

Pagliacci

1976

Wednesday, October 27, 1976 8:00 PM
Saturday, October 30, 1976 1:30 PM
Friday, November 5, 1976 8:00 PM (Broadcast)
Wednesday, November 10, 1976 8:00 PM
Saturday, November 13, 1976 8:00 PM
Tuesday, November 16, 1976 8:00 PM
Sunday, November 21, 1976 2:00 PM
Wednesday, November 24, 1976 8:00 PM
Saturday, November 27, 1976 8:00 PM

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Cavalleria Rusticana and I Pagliacci

SAN FRANCISCO OPERA MAGAZINE 1976



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Cavalleria Rusticana and I Pagliacci

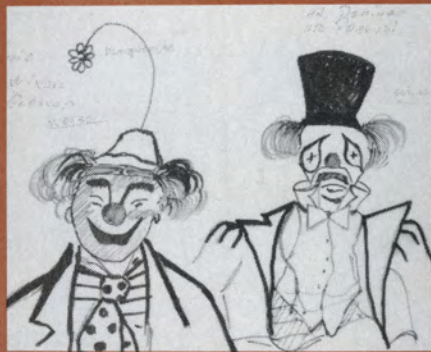
SAN FRANCISCO OPERA MAGAZINE 1976



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Welcome to San Francisco Opera's 1976 season.

As you wait for the curtain to rise, we would like to point out to you several improvements: many seats have been reupholstered, a new floor covers a large part of the stage, and all our productions will benefit from a new and sophisticated light board. The foregoing is a clear indication that physical restoration and updating of the Opera House has begun. Furthermore, the Opera has concluded its part in the planning of the new Performing Arts Center. Provided that the financial means can be found and the proper decisions made, we dare to hope that construction of the backstage addition to the opera house may start in the very near future.

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.

The hundreds who perform on stage, backstage, in the pit, in the offices, opera professionals from many nations are ready to give the best of their talent to our '76 season. Let me thank them warmly for their sincere dedication and may you, our audience, enjoy and support their efforts.

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The hold of Leontyne Price, the great American soprano, on San Francisco Opera audiences is uncontested and unique. Ever since her first season here in 1957 when she sang in *The Dialogues of the Carmelites* and *Aida*, San Franciscans have taken Miss Price to their hearts and basked in all her subsequent performances in *Don Giovanni*, *Il Trovatore*, *Il Tabarro*, *La Forza del Destino*, *Un Ballo in Maschera*, *Turandot*, *Madama Butterfly* and *Ernani*.

This season, on November 21, San Francisco Opera will again present Miss Price, but in her other guise, as a recitalist, for which she has also won the highest possible acclaim.

Last year Miss Price gave a concert at the Salzburg Festival which prompted the critic from the Frankfurter Allgemeine to say in his review that "La Price can do everything which her will wants her to express. A program like this one shows her as a phenomenon of expressivity and changing, transitional moods . . . what incredible variety of colors she draws from her voice."

The Vienna Kurier's critic Karl Löbl chimed in "the voice of Leontyne Price is more beautiful than ever. She gives the impression of a valuable instrument on which she plays like a virtuoso. The voice . . . under complete control with infallible instinct for color values. Singing can be the most human of all music-making: Leontyne Price once more demonstrated it."

After her San Francisco recital of last year Heuwell Tircuit of *The Chronicle* also claimed that "the singing, the voice and the intellect of La Price are at their zenith. (her) Schubert was superlative. (her) Tchaikovsky and Rachmaninoff were memorable."

Tickets for the upcoming November 21 recital are available now at the Opera Box Office, 431-1210. Prices range from \$5 to \$15, with a few box seats available at \$18.




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TRADEMARK

Non-Naturalistic Illusions: The Directing Techniques of Jean Pierre Ponnelle

by Paul Chaplin

It's the first time Jean Pierre Ponnelle has seen his set for *Cavalleria Rusticana*. In a few minutes the San Francisco Opera chorus will arrive for its initial rehearsal with the famed direc-

tor-designer. "It's hard to come to this after Mozart," he muses, looking the set over. He had landed at San Francisco International Airport eighteen

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Jean Pierre Ponnelle (right) ponders a scenic problem with San Francisco Opera technical director John Priest.

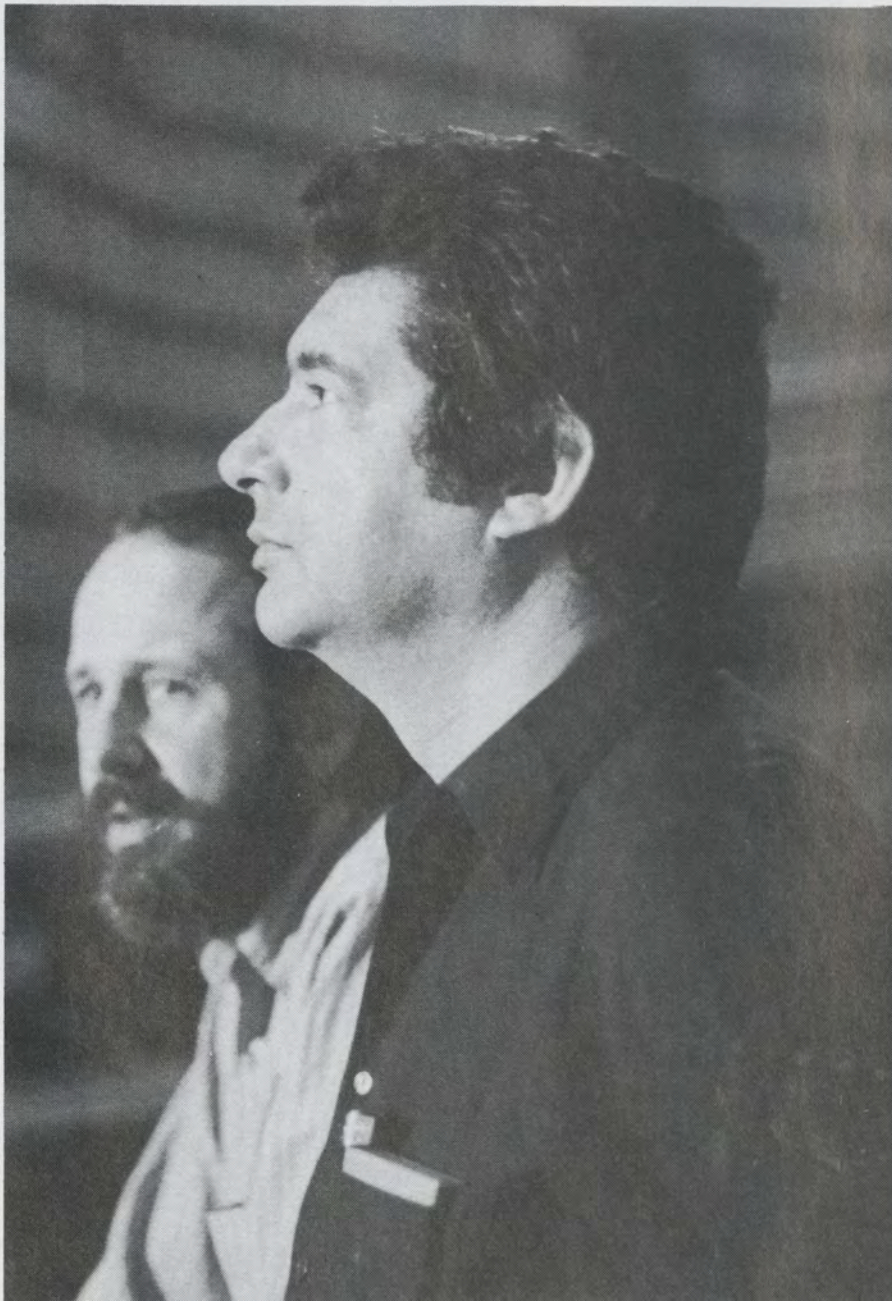


Photo: Caroline Crawford



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Jean Pierre Ponnelle
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hours ago after a brief visit to Paris, following his stagings of *Così fan tutte* and *La Clemenza di Tito* in Salzburg.

He examines the false proscenium arch and comments, "We must first check where the best sound comes from." No sooner has he spoken than the chorus arrives on stage, summoned from the labyrinthian corridors of the downstairs dressing rooms and

lounges. As though planned, choristers walk onto the set, forming a line across the stage with their backs to the director, as they too encounter the set for the first time.

Gradually the chorus starts walking around the set and sitting on parts of a stone wall downstage. Kurt Herbert Adler, general director of San Francisco Opera, steps onstage, pausing

On the *Cavalleria* and *Pagliacci* set, director Jean Pierre Ponnelle shows an assistant how he wants things done.



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to speak with a few people before introducing Ponnelle to the chorus.

Why is Ponnelle, perhaps the most sought-after creative talent in the operatic world today, staging *Cavalleria Rusticana* and *I Pagliacci*, the popular double-bill of verismo opera?

"I must say that it's not my idea; it was Kurt Adler's idea to invite me to

do it. I've never done a verismo Italian opera before, so I'm very interested in doing it. It's a challenge to me.

"I think attempting to create the perfect illusion of life onstage is an illusion itself. I do not think it is possible; it's nonsense. The stage is an illusion, and to present an illusion of life onstage is a double; it's a redundancy.

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It's not interesting, and technically it's quite impossible. To do the perfect illusion of life you need three or four months of rehearsal and that is impossible. What I am trying to do is to use some aphoristic, concrete, real information in the staging. I think the operas are tragedies, and tragedy is a form of art, not a form of naturalistic illusions."

Ponnelle finds his directional inspiration comes from the music of the operas. "The first thing I always do when working on an opera is to get deeply involved with the music. Original sources, like the short story by Verga which was the idea for Mascagni's *Cavalleria*, are a valuable aid for a director. They can also be dangerous; for example, I don't think it's very important to know the Beaumarchais play, but if you know it, you must forget it and remember you are directing *Le Nozze di Figaro*. Music is much more important than going back to the original source."

Watching the director at work, one wrongly assumes he had training in dance. "I think body expression is a part of theater, a part of stage expression. A lot of people are not conscious of the power of body movement. I don't think it's a question of having a dance background; it's a question of logic between your brain and your legs."

When directing, Ponnelle frequently rushes to a singer to indicate a movement he wants. "I have a precise concept, and with different individuals,

the expression will naturally be different. I show the actors what I want and sometimes they are able to add to it from their own personalities. That is very exciting for a director to see.

"I usually show the actors a caricature of what I want, an exaggeration of what they have to do, because it's easier for them to understand if I exaggerate. Then everybody must find a private way to create the same expression."

Ponnelle does not feel his directing and concept of a production are gimmicky. "I think theater is a show place and one must show a confrontation between dramatic and human things. I believe in this exaggeration of the relationship. I'm not interested in showing people on a bus or sitting in a bar. We always see things on a different level onstage; the relationship of what is happening onstage and what is happening in real life is exaggerated."

Ponnelle has taken *Cavalleria Rusticana* and *I Pagliacci* and staged them in a unified setting in Sicily, updating the time of the action to the early twentieth century. He finds the operas to be very similar. "They are both typical southern Italian Catholic dramas. In *Cavalleria* I will show the big power of religion. The people are conscious of religion, but not how their lives in the village are affected by their Catholic education. Santuzza is pregnant and is looked upon as though she were the plague. I think

this belief system is still held in Italy and in a lot of other countries."

The director-designer believes in freeing opera from conventionalities which have kept staging techniques stagnant for many years. "Conventions are always conventional, so they are boring. When you stage a production, the first thing you must do is forget every kind of tradition. You must read the score and rethink the piece.

"I don't see much difference between *Pagliacci* and *Cavalleria*. I think *Cavalleria* is much more naive, but more sincere than *Pagliacci*. There is much more truth in the Mascagni work and a stronger sense of southern Italy. *Pagliacci* has more theatrical effects, which is what disturbs me about it; the naive folkloristic atmosphere of *Cavalleria* is absent in *Pagliacci*. The idea of a theater within a theater is an old trick; there's little that's new in the opera. What is exciting is the incredible power of the simplicity of the brutality."

Does that mean Ponnelle will produce a brutal production of *Pagliacci*?

"Brutal, yes, but Canio kills Nedda on-stage, and although I have no experience of this sort, I'm certain that when you kill someone it's never very sweet."

When asked to compare San Francisco Opera audiences to others he has encountered, Ponnelle is genuinely complimentary. "The education that Kurt Herbert Adler has given this town in

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the last twenty-five years makes San Francisco audiences, for me, one of the best audiences in the world. The audience is very open, not fixed in a tradition. San Franciscans are also very smart and very quick. The audience is reacting whether they are applauding or not. It is very important to feel the contact with and reaction of an audience, and that is not the same as when the curtain goes up and the setting is all gold and everybody cries 'bravo.' That is uninteresting. The way this city's audiences react from measure to measure is fantastic."

Ponnelle's method of allowing the music to dictate the direction of the opera is for contemporary audiences and not for a place in the history of operatic directing. "I direct for the people who have come here and paid their money to see a show. Theater is for the audience and nobody else. It's not for myself. I must say, a lot of



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audiences have found my work controversial, but the reaction was logical. Here in San Francisco, I can try any experiment and the audience will try to follow me with great objectivity, great imagination, and great sensitivity as well. I can do productions here that are impossible to do in, let's say, New York or Milan. I'm very proud of my productions of *Rigoletto* and *Der Fliegende Holländer*, although I am sure my concept of *Holländer* would be scandalous at Bayreuth and my *Rigoletto* would scandalize La Scala. That's not important, for I feel that what I'm doing is right. I don't know if everything was right, but I'm trying to give new life to these operas of the conventional repertoire. That's one of my duties in this business and I'm very glad I have the opportunity to do that here."

Paul Chaplin is the staff writer for San Francisco Opera.



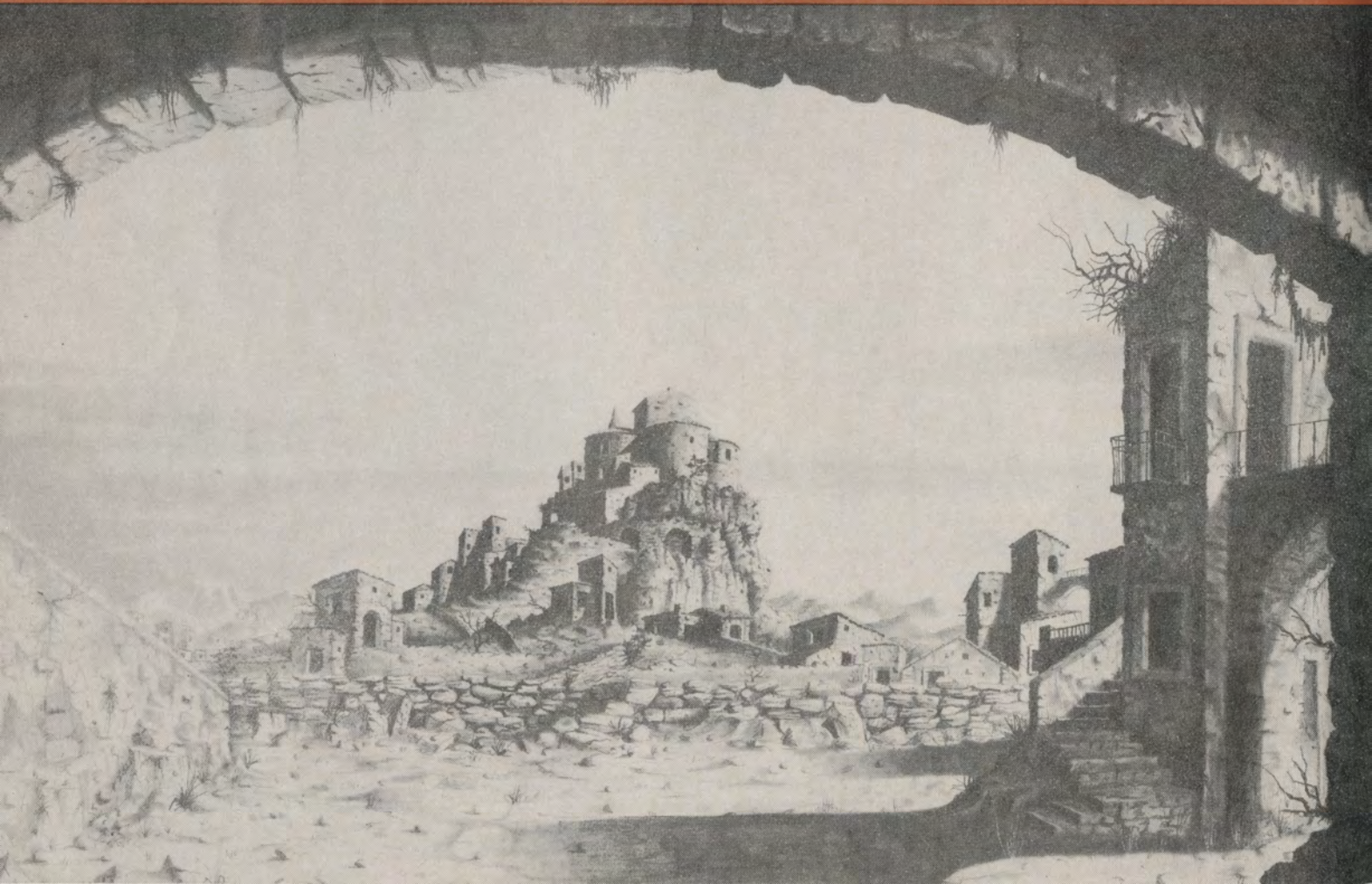
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Ninety Years Later and Still Verismo

by Gary Schmidgall

Original design by Jean Pierre Ponnelle for *I Pagliacci*.



The thrust of nineteenth-century opera—at first Romantic, then Wagnerian—was otherworldly and not tied to the realities of daily life as it is lived by average or low-born people. *Verismo* opera—of which *Cavalleria Rusticana* and *Pagliacci* are prime examples—represented a reaction against this tradition. In its realistic plots and characters, concision and quick pacing, and rejection of elaborate (Wagnerian) compositional artifice, *Verismo* style carried opera into the twentieth century. *Cavalleria* and *Pagliacci* were, and still are, the perfect antidote for *Parsifal*.

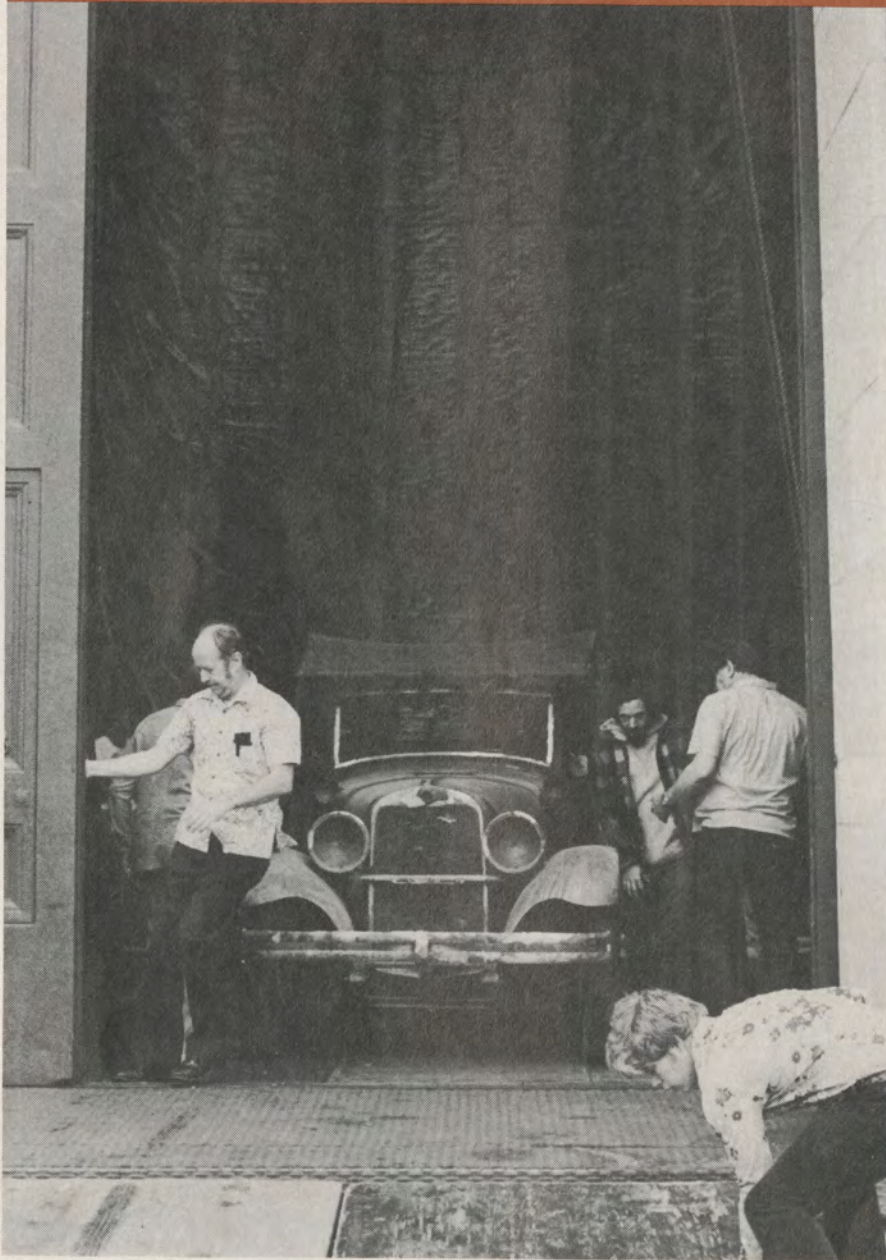
Social truth concerned the *veristi*. When Tonio declares in the prologue to *Pagliacci*, “Our author has tried to paint you a slice of life,” he is announcing a central *verismo* artistic principle. (Tonio’s phrase *uno squarcio di vita* is near translation of *une tranche de la vie*, the battle cry of the great French realists.) It is perhaps hard for us today, however, to see *Cav* and *Pag*—lovable, garlicky, familiar warhorses—in their original *verismo* starkness, familiarity breeding not contempt, but forgetfulness of the social realities upon which they were originally founded. This is unfortunate because the social “truth” underlying these two operas remains much the

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Original design by Jean Pierre Ponnelle for *Cavalleria Rusticana*.



Photo: Caroline Crawford



An ancient Chevrolet enters the Opera House (under the supervision of property master Ivan Van Perre at left) to make its debut in the new *I Pagliacci* production.

same to this very day. Sadly and incredibly, the quality, the mainsprings of life in Southern Italy and Sicily have changed but little in the ninety years since Mascagni and Leoncavallo wrote their operas. What was *verismo* in the 1890s is still *verismo* in 1976.

This point is vividly made in *Women of the Shadows* (Atlantic-Little, Brown; 1976)* by Ann Cornelisen. In this book

Cornelisen — an American who has worked for Save the Children in Southern Italy for over two decades — records how peasants live and suffer in the sunburnt, chronically depressed country below Naples where *Cavalleria* and *Pagliacci* take place. From this collection of sensitive real-life portraits I have chosen several passages

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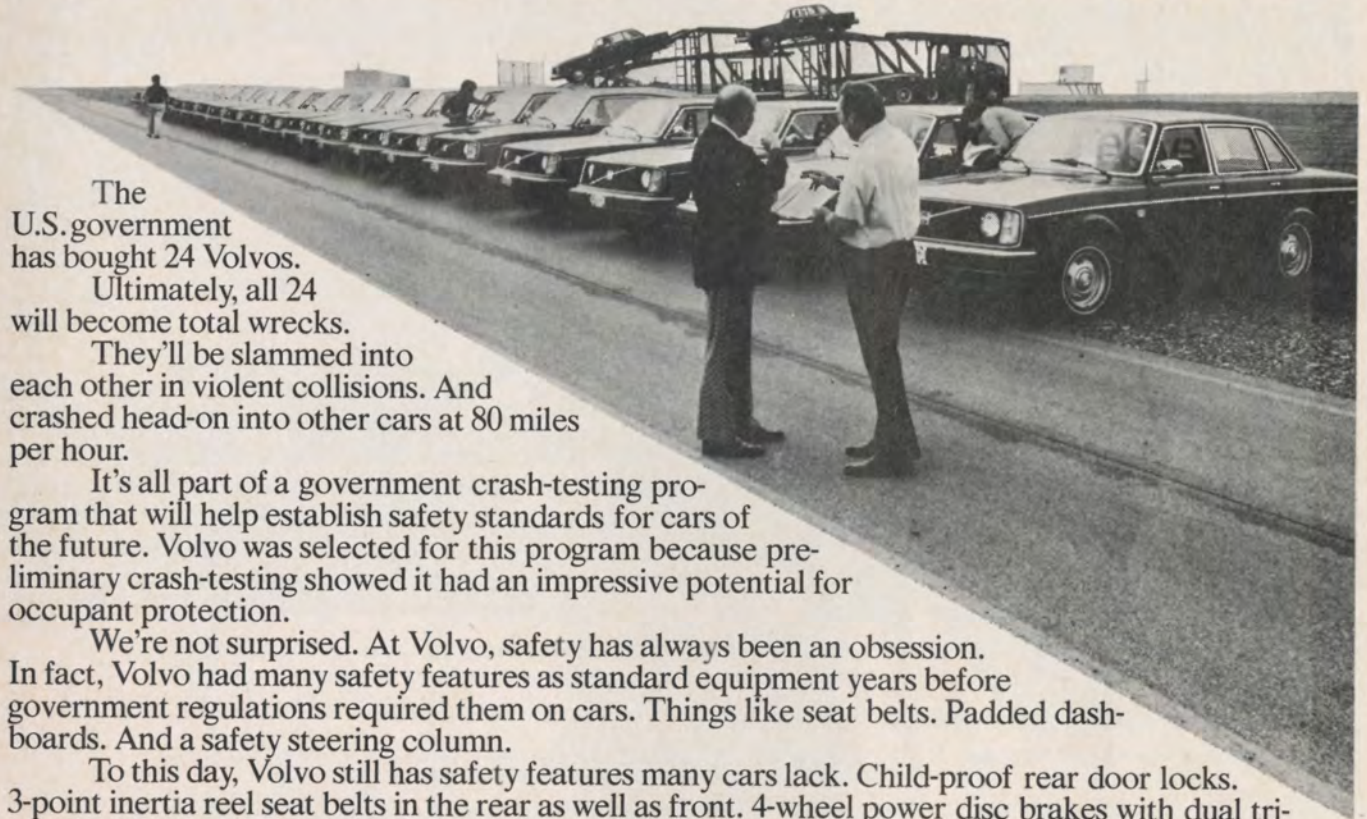
Government testing of Volvos will probably result in safer cars in the future.

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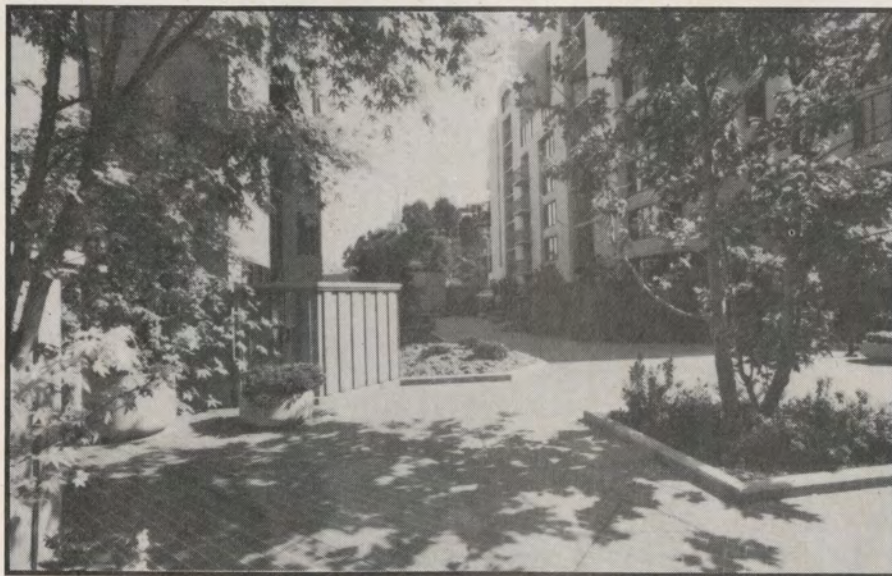
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Still Verismo

continued from p. 20

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"Poverty is endemic to Southern Italy, as are erosion, aridity, dysentery, typhoid, unfinished buildings, open sewers, and squalid hotels."

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*All quotations made with the permission of the publisher.



festival days—Easter in *Cavalleria* and the Feast of the Assumption in *Pagliacci*—and the villagers ought to be dressed in their best finery. Perhaps because of this we may forget that privation and squalor are the true back-drop for these operas. It is a measure of the standard-of-living that Alfio owns four healthy mules and is respected as a wealthy man. In Gio-

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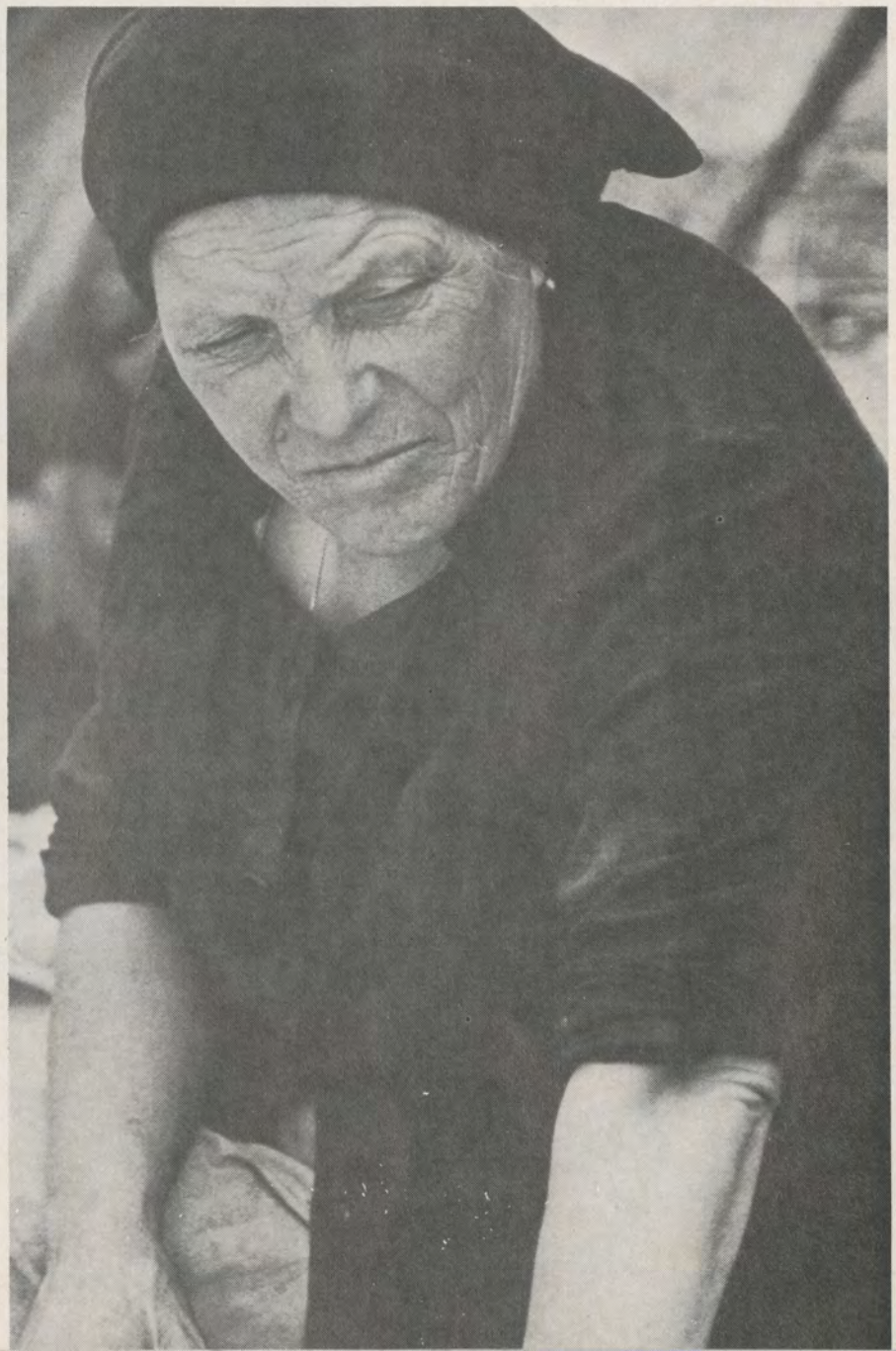
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vanni Verga's original short story, blood gurgles from Turiddu's throat as he worries, not about his amorous liaisons, but about how his penniless mother will survive. We should not let Mascagni's spirited drinking song and chorus (*Viva il vino*) make us forget that these men are drinking foul wine in a musty tavern on a run-down little *piazza*—as must countless frus-

trated, unemployed Southern Italian men.

Verga made his reputation (comparable with Steinbeck's in this country) writing about what he called "*I Vinti*"—the downtrodden. A careful producer of *Cav* and *Pag* will not forget this. An effective staging of these op-

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Still Verismo

continued from p. 24

eras, for all their towering passions, will leave one with a pervading sense of hopelessness and oppression — a taste of the dregs and the smell of dust. The villagers should be stooped and bent by the cruel task of eking a living from a barren, scorched land. If this pall of misery is well cast, moments like Turiddu's farewell or Nedda's ballatella ("Hui! Hui! Stridono

lassu")—which reflects not merely the desire to escape a poisoned marriage but also from the horror of poverty itself—will be all the more effective.

* * *

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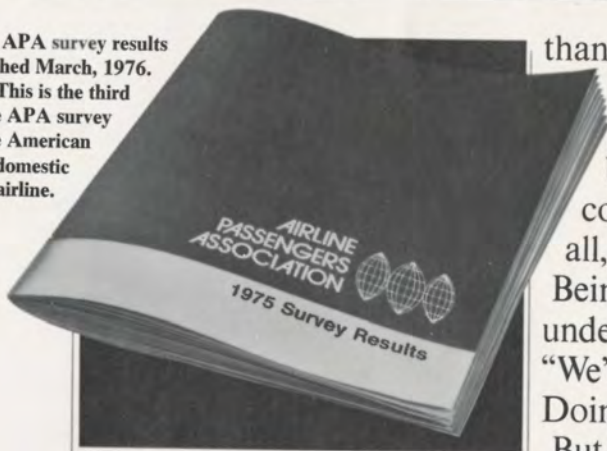
continued on p. 28



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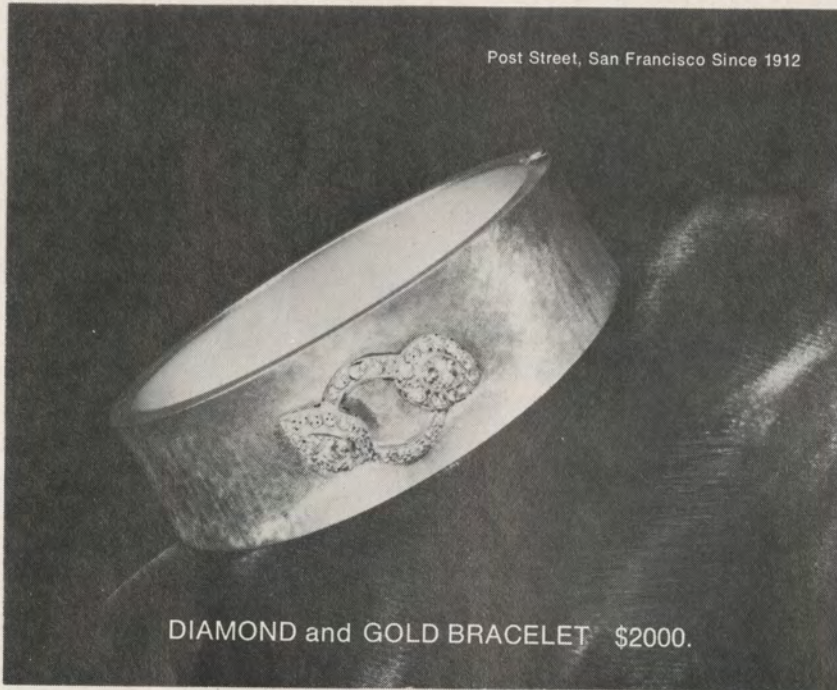
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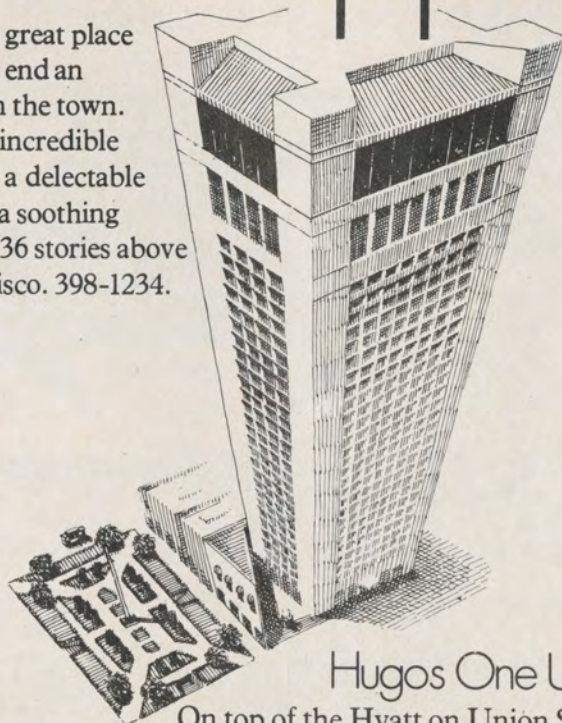
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Still Verismo

continued from p. 26

or illogical exuberance and then dismiss them as too insensitive to suffer from the more subtle miseries that we, the princes and princesses of a more intellectual world, must endure."

Cavalleria Rusticana appeared first as a five-page short story in 1880 and as a one-act play in 1884—a vehicle for the Sarah Bernhardt of Italy, Eleonora Duse. Its author was the first Italian writer to take the poor people of the South seriously as people and write about them "from the inside out." He was among the first to realize that they do suffer what Cornelisen calls the more subtle miseries. That the purest, if not strictly speaking the first *verismo* opera should be a setting of a Verga text is one of those fortunate and gratifying coincidences in the history of literature-made-into-opera.

The realist revolution was begun by such men as Stendhal, Scott and Balzac, who focused upon the lower classes—not, as in previous literature and opera, as comic butts (Leporello the great exemplar) but as human, feeling beings. It is no coincidence that Mérimée, whose story was the source for *Carmen* (the single most important precursor of operatic *verismo*, was also a crucial figure in the dawning of literary *verismo*. Indeed, many of Mérimée's short stories, especially "Mateo Falcone," could well be titled "Chevalerie Rustique."

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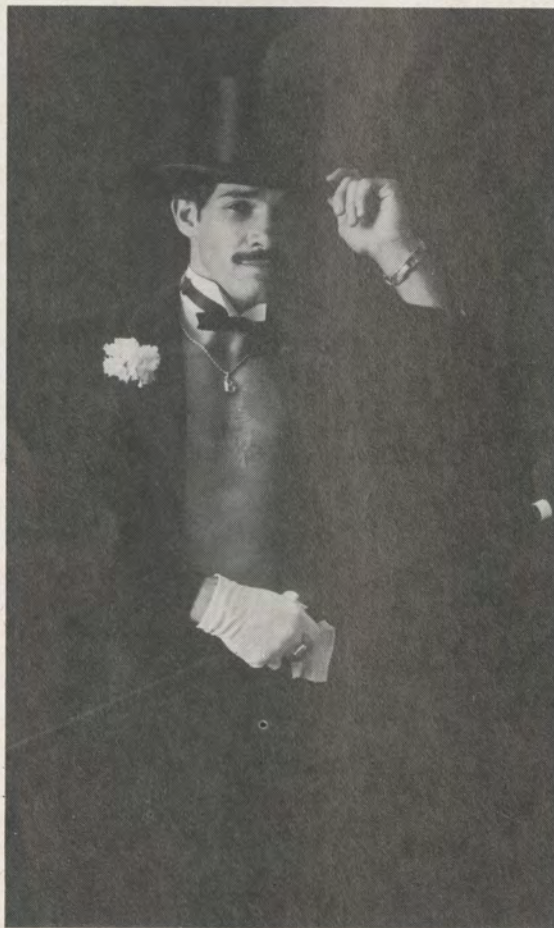
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"[A husband speaking of his wife] She is a good woman, and I know that she is faithful. The other husbands—not one of them is sure. It brings on a kind of madness."

Not love but jealousy—the green-eyed monster—dominates both operas; both focus upon the "madness" that it brings on—a madness that is always perilously close to the surface of marital life in Southern Italy, where the cuckold's horn are still the most hideous shaming objects.

The plot of *Cavalleria* is typical of the loveless amorous gamesmanship that results when the maintenance of "honor" (or its appearance) becomes more important than sincerity or affection. Pride, not love, motivates all the characters. Turiddu never once admits he loves either Lola or Santuzza (he says only that he has promised to lead Santuzza "to the altar"). We know from Verga's story that he first courted

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 KKHJ 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.

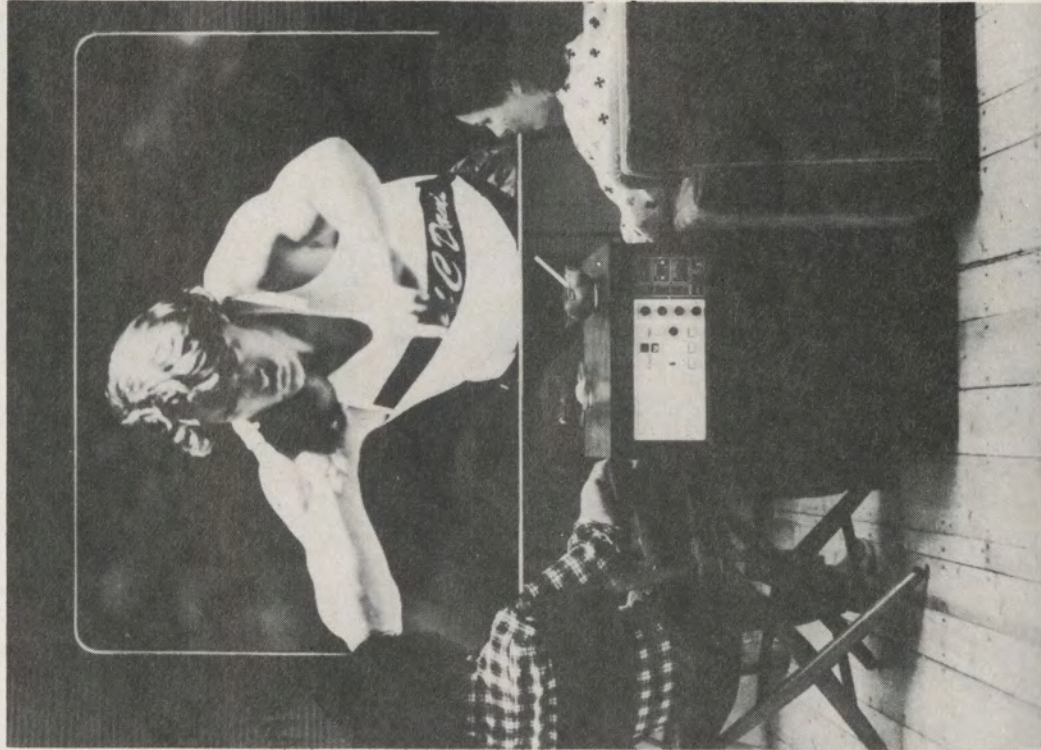
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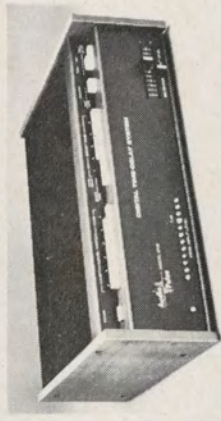
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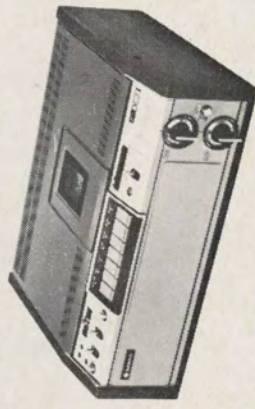


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INFORMATION 347-3636 (Mon.-Fri.)

Red Ryder Returns

The sold-out houses and critical acclaim for "When you comin' back Red Ryder?" has given the impetus for the local community production to turn professional—the first time this has happened in San Francisco in many a year. This change in production will be marked by a move from the Eureka Theatre, where it premiered locally, to the Little Fox Theatre for an open-ended run. This award-winning study in psychological terrorism won Mark Medoff the Obie Award for Distinguished Playwriting in 1973-4 in its off-Broadway New York premiere. Matthew Locricchio, who performed at the Little Fox for 2 years in "One Flew Over the Cuckoo's Nest," is the producer.

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Hot To Trot

Bobbed hair and spats probably won't make a big comeback but the tea dances of yesteryear are returning! This ancient and once-sacred rite will be revived October 1 at the Hyatt Regency with Al White's 15 piece orchestra playing big band tunes. Dances will be held every Friday in October. Admission free.



HYATT REGENCY—ATRIUM LOBBY
4:30-7:30 Fridays
5 Embarcadero Ctr.

The Company

<i>Conductors</i>	Kurt Herbert Adler, Karl Böhm*, John Mauceri*, Paolo Peloso, John Pritchard, Kenneth Schermerhorn, Otmar Suitner, Silvio Varviso, Christoph von Dohnanyi
<i>Conductors—Student Matinees</i>	Plácido Domingo*, Thomas Fulton*
<i>Chorus Director</i>	Robert Jones
<i>Assisted by</i>	Dennis Giauque
<i>Boys Chorus Director</i>	William Ballard
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Randall Bare, Joseph De Rugeriis*, Philip Eisenberg, Thomas Fulton, Warren Jones*, Ernest Frederic Knell*, Allan Lewis, Terry Lusk, Louis Salemno*
<i>Language and Diction Coaches</i>	Elena Servi Burgess* (Italian), Reinhard Karl Hennig* (German), Christiane Tsouo* (French), Ann Lawder* (English), Deborah Sussel* (English)
<i>Stage Directors</i>	Tito Capobianco, Sir Geraint Evans, Alberto Fassini*, Matthew Farruggio, Gerald Freedman*, Ghita Hager, Nikolaus Lehnhoff, Jean Louis Martinoty**, Jean Pierre Ponnelle, David Pountney*, Andreas Prohaska**
<i>Assistant Stage Directors</i>	Richard Abrams*, Ralph Clifford, Matthew Farruggio, Pamela E. McRae, Jean Louis Martinoty**
<i>Stage Managers</i>	Ralph Clifford, Matthew Farruggio, Pamela E. McRae, Robert Ripps*
<i>Production Assistants</i>	Julie Bellisle*, Michele LeMeteyer
<i>Production Apprentice</i>	Dominique Carron
<i>Productions Designed by</i>	Leni Bauer-Ecsy, Jean Pierre Ponnelle, Pierluigi Samaritani*, Douglas W. Schmidt*, Alfred Siercke, Wolfram Skalicki, Carl Toms, Jörg Zimmermann**
<i>Choreographers</i>	Louis Falco*, Ronn Guidi*, John McFall*
<i>Costume Designer</i>	Lawrence Casey*
<i>Lighting Designer and Director</i>	Thomas Munn*
<i>Assistant to the Lighting Director</i>	Sara Linnie Slocum
<i>Sound Design</i>	Peter V. C. Quaintance
<i>Assistant to the Technical Director</i>	Larry Klein
<i>Technical Assistant</i>	Rodney Gordon†
<i>Costume Shop</i>	Walter Mahoney
<i>Costume Supervision</i>	Lawrence Casey*
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Paul Alba, Judith Disbrow, Karen Bradley, Rex Rogers
<i>Rehearsal Department</i>	Judith O'Dell, Richard Johnson*, Susan Koscis**
<i>Super Department</i>	Thomas E. Curran, III
<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Norman Rizzi
<i>Master Carpenter</i>	Michael Kane
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan J. Van Perre
<i>Broadcast Coordinator</i>	Marilyn Mercur
<i>Official Photographers</i>	Greg Peterson, Ron Scherl
	Technical Staff for the War Memorial Opera House
<i>Master Carpenter</i>	Michael Willcox
<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	Perrie Dodson

*San Francisco Opera debut **American opera debut †National Opera Institute Apprentice

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The 1976 San Francisco Opera season is supported by a much-appreciated grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency, and by a generous grant from the San Francisco Hotel Tax Fund.



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Artists

Regine Crespin
Claudia Cummings
Faith Esham*
Edna Garabedian
Susan Gorenuc*
Shirley Lee Harned*
Heather Harper
Ruth Hesse*
Nina Hinson
Gwendolyn Jones

Claes H. Ahnsjö**
Lorenzo Alvary
Giacomo Aragall
Walter Berry*
Garbis Boyagian**
John Brecknock*
Renato Bruson
Samuel Byrd*
Renato Capecci
Paul Crook*
John Davies
Placido Domingo
Dale Duesing**
John Duykers
Brent Ellis*
Geraint Evans
Joseph Frank

CHORUS

Women
Janice Aaland
Peggy Ahrens
Kathy Anderson
Candida Arias-Duazo
Doris Baltzo
Roberta Bowman
Norma Bruzzone
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

EXTRA CHORUS

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

BALLET

Women
Margaret DeWitt
Jean Harriss
Wendy Holt
Sherri Parks
Angie Smit
Maria Angela Villa

Raina Kabaivanska
Roberta Knie*
Susanne Marsee*
Janis Martin
Linn Maxwell*
Sheila Nadler
Donna Petersen
Linda Roark
Noelle Rogers*
Leonie Rysanek

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

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

Judith Harris
Gloria Holmby
Jean Ostrander
Patricia Schuman

Men
Gennadi Badasov

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

Ursula Schroeder-Feinen*
Nancy Shade*
Sharon Sherrard*
Anja Silja
Beverly Sills
Pamela South
Anna Tomowa-Sintow
Tatiana Troyanos
Frederica Von Stade

Sherrill Milnes
Barry Morell
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

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

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

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
Virginia Roden
Barbara Riccardi
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 Kadarach *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
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William Ballard
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Donald E. Osborne
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
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Jeffrey Silver
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Madeline Chase
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Gina Farruggio
Janice Phillip
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 Covell
Donald Crawford
Everett E. Evans, Jr.
Herbert Harvey
Martin Izquierdo
Kenneth Jakobs
Janusz
Julius Karoblis
Rodney McCoy
Gregorio Mendoza
Lawrence Millner
Paul Newman
James Preovolos
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
Nina Kent
Gregory Moreci
Daniel O'Connor
April 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

Knie*, 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/
Morell (Sept. 18, 21, 24)//Prevedi*
(Sept. 29, Oct. 3), Bruson, Plishka*,
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**, Capecchi, 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, Schröder-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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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.

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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,
Rosenstein*, 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*, Capecci, 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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in recital

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.

Tickets available at the Opera Box Office

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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

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KMJ—FM 97.9	Fresno
KFSD—FM 94.1	San Diego
WFMT—AM 1450/FM 98.7	Chicago
KSJN—FM 91.1	Minnesota

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,
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Cavalleria Rusticana

(IN ITALIAN)

by PIETRO MASCAGNI

to a text by GIOVANNI TARGIONI-TOZZETTI and GUIDO MENASCI

Based on the play by GIOVANNI VERGA

Conductor
Kenneth Schermerhorn

Production Designed and Directed by
Jean Pierre Ponnelle

Assistant to Mr. Ponnelle
Jean Louis Martinoty**

Chorus Director
Robert Jones

Lighting Designer
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Günter Berger, Director,
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Bavarian State Opera

San Francisco Boys Chorus
William Ballard, Director

CAST

(in order of appearance)

Santuzza Tatiana Troyanos (October 27, 30,
November 5, 10, 13)
Regine Crespin (November 16, 21, 24, 27)

Turiddu Placido Domingo (October 27, 30,
November 5, 10, 13, 16)
Juan Lloveras (November 21, 24, 27)

Mamma Lucia Donna Petersen

Alfio Wassili Janulako

Lola Faith Esham*

Peasants and villagers

***American debut*

**San Francisco Opera debut*

TIME AND PLACE: EASTER SUNDAY, A VILLAGE IN SOUTHERN ITALY

First Performance: Rome, May 17, 1890

First San Francisco Opera Performance: September 24, 1927

followed by

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I Pagliacci

(IN ITALIAN)

by RUGGIERO LEONCAVALLO

with text by the composer

Conductor
Kenneth Schermerhorn
Production Designed and Directed by
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Assistant to Mr. Ponnelle
Jean Louis Martinoty**
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San Francisco Boys Chorus
William Ballard, Director
Marin County Day School Girls Chorus
Barry Mineah, Director

CAST

(in order of appearance)

<i>Tonio (Taddeo)</i>	Ingvar Wixell (October 27, 30, November 5, 10, 13, 16) Peter Glossop (November 21, 24, 27)
<i>Canio (Pagliaccio)</i>	Placido Domingo (October 27, 30, November 5, 10, 13, 16) Bruno Prevedi (November 21, 24, 27)
<i>Nedda (Columbine)</i>	Noelle Rogers* (October 27, 30, November 5, 10, 13, 16) Raina Kabaivanska (November 21, 24, 27)
<i>Beppe (Harlequin)</i>	Joseph Frank
<i>Two Farmers</i>	James Hoback, John Davies
<i>Silvio</i>	Brent Ellis*
<i>Pantomime by</i>	Paul Scardino* Dennis Parlato* Mary Van Perre*

Peasants and villagers

**American debut

*San Francisco Opera debut

THE OPERA TAKES PLACE IN A VILLAGE IN SOUTHERN ITALY

First performance: Milan, May 21, 1892

First San Francisco Opera performance: October 6, 1923

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WEDNESDAY EVENING, NOVEMBER 10, 1976 AT 8:00
SATURDAY EVENING, NOVEMBER 13, 1976 AT 8:00
TUESDAY EVENING, NOVEMBER 16, 1976 AT 8:00
SUNDAY AFTERNOON, NOVEMBER 21, 1976 AT 2:00
WEDNESDAY EVENING, NOVEMBER 24, 1976 AT 8:00
SATURDAY EVENING, NOVEMBER 27, 1976 AT 8:00

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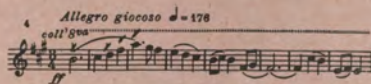
CAVALLERIA RUSTICANA / PAGLIACCI

by KENNETH SCHERMERHORN

The ingredients that go to make up a successful opera are many, varied and often quite mysterious. It is seldom that the right combination of these ingredients concur, and seldom indeed when they concur to the extent that they do in two of the most popular operas of all time: *Cavalleria Rusticana* and *I Pagliacci*. Just why are these two pieces so popular and successful? First and by any and all means they are supremely accessible. Even more than accessible, they attack the senses with an immediacy and an urgency that is rare if not almost unparalleled. Moreover they present such an enormous tessiture of emotional thrust: from honest unadorned love to unbridled hatred, from violence of the rawest sort to the bucolic joys of serene church holidays. The libretti are so compact, so pictorial, they are almost photographic, seething with emotion and direct powerful statements. Here there are no distillations or abstractions, only the unadulterated raw material. To accompany and propel these terse statements are musical gestures that complement them. Glorious inspired melodies, great sonic climaxes, down-home tunes, uncomplicated rhythms, rhythms that travel from heart to heart without detour. These composers were supremely aware of just what the people wanted to hear, and they wrote it, and more to their credit they wrote it superbly. In *Cavalleria* and *Pagliacci*, we do not find the deep satisfactions of musical construction or architectonics; the gratifications of musical logic and proportion are here rare indeed. This heart is all sleeve and quite deliciously so. The stories of both operas spin themselves out in a matter of hours. Such is the compactness and directness of their message. The musical language is also compatibly very direct and urgent. I find a striking similarity between the two which I suspect is not alarming in that they are so closely contemporary. Some of the melodies are almost interchangeable and in fact I think very often for the non-musician the melodies can be easily misidentified as coming from one opera or the other. There are also structural concatenations between the two: for example in the device of a vertical occurrence or a chord that both composers use frequently and to fullest advantage. This chord appears for example in Pagliaccio's "Vesti la giubba".



The disturbing tension created by the simultaneity of these beginning four notes is a common signature of both composers. It is also a frequent horizontal i.e. melodic statement. For example the fragrant opening chorus of *Cavalleria*:



outlines the same four notes.

It is significant that these works represent a break, a notable departure from the tradition that preceded them. The Rossini-Bellini-Donizetti-Meyerbeer-Verdi idea of lyric theater accepted as a direct point of departure genuine vocal virtuosity. That is not to say that more than virtuosity might be applied to the roles they created, but vocal agility and gymnastics remain in the works of these composers, the sine qua non for the interpreter. Even Wagner, so removed from the set pieces and the fioritura of this tradition, demands such a great deal of sheer vocal prowess. However with Mascagni and Leoncavallo, we have for the first time more than a projection of vocal effort alone, rather, an exposition of a personality, a full rounded character. More stress is placed upon dramatic ability and less upon the sole exploitation of vocal gymnastics. These operas mark the beginning of the actor-singer, an event which enabled certain singers who otherwise may not have formerly had great careers to achieve stardom and fame by virtue not only of their vocal qualifications but also of their acting ability. The verismo operas of the young Italian composers set new standards of singing and acting that were made to order for such artists as Calvé, whose portrayal of Santuzza quickly eclipsed Bellincioni's original which was by all accounts, vocally superior. And also for Madame Farrar, for example, whose Madame Butterfly is recalled most often for its thespian conviction.

The phenomenon of this school of dramatic style began essentially with Giovanni Verga. Verga, who lived from 1840 to 1922, began his career as an extremely successful writer of commercial and timely romances, but the reading of a ship's log one day, with its unadorned truth, inspired him to abandon these artificially distended romances. Thereafter he wrote with great frugality and pungency about life as he witnessed it; about the peasants and fisherman of his native Sicily, and in so doing, became the leader of a school of writing which in Italy, was duly dubbed *verismo*. The musical inheritors of this style of dramatic presentation were, first of all, tonight's composers Pietro Mascagni and Ruggiero Leoncavallo. They were soon joined by other Italians like Giordano, Puccini, Zandonai, et al and in France by Massenet, Saint Saëns, Charpentier, Thomas and Bizet, just to name a few.

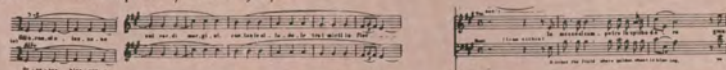
CAVALLERIA RUSTICANA

"I was crowned before I became king." So lamented Pietro Mascagni in "Mascagni Parla" many operas after *Cavalleria*, his first and virtually only successful effort. But the music of that first effort is undeniably and truly inspired. What it may lack in compositional depth it certainly makes up for in gorgeous tonal painting. This is some of the most accurate musical depiction that one can ever come across. It fairly

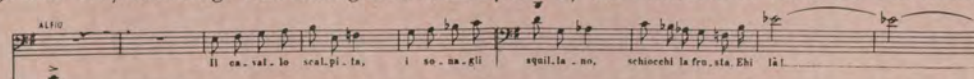
reeks of atmosphere; it is music that attacks the olfactory and the tactile as strongly as it does the aural senses if that's possible. *Cavalleria* when it appeared as a short story by Verga was a mere ten pages in length and even much of this was a description more or less blow by blow of the gory knife duel between Alfio the cuckolded husband of Lola and the young buck Turiddu. A free paraphrase of the action sees Alfio scoring first with a stab to the arm. Turiddu then manages a devastating thrust to the groin which leaves Alfio groaning and groveling in pain. In a typical and wildly desperate grasp at survival he blinds Turiddu with a handful of dust and proceeds to finish him off with knife thrusts to the stomach and throat. We are spared this verbal close-up in the final libretto by Targioni-Tozzetti and Menasci but the laconic emotional statement is otherwise intact and very present.

Pietro Mascagni at the tender age of 27 won first prize with this piece in a one-act opera competition sponsored by the publishing house of Sonzogno and with its first performance in Rome on May 17, 1890 became rich, famous and powerful virtually overnight. The subject of *Cavalleria*, as with many of Verga's verismo works, had wide and immediate appeal in the ebbing hours before the turn of the century. Verga himself created a popular play out of the materials and the role of Santuzza became one of Eleonora Duse's greatest vehicles. It surely must have made a very stark impression upon Mascagni, for he created a perfect musical mate for its compact and unswerving line. He tried 14 more times to repeat his success but outside of a few brief pages never managed to match its magic. He spent his later years in ignominy as a dedicated and heralded fascist and helped to perpetrate some of those flagrant artistic heresies that were so common during that lamentable moment of Italy's history.

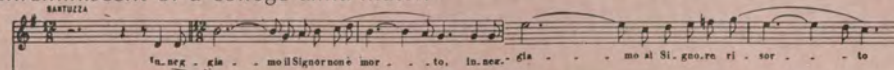
Cavalleria begins with an orchestral prelude and from the very first notes of an otherwise lovely and reverential melody Mascagni introduces some underpinning of a poignant open fifth similar to ex. 1 to presage the tension and tragedy which is to come. The prelude features an aria by the tenor Turiddu, which was quite a daring and inspired gesture at that time. It is in the rhythm of a Siciliana, a sort of lazy ternary measure, a lilting 6/8. Act I opens with a chorus of women alternating with a chorus of men in setting an atmosphere of bucolic tranquility and joy.



These two choruses are then combined in one of Mascagni's rare moments of technical display and this is immediately followed by a scene between Santuzza and Mamma Lucia, a scene in which the drama begins to unfold as Santuzza confesses that she has been made pregnant by Turiddu, her betrothed, and so excommunicated from the church which in Sicily meant from society as well. We also learn that Turiddu who supposedly has gone to Francofonte to purchase wine for his mother's shop has in fact been seen in the village that very morning. This dialogue is interrupted by the entrance of Alfio the merchant. This music



is a remarkable display of carefree machismo and boundless swagger. He is joined by the chorus and the section ends in a great burst of joyful song after which the chorus disperses, filing into the church for the celebration of mass, it being Easter Sunday. The plot is then extended by a confrontation between Mamma Lucia and Alfio during which we learn that Alfio too has seen Turiddu that very morning in fact hanging around his house. The next scene, with some of the most climactic passages of the score, is between the chorus singing from within the church a Regina Coeli and Santuzza and Mamma Lucia joining them in a tune not altogether unreminiscent of a college *alma mater*.



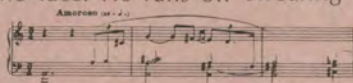
(This is in no way a critical condemnation since into the same category of tunes I would place the theme of the first movement of the "Archduke" Trio of Beethoven.) The following scene between Santuzza and Mamma Lucia contains some of the quietest and most contemplative and sublimely inspired measures of the opera. The famous "Voi lo sapete, O Mamma" which is Santuzza's major aria is one of the most popular excerpted pieces and in a brief four minutes fleshes out in its complete fullness the character of this very complex woman. A lengthy vocal skirmish then ensues between an accusing Santuzza and an irritated Turiddu, which builds to a tremendous and intense climax. Then in a most abrupt and inspired dramatic coup they are interrupted by the entrance of Lola who sings a nondescript and innocuous tune, at the conclusion of which Lola chides Santuzza for not going to church. Lola for her part does not seem to share the scruples of Santuzza and in her own time leaves them and enters the church. She is followed by an impatient and fed up Turiddu, ignoring the soulful pleadings of Santuzza. This emotional duet that was so cunningly interrupted by Lola's entrance reaches the dramatic axis of the piece as Santuzza climactically shouts at the retreating Turiddu the evil curse "A te la mala Pasqua!" Santuzza has now reached such a point of unabated jealousy that she seeks out Alfio and tells him that he is being cuckolded by Turiddu. This scene terminates with Alfio's promise to get revenge and in one of those moments that can only happen in opera we have the simultaneous statement of Santuzza's pentametric lamentation "Infame io son" and Alfio note for note singing "Vendetta avró." The opera stage is certainly the only condition under which you can logically have two people expressing two diverse ideas in precise rhythmic unison and have it make sense. With all this tension the subsequent and immemorial intermezzo is more than appropriate; it is absolutely necessary. The melody of the intermezzo is certainly one of the most innocently beguiling and quietly poised ever conceived. Here there are very few architectural complications and fewer still technical manipulations so common to later 20th century composition, merely melody for melody's sake. Church bells again introduce the chorus as they exhort each other to return to their homes and the attendant joys. Turiddu and Lola also exit the church and pass a few significant words, after which Turiddu invites Lola and the townspeople to join him in a glass of wine. The famous

drinking song of Turiddu then follows. He is joined by the chorus and Mascagni builds yet another powerful and joyous climax. Enter Alfio with severe abruptness, and after being offered a glass of wine by Turiddu replies that the wine would poison him. Turiddu pours the wine on the ground. The challenge is then made and accepted to fight to the death, sealed with a bite from Turiddu on Alfio's ear. Turiddu requests and is granted a moment to visit with his mother, Mamma Lucia. He touchingly bids her goodbye and asks her to take care of Santuzza and then requests another kiss. A roar of orchestral music paints the violence and primitive tragedy that is about to transpire. Turiddu leaves for his fatal rendezvous with Alfio and the orchestral climax is interrupted for the last time to allow the dramatic statement from the townspeople, "Hanno ammazzato compare Turiddu" ("They have killed Turiddu.") One last scream of confirmation and the closing bars bring down the curtain on a very special tragedy.

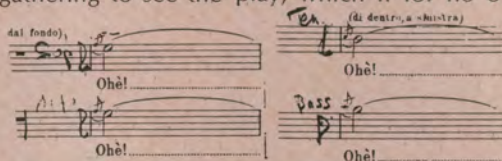
I PAGLIACCI

The libretto for *Pagliacci* which was written by the composer himself is said to be derived directly from a court case over which Leoncavallo's father presided when Leoncavallo was a child. This fact was divulged when Leoncavallo himself was being sued for plagiarism. The idea of the play within a play is of very antique origin and has been used by many playwrights and composers, but very seldom has it been used to greater advantage, than in this opera. Leoncavallo, as a young man studied music very seriously indeed, and among his idols he listed none other than Richard Wagner whose Ring Cycle he planned to emulate in a trilogy about the Borgias. At the outset, he was not at all successful and as many other unsuccessful young composers he found himself playing in cafes and bordellos for a living; Brahms and Hindemith did the same. The staggering and startling success of Mascagni's work led Leoncavallo to quickly compose this opera and send it to the same publisher, Sonzogno, who accepted it immediately and prepared it for its first performance. The first performance of *I Pagliacci* was conducted by another young man named Arturo Toscanini, and it was an immediate, instantaneous "successo strepitoso." Like Mascagni, Leoncavallo tried again and again to repeat his success but each time in vain. He was by all accounts not a happy man and very frustrated, but nonetheless respected for that initial success. He was quite an accomplished conductor, according to some accounts, and as a matter of fact conducted in San Francisco five years before his death in 1918.

The action of *Pagliacci* takes place just a little north of the setting for *Cavalleria*, in a province of Italy called Calabria, which rivals Sicily for primitive plumbing and poverty. It is also on a church holiday, the feast day of the Assumption of the Blessed Virgin. The beginning of the brilliant overture gives way in a brief flash to the first statement of that strikingly sad melody that later Canio will sing with such passion in "Vesti la giubba." A brief reprise of the first motif makes way for the entrance of Tonio, who introduces himself to the audience as the prologue. He announces to us in very elegant musical terms that this is not really a creation of fiction but a true story and he fervently hopes that when we see before us the drama unfolding we will remember that actors are men and women just like ourselves who are passionate, who can cry and suffer and rejoice. He concludes with the observation that this is an inhospitable world and we all breathe its air together. Reality or fiction judge for yourselves. A very raucous trumpet and drum on the stage open up Act I as the company of pagliacci, or clowns, arrive on the scene. All the villagers gather round and sing "Son quà." ("They are here, they have arrived") in a rousing and moving chorus. If music can be said to have genuinely nationalistic character, I think this would be proof of the proposition. There is something so peculiarly Italianate about *I Pagliacci* in general and this chorus in particular. After the chorus, Canio, who is the proprietor of the show and who is obviously one of the favorites of the town, delivers a speech with some comic sidelines inviting them to the performance that evening which by the way will take place at "ventitre ore" or 11 p.m. He synthesizes in his brief aria what they will see. That the hero will return home to find his wife in the arms of another and of the snare he sets to get his revenge. This all accomplished over a delightful waltz. The animated crowd accepts the invitation with delight. Tonio, our buffoon, now tries to help Canio's very pretty young wife, Nedda, down from the wagon but gets for his efforts a box on the ear from the jealous husband Canio. Tonio bows to this mistreatment by his boss but reminds him, under his breath, that he'll pay for it. The crowd, through its spokesman, one of the farmers, invites Canio to the tavern for a glass. He accepts with alacrity and makes to leave. Tonio, who has also been invited, begs off. The peasant then laughingly warns "watch out, Pagliaccio, I think he has other reasons to stay behind." Canio, in a very moving aria, before Nedda, the whole troupe and the villagers, states the premise of his feelings, that what you're saying is no joke, that the theater and life are not the same. This is a very focal dramatic point and is really the statement, concise as it is, of the whole philosophic view of the libretto. It ends after some musical discussion, by Canio singing the line, "Adoro. la mia sposa." ("I love my wife.") with a simplicity and affection that is most touching. An oboe is now heard on the stage which reminds the villagers that vespers are at hand. They proceed to sing a chorus imitating the sounds of bells and repeating some poetry whose atavistic sources are surely lost in antiquity. As this chorus gracefully dies away Nedda has a scene all by herself on the stage in which she demonstrates to us her naive philosophy and also infatuation with life in general and a lover named Silvio in particular. She reaches a conclusion on a high A-sharp and with it brings in the buffoon Tonio, who is in love with Nedda. Ugly as he is, he finds in Nedda the beauty and the purity, the good life that he never had. Unfortunately his ardor, even his honesty, is wasted on the frivolous and lighthearted Nedda who repulses his entreaties and laughs at him unmercifully. This is quite an extensive duet and one in which neither participant can truly or properly understand the feelings of the other. The music assists them in the pursuit of this misunderstanding in presenting yet another totally removed aspect and of not paying any attention to either one of them. In any case, he professes deep and lasting love for Nedda and she repays him by striking him in the face. He runs off swearing revenge. Now a rather sensuous phrase in the orchestra



announces the arrival of Silvio, the lover whom Nedda had been dreaming about earlier. They sing a very touching duet in which they pledge love to one another. He then begs her to run off with him that very evening. She resists at first but finally consents. Here is a marvelous duet, uncomplicated by abstruse compositional devices, retrograde inversions, elongations, foreshortenings, or any other intellectual devices that may cloud Leoncavallo's compositional mind, again, just melody spinning out on top of melody; and the ease with which it accomplishes its end is quite stunning. It concludes in a moving embrace, which is interrupted by the return of Tonio and Canio. They arrive just in time to hear Nedda sing on an A pedal point above the aforementioned sensuous melody "a stanotte e per sempre tua saró." ("Until this evening and for always I will be yours.") A chase ensues but Silvio manages to escape. Canio comes back and threatens to kill his Nedda if she does not reveal the name of her lover. She refuses and she would be done in then and there except for the fact that it would reduce the length of the opera considerably, and for that reason he is restrained by Tonio, who acts as a kind of dramatic Deus ex machina throughout. Tonio calms Canio by telling him that it's better to wait for revenge: "Let's now have a performance, the show must go on." The next seven pages of score are probably the most well known in all opera. If nothing else had occurred in the life of Ruggiero Leoncavallo but these seven pages he would still be immortally remembered for "Vesti la giubba." It has always seemed to me a very inspired idea that the aria and the act end on a low E in the string basses alone. As the lowest note on the string bass it has in it a quality of the simplest and most direct sort of despondency. He mourns that he is not a man but only an actor the people pay to amuse them. He must laugh through his tears and the public will applaud. His agony is quite boundless and exquisitely rendered. An orchestral interlude separates this from the second act of the opera and manages to maintain a continuation of Canio's mournful meditations. Act II opens with an abrupt change of aural sensation with more of the raucous trumpet and drum. First of all there's a chorus of townspeople who are gathering to see the play, which if for no other reason is remarkable because of the very first statements.



This musical adornment is used often throughout the evening. It is properly an accent or mordent and can be heard in much of the folk music in the south of Italy, Sicily, and the Mediterranean countries. Very idiomatic, it seems to express joy and sadness with equal ease and is not unlike in effect to the first utterance of a cry. Gradually during this chorus the people manage to take their seats after much confusion and among those we find Silvio who is occupying a seat right in front. Nedda who is winding among them collecting money manages to exchange some words with him. Canio, she explains, did not see him and their plan to elope after the performance remains the same. At last the play begins, and begins very elegantly with the orchestra playing a minuet. Nedda who is now in the play as Colombina seems to be awaiting someone. She informs the audience that her husband will not return until later that evening. Arlecchino is then heard, via the telephone, in a brief serenade professing his undying adoration. Before Arlecchino can make his entrance however, Taddeo, i.e. Tonio, arrives. Colombina has sent him out to buy a supper at the trattoria. He professes love but she wants her chicken. A very curious sign of the times is forcefully represented here in that she demands of Taddeo how much this chicken dinner albeit without wine, has cost her. He replies, "1.50," that is, 1 lira and 50 centesimi. In the four fleeting generations since this opera's premiere, there have been, as we are supremely aware, numerous and considerable periods of inflation. In any case, 1 lira and 50, which was worth then about 35 cents, today would be worth approximately one tenth of one cent in U.S. dollars. Enough of international economics. Arlecchino, who is played by Beppo, enters with a very good bottle of wine and sends Taddeo out on his ear. The lovers then prepare to enjoy their meal and each other and do so until Taddeo re-appears with the warning that Pagliaccio is coming. The lovers pretend to be genuinely perturbed by this and Arlecchino escapes. Colombina calls after him with the very words she had sung earlier to her real lover Silvio, "Until this evening and for always I will be yours," a line which Canio-Pagliaccio overhears and which promptly drives him to forget his assumed role. The duet that follows between Pagliaccio and Colombina staggers drunkenly between the play and reality. Pagliaccio is Canio and reality; Nedda is still Colombina and the play. The music as before in the duet between Nedda and Tonio is totally non-committal. The audience at first laughs but gradually the villagers come to realize that this is no longer a play. Beppo tries to interrupt but Tonio craftily holds him back. Totally unhinged by his own anger and jealousy, as Nedda continually refuses to divulge the name of her lover, Canio rushes at her with his knife. With one final statement by Nedda of their love theme, ending in her refusal to come forth with her lover's name, Canio stabs and kills her. She in desperation cries for help and calls out the name of her lover Silvio. Finally he has the name, and as Silvio rushes toward Nedda, Canio stabs and kills him as well. The aroused spectators seize then the stupified Canio and he drops the knife to the floor. At this point in Leoncavallo's original conception, he has Tonio address the audience with the ironical conclusion, "La commedia è finita." ("The play is over.") Since Caruso, however, it has been the tradition in most opera houses in the world, that the tenor should utter this final devastating line, which by some accounts were the last words also uttered by Ludwig van Beethoven, just before his death. In both cases I suspect the irony is justified and deserved. The opera concludes seconds later with one final statement of melody which was heard in the introduction and which is the climax of Canio's famous "Vesti la giubba," "Ridi, Pagliaccio, sul tuo amore infranto." ("Laugh, Pagliaccio, over your shattered love.")



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



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Opera Museum

The 1976 exhibit in the opera museum, prepared in its entirety by the Archives for the Performing Arts, represents a detailed historical profile of the beginnings of opera in the city of San Francisco, tracing our art form up through the founding of San Francisco Opera.

Archives for the Performing Arts, which serves as a repository for invaluable collections pertaining to opera, dance, music and theater, is a non-profit, tax exempt corporation, with headquarters in the San Francisco Public Library, Presidio Branch. The museum display represents countless hours of research and preparation of visuals by Archives' director, Russell Hartley, and Judith Solomon, his assistant, with Lim M. Lai serving as overall consultant on the project.

The specific purpose for which Archives for the Performing Arts was formed was to collect, preserve, classify and exhibit all types of memorabilia pertaining to all the performing arts and to make the educational and historical material accessible to the general public on a continuing basis.

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Still Verismo

continued from p. 29

Santuzza only to teach "the bitch" Lola a lesson for marrying someone else in his absence. And Lola falls into the trap by stealing back his affections. Santuzza then responds predictably: "That evil woman stole him from me . . . Turiddu took away my honor." The jealous circle is completed when she informs Alfio of the adultery.

One does not play upon an Italian husband's jealous instincts lightly—as both Canio ("Jokes like that you'd better not play on me") and Alfio ("If you are lying, I'll tear your heart out!") have occasion to warn. Incidentally, modern instances of jealousy and not-so-rustic chivalry are to be found in much modern Italian cinema—particularly in the currently modish films of Lina Vertmüller.

* * *

"There is release in violence, no matter how futile the motive. An argument is a purge. He can rage at home and rant in public and for once he has in his grasp something he can manage. What should be at most a pointless feud can (and now and then does) become a knife slashing or worse, a murder . . . an involuntary catharsis that man resorts to when poverty, boredom and frustration overload his reason."

As Cornelisen points out many times, things "get done" in Southern Italy largely by feminine ingenuity and domestic diplomacy, not by the blunt, frontal, and often violent masculine attacks of husbands. Southern women let their *chicchierone* ("gasbag") spouses spout off in the *piazza*, while

continued on p. 76

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Profiles

TATIANA TROYANOS



Singing *Santuzza* in the first five performances of *Cavalleria Rusticana* (October 27, 30, November 3, 10, and 13), Tatiana Troyanos made her sensational San Francisco Opera debut last season as *Poppea* in *L'Incoronazione di Poppea* and *Adalgisa* in *Norma*. Born and raised in New York, the mezzo soprano spent eleven years with Hamburg State Opera, performing an extensive variety of roles, such as *Eboli* in *Don Carlo*, *Santuzza*, *Carmen*, *Dorabella*, *Octavian* and *Poppea*. She additionally made frequent guest appearances with other European opera companies, and her interpretation of the *Composer in Ariadne auf Naxos* at the 1966 Aix-en-Provence Festival launched her international reputation. In this country a few of her memorable performances include her first *Charlotte* in *Werther*, her debut rôle with Lyric Opera of Chicago, and her singing of the title role of *Händel's Ariodante* for the opening of the Kennedy Center for the Performing Arts, in Washington, D.C. She made a stunning debut with the Opera Company of Boston, as *Romeo* in Bellini's *I Capuletti ed I Montecchi* in 1975, the year she also made her Metropolitan Opera debut as *Octavian* in *Der Rosenkavalier*, followed by the *Composer in Ariadne auf Naxos*. On discs she is represented by Penderick's *The Devils of Loudon*, *Händel's Giulio Cesare*, Beethoven's Ninth Symphony with Maestro Karl Böhm, her recent *Carmen* with Plácido Domingo and Sir Georg Solti, and *Bluebeard's Castle*, conducted by Pierre Boulez. Following her San Francisco Opera performances, Miss Troyanos returns to the Metropolitan Opera for the role of *Amneris* in *Aida*, and the *Countess* in that company's premiere staging of *Berg's Lulu*.

REGINE CRESPIN



French mezzo soprano Regine Crespin joins San Francisco Opera for her sixth season, interpreting *Santuzza* in the final four performances of *Cavalleria Rusticana* (November 16, 21, 24, and 27). Miss Crespin last appeared here in the 1970 *Tosca*, and is well remembered for her interpretations of *Cassandra* and *Dido* in *Les Troyens* in 1966 and 1968, her *Sieglinde* in *Die Walküre* in 1968, and her *Rosenkavalier Marschallin* in 1967. Born in Marseilles, she entered the Paris Conservatory where she studied singing and made her Opera-Comique debut as *Tosca*, followed by her Paris Opera debut as *Elsa* in *Lohengrin*. Over the next several years she became internationally known for her singing of *Sieglinde*, *Marguerite* in *The Damnation of Faust*, and the *Marschallin*. She made her Bayreuth festival debut in 1958 as *Kundry* in *Parsifal*, followed by her La Scala debut a year later in a revival of Pizzetti's *Fedra*. Next came an American operatic debut as *Tosca* in 1962 with Lyric Opera of Chicago, and that same year was the *Marschallin* for Metropolitan Opera. During the 1975-76 season, Miss Crespin sang the first *Carmen* in her career at the Metropolitan and performed in a concert performance of Massenet's *Marie Magdelaine* at Carnegie Hall. In February of 1977 she will perform in the Metropolitan Opera premiere of *Dialogue of the Carmelites*.

NOELLE ROGERS



Young soprano Noelle Rogers interprets Nedda in the first six performances of *I Pagliacci* (October 27, 30, November 5, 10, 13, and 16), her debut with San Francisco Opera. Miss Rogers initially studied French horn at the University of Michigan until she discovered her vocal talents. Upon graduation she entered and won the Detroit Grand Opera contest and was a national finalist in the Metropolitan Opera Auditions. With Opera Society of Washington, she electrified audiences with her portrayal of the title role in *L'Incoronazione di Poppea* in 1973, recreating her interpretation in 1974. Her popular and critical success in the Monteverdi work led to her subsequent engagement as Thaïs in 1976. Miss Rogers' *Poppea* will be performed this season at Houston Grand Opera, where she debuted in Händel's *Rinaldo* in 1975. With added triumphs at Philadelphia Lyric Opera and New York City Opera, the soprano traveled to Europe, where she performed at the Aix-en-Provence Festival, Theatre Municipal in Marseilles, and Royal Opera. As a guest soloist, she has sung with the Philadelphia and Cleveland Orchestras, as well as the symphonies of Boston, Detroit, and St. Louis, among others. Miss Rogers recently made her cinematic debut portraying Lucille du Charmes, "the coloratura from Colorado" in Robert Altman's irreverent look at entertainment and the old West, "Buffalo Bill and the Indians."

RAINA KABAIVANSKA



Last heard at San Francisco Opera as Desdemona in the 1970 staging of *Otello*, Raina Kabaivanska returns to the company as Leonora di Vargas in November performances of *La Forza del Destino* and Nedda in the last three performances of *I Pagliacci*. After piano and vocal studies in Sofia and Italy, the soprano made her professional operatic debut at La Scala in 1960, singing with Joan Sutherland in Bellini's *Beatrice di Tenda*, performing regularly with the Milanese company during the next four years. In 1962 the singer made her American debut as Desdemona with San Francisco Opera, and later repeated the role for her first performances at Covent Garden. At the Metropolitan Opera, she has sung in *I Pagliacci*, *La Bohème*, *Falstaff*, *Don Carlos*, *Manon Lescaut* and *La Forza del Destino*. A sought-after artist by many of the world's foremost opera companies, Miss Kabaivanska has recently interpreted roles in *Simon Boccanegra* with La Scala, *La Forza del Destino* with Paris Opéra, *Il Trovatore* with Hamburg Opera, as well as *Madama Butterfly* for Bologna and *La Wally* for the Teatro Regio in Parma. She has sung on numerous occasions with the opera companies of Sofia and Budapest, and appeared as guest artist with the Teatro Colon in Buenos Aires, Lyric Opera of Chicago and the San Carlo in Naples, among others. New additions to her repertoire include *Thaïs*, Marguerite in Gounod's *Faust* and Margherita in Boito's *Mefistofele*. In April, 1977, the Bulgarian soprano will perform *Tosca* at Covent Garden.



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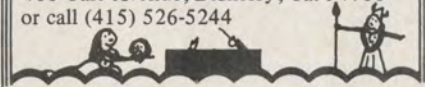
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FAITH ESHAM



Young American mezzo soprano Faith Esham debuts with San Francisco Opera this season as Lola in *Cavalleria Rusticana*. She received her Bachelor of Arts degree in psychology from Columbia Union College and afterwards attended Eastern Kentucky University where she studied clinical psychology. In 1976 Miss Esham received her Bachelor of Music degree at the Juilliard School having studied with Giorgio Tozzi and the late Jennie Tourel. Her Juilliard roles were Popova in William Walton's *The Bear*, Dora-bella in *Così fan tutte*, and Cherubino in *Le Nozze di Figaro*. An Apprentice Artist with Santa Fe Opera in 1973 and 1974, she received excellent notices for her solo debut as Cupid in Cavalli's *L'Egisto* in its American premiere in 1974, and when it was repeated this past summer. In the last two years at Santa Fe, she has also sung Mercedes in *Carmen*, the title role in Ravel's *L'Enfant et les Sortilèges*, and Cherubino in *The Marriage of Figaro*. Following her San Francisco Opera performances, Miss Esham will travel to Fort Worth to perform Mercedes.

DONNA PETERSEN



For her fifteenth season as a member of San Francisco Opera, Donna Petersen sings Grimgerde in *Die Walküre*, Mrs. Sedley in *Peter Grimes*, a child and a solo voice in *Die Frau ohne Schatten*, Mamma Lucia in *Cavalleria Rusticana* and Ada Hawkes in *Angle of Repose*. Last year, the mezzo soprano was Inez in *Il Trovatore*, Mary in *Der Fliegende Holländer*, the Governess in *Pique Dame* and Amelia's servant in *Simon Boccanegra*. Among her past roles with the company are Mother Goose in *The Rake's Progress*, Filip-eyvna in *Eugene Onegin*, Marcellina in *Le Nozze di Figaro* and Giovanna in *Rigoletto*. In addition to interpreting 25 roles with San Francisco Opera, Miss Petersen has toured extensively with Western Opera Theater and appeared with Spring Opera Theater where she was last heard in the 1974 production of *L'Ormino*. A performer with San Diego Opera and Guild Opera of Los Angeles, she made her highly successful Lyric Opera of Chicago debut in 1974, as Mrs. Sedley in *Peter Grimes*, a role she will repeat with that company in 1977. Miss Petersen additionally performs as guest soloist with the San Francisco, Oakland and Honolulu Symphonies and the Los Angeles Philharmonic. She was recently awarded the Knight's Cross of the Royal Order of Denneborg by Her Majesty Queen Margarethe II of Denmark, an honor recognizing Miss Petersen's service to the Danish-American community of Northern California.

PLACIDO DOMINGO



JUAN LLOVERAS



Placido Domingo, one of the world's foremost tenors, returns to San Francisco Opera to sing both Turiddu and Canio in the first six performances of *Cavalleria Rusticana* and *I Pagliacci* (October 27, 30, November 5, 10, 13, and 16). The eminent Spanish artist has appeared previously with the company as Rodolfo in *La Bohème* (1969), Don Jose in *Carmen* (1970), Cavaradossi in *Tosca* (1970 and 1972), Manrico in *Il Trovatore* (1971), Vasco da Gama in *L'Africaine* (1972) and the title role in last season's highly regarded staging of *Andrea Chenier*. Domingo's first public performance was in Mexico in 1961 and since then his rise to fame has been meteoric. He sang in Ginastera's *Don Rodrigo*, which opened New York City Opera's first season at Lincoln Center in 1966, and in 1970 portrayed the title role in Donizetti's *Roberto Devereux*. His busy international schedule during 1976 has thus far included performances of *Cavalleria Rusticana* and *I Pagliacci* at Covent Garden, *Turandot* in Barcelona, *Aida* and *Carmen* at the Metropolitan Opera, *Tosca* in Munich, *Otello* at La Scala and Paris Opéra, the title role in *Le Cid* with the Opera Orchestra of New York, and the title role in *Les Contes d'Hoffmann* at Lyric Opera of Chicago. A prolific recording artist, the tenor recently sang opposite Tatiana Troyanos' *Carmen*, and also recorded Montemezzi's *L'Amore dei Tre Re*. With his good friend and colleague Sherrill Milnes, Domingo has pursued conducting and has made a recording in which he and Milnes conduct for each other. Domingo will grace San Francisco Opera's podium as conductor for a student matinee performance of *The Barber of Seville*.

Juan Lloveras, an artist who is part of the new generation of Spanish tenors, comes to San Francisco Opera for a second season, singing Turiddu in the final three performances of *Cavalleria Rusticana* (November 21, 24, 17). His debut role last season was Manrico in the November stagings of *Il Trovatore*, performed with Renata Scotto. Born in Villanueva y Geltrin near Barcelona, Lloveras' vocal talents were discovered by chance when he was serving in the military. He subsequently studied at the Barcelona Conservatory, and was additionally instructed by Manuel Cots and Enriqueta Garetá. The turning point of the tenor's career occurred in 1965 when Placido Domingo heard Lloveras sing at the Teatro Liceo in Barcelona and recommended the artist as his replacement at the Hebrew National Opera in Tel Aviv. After three years with that company, Lloveras moved to Germany, performing with the opera companies of Krefeld and Essen before joining Hamburg State Opera in 1974. He has since been heard on numerous European opera stages, such as Berlin, Paris, Munich, Cologne, Düsseldorf, Frankfurt and Prague. His repertoire originally consisted of lyrical roles, such as Don Ottavio and Almaviva, and he has since added the roles of Rodolfo in *La Bohème*, Alfredo in *La Traviata*, the title role in *Faust* and Edgardo in *Lucia di Lammermoor*, as well as Cavaradossi in *Tosca*, Pinkerton in *Madama Butterfly* and Enzo in *La Gioconda*.

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BRUNO PREVEDI



Having made his debut earlier this season as Don Alvaro in *La Forza del Destino*, tenor Bruno Prevedi interprets Canio in the final three performances of *I Pagliacci* (November 21, 24, 27). Born near Mantua, Italy, Prevedi first performed on the operatic stage of the Teatro Nuovo in Milan in *I Pagliacci*, receiving both popular and critical acclaim. He has sung throughout the world at such respected operatic centers as Rome, Paris, Naples, Milan, Budapest, Florence, Barcelona, Venice, Berlin, Vienna, Genoa, Athens, Buenos Aires, New York and London. In 1975 the tenor was in Hamburg State Opera productions of *Aida*, *Cavalleria Rusticana*, *La Forza del Destino* and *Don Carlo*. That same year he appeared in Boito's rarely-staged *Nerone* in Turin, and in *Simon Boccanegra* in Zurich. His performance schedule this year has thus far included *La Bohème* in Johannesburg, *Fedora* in Catania and Caracas, and additional readings of *Simon Boccanegra* in Zurich. His diverse repertoire includes Dimitri in *Boris Godunov*, Jason in *Medée*, Ishmael in *Nabucco*, Foresto in *Attila*, Pollione in *Norma*, and Maurizio in *Adriana Lecouvreur*. A frequent performing artist with Italian National Radio, in 1974 Prevedi participated in special broadcasts of *Fernand Cortez* and *Agnes von Hohenstaufen*, commemorating the bicentennial of composer Gasparo Spontini's birth. During the 1976-77 operatic season, Prevedi is scheduled to perform with Zurich Opera.

WASSILI JANULAKO



Wassili Janulako returns for a second season with San Francisco Opera singing Alfio in *Cavalleria Rusticana*. The baritone made his debut here as Iago in the 1974 Jean Pierre Ponnelle production of *Otello*. Born in Athens, Janulako earned his degree in economics before entering the Greek National Conservatory to study voice. He made his operatic debut in 1959 singing Valentin in *Faust* at the Athens Festival. From 1961 through 1963 the singer performed with Düsseldorf's Deutsche Oper am Rhein and appeared regularly at the Athens Festival. In 1963, he added Nürnberg to the growing list of cities where he has performed, interpreting roles in *Don Carlo*, *Aida*, *Les Contes d'Hoffmann*, *Faust*, *Don Pasquale*, *Il Trovatore* and *La Forza del Destino*. In 1968 at the Graz Festival he performed in the first Austrian staging of the revised edition of Milhaud's *Christopher Columbus*. During the next seven years, he added debuts and regular performances at Cologne, Vienna, Munich, Berlin, as well as Stuttgart in 1973. His repertoire includes roles in *Don Giovanni*, *Tosca*, *I Vespri Siciliani*, *La Traviata*, *La Bohème*, *Fidelio* and *Parsifal*. Immediately prior to coming to San Francisco Opera, Janulako was in the Cologne Opera production of *La Fanciulla del West*.

INGVAR WIXELL



A favorite baritone of San Francisco Opera audiences, Ingvar Wixell joins the company for a seventh season singing Scarpia in *Tosca* and Tonio in the first six performances of *I Pagliacci*. Last season at this house he received excellent notices for his contrasting roles of Count di Luna in *Il Trovatore*, the title role in *Simon Boccanegra* and Sergeant Belcore in *L'Elisir d'Amore*. He additionally performed with Luciano Pavarotti in a special Golden Gate Park concert, conducted by Kurt Herbert Adler. Previous performances here are Valentin in *Faust*, Marcello in *La Bohème*, Figaro in *Il Barbiere di Siviglia*, Sharpless in *Madama Butterfly*, Ping in *Turandot* and Iago in *Otello*. A permanent member of Deutsche Oper Berlin and Royal Opera of Stockholm, the baritone has also sung as a guest artist with Munich State Opera, Hamburg Opera, Covent Garden, La Scala, Vienna State Opera and the Metropolitan Opera. Wixell frequently performs at various European festivals, notably Salzburg and Bayreuth, where his roles have included Count Almaviva in *Le Nozze di Figaro*, Wolfram in *Tannhäuser* and the Herald in *Lohengrin*. Last season, Wixell portrayed Scarpia opposite Leonie Rysanek's *Tosca* when Deutsche Oper Berlin visited the Kennedy Center in Washington, D.C., and interpreted Germont during Beverly Sills' first Metropolitan Opera performance of *La Traviata*. He has recorded Count Almaviva in *Le Nozze di Figaro* and the title role in *Don Giovanni* with conductor Colin Davis, as well as the Verdi comedy *Un giorno di regno*. At the end of his San Francisco Opera duties, Wixell will sing a series of Marcellos in *La Bohème* with the Metropolitan Opera.

PETER GLOSSOP



After an eight year absence, English baritone Peter Glossop joins San Francisco Opera as Tonio in the final three performances of *I Pagliacci* (November 21, 24, 27). The singer was last heard at this house as Don Carlo in the 1968 staging of *Ernani*, and previously performed Rodrigo in *Don Carlo* and Rigoletto in 1966. After World War II had interrupted it, he resumed his musical training, making his professional debut with Sadler's Wells (now English National Opera) in 1952. Within a year the artist was a principal baritone with that company, having special successes as Rigoletto, di Luna in *Il Trovatore* and Scarpia in *Tosca*. In 1961 the singer won first prize at the international operatic competition in Sofia, Bulgaria, and the next year was engaged as a principal baritone with Covent Garden. In 1965 he made his La Scala debut as Rigoletto, a role he has performed to critical praise throughout Italy. An international favorite, Glossop has performed at the Teatro Colon in Buenos Aires, and in Paris, Boston, Palermo, Berlin, Naples, Parma, and Hamburg. He made a sensationally successful debut at the Vienna Staatsoper in 1968 singing no less than five different roles in seven performances during a period of twenty days. His recent activities have included performing the title role in *Wozzeck* with the Metropolitan Opera in 1974, the title role in *Falstaff* at Trieste in 1975, and Iago in Herbert von Karajan's new film of *Otello*, with Jon Vickers and Mirella Freni. In 1976, Glossop has sung Michele in *Il Tabarro* at Covent Garden, as well as Tonio in *I Pagliacci*.

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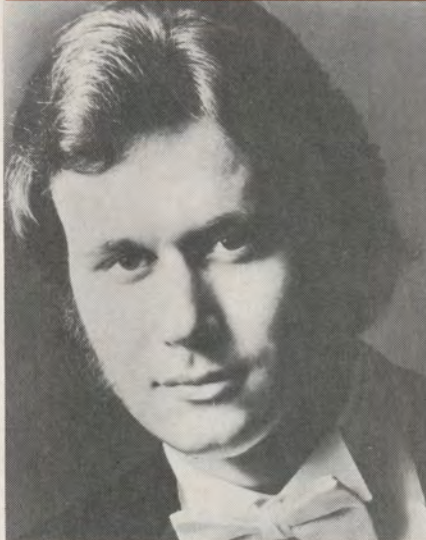
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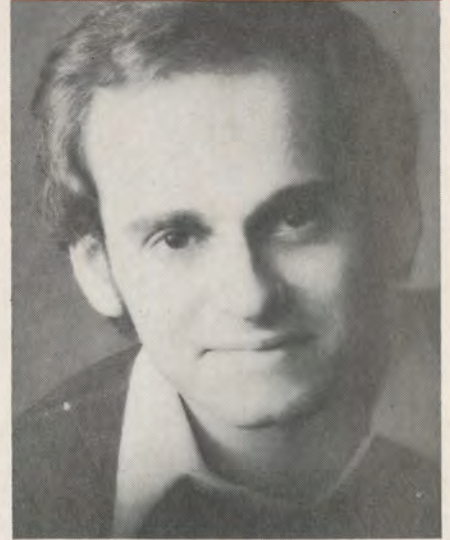
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BRENT ELLIS



One of this country's gifted young baritones, Brent Ellis joins San Francisco Opera for the first time this season, debuting as Silvio in *I Pagliacci*, and also performing the title role in student matinee performances of *The Barber of Seville*. Ellis sang in the highly regarded 1974 Spring Opera Theater production of Carlisle Floyd's *Of Mice and Men*. His 1976 performance schedule has already included his impressive debut with the Opera Company of Boston in the United States premiere of Roger Sessions' *Montezuma*, under the direction of Sarah Caldwell. This past summer Ellis was heard as Ford in *Falstaff*, Escamillo in *Carmen* and Guglielmo in *Così fan tutte* with Santa Fe Opera, where he was an apprentice artist in 1966 and 1967. He made his operatic debut in Opera Society of Washington's 1966 world premiere of Ginastera's *Bommarzo*. Among his critically acclaimed performances are Ottone for Opera Society of Washington and New York City Opera productions of *L'Incoronazione di Poppea*, Valentine in *Faust* with Houston Grand Opera, Ipparco in Cavalli's *L'Egisto* at Santa Fe, and Constantine in Pasatieri's *The Sea Gull*, with Seattle Opera. Immediately prior to coming to San Francisco, Ellis created the role of Morris Townsend in the Michigan Opera Theater world premiere staging of Pasatieri's *Washington Square*. After his San Francisco Opera performances, the singer interprets his first *Don Giovanni* for Omaha Opera, Ottone for Houston Grand Opera, and next summer makes his Glyndebourne debut as Ford in the Ponnelle staging of *Falstaff*.

JOSEPH FRANK



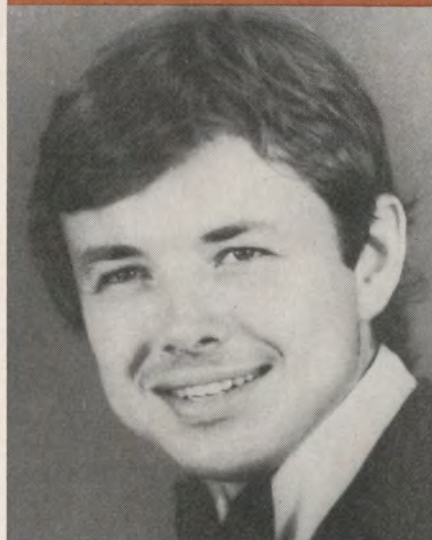
Tenor Joseph Frank adds four members to his San Francisco Opera gallery of operatic characters: Trabuco in *La Forza del Destino*, Spoletta in *Tosca*, Reverend Horace Adams in *Peter Grimes* and Beppe in *I Pagliacci*. Last season's audiences will remember him for his portrayals of Valletto in *L'Incoronazione 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 *Curlaw 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*.

JAMES HOBACK



Young tenor James Hoback makes his San Francisco Opera debut as the Apparition of a Youth in *Die Frau ohne Schatten*, and subsequently performs here as the First Farmer in *I Pagliacci*, the Second Miner in *Angle of Repose*, as well as an Officer in the student matinee performances of *The Barber of Seville*. Immediately prior to the start of the season, Hoback was a finalist in the San Francisco Opera Auditions Grand Finals, winning the Il Cenacolo Award. A participant in the 1976 Merola Opera Program, he sang Nathanaël and Ptitichinaccio in the Sigmund Stern Grove performances of *The Tales of Hoffmann*, and interpreted Enrico in the Merola Fund benefit performance of Donizetti's *L'Ajo nell'Imbarazzo* at the Paul Masson Mountain Winery. The tenor made his Spring Opera Theater debut in 1976 as Federico in *L'Amico Fritz*. He portrayed the title role in *Albert Herring* this spring for the inaugural season of St. Louis Opera Theater. A Bachelor of Music graduate of the North Carolina School of the Arts, Hoback performed for three years with the Curtis Institute of Music Opera Theater.

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.



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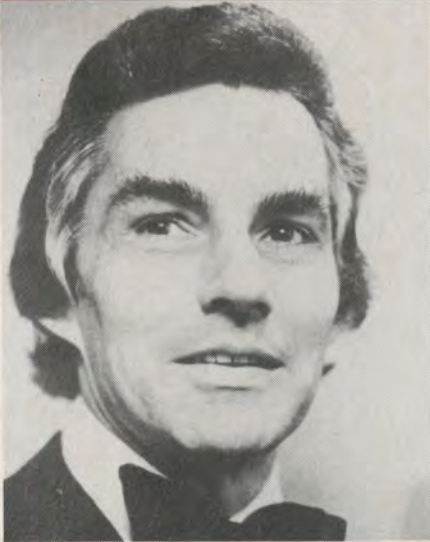


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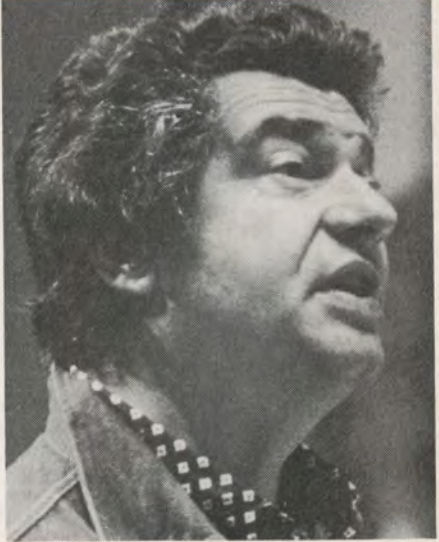
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KENNETH SCHERMERHORN



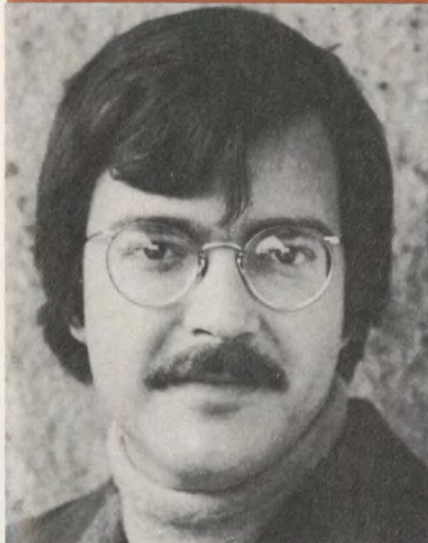
Maestro Kenneth Schermerhorn is reunited with director-designer Jean Pierre-Ponnelle at San Francisco Opera this season, conducting *Cavalleria Rusticana* and *I Pagliacci*. For his debut with the company, Schermerhorn led performances of last year's unorthodox Ponnelle staging of *Der Fliegende Holländer*. Conductor and music director of the Milwaukee Symphony Orchestra, Schermerhorn received his musical training at the New England Conservatory of Music, from which he graduated with the highest honors. He began his career as an instrumentalist with the Kansas City and Boston symphonies and first became an active conductor in Germany as director of the United States Seventh Army Symphony Orchestra. When he returned to the United States, he joined the faculty of the New England Conservatory, where he received a scholarship to study at La Scala in Milan. Prior to assuming his current position with the Milwaukee Symphony in 1968, he had worked as assistant conductor of the New York Philharmonic under Leonard Bernstein, and later was on the podium, in May, 1974, with the San Francisco Symphony, leading performances of Mahler's Sixth Symphony. Schermerhorn took the Milwaukee Symphony to Chicago in 1975, for an all-Beethoven concert, and also appeared with his wife, soprano Carol Neblett, in the Mostly Mozart Festival in New York. This past spring, he and the Milwaukee Symphony were at the War Memorial Opera House, and in February, 1977, he and Miss Neblett will perform *Der Fliegende Holländer* with Baltimore Opera, and *Don Giovanni*, in March for Milwaukee's Florentine Opera.

JEAN PIERRE PONNELLE



Jean Pierre Ponnelle, perhaps the most sought-after designer-director in opera today, is responsible for the conception of this season's revival of *Tosca* and new productions of *Cavalleria Rusticana* and *I Pagliacci* at San Francisco Opera. Ponnelle made his American directorial debut at this house in 1969 with the highly regarded *La Cenerentola*. His additional productions here were *Tosca* in 1972, *Così fan tutte* and *Rigoletto* in 1973, *Otello* in 1974 and last season's much discussed *Der Fliegende Holländer* and *Gianni Schicchi*. Ponnelle attended the Sorbonne in Paris, studying under Fernand Léger. At 18 he designed costumes and scenery for Hans Werner Henze's opera *Boulevard Solitude*. He has since produced opera and comedy in virtually all the major theaters of the world, including the opera houses of Vienna, Milan, Paris, London, Munich, New York and Chicago, as well as the festivals at Salzburg, Edinburgh and Glyndebourne. In recent years Ponnelle has received international attention for his films of *Il Barbiere di Siviglia*, *Madama Butterfly*, *Carmina Burana* and the recent *Le Nozze di Figaro*. He has worked with the world's foremost conductors including Karl Böhm, John Pritchard, Herbert von Karajan, Claudio Abbado, James Levine and Seiji Ozawa. Ponnelle staged Mozart's *La Clemenza di Tito* and *Le Nozze di Figaro* this summer at the Salzburg Festival, as well as the new Glyndebourne production of Verdi's *Falstaff*. He will stage the *Ring* cycle in Stuttgart during the 1977-78 season and produce *Don Carlos* for the Metropolitan Opera that season as well. His realization of *La Cenerentola* will be seen at Lyric Opera of Chicago this fall.

THOMAS MUNN



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 *Thais*, *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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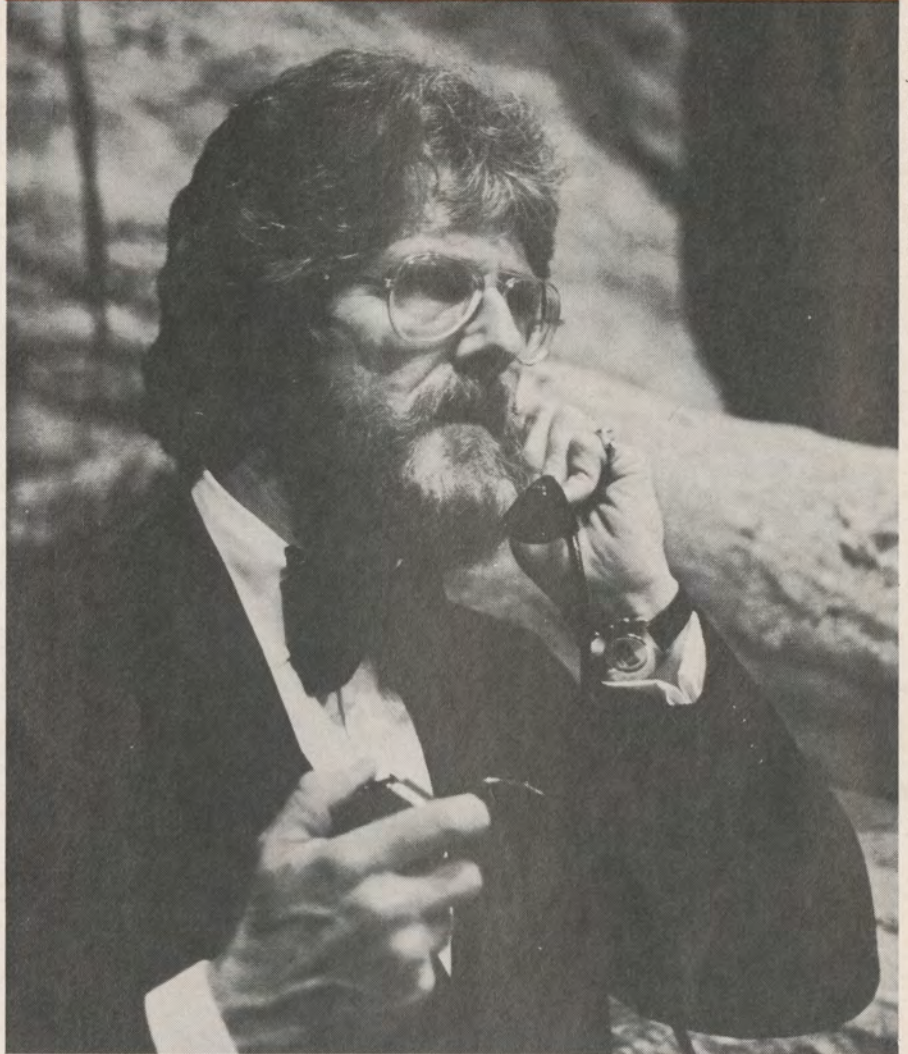
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On the Staff



Ralph Clifford

The job of stage manager with San Francisco Opera is sometimes like supervising arriving and departing flights from a busy international airport. In one moment pieces of scenery fly into the loft, other scenic elements quickly move into the wings, while principals, choristers and supernumeraries make frantic dashes off-stage for costume changes or to relocate for new entrances.

Overseeing many evenings of such apparent chaos is Ralph Clifford, senior stage manager for the company, and five year veteran with San Francisco Opera. Ralph first worked with the

company in 1965, was absent for seven years, then returned in 1973.

"Basically, assistant directing and stage managing is all one job," Ralph says taking a quick sip of coffee, the essential beverage for anyone working in theatrical production. "The assistant director is primarily responsible to the director and must know the entire production as it is seen from the front of the house. The 'A.D.' must be able to direct and recreate the production, for revivals or if there must be a cast substitution. The stage manager is responsible to the stage and must know



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the myriad details of the production to technically achieve a performance." The stage manager "calls" the production from a desk, located on stage right, warning singers of entrances, grips of scene shifts, and keeping the backstage action from becoming noticeable to the audience.

Ralph came to his job with a degree in theater history and acting, acquired from the University of California at Berkeley and Mills College in Oakland. He has worked with numerous touring companies of musicals and legitimate shows, as well as the Jose Limon Dance Company. His first professional theater job was with the local Straw Hat Theater. "It was a tremendous experience, learning to expect the unexpected."

Ralph's schedule, like that of all the stage managers and assistant directors at San Francisco Opera, is often somewhat hectic, involving running from a rehearsal at the Golden Gate Theater, to an on-stage technical rehearsal at the War Memorial, followed by a performance in the evening. In the 1973 season, Ralph was stage manager for nine of eleven productions, which included new stagings of *Rigoletto*, *La Favorita*, and *Peter Grimes*, as well as *Die Fledermaus*, *La Bohème*, *Don Carlo*, *La Traviata*, *Boris Godunov* and *Tannhäuser*, none of which, in terms of bodies on stage or scenic units, are considered "small" shows.

Sometimes Ralph claims he has an "unfair advantage" when calling an opera as stage manager. He often works in San Francisco Opera's busy scene shop, and literally knows a new production from the ground up. "I worked on *Die Frau ohne Schatten* sets this summer, and it was an enormous help when we loaded the show on stage, and were faced with the actual placement of all the set units, and the complexities of the set changes. Here

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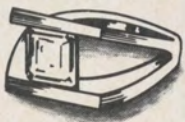


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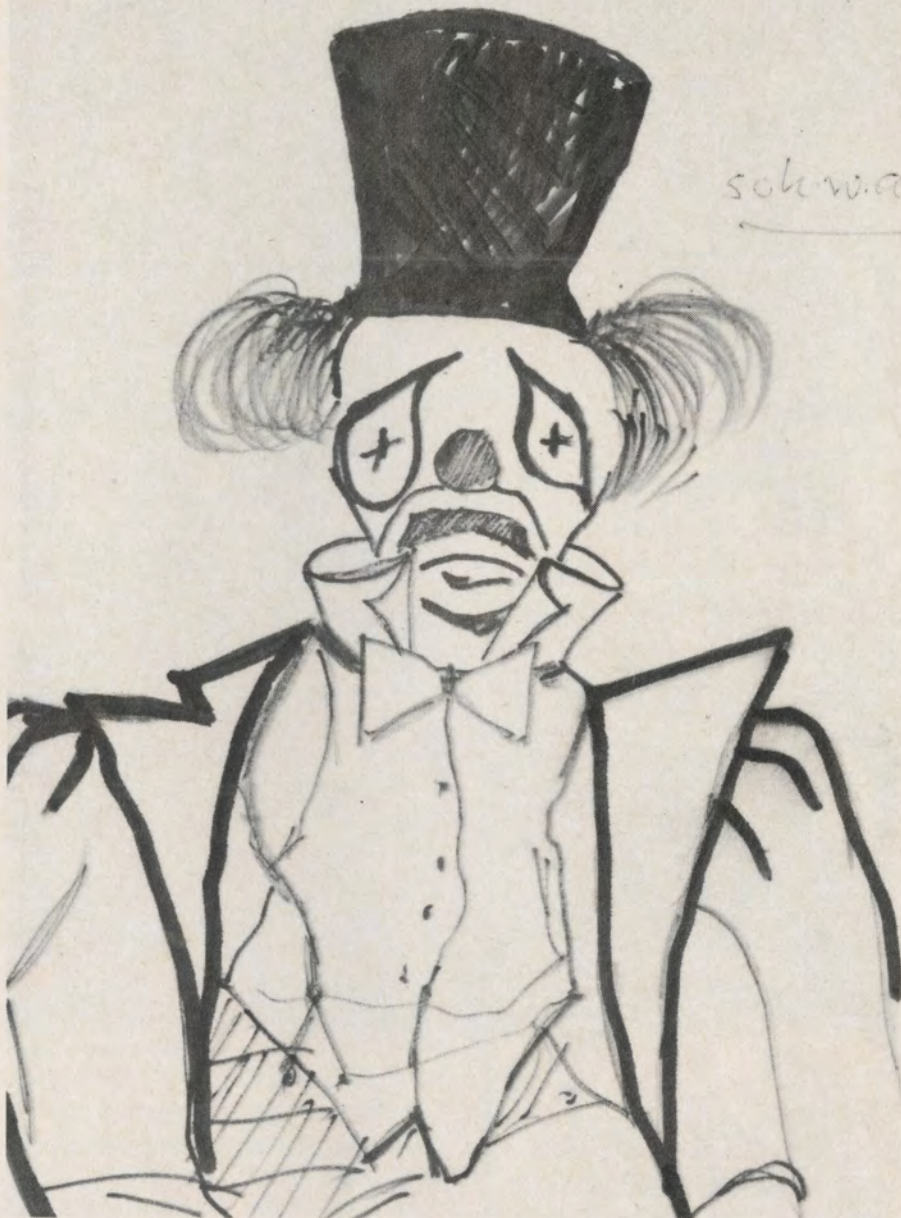
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Still Verismo
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On the Staff

continued from p. 75

at San Francisco Opera, no stage manager is any better than the crew, and the backstage support here is absolutely first class. You just don't have to worry; you can concentrate on doing the show, and that makes all the difference in the world."

In addition to his work with the International fall season, Ralph is also associated with Spring Opera Theater. During that company's season, the responsibilities of the assistant director and stage manager are handled by one person, who works closely with the director and then calls the show during its performance run. When asked which productions he's enjoyed working on, Ralph names Bach's *St. Matthew Passion*, *Death in Venice*, *Esclarmonde*, *Peter Grimes* and *Der Fliegende Holländer*.

Two of those five productions involved working with stage director Gerald Freedman, who Ralph is assisting this season with the world premiere production of *Angle of Repose* for San Francisco Opera. "I've been working on the opera for over a year," Ralph reports, "and I'm very excited about it. I'm a native San Franciscan and have a special interest in the history of California." Ralph's interest in local history includes restoring the 1895 Victorian home he and his wife own in the Noe Valley-Diamond Heights area of the city.

Despite his extensive background in theater as well as film, Ralph credits a part-time job as being the biggest influence on his career. "I worked as an usher for six years here at the Opera House and saw every opera performance during that time. I even graduated from high school on the stage of the Opera House." Ralph's experience from those six years makes him the youngest old-timer on the San Francisco Opera staff.

—Paul Chaplin

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Still Verismo

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To us, for whom adultery is usually a matter to be settled by separation, divorce, or even the agreement to be reciprocally adulterous, the solutions in *Cavalleria* and *Pagliacci* are extreme. But they would not raise eyebrows so very much today in Southern Italy. Still common there is the incendiary combination of idleness and frustration which so easily issues in the kind of violence we see in *Cav* and *Pag*.

* * *

[*Cornelisen describes a long-running feud—often taking place within ear-shot of the whole neighborhood — between two women*] “While *Ninetta’s* physical battle with her sister-in-law was unusual, all scenes were played at the level of high drama and with instinctive precision. She knew her audiences well . . . It was not just another squalid fight. The rawness of their emotions, their brutality and the tension it generated may be the classic elements of tragedy, but nowhere else could it have been played at such an extreme pitch, nowhere else would the bystanders have been so lacerated by words which did not concern them. Like *Medea*, it was a totally Mediterranean tragedy . . . Unexpectedly, at the end of one tirade *Ninetta* stopped, coughed and said in a loud but normal voice, ‘*Signore, Signori, andate a letto. Lo spettacolo e finito!*’ ‘Ladies and gentlemen, go to bed. The show is over!’”

Italian opera would probably not seem so exaggerated in its extraordinary extraversion, fierce energy, and concen-

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trated passion if we were more familiar with the high theatrical pitch upon which daily life is lived in the likes of *Pagliacci's* Calabrian village or *Cavalleria's* Sicilian village. This goes beyond the well-known Italian penchant for furious gesticulation to a well-honed sense of timing and suspense, grandstanding manipulation and appeals, and sheer diatribal virtuosity (usually for purposes of malediction, harrassment or vengeance).

All of this is predicated upon the will- ingness, even the desire, to "let it all hang out" before the whole world, or at least the whole village. As Cornelisen often sensed, great outbursts of emotion often implicitly required an audience for their full effect, and the same can be said of Cav and Pag. In most productions, for instance, Santuzza and Turiddu sing their tortured duet alone in the town square. This, contrary to what one might think, is not necessary or even realistic, as the text of Verga's play suggests:

Santuzza: I want to talk to you.

Turiddu: Here? In the middle of the street?

Santuzza: It doesn't matter to me.

Turiddu: Think of all the people that can see!

Santuzza: It doesn't matter to me.

Of course it doesn't matter—everyone in the village knows what has been happening. Besides, Santuzza's agony and despair have pushed her beyond self-respect and—like Cornelisen's NINETTA—into the "public arena" in or-

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Still Verismo

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der to play out her tragedy. That all of *Cavalleria's* scenes of emotional display take place in the *piazza* is in its essence true to Italian life, not a mere expedience of operatic staging. The brief scene, too, where Alfio and Turiddu agree to mortal battle is "played" with splendidly theatrical understatement before the audience of villagers who have doubtless seen the same plot, heard the same script before.

The special irony of the play-within-an-opera of *Pagliacci* is that marital explosions are seldom private — the houses of poor villages being shabby and close-packed and the voices of angry spouses very loud. Privacy is not a prerequisite for towering emotional displays, and so it is easy for Canio and Nedda to slip into their own voices as the comic script crumbles under the weight of genuine tragedy.

* * *

A FOOTNOTE ON *CAVALLERIA*: Giovanni Verga was a close friend of Verdi's greatest librettist Arrigo Boito and Puccini's *Tosca*, *Bohème*, and *Butterfly* collaborator Giuseppe Giacosa (to whom the "Cavalleria" play was dedicated). This perhaps explains why Verga was sensitive to the operatic possibilities of his work. In fact, Verga wrote a letter to a now-forgotten composer, Giuseppe Perrotta, who had asked for permission to set *Cavalleria* to music. In this letter Verga sketched his thoughts:

A piece for small orchestra to introduce the play, a sort of short over-



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ture and musical recapitulation of its contents, to be played before the curtain rises. It should be simple, clear and effective, well attuned to the subject without being too intricate or difficult, and should breathe the true spirit of Sicily and of rural life . . . The sound of a love song in the night, the longing of Turiddu singing under Lola's window, and the lament of Santuzza who waits in vain for him. Life in the village coming awake, the church bells which summon to the mass. A note of jealousy, and of that love which returns and persists and forms the basis of it all. Finally the frantic outburst of jealous fury, the scream for help, and the outcry of the mother and the beloved.

Perrotta never completed the project, but Mascagni did. Mascagni never saw Verga's letter; in fact, he composed *Cavalleria* even before asking Verga's permission to use the story. But by a kind of artistic ESP Mascagni wrote an opera that fits Verga's general outline remarkably closely.

A FOOTNOTE ON PAGLIACCI: In one respect *Cavalleria* and *Pagliacci* are quite different. The former has little "literary" artifice and unwinds simply. The hand of the author Verga, according to *verismo* principle, is invisible. But from the very first moments of *Pagliacci*, when one of the actors appears to explain the author's purposes (Leoncavallo wrote his own excellent libretto), we are made aware of an

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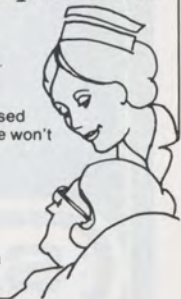
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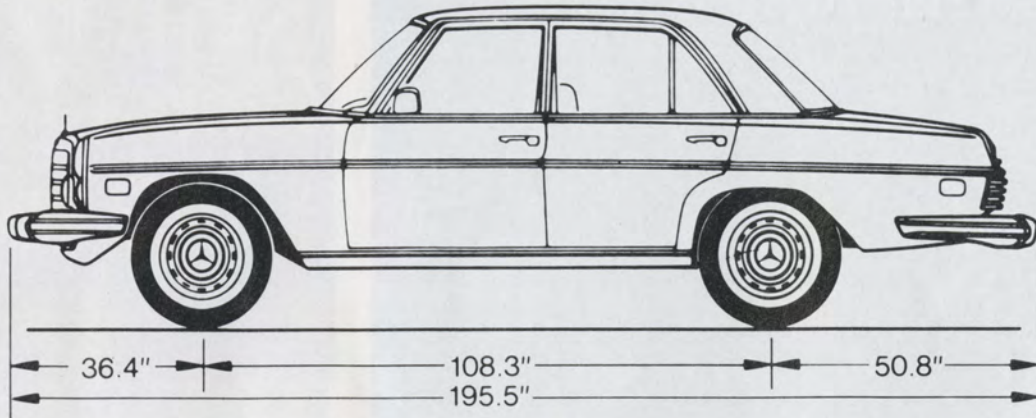
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extra element: the continuous, ironic theme of real life and art paralleling each other. *Pagliacci* is on one level a fable of the theater. It is sprinkled with flourishes upon the fascinating theme of art copying reality. Canio may tell the villagers: "The stage and real life are not the same thing," but we in the audience are already beginning to suspect otherwise. Canio tests the villagers—*Vi pare?* ("Is that how it appears to you?")—with an ironic edge that implicitly tests us in the audience also. When Tonio—a miniature Iago—tells the jealous Canio that "one must dissemble in order to succeed," we realize that "acting" has its place in real life, just as real life will find its way to the stage in the opera's denouement. When the audience for the *commedia* onstage exclaims, "Just as if it were real, this scene!", we grasp the reality of their impression in full tragic perspective. Only as Canio announces over the two bodies that "La *commedia* è finita!" do the two perspectives of stage and actual audience unite. The shading from theater into life is complete. These last words of Canio, full of the weight of real life and despair, are the *verismo* equivalent of Prospero's "Our revels now are ended. . . ."

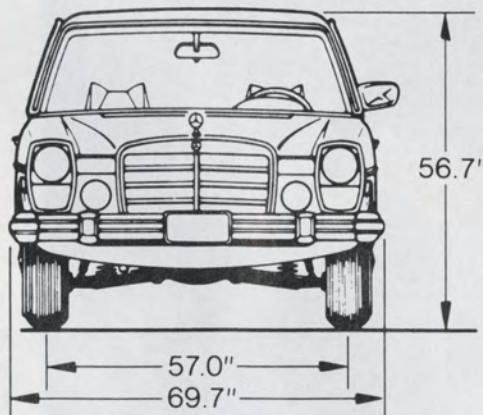
Gary Schmidgall's book, *Literature as Opera*, will be published by Oxford University Press in the fall of 1977.




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The San Francisco Opera 1976 poster, designed by Browning Graphics, represents a stylized portion of a curtain being drawn back to symbolically reflect the opening of the season.

The graphic is a silk screen using three colors—silver, blue and black—diecut at the bottom to indicate the ruffle of the curtain.

The poster has been prepared in two versions: in a 13" x 39" format, on sale at the Opera Box Office for \$10.00, and a 23¼" x 70" collector's special edition for \$75.00. Information on the special edition may be obtained by contacting the Opera public relations department.

San Francisco Opera 1976

Earl Westcott, Artistic, General Director

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	September 10	11	12	
15	16	17	18	19
22	23	24	25	26
29	30	October 1	2	3
6	7	8	9	10
13	14	15	16	17
20	21	22	23	24
27	28	29	30	31
3	4	5	6	7
10	11	12	13	14
17	18	19	20	21
24	25	26	27	28

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San Francisco Opera Broadcast Schedule

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KKHI 1550 AM
95.7 FM

Fresno	KMJ	97.9 FM
Los Angeles	KFAC	1330 AM/92.3 FM
Portland	KOIN	101.1 FM
Sacramento	KFBK	92.5 FM
San Diego	KFSD	94.1 FM
Seattle	KING	98.1 FM

FRIDAYS 7:50 P.M.*

- 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

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

In addition to inviting you to listen to this year's opera broadcasts, we at Standard would also like to take this opportunity to invite you to visit our Chevron Gallery at 555 Market Street in San Francisco weekdays from 9 a.m. to 4 p.m.

An exhibit honoring San Francisco's major performing arts organizations —The American Conservatory Theatre, and San Francisco's Ballet, Opera and Symphony—will be on display through September 30. Featured are costume and set designs as well as contemporary and historical memorabilia.



Standard Oil Company of California

San Francisco Opera

	Monday	Tuesday
September		Die Walküre 7:30 pm A,B
	13	14
	20	La Forza del Destino 8 pm A,B
October	27	Thaïs 8 pm B
	4	28
	11	Tosca 8 pm A,C
November	18	5
	25	12
	1	Die Frau ohne Schatten 8 pm A,C
	8	19
	15	The Makropulos Case 8 pm A,B
	22	26
		Die Frau ohne Schatten 8 pm D,F
		Angle of Repose 8 pm A,C
		Cavalleria Rusticana/ I Pagliacci 8 pm A,C
		Il Barbiere di Siviglia 8 pm A,C
		2
		9
		16
		23

Code letters indicate subscription series

*Special non-subscription Thanksgiving Night performance

1976 Calendar

Wednesday	Thursday	Friday	Saturday	Sunday
		Opening Night Thäis 8 pm A	Die Walküre 7:30 pm J,K	
		10	11	12
Thäis 8 pm D,F		Die Walküre 7:30 pm G,H	La Forza del Destino 8 pm J,L	Thäis 2 pm M,N
15	16	17	18	19
Die Walküre 7:30 pm D,E		La Forza del Destino 8 pm G,I	Thäis 8 pm J,K	Die Walküre 1:30 pm M,O
22	23	24	25	26
La Forza del Destino 8 pm D,E		Thäis 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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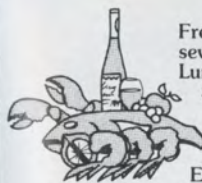
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Brand W 100	18	1.2
Brand M	18	1.1
Brand K Menthol	17	1.3
Brand M Box	17	1.0
Brand K	16	1.0

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	tar mg./ cigarette	nicotine mg./ cigarette
Brand D	15	1.0
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
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Brand V	11	0.7
Carlton Filter	*2	*0.2
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Cavalleria Rusticana
and I Pagliacci

San
Francisco
Opera

Kurt Herbert Adler, general director

54th Season
September 10 through November 28, 1976
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Cavalleria Rusticana

(IN ITALIAN)

by PIETRO MASCAGNI

to a text by GIOVANNI TARGIONI-TOZZETTI and GUIDO MENASCI

Based on the play by GIOVANNI VERGA

Conductor
Kenneth Schermerhorn
Production Designed and Directed by
Jean Pierre Ponnelle
Assistant to Mr. Ponnelle
Jean Louis Martinoty**
Chorus Director
Robert Jones
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Costumes Executed by
Günter Berger, Director,
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Sylvia Strahammer,
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Bavarian State Opera
San Francisco Boys Chorus
William Ballard, Director

CAST

(in order of appearance)

Santuzza Tatiana Troyanos (October 27, 30,
November 5, 10, 13)
Regine Crespin (November 16, 21, 24, 27)

Turiddu Placido Domingo (October 27, 30,
November 5, 10, 13, 16)
Juan Lloveras (November 21, 24, 27)

Mamma Lucia Donna Petersen

Alfio Wassili Janulako

Lola Faith Esham*

Peasants and villagers

**American debut

*San Francisco Opera debut

TIME AND PLACE: EASTER SUNDAY, A VILLAGE IN SOUTHERN ITALY

First Performance: Rome, May 17, 1890

First San Francisco Opera Performance: September 24, 1927

followed by

New Production made possible, in part, by a generous
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I Pagliacci

(IN ITALIAN)

by RUGGIERO LEONCAVALLO

with text by the composer

Conductor
Kenneth Schermerhorn
Production Designed and Directed by
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Assistant to Mr. Ponnelle
Jean Louis Martinoty**
Chorus Director
Robert Jones
Lighting Designer
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and
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Bavarian State Opera
San Francisco Boys Chorus
William Ballard, Director
Marin County Day School Girls Chorus
Barry Mineah, Director

CAST

(in order of appearance)

<i>Tonio (Taddeo)</i>	Ingvar Wixell (October 27, 30, November 5, 10, 13, 16) Peter Glossop (November 21, 24, 27)
<i>Canio (Pagliaccio)</i>	Placido Domingo (October 27, 30, November 5, 10, 13, 16) Bruno Prevedi (November 21, 24, 27)
<i>Nedda (Columbine)</i>	Noelle Rogers* (October 27, 30, November 5, 10, 13, 16) Raina Kabaivanska (November 21, 24, 27)
<i>Beppe (Harlequin)</i>	Joseph Frank
<i>Two Farmers</i>	James Hoback, John Davies
<i>Silvio</i>	Brent Ellis*
<i>Pantomime by</i>	Paul Scardino* Dennis Parlato* Mary Van Perre*
<i>Peasants and villagers</i>	

**American debut

*San Francisco Opera debut

THE OPERA TAKES PLACE IN A VILLAGE IN SOUTHERN ITALY

First performance: Milan, May 21, 1892

First San Francisco Opera performance: October 6, 1923

WEDNESDAY EVENING, OCTOBER 27, 1976 AT 8:00
SATURDAY AFTERNOON, OCTOBER 30, 1976 AT 1:30
FRIDAY EVENING, NOVEMBER 5, 1976 AT 8:00 (Broadcast)
WEDNESDAY EVENING, NOVEMBER 10, 1976 AT 8:00
SATURDAY EVENING, NOVEMBER 13, 1976 AT 8:00
TUESDAY EVENING, NOVEMBER 16, 1976 AT 8:00
SUNDAY AFTERNOON, NOVEMBER 21, 1976 AT 2:00
WEDNESDAY EVENING, NOVEMBER 24, 1976 AT 8:00
SATURDAY EVENING, NOVEMBER 27, 1976 AT 8:00

Please do not interrupt the music with applause

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

*The use of cameras and any kind of recording equipment
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*The performance will last approximately
two hours and fifty minutes*

SYNOPSIS

CAVALLERIA RUSTICANA / I PAGLIACCI

CAVALLERIA RUSTICANA

As Easter dawns in a small Italian village, the distant voice of Turiddu, who has abandoned Santuzza, is heard singing the praises of Lola, wife of the prosperous carter Alfio. Santuzza approaches Turiddu's mother, Mamma Lucia, searching for her lover whom she has not been with in some time. Mamma Lucia reveals that her son has gone out of town for a supply of wine, but in fact, Santuzza knows Turiddu was seen in the village that morning. Alfio then enters with villagers, publicly boasting of his new wife, Lola. Confronting Mamma Lucia, Alfio states he saw Turiddu that very morning near his house.

As the Easter procession celebrating the Resurrection files out of the church, the worshippers sing the *Regina Coeli*, while Santuzza tells Mamma Lucia she has been abandoned by Turiddu for Lola, his former sweetheart. When the old woman goes off to Mass, Santuzza stays to confront Turiddu. Their argument is interrupted suddenly when Lola brazenly saunters in. Infuriating Santuzza with her ironic comments, Lola leaves, entering the church. Santuzza resumes her pleading, but Turiddu refuses to listen and, throwing her to the ground, runs into the church. In a fury Santuzza curses him. Having reached that point of unabated jealousy, she seeks out Alfio who awaits his wife's return from Mass. Santuzza tells Alfio he is being cuckolded by Turiddu, and the carter leaves, vowing revenge.

Leaving Mass, Turiddu openly offers wine to Lola, as the villagers join him in a drinking song. Alfio reappears and scornfully refuses wine offered by Turiddu, saying it would poison him. Turiddu accepts the carter's challenge to fight to death, by biting Alfio's ear; Turiddu then requests and is granted a moment with his mother. Left alone with Mamma Lucia, Turiddu bids her a tearful farewell, begging her to care for Santuzza if he does not return. He goes off to fight the duel. Moments later shouts rise in the distance, and people rush into the square crying that Turiddu has been killed.

I PAGLIACCI

In the Prologue, Tonio, a clown in a small theatrical road company, announces that the author has written a true story about actors, who share the same joys and sorrows as other human beings.

On the Feast of the Assumption, a company of touring actors, accompanied by excited villagers, arrive at the outskirts of a small south Italian village. Canio, head of the troupe, announces that the performance will begin at eleven p.m. that evening. When one of the crowd suggests that Tonio is courting Nedda

behind his back, the jealous Canio warns that he tolerates no flirting with his wife. Canio joins a group of villagers and goes off to the nearby inn. The *zampognari* (bagpipers) enter the square and entertain the gathered villagers before they go to the church, leaving Nedda alone in her thoughts. Disturbed by her husband's suspicious glances, she envies the freedom of the birds that soar overhead. Tonio, who has listened to Nedda's reverie, tries to make love to her, but she strikes him, sending him away in a rage. A moment later her lover, the villager Silvio, appears; taking Nedda in his arms, he persuades her to run away with him at midnight. Meanwhile, after spying on them, Tonio leaves to report the tryst to Canio, who returns from the inn and discovers the guilty pair. A chase ensues, but Silvio manages to escape. Though threatened with a knife, Nedda refuses to divulge her lover's name, and Beppe, another actor, has to stay Canio's hand. Tonio advises the enraged husband to wait until evening for vengeance. Alone, Canio laments his lot as an actor, laughing through his tears for the public's amusement.

The villagers assemble to see the play, and Nedda, collecting money for the performance, exchanges some words with Silvio, assuring him of their rendezvous. The *commedia* begins, which is based on the familiar tale of Pagliaccio and Columbine. In the absence of her husband, Pagliaccio (played by Canio), Columbine (Nedda) is serenaded by her lover Arlecchino (Beppe). Together they drive away her servant the buffoon Taddeo (Tonio). Columbine and Arlecchino dine together and plot to poison Pagliaccio, whose approach interrupts their love-making. After Arlecchino has escaped, Taddeo with pointed malice assures Pagliaccio of his wife's innocence. Obsessed with jealousy, Canio forgets he is onstage and demands that Nedda name her lover. She tries to continue the play, as the audience gradually realizes the reality of the situation. Beppe tries to intercede, but Tonio holds him back. Maddened by her continued defiance, Canio stabs Nedda and Silvio, who has rushed forward to help her. Canio cries out that the comedy is ended.

