

La Forza del Destino (Force of Destiny)

1976

Saturday, September 18, 1976 8:00 PM

Tuesday, September 21, 1976 8:00 PM

Friday, September 24, 1976 8:00 PM (Broadcast)

Wednesday, September 29, 1976 8:00 PM

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La Forza del Destino

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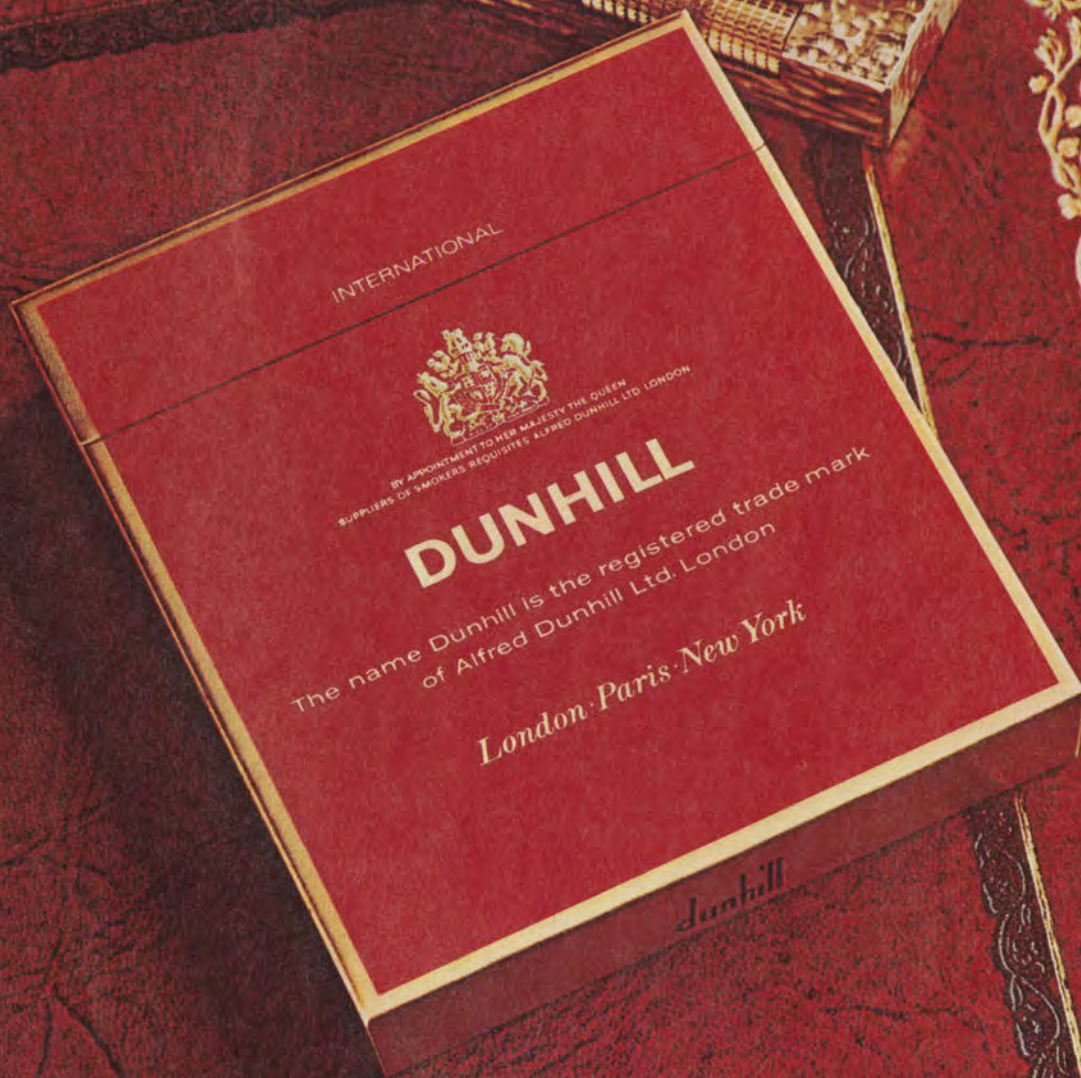
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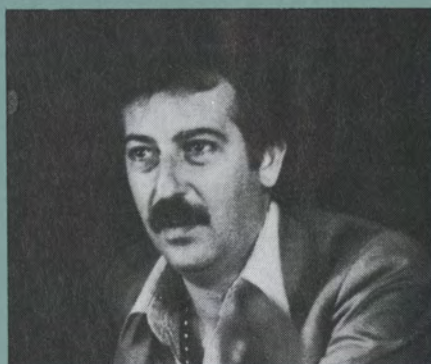
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La Forza del Destino

SAN FRANCISCO OPERA MAGAZINE 1976



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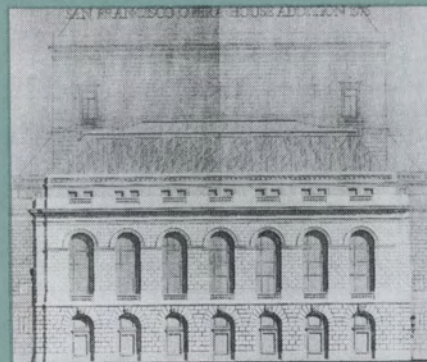
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For the first time, we are using the pit extension, an original feature of our building; you will now hear operas performed with their original orchestration.

Our 54th season will be remembered for many notable events; preeminent among them will be a meeting in early November of the International Association of Opera Directors. Many of my distinguished colleagues, representing the leading opera houses of the world, will meet in our city to attend the world premiere of *Angle of Repose*; they will be joined by representatives of OPERA America, our own country's association of opera managers, and by heads of the National Endowment for the Arts and the National Opera Institute.

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Using Melody to Stage

by Paul Chaplin

In *La Forza del Destino*, Verdi's special genius for melody was especially abundant. Alberto Fassini, making his San Francisco Opera debut as stage director for the opera, observes that the sheer power of Verdi's vocal writing overshadows the somewhat rambling libretto.

"Set designer Pierluigi Samaritani and I both believe Italian melodramas are unreal things. The melodramas of the nineteenth century have absurd plots, but they are full of beautiful music and are highly theatrical, if not realistic and believable. With our eyes and our minds, we must experience *La Forza del Destino* not as a realistic modern drama, but as something completely different."

When the gold curtain of the War Memorial Opera House opens, the audience will discover Fassini and Samaritani have given an atmospheric feeling to *La Forza del Destino*. Light translucent colors are utilized with dark greys and blacks to achieve what Fassini calls "flashes of a dream. The stage picture is vague, as though seen through fog. Not everything represented on stage is clearly defined; everything is vague." A unifying set piece will be a specially constructed iris, similar to the opening of a camera, which will unfold for each scene, emphasizing the unreality and dream-like quality of the production.

In addition to the use of a light palette of scenic colors, Fassini has updated the action of the opera to the middle of the nineteenth century. He has two justifications for this change. "The first and most important thing in staging an Italian melodrama is the music. This particular kind of melodrama is a vehicle for the composer to write beauti-



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La Forza del Destino

Photo: Caroline Crawford



Alberto Fassini and Pierluigi Samaritani at a technical rehearsal of *La Forza del Destino*.

ful music. The music Verdi composed for *Forza* is so romantic and identifiable as nineteenth century music that I believe the staging must follow the feeling of the music.

"Secondly, the theme of the narrative also suggests a later period in history. Our idea is to stage the work in Verdi's time, the Risorgimento, the period of Italy's unification. We want the audience to imagine they are dreaming of the moment Verdi was composing *La Forza del Destino*. The flashes of the Risorgimento in the staging and the setting will, we hope, remind people of Verdi's concern for the unification of Italy. That's what *La Forza del Destino* means for Italians—'viva l'Italia.' For

these reasons, I have decided to stage the opera in the nineteenth century."

The operas of Verdi were frequently surrounded with political controversy. His *Nabucco*, composed in 1842, with the chorus "Va, pensiero," immediately established Verdi as the composer of the Risorgimento. His opera prior to *Forza*, *Un Ballo in Maschera*, was plagued by government censorship while being prepared for its premiere in Rome. The Roman populace rallied behind the composer and the slogan "Viva Verdi," written on walls and shouted in theaters, was not only a cry of support for Verdi, but was a simple

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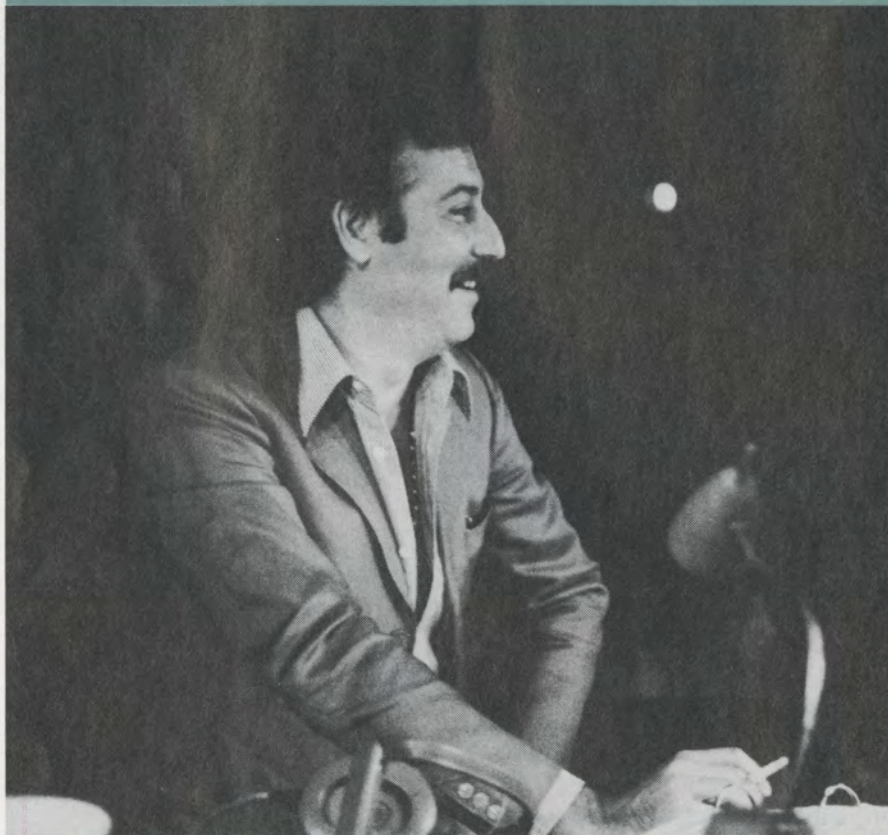
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Director Fassini during his interview.

acrostic signifying "Viva Vittorio Emanuele, Re d'Italia." While composing *La Forza del Destino* for St. Petersburg in 1861, Italian unification was achieved. When the opera was revised for its Italian premiere at La Scala, the Milanese audience had no difficulty seeing their recent struggle against the Austrians in Verdi's eighteenth century narrative.

Despite the unconventional setting, Fassini is certain San Franciscans will understand the political aspects of the opera. "Audiences in the nineteenth century would see uniforms on the stage and immediately understand the implication. I saw a production in Germany, with modern dress and armored trucks, although that is a completely

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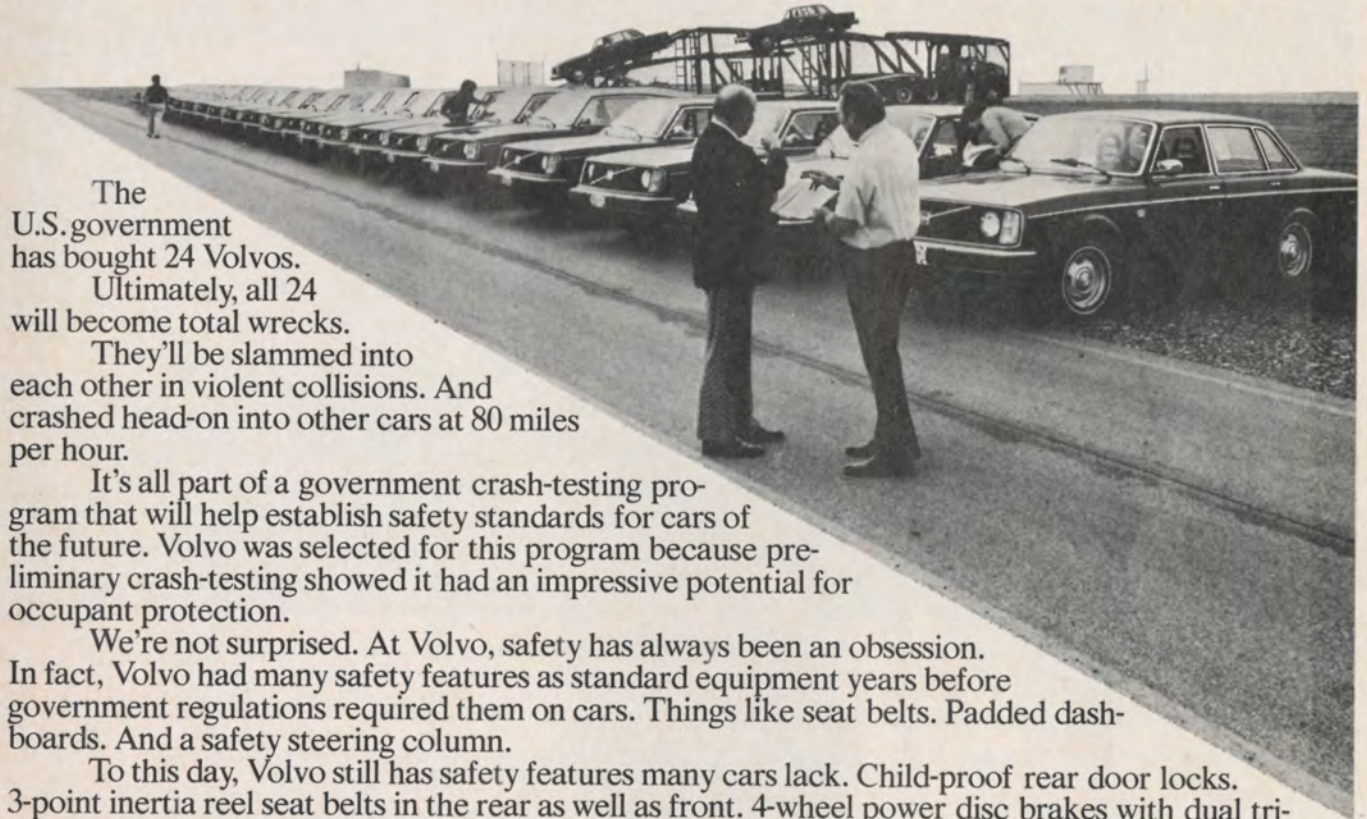
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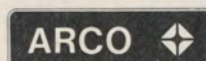
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John Quincy Adams—Congressman	November 22	New England Conservatory Ragtime Ensemble, directed by Gunther Schuller
Charles Francis Adams—Minister to Great Britain	November 29	Dionne Warwick
Henry Adams—Historian	December 6	Mikhail Baryshnikov with Gelsey Kirkland, Martine Van Hamel and Marianna Tcherkassky
Charles Francis Adams II—Industrialist	December 13	Preservation Hall Jazz Band
	December 20	National Symphony, Andre Kostelanetz conducting Tchaikovsky

The Adams Chronicles was produced by WNET/13, New York. Made possible by grants from the National Endowment for the Humanities, The Andrew W. Mellon Foundation, and Atlantic Richfield Company.

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different approach than what we would present in Italy.

"We Italians understand the significance of your celebrating the Bicentennial, so the public here should be able to understand the importance of the patriotic elements in my interpretation of the opera. We stress the importance of the people, through the plot and their characterizations, and do not only emphasize the political aspects of the piece.

"*Forza* is in that stage of Verdi's career where he was still dealing with romantic, beautiful stories. He was abandoning the traditional form of having the soprano enter, sing a scene, aria and cabaletta, then having the tenor come on stage to repeat a similar series of musical numbers. By the time he was composing *Otello*, Verdi's great genius produced a work that is a flowing dramatic story, with no breakdown into scenes and arias."

An additional departure from previous San Francisco Opera stagings of *Forza* is in the arrangement of the scene divisions. The work will be presented as complete as possible, a San Francisco Opera tradition. "Maestro Adler and I have held numerous meetings about *La Forza del Destino*. We will present it in three acts instead of four. I think it is better this way, although we must still make a few minor cuts."

With its vast canvas of characters and locations, *La Forza del Destino* challenges the resources of the opera com-

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pany that produces it. Fassini was impressed with his early rehearsals with the chorus and supers for the battle and inn scenes, although he feels these are not the most difficult passages to stage. "There is not one scene in *La Forza del Destino* that is harder or easier to stage than another. This opera, with our atmospheric setting, is very difficult technically. Nothing in an opera house is improvised; everything must be fully realized and well studied before the actual rehearsals. The opera must be natural when it is presented to the audience. There is so much work involved, you can't begin to imagine it."

Fassini is especially attracted to the composers of the nineteenth century, and has had most of his critically acclaimed work come from staging forgotten operas of this period. "We must expand the repertoire, because the repertoire is not limited to 30 operas. We always do *Rigoletto*, *Traviata*, *Trovatore*, *Lucia di Lammermoor* and *Norma*. Bellini wrote eleven really great operas, and not all of them are regularly performed. I've done several of Donizetti's works which are seldom presented, such as *Belisario*, *Roberto Devereux*, *Poliuto*, *Catarina Cornaro*, *Maria di Rohan*, *Gemma di Vergy*, and Verdi's *Attila*, *Il Corsaro* and *Giovanna d'Arco*, as well as Rossini's *Mosè* and *Armida*. In Italy, it's sometimes difficult for me to propose those operas to an opera manager. If you want to talk about *Traviata* or *Trovatore* it's easier, since they are repertoire operas, but

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things are different if you talk about *Maria di Rohan* or *Gemma di Vergy*.

"I think the nineteenth century compositions are full of beautiful music. You must carefully study them beforehand, for not all of them are works of art. There are many that we have never heard, which are really very important works. I've been interested in these neglected operas, as well as the usual repertoire pieces.

"For Italians, the melodramas of this period are our theater. We don't have much dramatic theater. We go from Goldoni and Alfieri in the eighteenth century to Pirandello in the twentieth century, with little drama in the nineteenth. So melodrama is our theater. We started our operatic heritage with great composers like Monteverdi, through Mayr, Pacini, Mercadante and others, and we finished with the big four, Rossini, Bellini, Donizetti, and Verdi, and then Puccini and the verismo composers. So we Italians love the melodramas, because they are something that we feel inside and are a part of ourselves, but we always return to these operas, first and foremost, for their great stirring music, especially those works of the genius Verdi."

Paul Chaplin is the staff writer for *San Francisco Opera*.

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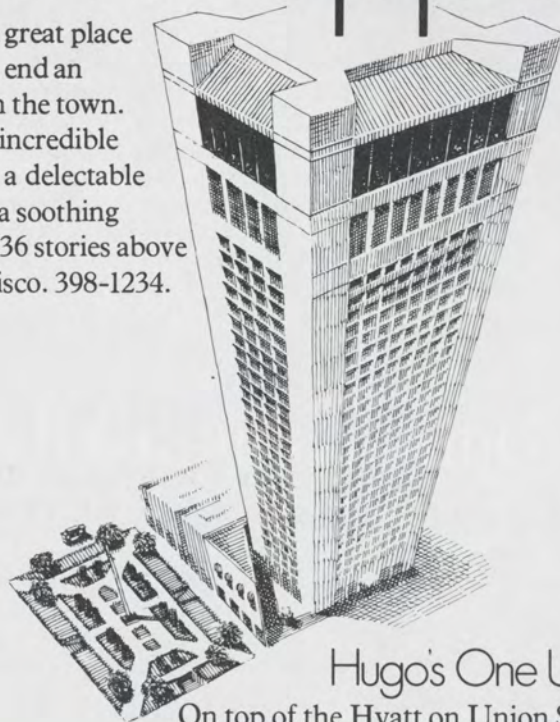


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College Opera



Members of COA at a special function with 1975 season artists.

Having just completed its most active year, the College Opera Association invites you to be a part of an expansion that is being planned for 1976-77.

As a student organization (sponsored by the San Francisco Opera Guild), the COA seeks to stimulate interest in the opera among members of colleges and universities in the Bay Area. COA activities bring to members a closer look at and, thus, a better appreciation of the different efforts that go into and the many people who contribute to the making of grand opera—on the administrative, production, artistic as well as technical levels. Last year, for example, COA members had a chance to meet with directors, scenic designers, wig and make-up artists and stage technicians. The list of world famous artists who participated in COA functions, thus enabling members to get to know them personally, included Judith Blegen, Giacomo Aragall, Jose Carreras, Placido Domingo and Paolo Montarsolo. The production of *L'Elisir d'Amore* was enjoyed with special relish as COA members could follow its development through the various stages of rehearsals.

Association



This year, another opera has been chosen for a similar project. And, as in previous years, students of our member campuses can obtain tickets to some 1976 Fall season performances at a substantial discount. The ticket program is being made possible through a generous subsidy by the San Francisco Opera Guild.

In order for students of the various campuses to benefit from our program, we need members of those campuses to be involved with us actively to plan and coordinate events and to publicize them. The advantages of membership in the COA are many; it is an exciting and entertaining way to broaden one's operatic dimensions. We heartily encourage any student or faculty member of a Bay Area college to join us for the 1976 season.

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

Michael Cheung, President
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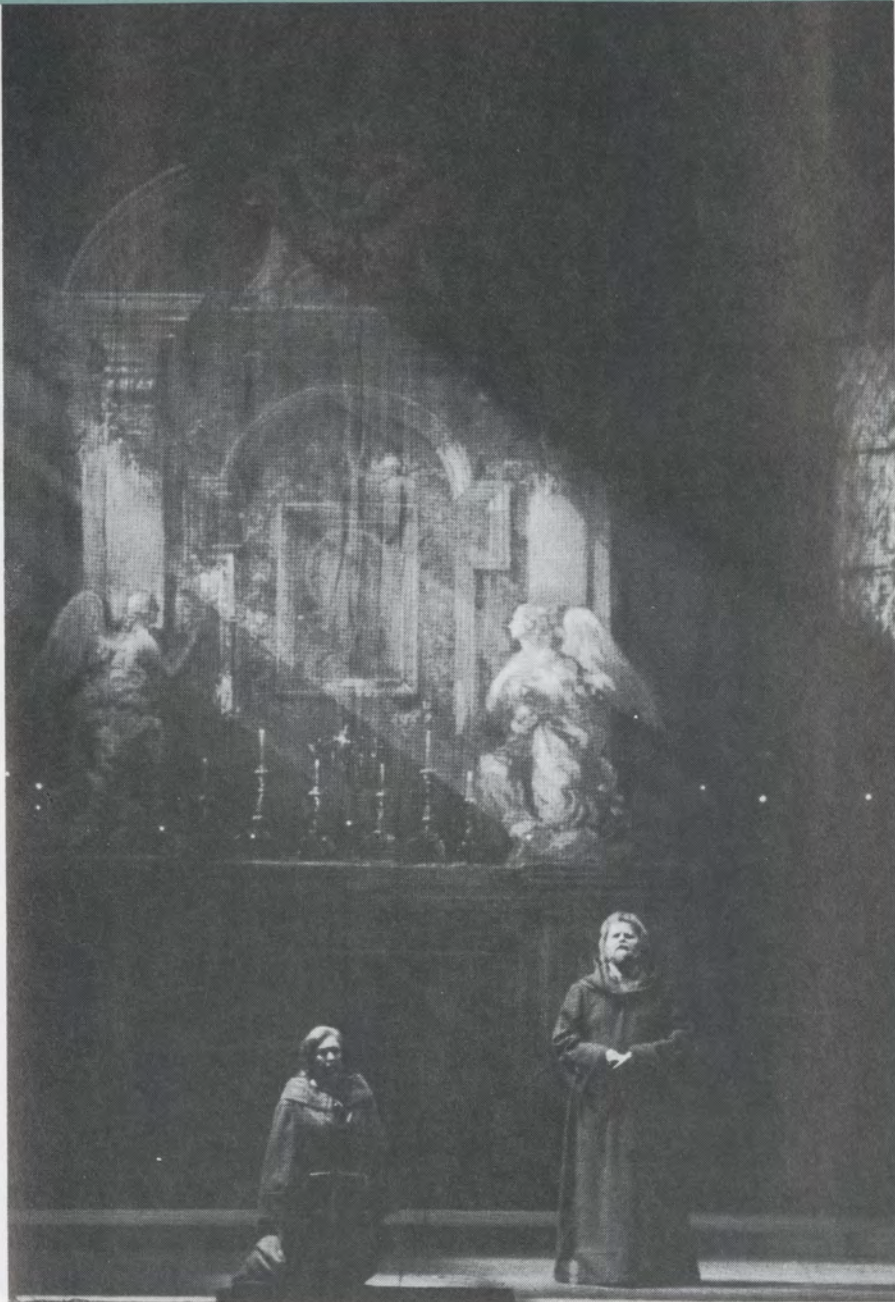
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Anna Tomowa-Sintow and Paul Plishka rehearse Act I, Scene 3. Photo: Ron Scherl

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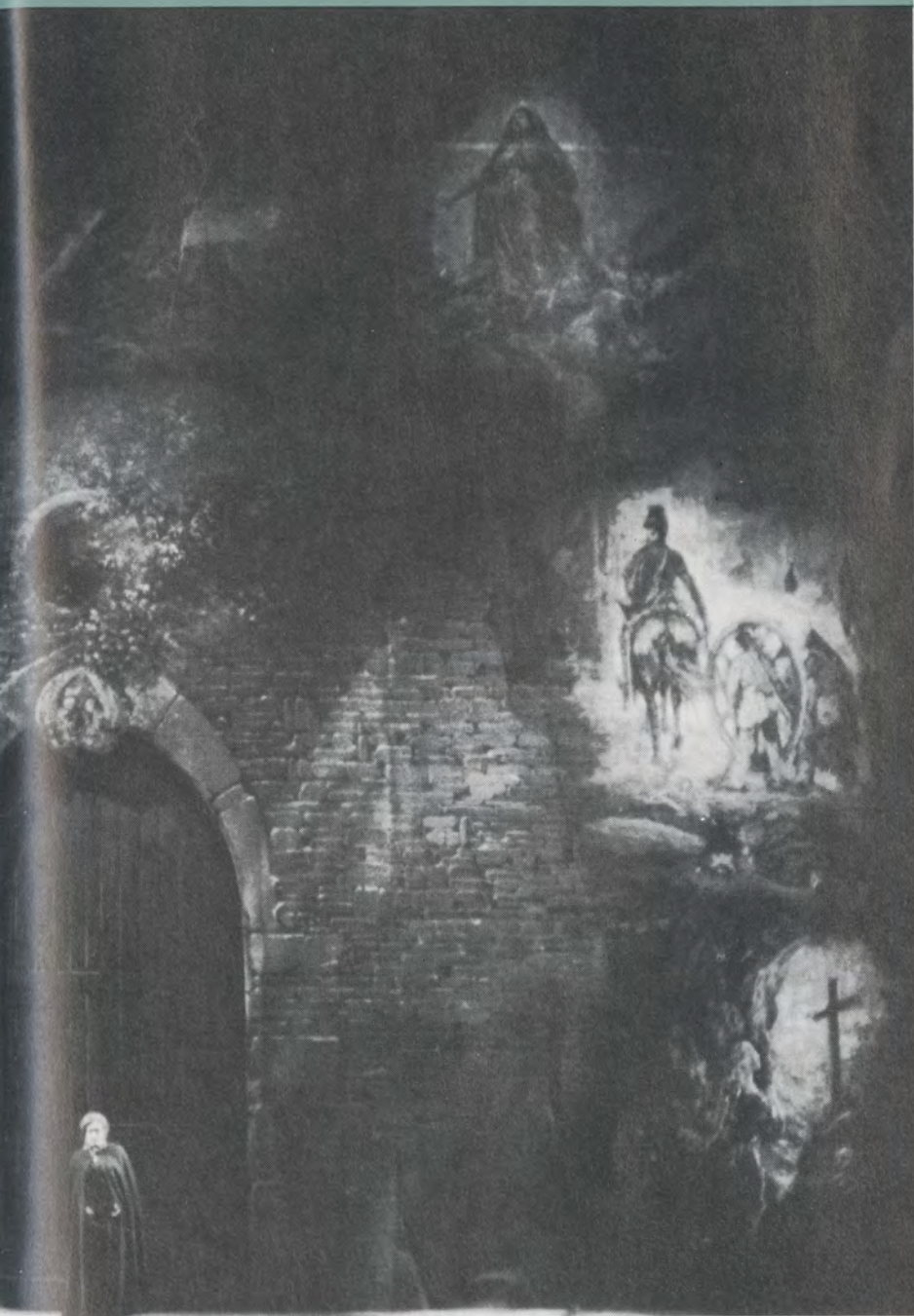
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Anna Tomowa-Sintow in rehearsal. Photo: Ron Scherl



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San Francisco's Forzas

by David Littlejohn

Pages from the musical score for *La Forza del Destino*.

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MELODIA

SCENA VI. Valle fra rupi inaccessibili, attraversata da un ruscello. Nel fondo, a sinistra dello spettatore, è una grotta con porta praticabile, e sopra una campana che si potrà suonare dall'interno. È il tramonto. La scena si oscura lentamente; la luna apparisce splendidissima.

Donna Leonora pallida, sfigurata, esce dalla grotta agitatissima.

All^o agitato
♩ = 96

mf
staccato

LEONORA

Andante
(dentro la grotta)

Pa - - ce,

A
Andante

♩ = 56
(si presenta sulla soglia della grotta)

pa - ce, pa - ce, pa - ce, mio Dio, pace, mio Di -

♩ = 56
P(ARPA)

PROHIBITION TO END DECEMBER 5: 54,000 Ask Liquor Licenses in State. Drys Expect Little Good Under Repeal. S.F. Public Job Army Boosted to 7,900. Hitler Moves to 100% Nazi State.

In Berkeley, professors were demanding that Governor Rolph resign, outraged by his defense of a San Jose lynch mob. Sophie Tucker was onstage at the Warfield, accompanying *My Lips Betray*. The Fox was offering two films and a ten-act vaudeville bill; at the Golden Gate, Katherine Hepburn in *Little Women* (24c-35c-40c), along with Horace Heidt and his Californians. Mayor Rossi took a box for the opening of a new Kolb and Dill comedy at the Geary; *Showboat* was just closing next door. The *Examiner* was serializing a new novel called *Mutiny on the Bounty*, and decrying the "Spreading Use of Marihuana." Matson was running four liners to Honolulu (\$75 Cabin, \$110 First). New Hupmobile sedans were reduced to \$795.

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(discende)
-o!

con dolore
Cruda sven-tu - ra m'astringe, ahimè, a lan-

-guir; co - me il dì pri - mo da tant'an-ni du - ra profondo il mio sof-

-frir. Pa - ce, pa - ce, pa - ce, mio Dio, pace, mio Di -

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Sketch of the costume for the Marchese di Calatrava by Samaritani.

On December 1, 1933, San Franciscans saw Verdi's *La Forza del Destino* for the first time, 71 years after St. Petersburg, 64 years after La Scala, 15 years after the Met. The Leonora was Claudia Muzio, who (as Tosca) had opened the gleaming new opera house just one year before. In the eyes and ears of local critics (the city had four daily

papers), she could do no wrong. "Her pianissimo was remarkable for its delicacy, and in dramatic passages she was like a Duse set to glorious music." The *News* even loved "her marvelously expressive hands." Everyone agreed that Ezio Pinza (Guardiano) was a new star-quality basso, though one critic thought



Leonora's costume design by Samaritani.

"Martinelli's histrionics were a bit overdone" as Don Alvaro.

1933 production standards seem to have been slightly below today's. "The audience smiled at the colossal backstage thunders of the battle scene," wrote young Alexander Fried (then at the *Chronicle*). Marjorie Fisher in the

News observed that 1933 opera performances had gone far more smoothly than in the past, "thanks to the fact that there has been at least one complete stage rehearsal for each opera!"

Of Verdi's overlong, melodramatic, six-star Spanish hodgepodge, only Fried risked anything like an actual opinion.

continued on p. 26

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The general line of the others was a sort of comfortable anti-modernism. "La Forza turns back the opera book to the days of tuneful arias . . . It proved that San Francisco likes melody with opera." But then Verdi wrote much the same thing, of its reception at La Scala in 1869: "While everyone is crying for Reform, for Progress, the general public applauds only the arias, romances, and songs—which the singers prefer too!"

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Drawings of soldiers' costumes from the 1860's, on which the costumes in the current production are based.

1938: 55,000 SEIZED IN JEWISH ROUNDUP. The German press admonished President Roosevelt to "remember what happened to the Indians when sobbing about the Jews." *Boy's Town* was in its fifth week on Market Street, Ronald Colman was opening in *If I Were King*, Bette Davis in *The Sisters*. 250,000 tourists had come in one summer, reported the *Examiner*, to gape at the Dionne quintuplets; even Einstein was impressed. A young man-

about-town named Caen was writing for the *Chronicle*.

"Call it perfect," wrote Alfred Frankenstein (in the same paper) of that season's *La Forza del Destino*.

Beniamino Gigli, in superb vocal form, repeatedly brought the house down with the power and musical rightness of his singing, to say nothing of the magnificence of his tone and the intensity of the feeling behind it.

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continued from p. 27



Drawings of soldiers' costumes from the 1860's, on which the costumes in the current production are based.

Elisabeth Rethberg was never more mellow and radiant, and has never given a more thrilling account of the "Madre, pietosa vergine."

A nobler or more magnificently sonorous priest than Ezio Pinza never appeared on an operatic stage. And rarely has one occasion to rejoice so thoroughly over the role of Don Carlo as when it is sung, as last night, by the superlatively fine baritone of Richard Bonelli. . . . for once the small character part of Friar Melitone was completely realized, since it had been assigned to Salvatore Baccaloni.

He *did* recognize the Inn at Hornachuelos (a scene usually cut) as the same inn Lilas Pastia had been running in *Carmen* two seasons before — "though why shouldn't he serve several generations of Spanish travellers?"

Marjorie Fisher liked Miss Rethberg's gown ("most flattering according to streamlined standards") and forgave Gigli his "tenor-istic exaggerations" for his glorious voice. Fried (now with Hearst) agreed with Frankenstein: "Last night's cast could hardly be bettered on any stage today. . . . In fact, the

continued on p. 63

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As Kurt Herbert Adler wrote in his introduction to this year's brochure, "San Francisco Opera takes pride in celebrating the Twin Bicentennial of the City of San Francisco and the nation by presenting a wide-ranging repertoire which strongly emphasizes artistic accomplishments of the 20th century." Each year, our fall season seems to surpass in excellence those which have gone before and 1976, our 54th consecutive year, will, I am confident, reach new heights. We open with the San Francisco premiere of Massenet's "Thais"; the title role will be sung by the glamorous and exciting Beverly Sills.

Our contribution to the Bicentennial will be the world premiere of "Angle of Repose". This opera is based on Wallace Stegner's Pulitzer Prize winning novel and was commissioned by the San Francisco Opera Association. Composer Andrew Imbrie and librettist Oakley Hall have adapted the novel to grand opera which will be sung by an all-American cast. Nine other operas, some old favorites, some of modern vintage, complete this well-balanced season. Our brilliant general director, Maestro Adler, with his splendid staff and well organized company, will again demonstrate that San Francisco Opera continues to be included among the few great opera companies in the world. Advance ticket sales indicate that the community recognizes this and that we will continue the nearly 100% capacity attendance which we have enjoyed in recent years.

In addition to "Thais" and "Angle of Repose", we will have new productions of four operas. The wear and tear on sets and costumes is fantastic and it is also exciting to see old favorites in new clothes. However, new productions are terribly expensive and we must depend on substantial gifts by interested donors to make them possible. We are indebted to Cyril Magnin, a long-time friend of San Francisco Opera, for a generous gift making possible the new "Thais". "Angle of Repose" has been financed

by substantial gifts from San Francisco Foundation, City and County of San Francisco, National Endowment for the Arts, as well as contributions by a number of arts patrons. For part of the new production of "La Forza del Destino" we are grateful to a number of arts patrons and the William H. Noble Estate. "Die Frau ohne Schatten" was made possible by the generosity of arts patron Cynthia Wood. Our vice president and treasurer, James D. Robertson, for the sixth consecutive year, has financed part of a new production—this year "Cavalleria Rusticana" and "I Pagliacci."

To all of these patrons go our special thanks.

Opera in San Francisco is not just the International Fall season which we are now enjoying, but is a year around program, all under the general direction of Mr. Adler and his staff. These activities include Spring Opera Theater, Western Opera Theater, Merola Opera Program, Brown Bag Opera and San Francisco Opera Auditions. Our total program is unique; no other opera company in the country can boast of such scope.

Opera is probably the most expensive performing art form. This can be readily understood when one considers the hundreds of people necessary to stage a production of the quality for which we are renowned. Our costs for 1976 are estimated at \$5,700,000. Ticket revenues cover just over 60% of these costs, a ratio which is probably higher than any major opera company in the world. To put this in perspective, if we were to depend solely on ticket revenues to cover our costs, our prices would have to range from about \$11.00 to \$41.50 per seat instead of our actual range of \$6.00 to \$25.00. You may have read recently that the portion of annual costs of the Paris Opera which are subsidized by the French Government have reached 17 million dollars, a figure almost three times our total costs. And yet, on a visit there a few months ago, my ticket cost me the equivalent of \$30.00!

How have we raised the remaining 40% of our costs? From generous patrons who finance new productions, from guarantors, grants from local and federal governments, income from our endowment funds, donations from the Opera Guild, and from contributions by corporations, foundations and individuals to our annual Operating Fund campaign. But costs continue to rise because of inflation and we must in-

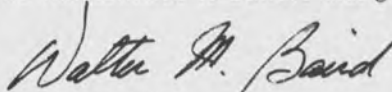
crease the number of contributors significantly if we are to avoid substantial deficits. Thousands of loyal opera lovers help each year, but thousands more are needed. If you are not presently a contributor to our annual fund drive, won't you please join now? Your tax deductible contributions should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco, 94102. Opera's future depends on you. Don't let us become a candidate for the list of endangered species.

We continue to be grateful for the financial support from various organizations, without whose help we would find it almost impossible to continue—National Endowment for the Arts, National Opera Institute, Mayor George Moscone, Chief Administrative Officer Thomas J. Mellon, the City and County of San Francisco, and the War Memorial Board of Trustees. We are also indebted to Opera ACTION which continues to render all kinds of help to San Francisco Opera, not only reducing our costs but spreading the word of opera throughout our community.

For many years, each opera has been broadcast once over KKKH AM/FM in San Francisco and KFAC AM/FM in Los Angeles. This year, broadcasts will be extended to audiences in Sacramento, Fresno, San Diego, Portland and Seattle. These broadcasts are made possible by grants from Standard Oil Company of California and the L. J. and Mary C. Skaggs Foundation of Oakland, California, for which we are most grateful. The quality of the broadcasts is exceptional and you owe it to yourself to listen.

San Francisco Opera Guild finances five student matinees of one of the operas in the series. This year, thousands of young people will enjoy "The Barber of Seville." For many this will be their first exposure to grand opera. From their enthusiastic response over the years, opera is assured of audiences in the future.

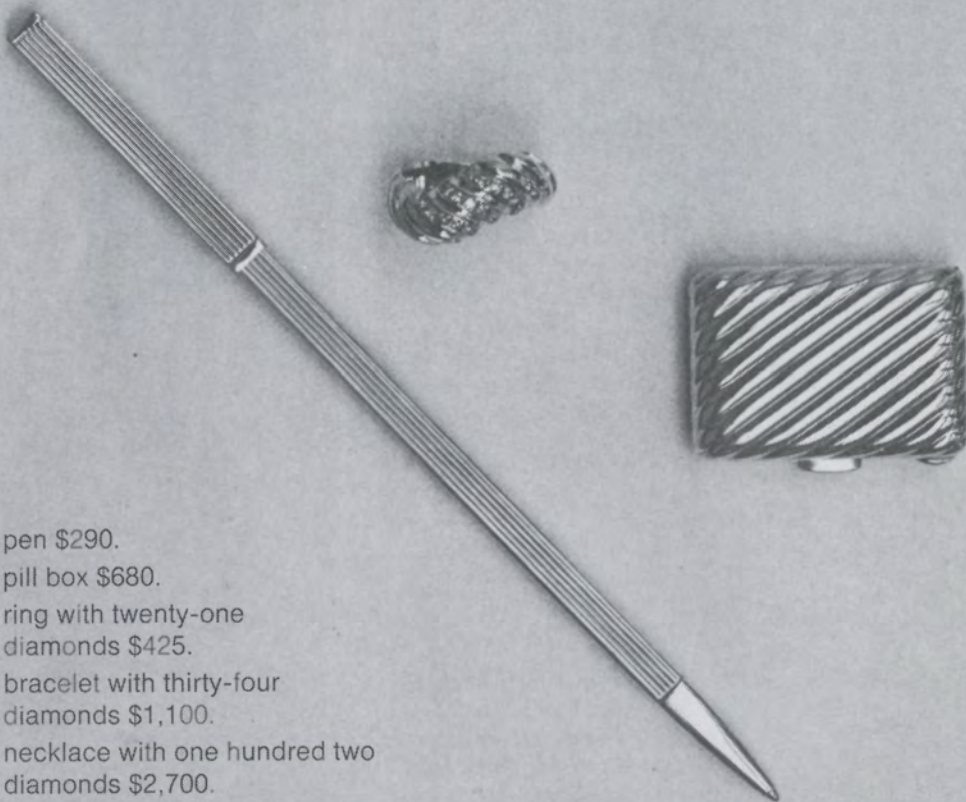
Each year, San Francisco Opera brings the joys of this wonderful performing art alive to tens of thousands of opera lovers and, through the magic of radio, to countless others. Our goal is always to bring to you performances of the highest quality and, with your help, we will continue to achieve that goal.


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Giacomo Aragall
Walter Berry*
Garbis Boyagian**
John Brecknock*
Renato Bruson
Samuel Byrd*
Renato Capecchi
Paul Crook*
John Davies
Placido Domingo
Dale Duesing**
John Duykers
Brent Ellis*
Geraint Evans
Renato Francesconi*

Joseph Frank
Paul Geiger*
Peter Glossop
Clifford Grant
Hakan Hagegard**
Colin Harvey
Joshua Hecht
James Hoback*
Robert Ilosfalvy
Wassili Janulako
James Johnson*
Matti Kastu**
Kolos Kovats**
William Lewis
Juan Lloveras
Chester Ludgin
Alexander Malta**

Raymond Manton
Sherrill Milnes
Paul Plishka*
Bruno Prevedi*
Neil Rosenshein*
Hans Sotin*
Peter Strummer
Giorgio Tozzi
Domenico Trimarchi*
Wayne Turnage*
Jon Vickers
Ingvar Wixell

*San Francisco Opera debut
**American opera debut

CHORUS

Women

Janice Aaland
Peggy Ahrens
Kathy Anderson
Candida Arias-Duazo
Doris Baltzo
Roberta Bowman
Norma Bruzzzone
Louise Corsale
Patricia Diggs
Beverly Finn
Lisa Louise Hill
Cecilia MacLaren
Tamaki McCracken
Sharon McKibbin
Elaine Messer
Irene Moreci
Penelope Rains
Anna Marie Riesgo
Ramona Spiropoulos
Rose Parker
Bonnie Jean Shapiro

Claudia Siefer
Lola Lazzari Simi
Linda Millerd Smeage
Claudine Spindt
Alma Wells
Sally Winnington
Arlene Woodburn
Garifalia Zeissig

Men

Winther Andersen
Daniel Becker
Robert Bjoernfeldt
David M. Cherveney
Thomas Clark
Robert Clyde
Neil Cooper
Robert Delany
John Del Carlo
John L. Glenister
Ross Halper
Kenneth Hybloom

Gerald Johnson
Robert Klang
Conrad Knipfel
Eugene Lawrence
Kenneth MacLaren
Kenneth Malucelli
Jim Meyer
Thomas Miller
Kent Nagano
Eugene Naham
Charles Pascoe
Kenneth Rafanan
Thomas Reed
Robert Romanovsky
John Segale
Francis Szymkun
James Tarantino
D. Livingstone Tigner
William Chastaine
Tredway
John K. Walters
R. Lee Woodriff

EXTRA CHORUS

Women

Elizabeth Anker
Anne Buelteman
Suzanne Compton
Cynthia Cook
Judith F. Hansen
Margaret Hamilton

Judith Harris
Gloria Holmby
Jean Ostrander
Patricia Schuman

Men

Gennadi Badasov

Michael Bloch
Dale Emde
Thomas Hart
Matthew Miksak
Karl Saarni
Lorenz Schultz
James Tipton

BALLET

Women

Margaret DeWitt
Jean Harris
Wendy Holt
Sherri Parks
Angie Smith
Maria Angela Villa

Men

Ric "E" Abel
Isom Buenavista
Jeffry Judson
Randall Krivonic
Jeffrey Smith
Sulpicio Wagner

Richard Browne
Ballet Captain

Orchestra

1ST VIOLIN

Jacob Krachmalnick
Concertmaster
 William E. Pynchon
 Ferdinand M. Claudio
 Bruce Freifeld
 Silvio Claudio
 Ezequiel Amador
 Mafalda Guaraldi
 George Nagata
 Ernest Michaelian
 Jeanne Marvin
 Michael Sand
 Celia Rosenberger

2ND VIOLIN

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

VIOLA

Rolf Persinger *Principal*
 Detlev Olshausen
 Lucien Mitchell
 Tom Elliott
 Kenneth Harrison
 Jonna Hervig
 Ellen Smith

CELLO

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

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

CONTRA BASSOON

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*
 Mark Lawrence
 John Bischof

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Floyd Cooley

TIMPANI

Elayne Jones

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Assistant Music Director
 Joellen Piskitel
Accompanist

James Baker
 Eric Brudos
 Jon Cockerline
 Laramie Crocker
 John Doxey
 James Dreer

George Fernandez
 Douglas Fields
 Scott Flemming
 Brian Gordon
 Ben Harrison
 Steven Heffelfinger
 Ethan Kaplan
 Martin Kovach
 Martin LaPlaca
 Mark Loudon
 Stephen Myers
 Christopher Nomura

Andrew Podell
 Peter Reilly
 Marco Remedios
 Stephen Rumph
 Jeffrey Silver
 John Smalley
 Dan Tadmor
 Clement Ulrichs
 James Urquhart
 Peter Vizcaino
 Bradley White
 Douglas Wing

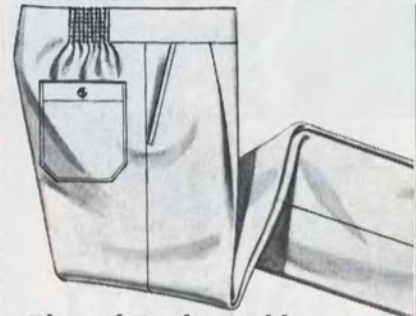
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SUPERNUMERARIES

Women

Dorothy Brown
Madeline Chase
Barbara Clifford
Joanne Dickson
Gina Farruggio
Janice Fillip
Nancy Kennally
Marilyn Mathers
Cynthia Milina
Edith Modie
Louise Russo
Ellen Sanchez
Shelley Seitz
Laurie Thompson

Men

Jesse Alexander
Steve Bauman
Thomas Carlisle

Ronald Cavin
Rudolph Cook
Burton Covel
Donald Crawford
Everett E. Evans, Jr.
Herbert Harvey
Martin Izquierdo
Kenneth Jakobs
Janusz
Julius Karoblis
Rodney McCoy
Gregorio Mendoza
Lawrence Millner
Paul Newman
James Prevolos
Noble Edward Reynolds

Paul Ricks
Raymond Salazar
Thomas Simrock
Jonathan Spieler

Kent Spiers
Colin Warner
David Williams
Joseph Williams
Gerald Wood

Children

Michelle Brown
Lilo Campeau
Steven Cohen
Hardy Crawford
Martha Crawford
Gregory Gillbergh
Anthony Gonzalez
Claudia Heyneman
Jennifer Heyneman
Gregory Moreci
Daniel O'Connor
April Sack
Celia Sack



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1976 Season Repertoire

New Production made possible by a generous gift from Cyril Magnin

San Francisco Opera Premiere

THAÏS

Massenet
IN FRENCH

Sills, Jones, Cummings, South,
Harned*/Milnes, Ahnsjö**, Malta**

Conductor: Pritchard
Production: Capobianco
Designer: Toms
Choreographer: Falco*
Chorus Director: Jones

Friday Sept 10 8PM
Gala Opening Night

Wednesday Sept 15 8PM
Sunday Sept 19 2PM
Saturday Sept 25 8PM
Tuesday Sept 28 8PM
Friday Oct 1 8PM

DIE WALKÜRE

Wagner
IN GERMAN

Knies*, Rysanek (Sept. 11, 14, 17)//
Martin (Sept. 22, 26, Oct. 2), Hesse*,
Goreniuc*, Roark, Sherrard*,
Garabedian, Jones, Harned, Petersen,
Nadler/Vickers, Sotin*, Grant

Conductor: Suitner
Stage Director: G. Hager
Designer: Skalicki

Saturday Sept 11 7:30PM
Tuesday Sept 14 7:30PM
Friday Sept 17 7:30PM
Wednesday Sept 22 7:30PM
Sunday Sept 26 1:30PM
Saturday Oct 2 1PM

New Production made possible, in part, by generous gifts from a number of arts patrons and the William H. Noble Estate

LA FORZA DEL DESTINO

Verdi
IN ITALIAN

Tomowa-Sintow, Marsee*, Jones/
Francesconi*, Bruson, Plishka*,
Trimarchi*, Malta, Frank, Geiger*,
Davies

Conductor: Adler
Production: Fassini*
Designer: Samaritani*
Choreographer: Guidi*
Chorus Director: Jones

Saturday Sept 18 8PM
Tuesday Sept 21 8PM
Friday Sept 24 8PM
Wednesday Sept 29 8PM
Sunday Oct 3 2PM

Kabaivanska, Marsee, Jones/Ilosfalvy,
Boyagian**, Kovats**, Trimarchi, Malta,
Frank, Geiger, Davies

Conductor: Adler
Production: Fassini
Stage Director: Farruggio
Designer: Samaritani
Choreographer: Guidi
Chorus Director: Jones

Sunday Nov 7 2PM
Saturday Nov 13 1:30PM
Friday Nov 19 8PM

TOSCA

Puccini
IN ITALIAN

Rysanek (Oct. 2, 5)//Martin (Oct. 8, 10,
16, 23)/Aragall, Wixell, Trimarchi,
Johnson*, Frank, Strummer, Davies

Conductor: Peloso
Production: Ponnelle
Stage Director: Prohaska**
Designer: Ponnelle
Chorus Director: Jones

Saturday Oct 2 8PM
Tuesday Oct 5 8PM
Friday Oct 8 8PM
Sunday Oct 10 2PM
Saturday Oct 16 8PM
Saturday Oct 23 1:30PM

PETER GRIMES

Britten
IN ENGLISH

Harper, Nadler, Petersen, Cummings,
South/Vickers, Evans, Malta, Turnage*,
Crook*, Geiger, Frank, Duykers

Conductor: Pritchard
Production: Evans
Designer: Toms
Chorus Director: Jones

Wednesday Oct 6 8PM
Saturday Oct 9 8PM
Wednesday Oct 13 8PM
Sunday Oct 17 2PM
Friday Oct 22 8PM

New Production made possible by a generous gift from Cynthia Wood

DIE FRAU OHNE SCHATTEN

R. Strauss
IN GERMAN

Rysanek, Schroeder-Feinen*, Hesse,
Cummings, South, Roark, Jones,
Harned, Petersen/Kastu**, Berry*,
Johnson, Alvary, Hecht, Duykers,
Hoback*, Turnage, Geiger, Byrd*

Conductor: Böhm*
Production: Lehnhoff
Designer: Zimmermann*
Chorus Director: Jones

Friday Oct 15 8PM
Tuesday Oct 19 8PM
Sunday Oct 24 1:30PM
Saturday Oct 30 8PM
Tuesday Nov 2 8PM

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SAN FRANCISCO OPERA ASSOCIATION Announces its 1976 Annual Opera Fund Drive

Here's a toast to San Francisco Opera and its 54th international fall season.

Keeping it in good health and good spirits for future generations should concern all opera goers. Even with capacity houses, ticket sales account for slightly over 60% of our annual operating funds. The remaining 40% is raised in a variety of ways: through our guarantor program, federal and municipal funds, new program sponsors — and our annual community fund drive.

We depend on you to help us break even. Let's not wait for an unforeseen crisis to realize the importance of one of our most treasured community possessions. Give as much as you can to insure continued excellence and growth.

- Friend: \$10 to \$99
- Contributor: \$100 to \$499
- Donor: \$500 to \$999
- Benefactor: \$1,000 to \$4,999
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- Business Patron: \$2,500 and over

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 Development Office
 War Memorial Opera House
 San Francisco, California 94102
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Repertoire

continued

THE MAKROPULOS CASE

Janáček
 IN ENGLISH

Silja, South, Jones, Harned/Lewis, Evans, Crook, Hecht, Manton, Rosenshein*, Davies

Conductor: Von Dohnanyi
 Stage Director: Pountney*
 Designer: Bauer-Ecsy
 Production Coordinator: Ecsy*
 Chorus Director: Jones

Wednesday Oct 20 8PM
 Saturday Oct 23 8PM
 Tuesday Oct 26 8PM
 Friday Oct 29 8PM
 Sunday Oct 31 2PM

New Productions made possible, in part, by a generous gift from James D. Robertson

CAVALLERIA RUSTICANA

Mascagni
 IN ITALIAN

Troyanos (first 5 perfs.)//Crespin (Nov. 16, 21, 24, 27), Esham*, Petersen/Domingo (first 6 perfs.)//Lloveras (Nov. 21, 24, 27), Janulako

and

I PAGLIACCI

Leoncavallo
 IN ITALIAN

Rogers* (first 6 perfs.)//Kabaivanska (Nov. 21, 24, 27)/Domingo (first 6 perfs.)//Prevedi* (Nov. 21, 24, 27), Wixell (first 6 perfs.)//Glossop (Nov. 21, 24, 27), Ellis*, Frank, Hoback, Davies

Conductor: Schermerhorn
 Production: Ponnelle
 Designer: Ponnelle
 Chorus Director: Jones

Wednesday Oct 27 8PM
 Saturday Oct 30 1:30PM
 Friday Nov 5 8PM
 Wednesday Nov 10 8PM
 Saturday Nov 13 8PM
 Tuesday Nov 16 8PM
 Sunday Nov 21 2PM
 Wednesday Nov 24 8PM
 Saturday Nov 27 8PM

World Premiere made possible by generous gifts from the National Endowment for the Arts, City of San Francisco, San Francisco Foundation and a number of arts patrons
 In celebration of the Twin Bicentennial of the U.S.A. and the City of San Francisco

ANGLE OF REPOSE

Imbrie
 IN ENGLISH

Shade *, Marsee, Garabedian/Ludgin, Lewis, Duesing**, Hecht, Johnson, Byrd, Turnage, Davies, Hoback

Conductor: Mauceri*
 Production: Freedman*
 Set Designer: Schmidt*
 Costume Designer: Casey*
 Choreographer: McFall*
 Chorus Director: Jones

Saturday Nov 6 8PM
 Tuesday Nov 9 8PM
 Sunday Nov 14 2PM
 Thursday Nov 18 8PM
 (Tuesday evening prices)
 Friday Nov 26 8PM

IL BARBIERE DI SIVIGLIA

Rossini
 IN ITALIAN

Von Stade, Hinson/Hagegard**, Brecknock*, Capecchi, Tozzi, Turnage, Duykers, Harvey

Conductor: Varviso
 Stage Director: G. Hager
 Designer: Siercke
 Chorus Director: Jones

Friday Nov 12 8PM
 Wednesday Nov 17 8PM
 Saturday Nov 20 8PM
 Tuesday Nov 23 8PM
 Thursday Nov 25 8PM†
 Sunday Nov 28 2PM

†Special Thanksgiving Night non-subscription performance, Friday evening prices

*San Francisco Opera debut
 **American opera debut

REPERTOIRE, CASTS AND DATES
 SUBJECT TO CHANGE

Special Events

OPERA ACTION PREVIEWS

MARIN

Previews held at Del Mar School, 105 Avenida Mira Flores, Tiburon. Lectures begin at 8:30 PM. Series registration is \$8.50; single tickets are \$2 (\$1.50 for students and senior citizens). For information, please call (415) 435-0191.

September 16
LA FORZA DEL DESTINO
Ramona Rockway and Singers

October 14
DIE FRAU OHNE SCHATTEN
Dr. Jan Popper

October 21
THE MAKROPULOS CASE
Dr. Dale Harris

November 4
ANGLE OF REPOSE
Robert Commanday

A Gala "Overture to the Previews" performance by San Francisco Opera's Brown Bag Opera singers will be held on September 23, 2 PM, at the Sausalito Women's Club, 120 Central Avenue. A donation of \$3.00 is requested. For reservations, please call (415) 332-3922.

SOUTH PENINSULA

Previews 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 with I.D.). For information, please call (415) 321-9875, or 941-3890.

September 12
THAÏS
Dr. Dale Harris

September 19
LA FORZA DEL DESTINO
Ramona Rockway

October 10
DIE FRAU OHNE SCHATTEN
Dr. Jan Popper

October 24
THE MAKROPULOS CASE
Dr. Dale Harris

October 31
ANGLE OF REPOSE
Robert Commanday

Bus Service to San Francisco Opera Performances:

Weekend bus service is available from Stanford Shopping Center. For information, please contact: Palo Alto (415) 493-8636 South Peninsula (408) 295-0073 or (415) 326-0856

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Curran Theatre with the exception of Nov. 2, indicated below. Previews begin at 11 AM. For information, please call (415) 567-8600.

October 1
PETER GRIMES
Dr. Jan Popper

October 11
DIE FRAU OHNE SCHATTEN
Michael Barclay

October 20
THE MAKROPULOS CASE
Dr. Dale Harris

November 2
ANGLE OF REPOSE
Robert Commanday
(First Unitarian Church)

SAN JOSE OPERA GUILD PREVIEWS

Two series are offered: Daytime Series, presented in cooperation with West Valley College Community Services and Inter-Disciplinary Enrichment Seminars, at Saratoga Community Theater, Fruitvale Avenue, Saratoga, California. Previews held from 10 AM-12 noon. For 1/2 unit of college credit, please contact LS-90 Series Office, West Valley College, (408) 867-2200, extensions 407 or 363. For other information, please call Mrs. Jerrine Jeffery, (415) 984-3636 or Artie Nicholson, (415) 967-3590.

September 10
THAÏS
Dr. Dale Harris

September 24
TOSCA
James H. Schwabacher, Jr.

October 7
PETER GRIMES
Dr. Jan Popper

October 22
THE MAKROPULOS CASE
Dr. Dale Harris

Evening Series, presented in cooperation with De Anza College as part of their Seminar Lecture Series-90. Previews held from 8-10 PM at De Anza College Campus, 21250 Stevens Creek Boulevard, Cupertino, California. There is a \$2 advance registration fee which permits entrance to one or all previews. For a 1/2 unit of college credit, please contact SLS-90, De Anza College, (408) 257-5550. For other information, please call (415) 984-3636 or (415) 967-3590.

September 17
LA FORZA DEL DESTINO
Dr. Jan Popper

October 1
DIE FRAU OHNE SCHATTEN
Dr. Arthur Regan

October 15
CAVALLERIA RUSTICANA/I PAGLIACCI
James H. Schwabacher, Jr.

October 29
ANGLE OF REPOSE (The Novel)
Dr. Wallace Stegner, Author

November 5
ANGLE OF REPOSE (The Opera)
Robert Commanday

San Francisco Opera presents internationally renowned

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War Memorial Opera House
Sunday, November 21, 8 p.m.



Miss Price, one of the world's best loved sopranos, with David Garvey at the piano, will include in her program some of the most beloved lieder, selected operatic arias, and spirituals.

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296-4597 or 241-9381.

UC-BERKELEY EXTENSION
LECTURE SERIES

DR. JAN POPPER LECTURES will be
given at 2 locations:

San Francisco Series, Monday evenings
at 7:30 PM at UC Extension Center,
55 Laguna. Series registration is \$40;
single tickets are \$5, on a space
available basis, payable at the door.
For further information (on either the
San Francisco or Berkeley series),
please call (415) 861-6833, or
642-4111.

September 13
THAÏS

September 20
DIE WALKÜRE

September 27
LA FORZA DEL DESTINO

October 4
TOSCA

October 11
PETER GRIMES

October 18
DIE FRAU OHNE SCHATTEN

November 1
THE MAKROPULOS CASE

November 8
CAVALLERIA RUSTICANA/I PAGLIACCI

November 15
ANGLE OF REPOSE

November 22
IL BARBIERE DI SIVIGLIA

Berkeley Series, Tuesday evenings at
7:30 PM at 125 Morrison Hall on the
Berkeley Campus. Series registration is
\$20; single tickets are 5, on a space
available basis, payable at the door.

September 21
DIE WALKÜRE

September 28
LA FORZA DEL DESTINO

October 5
TOSCA

October 12
PETER GRIMES

October 19
ANGLE OF REPOSE

NAPA COMMUNITY COLLEGE
LECTURE SERIES

For the fourth 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 Wednesday
nights from 7-9 p.m. Registration for
the entire series is \$7.00. Ernest A. Fly
will again teach the course, using his
collection of complete opera
recordings, Metropolitan Opera
filmstrips, and also introducing guest
speakers and vocal artists. For further
information, please call Mr. Fly at
(707) 224-6162.

September 15
THAÏS

September 22
DIE WALKÜRE

September 29
TOSCA

October 6
PETER GRIMES

October 13
DIE FRAU OHNE SCHATTEN

October 20
THE MAKROPULOS CASE

October 27
LA FORZA DEL DESTINO

November 3
ANGLE OF REPOSE

November 10
CAVALLERIA RUSTICANA/I PAGLIACCI

November 17
IL BARBIERE DI SIVIGLIA

YWCA LECTURE SERIES

For the fifth year, the Downtown
Center of the YWCA is offering an
eight-week course called OPERA
SPECTRUMS. The course, held on
Monday evenings from 7-9 p.m., at
620 Sutter Street, includes the use of
recordings, rare films, slides, live vocal
and musical demonstrations, and
group discussions of performances
attended. Music critic, William Aguiar,
Jr., will be the lecturer. Series
registration is \$30; single tickets are
\$4, on a space available basis, payable
at the door. For further information,
please call (415) 775-6500.

September 20
THAÏS

September 27
DIE WALKÜRE

October 4
LA FORZA DEL DESTINO

October 11
TOSCA and THE MAKROPULOS CASE

October 18
DIE FRAU OHNE SCHATTEN
and *PETER GRIMES*

October 25
CAVALLERIA RUSTICANA/I PAGLIACCI

November 1
ANGLE OF REPOSE and a Survey of
contemporary American opera

November 8
IL BARBIERE DI SIVIGLIA

San Francisco Opera

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KMJ—FM 97.9	Fresno
KFSD—FM 94.1	San Diego

Friday, September 10	THAÏS
Friday, September 17	DIE WALKÜRE
Friday, September 24	LA FORZA DEL DESTINO
Friday, October 8	TOSCA
Friday, October 15	DIE FRAU OHNE SCHATTEN
Friday, October 22	PETER GRIMES
Friday, October 29	THE MAKROPULOS CASE
Friday, November 5	CAVALLERIA RUSTICANA/ I PAGLIACCI
Friday, November 12	IL BARBIERE DI SIVIGLIA
Friday, November 26	ANGLE OF REPOSE

All broadcasts will begin at 7:50 p.m. with the exception of DIE WALKÜRE,
which will begin at 7:20 p.m.

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(IN ITALIAN)

Opera in three acts by GIUSEPPE VERDI

Text by FRANCESCO MARIA PIAVE

Based on a drama by ANGEL DE SAAVEDRA

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KURT HERBERT ADLER

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Designer
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(in order of appearance)

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<i>Leonora di Vargas</i>	Anna Tomowa-Sintow
<i>Curra</i>	Gwendolyn Jones
<i>Don Alvaro</i>	Barry Morell
<i>The Alcalde</i>	Paul Geiger*
<i>Don Carlo di Vargas</i>	Renato Bruson
<i>Trabuco</i>	Joseph Frank
<i>Preziosilla</i>	Susanne Marsee*
<i>Fra Melitone</i>	Domenico Trimarchi*
<i>Padre Guardiano</i>	Paul Plishka*
<i>A surgeon</i>	John Davies
<i>A mother</i>	Linda Roark

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*San Francisco Opera debut

TIME AND PLACE: MID-NINETEENTH CENTURY; ITALY

ACT I, Scene 1	A room in the house of the Marchese
Scene 2	A hillside near an inn
Scene 3	In front of a monastery
Scene 4	In the church of the monastery

INTERMISSION

ACT II, Scene 1	Ruins of a church near Velletri, Italy
Scene 2	Officers' quarters
Scene 3	A wheat field near Velletri

INTERMISSION

ACT III, Scene 1	Cloister of a monastery
Scene 2	A solitary spot near the monastery

First Performance: St. Petersburg, November 10, 1862

First San Francisco Opera Performance: December 1, 1933

SATURDAY EVENING, SEPTEMBER 18, 1976 AT 8:00

TUESDAY EVENING, SEPTEMBER 21, 1976 AT 8:00

FRIDAY EVENING, SEPTEMBER 24, 1976 AT 8:00 (Broadcast)

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*The performance will last approximately three hours
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SYNOPSIS/LA FORZA del DESTINO

Act I, Scene 1: A room in the Marchese's palace, Italy. Leonora, daughter of the Marchese, is in love with Don Alvaro. They plan to elope, but at the last moment, when he arrives to carry her away, she has second thoughts, inspired by filial devotion. Her father enters the room suddenly and finds her with Alvaro. Angered by the discovery, he disowns Leonora. Alvaro throws away his pistol, to surrender to the Marchese, but the weapon goes off and kills the old man.

Act I, Scene 2: On the outskirts of a village near an inn, some time later. In their flight, Leonora and Alvaro have become separated. Leonora's brother, Don Carlo, has set off to find them to revenge his father's death. Disguised as a student, he joins the lively crowd gathered on the hillside. Preziosilla, a young gypsy, sings about the glories of war. Then pilgrims are heard in the distance. Leonora, disguised as a youth, enters with the pilgrims. She overhears her brother's tale of their father's murder. Finally, the crowd disperses and the countryside becomes peaceful as night falls.

Act I, Scene 3: At the gates of the monastery of the Madonna degli Angeli. As night falls, Leonora comes to the monastery to seek refuge. The Padre Guardiano, familiar with her sad story, arranges for her to live the rest of her life as a hermit on the nearby mountainside.

Act I, Scene 4: In the church of the monastery. The monks are not told who Leonora is (or that she is a woman), and they are forbidden to approach her future dwelling-place.

Act II, Scene 1: A clearing by a ruined church. Believing Leonora dead, Don Alvaro has joined the army under an assumed name, Don Federico Herreros. He saves the life of another officer, Don Felice di Bornos, who is actually Don Carlo, also in disguise. The two men have never met before, and so do not recognize each other. They vow eternal friendship.

Act II, Scene 2: The officers' quarters. There is a battle, in which Alvaro is badly wounded. Thinking death is near, he entrusts his personal belongings to Carlo, asking his friend to burn the letters with-

out reading them. Carlo, whose suspicions are already aroused, opens Don Alvaro's shoulder bag and finds a portrait of Leonora. He learns from a surgeon that Alvaro will live, and he cries out in joy; now he can have his revenge.

Act II, Scene 3: Sunset, in a wheat field near a military camp. A happy crowd enters the field, celebrating a victory. Preziosilla sings of the joys of victory and joins the gypsies in a *tarantella*. The celebration is interrupted by Fra Melitone, who berates the crowd. They are first amused, and as the sermon continues, they become angry and chase him from the field. As night falls, a squad of soldiers patrols the field. Now recovered from his wounds, Don Alvaro is joined by Don Carlo, who reveals his identity and challenges Alvaro to a duel. The two men are separated by fellow officers and Alvaro decides to enter a monastery.

Act III, Scene 1: The monastery, five years later. Alvaro now has yet another name: Padre Raffaele. Fra Melitone has returned and is as ill-tempered as ever, even with the objects of the monastery's charity. When they have gone, Carlo arrives. He has tracked Alvaro down. He challenges the monk, but Alvaro-Raffaele tries to avoid further bloodshed. Finally, an insult of Carlo's proves too offensive. The men rush out of the cloister to fight their duel.

Act III, Scene 2: A wild spot in the mountains. Leonora, in hermit's garb, longs for death and peace. Instead, she hears a clash of swords, which drives her back into her cave. Alvaro wounds Carlo, who then begs the monk to hear his confession (the wounding takes place offstage, where Carlo remains). Alvaro believes he is cursed and unfit to grant absolution, so he comes looking for the hermit. He and Leonora (each believed the other dead) meet at last, in these tragic circumstances. Leonora rushes off to her brother, whose vindictiveness drives him to stab her even as he is dying. She returns, supported by the Padre Guardiano, who has also arrived. Leonora dies, as Alvaro laments his fate, and the Padre Guardiano exhorts Alvaro to learn faith and pity from her death.

The Forging of *Forza*

by WILLIAM WEAVER

Verdi in his lifetime played many roles. There was the recluse, the so-called “bear of Busseto”, who hated (or professed to hate) society, the outside world. There was the landowner, who attended agricultural exhibitions, acquired farms, and kept a loving and wily eye on their care. In the composer’s own recollections in later life, there had been the humble, unschooled peasant (as recent scholarship has pointed out, Verdi’s family were not peasants, and he had a first-rate education). And in his middle and later years, there was Verdi the public figure, Verdi the Italian, international representative of his country and its culture.

Of course, there was also Verdi the composer, always. But one sometimes has the feeling that these different Verdis composed the different operas. The recluse may have written the dark brooding *I due Foscari* and *Simon Boccanegra*. Perhaps Verdi the farmer was responsible for Giovanna d’Arco’s nostalgic arias or *Aida*’s and Amonasro’s recollections of their “foreste imbalsamate”. It is certain that Verdi the public figure was the composer of *La forza del destino*.

This is one of the composer’s international operas. International for two reasons: because it was written—like *Les vêpres siciliennes*, *Don Carlos*, *Aida*—for a foreign theater; and international, too, because its libretto’s action ranges and rages across Europe. Only *I Lombardi*—moving from Milan to the Holy Land—has a broader geographical scope.

In writing of the drama on which the libretto is based, Verdi used the word *vastissimo*; and it was obviously this vastness that appealed to him. At the end of 1860, when he was first approached to write a new opera for the Imperial Theater of St. Petersburg, he was initially reluctant. The year before, Verdi—at forty-six internationally acclaimed—had written to his old friend and librettist Francesco Maria Piave: “I hope I have bidden the Muses farewell, and I shall not be tempted to take up my pen again.” In June, 1860, he wrote another friend: “I am still a thousand miles away from wanting to have any dealings with the theater.”

Verdi was busy, that summer of 1860, with another project. Some time before, he had bought the Sant’Agata property, and he was now transforming the simple farmhouse into the elegant, but extremely comfortable villa that Verdians can still visit today. As his wife Giuseppina wrote at that time: “Verdi . . . [is] . . . very busy with bricklayers, etc. . . . He does not know whether he will compose in the future.”

But the offer from St. Petersburg was attractive, and for several reasons. One was economic: those bricklayers etc. were costing a lot of money, and the Russians made a handsome offer. Also the idea of writing for a new theater, in an unfamiliar country, must have been irresistible. In 1861 Verdi was more or less forced to become a member of the Parliament of the new Italy. Though he grumbled about it, he actually moved to Turin, then the Italian capital, and took his seat. Verdi the public figure then conducted most of the negotiations with the Russians from Turin. He suggested Victor Hugo’s *Ruy Blas* as a possible subject. The Russians rejected it: even in 1861 Hugo was too revolutionary an author for that reactionary country. So in June, 1861, about six months after the first Russian approach, the contract was signed. The second clause read: “The Management accepts the libretto *Don Alvaro*, or *La forza del destino*, or another that Monsieur Verdi thinks suitable.”

The libretto was as yet unwritten. In July, Piave—who was to prepare it under Verdi’s supervision—was summoned to Busseto (not to Sant’Agata; the bricklayers were still there). The opera was scheduled for January of 1862, and another clause of the contract committed Verdi to be present in St. Petersburg for the rehearsals.

The libretto was drafted during the summer and autumn. When Piave was absent from Busseto, back in Milan with his family, Verdi—as usual—bombarded him with letters, demanding changes and expressing brutally frank criticism. “For the love of God, my dear Piave, let us reflect. We cannot go on like this . . . The style must be more compressed. Poetry can, and must say everything prose says, with half the words; you have not achieved this so far . . .” This letter is dated August 5th. The next morning Verdi wrote again, giving a specific example of how to compress a scene. By mid-August the composer had sketched the prose draft of the fourth act. On November 22, he wrote Ricordi, his publisher: “The opera is finished, except for the orchestration . . .” But he wrote Piave that same day, asking for further changes.

Verdi, Giuseppina, their beloved dog Lulù, and probably two servants, set out for Russia via Paris (Verdi’s French tailor made him a new evening suit), then on to Berlin, Warsaw, and St. Petersburg, where they arrived December 6th. Rehearsals did not begin at once, and Verdi continued writing Piave and making little changes in the score. Then the prima donna fell ill, and the opera was postponed.

Accepting this contretemps with remarkable equanimity, the Verdis packed their bags and headed home.

The following season, they were back in Russia again, and *Forza* was finally given, on 10 November 1862. Verdi and Giuseppina wrote enthusiastic letters to Italy about the immense success, but the reaction both in the audience and in the Russian press was mixed. The reviews (which have been published by the invaluable Institute of Verdi Studies in Parma) show respect for the work, but some have reservations. Apparently a few young nationalists in the audience demonstrated briefly against the opera. Anyway, the composer was pleased, and so was the Tsar, who gave Verdi a magnificent desk-set of Siberian malachite.

From St. Petersburg, the opera immediately moved to other theaters: Madrid, Rome, Reggio Emilia, Nice, Trieste. But as the number of productions increased, Verdi grew dissatisfied with the work, particularly with the ending of the libretto (in the original version, Don Alvaro jumps off a cliff after Leonora has died of natural, if exceptional causes: excessive fasting and the sight of her dying brother). Ricordi suggested omitting Melitone, a character Verdi considered greatly effective and important (he felt the same about Preziosilla). Piave made other suggestions, and a French collaborator, Achille de Lauzières invented a happy ending, with a wedding. Several years passed. Verdi revised instead his *Macbeth*. He wrote *Don Carlos*. Piave, stricken by a fatal illness, was no longer able to recast his libretto, so Verdi called on Antonio Ghislanzoni (later to prepare the Italian libretto of *Aida*). The finale was changed. Verdi made other changes, and

added the now-celebrated Overture. Then *La forza del destino* as we know it today was presented at La Scala on 20 February 1869.

It was an enviable success, and the opera has continued to be performed regularly in Italy and, perhaps a bit less regularly, in other countries. It may not be a beloved work like *La traviata*; it demands, inspires admiration and—in a good performance—even awe. The libretto has been criticized for its improbable coincidences, but opera composers (and opera lovers) do not care about literal truth to life. It is the larger, deeper truth that counts. Magically, from a banal accident in the Calatrava palace, the opera moves out into the world—through crowded tavern and bustling military camp and vivid cloister—to expound the evil consequences of that opening accident. The opera is a kind of Theme and Variations, and the variations—like Beethoven's—are grander, more dramatic, more important finally than the theme itself. The opera proceeds from death to death: accidental murder, death on the battlefield, and the final holocaust. Episodes lighten this progress—this is where Preziosilla and Melitone come in—but even those episodes are bitter, wry rather than jolly or comic. *Forza's* special quality is the broad sweep of its stern drama; and the listener can hardly avoid being caught up and swept away by that same drama.

William Weaver is the author of Seven Verdi Librettos, published by W. W. Norton and has prepared 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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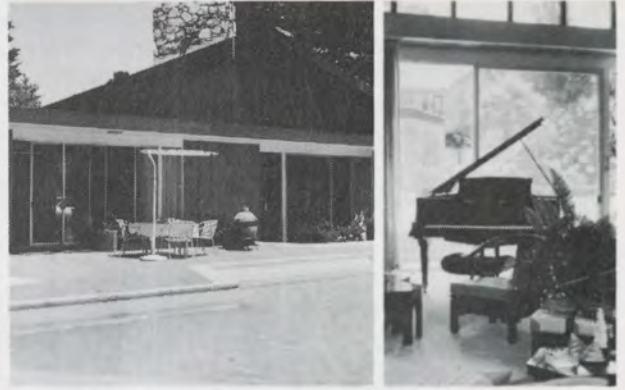
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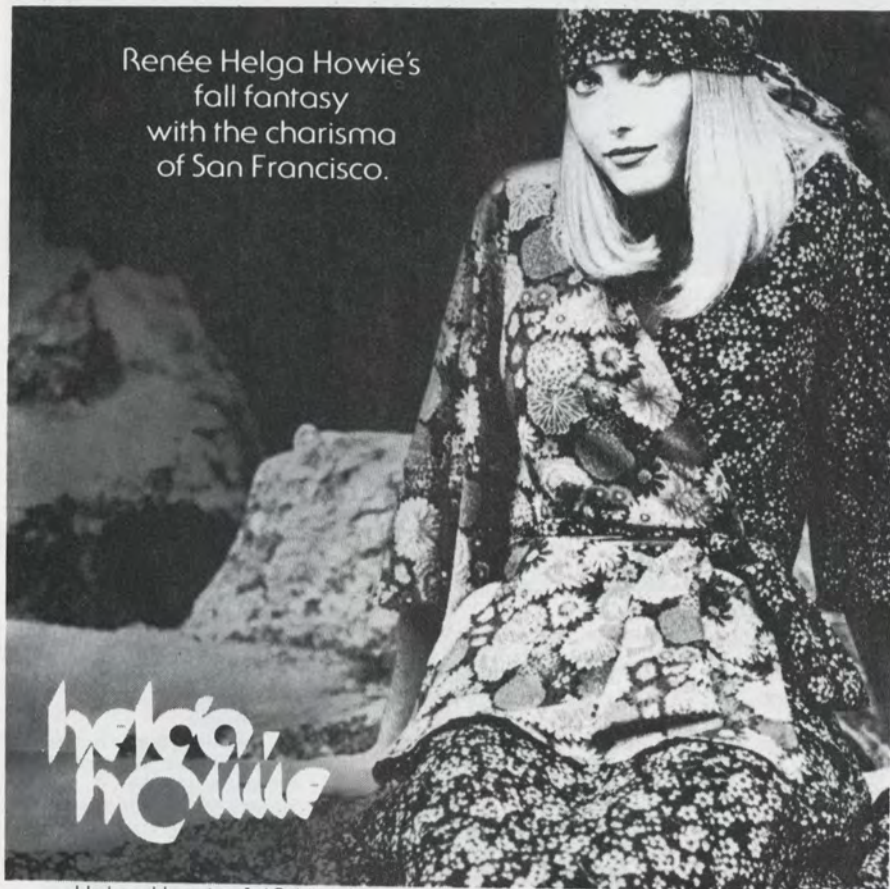
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


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The 1976 exhibit in the opera museum,
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the founding of San Francisco Opera.

Archives for the Performing Arts, which
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have pretty well ruled out such all-star
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The same sets were used for years and
years (sometimes for several different
operas) in those days: the Met's collec-
tion of *Forza* caves, cloisters, and castle
walls was hauled out again and again
over three decades. San Francisco's next

Drawings of soldiers' costumes from the 1860's, on which the costumes in the current produc-
tion are based.

revival of Verdi's sixth (seventh?) most
popular opera came in 1943, as Mac-
Arthur was beginning his Wake Island
campaign. The California gas ration
had just been slashed to three gallons
for each 'A' coupon, and vanquished
Italy went over to the Allies. Pat
O'Brien was entertaining the troops at
the Mason & Geary Stage Door Can-
teen; the Golden Gate stage show
boasted Jane Pickens, Victor Borge, the
Three Stooges, and a 20-piece all-girl
orchestra.

Marjorie Fisher helpfully identified *La*
continued on p. 72



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Profiles

ANNA TOMOWA-SINTOW

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Anna Tomowa-Sintow, who first sang with San Francisco Opera in 1974 as Donna Anna in *Don Giovanni*, interprets the role of Leonora di Vargas in the first five performances of *La Forza del Destino*. Born in Bulgaria, Miss Tomowa-Sintow joined the Leipzig Opera Studio in 1964. Within two years, she was a regular performer with the Leipzig company, having mastered thirteen major operatic roles. In 1969, she traveled with Leipzig Opera to Moscow, where her singing of Violetta in *La Traviata* at the Bolshoi Theater was honored by enthusiastic applause interrupting the opera. The soprano joined Deutsche Staatsoper Berlin in 1971, debuting there as the Countess in *Le Nozze di Figaro*. In 1973, the singer performed in Orff's *De Tempore e Fine Comoedia* in Salzburg and so impressed conductor Herbert von Karajan that he engaged her to record the Bach *Magnificat* with the Berlin Philharmonic. She has performed in concerts and operas with von Karajan, including her recent Elsa in *Lohengrin* at this year's Salzburg Easter Festival. A recent critical success for Miss Tomowa-Sintow was her portrayal of the title role of *Tosca* with the Deutsche Staatsoper, with conductor Otmar Suitner. This summer she sang the Countess in the Jean Pierre Ponnelle staging of *Le Nozze di Figaro* at Cologne and the title role in *Arabella*; in Salzburg, she also sang the Countess in Ponnelle's *Le Nozze di Figaro* and Elisabeth in *Don Carlos*, both conducted by von Karajan.



Mezzo soprano Susanne Marsee makes her San Francisco Opera debut this season as Preziosilla in *La Forza del Destino* and Shelly Ward in the world premiere of *Angle of Repose*. A native Californian, she made her operatic debut with New York City Opera in 1970, portraying Beverly Sills' rival, Sara, in *Roberto Devereux*. The mezzo has sung opposite Miss Sills in two additional New York City Opera productions; in 1973, Miss Marsee was Jane Seymour in *Anna Bolena* and in 1975 interpreted the trouser-role of Orsini in *Lucrezia Borgia*. Other roles in her New York City Opera repertoire are the Composer in *Ariadne auf Naxos*, Rosina in *The Barber of Seville*, Sextus in *Giulio Cesare*, Cherubino in *The Marriage of Figaro*, Siebel in *Faust* and Octavian in *Der Rosenkavalier*. Miss Marsee has performed with the opera companies of Milwaukee, Washington, D.C., Houston, San Diego and Philadelphia, as well as with symphonies at Hollywood Bowl, the Kennedy Center, Caramoor Festival and Cincinnati May Festival. She was heard in the Public Broadcasting Service television production of Hans Werner Henze's *Rachel: La Cubana*. Last year she opened the New Orleans Opera season in a production of Meyerbeer's *Les Huguenots*. This past summer Miss Marsee briefly left the operatic stage to perform the role of Julie in the Cincinnati Opera staging of Jerome Kern's musical *Showboat*.

GWENDOLYN JONES



BARRY MORELL



Gwendolyn Jones returns to San Francisco Opera as Albine in *Thäis*, Siegrune in *Die Walküre*, Curra in *La Forza del Destino*, a child and a solo voice in *Die Frau ohne Schatten*, and a charwoman in *The Makropulos Case*. The mezzo was last heard here in 1974 in productions of *Manon Lescaut*, *Parsifal*, *Madama Butterfly* and *Luisa Miller*. Miss Jones is a four-year veteran of Spring Opera Theater, having sung in *The Saint Matthew Passion* (1976), *L'Ormindo* (1974), *Orfeo* (1972) and *Titus* (1971). She was a finalist in the 1970 San Francisco Opera Auditions, receiving the Merola Opera Program's Gropper Memorial Award that year. Miss Jones has won numerous vocal competitions, including the 1968 Metropolitan Opera National Auditions Finals and the 1971 Philadelphia Lyric Opera Final Auditions. She received early performance experience at Santa Fe Opera in productions of *Der Rosenkavalier*, *The Elixir of Love*, *The Magic Flute* and Henze's *The Bassarids*. Married to John Miller, a baritone with the San Francisco Opera family, Miss Jones is scheduled to sing Thisbe in Rossini's *La Cenerentola* for the opera companies of Seattle and Portland in March, 1977, and two months later will assume the title role in *La Cenerentola* in an English production at Tucson Opera, where she is an Affiliate Artist.

American tenor Barry Morell joins San Francisco Opera this season as Don Alvaro in *La Forza del Destino*. The internationally respected singer debuted with this Company in 1974, performing the role of Lt. B. F. Pinkerton in *Madama Butterfly*. Known throughout the world, Morell has sung at such major houses as the Vienna Staatsoper, Teatro San Carlo in Naples, Deutsche Oper Berlin, London's Covent Garden and the Teatro Colon in Buenos Aires. He has also appeared in Barcelona, Amsterdam, Palermo, Graz, Warsaw and Santiago. Last season with the Metropolitan he portrayed Riccardo in *Un Ballo in Maschera* and Enzo in *La Gioconda*, and in 1975 was heard there in *Madama Butterfly*. His performing repertoire with the Metropolitan includes leading roles in *La Traviata*, *La Forza del Destino*, *La Bohème*, *Lucia di Lammermoor*, *Don Carlo*, *Faust* and *Rigoletto*, many of these performed for the live national broadcasts and during the Metropolitan Opera spring tour. A native New Yorker, Morell is represented on discs with recordings of works by Puccini, Händel and Verdi. During the 1976-77 operatic season he is scheduled to interpret Cavaradossi in *Tosca* with the Metropolitan Opera, as well as the opera companies of Pittsburgh, Seattle and Fort Worth.



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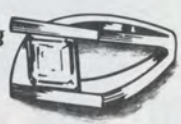
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RENATO BRUSON



The role of Don Carlo di Vargas in the first five performances of *La Forza del Destino* is performed by Renato Bruson, who first sang on the stage of San Francisco Opera as Alfonso XI in *La Favorita* in 1973. A native of Padua, he received his early musical training at the conservatory there. He made his operatic debut at Spoleto in 1961 as Count di Luna in *Il Trovatore*. In addition to his many appearances in leading Italian opera houses, such as La Fenice in Venice, the San Carlo in Naples, the Teatro dell'Opera in Rome, Teatro Regio in Turin and La Scala in Milan, Bruson has performed in Brussels, Paris, Barcelona, Madrid, South Africa and Japan. The baritone debuted at the Metropolitan Opera in 1969 as Ashton in *Lucia di Lammermoor*. His repertoire includes the title roles of *Macbeth*, *Rigoletto*, and *Simon Boccanegra*, Iago in *Otello*, the elder Germont in *La Traviata*, Rodrigo in *Don Carlo*, Valentin in *Faust* and Enrico in *Maria di Rohan*. In 1975 he performed in *Gemma di Vergy* in Naples and the Verona Festival production of *La Forza del Destino*. This year, at Covent Garden he interpreted the role of Renato in *Un Ballo in Maschera*, an assignment he will repeat for his Lyric Opera of Chicago debut in October of this year. Bruson comes to San Francisco Opera following his enthusiastically received performances as the Miller in *Luisa Miller* at La Scala.

PAUL PLISHKA

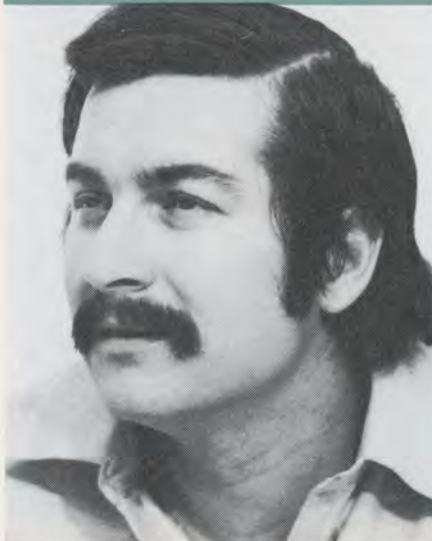


Paul Plishka, resident bass with the Metropolitan Opera, debuts with San Francisco Opera in the first five performances of *La Forza del Destino*, singing the role of Padre Guardiano. At 23, Plishka won first place in the Baltimore Opera Auditions and shortly thereafter joined the National Company of the Metropolitan Opera, performing on tour for two full seasons. When the National Company was disbanded, he was asked to join the parent company, debuting at the Metropolitan Opera in *La Gioconda* in 1967. He has sung over 30 roles with that company, including Ramfis in *Aida*, Wurm in *Luisa Miller*, Colline in *La Bohème*, Raimondo in *Lucia di Lammermoor*, Leporello in *Don Giovanni*, Pimen in *Boris Godunov* and Procida in *I Vespri Siciliani*. During the 1974-75 season, Plishka made his debut at Strasbourg, France as King Philip in *Don Carlo*, and also sang for the first time at La Scala, in Berlioz' *The Damnation of Faust*. Two highlights of his 1975-76 season were performances of *Simon Boccanegra* at the Las Palmas Festival in the Canary Islands, and his opening of the New Orleans Opera season in *Les Huguenots*. During the past year he also was heard with the Opera Orchestra of New York at Carnegie Hall concert performances of Massenet's *Le Cid*, with Placido Domingo, and Donizetti's *Gemma di Vergy* with Montserrat Caballé.

DOMENICO TRIMARCHI



ALEXANDER MALTA



Making his San Francisco Opera debut this season as Fra Melitone in *La Forza del Destino* and the Sacristan in *Tosca*, Domenico Trimarchi had graduated from the University of Naples as a scenic designer before starting vocal studies at the Conservatory of his native Naples. He won the 1964 international singing competition at Venice, and subsequently joined the studio theater of the Teatro la Fenice in Venice. While a student he made his operatic debut as Belcore in *L'Elisir d'Amore*. After that performance he appeared with most of the major Italian opera companies, and accompanied La Scala on its second visit to Russia in 1974, singing Dandini in the Jean Pierre Ponnelle staged *La Cenerentola*. Although his repertoire primarily includes traditional buffo and bel canto roles, Trimarchi has developed a reputation for his interpretation of modern works, and was asked by Hans Werner Henze to sing the Italian premiere of *The Bassarids* at La Scala. This past season, the singer performed in *La Bohème* and Bizet's *Don Procopio* at Naples, *La Forza del Destino* in Rome and *Il Barbiere di Siviglia* in Trieste. He made his American debut in 1970, singing Taddeo opposite Marilyn Horne in Lyric Opera of Chicago's production of Rossini's *L'Italiana in Algeri*.

Making his American operatic debut with San Francisco Opera, Alexander Malta displays his remarkable singing and acting abilities in the roles of Palemon in *Thaïs*, the Marchese di Calatrava in *La Forza del Destino*, Swallow in *Peter Grimes* and Don Basilio in the student matinee performances of *The Barber of Seville*. The Swiss bass, married to American soprano Janet Perry, is presently a permanent member of the Staatstheater am Gärtnerplatz in Munich. Fluent in five languages, Malta has explored a wide repertoire, ranging from works of the early Baroque era to contemporary compositions. In Munich he has delighted audiences with his interpretations of such serious and comic roles as Raimondo in *Lucia di Lammermoor*, the Speaker in *Die Zauberflöte*, the title role in *Don Pasquale*, Isaac Mendoza in Prokofiev's *The Betrothal in a Monastery* and the old convict in Shostakovich's *Katerina Ismailova*. He has sung both operatic and concert engagements in Frankfurt, Berlin, Vienna, Geneva, Venice, Madrid and Paris. Malta portrayed a cat for the Bonn Opera world premiere of Francesco Valdambri's *Der gestiefelte Kater* (Puss in Boots). He has also participated in several operatic recordings, including Saint-Saëns' *Samson et Dalila* and Monteverdi's *L'Orfeo*.

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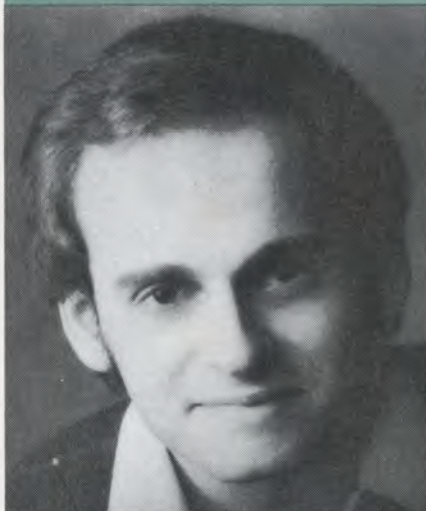
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JOSEPH FRANK



Tenor Joseph Frank adds four members to his San Francisco Opera gallery of operatic characters: Trabuco in *La Forza del Destino*, Spoletta in *Tosca*, Reverend Horace Adams in *Peter Grimes* and Beppe in *I Pagliacci*. Last season's audiences will remember him for his portrayals of Valletto in *L'Incoronazione di Poppea*, the Master of Ceremonies in *Pique Dame*, Incredible in *Andrea Chenier*, the Song Vendor in *Il Tabarro* and Monostatos in *The Magic Flute*. In 1975-76, at the end of his second San Francisco season, Frank sang in *Manon* with Omaha Opera and *La Fanciulla del West* with Houston Grand Opera. After an appearance in Capetown, South Africa, as Almaviva in *Il Barbiere di Siviglia* in 1974, Frank returned to San Francisco where he received critical praise for his interpretation of Pedrillo in the 1975 Spring Opera Theater presentation of *The Abduction from the Seraglio*. He has been a featured soloist with the Central City Opera Company of Colorado and a member of the opera department of the Curtis Institute of Music in Philadelphia. In 1973 the versatile artist made his New York debut with bravura interpretations of the Madwoman in *Curlow River* and the Temptor-Abbot in *The Prodigal Son*, both part of Benjamin Britten's *Three Church Fables*. In the summer of 1976, Frank was associated with Cincinnati Opera, singing in *Carmen*, *Tosca*, *The Ballad of Baby Doe* and Jerome Kern's musical *Showboat*.

PAUL GEIGER



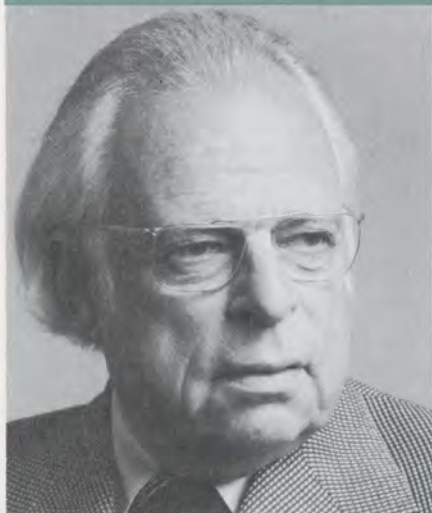
Bass baritone Paul Geiger performs for the first time with San Francisco Opera this season, as the Alcalde in *La Forza del Destino*, Hobson in *Peter Grimes*, and a Watchman in *Die Frau ohne Schatten*. A graduate of the University of Iowa, with a master's degree from Northwestern University, the former Nebraskan recently received a grant from the William Matheus Sullivan Foundation. As a member of the Apprentice Artist Program at Lyric Opera of Chicago, he sang the Imperial Commissioner in *Madama Butterfly*, Hobson in *Peter Grimes* and created the role of Astrolobio in the American premiere of *Il Ciarlatano*. In 1975 Geiger interpreted the role of the Bonze in *Madama Butterfly* for the Chicago Opera Theater, the title role in *The Marriage of Figaro* for the Chicago Opera Studio and Don Basilio in Opera/Omaha's *The Barber of Seville*. This past summer, he appeared with the Des Moines Metro Opera, singing Don Basilio in *The Barber of Seville* and Blitch in *Susannah*. In addition to his operatic appearances, Chicago audiences have heard him as soloist in performances of Bach's *St. Matthew Passion*, Mendelssohn's *Elijah*, Haydn's *Creation* and *Mass in a Time of War*, and the world premiere of Ralph Shapey's *Praise*.

JOHN DAVIES



During his second season with San Francisco Opera, John Davies sings a Surgeon in *La Forza del Destino*, the Jailer in *Tosca*, a Stagehand in *The Makropulos Case*, the Second Farmer in *I Pagliacci* and the First Miner in *Angle of Repose*. In his 1975 debut season, the bass baritone displayed his special singing and acting talents in productions of *Il Trovatore*, *L'Incoronazione di Poppea*, *Werther* and *Andrea Chenier*. A two-year veteran of Western Opera Theater, he performed in the 1976 production of *The Barber of Seville* as Bartolo, *The Marriage of Figaro* alternating as Figaro and Antonio, and *The Portuguese Inn* as Roselbo. A native of Boston, Davies toured with Opera New England in 1974, 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 of Fine and Applied Arts, Davies sang in the New Opera Company of Boston production of *The Marriage of Figaro* and the Opera Company of Boston's staging of *War and Peace*. This past summer, Davies made his second appearance as a soloist during the San Francisco Symphony Pops Concerts, conducted by Arthur Fiedler.

KURT HERBERT ADLER



Kurt Herbert Adler, general director of San Francisco Opera since 1953, conducts this season's performances of *La Forza del Destino*. Born and educated in Vienna, Adler was conductor for the Max Reinhardt theaters at age 20 and was an assistant to Arturo Toscanini at the Salzburg Festival for *Die Meistersinger*. In 1938 he came to the United States, having conducted at the Vienna Volksoper and throughout Germany, Italy and Czechoslovakia. After five years at Chicago Opera, he came to San Francisco Opera in 1943, as chorus master and conductor, making his debut with *Cavalleria Rusticana*. Maestro Adler has wielded his baton for such memorable performances here as *Aida* with Renata Tebaldi and Mario del Monaco in 1950, *Madama Butterfly* with Licia Albanese in 1953, and with Leontyne Price in 1960, *Le Nozze di Figaro* in 1958 and *Così fan tutte* in 1960, both with Elisabeth Schwarzkopf, *La Traviata* with Beverly Sills in 1973, and last season's highly successful *Il Trovatore* with Renata Scotto. Additionally, Adler has conducted the NBC Standard Hour Symphony Broadcasts and the Los Angeles Philharmonic at Hollywood Bowl. In 1945 he led a production of *The Merry Widow* in Chicago and Cleveland. He also conducted the first performance of *Così fan tutte* ever at the Teatro San Carlo in Naples in 1958. This year the Maestro led the orchestra at the Sigmund Stern Grove Midsummer Music Festival and at a special Golden Gate Park concert with Beverly Sills. Recipient of numerous academic honors and decorations by foreign governments, in 1976 Adler has been awarded the Berkeley Citation, the highest honor of the University of California, Berkeley, and an honorary Doctor of Music degree from the University of San Francisco.

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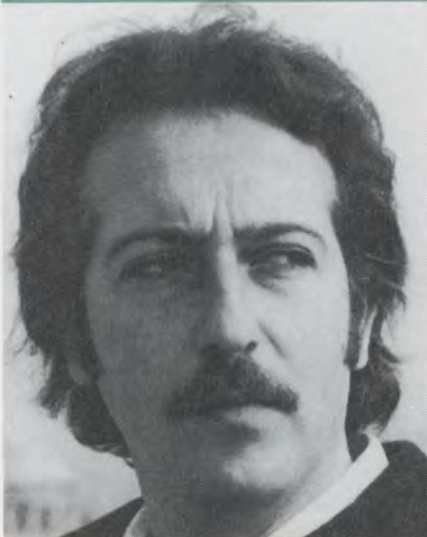
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ALBERTO FASSINI



Noted Italian director Alberto Fassini makes his San Francisco Opera debut this season, staging the new production of *La Forza del Destino*. Born in Palermo of a noble family of Piedmontese descent, Fassini was a student at the Academy of Dramatic Art in Rome when he became personal assistant to Luchino Visconti. He worked with the internationally respected stage director for ten years, frequently restaging works such as *Don Carlos* and *Manon Lescaut*. As an independent director Fassini has been engaged by most of the major Italian opera houses to stage such works as Cherubini's *Médée*, Rossini's *Arminda*, Verdi's *Giovanna d'Arco*, Auber's *La Muette de Portici* and the world premiere of Nino Rota's *La Visita Meravigliosa*. In 1974 he directed *Mosé* for Trieste and *Maria di Rohan* for Venice, and in 1975 staged *Macbeth* in Bologna, *Gemma di Vergy* for the San Carlo in Naples and *Otello* and *Lucia di Lammermoor* for Trieste. This past year he directed Verdi's *Attila* and Cavalli's *L'Ormindo* for the Teatro Fenice in Venice. In the United States, Fassini has directed *Le Nozze di Figaro* and *Rigoletto* for Dallas Civic Opera and *Manon Lescaut* for Cincinnati opera. Fassini and designer Samaritani recently created a new production of *La Forza del Destino* for Rome Opera.

PIERLUIGI SAMARITANI

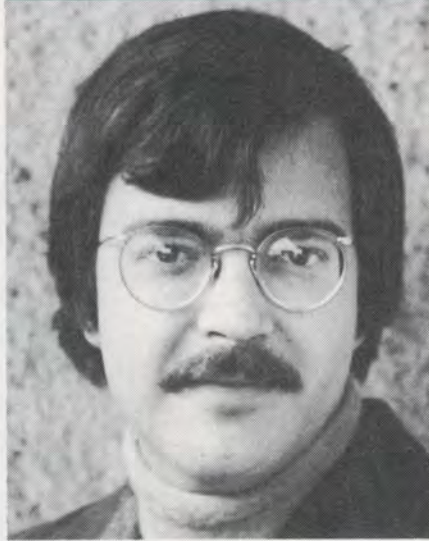


One of the most sought-after designers in Europe, Pierluigi Samaritani creates the settings and costumes for *La Forza del Destino*, his first design assignment for San Francisco Opera. Born in Novara, Italy, Samaritani received his formal education in Milan and later at the Centre d'Art Dramatique in Paris. In 1974, he worked with director Gian Carlo Menotti on several productions, including *La Bohème* for Paris Opéra, *Eugene Onegin* for Palermo and *Il Tabarro* for Trieste. That year Samaritani also made his American debut, creating settings for the Lyric Opera of Chicago production of Massenet's *Don Quichotte*. His 1975 design credits include *Otello* for Hamburg, *Don Pasquale* and *The Old Maid and the Thief* for the Spoleto Festival and the highly praised *Gemma di Vergy* for the San Carlo in Naples. In the past year, Samaritani's designs have been *Luisa Miller* at La Scala, *La Forza del Destino* in Rome, the first Italian staging of Henze's *König Hirsch* in Florence and *Orfeo et Euridice* for Lyric Opera of Chicago.

RONN GUIDI



THOMAS MUNN



Native Californian Ronn Guidi makes his San Francisco Opera debut choreographing the dance segments of *La Forza del Destino*. Born in Oakland, Guidi attended the University of California at Berkeley, majoring in dramatic literature and earning his teaching credentials there. Upon graduation he went to Germany, where he was a solo dancer with the Nuremberg Opera Ballet for four years, mastering the Italian and Russian techniques of dance. Guidi choreographed *Sun Dance* for San Francisco Ballet in 1969, and has devised choreography for numerous Bay Area companies including Pacific Ballet, Dance Spectrum and Dance Amalgam, among others. From 1969 through 1971, he was supervisor of ballet at the University of California at Berkeley, and staged and choreographed several operatic productions there. Currently he teaches ballet at Laney and Merritt Colleges. In 1961 he founded Oakland Ballet and has been that organization's artistic director ever since; he is responsible for several works in the company's repertoire, including a full-length staging of *The Nutcracker*.

Thomas Munn debuts with this company as lighting designer and director for the International fall season at San Francisco Opera, which includes new productions of *Thaïs*, *La Forza del Destino*, *Die Frau ohne Schatten*, *Cavalleria Rusticana*, *I Pagliacci* and the world premiere of *Angle of Repose*. A versatile designer whose productions have been seen on Broadway, off-Broadway and in films and television, Munn recently created lighting and scenery for the Netherlands Opera production of *Macbeth*, in conjunction with co-designer Robert Israel. Prior to that Munn designed lighting for the Dutch musical *The Angel of Amsterdam*, written and produced to celebrate the 700th anniversary of that city. He was responsible for the lighting designs for the Lake George Opera Festival productions of *The Crucible*, *Tosca*, *Rigoletto*, *Die Fledermaus* and *La Traviata*, and designed the sets and lighting for the Minnesota Opera Company's *The Magic Flute*. In addition to his work in opera, Munn has designed over 20 industrial shows, and for the past six years has served as principal designer for the Mary Anthony Dance Theater of New York. Between design assignments he has served on the faculty of Columbia University, and has worked as a scenic artist on numerous films, commercials and television productions.

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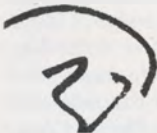
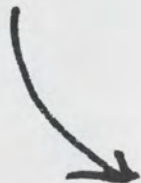
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Costumes designed by Pierluigi Samaritani.

Forza del Destino to her readers that year as "the opera from which the popular soprano aria 'Pace, pace, mio Dio' comes"—which puts it in its place. There were "a scattering of empty seats," and few standees in 1943: "Why isn't *Forza* more popular?" wondered Alexander Fried. "It certainly is a Verdian bargain in operatic melody, color, and theatrical effect." Alfred Frankenstein, in his review, half-answered his colleague's question. It has, he wrote, "a marvelous roster of fat parts, one of the richest scores in the literature, and one of the maddest books ever

concocted for the display of singers and the skill of a great composer."

Pinza and Baccaloni, saintly abbot and grumbling friar, came back to the usual ovations. But no one was entirely happy with the new Leonora: "Perhaps Miss Milanov can be better judged after another performance or two." The real discovery that year was Leonard Warren (Don Carlo) who, heaven help us, could act as well as sing. Gaetano Merola, wrote one critic, conducted "with his usual competence"; his reading was "reasonably accurate." Ouf!



1954. *Russ Bomb Peril Bared: Blame Oppenheimer.* "I Learned to Hate in a Red China Prison." This is Cinerama was at the Orpheum, J. Fred Muggs on the *Today* show. Herb Caen had gone over to the *Examiner*, which was serializing Caryl Chessman's Cell 2455 Death Row.

Baccaloni was back for his sixth season as Melitone, hamming and scene-stealing as usual, but—everyone agreed—singing criminally off key: time to retire?

Otherwise, Alexander Fried thought

part of the cast, at least, a Golden Age marvel fully equal to '38's:

Opera house habitués will drool at the chops for many a day when they look back at the memory of hearing Richard Tucker and Leonard Warren in *La Forza del Destino* last Tuesday night . . . perfectly matched in the thrilling beauty, power, and authority of their singing. Within the frame of Verdi's rather quaint but always vital old-style melodrama, they maintained an unquestionable emotional conviction. It was a joy to hear such healthy sound, produced with

continued on p. 74

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Detail of soldier's costume by Pierluigi Samaritani.

such fiery feeling, such mastery of all vocal means and such expressive art.

A 31-year old basso named Cesare Siepi had finally displaced Ezio Pinza (who had moved in the meantime from Verdi to Rodgers and Hammerstein); he seemed to everyone wonderfully promising.

That year, for some reason, they "opened most of the cuts" (in the opera world's quaint surgical metaphor)—that is, played the long opera

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Costume sketches for *La Forza del Destino* by Pierluigi Samaritani.

very nearly straight, put those tedious, tinny, and irrelevant crowd scenes back in. Mr. Frankenstein developed battle fatigue during the 1954 version of Verdi's *War of the Austrian Succession*, which "started at eight and ended close to the witching hour, when the orchestra goes on time-and-a-half. The writer of these lines, at least, had reached the time-and-a-half feeling a little earlier." But he too was snowed by the Tucker-Warren Act III, and delighted by Siepi. The *News* alone liked

continued on p. 76



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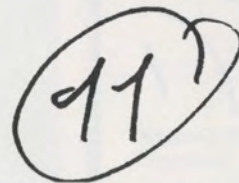


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Penitenti che
portano pietre



Costume sketches for *La Forza del Destino* by Pierluigi Samaritani.

the new Leonora (Carla Martinis), except for her Act I wig.

Quemoy and Matsu, Little Rock, De Gaulle's return; an old Pope is dying. 1958.

Save the Old Mint; Tear Down the Produce District (says Redevelopment Chairman Joseph Alioto). Caen is back at the *Chron*, the Actors' Workshop back from Brussels.

A mixed bag of a *Forza* opened in De-

ember, one night after the Pope died. Everyone liked Leonie Rysanek (and everyone noted how much weight she had lost): "slimmer in figure than in past seasons, but if possible more opulent and lustrous in voice . . . A dramatic soprano who can act is a rare creature, and a dramatic soprano who can make you believe in the heroine of *Forza* is rarer still. Miss Rysanek commanded everyone's belief." (Frankenstein).



Pellegrini
 prof

← N. 1

Robert Weede, another opera-to-Broadway traveller, was also praised. But (wrote Fisher) "the rest of the cast was so far below the Rysanek-Weede standard that it was surprising to find them in the same company." Already, critics were growing nostalgic for the days of Pinza, Baccaloni, and Tucker. Carla Ward (Preziosilla), wrote the *Examiner*, "would put herself over a lot better if she didn't strain so hard to put herself over . . . Georges Sebas-

tian's conducting of the opera wasn't merely too slow; it actually lapsed into a trance of slow motion."

Not an awful lot of world excitement in early October '63, when a new production of *Forza* was finally mounted. Nixon and Goldwater were laying plans to defeat President Kennedy; he, meanwhile, was selling wheat to the Russians, while his wife cruised the Mediterranean on a rich Greek shipowner's yacht. The Vatican Council was in pro-

continued on p. 78

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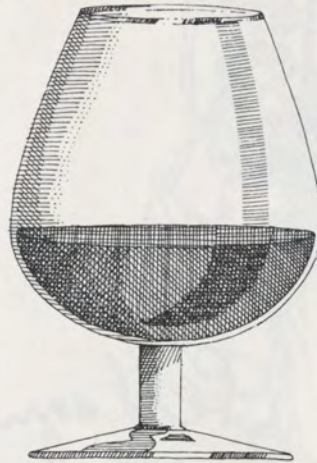
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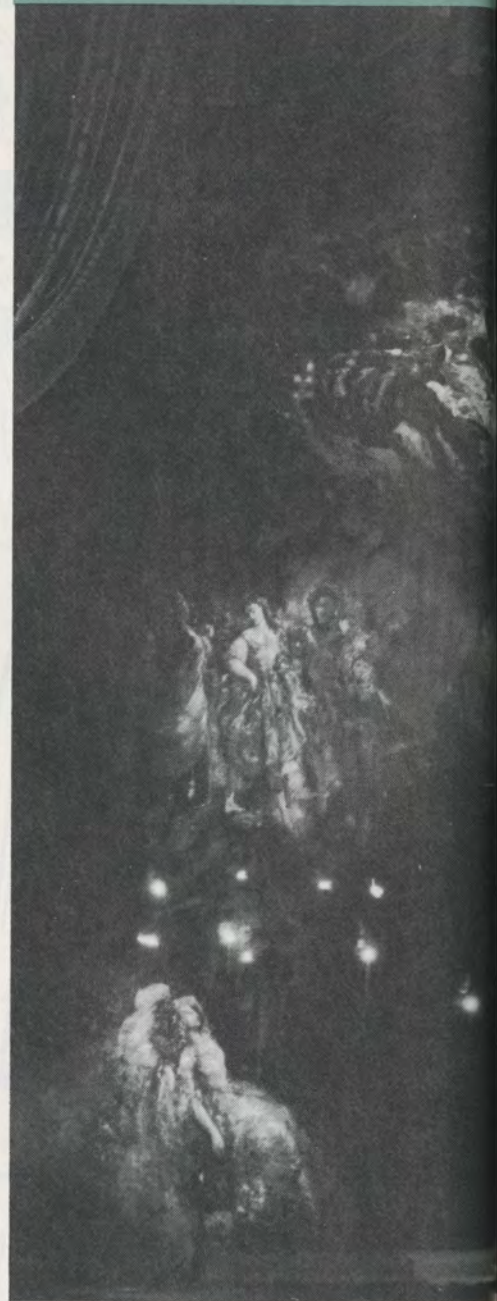
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San Francisco's Forzas
continued from p. 77



La Forza del Destino in Rehearsal. Photo: Ron Scher

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gress. *Cleopatra* opened. Koufax and the Dodgers took the series from the Yankees.

But there was excitement on the Opera House stage. "It would be difficult," wrote Arthur Bloomfield in the now-merged, soon-to-die *News-Call-Bulletin*, "to imagine greater realizations of Leonora and Alvaro than Leontyne Price and James McCracken lavished on their listeners. Vocal virtuosity, dramatic sympathy, and even that rarer commodity — faultless musicianship —

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they had them all." Bloomfield and Fried were both dazzled by the pathos of the final revenge-murder scene; Frankenstein was enthralled from start to finish. The audience, he noted, poured out "wave and wave of applause at every appropriate interval . . . and occasionally at inappropriate intervals too." The Chronicle's critic added, in a very 1960's footnote, "Even Verdi's genius cannot disguise the fatuousness of 'Evviva la guerra!' in these times."

continued on p. 80

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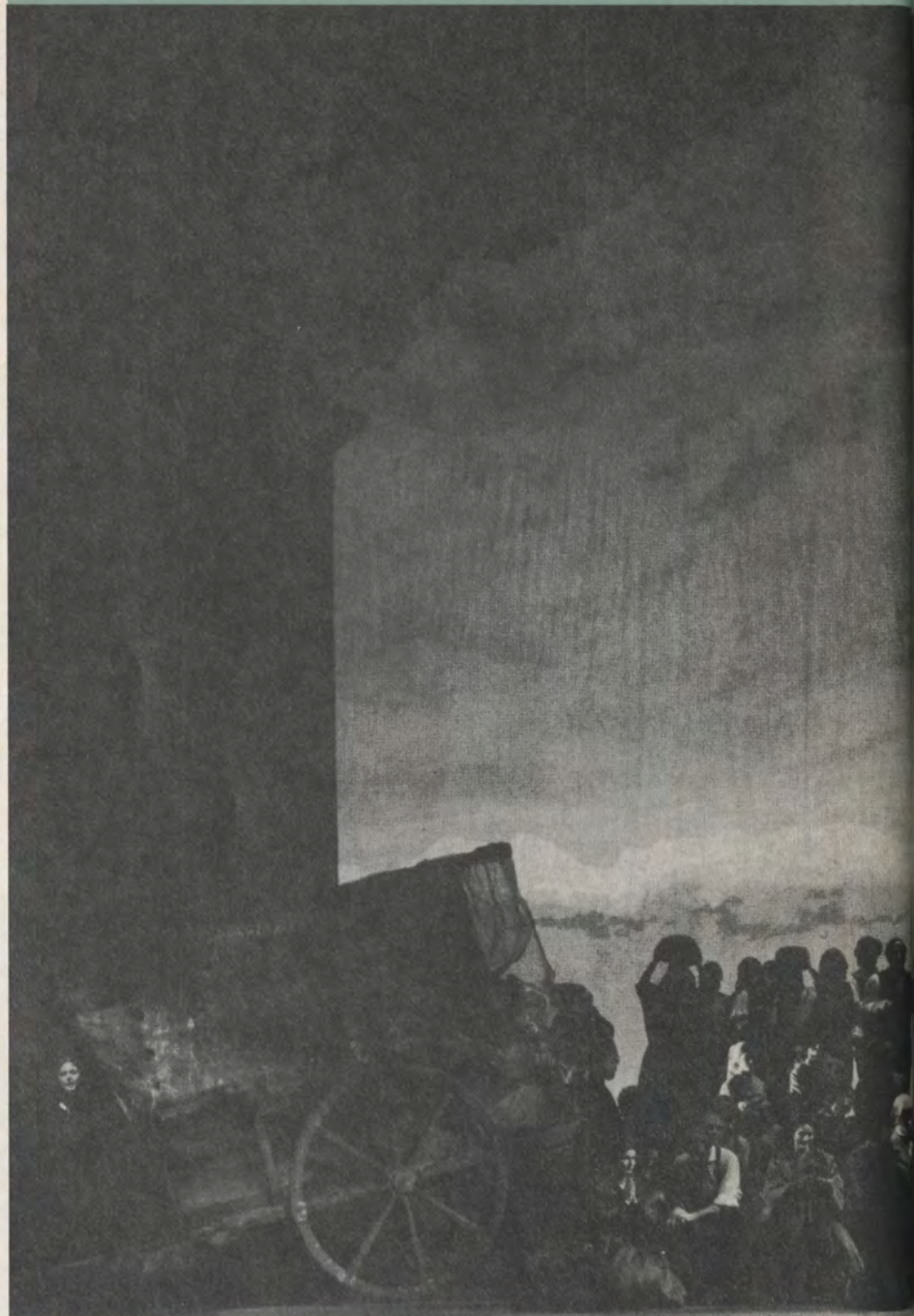
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Suzanne Marsee and chorus rehearse Act 1, Scene 2. Photo: Ron Scherl

The last time around here for *La Forza del Destino* was in November 1969. Newspaper pages surrounding its reviews conjure up an intense, irrational time. *Hair. Flesh. Easy Rider. Alice's Restaurant. Bob and Carol . . . Sympathy for the Devil; the Stones' '69* tour. Nightly arrests at *Oh, Calcutta!* Moratorium Day. Hoffman Sentences Seale: 4 Years for Contempt. Thousands of "spontaneous" telegrams of support

pour in after President Nixon's November 3 television address.

Arthur Bloomfield of the *Examiner* (the City was down to two papers now) liked most of the last *Forza*. Carlo Bergonzi (Alvaro) "looks more like the proprietor of a fine Italian restaurant (which he is) than a romantic hero, and he acts as if the semaphore were his own invention," but Mr. Bloomfield could overlook that for the tenor's "fluid, freshly blooming" voice and



sense of style. (He too introduced a "period note" by finding Don Carlo, sung by Ingvar Wixell, to be racist, which he is, of course, ranting snobbishly about Alvaro's part-Indian blood.) Renato Capecchi (Melitone) seemed fine, a subtler Baccaloni. The rest weren't quite up to the mark.

The one and only real pan I have discovered of a local production of *Forza* receiving (after 26 productions, during 13 seasons, over 37 years) came from

Robert Commanday of the *Chronicle* that year. The men he liked, the women he despised, the Paul Hager production he thought atrocious. It "made this impossible opera insane . . . an anti-opera." It was virtually the first time since 1933 any local critic had even mentioned stage production: maybe San Francisco standards are rising.

David Littlejohn is a local writer, critic, and professor.

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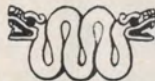
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Performing Arts Center: Coming on Strong

by Ed Schwartz

The San Francisco Performing Arts Center is alive and well and coming on strong in San Francisco.

What has been a theory and a dream for many years is about to take shape into a much-needed reality.

A quick review is in order. There are two major components in the project: an Opera House extension to be built on the Franklin Street end of the present Opera House, which is shown here in model form. Across the street, on the site of the present parking lot, a new, 3,000 seat concert hall will be built. Plans are now taking shape; sponsors for the Performing Arts Center already have received pledges of \$13 million for the project. And the fund drive has hardly begun.

The Opera extension and the concert hall are very much intertwined in terms of needs of the primary user organizations, the Opera, Symphony, and Ballet. The Opera House extension is the answer to the Opera's long and great need for administrative, rehearsal and set storage space. Each year, this need has grown to the point where, today, it is extremely critical.

This is just one set of problems arising from the success and growth of the Opera, Symphony, and Ballet and the difficulties that these organizations face from having to use one house, now more than 40-years old. None of the organizations can expand; indeed, it is very difficult to merely co-exist.

tion blend visually with the rest of the Opera House. Existing materials will be used wherever feasible. Where these materials are not available or impractical for technical or economic reasons, substitutions will be carefully

The overall effect of the new construction will allow the San Francisco Symphony to leave the Opera House for its own, long-deserved "home." This will free the Opera House for expanded services by the Opera and San Francisco Ballet, whose growing excellence deserves a place in which to present a true repertory season. And the Opera and Ballet will not only have adequate backstage facilities but will be able to achieve more economical operations.

The two buildings, a fine concert hall and an enlarged Opera House, together with additional buildings still in the planning stage, will provide many additional dates for all kinds of events, both classical and popular, and will form the nucleus of a performing arts center at a fraction of the cost of those now operating successfully in New York, Washington, and Los Angeles.

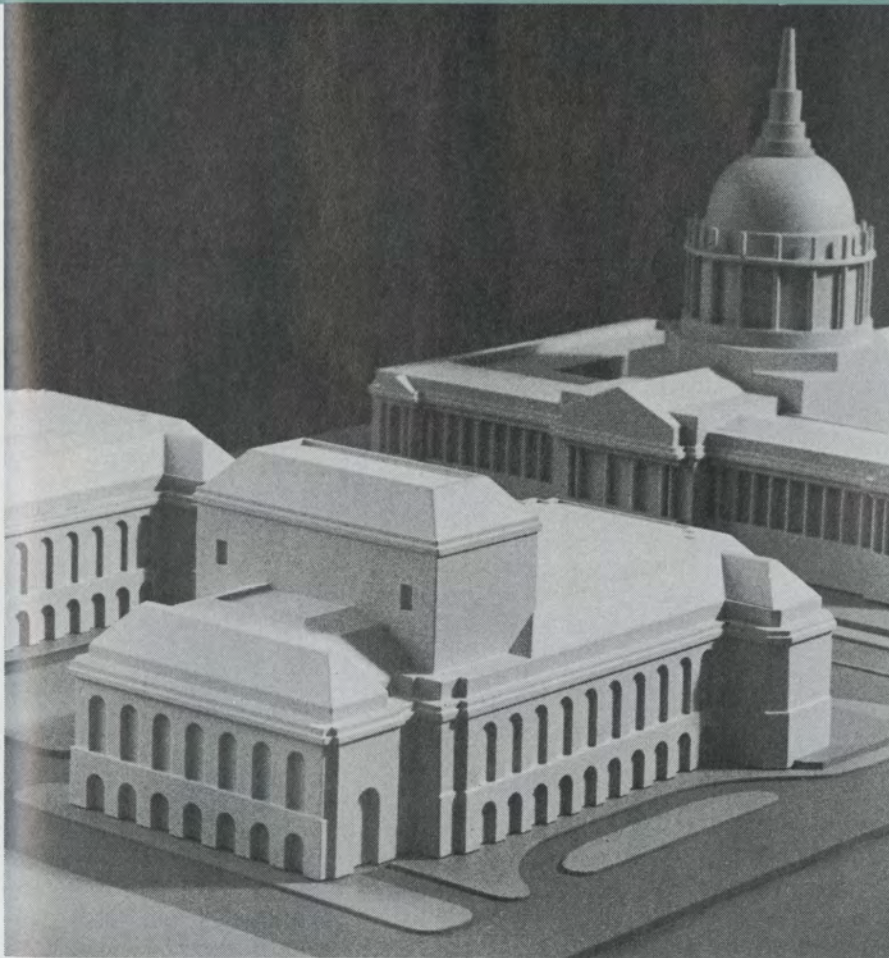
The Opera House extension is planned to be a 38,000 square foot structure. It will be designed to greatly increase the flexibility and ease of operations of the stage area and related service functions.

The 38,000 square feet will be divided between four floors and a basement.

The external features of the Opera House addition pose unique architectural challenges. The addition must and will exactly conform with the existing building in style and detail. Every effort will be made to have the addi-

tion developed to match to the best extent possible.

Large doors on the side and rear of the Opera House extension will facilitate delivery of scenery. Trucks will be



tion blend visually with the rest of the Opera House. Existing materials will be used wherever feasible. Where these materials are not available or impractical for technical or economic reasons, substitutions will be carefully


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- September 10 *Thaïs* — Opening Night
- September 17 *Die Walküre* (7:20 P.M.)*
- September 24 *La Forza del Destino*
- October 8 *Tosca*
- October 15 *Die Frau ohne Schatten*
- October 22 *Peter Grimes*
- October 29 *The Makropulos Case*
- November 5 *Cavalleria Rusticana and I Pagliacci*
- November 12 *Il Barbiere di Siviglia*
- November 26 *Angle of Repose*

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	13	<i>Die Walküre</i> 7:30 pm A,B
	20	<i>La Forza del Destino</i> 8 pm A,B
October	27	<i>Thaïs</i> 8 pm B
	4	<i>Tosca</i> 8 pm A,C
	11	
November	18	<i>Die Frau ohne Schatten</i> 8 pm A,C
	25	<i>The Makropulos Case</i> 8 pm A,B
	1	<i>Die Frau ohne Schatten</i> 8 pm D,F
	8	<i>Angle of Repose</i> 8 pm A,C
	15	<i>Cavalleria Rusticana/ I Pagliacci</i> 8 pm A,C
	22	<i>Il Barbiere di Siviglia</i> 8 pm A,C

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		Opening Night Thais 8 pm A	Die Walküre 7:30 pm J,K	
		10	11	12
Thais 8 pm D,F		Die Walküre 7:30 pm G,H	La Forza del Destino 8 pm J,L	Thais 2 pm M,N
15	16	17	18	19
Die Walküre 7:30 pm D,E		La Forza del Destino 8 pm G,I	Thais 8 pm J,K	Die Walküre 1:30 pm M,O
22	23	24	25	26
La Forza del Destino 8 pm D,E		Thais 8 pm G,I	Die Walküre 1 pm X Tosca 8 pm J,L	La Forza del Destino 2 pm O
29	30	1	2	3
Peter Grimes 8 pm D,F		Tosca 8 pm G,H	Peter Grimes 8 pm J,K	Tosca 2 pm M,N
6	7	8	9	10
Peter Grimes 8 pm A,C		Die Frau ohne Schatten 8 pm G,I	Tosca 8 pm D,F	Peter Grimes 2 pm M,N
13	14	15	16	17
The Makropulos Case 8 pm D,E		Peter Grimes 8 pm G,H	Tosca 1:30 pm X The Makropulos Case 8 pm J,L	Die Frau ohne Schatten 1:30 pm M,N
20	21	22	23	24
Cavalleria Rusticana/ I Pagliacci 8 pm D,F		The Makropulos Case 8 pm G,I	Cavalleria Rusticana/ I Pagliacci 1:30 pm X Die Frau ohne Schatten 8 pm J,L	The Makropulos Case 2 pm M,O
27	28	29	30	31
		Cavalleria Rusticana/ I Pagliacci 8 pm G,H	Angle of Repose 8 pm J,K	La Forza del Destino 2 pm M,N
3	4	5	6	7
Cavalleria Rusticana/ I Pagliacci 8 pm B	Fol de Rol 8:30 pm	Il Barbiere di Siviglia 8 pm G,I	La Forza del Destino 1:30 pm X Cavalleria Rusticana/ I Pagliacci 8 pm J,L	Angle of Repose 2 pm M,N
10	11	12	13	14
Il Barbiere di Siviglia 8 pm E	Angle of Repose 8 pm D,F	La Forza del Destino 8 pm H	Il Barbiere di Siviglia 8 pm J,K	Cavalleria Rusticana/ I Pagliacci 2 pm M,O Leontyne Price Recital 8 pm
17	18	19	20	21
Cavalleria Rusticana/ I Pagliacci 8 pm E	Il Barbiere di Siviglia* 8 pm	Angle of Repose 8 pm G,H	Cavalleria Rusticana/ I Pagliacci 8 pm K	Il Barbiere di Siviglia 2 pm M,O
24	25	26	27	28

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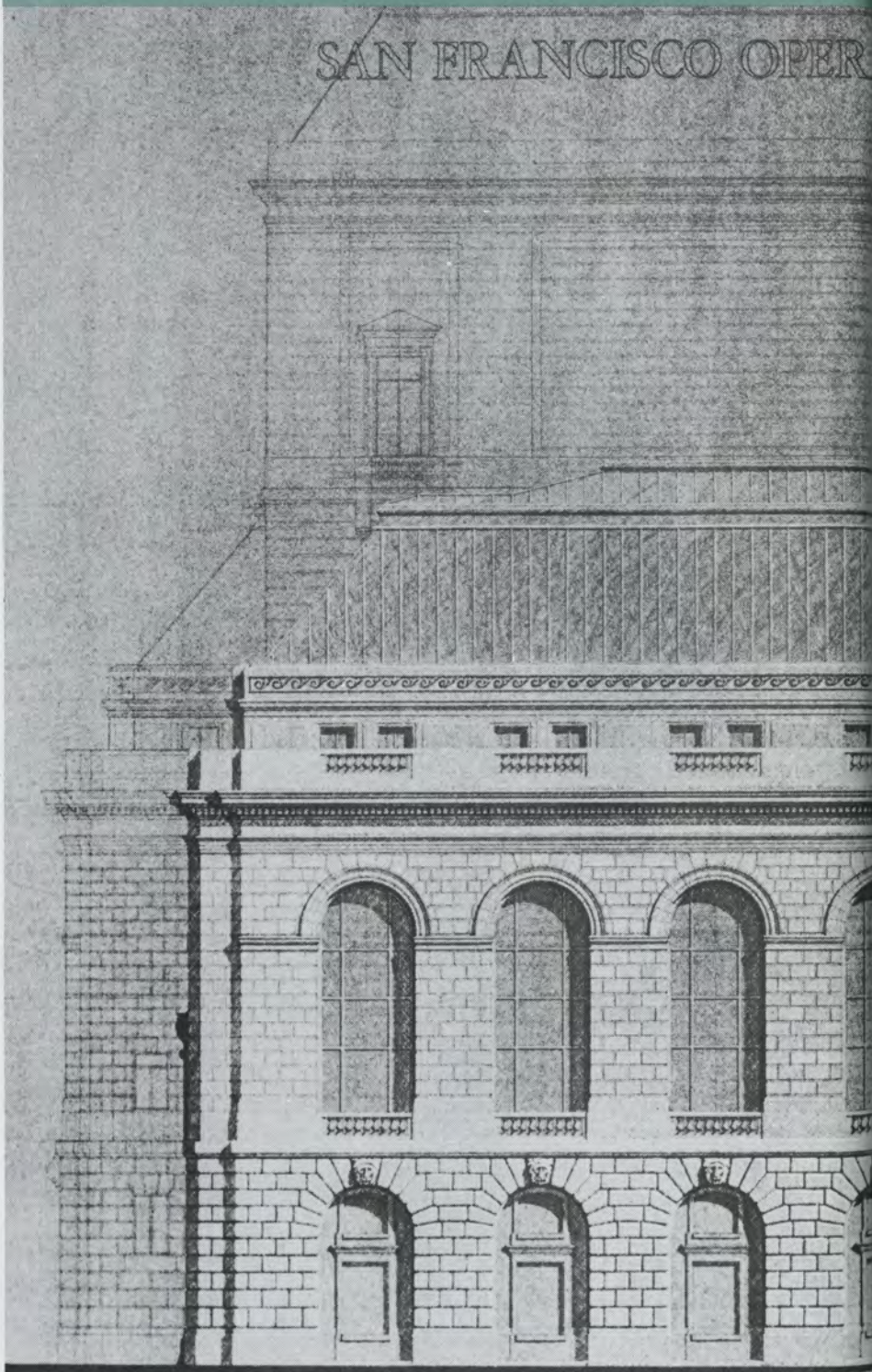
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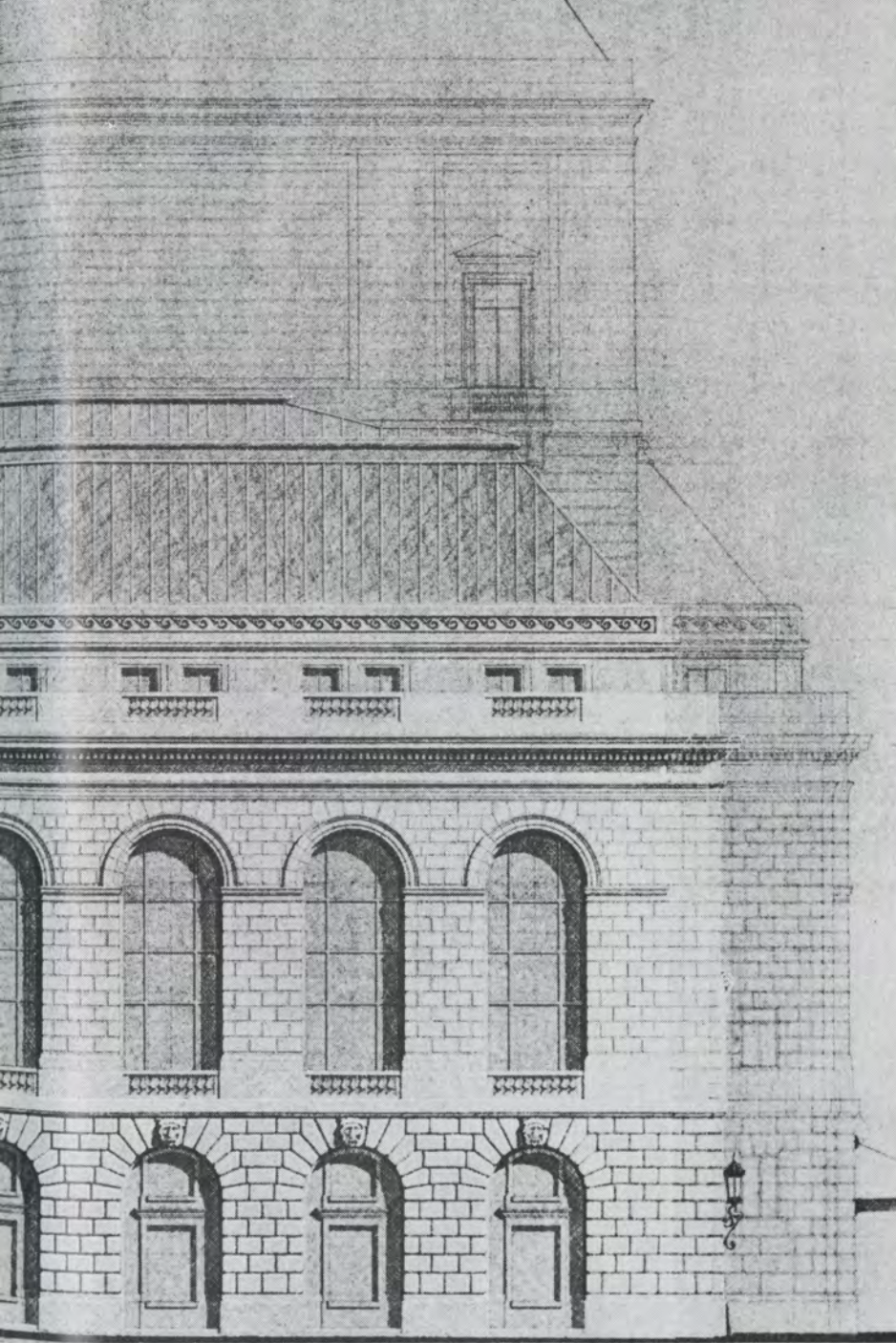
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able to roll up to backstage areas and discharge the scenery for several operas on a 15' x 155' scenery dock. A full height, compartmentalized storage area, 12' x 145' will hold scenery and end the difficult and expensive problem of trucking scenery all over the City for each rehearsal and performance.

The interior space has been carefully planned to accommodate a detailed program developed by the San Francisco Opera Company. In addition to the ground level scenery storage, the Opera House addition includes: 10 coaching rooms, 2 ensemble coaching rooms, a full chorus rehearsal room and a 48' x 50' ballet rehearsal room

HOUSE ADDITION 1976



with adjacent dressing facilities and offices (intended primarily for the San Francisco Ballet). Also planned are employees lounges, dressing rooms and showers for about 100 persons, a wardrobe room, wig shop, library and archive space, and 5,000 square feet of office space and conference rooms.

The Opera House addition will cost approximately \$5 million. At the start of the official fund drive last month, the Kresge Foundation gave a challenge grant of \$750,000 for the Opera House extension, the first grant specifically designated for this purpose. Other major grants have been pledged

continued on p. 88

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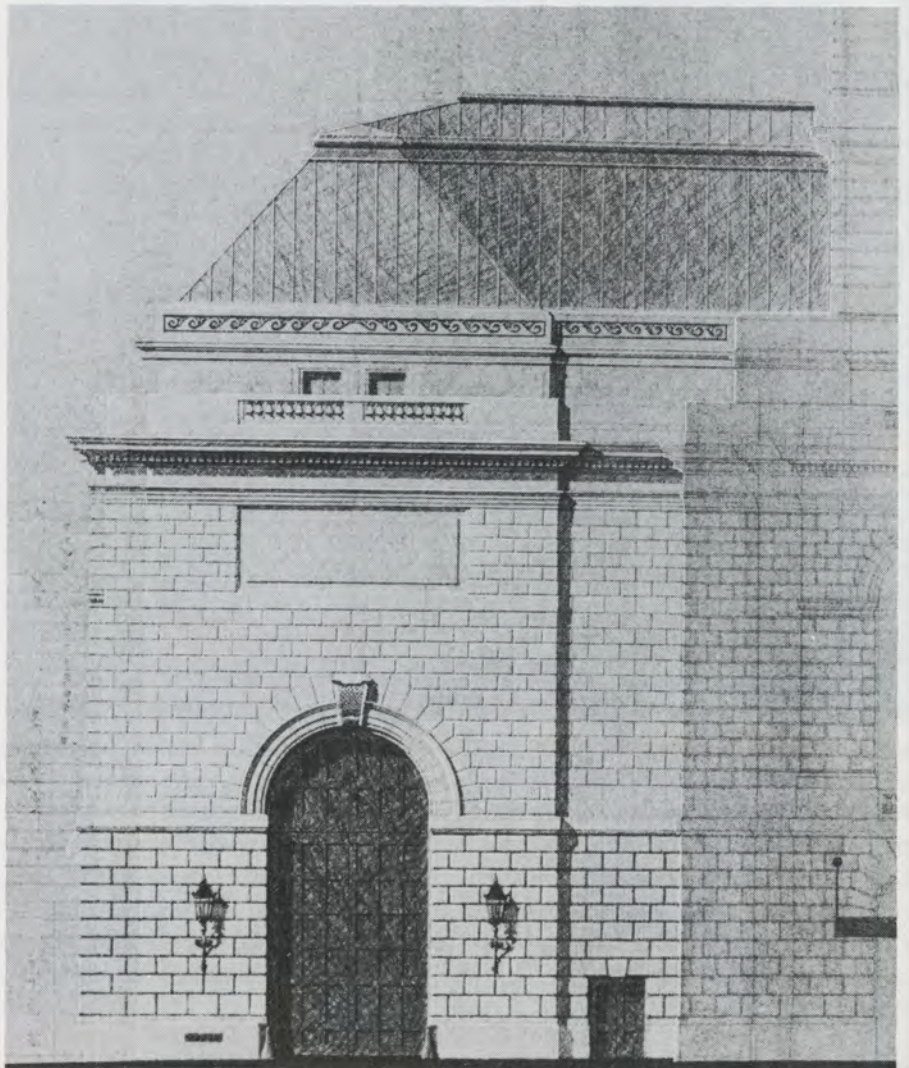
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since then, according to Samuel B. Stewart, president of sponsors.

Speaking of financial matters, it should be considered in any discussion of expense that the Opera, Symphony, and Ballet not only have a priceless cultural and educational impact on the community, but also have a very beneficial economic impact as well.

The 750,000 people who come into the Opera House each year generate over \$18 million annually into the City's economy. According to a recent Stanford Research Institute report, an additional \$5 million in economic benefits will come to the City each year because of the great number of increased performing dates in the new facilities, dates which are now lost to San Francisco.

The City of San Francisco, led by Mayor George Moscone, and a majority of the Board of Supervisors, has given wholehearted endorsement to the project as being one for the general civic good. Maestro Kurt Herbert Adler has many times expressed the urgent need for the extension. What is required now? Money. Many large gifts, in the \$100,000 to \$1 million range, then a general campaign for the remainder. The business community and foundations have expressed genuine interest. But the real source for major funds must come from you. You who have supported the Opera by attendance and donations; you who are enjoying this performance tonight; and you, to whom we all look to keep the San Francisco Opera, and cultural activities in general, flourishing in San Francisco.





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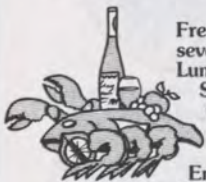
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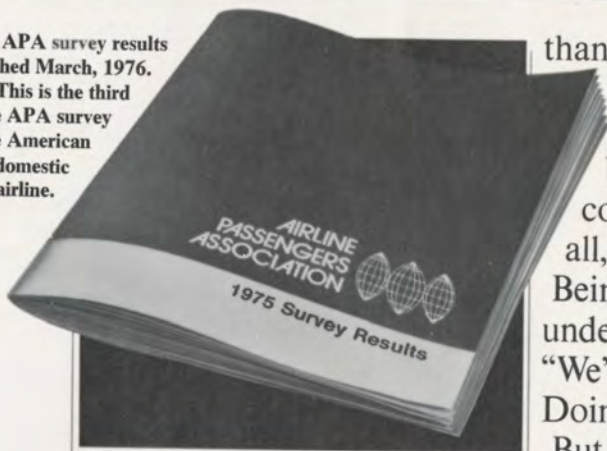
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Brand P Box	14	0.8
Brand D Menthol	14	1.0
Brand M Lights	13	0.8
Brand W Lights	13	0.9
Brand K Milds Menthol	13	0.8
Brand T Menthol	11	0.7
Brand T	11	0.6
Brand V Menthol	11	0.8
Brand V	11	0.7
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BRUNO PREVEDI

Italian tenor Bruno Prevedi makes his San Francisco Opera debut in the September 29 and October 3 performances of *La Forza del Destino*. Later in the current season he will sing Canio in *I Pagliacci* on November 21, 24 and 27 in the new production here of the Leoncavallo work. Prevedi appears at both La Scala in Milan and at the Metropolitan Opera. He was born near Mantua and made his operatic debut in *I Pagliacci* at the Teatro Nuovo in Milan. Since then, in addition to La Scala, he has sung in every major theatre throughout Italy including Rome, Naples, Florence, Genoa, Turin, Catania, Palermo, Bologna and the Verona Arena. Foreign engagements have taken him to London's Covent Garden, the Vienna Staatsoper, the Berlin Deutsche Oper, Zurich, Monaco, Budapest, Paris, Barcelona and elsewhere. Immediately prior to these San Francisco appearances Prevedi sang in Johannesburg, South Africa and, after the October 3 *Forza*, he will go from here on to engagements in Santiago, Chile. The tenor's repertoire includes many Verdi operas such as *Aida*, *Simon Boccanegra*, *Forza del Destino*, *Don Carlo*, *Nabucco* and *Attila* and such other works as *Medea*, *Norma*, *Adriana Lecouvreur*, *Madama Butterfly* and Boito's rarely-heard *Nerone*, which Prevedi recently performed in Turin for RAI.

PLEASE NOTE THAT THE FOLLOWING IS THE CORRECT ORDER OF THE SCENES IN ACT II OF THIS PERFORMANCE:

ACT II, Scene 1

A wheat field near Velletri, Italy

Scene 2

Ruins of a church near Velletri

Scene 3

Officers' quarters



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PLEASE NOTE THAT THE FOLLOWING IS THE CORRECT ORDER OF THE SCENES IN ACT II OF THIS PERFORMANCE:

ACT II, Scene 1

A wheat field near Velletri, Italy

Scene 2

Rooms of a church near Velletri

Scene 3

Officers' quarters