Tosca

1976

Saturday, October 2, 1976 8:00 PM
Tuesday, October 5, 1976 8:00 PM
Friday, October 8, 1976 8:00 PM (Broadcast)
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Tosca

SAN FRANCISCO OPERA MAGAZINE 1976

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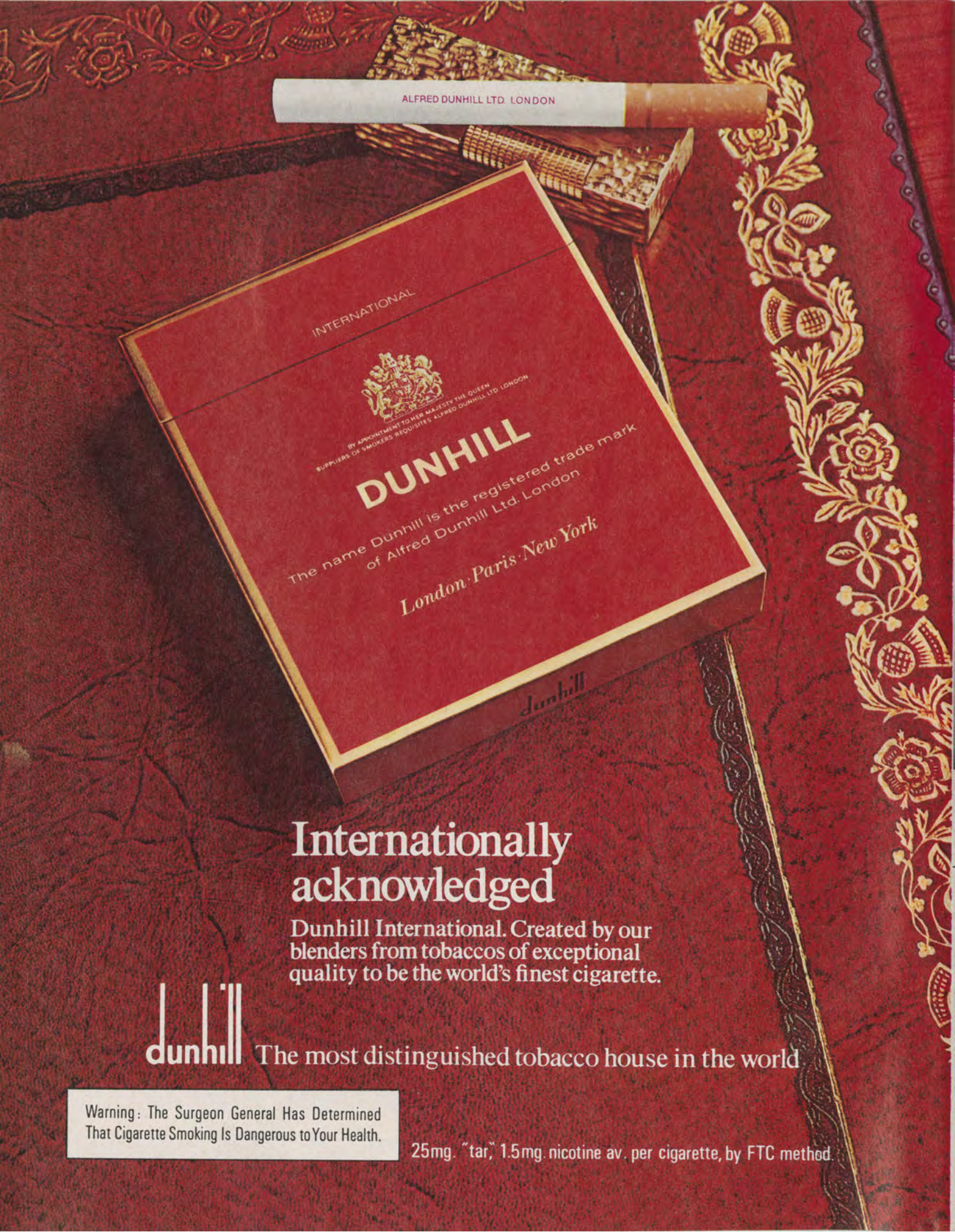

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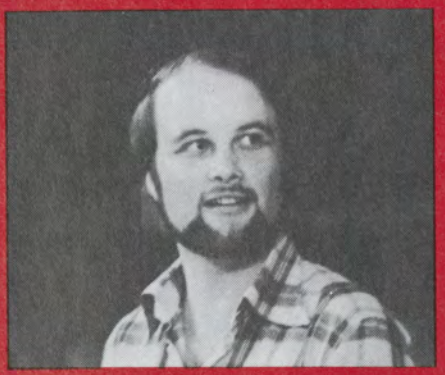
Tosca

SAN FRANCISCO OPERA MAGAZINE 1976



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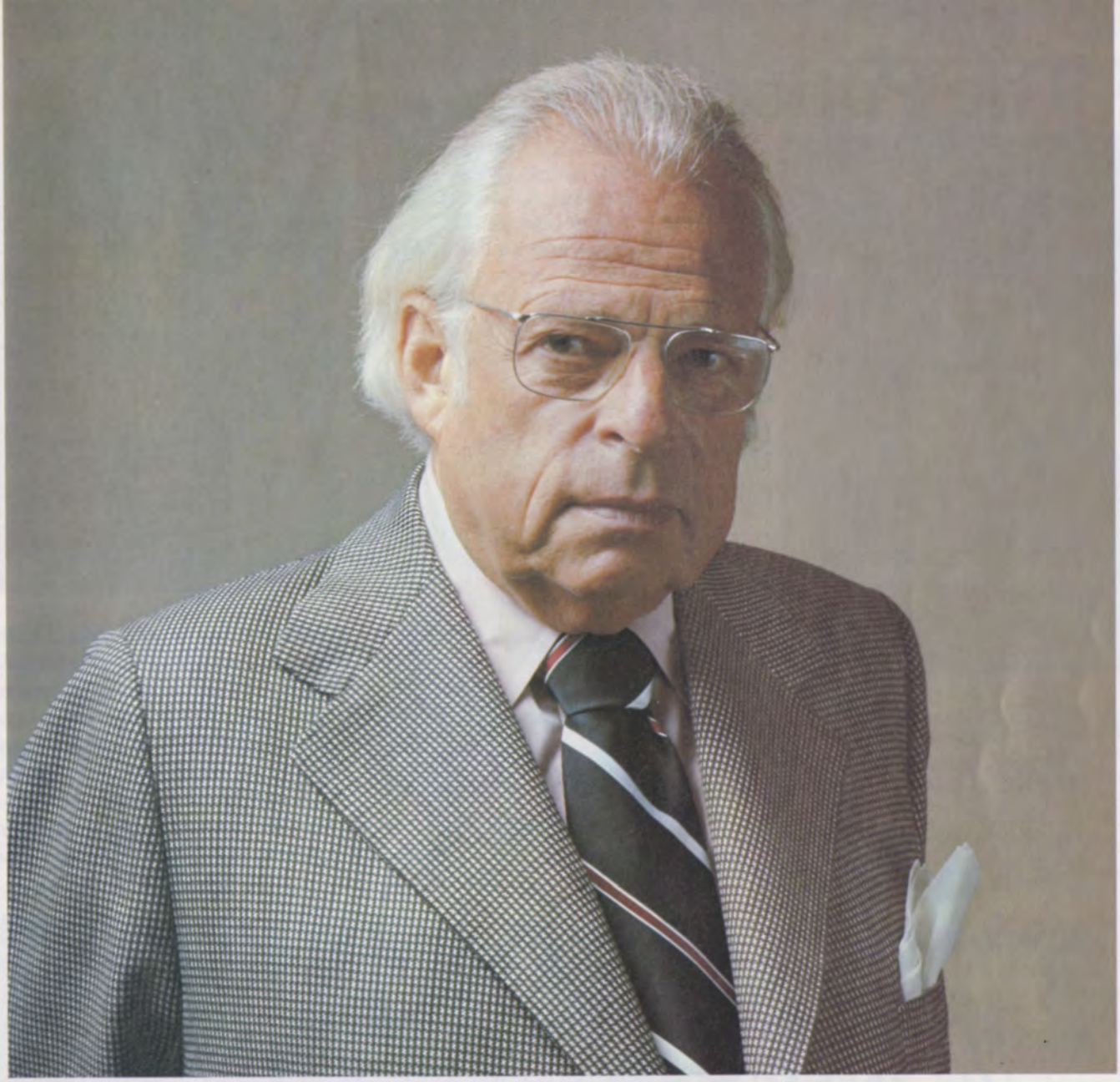


photo: Ron Scherl

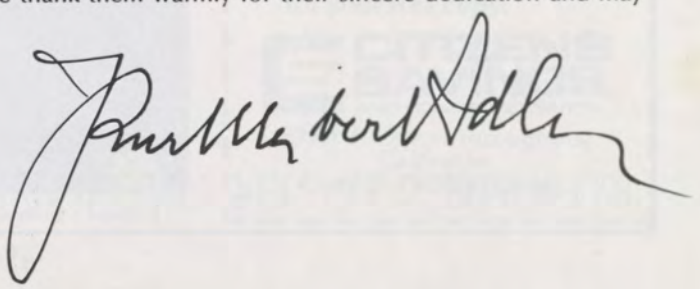
Welcome to San Francisco Opera's 1976 season.

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.



Re-staging

by Paul Chaplin

Young Austrian stage director Andreas Prohaska makes his American debut restaging Jean Pierre Ponnelle's production of *Tosca*. Restaging an established production can be a precarious assignment for an assistant director. The slightest change is certain to be noticed and commented upon. Perhaps no two people are more aware of this fact than Ponnelle and Prohaska as they initiate technical rehearsals of the opera.

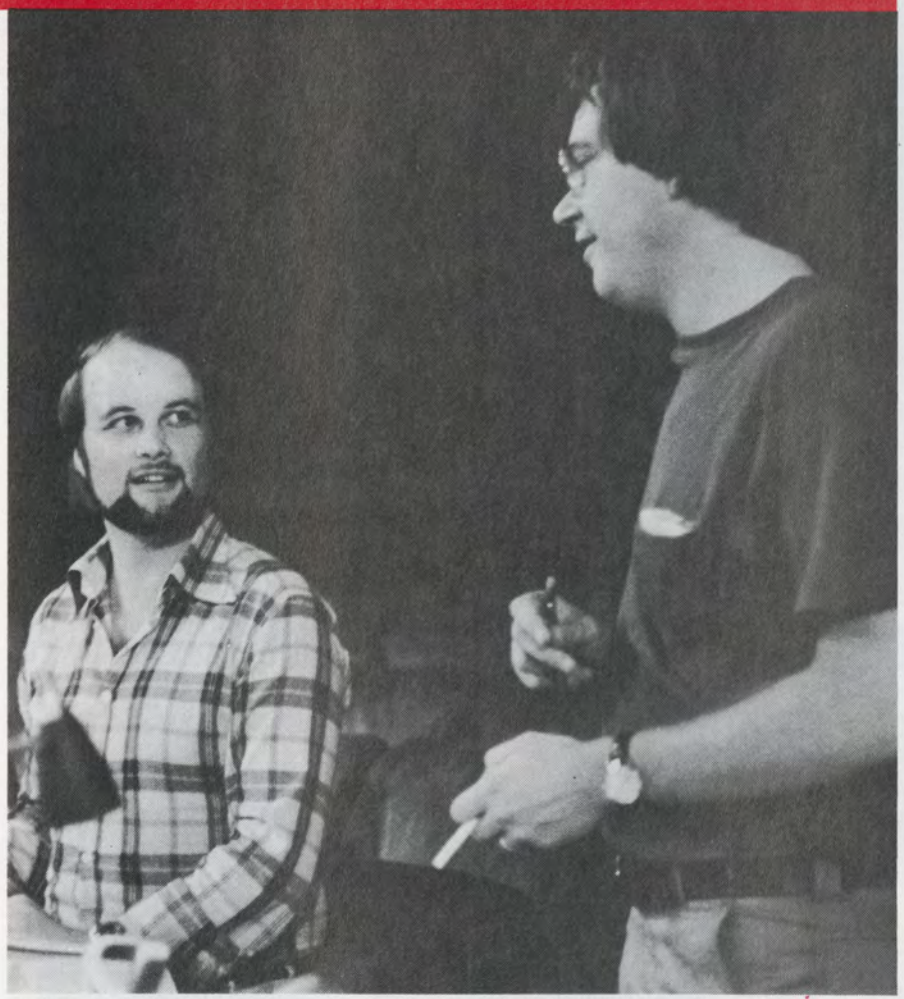
"It's a very bad position for my assistant directors," Ponnelle admits, "because they can't change the production. On the other hand, if I think the assistant is gifted, what I did with an entrance or the relationship of two characters can be kept and he can do something individual with the cast he is staging. I don't care if Cavaradossi is standing on the first or second rung of a ladder. I would care, however, with the precise staging of a Mozart finale."

Prohaska is happy and excited to be in San Francisco working on *Tosca*. "I'm lucky to be restaging something I really agree with. Being an assistant director is sometimes very painful because you may not agree with the things a director wants, and very often an autocratic director thinks his way is the only way, so you don't have a chance to change anything.

"Ponnelle is right on the mark when he finally brings out his first staging of a work, so there isn't that much for him to change in subsequent revivals. He is not an autocratic director, because he uses the personalities of the

the Ponnelle *Tosca*

Photo: Caroline Crawford



Andreas Prohaska (left) discusses the production with Lighting Director Thomas Munn.

singers, so the interpretation of a character can be changed. For example, Leonie Rysanek and Janis Martin are widely different personalities from Hana Janku who sang Tosca here in 1972, and she, of course, is not like Anja Silja who sang it for Ponnelle's production in Frankfurt. The main idea is to work with the character and personality of the singer."

In European opera houses, the assistant director is responsible for the directing and blocking of new singers, while maintaining the director's original concept of the work. Prohaska worked with Ponnelle in Frankfurt on productions of *Carmen* and *Tosca*, the latter receiving over forty performances with more than fifteen different sopranos interpreting the Puccini heroine.

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Re-staging *Tosca*

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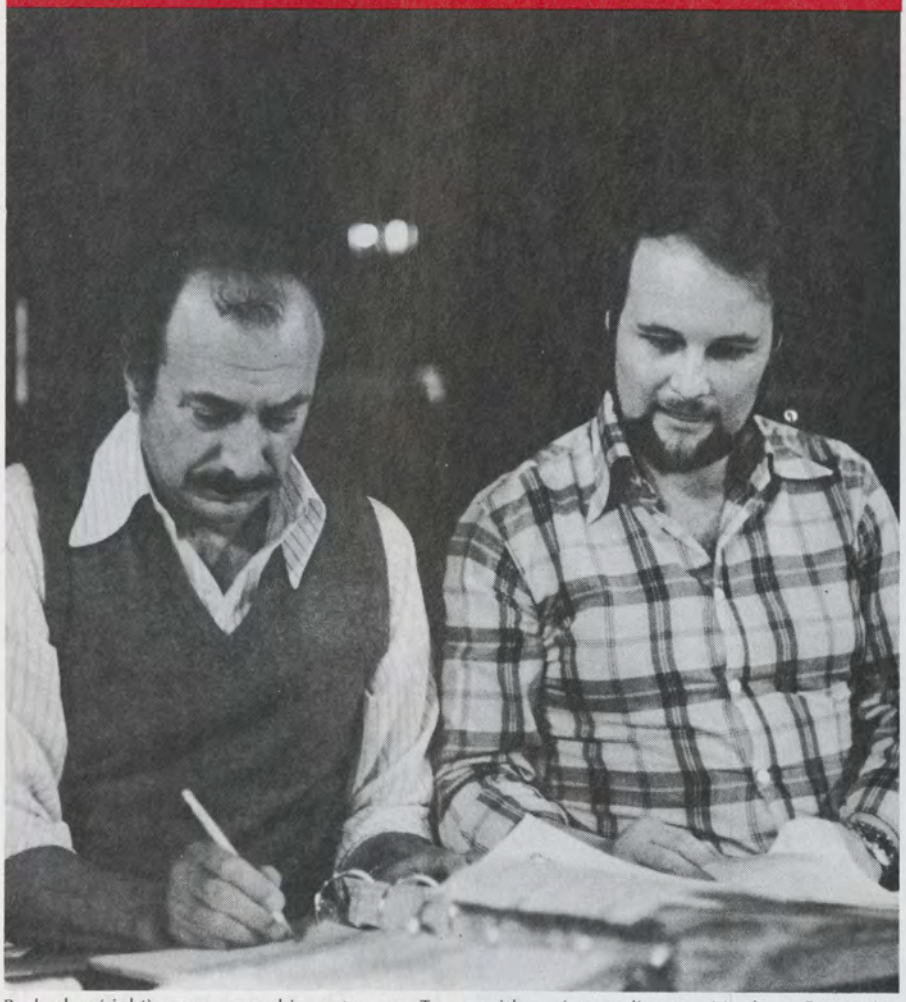
Photo: Caroline Crawford



Prohaska (right) goes over his notes on *Tosca* with assistant director Matthew Farruggio.

"I had a chance to study the production book for the 1972 staging," Prohaska comments. "There are a few differences from the Frankfurt staging. Some entrances are slightly different, but I know it will not be a problem to find a middle road between the San Francisco and Frankfurt versions."

Prohaska feels the Ponnelle scenery for *Tosca* is one of the more interesting aspects of the production. "Jean Pierre is one of the greatest scenic designers in the world. He decided to have the altar in the middle of the stage for the first act, rather than placing it diagonally as it usually is. In that way, we can have the procession behind the altar.

"Nearly all the stage designers in the world try to imitate or rebuild the original buildings like the Sant'Andrea della Valle or the Farnese Palace or the Castel Sant'Angelo. What Jean Pierre did in the first and second act was to have his church and palazzo have nothing to do with the originals; they're a fantasy church and a fantasy palazzo,

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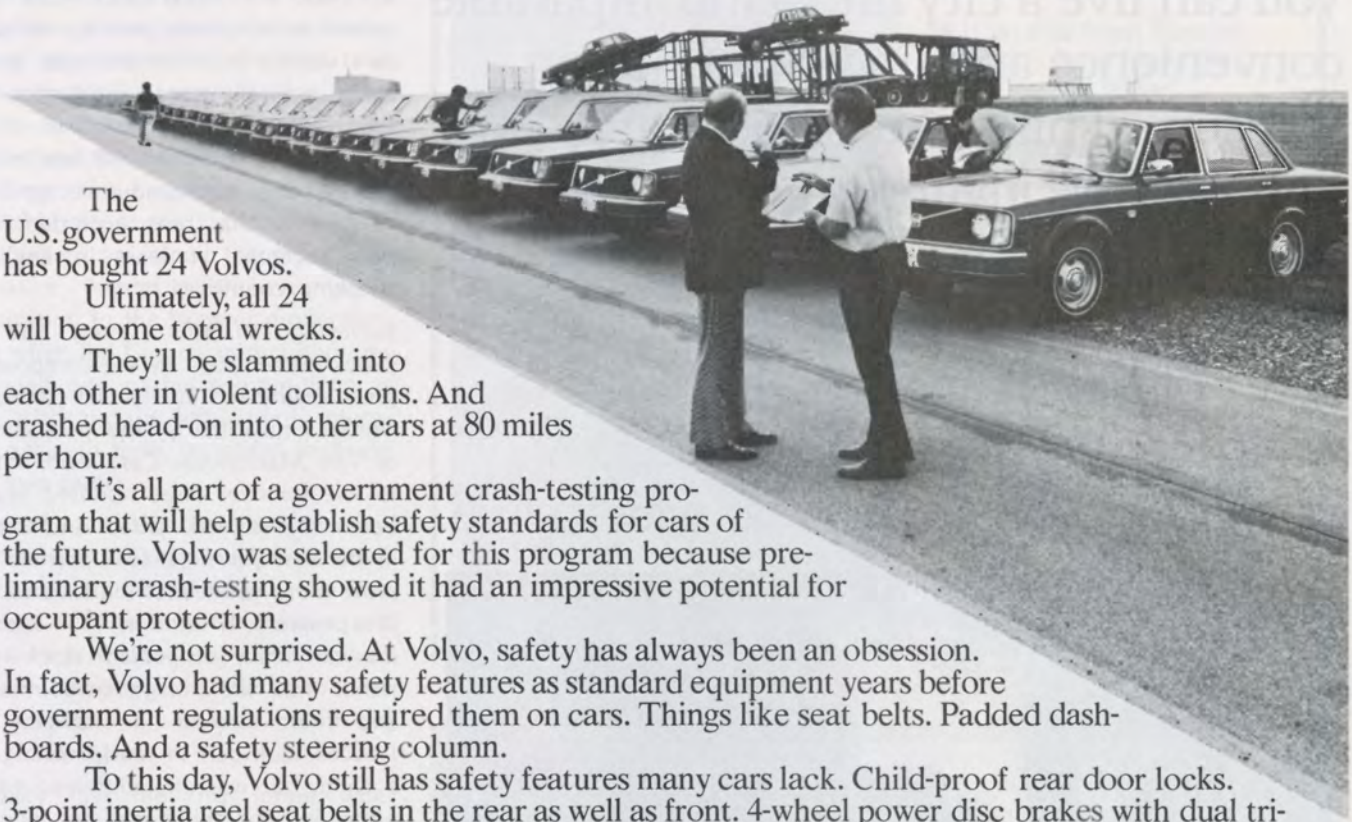

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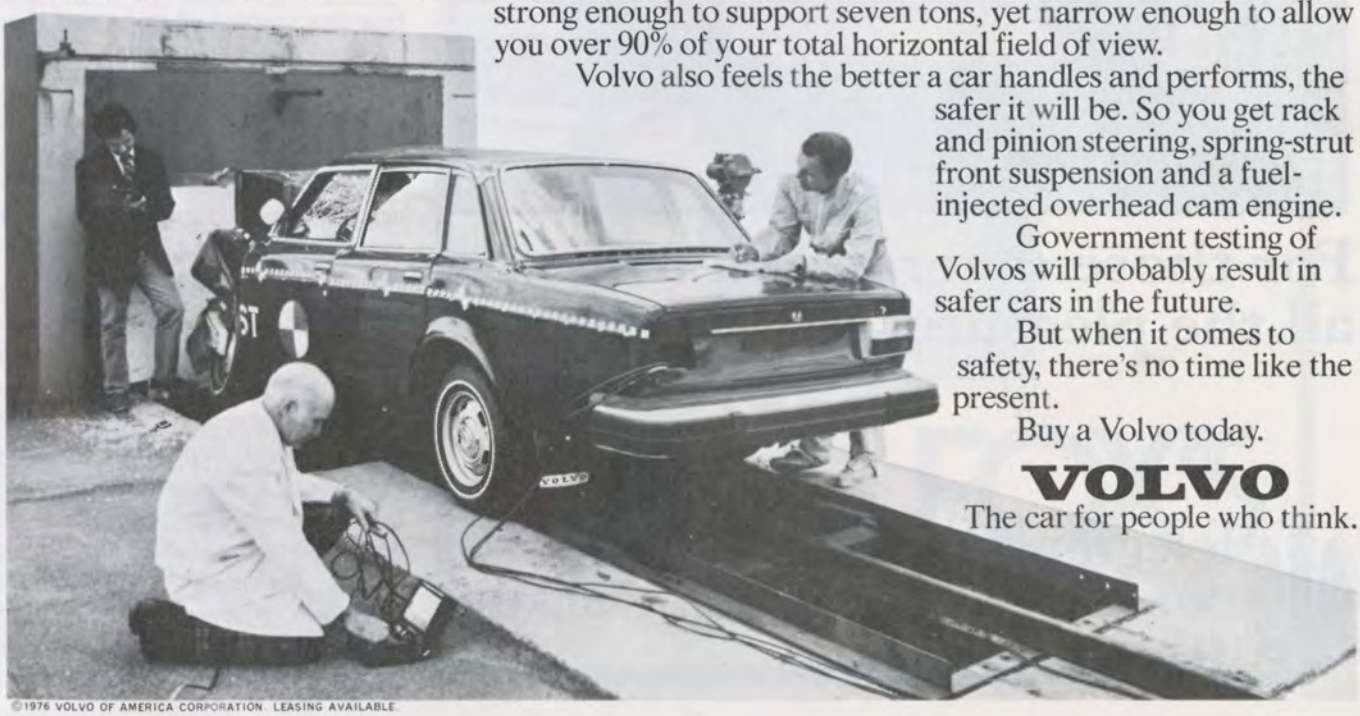

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In Performance at Wolf Trap is produced by WETA/26, Washington, D.C. Made possible by a grant from Atlantic Richfield Company.

ARCO

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which is quite right. We've come back to having real horses on stage, as in the recent Bayreuth Festival staging of the *Ring*, but I don't think it's very interesting to recreate Sant'Andrea della Valle. It's better to have an effective set that you can use well for staging the opera.

"Additionally, in the second act, for example, Puccini and his librettists wrote down the exact business of Tosca's placing of the candles after she murders Scarpia. I believe Jean Pierre was the first director to change this action. He has Tosca come out of the room using the series of three chords, going out of the room through three heavy doors that are painted in perspective to indicate the vastness of the palazzo. When the drums roll, she sees a portrait of Scarpia and runs away; it's much more impressive than other stagings of this scene that we've seen for the last seventy-odd years."

Other Ponnelle touches which differ somewhat from traditional stagings of *Tosca* can be found in the characterizations of Scarpia and Cavaradossi. "Scarpia is somebody who is not a monster type," Prohaska explains, "but is a smart man, with a manly expression on his face. He has had all the important women in Roman society and that is why he wants Tosca. It's a social thing for him; he improves himself if he can have her. That is why he has to be handsome, with a strange background, but not like a Bela Lugosi or Boris Karloff. Scarpia's death is quite unusual in our production, but everybody will see that.

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Re-staging *Tosca*

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"It's also very important to show the revolutionary character of Cavaradossi, the painter. He got involved in revolutionary thinking while he was studying in Paris, which is also why he dresses differently than Scarpia. Scarpia is very conservative, established and old-fashioned; he wears wigs, for example. Cavaradossi wears empire or Napoleonic clothing.

"As a painter, Cavaradossi is interested in everything around him. When he sees the Sacristan praying the Angelus, he takes his sketch pad and draws the way the Sacristan holds his hands. When Tosca arrives, after their fight, Cavaradossi sketches her hands as she prays to the Madonna. It's a little thing, but a nice way to show his character. For example, in the third act, when he tries to write Tosca a letter, he tries three times, and finally, unable to find the words, draws his message to her, 'E lucevan le stelle ed olezzava la terra.'

"That's not a new idea, but it's important for Cavaradossi to think he'll never be free again. He knows Scarpia's methods and what happened to Palmieri. Cavaradossi knows there will be real bullets in the rifles. He sings 'liberi' with a tragic expression. If somebody knows he is going to die, he wants to console the people he will leave behind. So, when he is depressed, Tosca is positioned so she can't see his anguish, while she happily dreams of the future."

Prohaska considers his association with the San Francisco Opera production of *Tosca* his last assignment as an assistant director. In the fall, he returns to Frankfurt where he will stage Hans Werner Henze's *La Cubana*. "Assistant directors don't have opportunities to show people their own ideas and that can be very frustrating. You want to be a director on your own and try not to copy or do somebody else's production.

"I really have to say, maybe I'm a bit lazy, but I agree with nearly every idea of Jean Pierre's *Tosca*, because I think it's a great *Tosca*. If I had to do a *Tosca*, I'd have to work very hard not to imitate Jean Pierre and have ideas of my own, but here I'm doing Jean Pierre Ponnelle's *Tosca*."

Paul Chaplin is the staff writer for San Francisco Opera.

College Opera

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

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

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

Association

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

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

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

Michael Cheung, President
College Opera Association
c/o San Francisco Opera Guild
War Memorial Opera House
San Francisco, CA 94102
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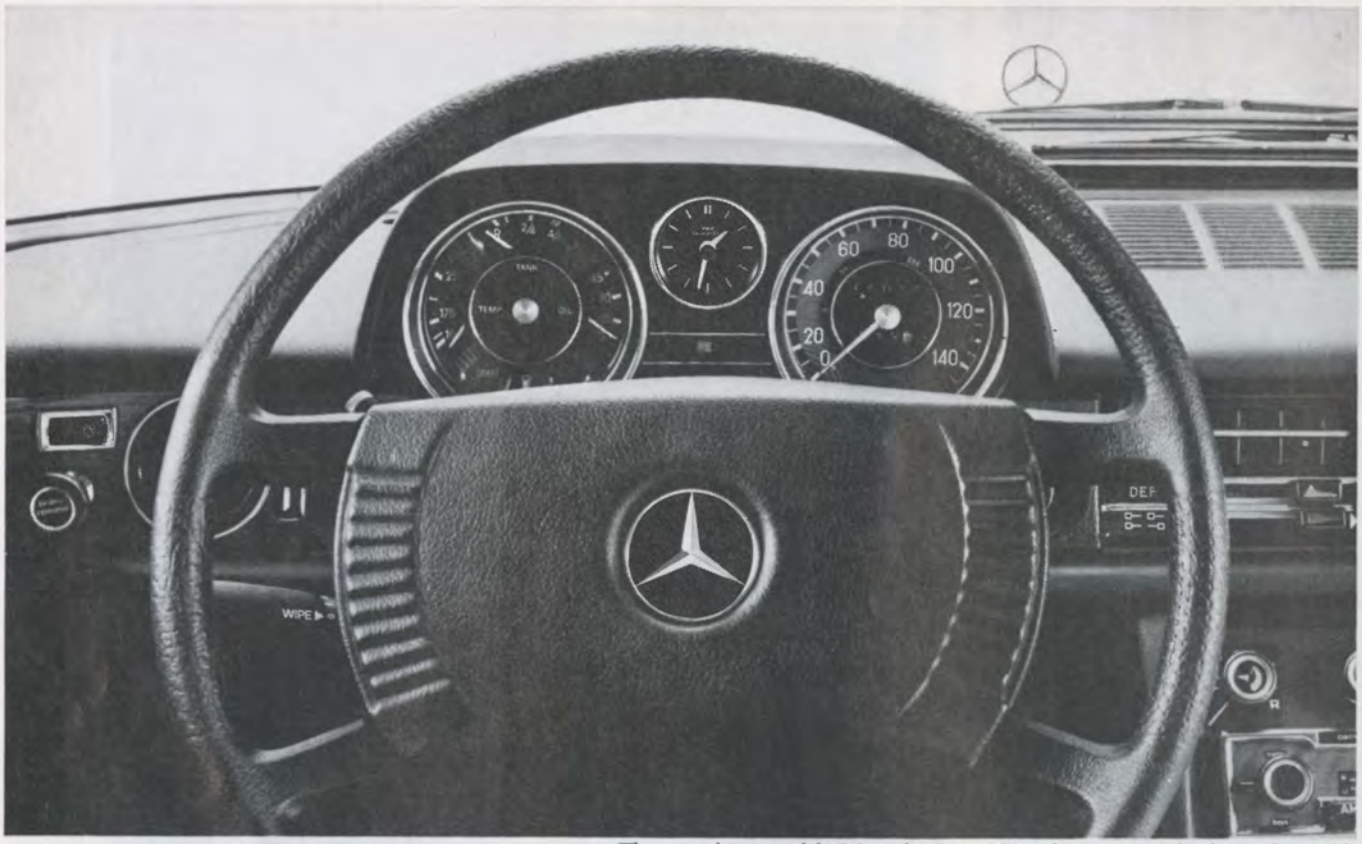

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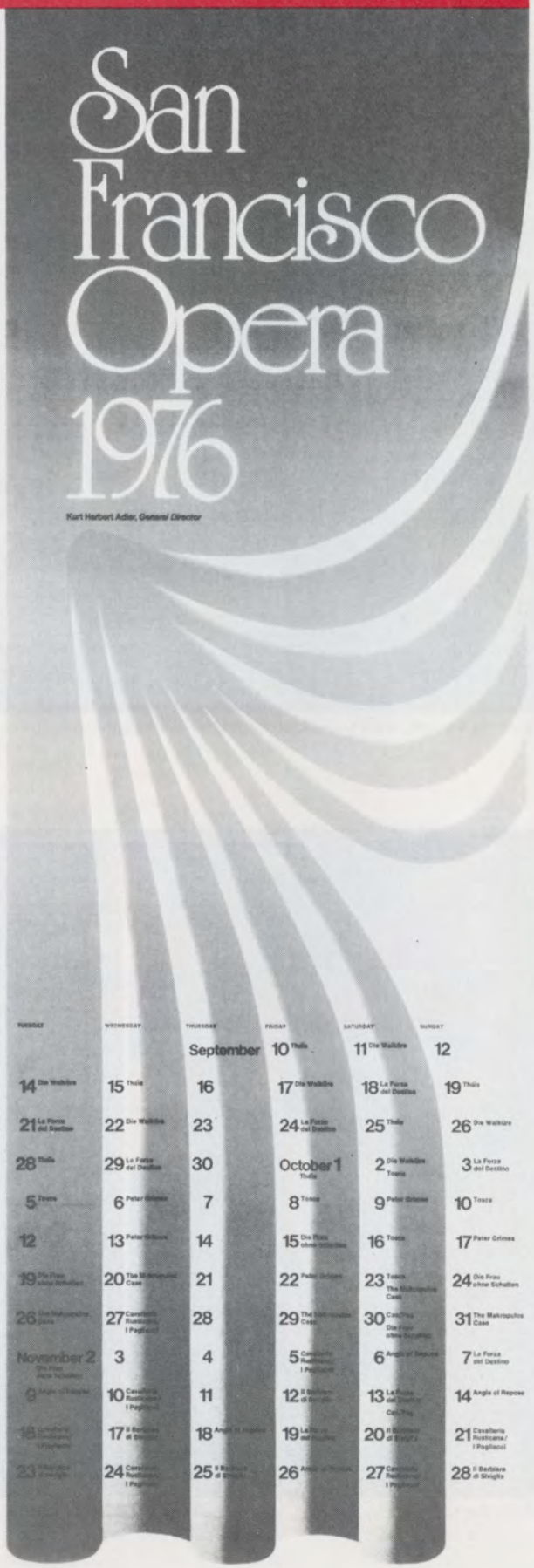


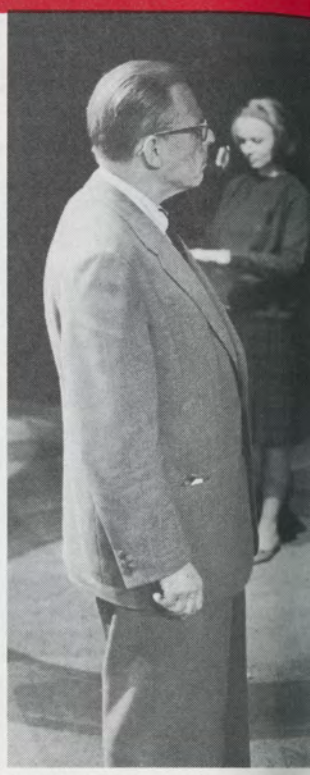
The San Francisco Opera 1976 poster, designed by Browning Graphics, represents a stylized portion of a curtain being drawn back to symbolically reflect the opening of the season.

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.

Earlier Toscas...

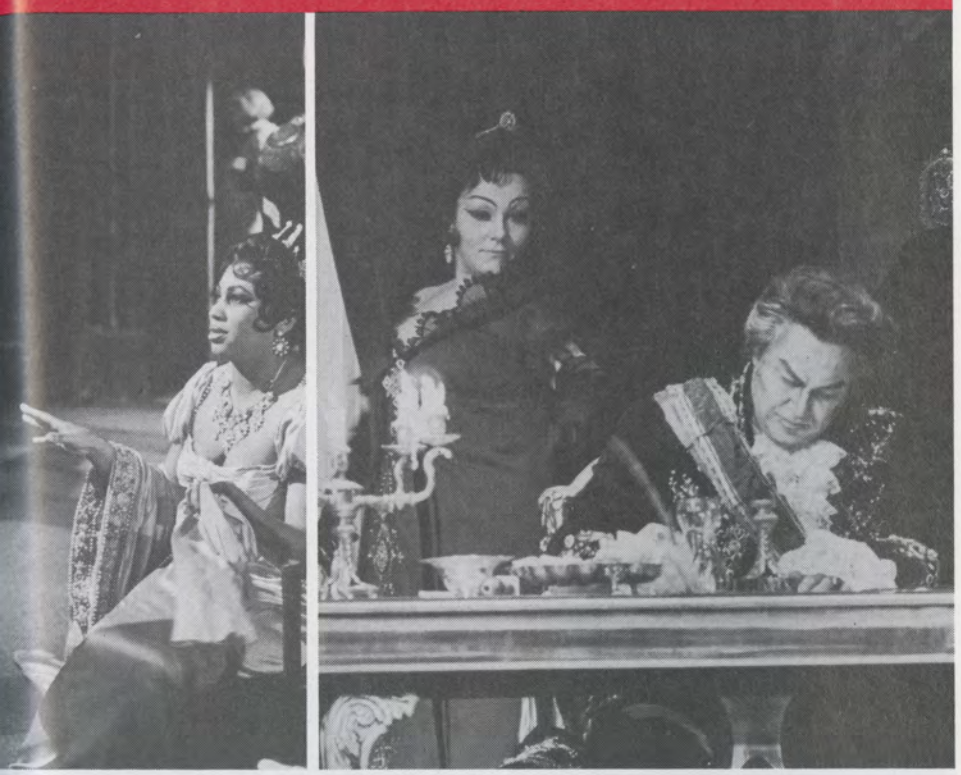
Dorothy Kirsten, with Louis Quilico and Placido Domingo.



Leontyne Price, at rehearsal with Kurt Herbert Adler.

Stella Roman.

Renata Tebaldi, with Jussi Bjoerling.



Hana Janku, with Ingvar Wixell.

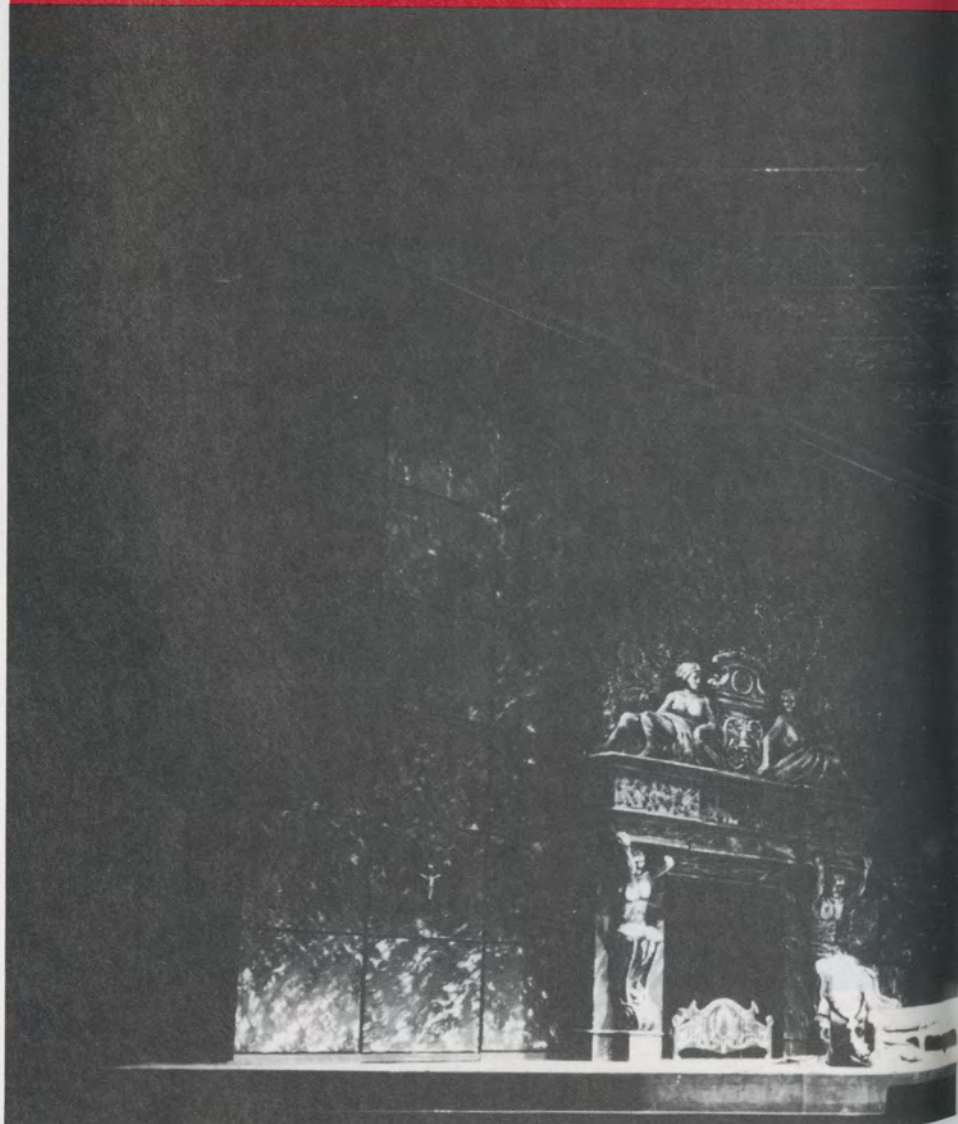
Marie Collier, with Ramon Vinay.

Lucine Amara.

A Revolutionary, a Playwright and a Composer

by Evelyn N. Parke

Scene from the Jean Pierre Ponnelle production of *Tosca*



The often-criticized but enduring *Tosca* grew out of the power drives of three men: an ego-maniacal Corsican, hell-bent for political power; a Parisian playwright whose literary efforts put him in the driver's seat of French theater for some years; and an Italian composer who exercised his power to con a libretto out of the hands of a fellow-composer.

Consider the Corsican first. In 1769 a second son was born to a Corsican lawyer. The child was named Napoleone Buonaparte. He was destined to shake the western world, and in some repects leave his mark on it forever: the Napoleonic Code is one of his legacies; the opera *Tosca* is another, if less direct legacy.

The Napoleonic wars raged around Europe for years. Without Napoleon and his wars, there could be no *Tosca*. One of the more significant victories for the Corsican, now known to the world as Napoleon Bonaparte, was the Battle of Marengo in June, 1800, which resulted in France's acquisition of Northern Italy. The battle led directly to the events portrayed in *Tosca*, which deals with events in Rome three days after it.

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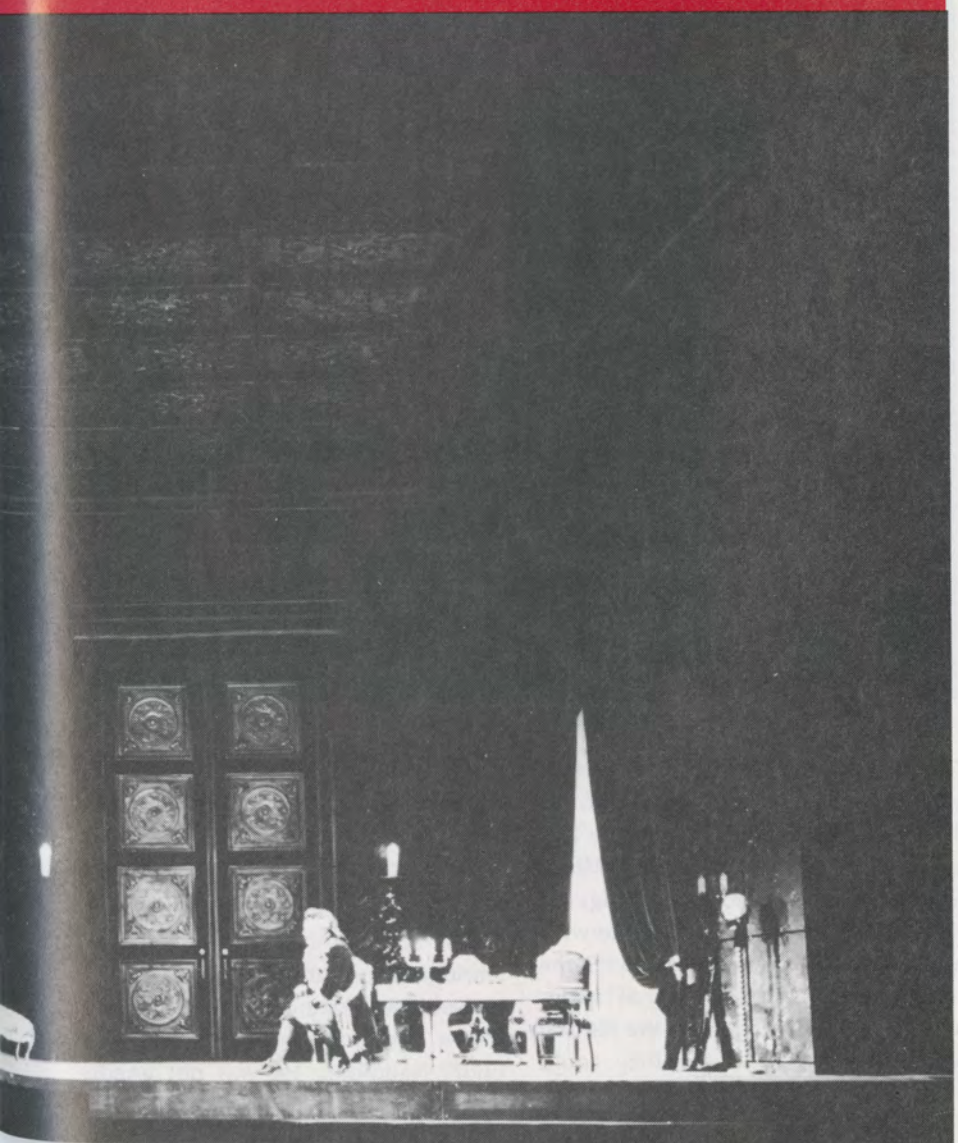

A Revolutionary . . .
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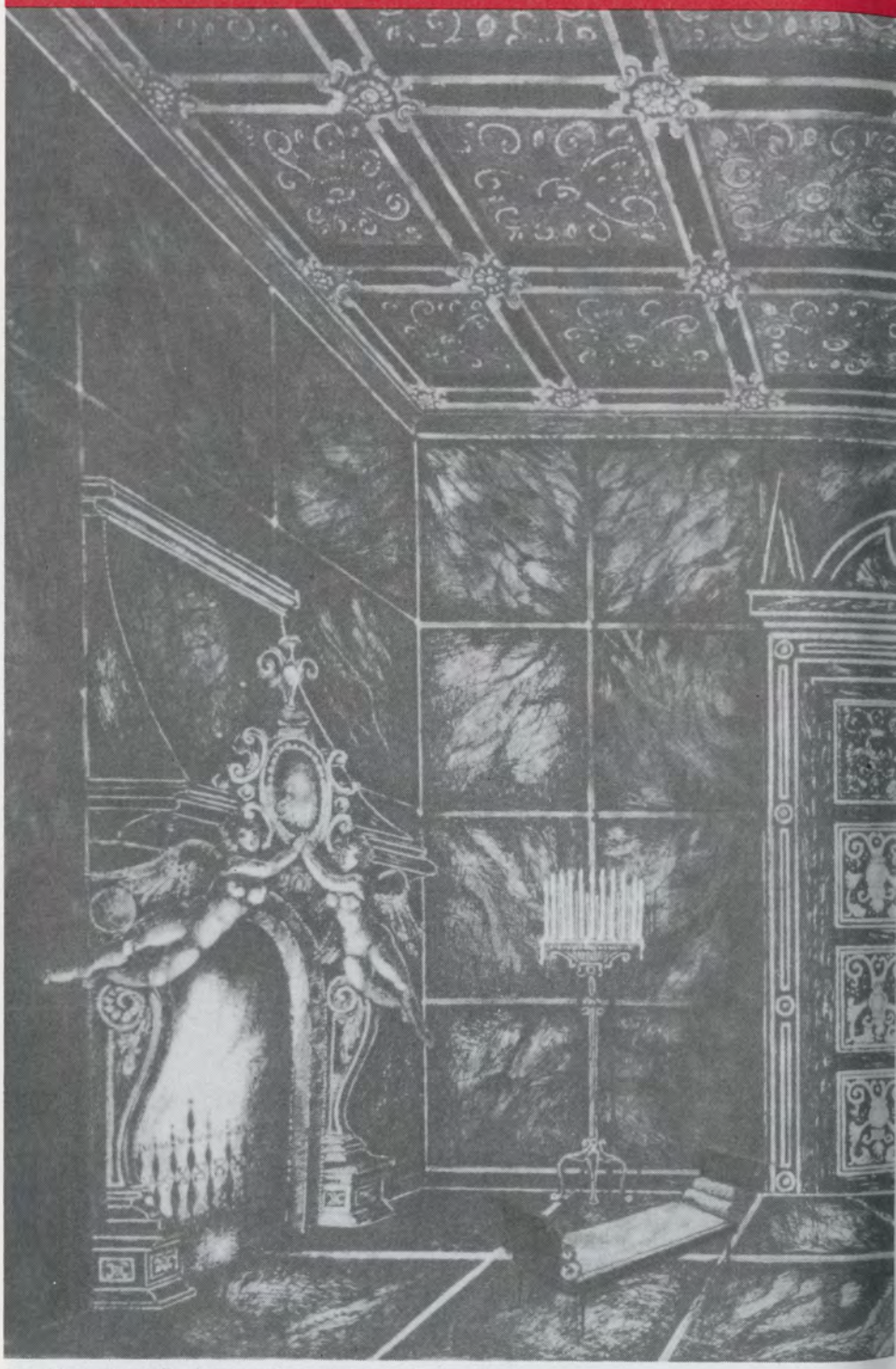
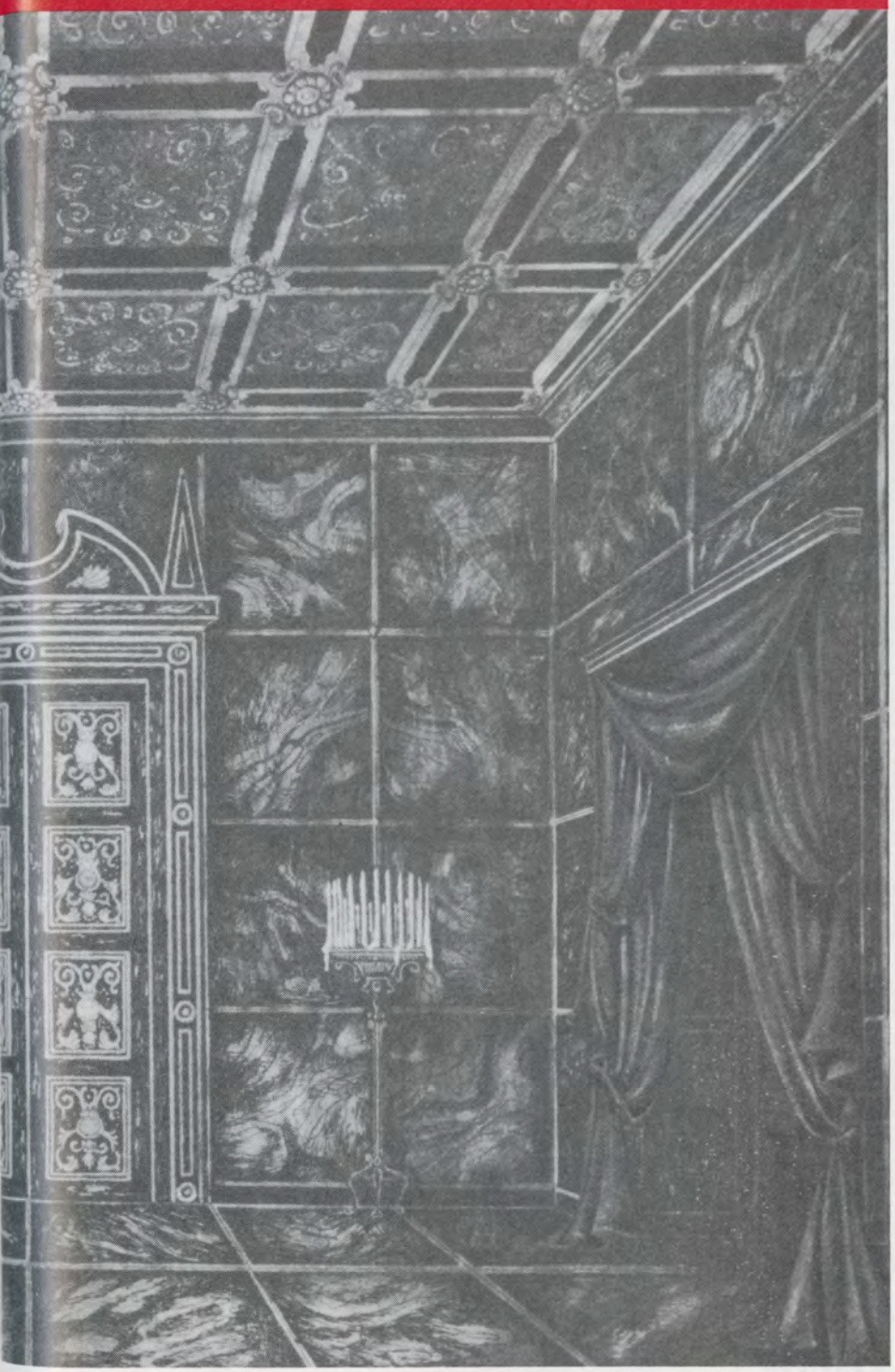


Jean Pierre Ponnelle drawing of set design for *Tosca*, Act II

The playwright who chose to use the aftermath of the Battle of Marengo for the setting of his play, *La Tosca*, had other roots in the Napoleonic Wars. An insignificant soldier fighting for Napoleon during the years of the wars was a peasant named Sardou. Some years later his son, a man of undependable income, brought the Sardou family to Paris to see if they could become more financially stable in the city than they had been on the farm. Victorien Sardou, the grandson of the soldier, was born in Paris in 1831, and was destined to become France's favorite playwright.

During his youth Victorien Sardou most likely heard at least a few tales of his grandpapa's days as a soldier under Napoleon. He was not unedu-



cated and must surely as a schoolboy have learned of France's revolutionary history, just as American children are taught the story of their nation's birth.

One other influence of revolution is known to have been brought to bear upon Victorien Sardou, and this one not as part of the family's or school system's history. During the Paris riots in 1948 the 17-year-old boy was "privileged" to have a ring-side seat on his father's rooftop, watching with a school friend while sharp-shooters and rioters battled back and forth in the street below the Sardou family home. It is reported by his biographer, Jerome Hart, that the boy enjoyed the spectacle very much.

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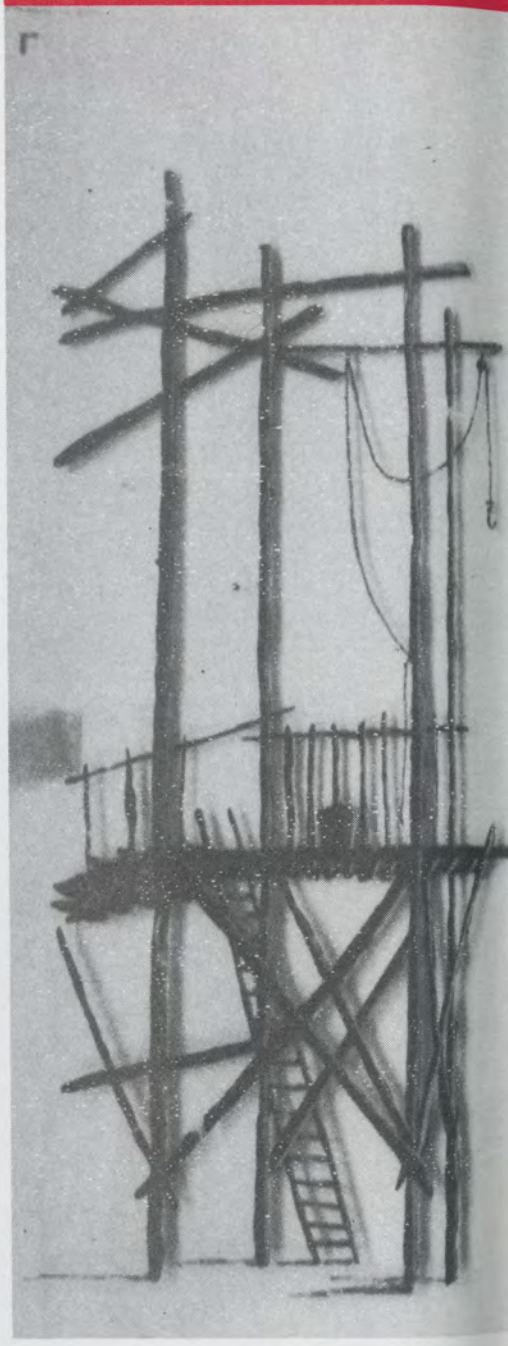

These slender threads of revolution cannot be said to have caused Sardou to later write *La Tosca;* however, the knowledge was in his head when he was ready to write.

Meanwhile the time came for young Sardou to choose a profession; he would, he said, like to become a writer. The senior Sardou, feeling literature to be the natural bolt-hole of all

Sketches of set designs by Jean Pierre Ponnelle for San Francisco Opera's 1976 production of *Tosca*

lazy schoolboys, and desiring to better the family's still shaky fortunes, put down his foot and decreed that his son should become a physician.

Victorien submitted, and reluctantly spent some time in the hospitals of Paris, trailing in the wake of teaching physicians. His heart was not in it, however, and two events occurred which gave him first the opportunity and then the excuse to turn his back on medicine. The opportunity arose when Papa Sardou left Paris and returned to the farm, having been unable to make a fortune, or even to pay his bills. He was, therefore, unable to supervise his son's medical progress, and in any event left him alone in Paris with no money. It is quite pos-

continued on p. 29

Gateway Cinema

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Wed. thru Tues., Oct. 6 - 12:
Fred ASTAIRE—Ginger ROGERS
"FOLLOW THE FLEET" —also—
Katharine HEPBURN in her
First Academy Award Winning Role
"MORNING GLORY"

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Best Picture! Best Director!
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Alice Faye—Carmen MIRANDO —in—
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"THE GANG'S ALL HERE!"
(Featuring The Banana Ballet!)
—also—Jane RUSSELL-Marilyn MONROE
"GENTLEMEN PREFER BLONDES" (Color)

Wed. thru Sat. Oct. 27 - 30:
2 JOHN STEINBECK CLASSICS!
Henry FONDA in JOHN FORD'S
"THE GRAPES OF WRATH"—also—
Marlon BRANDO—Anthony QUINN
"VIVA ZAPATA!"

Sun. thru Tues. Oct. 31 - Nov. 2:
HALLOWEEN SPECIAL!
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"HOUND OF THE BASKERVILLES"
"SHERLOCK HOLMES—THE SCARLET CLAW" and **"SON OF FRANKENSTEIN"**

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"AS YOU LIKE IT"
Sun. thru Tues. Oct. 3 - 5:
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Best Picture! Best Director!
Best Actor! Laurence OLIVIER
"HAMLET"
—also—Visconti's **"SENSO"**

Wed. thru Tues. Oct. 6 - 12:
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Alfred HITCHCOCK'S **"REBECCA"**
and Cary GRANT—Ingrid BERGMAN
Alfred HITCHCOCK'S **"NOTORIOUS"**

Wed. thru Tues. Oct. 13 - 19:
Laurence OLIVIER — Merle OBERON
"WUTHERING HEIGHTS"—also—
Bette DAVIS—in—Lillian HELLMAN'S
"THE LITTLE FOXES"

Wed., thru Sat. Oct. 20 - 23:
Laurence OLIVIER—Ralph RICHARDSON
"RICHARD III" (In Technicolor)
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Sun. thru Sat. Oct. 24 - 30:
THE MAGIC OF MOZART! Ingmar
Bergman's **"THE MAGIC FLUTE"**—also—
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continued from p. 27

Costume for Tosca designed by Martin Schlumpf

sible that Victorien felt it was better to starve as a writer than as a medical student, since he at least liked writing.

Also, he was of a superstitious nature: the excuse for changing his profession came with a miraculous escape from what would have been a fatal accident, convincing him that his life had been spared by God in order for him to follow his true calling, writing. And this he did.

After a fairly standard beginning, fraught with failure, near-starvation, and the traditional garret dwelling, Victorien Sardou did become a successful playwright. He wrote plays on contemporary themes for the most part, but occasionally created historical dramas. By 1864, at the age of 33, he was firmly established, well-to-do, and in great vogue. A truly staggering num-

continued on p. 63

This woman raises prize Appaloosas, owns a riding academy, and has over $300,000 in earning assets. Why would she need a Living Trust?

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It's one of the ironies of life that the last person who would appear to need a Living Trust, needs it most. The woman above, for example, or you. Because the more successful you are at managing your business affairs, the less time you necessarily have to devote to the day-to-day management of your personal finances. And that's where a Living Trust comes in.

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

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

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

Walter M. Baird

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President and Chief Executive Officer

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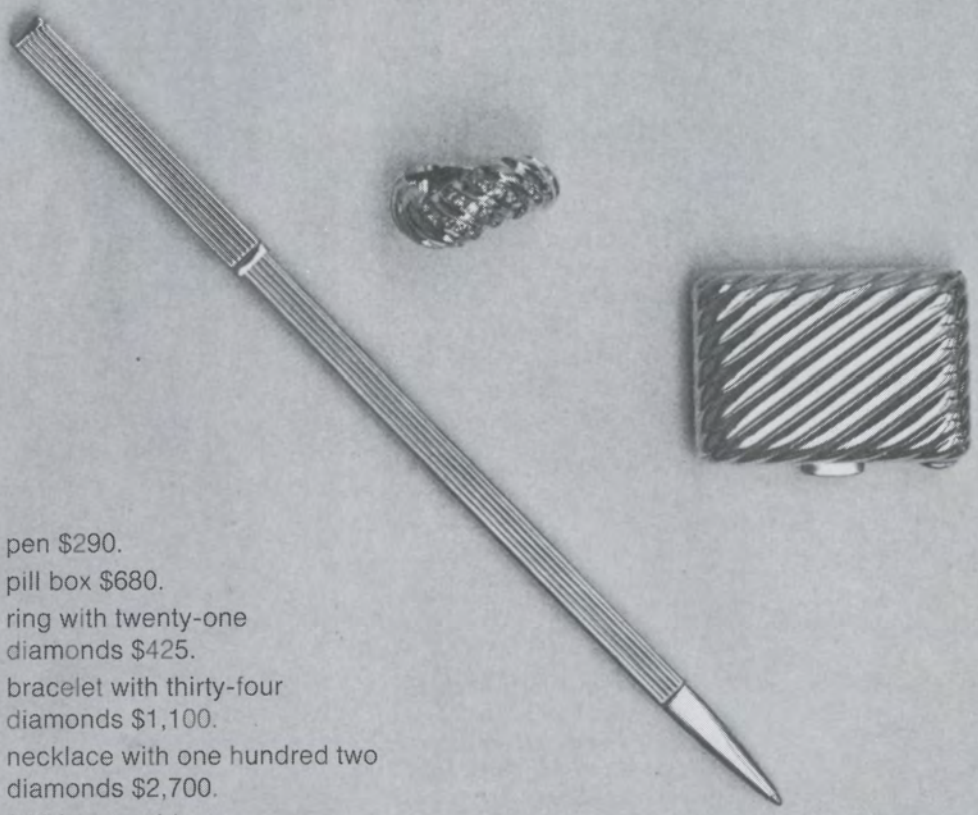

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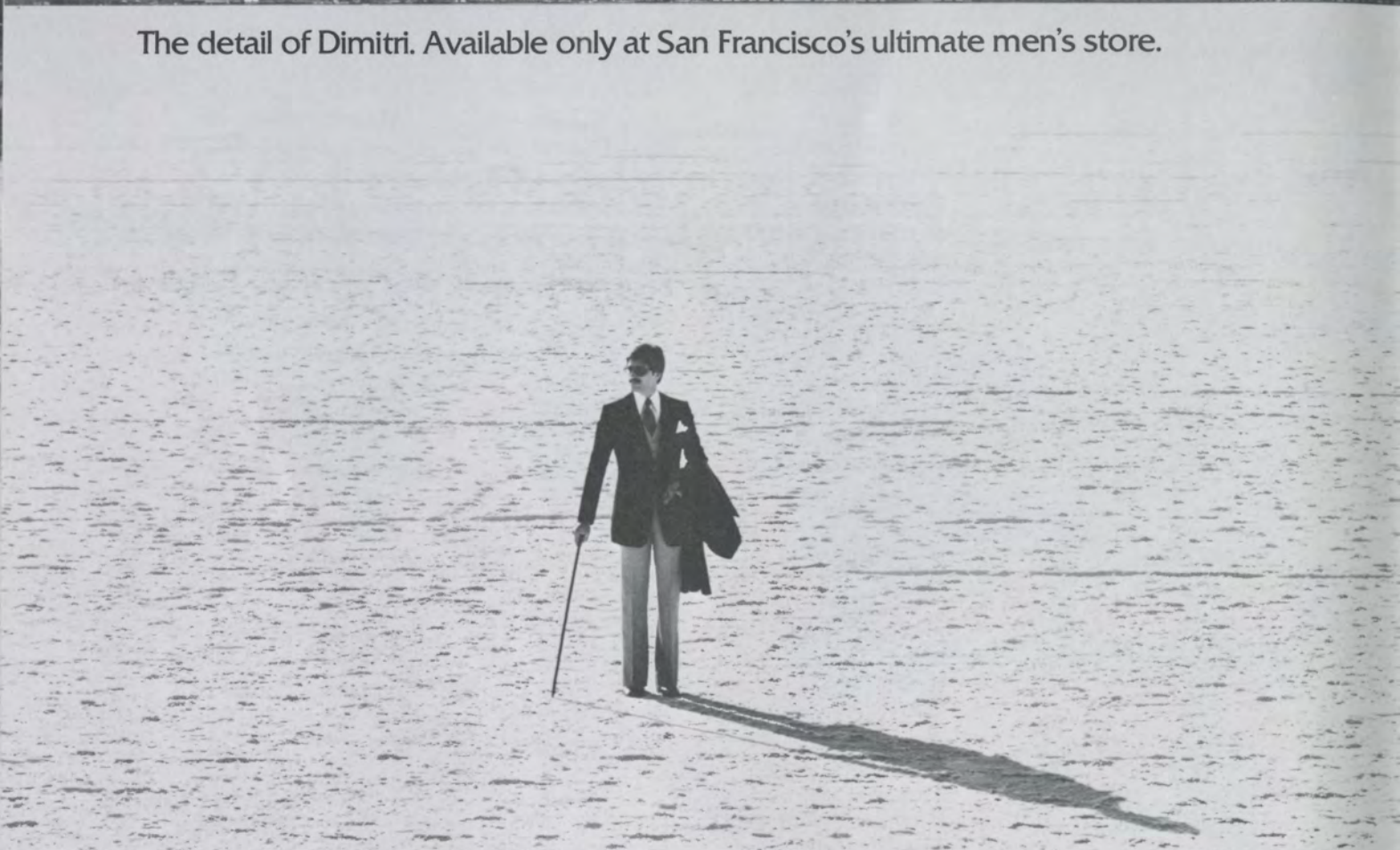

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The Company

Conductors	Kurt Herbert Adler, Karl Böhm*, John Mauceri*, Paolo Peloso, John Pritchard, Kenneth Schermerhorn, Otmar Suitner, Silvio Varviso, Christoph von Dohnanyi
Conductors—Student Matinees	Placido Domingo*, Thomas Fulton*
Chorus Director	Robert Jones
Assisted by	Dennis Giauque
Boys Chorus Director	William Ballard
Musical Supervisor	Otto Guth
Assistant for Artists	Philip Eisenberg
Musical Staff	Randall Bare, Joseph De Rugeriis*, Philip Eisenberg, Thomas Fulton, Warren Jones*, Ernest Frederic Knell*, Allan Lewis, Louis Salemno*
Language Coaches	Elena Servi Burgess* (Italian), Reinhard Karl Hennig* (German), Christiane Tsouo* (French)
Stage Directors	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**
Assistant Stage Directors	Richard Abrams*, Ralph Clifford, Matthew Farruggio, Pamela E. McRae, Jean Louis Martinoty**
Stage Managers	Ralph Clifford, Matthew Farruggio, Pamela E. McRae, Robert Ripps*
Production Assistants	Julie Bellisle*, Michele LeMeteyer
Production Apprentice	Dominique Carron
Productions Designed by	Leni Bauer-Ecsy, Jean Pierre Ponnelle, Pierluigi Samaritani*, Douglas W. Schmidt*, Alfred Siercke, Wolfram Skalicki, Carl Toms, Joerg Zimmermann*
Choreographers	Louis Falco*, Ronn Guidi*, John McFall*
Costume Designer	Lawrence Casey*
Lighting Designer and Director	Thomas Munn*
Assistant to the Lighting Director	Sara Linnie Slocum
Sound Design	Peter V. C. Quaintance
Assistant to the Technical Director	Larry Klein
Technical Assistant	Rodney Gordon†
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Costume Supervision	Lawrence Casey*
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Wig and Makeup Department	Richard Stead, Paul Alba, Judith Disbrow, Karen Bradley, Rex Rogers
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Scenic Artist	Norman Rizzi
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Master Electrician	George Pantages
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**San Francisco Opera debut* ***American opera debut* †*National Opera Institute Apprentice*

The Knabe is the official piano of San Francisco Opera

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.

Artists

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Claudia Cummings
Faith Esham*
Edna Garabedian
Susan Goreniuc*
Shirley Lee Harned*
Heather Harper
Ruth Hesse*
Nina Hinson
Gwendolyn Jones
Raina Kabaivanska
Roberta Knie*
Susanne Marsee*
Janis Martin
Linn Maxwell*
Sheila Nadler
Donna Petersen
Linda Roark
Noelle Rogers*
Leonie Rysanek
Ursula Schroeder-Feinen*
Nancy Shade*
Sharon Sherrard*
Anja Silja
Beverly Sills
Pamela South
Anna Tomowa-Sintow
Tatiana Troyanos
Frederica Von Stade

Claes H. Ahnsjö**
Lorenzo Alvary
Giacomo Aragall
Walter Berry*
Garbis Boyagian**
John Brecknock*
Renato Bruson
Samuel Byrd*
Renato Capecchi
Paul Crook*
John Davies
Placido Domingo
Dale Duesing**
John Duykers
Brent Ellis*
Geraint Evans
Joseph Frank
Paul Geiger*
Peter Glossop
Clifford Grant
Hakan Hagegard**
Colin Harvey
Joshua Hecht
James Hoback*
Robert Ilosfalvy
Wassili Janulako
James Johnson*
Matti Kastu**
Kolos Kovats**
William Lewis
Juan Lloveras
Chester Ludgin
Alexander Malta**
Raymond Manton
Sherrill Milnes
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*

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
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. Cherveny
Thomas Clark
Robert Clyde
Neil Cooper
Robert Delany
John Del Carlo
John L. Glenister
Ross Halper
Kenneth Hybloom
Gerald Johnson
Robert Klang
Conrad Knipfel
Eugene Lawrence
Kenneth MacLaren
Kenneth Malucelli
Jim Meyer
Thomas Miller
Kent Nagano
Eugene Naham
Charles Pascoe
Kenneth Rafanan
Thomas Reed
Robert Romanovsky
John Segale
Francis Szymkun
James Tarantino
D. Livingstone Tigner
William Chastaine Tredway
R. Lee Woodriff
John K. Walters

EXTRA CHORUS

Women
Elizabeth Anker
Anne Buelteman
Suzanne Compton
Cynthia Cook
Judith F. Hansen
Margaret Hamilton
Judith Harris
Gloria Holmby
Jean Ostrander
Patricia Schuman

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

BALLET

Women
Margaret DeWitt
Jean Harris
Wendy Holt

Men
Ric "E" Abel
Isom Buenavista
Jeffry Judson
Randall Krivonic
Jeffrey Smith
Sulpicio Wagner
Richard Browne
Ballet Captain

Orchestra

1ST VIOLIN
Jacob Krachmalnick *Concertmaster*
William E. Pynchon
Ferdinand M. Claudio
Bruce Freifeld
Silvio Claudio
Ezequiel Amador
Mafalda Guaraldi
George Nagata
Ernest Michaelian
Jeanne Marvin
Michael Sand
Celia Rosenberger

2ND VIOLIN
Felix Khuner *Principal*
Herbert Holtman
Barbara Riccardi
Virginia Roden
Robert Galbraith
Gail Schwarzbart
Carol Winters
Eva Karasik
William Rusconi

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

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

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

FLUTE
Walter Subke *Principal*
Lloyd Gowen
Gary Gray

PICCOLO
Lloyd Gowen
Gary Gray

OBOE
James Matheson *Principal*
Raymond Duste
Deborah Henry

ENGLISH HORN
Raymond Duste

CLARINET
Philip Fath *Principal*
Donald Carroll
David Breeden

BASS CLARINET
Donald Carroll

BASSOON
Walter Green *Principal*
Jerry Dagg
Robin Elliott

CONTRA BASSOON
Robin Elliott

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

TRUMPET
Donald Reinberg *Principal*
Edward Haug
Chris Bogios

TROMBONE
Ned Meredith *Principal*
Mark Lawrence
John Bischof

TUBA
Floyd Cooley

TIMPANI
Elayne Jones

PERCUSSION
Lloyd Davis
Peggy C. Lucchesi

HARP
Anne Adams
Marcella De Cray

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Thomas Heimberg

LIBRARIAN
Laure Campbell

BOYS CHORUS

William Ballard *Music Director*
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 Louden
Stephen Myers
Christopher Nomura
Andrew Podell
Peter Reilly
Marco Remedios
Stephen Rumph
Jeffrey Silver
John Smalley
Dan Tadmor
Clement Ulrichs
James Urquhart
Peter Vizcaino
Bradley White
Douglas Wing

SUPERNUMERARIES

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

Men
Jesse Alexander
Steve Bauman
Thomas Carlisle
Ronald Cavin
Rudolph Cook
Burton Covel
Donald Crawford
Everett E. Evans, Jr.
Herbert Harvey
Martin Izquierdo
Kenneth Jakobs
Janusz
Julius Karoblis
Rodney McCoy
Gregorio Mendoza
Lawrence Millner
Paul Newman
James 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
Gregory Moreci
Daniel O'Connor
April Sack
Celia Sack

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, Bruson, Plishka*, Trimarchi*, Malta, Frank, Geiger*, Davies

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

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

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

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

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

TOSCA
Puccini
IN ITALIAN

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

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

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

PETER GRIMES
Britten
IN ENGLISH

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

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

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

New Production made possible by a generous gift from Cynthia Wood

DIE FRAU OHNE SCHATTEN
R. Strauss
IN GERMAN

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

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

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

A VOTRE SANTÉ!

SAN FRANCISCO OPERA ASSOCIATION Announces its 1976 Annual Opera Fund Drive

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

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Development Office
War Memorial Opera House
San Francisco, California 94102
(415) 861-4008

THE MAKROPULOS CASE
Janáček
IN ENGLISH

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

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

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

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

CAVALLERIA RUSTICANA
Mascagni
IN ITALIAN

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

and

I PAGLIACCI
Leoncavallo
IN ITALIAN

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

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

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

World Premiere made possible by generous gifts from the National Endowment for the Arts, City of San Francisco, San Francisco Foundation and a number of arts patrons

In celebration of the Twin Bicentennial of the U.S.A. and the City of San Francisco

ANGLE OF REPOSE
Imbrie
IN ENGLISH

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

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

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

IL BARBIERE DI SIVIGLIA
Rossini
IN ITALIAN

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

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

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

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

*San Francisco Opera debut
**American opera debut

REPERTOIRE, CASTS AND DATES SUBJECT TO CHANGE

Special Events

OPERA *ACTION* PREVIEWS

MARIN

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

September 16
LA FORZA DEL DESTINO
Ramona Rockway and Singers

October 14
DIE FRAU OHNE SCHATTEN
Dr. Jan Popper

October 21
THE MAKROPULOS CASE
Dr. Dale Harris

November 4
ANGLE OF REPOSE
Robert Commanday

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

SOUTH PENINSULA

Previews held at the Palo Alto Community Cultural Center, 1313 Newell Road, at 7:30 PM. Series registration is $10; single tickets are $2.50 ($1.25 for students with I.D.). For information, please call (415) 321-9875, or 941-3890.

September 12
THAÏS
Dr. Dale Harris

September 19
LA FORZA DEL DESTINO
Ramona Rockway

October 10
DIE FRAU OHNE SCHATTEN
Dr. Jan Popper

October 24
THE MAKROPULOS CASE
Dr. Dale Harris

October 31
ANGLE OF REPOSE
Robert Commanday

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

JUNIOR LEAGUE OPERA PREVIEWS

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

October 1
PETER GRIMES
Dr. Jan Popper

October 11
DIE FRAU OHNE SCHATTEN
Michael Barclay

October 20
THE MAKROPULOS CASE
Dr. Dale Harris

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

SAN JOSE OPERA GUILD PREVIEWS

Two series are offered: Daytime Series, presented in cooperation with West Valley College Community Services and Inter-Disciplinary Enrichment Seminars, at Saratoga Community Theater, Fruitvale Avenue, Saratoga, California. Previews held from 10 AM-12 noon. For ½ 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 ½ 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

Bus Service to San Francisco Opera Performances:

Weekend bus service is available from San Jose, Los Gatos and Palo Alto. For information, please call (408) 295-0073, 296-4597 or 241-9381.

UC-BERKELEY EXTENSION LECTURE SERIES

DR. JAN POPPER LECTURES will be given at 2 locations:
San Francisco Series, Monday evenings at 7:30 PM at UC Extension Center, 55 Laguna. Series registration is $40; single tickets are $5, on a space available basis, payable at the door. For further information (on either the San Francisco or Berkeley series), please call (415) 861-6833, or 642-4111.

September 13
THAÏS

September 20
DIE WALKÜRE

September 27
LA FORZA DEL DESTINO

October 4
TOSCA

October 11
PETER GRIMES

October 18
DIE FRAU OHNE SCHATTEN

November 1
THE MAKROPULOS CASE

November 8
CAVALLERIA RUSTICANA/I PAGLIACCI

November 15
ANGLE OF REPOSE

November 22
IL BARBIERE DI SIVIGLIA

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

September 21
DIE WALKÜRE

September 28
LA FORZA DEL DESTINO

October 5
TOSCA

October 12
PETER GRIMES

October 19
ANGLE OF REPOSE

NAPA COMMUNITY COLLEGE LECTURE SERIES

For the fourth year Napa Community College is offering a ten-week course called ADVENTURES IN OPERA. The course, which introduces the Sunday Series at San Francisco Opera, will be held in the Library of Ridgeview Junior High School, 2447 Old Sonoma Road, Napa, California, on Wednesday nights from 7-9 p.m. Registration for the entire series is $7.00. Ernest A. Fly will again teach the course, using his collection of complete opera recordings, Metropolitan Opera filmstrips, and also introducing guest speakers and vocal artists. For further information, please call Mr. Fly at (707) 224-6162.

September 15
THAÏS

September 22
DIE WALKÜRE

September 29
TOSCA

October 6
PETER GRIMES

October 13
DIE FRAU OHNE SCHATTEN

October 20
THE MAKROPULOS CASE

October 27
LA FORZA DEL DESTINO

November 3
ANGLE OF REPOSE

November 10
CAVALLERIA RUSTICANA/I PAGLIACCI

November 17
IL BARBIERE DI SIVIGLIA

YWCA LECTURE SERIES

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

September 20
THAÏS

September 27
DIE WALKÜRE

October 4
LA FORZA DEL DESTINO

October 11
TOSCA and *THE MAKROPULOS CASE*

October 18
DIE FRAU OHNE SCHATTEN
and *PETER GRIMES*

October 25
CAVALLERIA RUSTICANA/I PAGLIACCI

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

November 8
IL BARBIERE DI SIVIGLIA

San Francisco Opera

Broadcasts

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KOIN—FM 101	Portland
KFBK—FM 92.5	Sacramento
KMJ—FM 97.9	Fresno
KFSD—FM 94.1	San Diego

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

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

KQED FM 88.5

SUNDAY MORNING AT THE OPERA

Recorded operas with John Roszak, host.
Gene Parrish interviews artists of the 1976 San Francisco Opera season during intermission. 11 a.m. every Sunday.

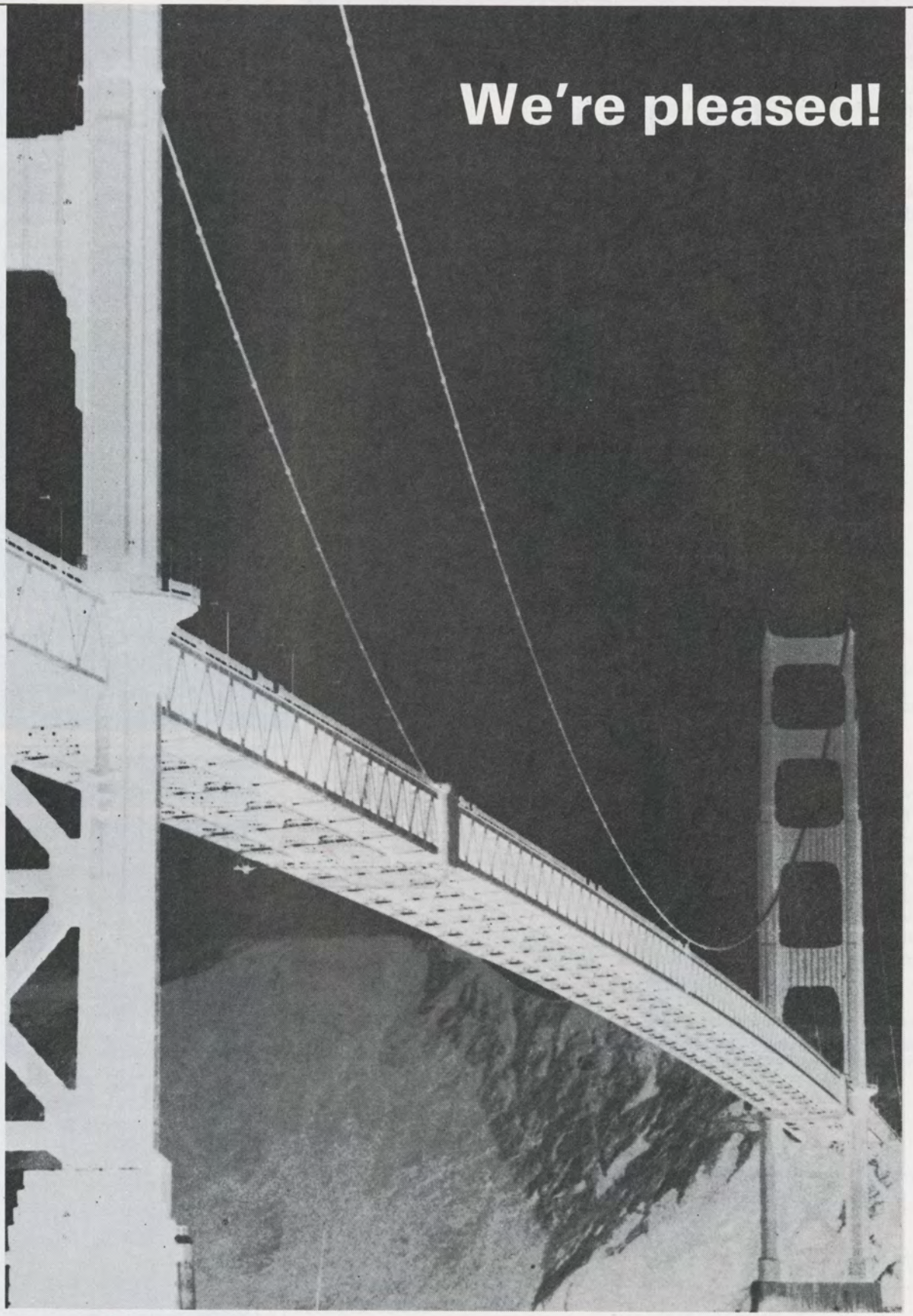
ARTS REPORTING SERVICE

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

KPFA FM 94.1

OPERA REVIEWS ON THE AIR

KPFA critics Bill Collins, Melvin Jahn and Bob Rose
talk about the 1976 San Francisco Opera productions
each Sunday afternoon at 4:30 p.m.



JAMES CARUSO PHOTOGRAPHY

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Student Matinees

THE BARBER OF SEVILLE
Rossini
IN ENGLISH
Tuesday, November 9
Friday, November 12
Wednesday, November 17
Thursday, November 18
Wednesday, November 24


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

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

In San Francisco	861-4008
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7,500	107.60	10 yrs	5,412.00	12,912.00
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Tosca

(IN ITALIAN)

Opera in three acts by GIACOMO PUCCINI
Text by LUIGI ILLICA and GIUSEPPE GIACOSA
Based on a drama by VICTORIEN SARDOU

Conductor
PAOLO PELOSO

Production and Set Design
JEAN PIERRE PONNELLE

Rehearsed by
ANDREAS PROHASKA**

Costumes Designed by
MARTIN SCHLUMPF

Chorus Director
ROBERT JONES

Lighting Designer
THOMAS MUNN

Musical Preparation
ERNEST FREDERIC KNELL*

Costumes Executed by
Grace Costumes, Inc., New York

SAN FRANCISCO OPERA BOYS CHORUS
Director: William Ballard

CAST

(in order of appearance)

Cesare Angelotti	James Johnson*
Sacristan	Domenico Trimarchi
Mario Cavaradossi	Giacomo Aragall
Floria Tosca	Leonie Rysanek (October 2 and 5) Janis Martin (October 8, 10, 16, 23)
Baron Scarpia	Ingvar Wixell
Spoletta	Joseph Frank
Sciarrone	Peter Strummer
Voice of a Shepherd	Christopher Nomura†
Jailer	John Davies

Soldiers, police agents, priests, citizens

**San Francisco Opera debut*
***American opera debut*
†Member, San Francisco Opera Boys Chorus

TIME AND PLACE: JUNE, 1800; ROME

ACT I — Interior of the Church of Sant'Andrea della Valle

INTERMISSION

ACT II — A room in Scarpia's apartments in the Farnese Palace

INTERMISSION

ACT III — A terrace of Castel Sant'Angelo, outside the prison

First performance: Teatro Costanzi, Rome, January 14, 1900

First San Francisco Opera performance: October 2, 1923

SATURDAY EVENING, OCTOBER 2, 1976 AT 8:00
TUESDAY EVENING, OCTOBER 5, 1976 AT 8:00
FRIDAY EVENING, OCTOBER 8, 1976 AT 8:00 (Broadcast)
SUNDAY AFTERNOON, OCTOBER 10, 1976 AT 2:00
SATURDAY EVENING, OCTOBER 16, 1976 AT 8:00
SATURDAY AFTERNOON, OCTOBER 23, 1976 AT 1:30

Please do not interrupt the music with applause

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

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

The performance will last approximately two hours and forty-five minutes

SYNOPSIS/TOSCA

ACT I. The Church of Sant'Andrea della Valle. To right of the stage is a scaffolding from which Mario Cavaradossi is painting a mural of Mary Magdalen. Angelotti enters breathlessly. He is a political prisoner who has just escaped from the Castel Sant'Angelo. His sister, the Marchesa Attavanti, has hidden a key to the family chapel for him. Locating it, he hides in the chapel as a Sacristan enters to speak to Cavaradossi. A bell rings and the Sacristan recites the Angelus. Cavaradossi enters, climbs the scaffold and begins work on his painting. He pauses to compare the painting to his love, opera singer Floria Tosca ("Recondita armonia"). The Sacristan is scandalized, and shortly leaves. Angelotti comes out of hiding and begs Cavaradossi to aid him. At that moment Tosca's voice is heard offstage calling the painter's name. Angelotti hides again as Cavaradossi lets Tosca in. She demands to know why she was kept waiting, and suspects Cavaradossi of talking with another woman. He reassures her of his love, and the pair agrees to meet that evening at Tosca's villa following a performance before the Queen of Naples. Angelotti reappears, and Cavaradossi vows to save him. A cannon shot is heard announcing the escape of a prisoner, this, of course, being Angelotti. Cavaradossi grabs his jacket and leaves with the pursued man. The Sacristan returns and gathers choristers around him, telling them they must rehearse for a special performance of a cantata that evening celebrating a defeat for Napoleon; Tosca will be the soloist. At that moment, the Roman chief-of-police, Baron Scarpia, arrives searching for Angelotti. His men find the Attavanti chapel open, but all that remains is a fan with the family crest on it, and a basket which had contained Cavaradossi's lunch and which he had given Angelotti when Tosca surprised them. The Sacristan expresses amazement, as earlier he had noticed the painter had not touched his lunch. Scarpia puts two and two together and realizes that Cavaradossi has aided Angelotti's escape. Suddenly Tosca returns, and Scarpia uses the fan to convince her Cavaradossi had fled with another woman. He hopes Tosca will then lead him to Cavaradossi and thus to Angelotti. He has his spies follow her as she leaves the church. As services begin, Scarpia swears he will have not only the painter and the prisoner, but Tosca as well.

ACT II. The Farnese Palace. Scarpia is dining alone in his quarters when his henchman Spoletta enters to report. Tosca had led Scarpia's spies to a remote villa, and though Angelotti was not to be found, they have arrested Cavaradossi. Scarpia orders him brought in. Through the window, strains of the victory cantata and Tosca's voice can be heard. Cavaradossi defies Scarpia, denying he knows anything about Angelotti. The cantata finishes and shortly afterwards Tosca enters, having been summoned by Scarpia. She is shocked to see Cavaradossi who quietly warns her to reveal nothing about Angelotti, whom she had seen at the villa before Scarpia's spies arrived. Scarpia has Cavaradossi taken to an adjoining room and tortured. His screams are more than Tosca can bear, and she reveals Cavaradossi hid Angelotti in a well in the villa's garden. Scarpia has Cavaradossi brought back in. He has fainted, and Tosca tries to revive him. Coming to, Cavaradossi hears Scarpia order his men to the villa and curses Tosca. At that moment word arrives that the earlier report of Napoleon's defeat at Marengo was incorrect. Instead, Napoleon was the victor. Cavaradossi cries out with joy and then attempts to strike Scarpia. He is dragged from the room to prison. Tosca pleads for her lover's life, and Scarpia offers her an exchange. If she will give herself to him, he will give Cavaradossi back to her. In despair she begs Scarpia for mercy ("Vissi d'arte"), but realizes she must agree to the bargain. Scarpia tells Tosca there must be a mock execution, and he orders Spoletta to make the preparations. Scarpia then prepares a safe-conduct pass for Tosca and Cavaradossi and comes to claim his prize. In a flash, she grabs a knife from the table and stabs him. Scarpia falls to the floor, dying at Tosca's feet. She places candles on either side of his body and a crucifix on his chest, then flees the room.

ACT III. The ramparts of the Castel Sant'Angelo. Dawn is breaking over Rome as Cavaradossi is brought in for his "execution." He bribes the jailer for paper and pen to write a farewell to Tosca ("E lucevan le stelle"). Suddenly she arrives and tells him of the murder of Scarpia. She asks Cavaradossi to go through with the fake execution, telling him the safe-conduct pass from Scarpia will then get them out of Rome before the murder is discovered. Cavaradossi agrees, the firing squad arrives and the "mock" execution takes place. Too late, Tosca discovers she has been tricked. The execution was real, and Cavaradossi has been killed. Spoletta, having discovered Scarpia's body, arrives with police to arrest Tosca. She runs to the edge of the castle where she defiantly screams, "O Scarpia, before God (we'll meet)," and throws herself to her death

"Puccini's 'Shabby, Little Shocker'"

by JOHN ARDOIN

Giacomo Puccini was born, lived and died during a period of vast upheaval in music. At his birth (1858), Wagner was at work on "Tristan und Isolde"; it was finished the following year. At the time of Puccini's death (1924), Gershwin had produced "Rhapsody in Blue" and Schoenberg, "Erwartung." In between had come Stravinsky's "Le sacre du printemps."

Puccini's world was one of constant flux. The rush to 20th-century mechanization and streamlining was well underway, and music was changing as quickly. Verdi had discarded the last vestiges of his legacy from Donizetti ("Ballo in maschera" came in 1859), Boito would soon produce "Mefistofele," and "La gioconda," by Puccini's teacher Amilcare Ponchielli, was less than twenty years away. Both it and "Mefistofele" were the gateway to the verismo, a realistic musical mood as foreign to Verdi's "Ballo" as "Ballo" had been removed from Bellini's "La sonnambula," the archetype of early Italian romanticism.

Verismo was the mood Puccini inherited and would thoroughly exploit, particularly in a work like "Tosca," which returns to San Francisco in the striking 1972 production by Jean-Pierre Ponnelle. The operas of Puccini reflect turn-of-the-century theater as it attempted to portray life as it existed, rather than life as it had been previously idealized. There was no room in verismo for the conventions which had served opera up until the birth of Puccini—the structure of aria and cabaletta, trills, arpeggios, scales and other embellishments.

The truth of the verismo, by necessity, was of a different, more aggressive and explicit sort, and Puccini's theater centered on imperiled, sympathetic and vulnerable heroines, who meet adversity (and only occasionally triumphed over it) in stark dramatic situations over which they exercised little or no control—ergo Tosca. Puccini's characters are intensely human but never really ennobling. There is more of an air of soap opera to his tragedies than of a Greek catharsis, that sense of real tragedy which leaves all shaken and altered in its aftermath.

The musical atmosphere Puccini created for these characters and their situations contains passages of great lyric thrust, yet he never wrote melodies in the sense of a Verdi. And as effective as his cantabile sections are, there is an undeniable uniformity to them, a sense that tunes have lost out to theater. As to the harmonic structure which houses Puccini's musical lines, a marked preference was shown for what one writer has aptly termed "sweet and sour" chords, that is, surface dissonance encrusted like barnacles on fat underlying consonances. Especially prominent was Puccini's overriding fondness for sticky augmented chords; the finale to act one of "Madame Butterfly," for example, is simply stacking up of augmented dominant chords.

Up to "La fanciulla del West," Puccini spoke strongly in a predominant musical parlance of the times, and even when his language became archaic and no longer influential outside of Italy, his fame continued worldwide on the momentum of his past successes. Nor has his popularity abated in the fifty-odd years since his death. Yet, there is no mistaking that by his death, Puccini had become a fossil-figure in the wake of the rampant modernism which had begun before World War I and which dominated the scene shortly afterwards, where there was little room for his sort of nineteenth-century echos, though men such as Rachmaninov and Respighi persisted in this vein into the 1930s.

Impressionism (whisps of which Puccini used for seasoning) had given way to expressionism (the last concerted movement by all the arts in tandem) and neo-classicism was just around the corner. Puccini's last and unfinished work, "Turandot," was no more than an old structure remodeled and given a fresh coat of paint.

Wherein, then, lies Puccini's appeal for us three-quarters into this century? A work such as "Tosca" supplies the specifics to answer this question: It is, like the best of Puccini's scores, a dramatic and musical synthesis of basics. Frequently, these are delivered without great subtlety, but they are always identifiable and form a sturdy bridge between the needs of the stage and the susceptibility of an audience.

"Tosca," for all the obviousness which led one critic to dub it a "shabby little shocker," works as theater because it deals forthrightly with primal emotions—love, hate, jealousy—all locked in conflict, all set in a glittering array of vocal and instrumental colors. It is also one of the most violent of operas. The violence which claims the lives of all three principals was not, of course, of Puccini's design or that of his librettist Luigi Illica. It stemmed from the imagination of the "blood-thirsty" French playwrght Victorien Sardou. His "Tosca" was written as a vehicle for Sarah Bernhardt and later adapted by Illica for the operatic stage.

Sardou was a writer with, like Puccini, an unerring instinct for what was effective in theater. He knew what he was doing when he bundled sex, sadism, religion and art together as one expressive package in "Tosca." If anything, Puccini heightened these elements with his music, and concentrated the drama in a manner which made the opera hit with even more of a punch than the play. Music certainly made the central figure of Tosca, the archetypical prima donna torn by devotion and doubt, almost unbearably vivid.

It is always worth remembering that we might have had a "Tosca" by Verdi and nearly didn't have one by Puccini. The Sardou play was premiered in 1887, and two years later, after completion of his early opera "Edgar," Puccini saw a performance of "Tosca" in Milan. Though he knew only a word or two in French, the showman in him must have re-

sponded strongly to the torture scene and the execution, and surely there was little doubt as to the power of Bernhardt's performance.

Puccini, however, was not the only composer to sense the potential of "Tosca" as operatic theater. Verdi had long admired Sardou's prowess as a dramatist, and as far back as 1869, when rejecting a suggestion by Camille Du Locle that he set Meilhac and Halévy's "Froufrou" to music, Verdi remarked that if he were to write another work for Paris to follow "Don Carlo" he would prefer it be based on a Sardou play.

While Verdi and later Puccini toyed with the idea of a Sardou opera, another was doing something more concrete. Alberto Franchetti had Luigi Illica convert "Tosca" into a libretto. It was read to Sardou in Paris, who allegedly remarked later that the libretto was perhaps better than the original. Verdi was present at that reading and is said to have responded with enormous enthusiasm for the adaptation, even remarking that if he were not too old for the task, he would gladly undertake a "Tosca" himself. Word of this excitement over a Sardou-Illica "Tosca" reached Puccini, and, no doubt, triggered his memories of the play's effectiveness. He was determined to possess the rights to convert it into an opera.

However, a certain, shall we say, delicacy was involved. Both Puccini and Franchetti shared the same publisher, the great and mighty house of Ricordi. The patriarch of the firm, however, had few scruples in the matter of "Tosca." Though Franchetti had several operas to his credit by the time he began work on the score of "Tosca" (most notably "Cristoforo Colombo," produced in Genoa in 1892, to an Illica libretto, and filled with some stirring choral writing), Puccini had to his credit "Manon Lescaut" and "La bohème." There was little doubt that Giulio Ricordi's decision was swiftly made; there was more mileage and lire in a Puccini "Tosca" than in a Franchetti one. This reasoning also brought Illica into the Puccini camp, and through quiet manipulations about which, as Newman puts it "the moralist in us may frown but the opera-goer in us cordially approves," Franchetti was convinced Illica's libretto was poor and the theme of the play unsuited to an opera.

Of course, the chicanery that went on is easily justified, it seems to me, by the realization that if a composer could so easily be talked out of so obviously a superlative plot, he didn't deserve the right to set it to music. Poor Franchetti was also the first to latch onto the libretto of "Andrea Chènier," which he voluntarily relinquished to Giordano when Ricordi threatened to drop the younger man following the failure of a commissioned opera. Incidentally, Giordano would later bring a Sardou play into the opera house; this was "Fedora." As for Franchetti, if remembered at all today, it is for an opera entitled "Germania," which survives outside of encyclopedias only because Caruso created its leading tenor role and recorded several of its arias.

It is said the day after Franchetti gave up "Tosca" (some unkindly claim it was the very day) Puccini signed a contract for the work with Ricordi, and Giuseppe Giacosa, who had been a part of the "Bohème" libretto team, was brought in to aid in finalizing "Tosca" for the operatic stage. As was the case with "Bohème," Puccini exercised an active role in the shaping of the text. To cite but one example, it was he who took Illica's line in Act II, "Tu mi odii?" ("You hate me?"), which Scarpia flings at Tosca, and made it "Come tu mi odii!" This simple shift from a question to a declaration tells better than words the incredible theatricality of Puccini. Indeed, it was his unique ability to view the two as one expressive whole, which accounts as much as anything for the success of "Tosca" for over three-quarters of a century since its first hearing on a January night in 1900 at the Teatro Costanzi in Rome, a city "Tosca" celebrates as fully as Charpentier did Paris in "Louise," or Falla did Granada in "La vida breve."

Carp if you like and as I have done about "Tosca's" structural seams, the quality of its melodies, the character of its harmony, or the black-and-white plot; just remember, to do so means ignoring the whole, and this is unthinkable. The genius of Puccini is that he forces us to accept or reject "Tosca" as a whole. The world long ago made its decision.

John Ardoin is the music editor of The Dallas Morning News *and the co-author of* Callas, *a new book on the art of Maria Callas, recently published by Holt, Rinehart & Winston.*

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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.

The opera museum, in the south foyer, box level, is open free of charge during all performances.

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Scarpia's costume design by Martin Schlumpf

ber of plays flowed from his pen. There were occasional failures, but his stature was so great, the non-successes seem to have made no difference at all to his reputation.

On November 24, 1887, *La Tosca* was first produced in Paris, with Sarah Bernhardt in the leading role. The critics hated it; the public loved it. Their response to the extremely dramatic presentation of events taking place only a few days after the Battle of Marengo was enthusiastic enough to keep the play running 200 nights at the Porte Saint-Martin. It was often revived, and Bernhardt herself seems to have never tired of it, taking it all over the world.

Prolific writer that he was, Sardou is rarely performed today. His plays did not stand the test of time. If it were

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Profiles

LEONIE RYSANEK

Leonie Rysanek performs three of her most famous roles during the San Francisco Opera 1976 season: Sieglinde in *Die Walküre* (September 11, 14, 17), the title role in *Tosca* (October 2, 5) and the Empress in *Die Frau ohne Schatten*. San Franciscans will remember her 1973 portrayal of Chrysothemis, which was rewarded with thunderous applause that brought performances of *Elektra* to a virtual standstill. Her international career flourished following her selection by Wieland Wagner to open the first post-War Bayreuth Festival in 1951, as Sieglinde. In 1956, the Austrian soprano made her eagerly awaited American debut at San Francisco Opera, as Senta in an enthusiastically received *Der Fliegende Holländer*. Her initial Metropolitan Opera appearance was in 1959 when she sang the first Lady Macbeth in the history of that company. Cities around the world, such as Vienna, Moscow, Milan, London, Paris, Salzburg and Budapest, to name only a few, have witnessed and been captivated by her vocal and performing artistry. Miss Rysanek is the personal choice of esteemed conductor Karl Böhm to sing the Empress in *Die Frau ohne Schatten*, a signature role she has performed to acclaim throughout the world. She continually expands her repertoire, recent additions being the title role in *La Gioconda*, her debut role with Deutsche Oper Berlin in 1975, the title role in Cherubini's *Medea*, first sung at the Vienna Staatsoper in 1972, and Kundry in the August Everding staging of *Parsifal*, performed this past April in Hamburg. After her San Francisco Opera assignments, Miss Rysanek goes to Vienna to sing in *Un Ballo in Maschera, Die Frau ohne Schatten, Tosca, Tannhäuser, Die Walküre* and *Der Rosenkavalier*.

JANIS MARTIN

Janis Martin, singing Sieglinde in *Die Walküre* (September 22, 26 and October 2) and the title role in *Tosca* (October 8, 10, 16, 23), started her highly successful operatic career as a mezzo soprano with the Merola Opera Program. She made her debut with San Francisco Opera in 1960, performing in over 20 roles with the company during the ensuing four seasons. She won the 1961 Metropolitan Opera National Auditions and sang with that company for three seasons. She then embarked upon a series of European engagements at Lyon, Frankfurt, Stuttgart, Düsseldorf, Hamburg and Nüremberg. With commitments both in Europe and in America, Miss Martin added successful debuts at Milan, Munich, Cologne and Bayreuth and established herself as one of the world's foremost vocal artists, having added lighter tessitura roles to her repertoire. A member of Deutsche Oper Berlin since 1971, she debuted there as Marina in *Boris Godunov*, and has subsequently sung *Tosca*, Kundry in *Parsifal* and Jaroslavna in *Prince Igor*. Her Tosca was heard last year at both Cologne Opera and Zurich Opera. This past spring at Carnegie Hall, Miss Martin was Senta in *Der Fliegende Holländer* with the Chicago Symphony Orchestra, conducted by Sir Georg Solti; she was then reunited with the principals of that concert to record the opera for London records. After her performances with San Francisco Opera, Miss Martin will sing Schoenberg's *Erwartung* in Venice, and also with the BBC Symphony Orchestra, conducted by Pierre Boulez, followed by a series of Sieglindes for the Metropolitan Opera.

GIACOMO ARAGALL

Giacomo Aragall, the Catalan tenor who made his San Francisco Opera debut as the Duke in *Rigoletto* in 1973, returns to this house as Cavaradossi in *Tosca*. His additional San Francisco Opera performances have been the title role in last season's well-remembered *Werther* and Rolando in Massenet's *Esclarmonde*, a role he repeats later this season at the Metropolitan Opera. Aragall began his operatic studies at 20, and after winning second prize in the International Competition of Bilbao in 1962, was awarded a scholarship for further studies in Milan by Barcelona's Teatro del Liceo. The following year he made his operatic debut at La Fenice in Venice, singing Gastone in Verdi's *Gerusalemme*. He was immediately engaged to sing at La Scala during the 1963-64 season and debuted in the title role of Mascagni's *L'Amico Fritz*. An accomplished athlete, Aragall would have been a member of the Spanish gymnastic team in the 1964 Olympics had his musical career not progressed so rapidly. He has sung in virtually every operatic theater in the world, receiving critical praise for his debuts in Vienna and Berlin in 1966, Montreal in 1967 and Covent Garden and the Metropolitan Opera in 1968. This past year Aragall sang opposite Montserrat Caballé in several productions of Verdi's *Don Carlo*, at Barcelona, Madrid and most recently, at the opening of the 1976-77 season of the Vienna Staatsoper. In April, 1977, Aragall will sing Manrico opposite Leontyne Price in the Salzburg Easter Festival production of *Il Trovatore*, conducted by Herbert von Karajan.

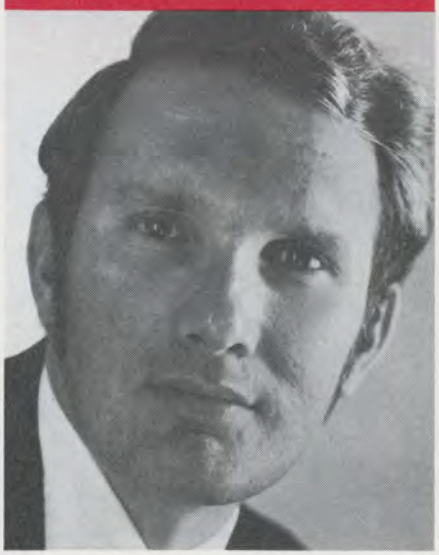
INGVAR WIXELL

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.

DOMENICO TRIMARCHI

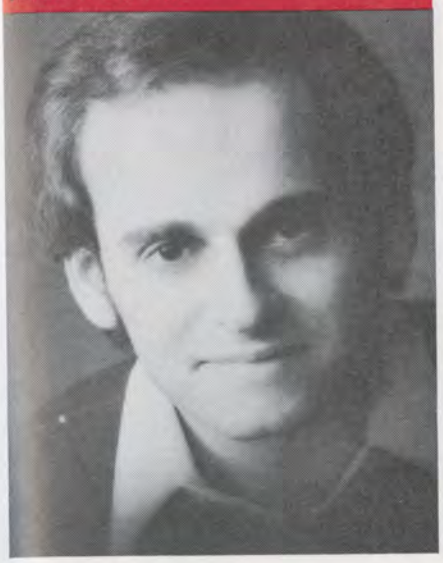
Making his San Francisco Opera debut this season as Fra Melitone in *La Forza del Destino* and the Sacristan in *Tosca*, Domenico Trimarchi had graduated from the University of Naples as a scenic designer before starting vocal studies at the Conservatory of his native Naples. He won the 1964 international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

JAMES JOHNSON



James Johnson makes his San Francisco Opera debut this season as Angelotti in *Tosca*, and sings Geisterbot in *Die Frau ohne Schatten* and Joaquin Miller in *Angle of Repose*. The young bass received his musical training at Louisiana State University, the Curtis Institute of Music and the University of California, Los Angeles. After completing his studies, he entered several national and international vocal competitions, winning the Emma Fisher and Josef Rossof Awards in the Metropolitan Opera Auditions, first prize in the WGN-Illinois Opera Guild Auditions and second prize in the Baltimore Opera Auditions. He made his American debut with Baltimore Opera in 1972 singing the Bonze in *Madama Butterfly*. Johnson spent three years as a bass soloist with the United States Army Chorus and began his European operatic career in 1972, singing with several German municipal opera companies. He has performed at Cologne Opera, Hanover Opera and Bavarian State Opera. His performing repertoire includes Orestes in *Elektra*, Daland in *Der Fliegende Holländer*, Zaccaria in *Nabucco* and Arkel in *Pelléas et Mélisande*. Johnson was also a featured performer in an Italian National Radio broadcast of Schoenberg's opera *Die glückliche Hand*.

JOSEPH FRANK

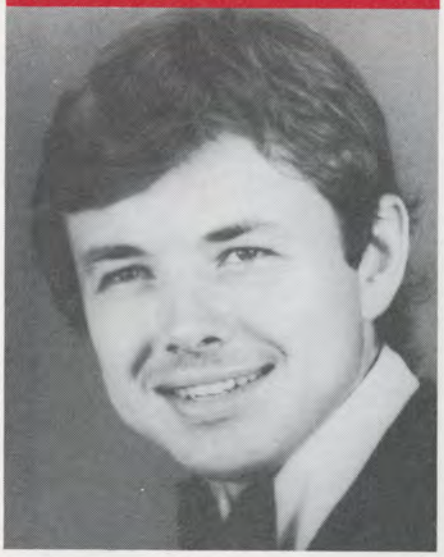


Tenor Joseph Frank adds four members to his San Francisco Opera gallery of operatic characters: Trabuco in *La Forza del Destino,* Spoletta in *Tosca,* Reverend Horace Adams in *Peter Grimes* and Beppe in *I Pagliacci.* Last season's audiences will remember him for his portrayals of Valletto in *L'Incoronazione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

PETER STRUMMER

Bass baritone Peter Strummer returns to San Francisco Opera for his second consecutive year, as Sciarrone in *Tosca.* During his debut season with the company, Strummer was Betto in *Gianni Schicchi* and Dulcamara in the student matinee performances of *L'Elisir d'Amore.* A principal bass baritone with Minnesota Opera since 1973, Strummer has interpreted Leporello in *Don Giovanni,* Papageno in *The Magic Flute,* Inspector Budd in *Albert Herring* and the Neighboring King in the world premiere of *Transformations.* During the 1974-75 season he made debuts in New York, as the Sacristan in the American Opera Center's production of *Tosca,* and at Santa Fe Opera in *The Cunning Little Vixen* and *Carmen.* This spring Strummer appeared in the Minnesota Opera world premiere of Dominick Argento's *The Voyage of Edgar Allan Poe.* In May 1976, he was Don Pasquale in the Donizetti opera during the inaugural season of St. Louis Opera Theater. Later this season, Strummer will sing Dr. Bartolo in the student matinee performances of *The Barber of Seville,* performing with his wife, Linda Roark, a member of the San Francisco Opera family.

JOHN DAVIES

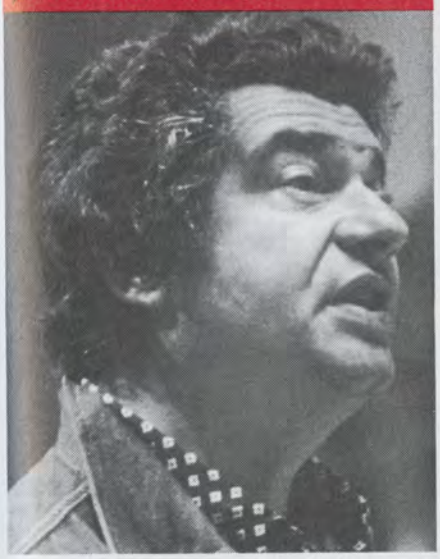


During his second season with San Francisco Opera, John Davies sings a Surgeon in *La Forza del Destino,* the Jailer in *Tosca,* a Stagehand in *The Makropulos Case,* the Second Farmer in *I Pagliacci* and the First Miner in *Angle of Repose.* In his 1975 debut season, the bass baritone displayed his 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.

PAOLO PELOSO

Paolo Peloso, the distinguished Italian conductor, returns to the podium of San Francisco Opera for this season's production of *Tosca.* Remembered for his sensitive and moving reading of last season's *Simon Boccanegra,* Peloso was born in the Piedmont region of Italy. He studied piano, organ and composition at the Paganini Conservatory in Genoa, then attended the Accademia Chigiana in Siena where he received training in conducting. After a successful career as a pianist and a period as assistant to various European conductors, the maestro made his conducting debut at Teatro Carlo Felice in Genoa. Peloso has been on the podium for operas at Milan's La Scala, Naples' Teatro San Carlo, Torino's Teatro Regio, Bologna's Teatro Comunale, Palermo's Teatro Massimo, Catania's Teatro Massimo Bellini, Trieste's Teatro Verdi and Brussels' Theatre la Monnaie. For two years he conducted the ballet season at La Scala, and has led concerts for Italian radio and television, and the Haydn Society of Bolzano. His most recent successes were *The Fiery Angel* in Naples and *La Bohème* in Palermo.

JEAN PIERRE PONNELLE



ANDREAS PROHASKA

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 Höllander* 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.

Andreas Prohaska makes his American opera debut staging the Jean Pierre Ponnelle production of *Tosca*. Born in Salzburg, Austria, he is the son of Felix Prohaska, a principal conductor of the Vienna State Opera, and grandson of the well-known composer Karl Prohaska. The musical background of his family played a decisive part in his education, which consisted of studies in humanities as well as flute, violin and piano. Prohaska continued his education at the Vienna State Academy of Music and the University of Vienna, where he pursued a program of study designed for a career as an operatic stage director, including courses in musical composition and conducting. During this time he directed a number of operas at the Academy and Schönbrun theaters. While still a student he founded the "Mozart Studio," a performing company devoted exclusively to the works of Mozart, comprised of members from the various opera houses and music academies in Vienna. After an association with the opera house in Kiel, Germany, Prohaska accepted his present position as resident director at Frankfurt Opera. He has staged works at Wiesbaden, Oldenberg and Cologne, and is also director of operatic studies at the State Academy of Music and Dramatic Art in Frankfurt.

A Revolutionary . . .
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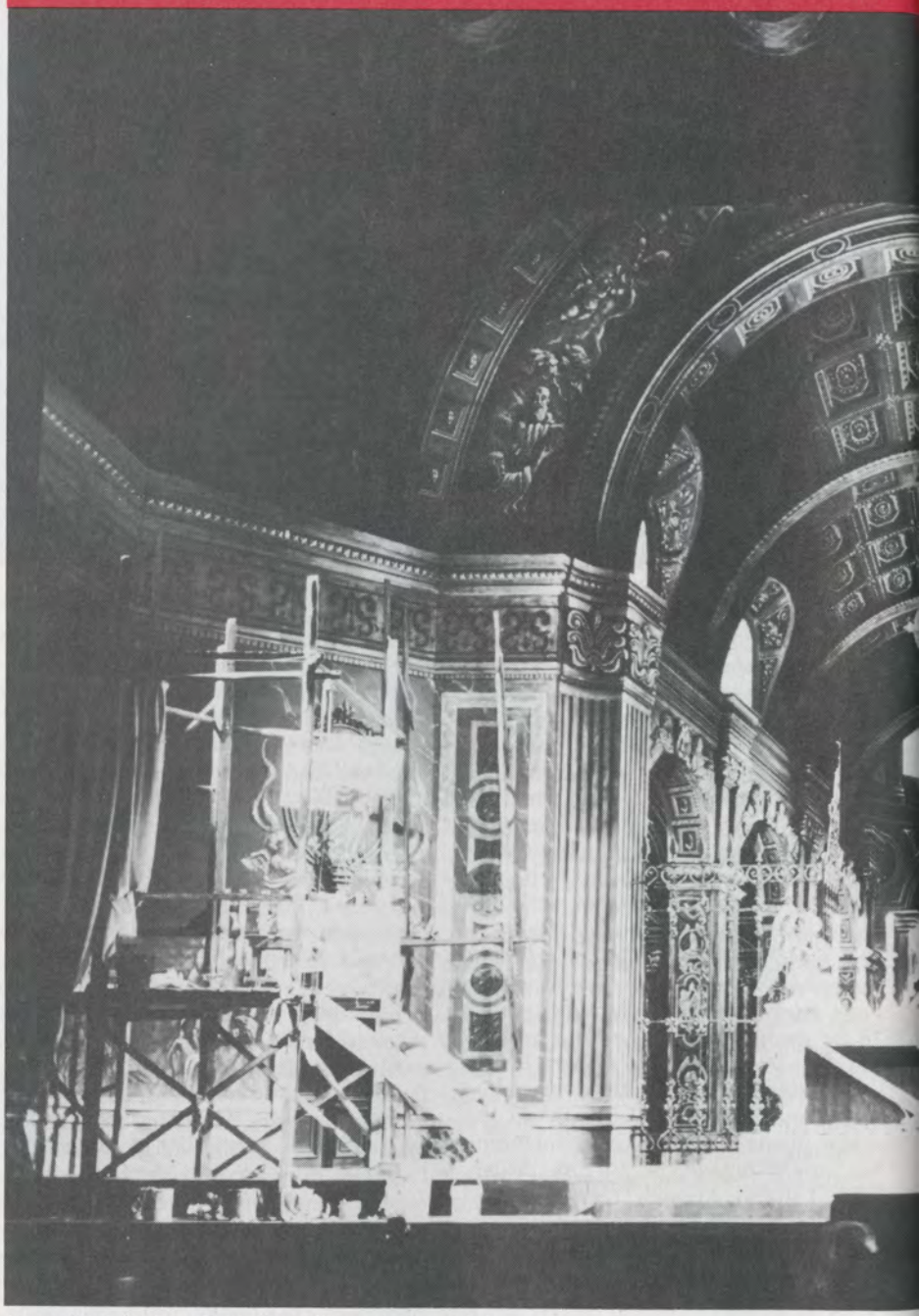

Scene from the Jean Pierre Ponnelle production of *Tosca*

not for Puccini's *Tosca*, there would be little reason to remember this once popular playwright.

During its first Paris run the play was seen by Puccini. In spite of the language barrier he quickly grasped its operatic potential. This potential was also seen by Verdi and Franchetti. Puccini's publisher, Ricordi, had already commissioned Franchetti to write the opera, and some historians imply this may have actually served to whet Puccini's appetite for the assignment. He had previously wrested *La Bohème* out of Leoncavallo's grasp with such lack of finesse that Leoncavallo is said to have never spoken to Puccini again. In the case of *La Tosca*, a great deal more tact was employed, and Franchetti never knew what hit him, or perhaps even that he had been hit, as he allowed Puccini to convince him

that the play had too much violence for a man of Franchetti's refinement to demean himself with. As for Verdi, he never entered the contest, being involved in large projects of his own.

And so Ricordi deployed the librettists Giacosa and Illica and the work began. Paring a five-act play down into a three-act opera was not an easy task, even if everyone had left the librettists alone. However, Sardou felt he still had an interest in the drama. He made suggestions. Ricordi, for whatever reasons of his own, made suggestions. Puccini not only made suggestions, he eventually wrote, showing in one case at least, that he would not fit music to pre-written words: the words would have to be made to fit his already written melody. He wrote a portion of the words himself, in the end, and was

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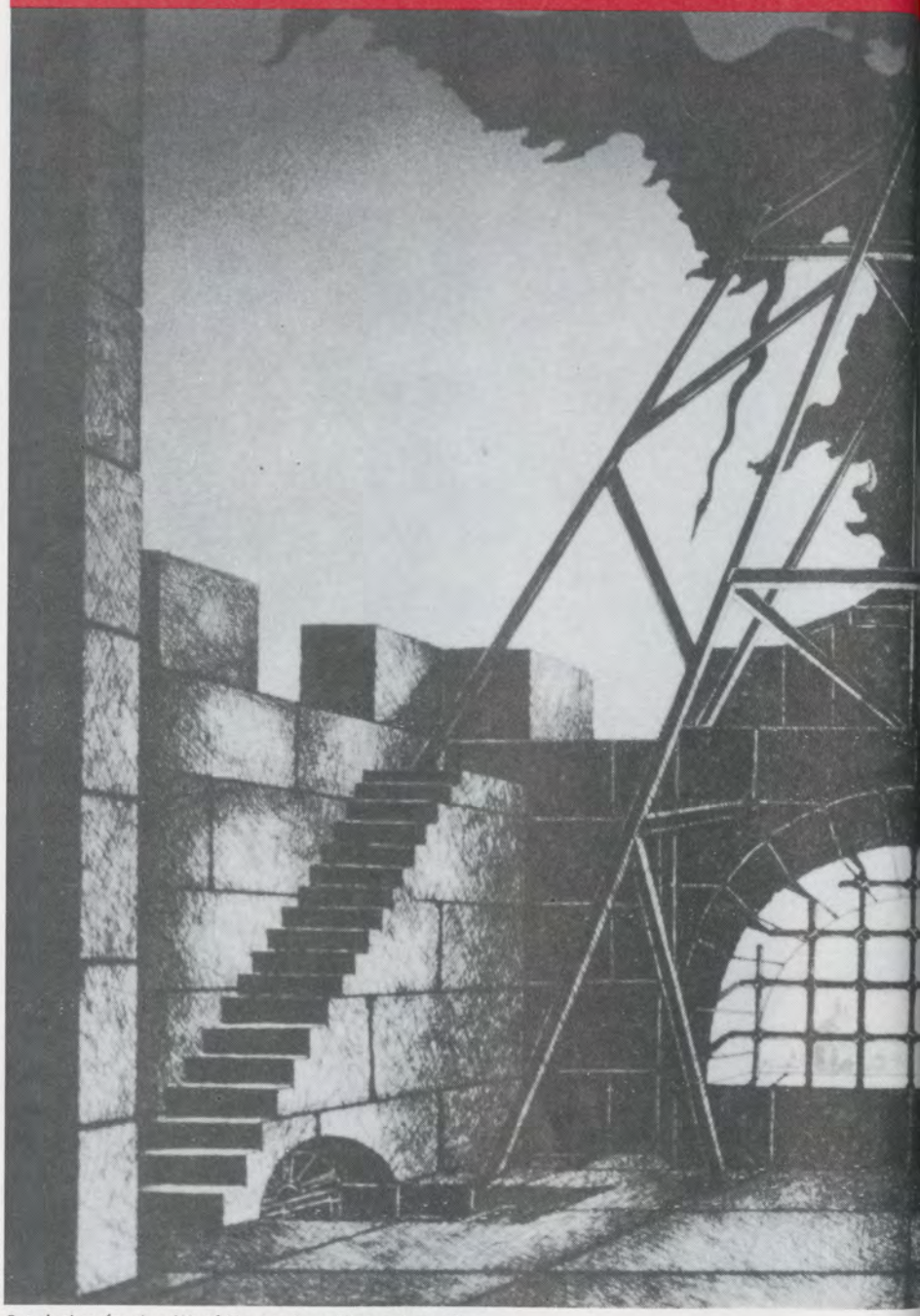
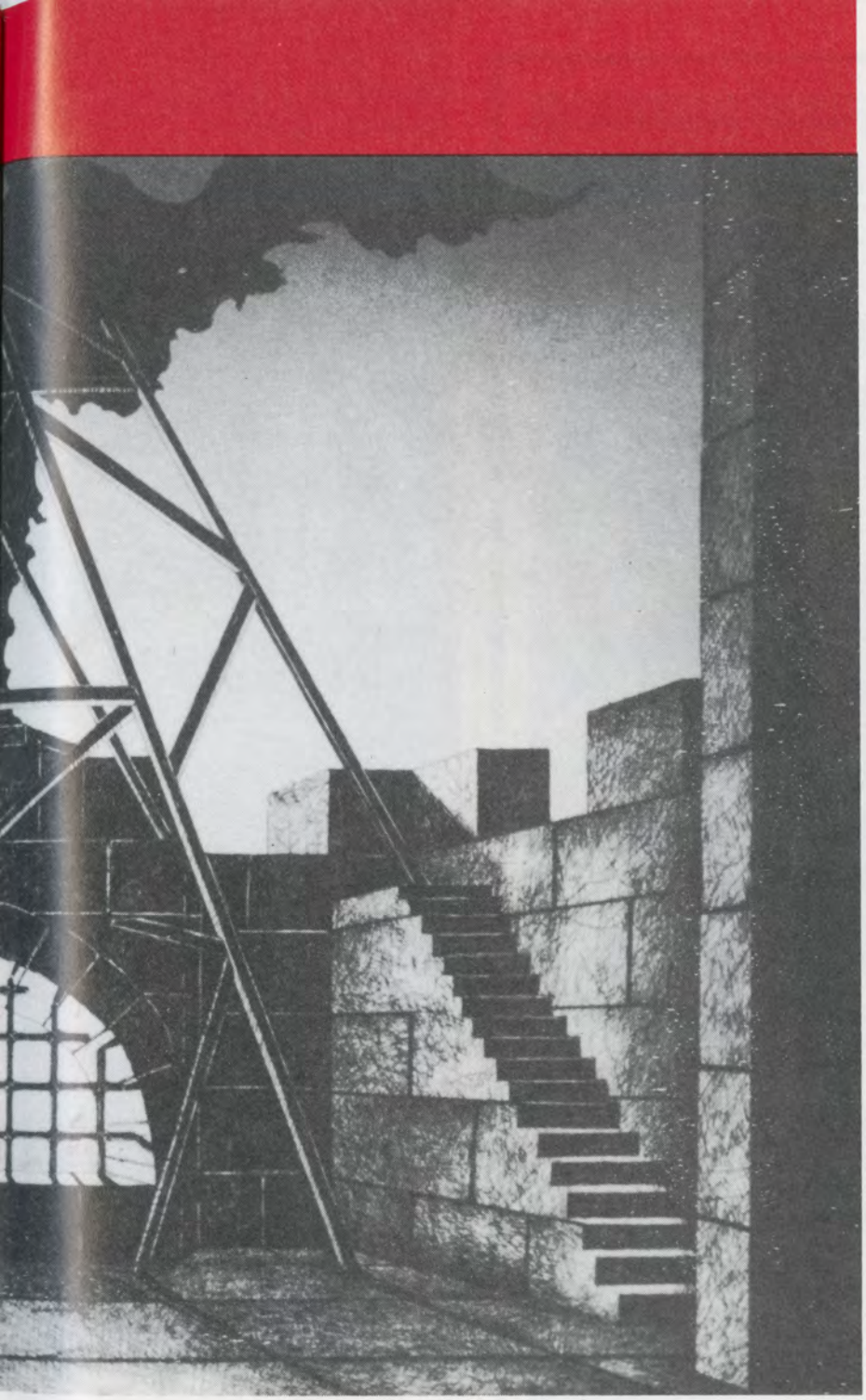
A Revolutionary . . .
continued from p. 71



Set design for Act III of *Tosca:* Jean Pierre Ponnelle

quite successful in defeating any ideas he did not care for.

Eventually the work was done to the satisfaction of most, if not all, concerned. What emerged, when seen in the light of the original Sardou play, can be defined as *The Same, But Different.* The main difference is in the loss of the wider historical aspects of the time in which the play was set. This created a more intense focus on the characters involved and their personal dilemmas. History-minded opera goers will fill in the blanks easily; others, not educated in the attitudes and politics of the Napoleonic era, won't miss a thing. The plot is sufficient to itself. For example it is not apparent in the opera, as opposed to the play, that Cavaradossi is painting in the church not because he is church-oriented, but to conceal his political leanings. On the other hand, enjoy-



ment of the opera is not at all dependent upon knowledge of this sort. The opera is historically accurate; it simply does not reveal much about history.

The opera was first produced in Rome on January 14, 1900. As with the play, the critics hated it. The public loved it. And they continued to love it. By 1925 it had been performed in such widely separated locations as Buenos Aires, London, Cairo, and Yokohama, and translated into a variety of languages which included English, Polish, Czechoslovakian, Hungarian, and Swedish. The Metropolitan Opera Company chose *Tosca* for its original "broadcast," which was received with more or less success in East Coast homes by means of a wire and earphone contraption connected to a

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A Revolutionary . . .
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Scarpia's costume design by Martin Schlumpf

telephone. By this "wireless telephony," *Tosca* was the first full opera to be broadcast by the Met, and the start of a long tradition.

Tosca continues to be performed and some critics continue to try to convince the audience that *Tosca* is not something they ought to like. There are several main categories of criticism. One is that the characters are not "real," that they lack substance. It is

Costume for Tosca

possible that the opera's characters were completely overpowered by the gripping events. How real can anyone seem, or even feel, when the whirlwind picks him up and puts him down ten miles away on top of a farmer's hen house? As a point of historical fact all the characters in *Tosca* were very real indeed; with the exception of Cavaradossi, all existed in real life. In *Tosca*, as in historical fact, the

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A Revolutionary . . .
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Set design for Act I of *Tosca*

events shape the people; the people may seem insubstantial by comparison.

Another complaint often leveled at *Tosca* is one of inconsistent dramatic action. Floria Tosca, some say, ought not to be allowed to fiddle around on stage after killing Scarpia, lighting candles and singing. This is her *Big Moment*, and some feel the curtain ought to fall on that particular act right then and there. On the other hand, this action at least gives the audience a chance to relax a bit and start to breathe again, which is not such a bad idea.

A third common complaint is basically architectural in nature, and can only be considered carping by those who do not choose to give license to poets. Often cited is the fact that in leaping off the roof of the real Castel San-

t'Angelo, which still stands in Rome, Tosca could not possibly have landed in the River Tiber; its course runs much too far away. She would instead have fallen about 40 feet, onto a substantial ledge, and possibly survived. The only answer to this and other similar complaints is that Puccini did not think it important, nor have 75 years of opera-goers. The main thing is, she leaps.

It is true, however, that Puccini himself felt there were defects in the opera. For one, he worried about the aria "Vissi d'arte," feeling that it was awkwardly placed, but he was unwilling to give it up. Working with the soprano Jeritza, in a fine example of musical buck passing, he told her to "do something" to make the aria fit into the opera a bit better. She was unable to come up with any ideas,

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A Revolutionary . . .

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good or bad, until the Scarpia of that time accidentally knocked her to the floor in an excess of zeal. Flat on her back, winded, and fearing that her ribs were fractured, she was just able to sing, but not to rise. Puccini liked it. The audiences liked it. The critics probably hated it.

Tosca, then, owes her immortality to three men: a revolutionary, a playwright with his roots in revolution, and

Costume designs for *Tosca*

a composer with his competitive spirit aroused. Even more important than all of this are the thousands of lovers of opera who have come back to her again and again, never caring where the Tiber may flow, but holding her in affection in spite of all critics.

Evelyn Parke is a voice teacher who has participated in a number of educational projects, particularly in the Pacific Northwest.

In Never-ending Pursuit

by Maralyn Edid

Some people will do anything for a good story. So when Giacomo Puccini (1858-1924) heard that a fellow composer had contracted to write the score for *Tosca* and that Verdi was impressed by the libretto, Puccini decided the opera must be his instead.

With a discreet nod from the maestro himself, his publisher and librettist who also worked with his rival Franchetti, told the unsuspecting composer that *Tosca* was too gory for an opera. Overwhelmed by the force of their moral suasion, Franchetti agreed to cancel the contract. The next day, Puccini took on *Tosca*.

Although the world was full of story ideas, Puccini was a hard man to please. For the rising star of Italian opera, finding libretti that suited his romantic, sensual temperament and complemented his melodious, vigorous music was the bane of his career. Because unless Puccini felt passionate about a libretto and its heroine, his notebooks remained empty and his self-doubts and melancholy grew.

Puccini was not a prolific writer and composed only nine full-length and three one-act operas during his fifty year career. His music was popular throughout the world and made him a very wealthy man. He lived a carefree existence — surrounded by women, food and cars, filled with sports, cigarettes, and travel — but was always partial to the seclusion, tranquility and simple ways of life in the country.

"Yes, I am a passionate hunter of waterfowl, good libretti, and women," he once admitted. And a more cogent self-portrait would be hard to find.

About the waterfowl . . . Puccini was an avid sportsman with an affinity for hunting, motorboats, and cars. A local curate who knew him well said; "Never tell him he is a great musician — he knows it well enough. Tell him he is a good shot—that's what pleases him."

In 1891, while working on *Manon Lescaut*, Puccini bought a home in Torre del Lago, a quiet lakeside fishing village in central Italy. Here, he kept his gun collection and all the stuffed trophies that attested to his hunter's prowess. His well-worn hunting costume consisted of a bright yellow shirt (so he would not be mistaken for a moving target), high boots, baggy pantaloons and cap.

Although he owned the hunting concession on the lake and served as a kind of sheriff, he had several run-ins with local authorities because of his uncontrollable enthusiasm and good-natured disdain for regulations. One time, the famous composer was arrested and brought to trial for shooting out of season. His deft defense counsel pointed out that the prosecution could produce no evidence simply because Puccini had been testing new ammunition and not aiming at birds. The

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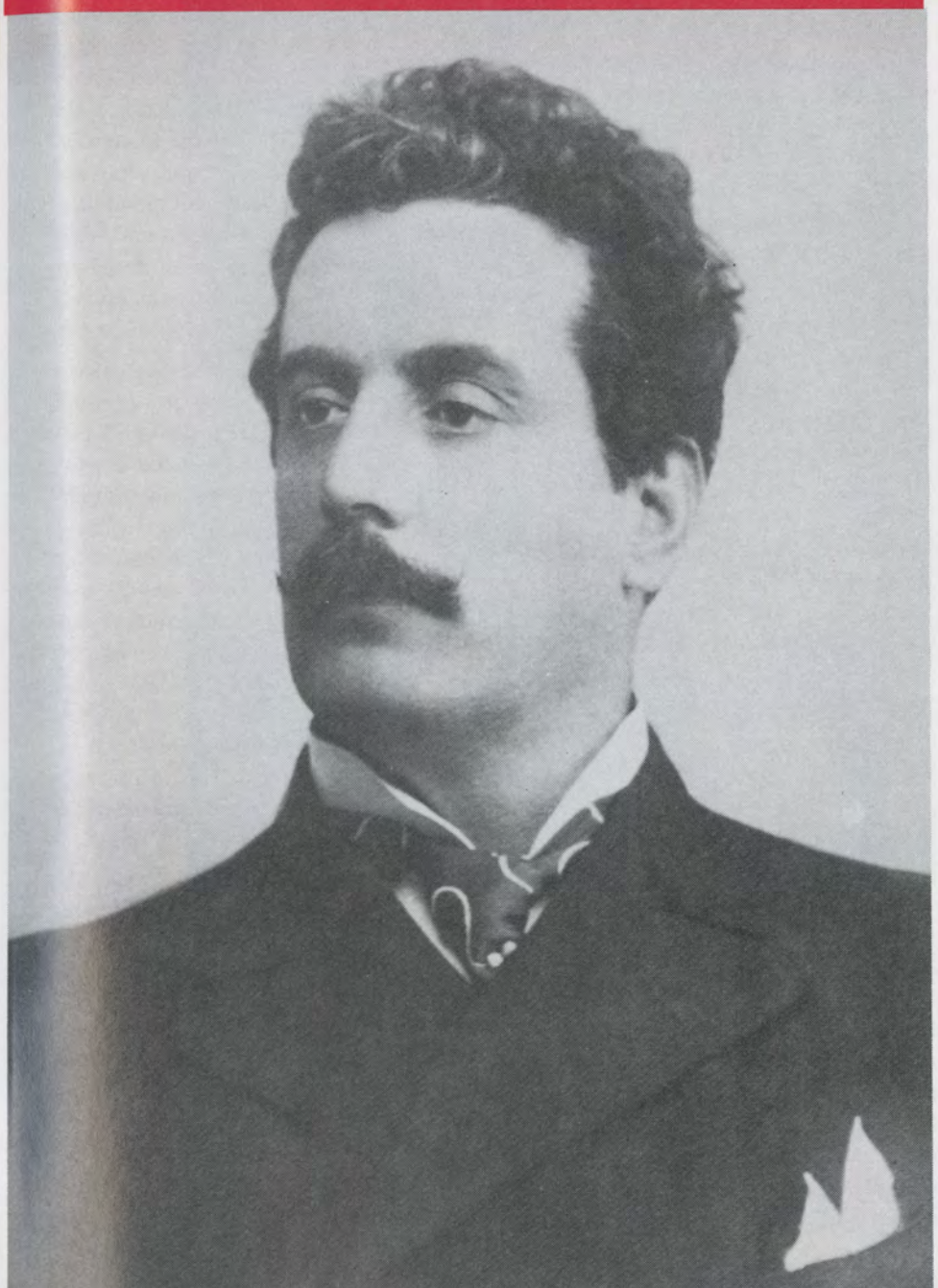

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judge, an admitted admirer of the unflappable composer, quickly affirmed his innocence.

But hunting was not only a leisure activity for Puccini: it was also a convenient escape from composing. His wife Elvira, and his publisher Giulio Ricordi, were always anxious lest Puccini forsake his work for the chase. He was by nature undisciplined and fond of easy, lazy living. Especially during the long dry spells when he was without a libretto, Puccini found a relaxing outlet in the pursuit of wild ducks and boars. Technology, automation and speed fascinated the composer. Although he hated the bustle and stuffy formalities of big cities, he loved New York because there he saw all the latest gadgets. As soon as his finances allowed,

he began collecting speedboats and cars, and eventually acquired a yacht and Rolls Royce.

Generally each successful opera was celebrated by purchasing the newest model car and a more elaborate boat. On a trip to New York in 1907, Puccini bought an expensive boat he had seen in a shop window on Fifth Avenue with the money given him by a wealthy American to pen a few bars of a waltz. At Torre, he would spend hours cruising on the lake and roaring through the countryside.

Apart from composing and hunting, his interests were limited indeed. He had little appreciation for the arts, except to criticize opera singers and conductors (he had a mercurial friendship with Toscanini). He read literature only to ferret out story ideas for future operas. He stayed aloof from artists and fashionable society, preferring the company of his free-spirited friends in Torre. "I wasn't born for a life of drawing rooms and parties," he wrote to his publisher Ricordi. "What good does it do to expose myself to the risk of behaving like a cretin and an imbecile?"

Despite his international fame, Puccini was a solitary man without airs or pretentions. As often as possible, he returned to the isolation of his beloved Torre del Lago. During a visit to Paris in 1898, to supervise a production of *La Bohème*, he wrote Ricordi: "I long for the free swaying of my big paunch floating in capacious pantaloons without the restrictions imposed by a shirt . . . I hate pavements! I hate palaces! I hate capitals!"

About the libretti . . . Puccini probably spent half his career searching for the perfect libretto. There are long interludes between each opera because the maestro was unusually choosy about the story and the words he would turn into opera. He considered countless suggestions from friends and aspiring librettists; stories by Kipling, books by Dickens and plays by Wilde. He even thought of collaborating with poet Gabriele d'Annunzio, until their styles proved too incompatible.

Puccini accepted a libretto only when he was convinced the action and the characters could sustain his, and the audience's, interest. He wanted to love the characters, especially the women, and become emotionally involved with their drama. One reason he chose the American plays *Girl of the Golden West* and *Madama Butterfly* was because he followed the plots without understanding a word of English.

He had a strong instinct for theater and looked to opera for its dramatic possibilities. His music complemented the action on stage, creating a highly-charged, emotional atmosphere; it is at once erotic and vigorous, imaginative and melodious. Yet he would not compose a note until he was satisfied with the dramatic impact of a scene and every line of verse.

"Music? Useless if I have no libretto. I have the great weakness of being able to write only when my puppet executioners are moving on the scene." And when the composer was without a libretto, he was detached and bored. "I need work just as I need food,"

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San Francisco Opera Broadcast Schedule

San Francisco
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**

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In addition to inviting you to listen to this year's opera broadcasts, we at Standard would also like to take this opportunity to invite you to visit our 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.

Chevron
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San Francisco Opera

	Monday	Tuesday
September		
	13	Die Walküre 7:30 pm *A,B* 14
	20	La Forza del Destino 8 pm *A,B* 21
	27	Thaïs 8 pm *B* 28
October	4	Tosca 8 pm *A,C* 5
	11	12
	18	Die Frau ohne Schatten 8 pm *A,C* 19
	25	The Makropulos Case 8 pm *A,B* 26
November	1	Die Frau ohne Schatten 8 pm *D,F* 2
	8	Angle of Repose 8 pm *A,C* 9
	15	Cavalleria Rusticana/ I Pagliacci 8 pm *A,C* 16
	22	Il Barbiere di Siviglia 8 pm *A,C* 23

Code letters indicate subscription series

**Special non-subscription Thanksgiving Night performance*

1976 Calendar

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

In Never-ending Pursuit

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he frequently commented. He travelled a lot during these times, finding diversion by supervising productions of his earlier operas. He wrote only a few operas because he refused so many libretti and wasted time bemoaning his inability (or was it unwillingness?) to find the right story.

But once he accepted a libretto, he insisted on full control of its final development. Not surprisingly, he had constant trouble with librettists who kept threatening to quit because the maestro was so exacting. He insisted on constant revisions and alterations in the plot, the characterization, the verse and the music; even his own manuscripts were almost illegible (he had terrible handwriting). "To work for Puccini means to go through a living hell," librettist Illica said of him. "Not even Job could withstand his whims and his sudden *volte-faces.*"

Frequently the quality of the libretto determined the quality of his music. The libretti for the best and most popular Puccini operas were written by the poet Giuseppe Giacosa and playwright Luigi Illica *(La Bohème, Madama Butterfly,* and *Tosca).* Giacosa and Illica also completed the libretto for *Manon Lescaut* after three other librettists could not satisfy the composer. After Giacosa died in 1906, Puccini's libretto problems became worse.

Although his career was launched with *Manon Lescaut* in 1893, Puccini was unsure of his talents and artistic judgments. He was painfully sensitive to

adverse criticism and hid in his house for two weeks after the fiasco that greeted *Madama Butterfly's* première in 1904.

He felt most secure about ideas that were pioneered by someone else. He incorporated all the current musical conventions and made few musical breakthroughs: undercurrents of Debussy, Wagner and Verdi appear in his scores, while Japanese tunes stand out in *Madama Butterfly.* Even a libretto idea was more attractive when another composer was interested in it. *Manon Lescaut* had its genesis in Massenet's *Manon* (1884); *La Bohème* may have been chosen because he knew composer Leoncavallo was working on it; and *Madama Butterfly, Tosca, Girl of*

the Golden West, and *Turandot* were originally plays.

His close relationship with Giulio Ricordi, head of the illustrious Italian publishing house, afforded him emotional and professional support. Ricordi stuck by Puccini through all the difficult times: when reviews were harsh and Puccini was unproductive. Ricordi was an invaluable mediator between the composer and his librettists, even offering advice on the development of a scene or musical arrangement.

But with all the years of work, sweat and anxiety that went into every opera, only *Manon Lescaut* was an immediate triumph. Although five of his operas are still heard in many opera houses, they often opened to mixed reviews and scattered applause.

La Bohème and *Tosca,* for instance, were not well received by the critics but were quickly embraced by opera audiences. The strength of his reputation earned him 52 curtain calls when *Girl of the Golden West* premiered at the Metropolitan in 1910, but *Madama Butterfly* was almost booed off the stage at La Scala in 1904. The composer withdrew the opera and made some revisions; it reopened in Brescia a few months later and was wildly cheered.

(There is intrigue surrounding the incident in Milan, however. It was not unusual for enemies or rivals of a composer to arrange "disturbances" during a performance. Some opera houses were victimized by rowdies who threatened howls and jeers unless they received appropriate payment for their silence. In 1904, Puccini was at the height of his popularity, but not well-liked by many of his peers because of his unique life style. Quite possibly, this was the price he was forced to pay.)

About the women . . . Puccini was a dapper, attractive, affectionate man. He was emotional and romantic, and as fond of women as they were of him. Yet the only women he remained close to aside from his wife Elvira, was Englishwoman Sybil Seligman, an opera patron who taught him some gentleman's polish and even helped hunt for libretti. In ten of his operas the protagonists were exciting, vivacious women; it is said that these women were the true loves of his life.

As a young man, he ran off with Elvira, a married woman, and lived with her for 18 years until they finally married in 1904 (after the death of her first husband). Although his amorous exploits were never serious affairs, Elvira was insanely jealous. She often confronted the women she suspected were involved with her husband, wagged umbrellas in their faces and verbally abused them.

In late 1908, Elvira spread vicious rumors impugning the chastity of their young servant girl by linking her with Puccini. The maid committed suicide.

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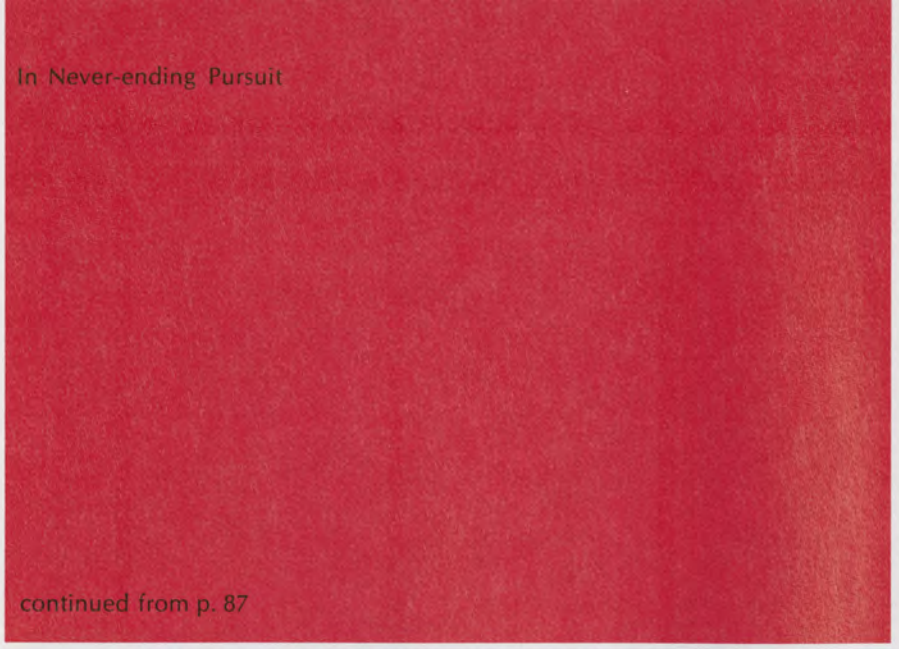

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Her family sued Elvira for defamation of character and she was found guilty of slander.

Puccini was grieved by the affair, left Elvira for a short time, and had difficulty working. Some critics have said that the five operas he subsequently wrote were markedly inferior to his earlier works. It was not until *Turandot*, written in the last years of his life, that Puccini seems to have taken full control of his creativity once again.

Puccini was a hedon. He had a voracious appetite and was especially fond of beans, onions, garlic, and olive oil. He was distraught when diabetes forced him onto a diet after 1903. In his younger days, he was affectionately dubbed "uomo palla," a human globe. He was a chain-smoker (throat cancer was diagnosed in 1924) and drank endless cups of espresso while he worked.

He lived without routine and spent joyous hours at the Café Bohème, a club in Torre del Lago formed by the maestro and his friends. There, they surrounded themselves with exhortations to "drink well and eat better" and all the necessary accoutrements. The rules of the house, i.e., silence is prohibited as is playing cards honestly, were posted all about and rigorously observed. He generally began working around 10:30 at night and enjoyed having his friends in the house when he composed — although they were under strict orders not to pay attention to the sounds coming from the composer's piano.

He was a conscious and careful dresser and very vain. After a car accident in 1903 left him with a slightly bowed leg and a limp, he had his tailors sew lead weights into his cuffs so the trouser leg would at least hang straight. Most of his clothes were made in London, and he always looked properly dignified. He was never without a hat and even kept it on while he composed.

The more money he earned, the more debonair he became, though he never outgrew his lusty and boisterous spirit or became enamored of his fame and fortune. In many ways, Puccini was a paradox—outwardly gregarious but also introverted and plagued by self-doubt; and man of the country who wrote music for bourgeois audiences and enjoyed the luxuries it afforded him. "Just think of it," he said, "if I hadn't hit on music I should never have been able to do anything in the world."

Maralyn Edid is a freelance writer and a graduate student in journalism at the University of California, Berkeley.

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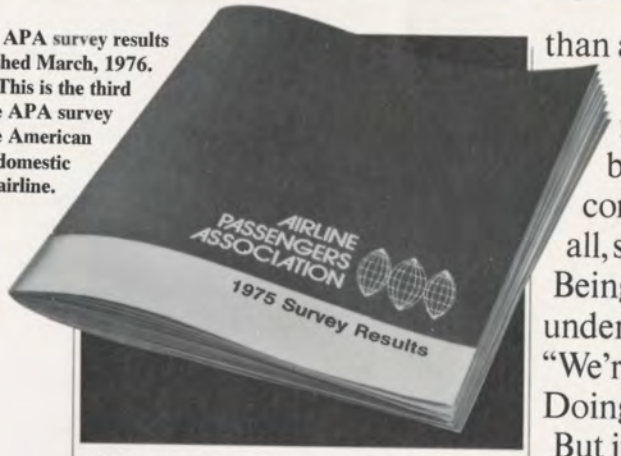
The Results of the Airline Passengers Association Biennial Independent Survey of Frequent Fliers:

American named 'No.1 choice for domestic air travel'.



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Brand C Non-Filter	24	1.5
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Brand S Menthol	19	1.3
Brand S Menthol 100	19	1.2
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

Other cigarettes that call themselves low in "tar"

	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
Brand T	11	0.6
Brand V Menthol	11	0.8
Brand V	11	0.7
Carlton Filter	***2**	***0.2**
Carlton Menthol	***1**	***0.1**
Carlton 70	***1**	***0.1**

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Tosca

San Francisco Opera

Kurt Herbert Adler, general director

54th Season

September 10 through November 28, 1976

War Memorial Opera House

SYNOPSIS/TOSCA

ACT I. The Church of Sant'Andrea della Valle. To right of the stage is a scaffolding from which Mario Cavaradossi is painting a mural of Mary Magdalen. Angelotti enters breathlessly. He is a political prisoner who has just escaped from the Castel Sant'Angelo. His sister, the Marchesa Attavanti, has hidden a key to the family chapel for him. Locating it, he hides in the chapel as a Sacristan enters to speak to Cavaradossi. A bell rings and the Sacristan recites the Angelus. Cavaradossi enters, climbs the scaffold and begins work on his painting. He pauses to compare the painting to his love, opera singer Floria Tosca ("Recondita armonia"). The Sacristan is scandalized, and shortly leaves. Angelotti comes out of hiding and begs Cavaradossi to aid him. At that moment Tosca's voice is heard offstage calling the painter's name. Angelotti hides again as Cavaradossi lets Tosca in. She demands to know why she was kept waiting, and suspects Cavaradossi of talking with another woman. He reassures her of his love, and the pair agrees to meet that evening at Tosca's villa following a performance before the Queen of Naples. Angelotti reappears, and Cavaradossi vows to save him. A cannon shot is heard announcing the escape of a prisoner, this, of course, being Angelotti. Cavaradossi grabs his jacket and leaves with the pursued man. The Sacristan returns and gathers choristers around him, telling them they must rehearse for a special performance of a cantata that evening celebrating a defeat for Napoleon; Tosca will be the soloist. At that moment, the Roman chief-of-police, Baron Scarpia, arrives searching for Angelotti. His men find the Attavanti chapel open, but all that remains is a fan with the family crest on it, and a basket which had contained Cavaradossi's lunch and which he had given Angelotti when Tosca surprised them. The Sacristan expresses amazement, as earlier he had noticed the painter had not touched his lunch. Scarpia puts two and two together and realizes that Cavaradossi has aided Angelotti's escape. Suddenly Tosca returns, and Scarpia uses the fan to convince her Cavaradossi had fled with another woman. He hopes Tosca will then lead him to Cavaradossi and thus to Angelotti. He has his spies follow her as she leaves the church. As services begin, Scarpia swears he will have not only the painter and the prisoner, but Tosca as well.

ACT II. The Farnese Palace. Scarpia is dining alone in his quarters when his henchman Spoletta enters to report. Tosca had led Scarpia's spies to a remote villa, and though Angelotti was not to be found, they have arrested Cavaradossi. Scarpia orders him brought in. Through the window, strains of the victory cantata and Tosca's voice can be heard. Cavaradossi defies Scarpia, denying he knows anything about Angelotti. The cantata finishes and shortly afterwards Tosca enters, having been summoned by Scarpia. She is shocked to see Cavara-

continued

Tosca

(IN ITALIAN)

Opera in three acts by GIACOMO PUCCINI
Text by LUIGI ILLICA and GIUSEPPE GIACOSA
Based on a drama by VICTORIEN SARDOU

Conductor
PAOLO PELOSO

Production and Set Design
JEAN PIERRE PONNELLE

Rehearsed by
ANDREAS PROHASKA**

Costumes Designed by
MARTIN SCHLUMPF

Chorus Director
ROBERT JONES

Lighting Designer
THOMAS MUNN

Musical Preparation
ERNEST FREDERIC KNELL*

Costumes Executed by
Grace Costumes, Inc., New York

SAN FRANCISCO OPERA BOYS CHORUS
Director: William Ballard

CAST

(in order of appearance)

Cesare Angelotti	James Johnson*
Sacristan	Domenico Trimarchi
Mario Cavaradossi	Giacomo Aragall
Floria Tosca	Leonie Rysanek (October 2 and 5) Janis Martin (October 8, 10, 16, 23)
Baron Scarpia	Ingvar Wixell
Spoletta	Joseph Frank
Sciarrone	Peter Strummer
Voice of a Shepherd	Christopher Nomura†
Jailer	John Davies

Soldiers, police agents, priests, citizens

**San Francisco Opera debut*
***American opera debut*
†*Member, San Francisco Opera Boys Chorus*

TIME AND PLACE: JUNE, 1800; ROME

ACT I — Interior of the Church of Sant'Andrea della Valle

INTERMISSION

ACT II — A room in Scarpia's apartments in the Farnese Palace

INTERMISSION

ACT III — A terrace of Castel Sant'Angelo, outside the prison

First performance: Teatro Costanzi, Rome, January 14, 1900

First San Francisco Opera performance: October 2, 1923

SATURDAY EVENING, OCTOBER 2, 1976 AT 8:00
TUESDAY EVENING, OCTOBER 5, 1976 AT 8:00
FRIDAY EVENING, OCTOBER 8, 1976 AT 8:00 (Broadcast)
SUNDAY AFTERNOON, OCTOBER 10, 1976 AT 2:00
SATURDAY EVENING, OCTOBER 16, 1976 AT 8:00
SATURDAY AFTERNOON, OCTOBER 23, 1976 AT 1:30

Please do not interrupt the music with applause

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

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

The performance will last approximately two hours and forty-five minutes

dossi who quietly warns her to reveal nothing about Angelotti, whom she had seen at the villa before Scarpia's spies arrived. Scarpia has Cavaradossi taken to an adjoining room and tortured. His screams are more than Tosca can bear, and she reveals Cavaradossi hid Angelotti in a well in the villa's garden. Scarpia has Cavaradossi brought back in. He has fainted, and Tosca tries to revive him. Coming to, Cavaradossi hears Scarpia order his men to the villa and curses Tosca. At that moment word arrives that the earlier report of Napoleon's defeat at Marengo was incorrect. Instead, Napoleon was the victor. Cavaradossi cries out with joy and then attempts to strike Scarpia. He is dragged from the room to prison. Tosca pleads for her lover's life, and Scarpia offers her an exchange. If she will give herself to him, he will give Cavaradossi back to her. In despair she begs Scarpia for mercy ("Vissi d'arte"), but realizes she must agree to the bargain. Scarpia tells Tosca there must be a mock execution, and he orders Spoletta to make the preparations. Scarpia then prepares a safe-conduct pass for Tosca and Cavaradossi and comes to claim his prize. In a flash, she grabs a knife from the table and stabs him. Scarpia falls to the floor, dying at Tosca's feet. She places candles on either side of his body and a crucifix on his chest, then flees the room.

ACT III. The ramparts of the Castel Sant'Angelo. Dawn is breaking over Rome as Cavaradossi is brought in for his "execution." He bribes the jailer for paper and pen to write a farewell to Tosca ("E lucevan le stelle"). Suddenly she arrives and tells him of the murder of Scarpia. She asks Cavaradossi to go through with the fake execution, telling him the safe-conduct pass from Scarpia will then get them out of Rome before the murder is discovered. Cavaradossi agrees, the firing squad arrives and the "mock" execution takes place. Too late, Tosca discovers she has been tricked. The execution was real, and Cavaradossi has been killed. Spoletta, having discovered Scarpia's body, arrives with police to arrest Tosca. She runs to the edge of the castle where she defiantly screams, "O Scarpia, before God (we'll meet)," and throws herself to her death.