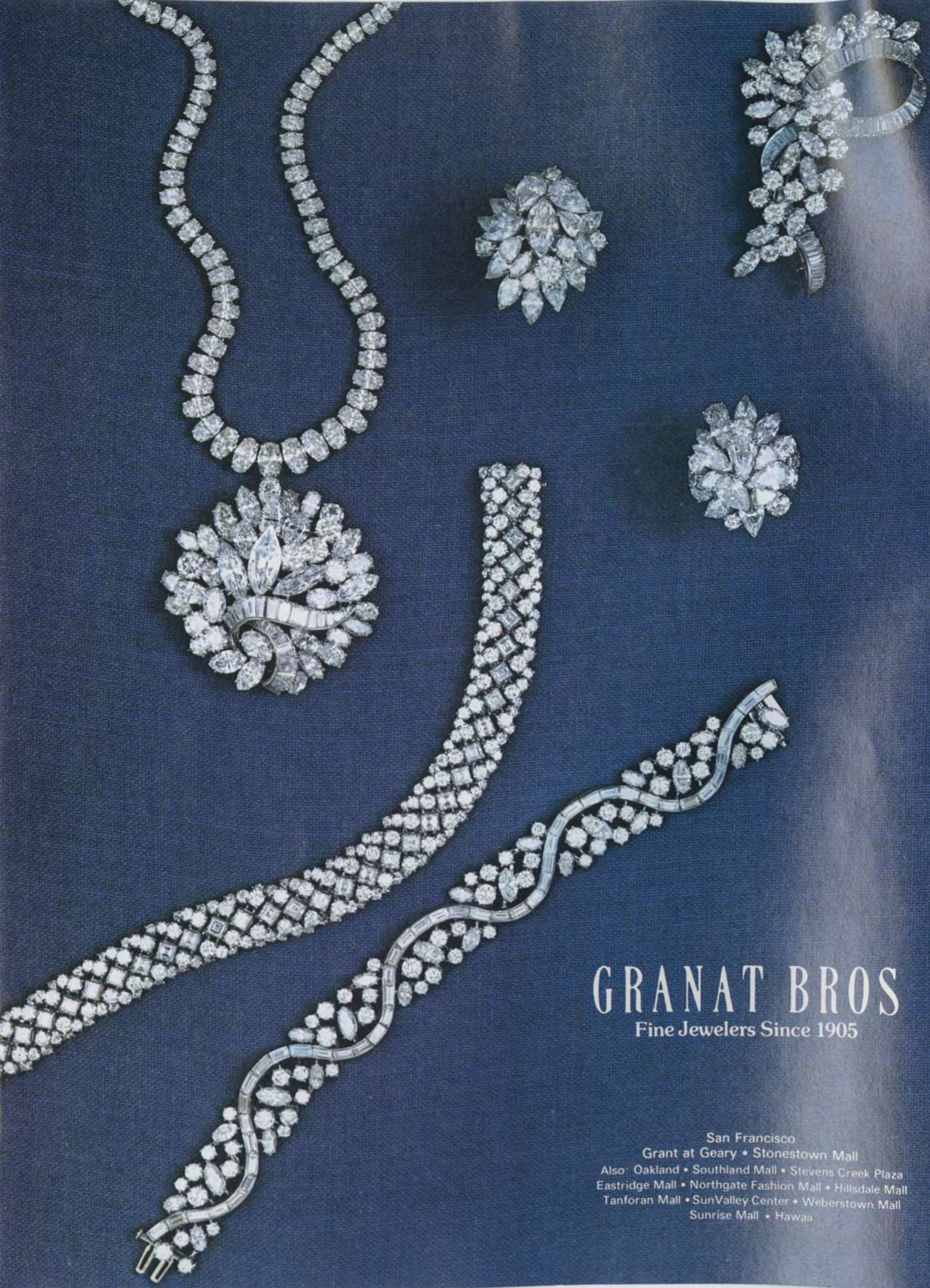
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**PATRICK
LIBBY:
EXPLORING
OBSESSION**

by Armistead Maupin

"I find passion very interesting," remarks 33-year-old British director Patrick Libby, musing over a glass of wine in his temporary Russian Hill studio. "*Trovatore* is about passion and the extraordinary things it does to people's lives, people who have embarked on a fatal course and can't turn back. They've got to see it through."

He pauses and grins almost imperceptibly, as if reflecting on a private joke. "That's what our lives are still about, isn't it? You pick up the paper every day and read about some ghastly Grand Guignol situation where someone's been murdered in a love triangle. The boyish, Byronesque Libby, whose

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Joan Sutherland (Leonora) and Luciano Pavarotti (Manrico) in the closing scenes of *Il Trovatore*.
Photo: Ron Scherl

innovative staging of Alban Berg's *Wozzeck* created a sensation at Covent Garden and the Met last season, is tackling Verdi for the first time in San Francisco Opera's 1975 season opener, *Il Trovatore*. "It's a first for many of us," he says. "Sutherland as Leonora, Pavarotti as Manrico, Bonyngé conducting. That's a terribly exciting challenge for a director, because we'll all be exploring the opera together."

Libby, who emerged at 22 as the *enfant terrible* of Sadler's Wells Opera (the company's youngest staff producer ever), regards his directorial role as non-autocratic. During rehearsals he is courtly and soft-spoken with his cast members, striding about the stage like a genial host organizing an afternoon croquet match.

"Directing is simply the process of discovering together," he maintains. "The singers, after all, are the ones who must do it. If it doesn't feel right to them, then it isn't right. I'm always

just a little suspicious of directors who make pronouncements about their so-called concept of an opera. There's no one way to play a character—Sutherland's Leonora, for instance, will be different from all the others—and the important thing is to determine what feels right and true to the artist."

"Performance is a combination of this," he says, patting his head, "and this," touching his heart.

The director acknowledges that there are certain pitfalls to his style of guiding a singer. "For one thing, it takes longer than the autocratic method. For another, it can become so formless that it gets out of hand. You really must know what you want in the end. No, that's not it. You must know what you *don't* want, and it's the director, of course, who has to make that decision."

Il Trovatore, Libby feels, is often unjustly branded with the "warhorse"

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label. "The opera is an intricately crafted work in terms of characterizations," he says. "It fails only when a director fails to draw out the emotional complexities of the central figures. Because Verdi was blessed with an incredibly fecund musical imagination, there is a tremendous temptation to think that he didn't care about his characters. To dispel that, all you have to do is read his letters to his librettists. He tore their drafts to pieces trying to get at the truth as he saw it."

The truth as Verdi saw it was on opera peopled by obsessives, Libby says. "All of the main protagonists in *Il Trovatore* — except perhaps Manrico — are driven by an all-consuming obsession. Leonora for the Troubador. The Count for Leonora. Azucena for the death of her son."

Azucena, the director feels, is perhaps the most interesting of all the opera's characters. "What fascinated Verdi most was maternal love — what a woman would do for her child. Azucena is *not*, as the soldiers think, a mad old Gypsy woman. She is not mad at all; she is intensely obsessed with the loss of her child. Many productions depict this woman as a wild-haired, snaggle-toothed old hag, but I see her as quite noble and beautiful."

Leonora is another type of obsessive, Libby points out. "She is a true, passionate romantic, a girl who will sacrifice everything for a nebulous ideal. If she can't have the object of her love, she'll become a recluse. She won't kill herself, of course, but she'll do the next best thing by joining a convent. All that for a guy she doesn't even know, a romantic conceptualization that's based on no real understanding of the man. That tells you a lot about Leonora and the degree to which emotions rule her life."

The Count, the director says, is often stuck with a one-dimensional interpretation as a "heavy". "Di Luna is not a wicked man. Wickedness involves a judgment, and I'm not entitled to make that kind of judgment. Di Luna is in love with the girl and people do the weirdest things because of passion. If you're in love, you want the object of that love, and that's all there is to it."

Caught in the middle of this maelstrom of obsessions is Manrico. "He's the only non-obsessive, and, as such, he's torn between his role as a revolutionary, his zeal for social justice, his love for Leonora, and his love for the woman he believes to be his mother."

Libby is pleased with the sets for *Il Trovatore*, designed for the 1968 production by Wolfram Skalicki. "They have a certain claustrophobic quality which heightens the sensation that the characters are trapped into acting out their obsessions."

The director attributes much of his approach to his craft to experience he garnered at the Glyndebourne Festival when he collaborated on several productions with Peter Hall (*La Calisto*, *Il Ritorno d'Ulisse in Patria*, two musicals, and a play for the Royal Shakespeare Company). "Hall helped me to come to the conclusion that the real function of a director is to be objective, to question constantly, to be as naive as possible—like a child. The questions are simple enough: Do I understand it? Why is that character behaving like that? Does it make any sense?"

Among the other directors whose work Libby admires are a number of Englishmen, including Peter Brooks ("He's broken so much ground in so many new areas,") and the early 20th century Russian filmmaker Sergei Eisenstein ("His movies are incredibly operatic, with their grandeur and drama, their use of light and shadow").

Libby heads for the Metropolitan Opera to direct technical rehearsals of *Così fan tutte* immediately following the opening of *Il Trovatore*.

Despite more than a decade of experience with the international repertoire, the director maintains that he has no "favorites." "I can honestly say that the opera I'm working on at the present time is my favorite one. You have to feel that or it shows dreadfully. The taxing thing about staging an opera is that, when something doesn't make any sense, it's usually your own fault. You can't blame it on the composer. He, after all, is a genius."

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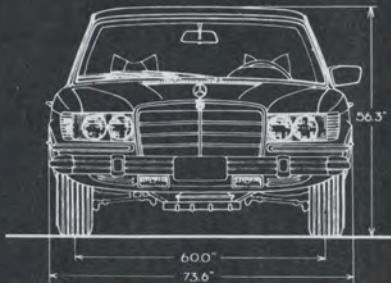
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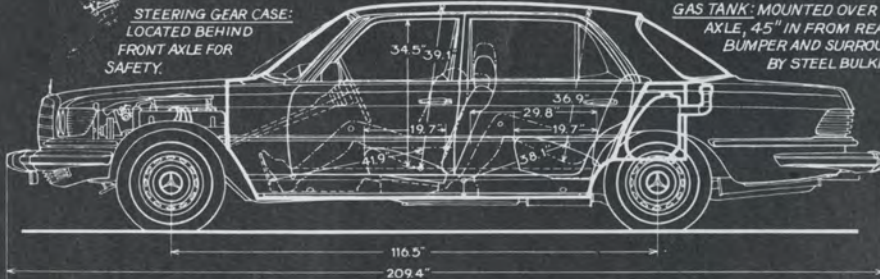
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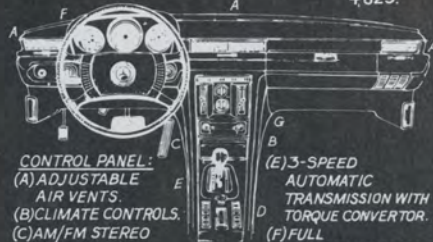
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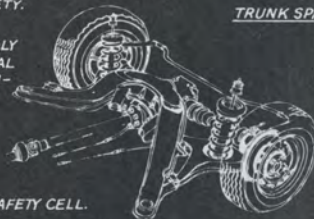


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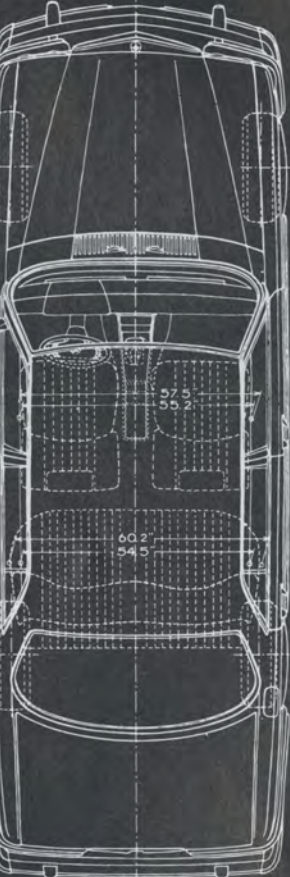
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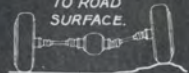


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College Opera Association

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

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

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

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

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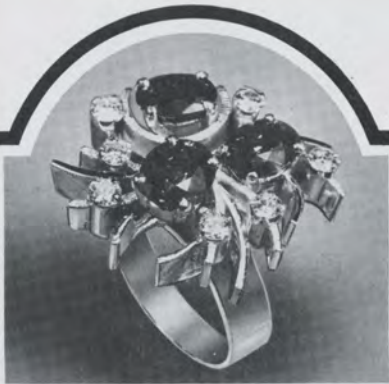


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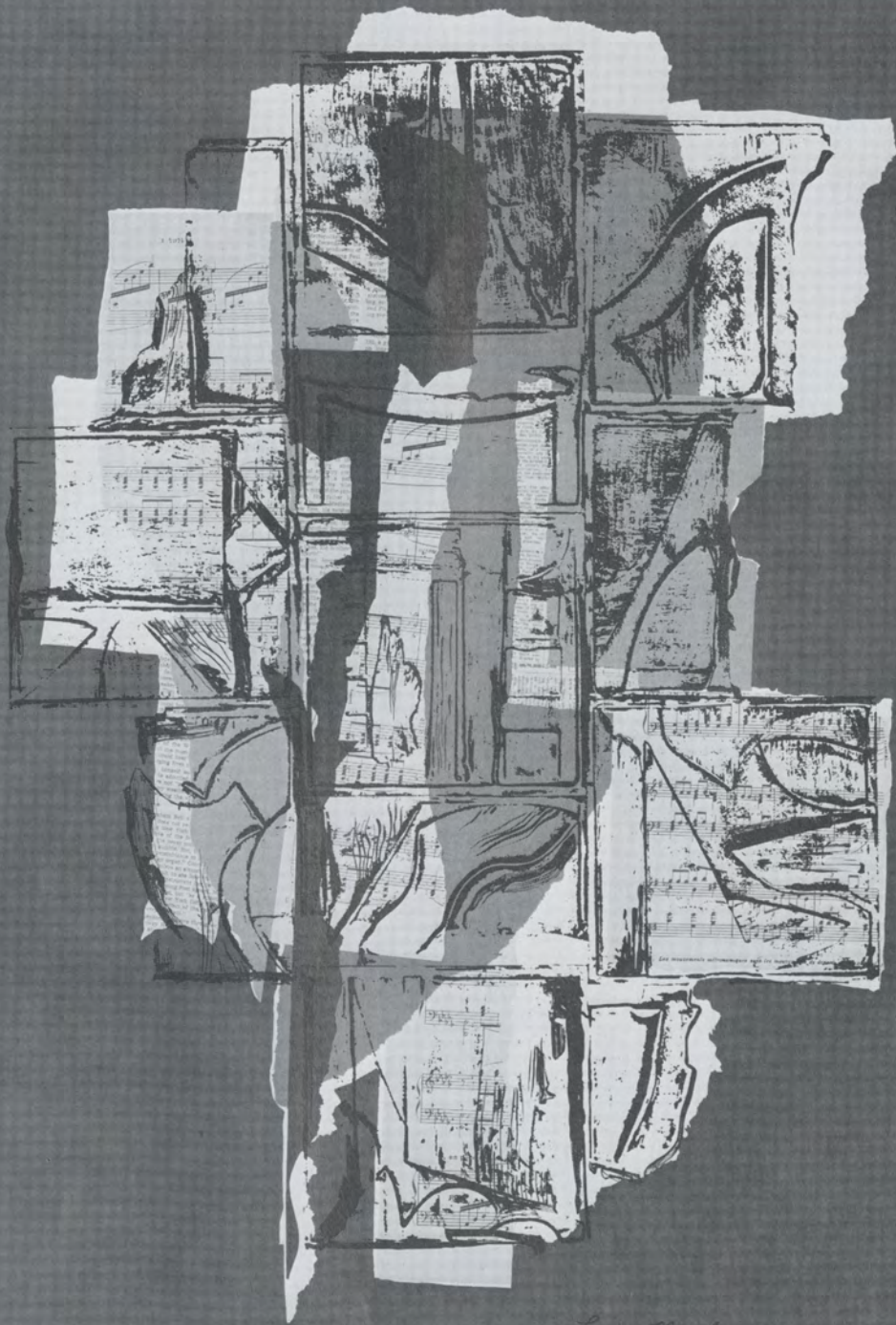
1975 Poster: "A Milestone"

The eye-catching poster that heralds San Francisco Opera's 1975 International Fall Season was designed by renowned artist Louise Nevelson – often dubbed "the grande dame of contemporary sculpture."

"Mrs. Nevelson's poster is a milestone in the history of this company," remarks Kurt Herbert Adler. "This is the first time San Francisco Opera has utilized the work of an artist of such magnitude to commemorate our season."

The 24 x 34 inch poster, printed by the offset process on 80-pound cover stock with a matte finish, is a fanciful, seven-color collage incorporating sheet music and geometric graphics reminiscent of the artist's well-known wood constructions. Produced by Pace Editions in New York City, the poster is being sold at the San Francisco Opera box office, where a limited number of signed (\$75) and unsigned (\$15) copies are still available.

The 75-year-old Mrs. Nevelson, who donated her talents to San Francisco Opera, is a resident of New York City. She was the subject of a major retrospective there at the Whitney Museum of American Art in 1967. Similar exhibitions were held last year at the Walker Art Center in Minneapolis and at the San Francisco Museum of Art.



Louis Nelson

SAN FRANCISCO OPERA 53RD SEASON SEPT 12-NOV 30 1975

IL TROVATORE OVER THE YEARS

by Stephanie von Buchau

"Il Trovatore," writes George Bernard Shaw, "is absolutely void of intellectual interest." Having delivered himself of this explosion, Shaw then goes on to prove that even a superior intellect such as his own is not above being interested by it. "But we must take it or leave it: we must not trifle with it. He who thinks that *Il Trovatore* can be performed without taking it with the most tragic solemnity is, for all the purposes of romantic art, a fool!"



Shaw then details for several paragraphs exactly how he would produce the opera. He suggests dressing di Luna in violet velvet and white satin. "No man could sit down in such a tunic and such tights; for the vulgar realism of sitting down is ten times more impossible for the Count di Luna than for the Venus of Milo." He goes on to suggest that the scenery be designed in the style of Gustave Doré "at his most romantic. The mountains must make us homesick, even if we are Cockneys who have never seen a mountain bigger or remoter than Primrose Hill."

Tastes change, and today one smiles at the idea of di Luna in violet velvet and white satin (not entirely sure that Shaw wasn't smiling

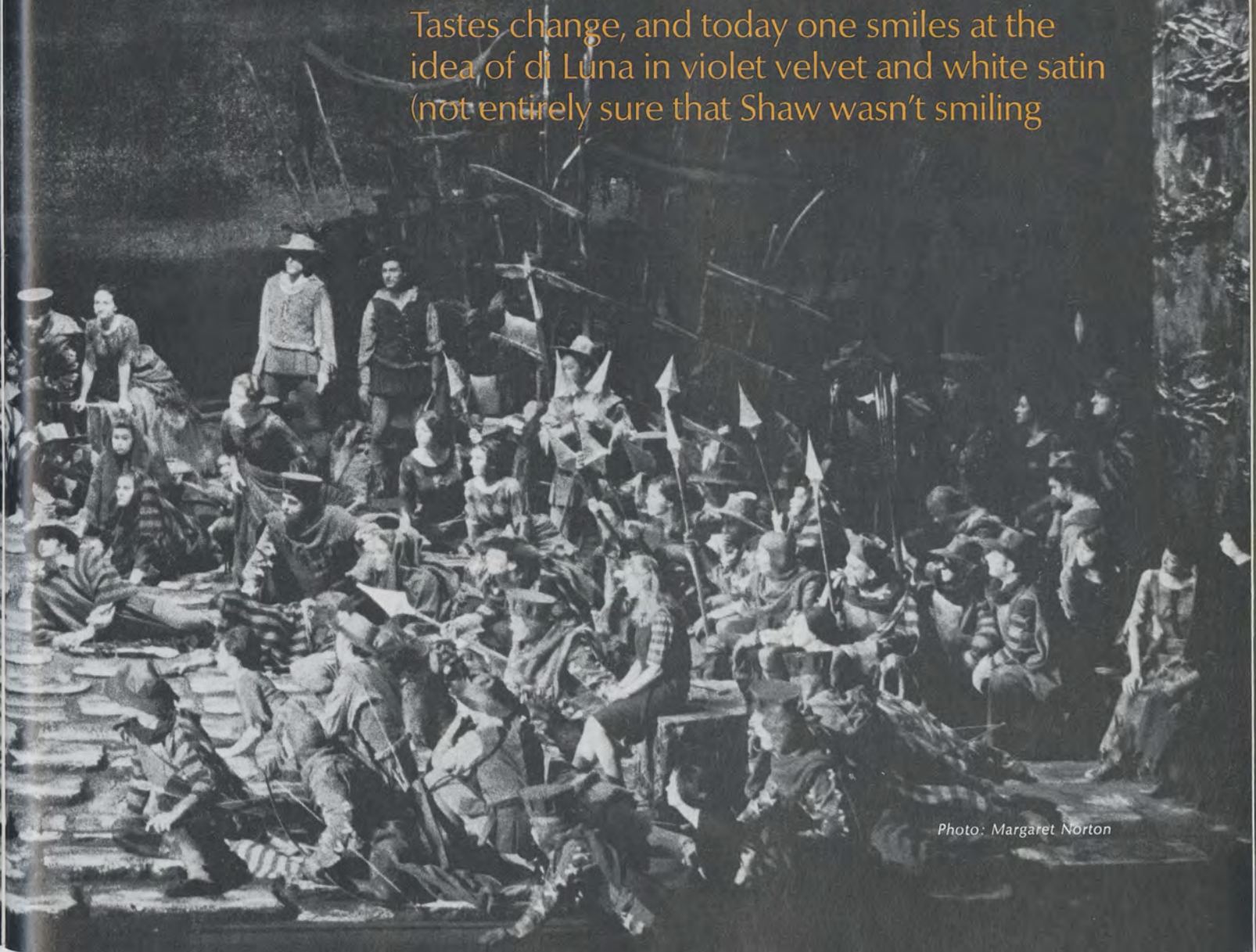
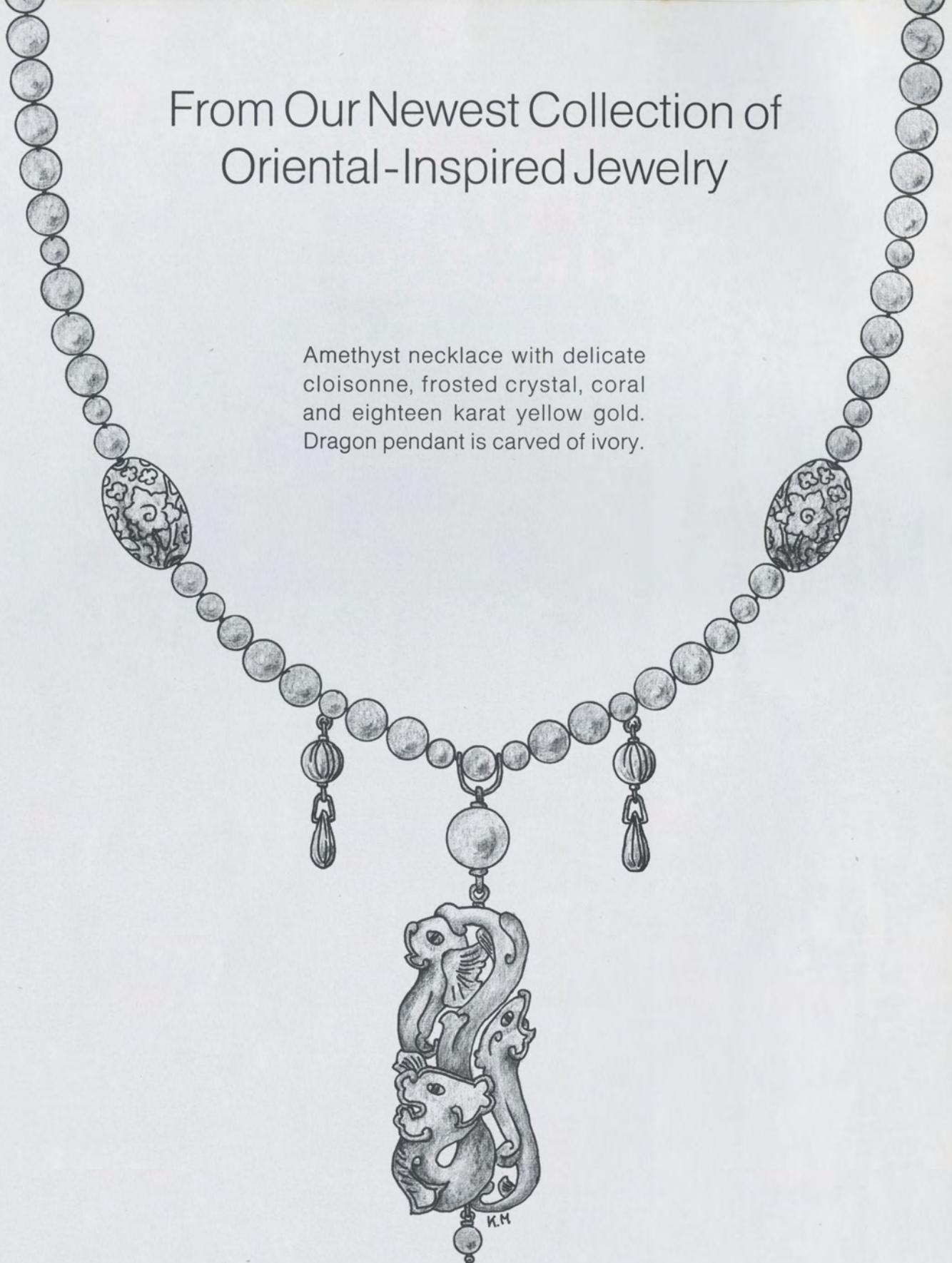


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at it, too), although the Dore idea remains a good one. Shaw was not a designer of stage sets and costumes, but he understood the primary point about romantic melodrama, of which *Il Trovatore* is the 19th century's most impressive and popular example. Romantic melodrama may appeal to the senses and instincts rather than to the intellect but, if it is to appeal at all, it must be taken with scrupulous seriousness by those who produce it. As Verdi put it in a letter to his librettist Cammarano, "If we cannot do our opera with all the novelty and bizarre quality of the play, we had better give it up."

Il Trovatore is an opera which burns at white heat, with what Charles Osborne calls an "almost brutal vigor... an opera whose characters, as Hanslick said, arrive on the stage as if shot from a pistol." Ronald Mitchell, in his book on opera production, remarks that the melodramatist considers it his primary job to provide excitement, rather than to account for it. It follows that anything the producers may do to break the concentration of the audience is taboo. For years, the standard production method was to throw *Il Trovatore* on stage with the best singers one could afford, and let it fend for itself. There is even a story told about Colonel Mapleson's touring company in which the tenor introduced the soprano to the baritone during the first act trio.

Il Trovatore had its premiere at the Teatro Apollo in Rome on January 19, 1853; at the Théâtre-Italien in Paris on December 23, 1854; in New York at the Academy of Music on May 2, 1855 and in London at Covent Garden on May 10 of the same year. All those productions took place before the introduction of gaslight (in the 1870's) which means that, since they were lit by candles, the theater's house lights were up during the entire performance. The unbroken concentration that Shaw, Osborne and Mitchell speak of must have been nearly impossible to achieve in a theater in which the patrons were free to ogle one another and stroll about during the performance; it is doubtful if many paid any attention to what the stage looked like.

The scenery was sure to be painted canvas flats and drops; the costumes

of imagined medieval styles (*Il Trovatore* takes place in the 15th century), historical renderings which didn't always suit the "troppo prosperosi" figures of the singers, and even anything the leading diva might have in her travelling trunk. Shaw wrote his indignant treatise in 1917, but it wasn't until the Twenties and Thirties in Germany that producers began to take romantic melodrama seriously.

In an admirable, though occasionally excessive desire to strip away the accumulations of half a century's bad taste, starkness was introduced. Sets were severely stylized or non-existent; greys, browns and blacks replaced the colorful confusion of previous productions. This economy was partly dictated by the financial crisis the world underwent following World War I, and partly by the taste of the time. The German style never took hold in America, but European scenic experiments encouraged American opera houses to consider the design of a production as an important part of its total effect.

In 1942, after years of neglect (an 1895 playbill for the opera, starring Nordica and Tamagno, doesn't even list a credit for scenery) the Metropolitan Opera offered a new production of *Il Trovatore* designed by Harry Horner. Horner's *Trovatore* was described by Met chronicler Irving Kolodin as an "impressive scenic production." In 1959, the Bing regime opened the season with another new production, this time designed by Motley (Elizabeth Montgomery). Her fanciful sets (described by Kolodin as "bright if flimsy-looking") were not as solid as Horner's, but much busier. Affluence of taste, silenced by the emotional and financial horrors of World War II, was slowly reasserting itself.

When the Met production was renewed again in 1969, the imagination of the designer, Italian Attilio Colonello, ran riot. Every available hanging, wall or property is embossed, inlaid, textured or somehow decorated. The costumes are made of rich brocades, gold and bronze in color, with fur and leather lavished on the men. Azucena looks as if she is wearing not one but three wigs, so extravagant is her hair style.

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(continued on p. 21)

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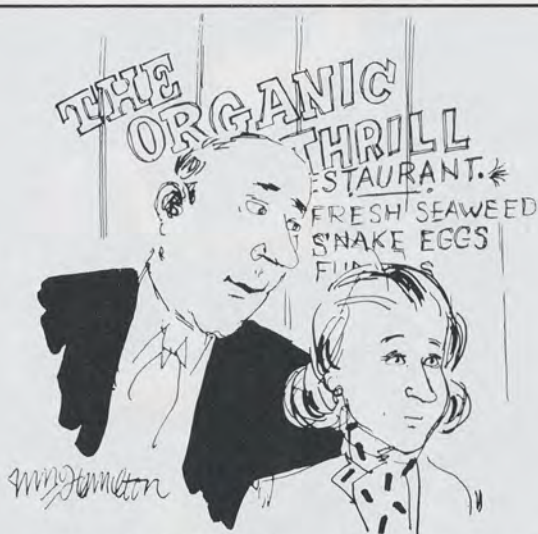


Impeccable Imported Pressings

At the San Francisco Opera, *Il Trovatore* entered the repertory on October 6, 1926; that first production was anonymous as were all those in the years that followed. It wasn't until 1968 that a design credit appeared on the program. This new production was mounted by designer Wolfram Skalkicki. San Francisco's *Trovatore* demonstrates the interest of contemporary designers in atmospherically dressing the stage and the singers. As Arthur Bloomfield describes them in his *50 Years of the San Francisco Opera*, Skalkicki designed "moody, coppery sets of an appropriately menacing nature." Even the raked stage was textured in an effort to enrich the whole effect.

Both the Met's *Trovatore* and San Francisco's atmospheric but less opulent one are honest, modern attempts to come to terms with the problems inflicted by the less-than-coherent libretto and the swift-moving incandescence of Verdi's score. They are in agreement with Shaw, who declared that "a production of *Il Trovatore* is perhaps the most severe test a modern impresario has to face; and I suggest that if he cannot face it he had better run away from it, for if he pretends to make light of it, no one will laugh with him."

Shaw's grim warning significantly refers to an "impresario" rather than to a "producer," and that brings up the important question of singers. It is about *Il Trovatore* that an unknown sage (Shaw, perhaps?) is supposed to have said: "All you need is the four greatest singers in the world." (How reminiscent of J. M. Barrie's famous definition of charm: "If you have it, you don't need anything else; if you don't have it, nothing else helps.") Verdi apparently chose the Teatro Apollo in Rome for *Il Trovatore's* premiere (it was his first opera since *Oberto* to be written without a specific commission) because the cast there was the best available, although he had doubts about Emilia Goggi, the Azucena. Rosina Penco sang Leonora, Carlo Baucardé was Manrico and Giovanni Guicciardi created Count di Luna. Unlike the premiere of *La Traviata* three months later, this performance was a resounding success. "The public listened to each number in



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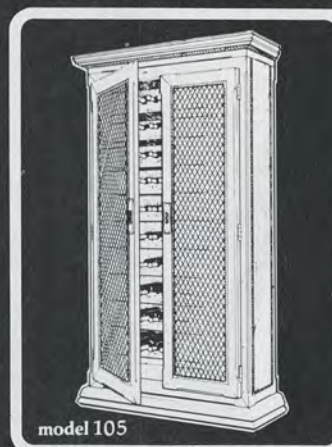
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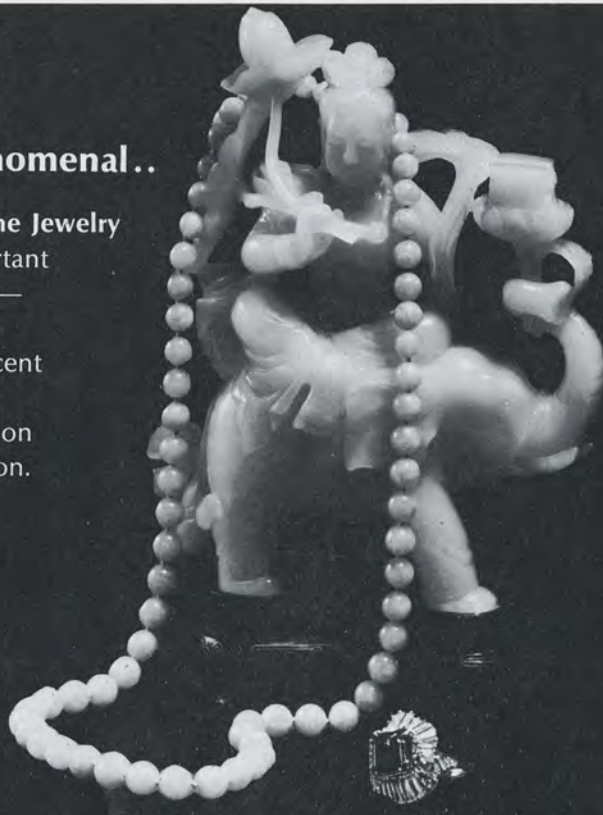
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religious silence," reported the *Gazetta Musicale*.

Wallace Brockway and Herbert Weinstock in their "Annals of Performance" note that with the exception of Penco, the singers at the Roman premiere were only of local importance. Immediately thereafter, the cream of international vocalists took *Il Trovatore* to their hearts. Mario, Viardot, Tamberlik, Campanini, Patti, Boninsegna, Battistini, Cigna, Cerquetti and Callas are some of the golden throats who have sung the opera. In the 1909 season at New Orleans, a tenor named Léon Escalais encored "Di quella pira" (in French) four times, singing a total of 15 high C's from the chest. (Verdi, incidentally, did not write a C in this cabaletta, but it is traditionally performed that way, unless the tenor can't quite reach C in which case he transposes it down and pretends; the audience usually doesn't know the difference.) *Il Trovatore's* Leonora was also the first role sung in Italy (at Spoleto) by Teresa Stolz, the Bohemian soprano for whom Verdi added "O cieli azzurri" to the La Scala version of *Aida*, and with whom he had a mysterious emotional relationship that has never been fully documented.

At the Metropolitan, the opera was first staged on October 26, 1883 with a cast which is now merely historical names, but later Lilli Lehmann, Lillian Nordica, Emma Eames, Johanna Gadski, Emmy Destinn (in the celebrated re-studying done by Toscanini in 1915), Claudia Muzio, Rosa Ponselle, Elisabeth Rethberg, Zinka Milanov, Regina Resnik (then a soprano) and Martina Arroyo all graced the role of Leonora. It was during *Il Trovatore* that an assistant stage manager approached Milanov's dressing room with an impatient, "Madame, they are waiting for you!" To which the Yugoslavian diva, sailing serenely by him on her way to the stage, replied: "Yes, I know. They have no choice."

The Met's *Il Trovatore*, according to Brockway and Weinstock (but not to Kolodin, who calls it "hardly the most orderly imaginable"), returned to the "fiery verisimilitude" that it had long lacked" on January 27, 1961 when both Leontyne Price (Leonora) and Franco Corelli (Manrico) made their

(continued on p. 57)

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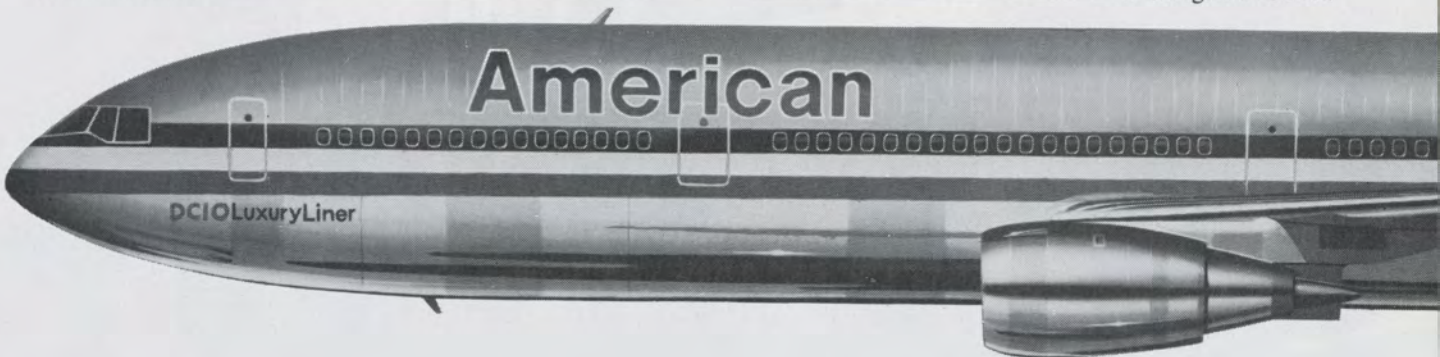
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Again, for the 53rd consecutive year, San Francisco Opera will present a brilliant fall opera season, presenting twelve of the world's finest operas. Our general director, Kurt Herbert Adler, will bring once more to San Francisco an outstanding roster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

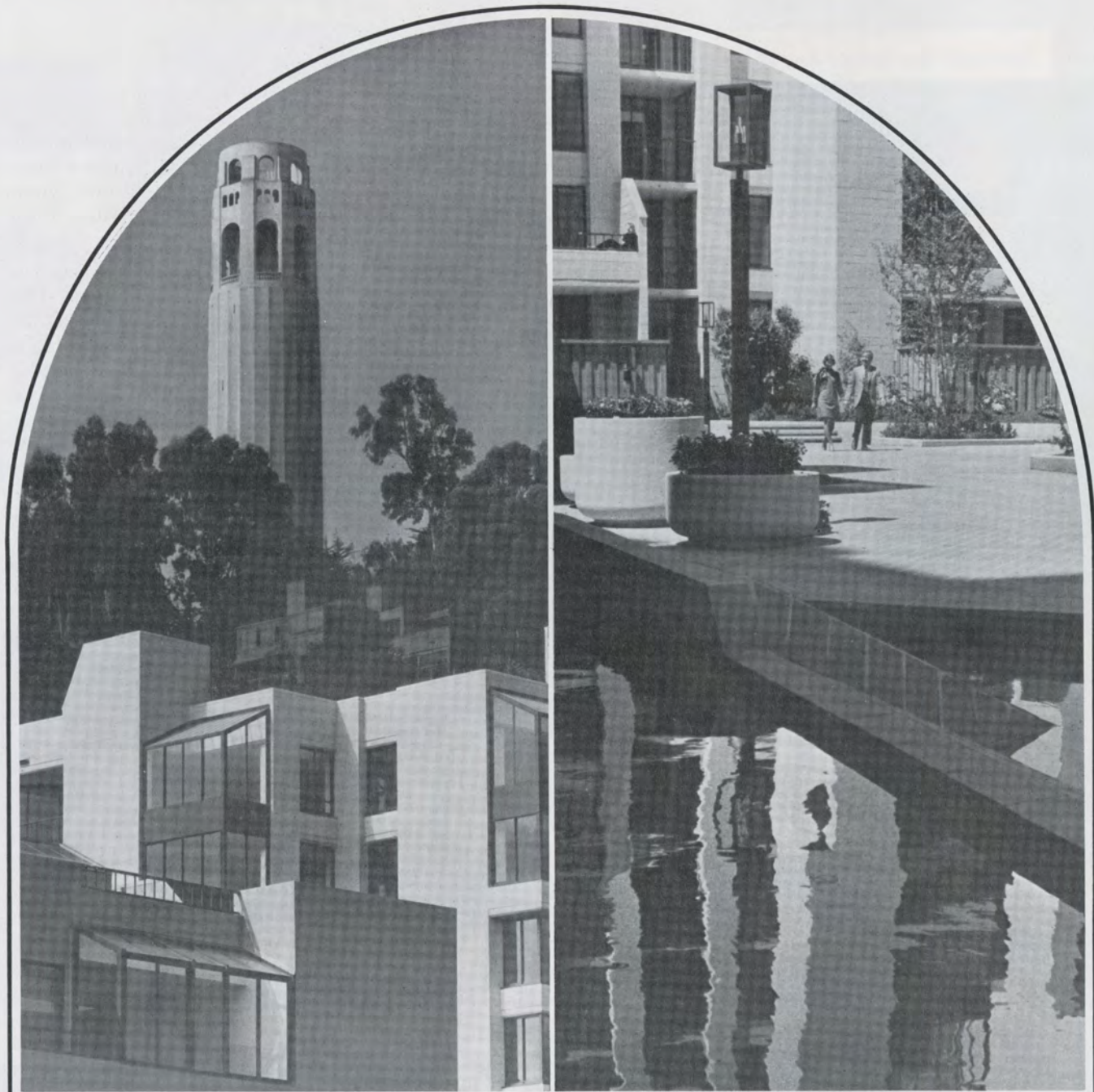
annual drive, won't you join the hundreds who presently do support us? Your tax deductible contributions should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco, 94102. Thank you for thinking of us!

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.

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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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Laure Campbell

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 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 Loudon
 Richard Morrison
 Christopher Nomura
 Scott Palmer

Mark Paxson

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

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Ken Clark

Ronald Crandall
 Wayne Davison
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 Michael Haller

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1975 Season Repertoire

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
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DER FLIEGENDE HOLLÄNDER
Wagner
IN GERMAN

Napier, Petersen/Adam, Lewis*,
Rintzler

Conductor: Schermerhorn*
Stage Director: Ponnelle
Designer: Ponnelle
Chorus Director: Jones
Saturday Sept 20 8PM
Tuesday Sept 23 8PM
Friday Sept 26 8PM
Wednesday Oct 1 8PM
Sunday Oct 5 2PM

L'ELISIR D'AMORE
Donizetti
IN ITALIAN

Blegen, South*/Carreras, Wixell,
Montarsolo

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

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

NORMA
Bellini
IN ITALIAN

Caballé*, Troyanos, Felty/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/Gougaloff**, 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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War Memorial Opera Guild
San Francisco 94102

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October 3, 1975

Your Signature

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

II TABARRO

Puccini
IN ITALIAN

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

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

and

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GIANNI SCHICCHI

Puccini
IN ITALIAN

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

Conductor: Shapirra
Stage Director: Ponnelle
Designer: Ponnelle

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

THE MAGIC FLUTE

Mozart
IN ENGLISH

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

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

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

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September 19
L'INCORONAZIONE DI POPPEA

September 26
DER FLIEGENDE HOLLAENDER

October 3
IL TROVATORE

October 10
L'ELISIR D'AMORE

October 24
PIQUE DAME

October 31
NORMA

November 7
WERTHER

November 14
SIMON BOCCANEGRA

November 21
ANDREA CHENIER

November 25
THE MAGIC FLUTE

November 28
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. Series registration is \$7; single tickets are \$1.50 (\$1 for students). For information, please call (415) 435-0191.

A special Champagne Gala, arranged by Ramona Rockway Shaneyfelt, will be held September 25 at 8 PM at the Sausalito Women's Club, 120 Central Avenue. A donation of \$3.50 is requested. For reservations, please call 332-3922.

September 11
L'INCORONAZIONE DI POPPEA
Dr. Dale Harris

September 18
DER FLIEGENDE HOLLÄNDER
Dr. Jan Popper

October 9
PIQUE DAME
Dr. Jan Popper

October 16
ANDREA CHENIER
Ramona Rockway Shaneyfelt

October 23
WERTHER
Dr. Dale Harris

SOUTH PENINSULA

All South Peninsula Opera ACTION Previews will be held at the Palo Alto Community Cultural Center, 1313 Newell Road, at 7:30 PM. Series registration is \$10; single tickets are \$2.50 (\$1.25 for students). For information, please call (415) 326-0856, 321-9875, or 326-0588.

September 14
L'INCORONAZIONE DI POPPEA
Dr. Dale Harris

September 21
DER FLIEGENDE HOLLÄNDER
Dr. Jan Popper

October 5
ANDREA CHENIER AND L'ELISIR D'AMORE
Lotfi Mansouri

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.

September 12
L'INCORONAZIONE DI POPPEA
Dr. Dale Harris
10 a.m.-12 noon, Building A-11

September 17
DER FLIEGENDE HOLLÄNDER
Dr. Arthur Regan
10 a.m.-12 noon, Council Chambers

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

JUNIOR LEAGUE OPERA PREVIEWS

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

September 18
DER FLIEGENDE HOLLÄNDER
Dr. Jan Popper
Mark Hopkins Hotel

October 10
WERTHER and/or *ANDREA CHENIER*
Lotfi Mansouri
Mark Hopkins Hotel

October 22
PIQUE DAME
Dr. Dale Harris
First Unitarian Church

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

NAPA COMMUNITY COLLEGE LECTURE SERIES

For the third year Napa Community College is offering a ten-week course called ADVENTURES IN OPERA. The course, which introduces the Sunday Series at San Francisco Opera, will be held in the Library of Ridgeview Junior High School, 2447 Old Sonoma Road, Napa, California, on Thursday nights from 7-9 p.m. Registration for the entire series is \$5.00. Ernest A. Fly will again teach the course, using his collection of complete opera recordings, Metropolitan Opera filmstrips, guest speakers and vocal artists. For further information, please call Mr. Fly at (707) 224-6162.

September 18
L'INCORONAZIONE DI POPPEA

September 25
DER FLIEGENDE HOLLÄNDER

October 2
L'ELISIR D'AMORE

October 9
NORMA

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 LECTURE SERIES

DR. JAN POPPER LECTURES will be given at 7:30 PM in Cole Hall in the Medical Sciences Building on the University of California—San Francisco campus. Series registration is \$35; single tickets are \$4, on a space available basis, payable at the door. For information, please call (415) 642-4111 or 861-6833.

September 15
L'INCORONAZIONE DI POPPEA
and *IL TROVATORE*

September 22
DER FLIEGENDE HOLLÄNDER

September 29
L'ELISIR D'AMORE

October 6
NORMA

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

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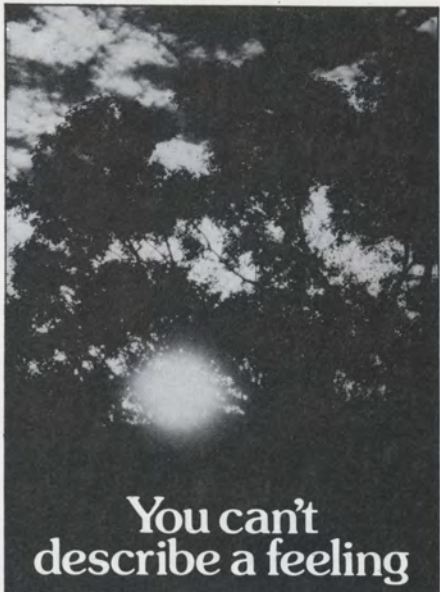


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San Francisco Opera ACTION was created in 1967 to increase awareness of San Francisco Opera and to stimulate interest in opera in general. Opera ACTION works in close cooperation with the Company's staff, enabling it to greatly extend its reach and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

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

In San Francisco	673-2263
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In the North Peninsula	343-1948
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1975 - 1976 Season
December 11, 1975 - May 16, 1976

Repertoire

The Barber of Seville

The Marriage of Figaro
new production

Trouble in Tahiti

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

Broadcasts

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

Friday, September 19	L'INCORONAZIONE DI POPPEA
Friday, September 26	DER FLIEGENDE HOLLÄNDER
Friday, October 3	IL TROVATORE
Friday, October 10	L'ELISIR D'AMORE
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 SGHICCHI

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

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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.

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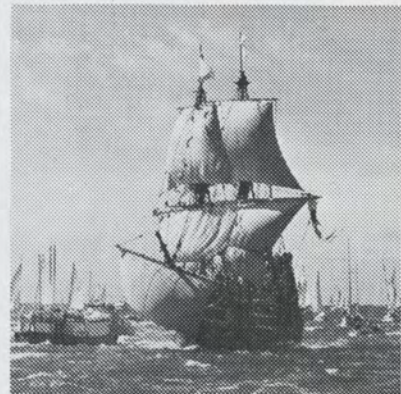
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GALA OPENING NIGHT

Friday evening, September 12, 1975 at 8:00

IL TROVATORE

(IN ITALIAN)

Opera in four acts by GIUSEPPE VERDI

Text by SALVATORE CAMMARANO

After the play by ANTONIO GARCIA GUTIERREZ



CAST

(in order of appearance)

Conductor
RICHARD BONYNGE

Stage Director
PATRICK LIBBY*

Production designed by
WOLFRAM SKALICKI, DAVIS L. WEST

Chorus Director
ROBERT JONES

Musical Preparation
BLISS JOHNSTON

Lighting Designer
ROBERT BRAND

Costumes by
GOLDSTEIN & CO.

Ferrando CLIFFORD GRANT

Inez LINDA ROARK*

Leonora JOAN SUTHERLAND

Count di Luna INGVAR WIXELL

Manrico LUCIANO PAVAROTTI

Azucena ELENA OBRATSOVA*

A Gypsy JOHN DAVIES*

Messenger JOHN DUYKERS

Ruiz GARY BURGESS

Soldiers, Nuns, Gypsies

*San Francisco Opera debut

TIME AND PLACE: FIFTEENTH CENTURY SPAIN

ACT I—Scene 1
Scene 2

The Duel

INTERMISSION

ACT II—Scene 1
Scene 2

The Gypsy

INTERMISSION

ACT III—Scene 1
Scene 2

The Gypsy's Son

INTERMISSION

ACT IV—Scene 1
Scene 2

The Execution

First performance: Teatro Apollo, Rome, January 19, 1853

First San Francisco Opera performance: October 6, 1926

Costumes for Leonora, by Barbara Matera, Ltd., are the property of Miss Sutherland.

Costumes for Manrico by Ray Diffen Stage Clothes.

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 end at approximately 11:30 p.m.

SYNOPSIS IL TROVATORE

ACT I.

The retainers of Count di Luna listen to old Ferrando, their captain, who tells how the Count's father once burned an old gypsy at the stake for witchcraft. In revenge, the gypsy's daughter stole the infant brother of the present Count and burned the child to death. As the clock strikes midnight, Ferrando finishes his weird tale, and the frightened men rush outside.

In the gardens of the palace, the beautiful Leonora is confiding in her companion, Ines, telling her how she has fallen in love with an unknown troubador-knight who comes to serenade her. Ines has misgivings, but Leonora is fascinated by her mysterious admirer. After the two women enter the palace, the Count appears. He too is in love with Leonora and plans to marry her. His thoughts are interrupted by the strains of a serenade, and the troubador enters. Leonora comes out of the palace in time to witness the knight's defiance as he reveals himself to be Manrico, follower of a rebel prince and therefore Di Luna's enemy. The two men rush off to fight a duel.

ACT II.

A gypsy camp in the mountains. Azucena is crouched by a fire, Manrico lying at her feet. As day breaks, the gypsies take up their usual tasks, hammering on their anvils and singing. Azucena sings a strange song, the story of her mother's execution, the abduction of the Count's child, and the burning—not of Di Luna's brother, but of her own son.

Manrico, who has always believed himself her son, is puzzled, but she refuses to explain and insists that he is indeed her son, reminding him that Di Luna is his mortal enemy.

A messenger arrives, Manrico is summoned to defend the fortress of Cas-

tellor. Meanwhile, Leonora is in a nearby convent, about to take the veil. Manrico rushes away to carry her off.

In the cloister of the convent, Di Luna and his men are also planning Leonora's abduction. She comes in. Then Manrico appears, followed by his band, who fight off the Count's retainers, allowing Manrico to rescue his beloved.

ACT III.

The Count is besieging Castellor. A gypsy woman is brought into the camp, and old Ferrando recognizes her as the murderess of Di Luna's brother. In despair she utters the name "Manrico", doubling the Count's fury.

Inside the fortress of Castellor, Manrico and Leonora are about to be married, but Ruiz, Manrico's friend, brings word that Azucena has been captured and is to be burned at the stake. Manrico hurries off to save her.

ACT IV.

Now both Manrico and Azucena are imprisoned. Outside the tower, Leonora has come to save her lover, whom she hears singing inside. When the Count appears, Leonora offers herself to him in exchange for Manrico's life. Di Luna accepts the proposal and gives orders to the guards. Leonora swallows poison from her ring, so that Di Luna's reward will be only her lifeless corpse.

Inside the dungeon, Manrico tries to comfort Azucena, who dreams of their mountains in Biscaya. Leonora comes in and tells Manrico that he is free, but he suspects the price of his freedom and curses her. Leonora is dying, and as the Count appears, she tells Manrico that she preferred death to life with another. She dies and the Count sends Manrico to his death. Azucena, also close to death, wakes and tells the Count he has executed his own brother. Azucena's mother has been avenged at last.



The Complex Troubador

by WILLIAM WEAVER

Written in the midst of that creative blaze that swept Verdi from *Rigoletto* to *La Traviata* in less than three years, *Il Trovatore*—which comes between those two masterpieces—is a central, crucial work in the composer's career. The word "blaze" is appropriate, because, as several writers have pointed out, the text of the opera, which Verdi closely supervised, abounds with fiery terms and images: not only the *vampa* (flame) that crackles through Azucena's most famous aria, and the *pira* (pyre) on which she nearly dies, but also the *foco* (fire) of passion that drives the tormented Conte di Luna and the *perigliosa fiamma* (dangerous flame) of love that Leonora cherishes in her bosom. *Il Trovatore* is one of Verdi's darkest operas—most of the scenes take place at night—and it is lit by this double glow, of love in every form, and of searing vengeance.

At first glance, this might also seem one of the artist's most urgent works. It is relatively brief, and the text's words often appear to be spurring it on. Manrico is frequently on the run, or charging others to hasten. And yet, at the same time, *Il Trovatore* is the supreme narrative opera. A major part of the action is told by an immobile character rather than acted out before our eyes; and the story's key, motivating event—the execution of Azucena's mother—has taken place many years before Scene One, in which it is related to the guards, and to us, by Ferrando.

This first scene, really a prologue, is often treated summarily by directors and even by the bass, whose most important moment it is. But Verdi never wastes time or notes. The opening of *Il Trovatore* serves not only as exposition, giving us the background of the plot, but also as an introduction to the tone of the whole work. The bass's story, his *racconto*, has a number of enlightening interpretative indications in the score: *con mistero*, *con terrore*, *cupo assai* are some of them; and they are significant, for the story is indeed rich in mystery, terror, and very grim.

Enigma surrounds all the characters. Manrico never learns his real identity; Azucena keeps—just barely—her terrible secret almost to the end. And the grim settings of castles and prison are punctuated, only for a moment, by the hectic gaiety of the gypsy camp, the resounding anvils and songs.

This is, in fact, an opera of songs. After all, Manrico is a troubador; and so it is

quite right that we should hear him (singing his lovely little introductory ballad) before we actually see him. When Azucena finishes her "Stride la vampa", the other gypsies take her autobiographical tale for fiction, and comment, "Your song is sad." And even in the last act, when Manrico and Azucena join in "Ai nostri monti", the duet has a song-like quality, as if it were a part of the troubador's repertory, something he and his quasi-mother have perhaps sung before, in nostalgic moments of their wandering life. (It is surely no accident that this duet, in its English translation "Home to Our Mountains" was a popular salon piece throughout the latter 19th century and into the 20th).

In the past, some writers—even ardent admirers of Verdi—have considered *Il Trovatore* a "reactionary" work, a step backwards after the revolutionary *Rigoletto*, an opera without the traditional hero and with a grotesque, murderous hunchback as its protagonist. Verdi would certainly not have agreed with this opinion. It is true that, like so many other of his works, *Il Trovatore* was written at great speed, but it was also written with profound, total involvement, as his letters to Salvatore Cammarano, the librettist, clearly demonstrate.

Cammarano, whom Verdi had known since the time of *Alzira* (1845), had already written not only that libretto for the composer, but also the pair of 1849 operas, *La Battaglia di Legnano* and *Luisa Miller*. He had also provided texts for the other leading composers of the day, including *Lucia di Lammermoor* for Donizetti and *Il Reggente* for Mercadante; he was a highly-respected man of the theater.

Verdi also respected and liked him, but this respect and this affection did not prevent the composer from writing, quite frankly, to Cammarano at the outset of their *Trovatore* collaboration (9 April 1851): "I have read your sketch, and you, man of talent and of superior character that you are, will not be offended if I, most humbly, allow myself the liberty of saying that if this subject cannot be handled for our stage with all the novelty and the bizarre quality of the Spanish play, we had best give up the project . . ." And, farther on, he adds: "Unless I'm mistaken, it seems to me that . . . Azucena has not maintained her strange and novel character . . ."

Novelty. Bizarre. Novel. Verdi, then, was deliberately seeking—as he continued to seek for the rest of his career—subjects that would allow him to renew his art, to escape self-repetition. In some ways, the strange Azucena is related to Rigoletto: a character driven by revenge (surely the least pardonable of evil motives), but redeemed, in our eyes, by deep, if tormented love. In other ways, in her uncertain wavering between sanity and madness, she resembles King Lear, whose story Verdi never managed to set to music, but always wanted to (and Cammarano, at one point, had been assigned to prepare a *Lear* libretto). After *Nabucco*, Verdi never wrote an actual “mad scene” in the traditional operatic sense; but more than once, his protagonists are driven almost over the brink by crushing circumstances (isn’t Lady Macbeth’s sleep-walking akin to madness? And Attila’s dream? And Otello’s fit?).

Another important feature of *Il Trovatore* is the setting: Spain. Verdi was not an enthusiastic traveler, though, when his work demanded it, he could venture as far afield as London or St. Petersburg. Except for France, Spain is the only country he ever visited just for pleasure. And it is the country he chose as the scene of several important works, from the youthful *Ernani* to the mature *La Forza del Destino*.

Il Trovatore has something in common with both these other “Spanish” operas of Verdi’s. Like the earlier *Ernani*, Manrico is a noble outlaw; and like the later *Forza*, the drama of *Il Trovatore* portrays people at the mercy of a fate stronger than they. *Il Trovatore* has much of the romantic brio of *Ernani*, and—with its many choruses—some of the grand, pageant-like sweep of *Forza*.

When *Il Trovatore* was given its first performance, in Rome on 19 January 1853, it was a great success (despite hot weather). The scene which, according to contemporary accounts, made the deepest impression was the “Miserere” of the last act, with the strange duet between the visible Leonora and the imprisoned Manrico, each character singing to himself rather than to the other, and their song punctuated by the off-stage chanting of the monks. A strange scene: we can hear everyone, but the characters, for the most part, do not hear one another. Truly, this is a page of tremendous power and efficacy, both dramatic and musical. But Verdi makes considerable, imaginative

use of off-stage effects also in earlier scenes of the opera: during Manrico’s introductory song, mentioned above, the Count is on stage to comment, unheard by the Troubador. The gypsies also give us this sense of real space, an outside world extending beyond the stage’s confines, as they leave the camp, repeating their “anvil” song, more and more softly until it dies away, *pianissimo*. The soldiers’ chorus also marches off-stage towards an imagined other part of the encampment. Earlier, in the second act finale, the nuns are heard within, while the Count and his followers interject cries of determination and self-encouragement, almost blasphemously, into the melancholy hymn. In what would be the wedding scene (if the news of Azucena’s imminent execution didn’t interrupt it), a few bars of off-stage organ music “from the adjoining chapel” give an aching hint of the peace and joy that Leonora and Manrico long for, but will never attain.

The most difficult thing about *Il Trovatore*, for many people, is the plot. But its complexities and contradictions bewilder only when you are reading the text (or a summary of it), not while you are actually seeing and hearing the opera. In performance, there is no time—and no need—for explanation. The characters are clear, and their actions are immediately, compellingly comprehensible.

For half-a-century or more after its premiere, *Il Trovatore* was more popular than its near-contemporary *Rigoletto*. Recently, the positions have shifted, perhaps because *Il Trovatore* asks more of singers and impresarios (a *Rigoletto* can get by with a good baritone, even if the rest of the cast is weak). It demands not only great singing, impassioned acting, but also sensitive, sympathetic conducting. For the score, with its constant, nervous changes of pace, its apparent simplicity and its real complexity, is—as the late Gabriele Baldini wrote in his study of Verdi—an “extraordinary score, which is at the center of Italian musical civilization.”

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



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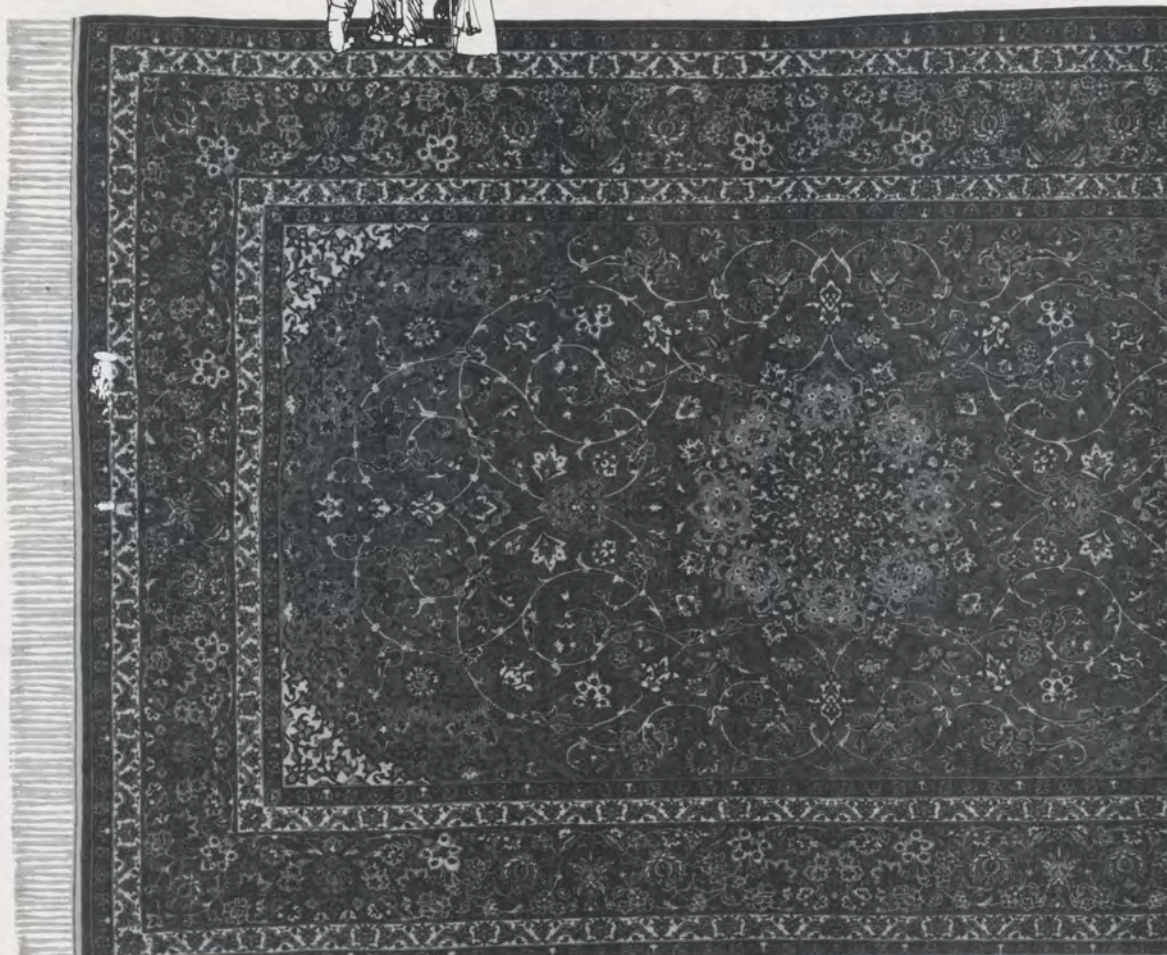


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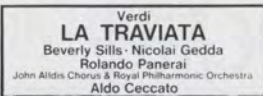


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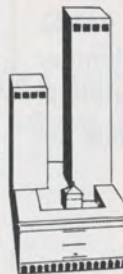
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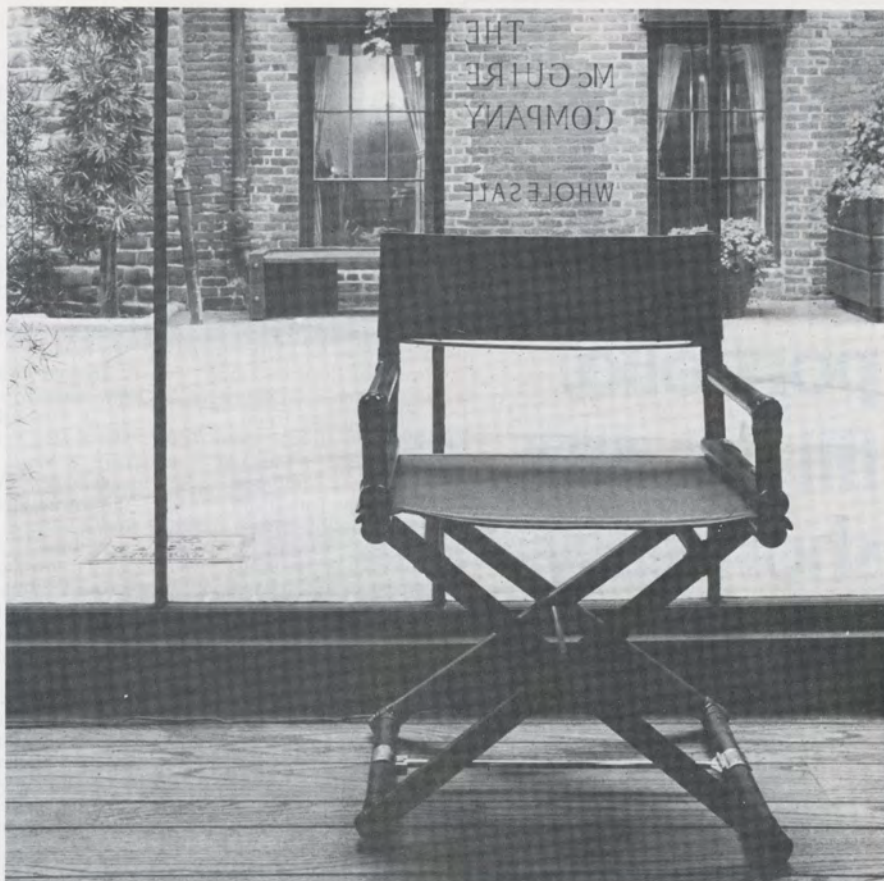
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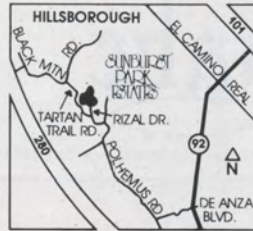
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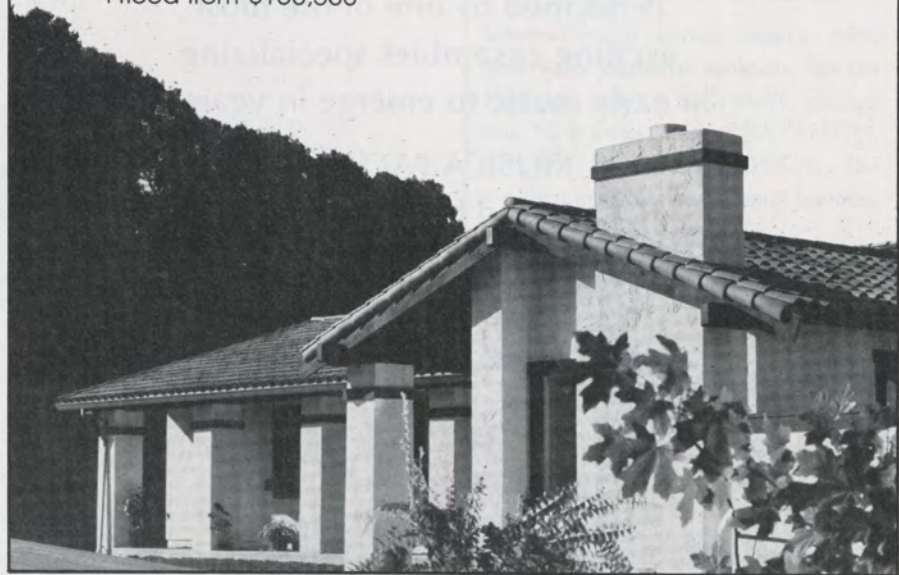
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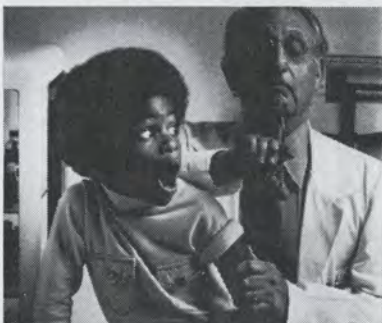
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Opera Museum

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.

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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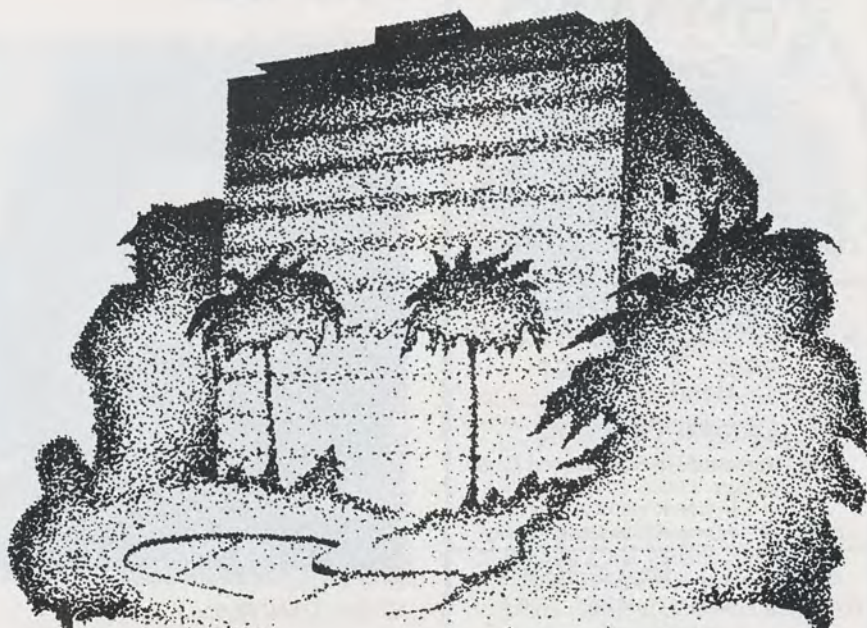
Il Trovatore Over the Years—continued

house debuts. In that first season Corelli was puzzled by a reporter who asked him why he wore a blonde wig. The dark-haired, dark-eyed tenor replied that Manrico is a romantic hero, and in Italy the leading man is always a blond. There is another, more spicy, Corelli story associated with *Il Trovatore*. During a performance in Naples, the tenor was so incensed at comments coming from a box directed at his mezzo colleague, Fedora Barbieri, that he took advantage of the interval to storm up the steps to the box and threaten the heckler with his sword. Other tenors who have made a success of Manrico's high C's at the Met include Enrico Caruso, Leo Slezak, Giovanni Martinelli, Lauri-Volpi, Jussi Bjoerling, Carlo Bergonzi and Placido Domingo.

In San Francisco, the Leonoras have ranged from Muzio (the first San Francisco Opera Leonora, and later the first to sing the role in the War Memorial) and Rethberg (who also deputized for the scheduled but war-hindered Caniglia in 1939) to Milanov's only season with the company (1943), Eileen Farrell (her first operatic role with a major company) and Leontyne Price (her first performance ever as Leonora; Price is particularly fond of introducing roles to her repertory under the guidance of San Francisco's General Director, Kurt Herbert Adler). Acclaimed Azucenas here have included Thorborg, Barbieri, Simionato and Dalis, while Manrico's top notes have issued from the throats of Martinelli, Bjoerling, Del Monaco, McCracken, Ilosfalvy and Domingo.

Continuing the San Francisco tradition of first performances in *Il Trovatore*, this year War Memorial audiences will witness four firsts: Joan Sutherland will sing her first Leonora, Luciano Pavarotti his first Manrico, Ingvar Wixell his first di Luna and Richard Bonyngé will be on the podium in this opera for the first time in his career. What a pity Shaw isn't here now.

Stephanie von Buchau is the Performing Arts Editor of San Francisco Magazine. She also contributes to Opera News, Pacific Sun, Musical America and Opera, writes program notes, radio scripts and lectures widely on operatic subjects.



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Profiles



JOAN SUTHERLAND

Joan Sutherland, one of the greatest sopranos in operatic history, returns to San Francisco Opera to sing Leonora in *Il Trovatore*, a role she has never before performed. She has been appearing here since 1961, adding to her many triumphs the opening night *Norma* during the 1972 50th anniversary season, her first Rosalinda in *Die Fledermaus* (1973), last season's historic revival of *Esclarmonde*, to cite a few of her memorable roles. Born in Australia, she moved to London in 1952, where she was accepted at Covent Garden. In 1954 she married a fellow Australian, Richard Bonyng, who encouraged her to sing the florid coloratura roles that have made her internationally renowned. An appearance in *Lucia di Lammermoor* in 1959 at Covent Garden launched her career as a superstar, and the following year she made her American debut with Dallas Opera in *Alcina*. A highlight of Miss Sutherland's recent activity was a tour to Japan with the Metropolitan Opera as Violetta in *La Traviata*. In April she sang Lucrezia Borgia for the first time in the United States with Houston Grand Opera. Her future plans include *Lucia di Lammermoor* in November at Chicago Lyric Opera, *I Puritani* (with Bonyng and Pavarotti) in February, 1976 at the Metropolitan Opera, and *The Merry Widow* in April, 1976 at Vancouver Opera.



ELENA OBRATSOVA

Elena Obratsova, celebrated mezzo-soprano of the Bolshoi Opera, performed with the company in its long-awaited first appearances in New York and Washington, D.C. in the summer of 1975. She is often called upon to sing the most complex characters in the Bolshoi's repertoire, including Amneris in *Aida*, Lyubasha in *The Tsar's Bride*, Marfa in *Khovanshchina*, Konchakovna in *Prince Igor* and Oberon in Britten's *Midsummer Night's Dream*. Miss Obratsova joined the Bolshoi Opera following graduation from the Leningrad Conservatory where she studied with Antonia Grigorieva; her debut at the Opera was as Marina in *Boris Godunov*. In her first season she also sang in Prokofiev's *War and Peace* and Tchaikovsky's *Pique Dame*. Roles performed in subsequent seasons included Carmen, Eboli in *Don Carlos* and Azucena in *Il Trovatore*. The mezzo-soprano has won numerous gold medals in international competitions, including the Eighth World Festival of Youth and Students in Helsinki in 1962, the first Glinka All-Union Competition in Moscow in 1963 and the 1970 Tchaikovsky Competition. In 1964 she received critical acclaim at Milan's La Scala during the Bolshoi Opera's visit to that historic house. This season the mezzo makes her debut at San Francisco Opera portraying Azucena in *Il Trovatore*.



LINDA ROARK

Linda Roark, a 25-year-old soprano, was a 1975 member of Western Opera Theater, San Francisco Opera's touring and educational subsidiary. During that company's tour of seven Western states she sang the roles of Giulietta and Antonia in *The Tales of Hoffmann* and Flora in *La Traviata*. In 1974 Miss Roark appeared as a soloist in Bach's *Magnificat* at Wolf Trap in Vienna, Virginia. The previous year she was chosen to sing excerpts from *La Traviata* and *Der Rosenkavalier* at Wolf Trap's closing summer performance. A graduate of Tulsa University, with a master's degree from Southern Methodist University, Miss Roark performed with Tulsa Opera in 1972, singing the role of Frasquita in *Carmen*, and with Tulsa University Opera Theater. In 1971 she appeared at the university in productions of *Hansel and Gretel*, *Amelia Goes to the Ball*, *Così fan tutte*, and *Amahl and the Night Visitors*. This season she makes her debut with San Francisco Opera, portraying Inez in *Il Trovatore*, Pallade in *L'Incoronazione di Poppea* and The First Lady in *The Magic Flute*.



LUCIANO PAVAROTTI

Luciano Pavarotti, one of the most sought-after tenors in the world today, returns for his eighth season with San Francisco Opera to sing Manrico in *Il Trovatore* for the first time in his career. A native of Modena, Italy, he began his ascent to fame there, singing in the opera chorus. In 1961 he made his debut in Reggio Emilia as Rodolfo in *La Bohème*, and after several roles at Modena he was soon filling leading roles in all the major Italian opera houses. Today, Pavarotti sings regularly at London's Covent Garden, Milan's La Scala, at the Metropolitan and Vienna State Operas, as well as in Barcelona, Zurich, Munich, Dublin, Amsterdam and at Glyndebourne. A major recording artist, Pavarotti is featured in the complete recordings of *Beatrice di Tenda*, *La Fille du Régiment*, *L'Amico Fritz*, *Un Ballo in Maschera*, *Macbeth*, *Rigoletto*, and *Lucia di Lammermoor*. He also recorded the Italian tenor in *Der Rosenkavalier* and the *Verdi Requiem*. In March the tenor participated in a special gala at the Metropolitan Opera with Grace Bumbry, Cornell MacNeil and Pilar Lorengar; in July he appeared in *Un Ballo in Maschera* in Macerata, Italy. Among his future appearances is his interpretation of Arturo in the Metropolitan Opera's 1976 production of *I Puritani* (with Joan Sutherland and Richard Bonyngé). Pavarotti, who has appeared with San Francisco Opera since 1967, was heard here last season as Rodolfo in *Luisa Miller*.

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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 Marseille, 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 will sing 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*.



CLIFFORD GRANT

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



GARY BURGESS

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



JOHN DUYKERS

John Duykers, who was a soloist in the ensemble of Spring Opera Theater's 1975 West Coast premiere of Britten's *Death in Venice*, made his debut with San Francisco Opera in 1972, singing Normanno in *Lucia di Lammermoor* and Ill's Son in *The Visit of the Old Lady*. A 1968 graduate of the Merola Opera Program, he has appeared in over 75 opera productions in the past ten years. Duykers has performed on opera stages in Santa Fe, Seattle, Vancouver, Edmonton, Geneva, Frankfurt and New York. In addition, he has sung with the Oakland Symphony, the University of California Orchestra, the Carmel Bach Festival, Western Opera Theater, the Inverness Festival, the New Music Ensemble (San Francisco Conservatory), the Modesto Symphony Orchestra, and the Mills College Performing Group. Touring extensively as a recitalist, the tenor has performed with the Banff Opera Festival (Alberta, Canada) and in Alaska for the world premiere of *Toyon of Alaska* in 1967. The New Port Costa Players, a Bay Area performing arts company, was founded by Duykers, and he has directed and performed in operas there. This season with San Francisco Opera he appears as The Messenger in *Il Trovatore*, Luciano in *L'Incoronazione di Poppea*, Tchapliksy in *Pique Dame*, the Captain of the Guards in *Simon Boccanegra* and Gherardo in *Gianni Schicchi*.

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JOHN DAVIES

John Davies, a young veteran of Western Opera Theater, appeared with that company this year as Bartolo in *The Barber of Seville*, Crespel in *The Tales of Hoffmann*, and as Leporello in *Don Giovanni* (a special WOT production for Street Opera and the Sigmund Stern Grove Midsummer Festival.) A native of Boston, the bass baritone went on tour last winter with Sarah Caldwell's Opera New England, singing the Bonze in *Madama Butterfly* and the Crapshooter in Lukas Foss' *The Jumping Frog of Calaveras County*. In October, 1974 he performed the title role in the coronation scene of *Boris Godunov* with the Detroit Symphony Orchestra at the Worcester Music Festival. A graduate of the Boston University School of Fine and Applied Arts, Davies appeared last year in the New Opera Company's production of *The Marriage of Figaro* and the Opera Company of Boston's production of *War and Peace*. He has also performed in youth concerts with the Boston Symphony Orchestra and as a recitalist for the Welsh Music Hour on BBC-Wales (1973). This season he makes his San Francisco Opera debut as the Old Gypsy in *Il Trovatore*, Littore in *L'Incoronazione di Poppea*, Schmidt in *Andrea Chenier*, and Amantio di Nicolao in *Gianni Schicchi*.



RICHARD BONYNGE

Richard Bonyngé, who returns to San Francisco Opera to conduct the gala opening production of *Il Trovatore*, began his musical education in his native Australia. After establishing himself as a pianist, he moved to London in 1950, where he concentrated on conducting and coaching his future wife, soprano Joan Sutherland. Following his official debut on the concert podium with the Santa Cecilia Orchestra in Rome (1962), he built an international reputation as a conductor equally at home with symphonic or operatic music. Especially noteworthy has been his restoration to the repertoire of many long-neglected works of Bellini, Rossini and Donizetti. Among Bonyngé's numerous critical successes at San Francisco Opera are the American stage premiere of *Maria Stuarda* (1971), the 1972 opening production of *Norma*, *Die Fledermaus* (1973), and last season's *Esclarmonde* in its first American production since 1893. The 1975 San Francisco Opera production of *Il Trovatore* marks the conductor's first time on the podium with the Verdi masterwork. Following his engagement here, he will conduct Rossini's *Semiramide* for Vancouver Opera (where he has been artistic director since 1974) and *Lucia di Lammermoor* for Chicago Lyric Opera. In February, 1976 he will be the conductor for the first production of Bellini's *I Puritani* to be performed at the Metropolitan Opera in 67 years.

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PATRICK LIBBY

Patrick Libby makes his San Francisco Opera debut with *Il Trovatore* and *Il Tabarro* after triumphing this year with his stagings of *Wozzeck* for Covent Garden and the Metropolitan Opera. Other 1975 engagements included *Don Pasquale* for the Northern Ireland Opera Trust and *L'Ormino* in Batignano, Italy. Later this fall he will direct *Così fan tutte* for the Metropolitan Opera. At 22, Libby was the youngest person ever appointed staff producer at the Sadler's Wells Opera Company, where he worked on productions of Monteverdi's *Orfeo* (with conductor Raymond Leppard), *The Barber of Seville*, *The Magic Flute* and *L'Heure Espagnole*, among other operas. He was subsequently invited to join the Glyndebourne Festival Opera as an associate producer. There he collaborated with Peter Hall on *La Calisto* and *Il Ritorno d'Ulisse in Patria* as well as two musicals and a play for the Royal Shakespeare Company. Other productions for Glyndebourne included *Pelléas et Mélisande* (assistant director), *The Rising of the Moon* (assistant director), and *Don Giovanni*, which he directed for the Glyndebourne Touring Opera. In 1973 Libby staged a highly successful production of *L'Ajo nell'Imbarazzo* at Ireland's Wexford Festival. In other realms of the performing arts, he has worked as an assistant designer on the film, *Becket*, and formed a modern dance company (Collages) for which he designed sets and costumes.

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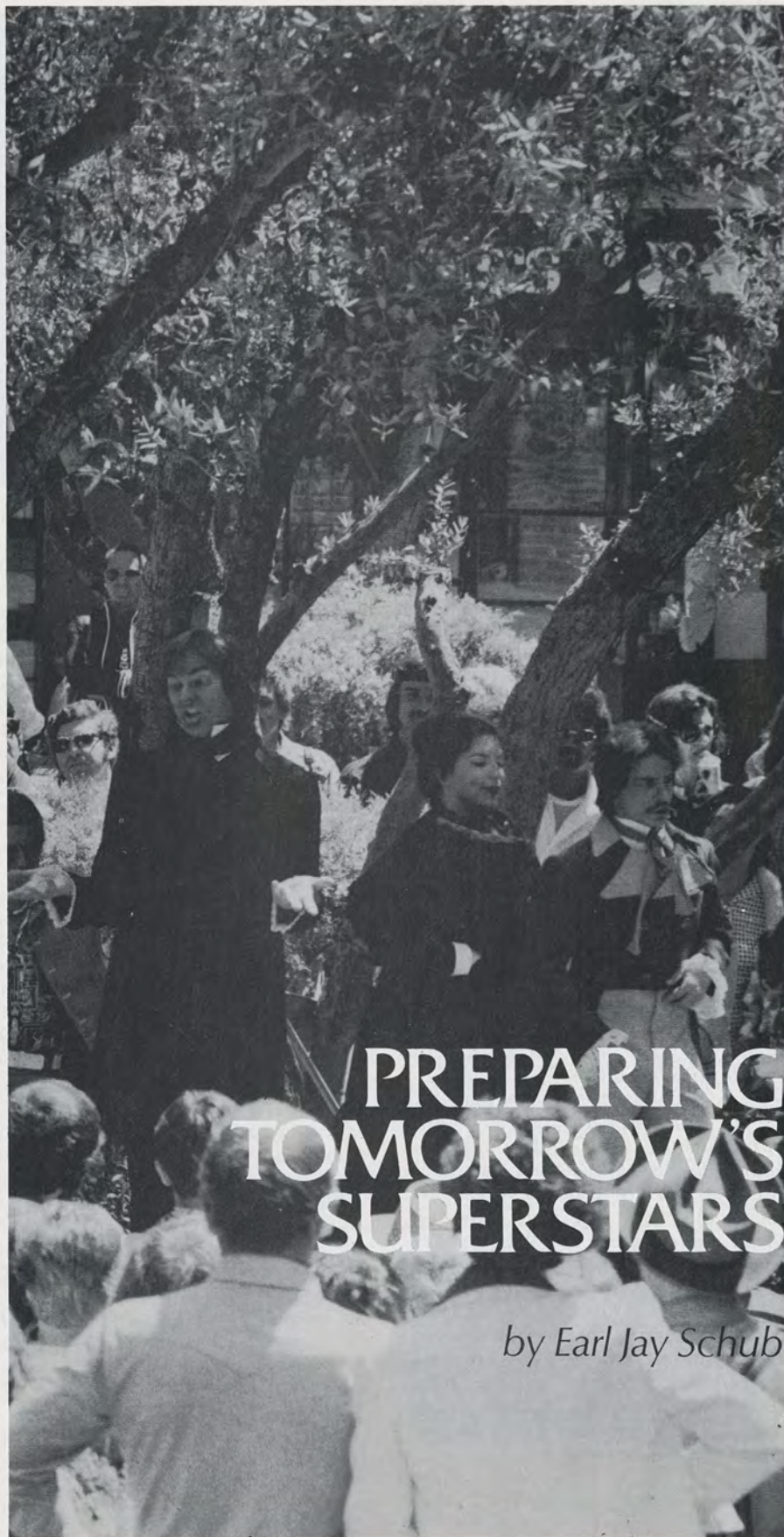
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PREPARING TOMORROW'S SUPERSTARS

by Earl Jay Schub

Members of the 1975 Merola Opera Program entertain shoppers at The Cannery on Fisherman's Wharf.

Photo: Ken Stevens

In the nearly 400 years of its vibrant existence, opera has always placed the vocal art in its central stream. Trends have come and gone; vocal technique and style have changed but "la bella voce"—the glorious sounds coming from the throats of endowed individuals whom we hail as artists—has been the unifying bond in this complex and challenging art form. At the core of the enormous forces that mass to perform the demanding works of the lyric theater stand the "super-stars." These are the gifted few who possess the vocal talent, musical intelligence and physical stamina which are essential in order to transform music into something magical. "Super-stars" have always needed skill, talent, self-discipline and integrity. Today, those who aspire to reach this lofty peak must go beyond, for they need to have the will, determination and dedication to persevere against incredible odds. "From the many, few will be chosen" aptly describes the challenge (and plight) facing the current crop of young singers pursuing operatic careers. There are a number of reasons for this unfortunate situation, which exists even as opera is reaching new peaks of popularity throughout the United States and the world. First, is the jet airplane which makes it possible for a relatively small number of "super-stars" to hop from continent to continent in a manner impossible heretofore. While no one would dream of limiting

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the appearances of these vocal giants, their mobility does encourage an impresario to pass over less experienced talent in favor of the "super-star" whose presence not only raises the artistic level of a performance but also provides success at the box office. Second, and this is particularly true in the United States, greater numbers of singers are coming out of the nation's universities, colleges and conservatories. These young men and women have received, in addition to vocal training, the course work in music history, theory, aural skills; in short, the foundation they need to launch a career from a solid base of musical knowledge. More and better educated singers means more intense competition, which leads directly to the third problem facing the young American artist. In this country there has been, with rare exception, no intermediate step between apprenticeship and status as a fully seasoned professional. Just when the young singer needs the opportunity to explore roles, expand his resources and acquire the professional credits needed to be considered employable by opera producers, he often

finds that he must either operate on a free-lance "catch-as-catch-can" basis or turn to the repertory ensemble houses in Europe. One rare exception in this country, happily, is the San Francisco Opera and its family of opera.

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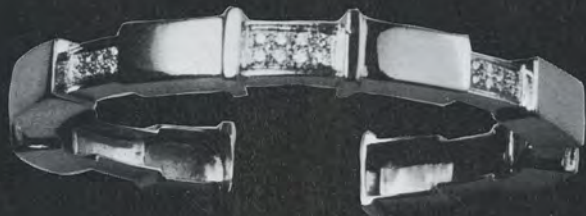
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During this intensive period, the young artists attend Master Classes conducted by San Francisco Opera's General Director, Kurt Herbert Adler, receive individual vocal coaching, participate in classes devoted to stage deportment, fencing, body movement—all under the tutelage of highly qualified and experienced opera personnel. They also perform in meticulously prepared productions aimed at expanding their development. The Merola Opera Program is an unforgettable experience, one which has served as a springboard for such recognized artists as Jess Thomas, Maralin Niska, Karan Armstrong, Raymond Gibbs, Allan Monk, Jeanine Crader, Ariel Bybee, Janice Martin, Shigemi Matsumoto and Harve Presnell.

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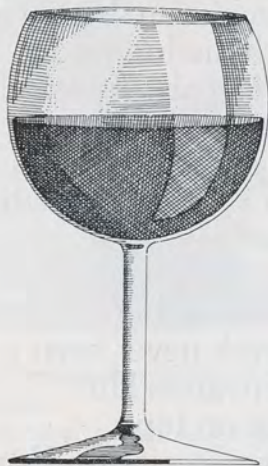
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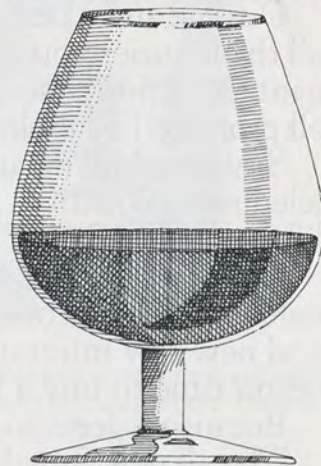
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tionally separated the artist and the audience. To begin with, the one-month season takes place in an intimate downtown San Francisco theater where closer contact is possible on both sides of the footlights. Performances are in English, providing yet another bond of understanding. All casting is with young American singers who are vocally secure and dramatically prepared for this creative experience. The aims of Spring Opera Theater and its dedicated Board are to develop an audience awareness of opera as an enriching, compelling dramatic experience and to strengthen the position of gifted American singers. It has succeeded admirably on both counts. By performing at a time of the year when opera is not traditionally given, Spring Opera Theater not only fills a void, it creates and fulfills a need.

A segment of the San Francisco Opera family with yet another set of goals to achieve is Western Opera Theater. With its own Board and artistic and administrative personnel, Western Opera takes to the road for a 4-month touring period that brings highly-tal-

(continued on p. 71)



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1. Dreamed of biting your mother and/or father?			
2. Considered breaking into a tomb and opening a coffin? Or two?			
3. Imagined that Macdonald Carey and/or Burt Lancaster each had two heads and were in love with you?			
4. Wanted to blow up your husband's and/or wife's computer?			
5. Been tempted to steal a bulldozer in order to drive to the crypt where you'd hidden your pornography collection?			
6. Imagined that you were pursued by a homicidal maniac who turned out to be you?			
7. Ever thought what it would be like to attend your own funeral?			

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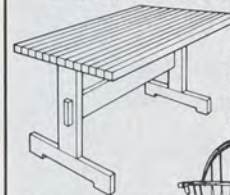
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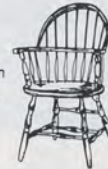
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Tomorrow's Superstars—continued

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ented, attractive professional artists and new, eager audiences together throughout the Western States and Alaska. In May, Western Opera returns to its beloved San Francisco for "Dollar Opera" performances which give local hometown citizens a chance to enjoy the work of this unique dedicated, talented, tireless group. Western Opera's activities are as varied as its itinerary. It's creed might well be—"You name it, we've got it!" Be it a full-length production, a 1-hour condensed version or a complete one act opera, Western Opera has it. Performances can be given with full orchestra or two pianos. But performing is not the be-all and end-all of this organization. The company offers study guides for use in the classroom, conducts informal discussion periods between students and artists and gives lecture demonstrations, workshops and seminars covering all phases of opera production and presentation. When Western Opera Theater leaves a town, its residents have not only seen opera (in many cases, their first opera), they've been *involved* in opera. All of this takes place within a planned for-



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(continued on p. 74)

San Francisco Opera Broadcast Schedule

San Francisco
KKHI-AM (1550)
KKHI-FM (95.7)
 Los Angeles
KFAC-AM (1330)
KFAC-FM (92.3)
7:50 p.m.

- Fri., Sept. 19 L'Incoronazione di Poppea
- Fri., Sept. 26 Der Fliegende Hollaender
- 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

Broadcasts live and in quadraphonic sound are made possible through grants by the L. J. and Mary C. Skaggs Foundation of Oakland, California and Standard Oil Company of California

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 weekdays from 8 a.m. to 5 p.m.

On exhibit until September 29 is "Word and Image," a collection of posters. From October 6 to November 17 will be a retrospective of Imogen Cunningham photographs, and from December 1 to January 9 will be a display of puppets from throughout the world.



Standard Oil Company of California

SUNDAY

MONDAY

September

14

15

21 2 PM (M,O)

22

IL TROVATORE

28 2 PM (M,N)
 L'INCORONAZIONE DI POPPEA

29

October

5 2 PM (M,N)

6

DER FLIEGENDE HOLLÄNDER

12 2 PM (M,O)

13

L'ELISIR D'AMORE

19 2 PM (M,O)

20

NORMA

26 2 PM (M,N)

27

PIQUE DAME

November

2 2 PM (M,N)

3

WERTHER

9 2 PM (M,N)

10

SIMON BOCCANEGRA

16 2 PM (M,O)

17

ANDREA CHENIER

23 2 PM (M,O)

24

IL TABARRO/
 GIANNI SCHICCHI

30 2 PM (M,N)

THE MAGIC FLUTE

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

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Tomorrow's Superstars—continued

mat specifically designed to give young American singers a chance to perform regularly and professionally. An indication of the success and meaning of Western Opera is that the communities on the tour ask the company back year-after-year and, as gruelling as the constant travelling is, the singers want to return also. It's a mutual love affair!

The newest member of the San Francisco Opera Family is the ubiquitous Brown Bag Opera. The great fun—indeed, the intent—of Brown Bag is that it can "happen" almost anywhere in the San Francisco area. Its intent is to provide an hour of beautiful music, performed by professional and carefully-prepared singers, for the residents of the city at a time when they may least expect it. Since its inception not quite two years ago, Brown Bag has generally performed during the lunch-time hour in shopping centers, department stores, parks, office buildings and auditoriums. (Who knows where and when it may next turn up?) But, once again, as with the other members of the opera family, it has two clear-cut goals — to bring the beauty and glory of opera to an ever-

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increasing number of people and to provide to young, American singers an opportunity to perform at their level of development under the supervision of one of the world's great opera companies.

These organizations—with their similarities and differences—are carefully, logically and sequentially preparing scores of artists for the day when many of them can perform during the International Fall Season and when, hopefully, an increasing number will take their places as operatic “superstars.”

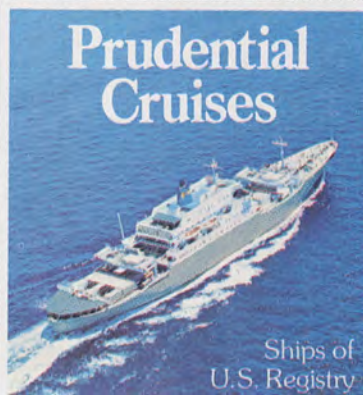
The artistic and financial resources needed to carry out this work are, understandably, enormous but the ultimate rewards are great. The true and lasting tradition of opera is beautiful singing and this tradition is being cherished and carried forward by San Francisco and its opera.

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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IL TROVATORE

(IN ITALIAN)

Opera in four acts by GIUSEPPE VERDI
Text by SALVATORE CAMMARANO
After the play by ANTONIO GARCIA GUTIERREZ



CAST

(in order of appearance)

Conductor
RICHARD BONYNGE

Stage Director
PATRICK LIBBY

Production designed by
WOLFRAM SKALICKI, DAVIS L. WEST

Chorus Director
ROBERT JONES

Musical Preparation
BLISS JOHNSTON

Lighting Designer
ROBERT BRAND

Costumes by
GOLDSTEIN & CO.

Ferrando CLIFFORD GRANT

Inez LINDA ROARK

Leonora JOAN SUTHERLAND

Count di Luna INGVAR WIXELL

Manrico LUCIANO PAVAROTTI

Azucena SHIRLEY VERRETT

A Gypsy JOHN DAVIES

Messenger JOHN DUYKERS

Ruiz GARY BURGESS

Soldiers, Nuns, Gypsies

TIME AND PLACE: FIFTEENTH CENTURY SPAIN

ACT I—Scene 1
Scene 2

The Duel

INTERMISSION

ACT II—Scene 1
Scene 2

The Gypsy

INTERMISSION

ACT III—Scene 1
Scene 2

The Gypsy's Son

INTERMISSION

ACT IV—Scene 1
Scene 2

The Execution

First performance: Teatro Apollo, Rome, January 19, 1853

First San Francisco Opera performance: October 6, 1926

Costumes for Leonora, by Barbara Matera, Ltd.,
are the property of Miss Sutherland.

Costumes for Manrico by Ray Diffen Stage Clothes.

Please do not interrupt the music with applause

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

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

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

WEDNESDAY EVENING, SEPTEMBER 17, 1975 AT 8:00

SUNDAY AFTERNOON, SEPTEMBER 21, 1975 AT 2:00



SHIRLEY VERRETT

Shirley Verrett created a sensation in her debut at San Francisco Opera in 1972 as Amneris in *Aida* and Selika in *L'Africaine*; this season the distinguished mezzo soprano returns to interpret the role of Azucena in two performances of *Il Trovatore*. Born in New Orleans, Miss Verrett grew up in Southern California where she first studied with Anna Fittiu, a former Metropolitan Opera artist. After appearances on Arthur Godfrey's "Talent Scouts," she received a scholarship to the Juilliard School of Music where she was a consistent prize winner. The mezzo's career soared when she was chosen by Leonard Bernstein as a soloist for the first concert performed at Lincoln Center, and she subsequently achieved success at the Metropolitan Opera, Covent Garden, La Scala, and the Bolshoi Opera, among other international houses. In the premiere of *Les Troyens* at the Metropolitan Opera in 1974 Miss Verrett portrayed both Cassandra and Dido. Earlier in the same Met season the artist had appeared as Judith in *Bluebeard's Castle* for the first time in her career. In April, 1975, she was heard as Neocle in the highly-praised Metropolitan Opera production of *The Siege of Corinth*. Miss Verrett's upcoming engagements include her long-awaited debut as Lady Macbeth in the opening production of the 1975-76 season at Milan's La Scala in December.

IL TROVATORE

(IN ITALIAN)

Opera in four acts by GIUSEPPE VERDI

Text by SALVATORE CAMMARANO

After the play by ANTONIO GARCIA GUTIERREZ



CAST

(in order of appearance)

Conductor
RICHARD BONYNGE

Stage Director
PATRICK LIBBY

Production designed by
WOLFRAM SKALICKI, DAVIS L. WEST

Chorus Director
ROBERT JONES

Musical Preparation
BLISS JOHNSTON

Lighting Designer
ROBERT BRAND

Costumes by
GOLDSTEIN & CO.

Ferrando CLIFFORD GRANT

Inez LINDA ROARK

Leonora JOAN SUTHERLAND

Count di Luna INGVAR WIXELL

Manrico LUCIANO PAVAROTTI

Azucena ELENA OBRATSOVA

A Gypsy JOHN DAVIES

Messenger JOHN DUYKERS

Ruiz GARY BURGESS

Soldiers, Nuns, Gypsies

TIME AND PLACE: FIFTEENTH CENTURY SPAIN

ACT I—Scene 1
Scene 2

INTERMISSION

ACT II—Scene 1
Scene 2

INTERMISSION

ACT III—Scene 1
Scene 2

INTERMISSION

ACT IV—Scene 1
Scene 2

The Duel

The Gypsy

The Gypsy's Son

The Execution

First performance: Teatro Apollo, Rome, January 19, 1853

First San Francisco Opera performance: October 6, 1926

SATURDAY EVENING, SEPTEMBER 27, 1975 AT 8:00

TUESDAY EVENING, SEPTEMBER 30, 1975 AT 8:00

FRIDAY EVENING, OCTOBER 3, 1975 AT 8:00 (Broadcast)

Costumes for Leonora, by Barbara Matera, Ltd., are the property of Miss Sutherland.

Costumes for Manrico by Ray Diffen Stage Clothes.

Please do not interrupt the music with applause

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

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

The performance will last approximately three hours and twenty minutes



CLARICE CARSON

Clarice Carson, highly accomplished Canadian soprano, makes her debut at San Francisco Opera singing the role of Giorgetta in the November 12 performance of *Il Tabarro*. After receiving her musical training in Montreal, the artist made her debut at the New York City Opera in 1965, portraying The Countess in *The Marriage of Figaro*. Her Metropolitan Opera debut was in 1967 in *The Magic Flute*, with subsequent appearances in *Elektra*, *Aida*, *La Bohème* and *Tosca*. Miss Carson then scored major successes in productions of *Mefistofele*, *Turandot* and *La Traviata* in Barcelona, *Aida* in Vancouver and *Il Trovatore* in Edmonton, and *La Traviata* again for Scottish Opera. In 1972 at Carnegie Hall the soprano sang in the New York premiere of Berlioz' *Les Troyens*; the following year she appeared in *La Forza del Destino* in Houston and in *Il Trovatore* with Louis Quilico and Placido Domingo in Fort Worth. During the summer of 1974, Miss Carson's engagements included performances at the Ravinia Festival, The Robin Hood Dell and the Israel Festival. Also last season she was heard in *Salome* with the Netherlands Opera, *Ernani* at the Cincinnati May Festival, and *Il Trovatore* with the Cincinnati Summer Opera and the Ambler Festival. Her 1975-76 season is distinguished by appearances with the Los Angeles Philharmonic and in Rouen, France.

San Francisco Opera
November 12, 1975

