

I Puritani (The Puritans)

1977

Wednesday, November 2, 1977 7:30 PM  
Saturday, November 5, 1977 8:00 PM  
Tuesday, November 8, 1977 8:00 PM  
Friday, November 11, 1977 8:00 PM (Live broadcast)  
Sunday, November 20, 1977 2:00 PM  
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# I Puritani







**"The ancient secret of Sidi-Bel-Abbes was within my grasp...and so was the girl."**

It was well after midnight. The sleek, black limousine slid around the corner and stopped under my terrace on the second floor of Marrackech's sumptuous La Mamounia Hotel.

It was the signal I had awaited. My heart raced. Was I about to uncover the ancient secret of Sidi-Bel-Abbes? So many times before it had slipped through my fingers. I tossed my smoldering gold-tipped Fatima cigarette into a wide brass ashtray and whisked on my trenchcoat.

Then I reached for my Superscope C-104 Deluxe cassette tape recorder with built-in mike, Vari-Speed Pitch Control, Cue and Review, three-digit tape counter, the works.

I was ready. Following my instructions, I waited in the darkness behind the hotel.

Suddenly she appeared. Silent as a stalking cat. Her dark eyes behind the veil seemed to penetrate my very soul.

"The ancient secret of Sidi-Bel-Abbes is within your grasp." Her voice was like the desert wind. "But in exchange you must give me your wondrous tape machine."

Reluctantly I handed over my Superscope C-104.

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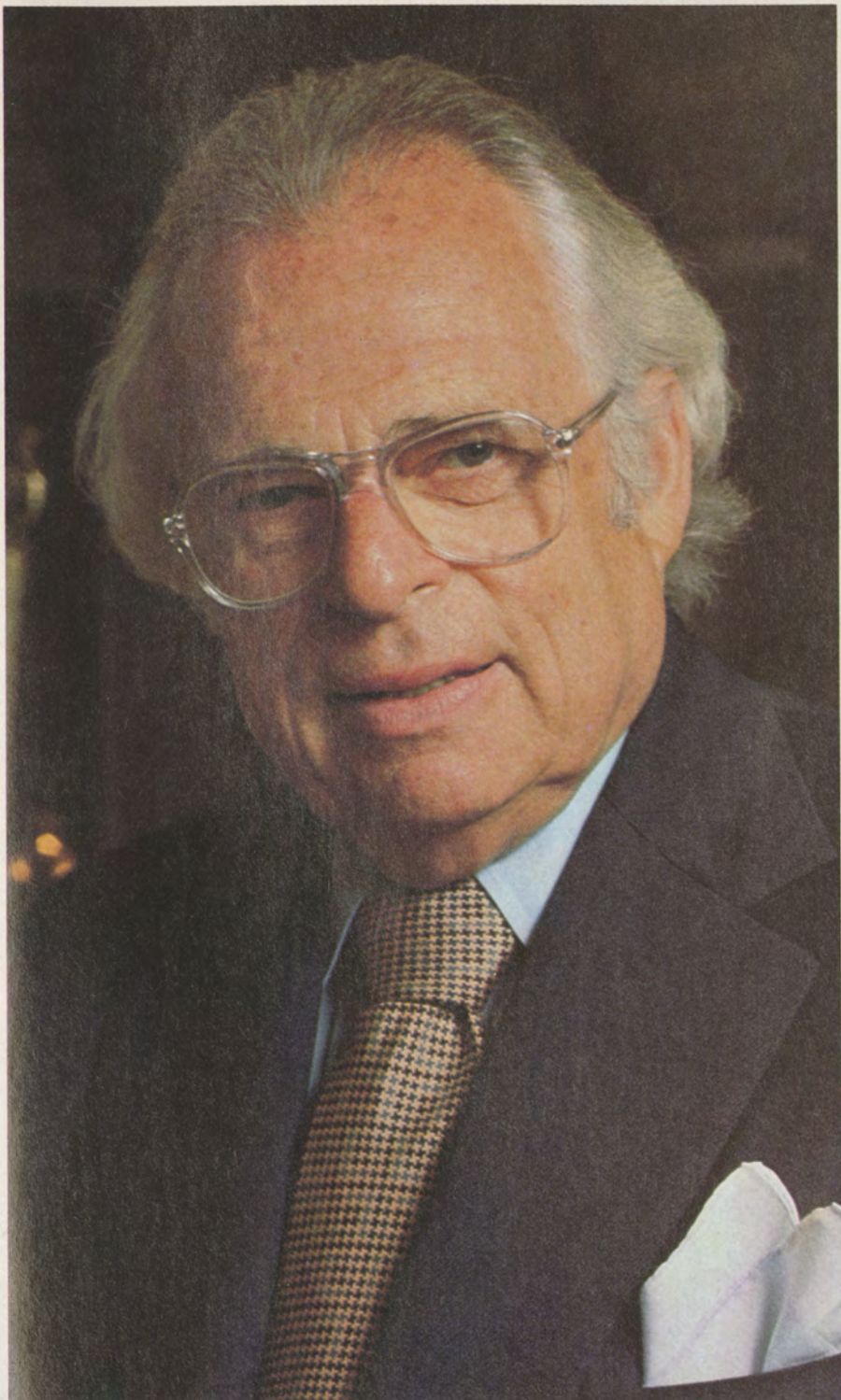
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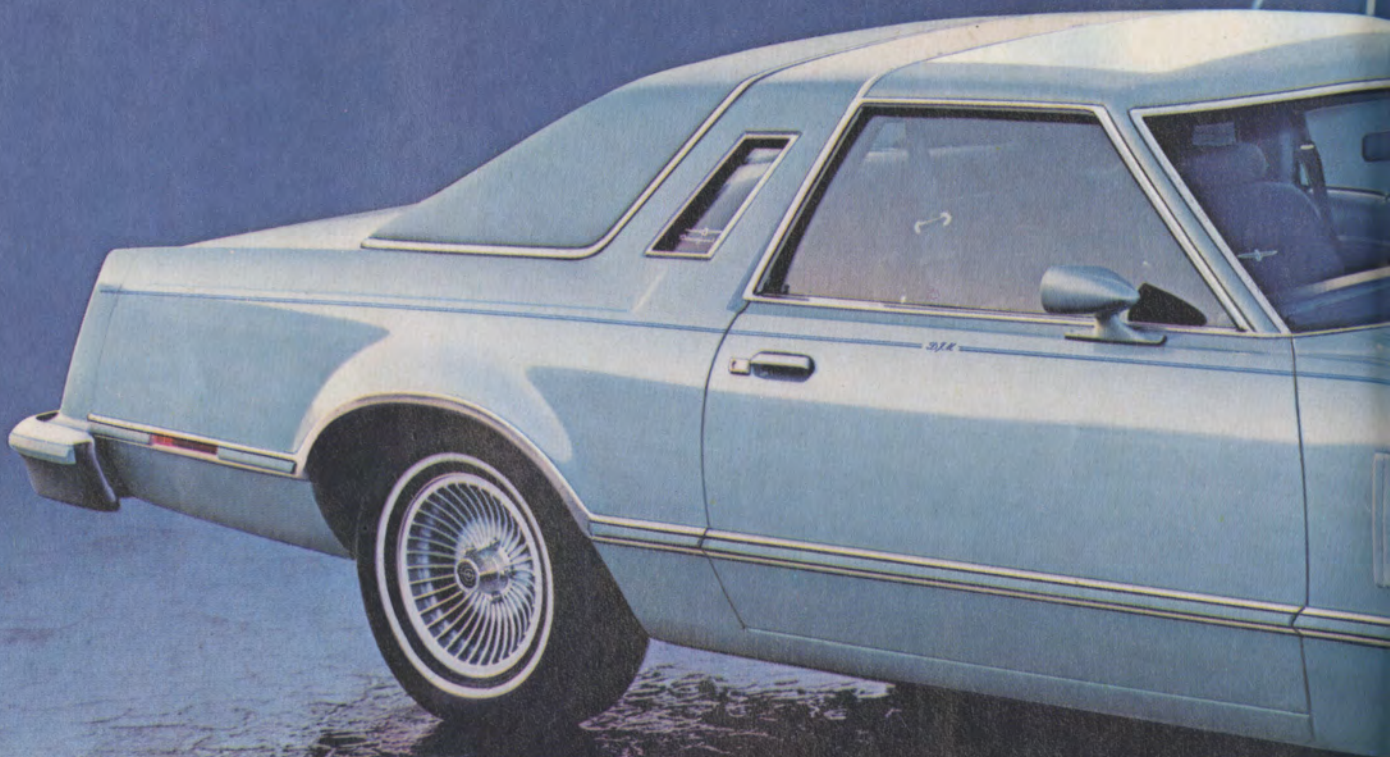


A cordial welcome to our Opera House. Your advance approval of the present season, as indicated by the largest ticket sales in San Francisco Opera history, has been most gratifying. Already this year's first three productions have been acclaimed by the national press and all operas, for the first time ever, are being heard throughout the United States on radio. We proudly note that interest in our Company is reaching a high mark, and all my colleagues and I would like to take this as a favorable indication for the expanded future of the San Francisco Opera.

*Paul Miller*



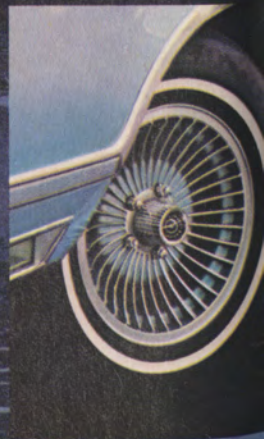
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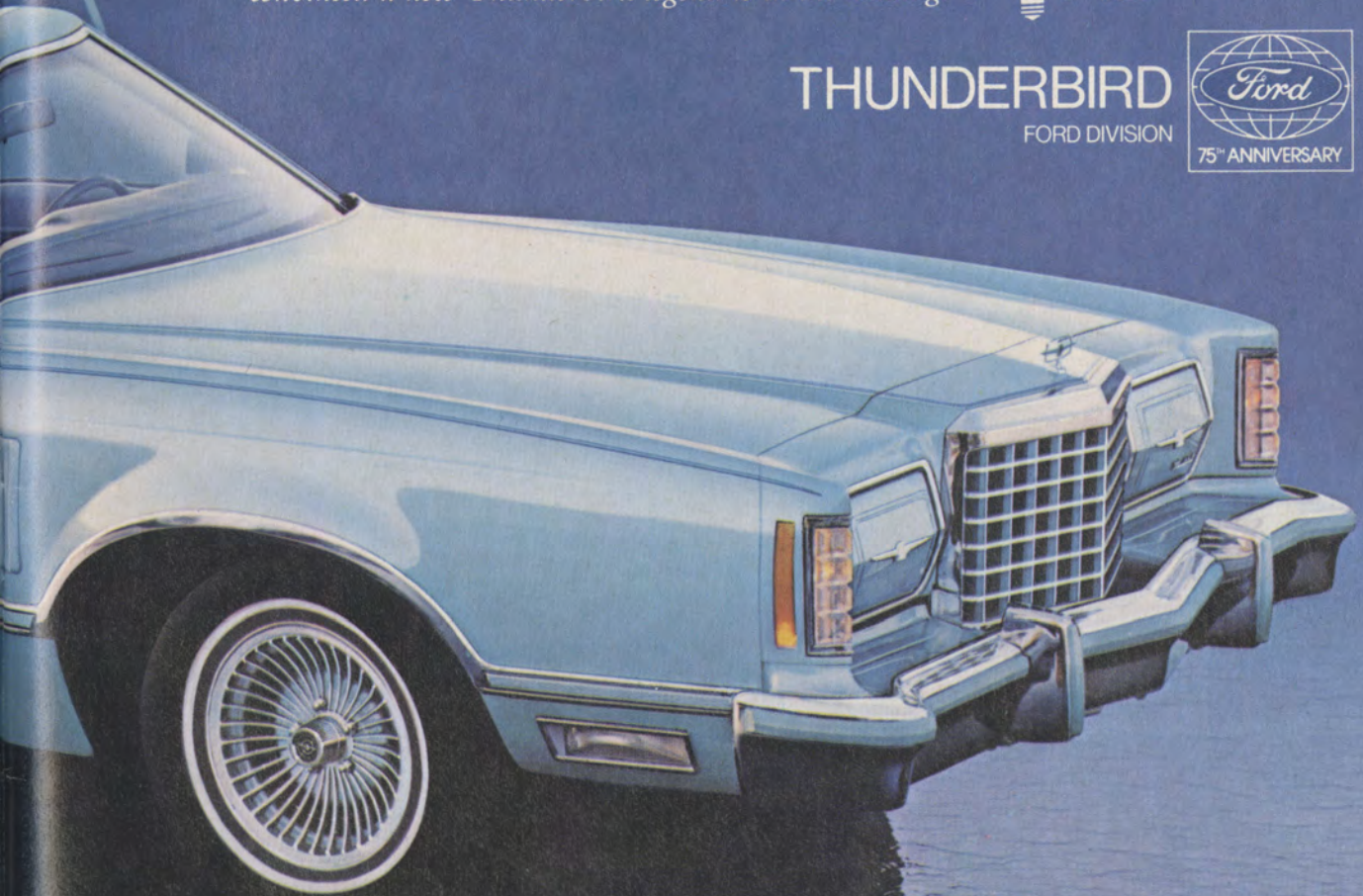
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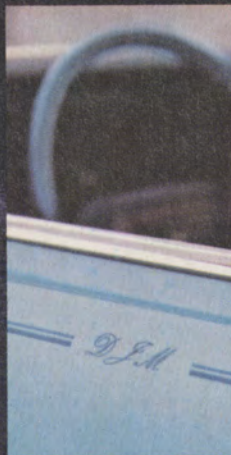
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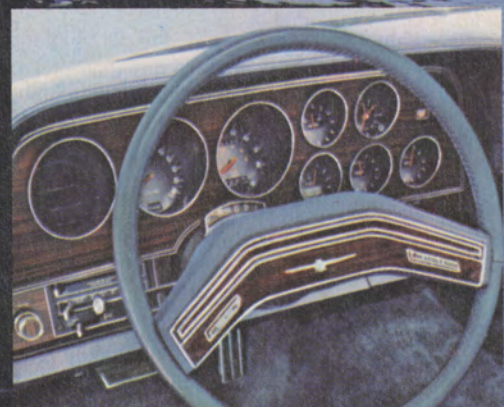
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# Opera Fair

Photo by Caroline Crawford.



Among the singers besieged by mobs of autograph seekers were baritone Giorgio Zancanaro and mezzo-soprano Susanne Marsee.

A new "event" for the pleasure of opera lovers was the first annual San Francisco Opera Fair, held throughout the Opera House from noon to 6 p.m. on Sunday, October 9. Meant as a fund-raising event and also an opportunity for all the elements of the San Francisco Opera "family" to meet each other and the public in an informal atmosphere, the Fair raised approximately \$40,000 to aid the Company. Chairman for the afternoon was Mrs. Dewey Donnell, assisted by Mrs. Warren J. Coughlin, Mrs. Gilbert Oliver and Mrs. Peter Culley.

Although the advance sale of admission had gone well, planners for the Fair were overwhelmed when last-minute door-sales resulted in an attendance of almost 7,000 people. Food supplies gave out in the middle of the afternoon and the backstage tours sold-out early, but both these areas will be increased next year, and otherwise the throngs enjoyed puppet shows, arts and crafts booths, browsing through operatic memorabilia, listening to the music of young Brown Bag and Affiliate Artists Program singers, getting made up as operatic characters, and many additional activities. Among star personalities whom the public was able to meet and who signed autographs were Leontyne Price, Fiorenza Cossotto, James McCracken, Giacomo Aragall, Susanne Marsee, Nancy Shade, Chester Ludgin, Maria Parazzini, Giorgio Tozzi, Tatiana Troyanos, Norman Mittelman, Ruth Welting, Giorgio Zancanaro and Jocelyne Taillon.

Door prizes were announced every half-hour and at 5 p.m. Tozzi acted as master of ceremonies for the drawing of numerous raffle awards.

continued on p. 82



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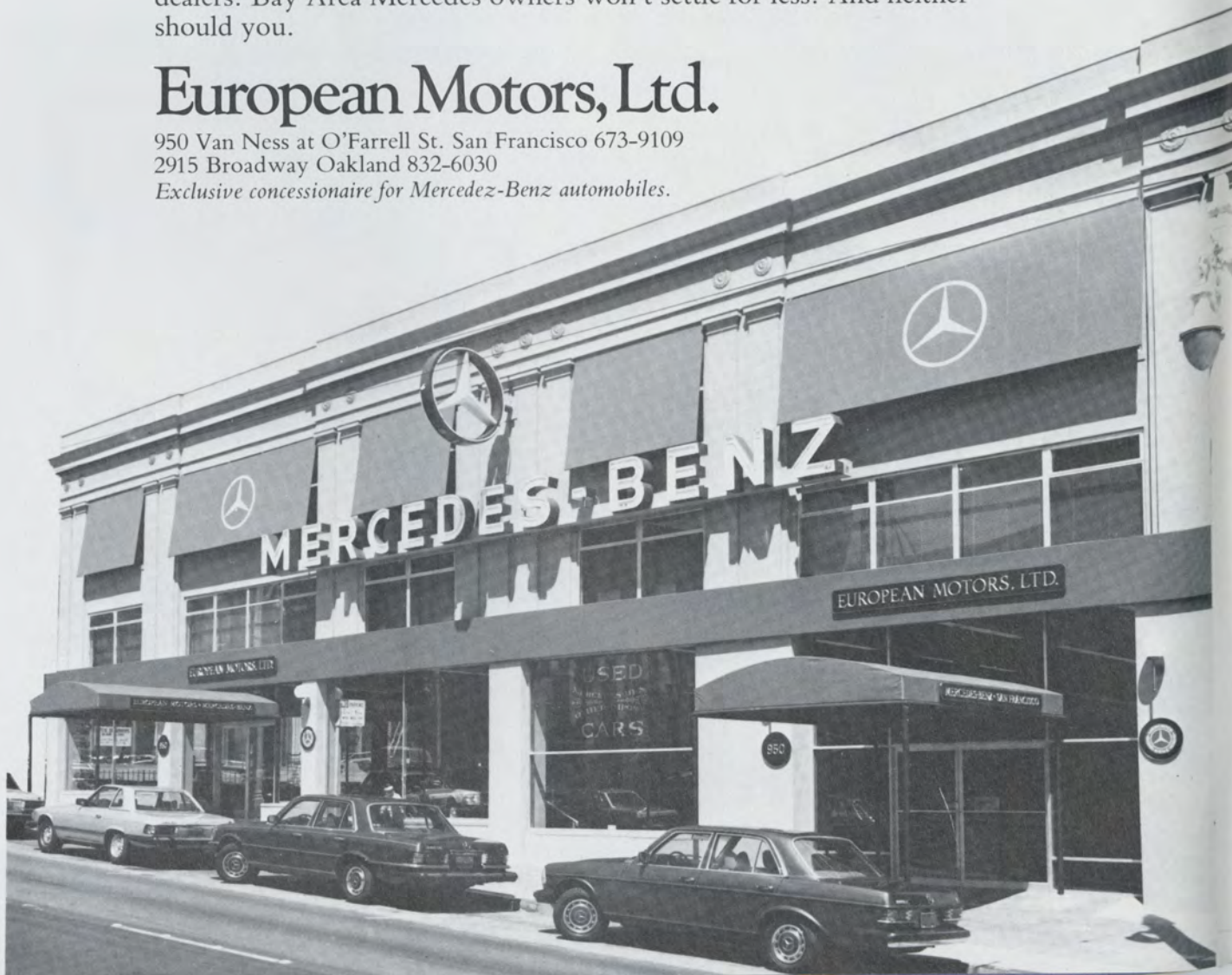
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# She's Affiliated!

by Charlotte Greenspan

Photo by Caroline Crawford.



Soprano Carol Vaness, who appears in *I Puritani*, is the Atlantic Richfield Company Affiliate Artist in the current San Francisco/Affiliate Artists-Opera Program.

The plot of *I Puritani* is set into motion when Arturo abandons his bride-to-be Elvira in order to offer aid to Queen Henrietta. Soprano Carol Vaness is singing Henrietta in the current San Francisco Opera production thanks to another kind of aid—not from a romantic cavalier, but from a practical business organization called Affiliate Artists, Inc.

The goals of Affiliate Artists are three-fold—to assist young performing artists in furthering their careers, to widen the audience base for the arts, and to encourage business and industry in their support of the arts. From the time of their incorporation in 1966 they have succeeded impressively with all these aims. Indeed, the plan works so well,

benefiting performer, community, and corporation alike, that it seems odd that no one thought of it before.

To begin with, Affiliate Artists persuades members of the business community to sponsor performers—at the cost of \$10,000 to \$15,000 per performer (referred to as an “appreciated investment” with the pun fully intend-



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ed). In addition to the altruistic pleasure of contributing to the arts, the corporation gains a certain amount of publicity. Further, it is their privilege to determine the community in which the affiliate artist will spend a six-to-eight week period of residency. Sometimes an industry will choose a residency site near one of its own plants, such as Xerox in Palo Alto or U.S. Steel in Pittsburg, Ca. Sears-Roebuck prefers large metropolitan areas for residency sites while Reader's Digest likes to send artists to private secondary educational institutions. Once a site is chosen a staff member is sent to find a sponsoring organization within the community, such as the Stockton Arts Commission or the Contra Costa Concert Guild, which can take charge of arranging performances. This year's crop of participating corporations, running the gamut from Alcoa to Xerox, have set up appointment residencies in 84 different communities across the country. Some of the appointments are imaginative, to say the least. When modern dancer Matthew Diamond was sent to Tuscaloosa, Alabama to initiate the University of Alabama football team to the beauties and benefits of dance, the shock waves reached the sports pages of the N. Y. Times. In Waterloo, Iowa, baritone Dan Sullivan was admired by workers in the John Deere factory not only for his voice but for his courage in singing to "one of the toughest bunch of people you'll find anywhere." Affiliate Artists appointees have performed in schools, factories, old age homes, parks, swimming pools, prisons, and parking structures. They perform before audiences that may have never heard a professional singer or seen a

professional dancer in person—no less heard or seen a full opera or ballet. Wherever they perform they establish a special, personal rapport between themselves and their audiences. This is done by means of "informances"—informal, informative performances in which the musician, dancer, or actor speaks about his art in addition to demonstrating it. To prepare their performances they receive special training, with the aid of video tape, from Shirley Potter, an expert in audience communication techniques.

Last March Affiliate Artists and the San Francisco Opera jointly implemented an educational program for singers and conductors—the first such cooperative program between an opera company and Affiliate Artists. For this project Kurt Herbert Adler has brought together arts administrator Susan Patton, musical director Paulette Haupt-Nolen (a participant in the Exxon/Arts Endowment Conductor program), and six singers: a U. S. Steel soprano (Pamela South), an Atlantic Richfield soprano (Carol Vaness), a Sears-Roebuck mezzo soprano (Gwendolyn Jones), a Xerox tenor (Barry McCauley) a Reader's Digest baritone (William Pell) and a Combustion Engineering bass baritone (David Cale Johnson).

The San Francisco/Affiliate Artists-Opera Program expands the eight-week residency period into a year-round program by drawing on the resources of the fall opera season, Brown Bag Opera, Western Opera Theater, and Spring Opera Theater. "It provides sustained structured growth opportunities for young artists," explains administrator Susan Patton, "and a stable income." The singers in the program receive a



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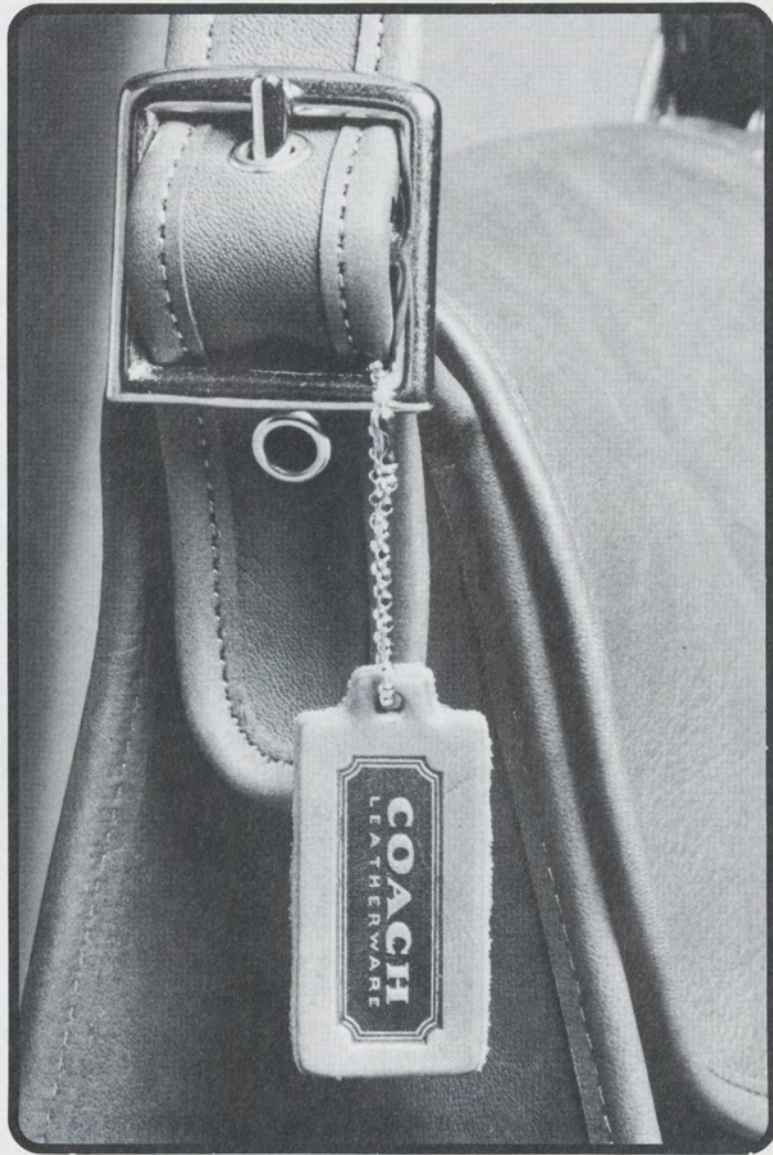
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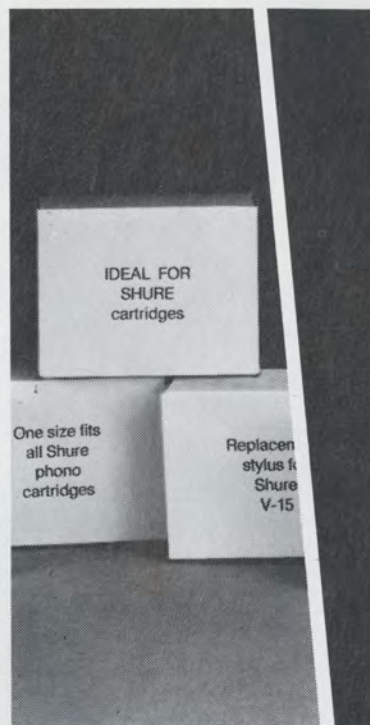


David Cale Johnson makes his San Francisco Opera debut in *I Puritani*. He is the Combustion Engineering Affiliate Artist this year, and is shown with the Program administrator Susan Patton (right) and Paulette Haupt-Nolen, musical director of the Program who is an Exxon/Arts Endowment conductor with the San Francisco Opera.

\$15,000 stipend plus free training probably worth an additional \$10,000. Thus it is an attractive alternative to what has formerly been a necessary recourse for many singers—a period of apprenticeship in a European opera house. Opportunities for growth come in the form of both training and performances. The singers receive coaching, music and dramatic, from the opera house staff — and sometimes from Maestro Adler himself. They also receive instruction, sometimes privately and sometimes in groups, in language and diction, eurhythmics, makeup, and lighting. They learn in an atmosphere of cooperation and respect things which they might otherwise have learned by bitter experience—or not learned at all. Carol Vaness told me the advice

she received from director Ghita Hager, “Carol, when you act it’s better for you not to act.”

Carol went on to explain how useful informances were in helping her develop a more natural style in front of a live audience. Writing her own material and choosing her own program, she has talked to adults and children (no more than 75 children at a time is one restriction she places) about “people, love, music, and how they are all related.” She feels that informances benefit her not only in dealing with audiences but also in dealing with the media. Susan Patton has noticed that singers in the program have a certain “self-presence which you can see in auditions.” It is one

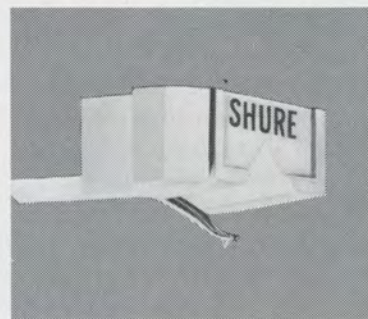


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thing to be able to perform, and another to be poised and articulate while talking about performing. Affiliate Artists appointees gain mastery of both skills.

Over and above the informances, the six singers involved in the San Francisco/Affiliate Artists-Opera Program have a chance to perform in Spring Opera, Western Opera, and with Brown Bag Opera. They form a perfect group for *Così fan tutte* and have been rehearsing this work for Brown Bag performances. They made important contributions to the 1977 Spring Opera season. In *Viva la Mamma* the roles of the primadonna, the librettist, and Stephano were sung by Pamela South, David Cale Johnson, and William Pell; Servilia and Vitellia in *Titus* were sung by Pamela South and Carol Vaness; Don Jose in *Carmen* was sung by Barry McCauley.

The singers also participate, in various ways, in the fall season. During the preparatory rehearsals in the summer they stand in for the leading singers. They are also prepared as understudies for some of the roles of the fall season. Should Oscar, Amelia, Riccardo and Silvano all fall ill, *Un Ballo in Maschera* could still go on, with Pamela South, Carol Vaness, Barry McCauley, and William Pell in these roles. Even without such a contingency, some of the participants in the program will have the opportunity to sing in the fall season. In addition to Enrichetta in *I Puritani* Carol Vaness is the priestess in *Aida* (a role in which she is heard

but not seen) and "the world's tallest Chinese handmaiden" in *Turandot*. (Her companion ladies-in-waiting are the other two affiliate artist sopranos Pamela South and Gwendolyn Jones.)

Asked what in the program she thought might be most useful to her future career, Carol mentioned three things. "First, working with a live audience that responds to you. Then, working in a professional situation in a major opera house—working with major artists as a fellow-artist and colleague. Finally, having Mr. Adler's encouragement."

Mr. Adler's support is, of course, a major factor in the project. In an earlier interview with the N. Y. Times he explained, "I have long been troubled by the way our young singers' development as artists is interrupted. There are many companies where they can get some training, but it is rarely for more than a few months. There is no continuity to their learning process. For the sake of experience they may go to Europe. Or they will try to get engagements with some of the many smaller companies around the country. They waste themselves auditioning, perhaps traveling, for one or two performances. So we got together with Affiliate Artists and worked out a program."

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Carol Vaness (right) as Vitellia, with Karen Yarmat as Annius, in the 1977 Spring Opera Theater production of Mozart's *Titus* at the Curran Theatre.

often highly skilled young performing artists whose talents were scandalously under-utilized in American society." And it makes use of this resource at a profit. For the past six years of its operation Affiliate Artists were able to close their books without a deficit. At a time when funding the arts has become a growth industry in the United States this organization can be looked to as a model for doing the job well.

The San Francisco/Affiliate Artists-Op-

era Program can take on the appearance of a rescuing hero, as in *I Puritani*, but a more apt operatic comparison might be with the rainbow bridge at the end of *Das Rheingold*. The program forms a new path of communication between business and the arts, builds a cultural bridge to communities which have not been on the artistic "main road," and helps smooth the way for artists at the beginning stages of their career. □



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# Bellini in Paris

by Marvin Tartak

“Was he good-looking?”

“He was not ugly...he was tall, slenderly built, moved gracefully—I would say coquettishly, always self-consciously; he had regular features, somewhat elongated, and a pale rosy complexion; light blond, almost golden hair combed into thin little curls; a high, very high, noble forehead; a straight nose; pale blue eyes, a well-formed mouth and a round chin. There was something vague, an absence of character in his features, something milky; and sometimes a sour-sweet expression of sorrow would appear on that milk-face...it was sorrow without depth; it quivered in his prosaic eyes and flickered without passion on the man’s lips...his hair was combed in such a romantic, melancholy way, he carried his little Spanish cane in such an idyllic manner, that he always reminded me of one of the young shepherds who simper about coyly in our pastoral plays, with little pastel jackets and breeches and beribboned crooks. And his gait was so virginal, so elegiac, so ethereal. The whole man looked like a sigh in dancing pumps.”

Beverly Sills, backstage at the War Memorial Opera House, sings Elvira in the current *Puritani* production. The inset shows Giulia Grisi (in costume as Norma) who created the role in Paris in 1835.







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So Heine described him, Heine who looked like a fierce messenger of evil, haunting the salons and country houses of Paris with his expression opaque behind black glasses (to protect his eyes, it was said). He frightened Bellini. As a joke the cynical poet predicted an early death, as to all geniuses, and a trembling Bellini accused him of the devil's eye. The poor composer was superstitious, was given to making gestures with two fingers to ward off fears and wicked prophecies. He would plead with Heine not to speak of such things, so Heine would placate him. "Let's hope, my friend, that the world has been mistaken about you, and that in fact you are not a genius. The good fairies, what is more, gave you a thousand other gifts: they granted you the face of a cherub, the candor of a boy, and the stomach of a stork."

Heine was only partly correct. When Bellini died later that year his intestines were found to be covered with ulcers; his death was due in part to an inflammation of the gut. He was 33 years old.

This dandy, this sweet darling damned with summer attacks of dysentery had come to Paris two years earlier; he expected to stay only a few months. After all, his French was execrable; he knew few of those who held the reins of society, and his adoring public lay in Italy. In Paris Rossini still lorded the musical scene, even though he had written no opera for four years. His word was power. Newspaper critics seized his every passing comment, printing his opinions as though they were law. Bellini was the newcomer, compared—unwillingly—to Donizetti who also had recently entered the local scene. What reason was there to stay?

Among the Italian exiles and former friends in Paris he found Cristina di Trivulzio, the Principessa Belgioioso, who came from Milan. She had fled Italy for political reasons and endured seven years in poverty. Now some of her funds had been restored; now in elegant bohemianism she conducted a





Giulia Grisi as Elvira and Luigi Lablache as Sir George in *I Puritani* at the world premiere in Paris in 1835.

salon, one of the most famous of her day, rivaling that of Madame Récamier. To Paris she was a martyr and a hero, so everyone came to 28 rue Montparnasse—Dumas, Hugo, Musset, Chopin, Liszt—every genius living in Paris. Italian exiles would appear at her door, eager for her hospitality and a chance to speak their native language. The Principessa held gatherings twice a day: in the afternoon for the specially invited few given to philosophy and literature; and in the evening for society. Bellini knew her from Milan in the days of his early success with *Il Pirata*. He was heartily welcomed at her house, even lionized, and his fame in Paris was assured.

He was handsome, the acid remarks of Heine notwithstanding, and he wanted — half-seriously — to marry. There had been affairs, scandals with other men's wives, but Bellini remained unattached and unscathed. His famous affair with Giuditta Turina had long cooled. She tried in later years to revive it but, as he wrote to his uncle: "such a relationship would be fatal to me as it would cut short my time and even more my peace of mind." Bellini sought others, younger, richer, prettier. There was the divine Pasta's only daughter Clelia, who was sixteen; but Pasta's husband was icy. There was an English girl, but she was already twenty-six and not wealthy enough

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("and, my dear, 150 thousand francs of dowry without love are little").

The strongest candidate was an eighteen-year old, touted to Bellini by an interested baronessa. She was rich, of good disposition and unequalled sweetness. Bellini wrote openly of this possible liaison to his friend, Florimo: "Now my plan is as follows: by contracting a union with a young girl who by her dowry will place me in a certain state of independence, I can remain in Paris and compose for the Grand Opéra and also for the Opéra-Comique, investing in each opera as much time as I want; because I won't have need for quick earnings to keep myself going. Having a young girl, too, pretty and well-educated, will mean that I won't take up relations with

women who are not mine and therefore bring continuous rancor upon me . . . she is called Amelia, is sweet, and would make love very well."

Marriage never took place. Bellini knew himself; "I love the woman whom I have no project to marry and I become bored when such a project faces me; if such an impression should prove constant, you see very well that I'll never take a wife. Amen." Besides, a wife was only the means to compose operas, and soon Bellini had what he wanted: a lucrative contract with the Théâtre-Italien.

He courted Rossini and his mistress Olympe who lived upstairs in the theater; Bellini knew where influence lay. The management quickly gave him a regular seat in the orchestra as "a

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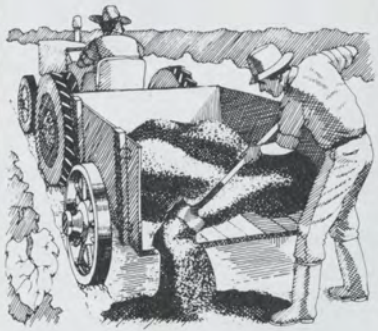
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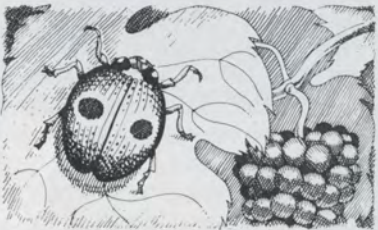
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Ming Cho Lee, designer of the *I Puritani* production (left) with stage director Tito Capobianco and general director Kurt Herbert Adler.

feeble testimony of its esteem." Both his *Il Pirata* and *I Capuleti e i Montecchi* were set to be performed there in the fall and the singers—Grisi, Unger and Rubini—were excellent; there was no question of success. Bellini settled in for a while, furnishing three small rooms with some of his goods sent from Milan. It was meant to be temporary, but it proved to be his last home.

Now to write an opera. It had been almost an entire year of inactivity, nothing since *Beatrice di Tenda* in Venice the previous March. It had also been a year of amusements, since he was seeing London and Paris for the first time. At last Bellini felt constrained to apply himself—but to what libretto? The problem was terribly

complicated. He had a favorite poet, Romani, who had set most of his operas, but Romani had broken bitterly with him over *Beatrice*; the opera was late in getting written and both composer and poet blamed each other, unfortunately in print. Still, though there was no Romani, there was a Count Pepoli that he had met at one of the soirées of Principessa Belgioioso. Bellini found him engaging and his verses attractive—to the point of setting some of them to music. Perhaps here was someone who could supply him with a good libretto.

Pepoli was a patriot now banished from Italy. He came from Bologna, where his ancient family was known since the Middle Ages for its commitment to political strife. Pepoli also



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had literary talents; he had joined several academies, those polite gatherings of amateurs and professionals dedicated to the study and creation of literature. There he had met the acclaimed Leopardi and became his friend; Leopardi wrote in one of his most famous *Canzoni* (the one school-boys memorize): "How can you bear this sorrowful troubled sleep we call life, my Pepoli?"

At that time life for a patriot was not easy. The provinces of Italy had been torn asunder by revolutions in their attempts to overthrow foreign rule. For a short while in 1831 Bologna saw a new, provisional government seeking independence from the Vatican; because Pepoli was a strong part of this political movement he was named prefect of the province of Urbino. The revolution lasted three weeks; when the Austrians returned in force at the request of the Pope, Pepoli was forced to flee. He was caught and arbitrarily imprisoned in Venice, but was released after several months and condemned to permanent exile. Thus he came to France, to Paris and the salon of the principessa. In later years his life had its ups and downs; he was to suffer in London giving history les-

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sons, triumph on his return to Italy, endure more exile, and eventually end his days as a senator in Rome. These tumultuous events were not unusual for Italian patriots in the days of the Risorgimento, but it is not for these brave deeds that Pepoli is remembered. His presence in the history books is assured because he wrote the libretto for Bellini's *I Puritani*.

Bellini and Pepoli looked for quite a while for a suitable subject, but eventually they settled on an historical drama which had opened the previous year at the Vaudeville in Paris. It was a play about the Puritans at Plymouth in the days of Cromwell: *Têtes rondes et Cavaliers*. (English history was a constant attraction for Parisian playwrights, and French plays were a constant attraction for Italian librettists. It is not surprising that Bellini turned to French theater for his subject; most of his operas owe their plots to French sources—*Il Pirata*, *La Straniera*, *Zaira*, *La Sonnambula* and *Norma*.)

The playwrights, François Ancelot and P. S. Xavier, are forgotten today, but in their time they endured a modest success. Ancelot wrote enough of merit—including *Maria Padilla*—a source for one of Donizetti's finest operas—to be collected in a complete edition in 1838. Xavier, always the collaborator, continued his career working on such trifles as "J'ai mangé mon ami."

*Têtes rondes et Cavaliers* appealed to a populist Pepoli because of its rousing political sentiments, although — unfortunately—the misguided villains in the play were the rebellious Puritans and sympathy lay with the overthrown monarchy. Bellini liked it because it seemed commercially successful. It was about Puritans; the popular Walter Scott had recently written about Puritans in *Old Mortality*. When this estimable novel appeared in translation as *I Puritani di Scozia*, Bellini hoped to capitalize on its fame by giving his opera the same title, even though his libretto had nothing to do with Scotland or Sir Walter Scott's plot. Eventually "di Scozia" was abandoned

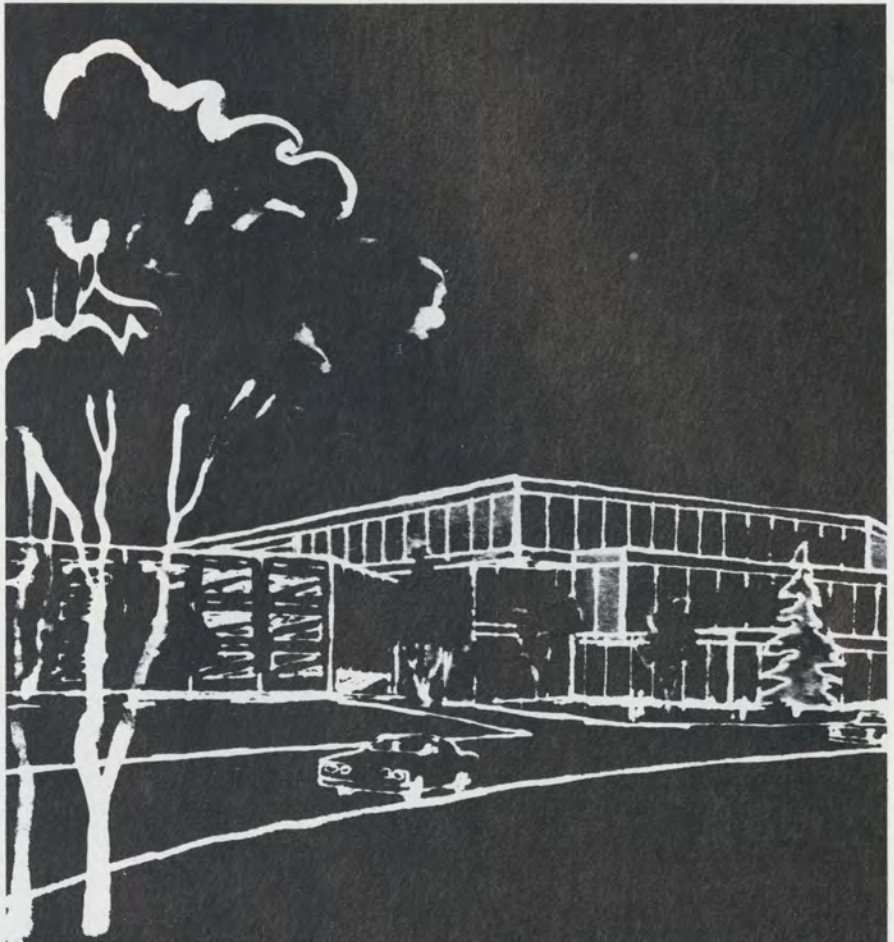
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and the opera remained simply *I Puritani*.

Pepoli set about writing the libretto, shifting its sympathies, and Bellini set about waiting for it to be delivered. The composer soon realized the poet was not up to theatrical endeavors. Pepoli was given to rules, abstractions, poetic artifice of the academies, and had no experience with the vulgar craft of writing operas. Mindful of the age-old battle between poets and musicians, Bellini wrote him a cautionary note. "If my music turns out to be beautiful and the opera pleases, you can write a million letters against composers' abuse of poetry, etc, which will have proved nothing . . . engrave on your mind in indelible letters: in opera it is the singing that moves to tears, that arouses terror, that inspires death."

Throughout 1834 the work moved slowly, particularly since Bellini was sick during the summer with his yearly dysentery. He was further disturbed by the news that Donizetti had been invited to compose an opera for the theater that same season. This had happened before, and Bellini detested the idea. Cloistered in a friend's country house at Puteaux outside of Paris he saw intrigues, enmities, plots. He suspected Rossini behind it all: "he might suffocate me, exterminate me." Nor was this the only cause for discomfort. There were negotiations with San Carlo in Naples to write operas, but they had fallen through.

Yet, Bellini survived. Things in the Fall went better. He courted Rossini again, asked him advice about the opera; they soon became intimate friends ("Rossini loves me very much, very, very much"). Contract discussions with Naples were renewed, this time to present *I Puritani*, but rewritten for the famous mezzo-soprano Malibran. In October *La Sonnambula* was performed with great success under his supervision. Gradually *I Puritani* was finished, having taken most of 1834.

Rehearsals began early in 1835. There was a splendid cast—Grisi, Rubini, Tamburini and Lablache—the famous

"Puritani" quartet. The dress rehearsal led Bellini into ecstasies: "I can tell you that I never felt more pleased in my life. All of high society, all the great artists, and everyone distinguished in Paris were in the theater, enthusiastic; and one embraced me on this side and one embraced me on that, not excluding my very dear Rossini, who now really loves me as a son."

The premiere three days later was equally overwhelming. After the famous duet for bass and baritone, "Suoni la tromba," "the French had all gone mad, there was such noise and such shouts that they themselves were astonished at being so carried away . . . the whole pit rose to its feet at the effect of that *stretta*, shouting, containing itself, but then shouting again." Bellini was dragged out onto the stage at the end of Act II, an unheard-of thing, "the women waving handkerchiefs, all the men shaking their hats in the air." It was a success without equal. It played for 17 times that very season, from January 24 to March 31.

In contrast, Donizetti's opera *Marin Faliero* paled dimly. Tickets had to be given away for its dress rehearsal. It was performed only 5 times. Yet, unbelievable as it may seem, Bellini was insanely jealous. He wrote vile things to his uncle about Donizetti; he still feared Rossini's influence on the latter's behalf. Actually, Rossini wanted what was best for the theater when he suggested they hire the two leading Italian composers of opera. Bellini need not have suffered such paranoid agonies, because a tender-hearted Rossini meant him no harm.

*I Puritani* is Bellini's near-masterpiece (the crown belongs on *Norma*). It has been in opera repertory ever since and has played all the opera houses of the world. It is also an opera heavily in debt to the original play, and many of its striking moments, usually credited to Bellini, were simply copied from that dramatic source.



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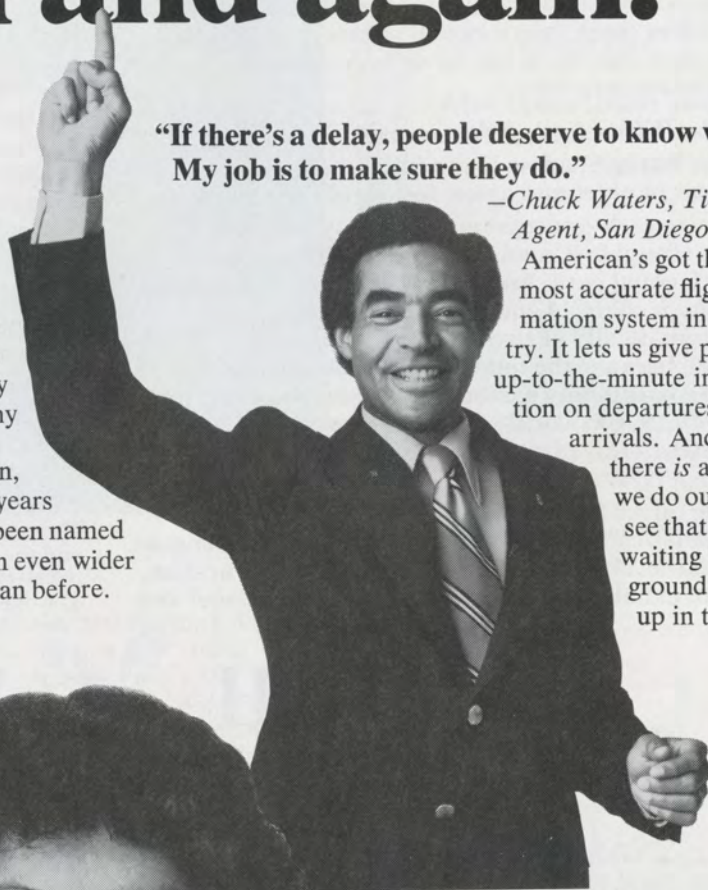
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Take the mad scene. Elvira is heard wandering around offstage singing the end of her aria before we have heard the beginning. Such irrational behavior in opera is one of those realistic touches one associates with madness, and Bellini supposedly created the technique. However, a comparison of opera with play suggests a strong bit of plagiarism. Elvira in the opera sings

her final lines: "O rendetemi la speme, o lasciatemi morir—o return hope to me, or let me die." Crazy Lucy in the play sing her final lines: "Rendez-moi l'espérance, ou laissez-moi mourir." She then enters, disheveled, to sing a little song, just as Elvira does. "Rendez-moi l'espérance" and "O rendetemi la speme" are two ways of saying the same thing. Of course, Ancelot and

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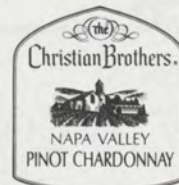
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Xavier did not invent this device; the dramatic tradition of mad ladies singing melodic phrases in fragmented, tumbled order probably goes back to Shakespeare's Ophelia. However, the gesture is rather new in opera. In this instance Bellini and Pepoli took their cue directly from the play, words and all.

Indeed, the play is more convincing on dramatic grounds. The villain is more . . . villainous, shall we say, and does not give in until the very end of the play. In the opera the wicked Riccardo is won over to mercy by the end of the second act. Characters, cardboard though they may be, are less willing to melt into love and forgiveness in the play; Lucy is vengeful toward her lover, but Elvira is a wet sister in comparison. No matter. If one can accept madness brought on by thwarted love and sanity brought on by revealed truth, one can accept anything in opera. With Bellini's elegant melodies, so carefully, painstakingly created to convey the soul of his characters, the problem of dramatic verisimilitude is an empty one. As he wrote to Pepoli, "Do you know why I told you that a good libretto is one that does not make good sense? Because I know what a ferocious and intractable beast the man of letters is, and how absurd he is, with his general rules of good sense . . ." The composer knew what would work in his operas, and fortunately he convinced Pepoli of it.

Bellini lived for eight months past the premiere. This precious time was spent planning for new operas, and in writing long, rambling letters to Florimo and his uncle—letters which grew more and more disturbed. He would compose these in tight script, sometimes in red over what had already been written. His tone ranged from nervous elation ("my reputation is established: everyone loves me personally because

they all say that I am good, distinguished, and behave like a gentleman") to despair ("a diabolic conspiracy created to ruin me") to selfish vilification of others. Grisi had attempted to sing *Norma* in London, but it had flopped: "I heard Grisi (sing "Casta diva") badly . . . my dear, you cannot believe the damage that a fiasco with *Norma* would do me . . . if they were to give it (in Paris) and produce a fiasco that would take away all the French fame that I have acquired with *I Puritani* . . ."

Poor Bellini. Poor sad, beautiful, charming, child-like man, so unsure of himself with all the acclaim, his days growing dark with suspicion and mistrust. He planned much and composed very little. He feared death, and death came to him alone in the country house of his friends. Rumors spread; he had been poisoned, murdered by a jealous mistress; no one would believe that he had died from natural causes—so gifted, so young. He was buried in pouring rain. Rossini was one of his pallbearers, standing in the mud for hours, covered with water.

Donizetti was in Naples when he heard the news. He planned to compose something and wrote to Ricordi, "I am very happy that I shall be able . . . to give the final proof of my friendship to the shade of poor Bellini with whom I found myself composing four times and each time our relationship grew much closer . . . I have a lot to do, but a proof of friendship for my Bellini preceeds everything else."

All those fears, all that mud-slinging, all for naught. Bellini's hysteria marred the end of his life, hiding from him the simple truth that he was really loved by those he hated. Just imagine: the two greatest composers of Italian opera in their day might have been friends. □



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This year makes the 55th consecutive year that San Francisco Opera has presented its brilliant fall opera season. Advance ticket sales have been the highest in history, proof that the selection of operas meet with your approval and that you know the quality of the productions will be superb. San Francisco Opera is recognized as one of the great opera companies of the world, and we will do our utmost to continue to earn that reputation.

Three of the ten operas to be performed are new to San Francisco and, of the remaining seven, none has been seen in San Francisco for at least five years. Five of the productions come from other opera companies, two are new designs and only three have been seen in San Francisco heretofore. Productions exchanged with Metropolitan Opera for some of our productions include *Adriana Lecouvreur*, *Aida* and *I Puritani*. Two—*Idomeneo* from Cologne Opera and *Turandot* from Strasbourg Opera—were designed by Jean Pierre Ponnelle, who is well known to San Francisco audiences. The sharing of productions among opera companies is a trend of recent years to increase repertoires in an economical way. A new production of *Un Ballo in Maschera* was made possible by a gift from a friend of San Francisco Opera. Several other

generous patrons have made special gifts to help defray the costs of *Katya Kabanova*.

Production of grand opera is expensive. Even when we enjoy 100% capacity attendance, revenues from ticket sales cover only approximately 60% of our costs. The remainder, which in 1977 is estimated at \$2,800,000, must be raised from a variety of sources—generous patrons who finance new productions, guarantors, income from endowment funds, grants from local and federal governments, donations from the Opera Guild and from contributions to our annual Operating Fund campaign, the single biggest money raiser. Despite all of these generous contributors, we incurred a deficit of \$150,000 in 1976; such deficits, of course, cannot continue. We work hard to keep costs to a minimum (e.g., the sharing of sets and costumes with other opera companies), but they continue to increase as a result of the increase in cost of living. More than 78% of our costs are for payroll and fringe benefits. These increased costs can be recovered only partly through ticket price increases. We must increase significantly the number of contributors to the Operating Fund. If you are not presently a contributor, won't you now join those who help each year? Your tax deductible contributions should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco, 94102. Our continued existence depends on you.

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 Roger Boas, 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.

This year's five student matinees, sponsored, as in the past, by the San Francisco Opera Guild, will present Gounod's *Faust*. Thousands of young people, most for the first time, are exposed to grand opera and they enjoy it thoroughly.

Just as this letter was written, the good news was announced that the funds are now available to complete the Opera House, by extending the rear to Franklin Street to provide vitally needed storage space, chorus rooms and other facilities. This is part of the Performing Arts Center project which contemplates a new symphony hall on the block bounded by Van Ness Avenue, Hayes, Franklin and Grove Streets, a rehearsal hall suitable for opera and ballet and a parking garage to replace the parking facilities displaced by the proposed new symphony hall.

Once again, San Francisco Opera is indebted to Chevron U.S.A., Inc. and the L. J. and Mary C. Skaggs Foundation, Oakland, California, for making live radio broadcasts of the complete 1977 season possible as a public service. These live broadcasts are heard up and down the West Coast and in Chicago, in the Bay Area over station KKHI AM/FM. This year, for the first time, delayed broadcasts of all ten operas will also be heard over more than 120 member stations of National Public Radio beginning early in October, an expansion that will enable millions of opera lovers throughout the country to enjoy our fine performances.

Enjoy our season!

WALTER M. BAIRD  
President,  
San Francisco Opera Association



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San Francisco Opera is a member of OPERA AMERICA and the Central Opera Service



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<i>Conductors</i>	Kurt Herbert Adler, Richard Bradshaw**, Riccardo Chailly*, Janos Ferencsik, Gianandrea Gavazzeni*, Heinrich Hollreiser*, Rafael Kubelik*, Paolo Peloso, Jean P�erisson, John Pritchard
<i>Chorus Director</i>	Richard Bradshaw**
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Paulette Haupt-Nolen‡, Ernest Fredric Knell, Warren Jones, Terry Lusk, Christofer Macatsoris*, Louis Salemno
<i>Boys Chorus Director</i>	William Ballard
<i>Stage Directors</i>	Tito Capobianco, Sonja Frisell, Ghita Hager, Jacques Karpo*, Jean Pierre Ponnelle, G�nther Rennert, Raf Vallone**
<i>Productions Designed by</i>	John Conklin*, C. M. Cristini*, George Jenkins, Ming Cho Lee, Jean Pierre Ponnelle, David Reppa*, G�nther Schneider-Siemssen*
<i>Costume Designers</i>	Ray Diffen*, Peter J. Hall*, Pet Halmen, Maria-Luise Walek**
<i>Lighting Designer and Director and Art Consultant</i>	Thomas Munn
<i>Choreographers</i>	Rael Lamb*, Bonita Rose*
<i>Assistant Stage Directors</i>	Grischa Asagaroff*, Julie Bellisle†, Matthew Farruggio, Sheila Gruson**, Nicolas Joel**, Robert Ripps
<i>Stage Managers</i>	Ralph Clifford, Matthew Farruggio, Robert Ripps
<i>Language Coaches</i>	Nora Norden (German) Elena Servi Burgess (Italian and French)
<i>Production Assistants</i>	Larry French*†, Michele LeMeteyer†, Nina Manos*, Renee Roatcap§*
<i>Assistant to the Lighting Director</i>	Christine Wopat*
<i>Assistant to the Technical Director</i>	Larry Klein
<i>Costume Supervisor</i>	Janet Papanek*
<i>Costume Shop</i>	Walter Mahoney
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Paul Alba, Karen Bradley, Candace Neal*, Rex Rogers
<i>Rehearsal Department</i>	Steve Catron*, Evan Baker*, Anne Bargar*
<i>Super Department</i>	Thomas E. Curran, III
<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Norman Rizzi
<i>Sound Design</i>	Charles F. Swisher
<i>Master Carpenter</i>	Michael Kane
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan J. Van Perre
<i>Broadcast Producer</i>	Marilyn Mercur
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<i>San Francisco/Affiliate Artist Opera Program</i>	Susan Patton, Administrator Paulette Haupt-Nolen‡, Music Director
<i>Master Carpenter</i>	Technical Staff for the War Memorial Opera House Michael Willcox
<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	Perrie Dodson

\*San Francisco Opera debut \*\*American opera debut †National Opera Institute Apprentice §Comprehensive Employment Training Act (C.E.T.A.) ‡Exxon/Arts Endowment Conductors Program

*The Knabe is the official piano of San Francisco Opera*

The 1977 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.



## SAN FRANCISCO OPERA 1977

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We are privileged to enjoy the world's best opera here in the Bay Area year after year.

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This year \$2.8 million must be raised from diversified sources to offset inflationary costs and avoid a deficit.

Blessed in recent years with successful seasons, Company ticket sales and other earned income reflect an enviable 60% of our annual operating budget.

The remaining 40%, however, must be met by voluntary gifts, grants, and production sponsorships from numerous individuals, corporations, foundations and arts agencies to help us realize a successful 1977 season.

San Francisco Opera belongs to you, the many thousands who attend its performances and enjoy its radio broadcasts and the Bay Area whose cultural life it enhances.

Your support is vitally needed now. Your tax-deductible gift, received no later than December 31, 1977, signifies your commitment to maintaining and sustaining our most glorious and principal cultural asset.

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Development Office  
War Memorial Opera House  
San Francisco, California 94102  
(415) 861-4008, ext. 45

## Artists

Kathleen Battle\*  
Eleanor Bergquist\*  
Montserrat Caballé\*  
Dorothy Cole  
Fiorenza Cossotto\*  
Christiane Eda-Pierre\*  
Maria Ewing\*  
Gwendolyn Jones†  
Susanne Marsee  
Eva Marton\*  
Leona Mitchell  
Carol Neblett\*  
Elena Obraztsova  
Maria Parazzini\*\*  
Patricia Payne\*\*  
Leontyne Price  
Katia Ricciarelli  
Hanna Schwarz\*\*  
Renata Scotto  
Nancy Shade  
Beverly Sills  
Elisabeth Söderström\*  
Pamela South†  
Jocelyne Taillon\*  
Carol Todd

Tatiana Troyanos  
Mildred Tyree\*  
Carol Vaness\*\*†  
Ruth Welting\*  
Beverly Wolff  
  
Wolf Appel  
Giacomo Aragall  
Aldo Bramante\*\*  
José Carreras  
Allen Cathcart\*  
Gianfranco Cecchele\*  
William Cochran  
Lawrence Cooper  
Rémy Corazza\*\*  
James Courtney  
John Davies  
Jozsef Dene\*\*  
Dale Duesing  
Joseph Frank  
Bonaldo Giaiotti  
David Cale Johnson\*\*†  
Robert Johnson\*  
William Lewis  
Frank Little\*

Chester Ludgin  
Barry McCauley\*\*†  
James McCracken  
Alexander Malta  
Raymond Manton  
Yuri Mazurok\*  
Norman Mittelmann  
Franz Ferdinand Nentwig\*\*  
Luciano Pavarotti  
William Pell\*\*†  
Ray Reinhardt\*  
George Shirley\*  
Cesar-Antonio Suarez\*  
Giuseppe Taddei  
Michael Talley\*  
Eric Tappy  
Giorgio Tozzi  
Ragnar Tolfung  
Ivo Vinco\*  
Ingvar Wixell  
Giorgio Zancanaro\*

\*San Francisco Opera debut  
\*\*American opera debut  
†San Francisco Affiliate Artist—Opera Program

## Chorus

Janice Aaland  
Arlene Adams  
Deborah Alexander  
Kathy Anderson  
Candida Arias-Duazo  
Doris Baltzo  
Norma Bruzzone  
Louise Corsale  
Beverly Finn  
Lisa Louise Hill  
Lola Lazzari-Simi  
Cecilia McLaren  
Tamaki McCracken  
Irene Moreci  
Janet Marie Noffsinger  
Rose Parker  
Anna Marie Riesgo  
Shelley Seitz  
Bonnie Jean Shapiro  
Claudia Siefer

Alma R. Simmons  
Linda Millerd Smeage  
Claudine Spindt  
Ramona Spiropoulos  
Sally S. Winnington  
Arlene Woodburn  
Garifalia Zeissig  
  
Perry Abraham  
Winther Andersen  
Daniel Becker Nealeigh  
Kristen Robert Bjoernfeldt  
Duane Clenton Carter  
David M. Chervený  
Robert Clyde  
Angelo Colbasso  
James Davis  
Robert Delany  
Bernard Du Monthier

Peter Girardot  
Gerald Johnson  
Conrad Knipfel  
Eugene Lawrence  
Kenneth MacLaren  
Kenneth Malucelli  
Jim Meyer  
Thomas Miller  
Eugene Naham  
Charles L. Pascoe  
Kenneth Rafanan  
Thomas Reed  
Robert Romanovsky  
Philip L. Siegling  
Francis Szymkun  
James Tarantino  
D. Livingstone Tigner  
William Chastaine Tredway  
John Walters  
R. Lee Woodriff

## Extra Chorus

Roberta Bowmann  
Anne Buelteman  
Cynthia Cook  
Patricia Diggs  
Margaret Hamilton  
Christina Jaqua  
Susan D. Jetter  
Maureen Gail MacGowan  
Elaine Messer

Penelope Rains  
Nancy Wait  
  
Gennadi Badasov  
Michael Bloch  
Riccardo Cascio  
Joseph Ciampi  
Angelo Colbasso  
Kenneth Hybloom

Robert Klang  
Joseph Kreuziger  
Matthew Miksack  
Karl Saarni  
Karl Schmidt  
Lorenz Schultz  
Mitchell Taylor  
Gerald Wood



# Orchestra

## 1ST VIOLIN

Zaven Melikian  
*Concertmaster*  
Daniel Shindaryov  
*Concertmaster*  
Ferdinand M. Claudio  
William E. Pynchon  
*Assistant Principal*  
Silvio Claudio  
Ezequiel Amador  
Mafalda Guaraldi  
Bruce Freifeld  
George Nagata  
Ernest Michaelian  
Michael Sand  
William Rusconi

## 2ND VIOLIN

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

## VIOLA

Rolf Persinger *Principal*

## CELLO

Detlev Olshausen  
Lucien Mitchell  
Asbjorn Finess  
Thomas Elliott  
Jonna Hervig  
Ellen Smith

CELLO  
David Kadarauch *Principal*  
Rolf Storseth  
Judiyaba  
Melinda Ross  
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*  
McDowell Kenley  
John Bischof

## TUBA

Robert Z. A. Spellman

## TIMPANI

Elayne Jones

## PERCUSSION

Lloyd Davis  
Peggy C. Lucchesi

## HARP

Anne Adams *Principal*  
Marcella De Cray

## PERSONNEL MANAGER

Thomas B. Heimberg

## LIBRARIAN

Lauré Campbell

## Ballet

Elizabeth Cain  
Dixie Denis  
Hilda Falkenstein  
Kimberly Graves  
Linda Suzanne Heine  
Ellen Heuer

Jacqueline Low  
Alleluia Panis  
Sherri Parks  
Jane Muir Thelen  
Maria Angela Villa  
Allyson Way

Ric E. Abel  
Isom Buenavista  
Charles Foster  
Jeffrey Judson

Gary Palmer  
Glenn Palmer  
Gerard Puciato  
James Voisine

Rael Lamb, *Ballet Master*

## Supernumeraries

Joan Bacharach  
Dottie Brown  
Madeline Chase  
Barbara Clifford  
Renee De Jarnett  
Mary Joyce  
Nancy Kennelly  
Francesca Leo  
Marilyn Mathers  
Cynthia Milina  
Edith Modie  
Ellen Nelson  
Louise Russo

Ellen Sanchez  
Elizabeth Schultz

Jesse J. Alexander  
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William W. Burns  
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Rudolph R. Cook  
Burton F. Covel  
Donald Crawford

Everett E. Evans, Jr.  
Cliff Gold  
Gale Hudson  
Janusz  
William Joyce  
Julius Karoblis  
George LaLumiere  
George T. Lenahan  
Rodney McCoy  
Montague D. Meyer  
Lawrence Millner  
James W. Muth  
Paul Newman

Steven J. Polen  
Noble Edward  
Reynolds, Jr.  
Paul Ricks  
Ray Salazar  
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# 1977 Season Repertoire



produced by  
San Francisco Opera

Kurt Herbert Adler,  
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## APRIL 1978

at the  
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Four operas will be presented in English with exciting staging and fresh young American singers. The repertoire will include standard and unusual works.

Watch for Season  
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San Francisco Opera Premiere

ADRIANA LECOUVREUR

*Cilea*

IN ITALIAN

Scotto, Obraztsova, South,  
Tyree\*/Aragall, Taddei, Courtney,  
Frank, Davies, R. Johnson\*

Conductor: Gavazzeni\*

Stage Director: Vallone\*\*

Set Designer: Cristini/Paravicini

Choreographer: Rose\*

Chorus Director: Bradshaw\*\*

Scenic production owned by the  
Metropolitan Opera Association

Friday, Sept 9 8PM

Gala Opening Night

Tuesday, Sept 13, 8PM

Friday, Sept 16 8PM

Saturday, Sept 24, 8PM

Wednesday, Sept 28, 7:30PM

Sunday, Oct 2, 2PM

San Francisco Opera Premiere

IDOMENEO

*Mozart*

IN ITALIAN

Neblett\*, Eda-Pierre\*, Ewing\*/Tappy,  
Little\*, Shirley\*, Bramante\*\*

Conductor: Pritchard

Production: Ponnelle

Designer: Ponnelle

Chorus Director: Bradshaw

Production owned by the  
Cologne Opera

Saturday, Sept 10, 8PM

Wednesday, Sept 14, 7:30PM

Sunday, Sept 18, 2PM

Tuesday, Sept 20, 8PM

Friday, Sept 23, 8PM

San Francisco Opera Premiere

New Production

KATYA KABANOVA

*Janáček*

IN ENGLISH

Söderström\*, Wolff, Marsee,  
Jones, Tyree/Lewis, Cochran,  
Ludgin, McCauley\*, Cooper

Conductor: Kubelik\*

Production: Rennert

Set Designer: Schneider-Siemssen\*

Costume Designer: Walek\*\*

Chorus Director: Bradshaw

Saturday, September 17, 8PM

Wednesday, September 21, 7:30PM

Sunday, September 25, 2PM

Tuesday, September 27, 8PM

Friday, September 30, 8PM

DAS RHEINGOLD

*Wagner*

IN GERMAN

Schwarz\*\*, Todd, Payne\*\* (Oct 1, 4, 7)

Taillon (Oct 12, 16, 22), Bergquist\*,

Tyree, Jones/Nentwig\*\*, Ulfung,

Dene\*\*, Appel, Malta, Bramante,

McCauley, Cooper

Conductor: Hollreiser\*

Stage Director: Hager

Designer: Skalicki

Saturday, Oct 1, 8PM

Tuesday, Oct 4, 8PM

Friday, Oct 7, 8PM

Wednesday, Oct 12, 7:30PM

Sunday, Oct 16, 2PM

Saturday, Oct 22, 1:30PM

FAUST

*Gounod*

IN FRENCH

Shade, Marsee, Taillon\*/Aragall,  
Zancanaro\*, Tozzi, Davies

Conductor: Périssou

Stage Director: Karpo\*

Designer: Skalicki

Chorus Director: Bradshaw

Wednesday, Oct 5, 7:30PM

Saturday, Oct 8, 8PM

Tuesday, Oct 11, 8PM

Friday, Oct 14, 8PM

Sunday, Oct 23, 2PM

Special Family-Priced Matinee

Todd, Jones, Cole/McCauley,  
Cooper, Courtney, Davies

Conductor: Bradshaw

Stage Director: Karpo

Rehearsed by: Farruggio

Designer: Skalicki

Chorus Director: Bradshaw

Saturday, Nov 26, 1:30PM

AIDA

*Verdi*

IN ITALIAN

Parazzini\*\*, Cossotto\*, Vaness\*/  
McCracken, Mittelmann, Vinco\*,  
Bramante, Talley\*

Conductor: Gavazzeni

Stage Director: Frisell

Set Designer: Reppa\*

Costume Designer: Hall\*

Choreographer: Lamb\*

Chorus Director: Bradshaw

Production owned by the  
Metropolitan Opera Association

Saturday, Oct 15, 8PM

Tuesday, Oct 18, 8PM

Friday, Oct 21, 8PM

Monday, Oct 24, 7:30PM

Sunday, Oct 30, 2PM

Saturday, Nov 5, 1:30PM



**AIDA**  
*Verdi*  
IN ITALIAN

Marton\*, Troyanos, Vaness/Cecchele\*,  
Wixell, Giaiotti, Bramante, Talley

Conductor: Gavazzeni  
Stage Director: Frisell  
Rehearsed by: Farruggio  
Set Designer: Reppa  
Costume Designer: Hall  
Choreographer: Lamb  
Chorus Director: Bradshaw  
Production owned by the  
Metropolitan Opera Association  
Friday, Nov 18, 8PM  
Thursday, Nov 24, 8PM†  
Saturday, Nov 26, 8PM

**ARIADNE AUF NAXOS**  
*Strauss*  
IN GERMAN

Price, Welting\*, Troyanos, Bergquist,  
South, Jones/Cathcart\*, Ludgin,  
Duesing, Malta, R. Johnson, Frank,  
Davies, Cooper, Pell\*, Reinhardt\*

Conductor: Ferencsik  
Stage Director: Hager  
Designer: Jenkins  
Wednesday, Oct 19, 7:30PM  
Saturday, Oct 22, 8PM  
Tuesday, Oct 25, 8PM  
Friday, Oct 28, 8PM  
Sunday, Nov 6, 2PM

**TURANDOT**  
*Puccini*  
IN ITALIAN

Caballé\*, Mitchell, South,  
Jones/Pavarotti, Tozzi, Duesing,  
Corazza\*\*, Frank, Bramante, Manton

Conductor: Chailly\*  
Production: Ponnelle  
Assistant Director: Joël\*\*  
Set Designer: Ponnelle  
Costume Designer: Halmen  
Chorus Director: Bradshaw  
Production owned by the  
Strasbourg Opera  
Saturday, Oct 29, 8PM  
Tuesday, Nov 1, 8PM  
Friday, Nov 4, 8PM  
Wednesday, Nov 9, 7:30PM  
Sunday, Nov 13, 2PM  
Wednesday, Nov 16, 7:30PM  
Saturday, Nov 19, 1:30PM

**I PURITANI**  
*Bellini*  
IN ITALIAN

Sills, Vaness/Suarez\*, Zancanaò,  
Giaiotti, D. Johnson\*, R. Johnson

Conductor: Peloso  
Stage Director: Capobianco  
Set Designer: Lee  
Costume Designer: Hall  
Chorus Director: Bradshaw  
Production owned by the  
Metropolitan Opera Association  
Wednesday, Nov 2, 7:30PM  
Saturday, Nov 5, 8PM  
Tuesday, Nov 8, 8PM  
Friday, Nov 11, 8PM  
Sunday, Nov 20, 2PM  
Wednesday, Nov 23, 7:30PM

New Production  
**UN BALLO IN MASCHERA**  
*Verdi*  
IN ITALIAN

Ricciarelli, Battle\*, Payne/Carreras,  
Mazurok\*, Bramante, Courtney,  
Cooper, Talley, Davies

Conductor: Adler  
Production: Frisell  
Designer: Conklin\*  
Choreographer: Lamb  
Chorus Director: Bradshaw  
Saturday, Nov 12, 8PM  
Tuesday, Nov 15, 7:30PM  
Saturday, Nov 19, 8PM  
Tuesday, Nov 22, 8PM  
Friday, Nov 25, 8PM  
Sunday, Nov 27, 8PM

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

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

REPertoire, Casts and Dates  
Subject to Change



1977-1978 Season

December 1, 1977  
May 28, 1978

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## OPERA ACTION PREVIEWS

### MARIN

Previews held at Del Mar School, 105 Avenida Mira Flores, Tiburon. Lectures begin at 8:30 p.m. Series registration is \$8.50; single tickets are \$2 (\$1.50 for students and senior citizens). For information, please call (415) 388-2850.

September 8  
*ADRIANA LECOUVREUR*  
Gordon Engler

September 15  
*KATYA KABANOVA*  
Dr. Dale Harris

September 29  
*FAUST*  
Dr. Jan Popper

October 6  
*ARIADNE AUF NAXOS*  
Michael Barclay

October 27  
*TURANDOT*  
Dr. Dale Harris

### SOUTH PENINSULA

Previews held at the Palo Alto Community Cultural Center, 1313 Newell Rd., at 7:30 p.m. Series registration is \$10; single tickets are \$2.50 (\$1.25 for students with I.D.). For information, please call (415) 325-8451 or (415) 321-9875.

September 11  
*IDOMENEO*  
James H. Schwabacher, Jr.

September 18  
*KATYA KABANOVA*  
Dr. Dale Harris

October 9  
*ARIADNE AUF NAXOS*  
Dr. Jan Popper

October 16  
*TURANDOT*  
Dr. Jan Popper

October 30  
*I PURITANI*  
Dr. Dale Harris

Bus Service to San Francisco Opera performances is available. For information, please call (415) 493-8636.

### JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Curran Theatre at 11:00 a.m. There is no admission charge. For information, please call (415) 567-8600.

September 7  
*ADRIANA LECOUVREUR*  
Michael Barclay

September 14  
*IDOMENEO*  
James H. Schwabacher, Jr.

September 20  
*KATYA KABANOVA*  
Dr. Jan Popper

October 18  
*ARIADNE AUF NAXOS*  
Stephanie von Buchau

October 27  
*TURANDOT*  
Dr. Dale Harris

### SAN JOSE OPERA GUILD PREVIEWS

Co-sponsored by the San Jose Opera Guild and Sunnyvale Community Center. All presentations will be held in the Sunnyvale Community Center, 550 East Remington Drive, Sunnyvale. All participants (including members of San Jose Opera Guild) must register directly to De Anza's Seminar-Lecture Series 90. Registration fee of \$3.00 entitles participants to attend one or all of the Opera Preview lectures. For information, please call Mrs. Artie Nicholson, (415) 967-3590.

Sept. 7, 7:30 p.m.  
*IDOMENEO*  
James H. Schwabacher, Jr.

Sept. 15, 10:00 a.m.  
*KATYA KABANOVA*  
Dr. Dale Harris

Sept. 22, 10:00 a.m.  
*ADRIANA LECOUVREUR*  
Dr. Jan Popper

Sept. 28, 7:30 p.m.  
*FAUST*  
James H. Schwabacher, Jr.

Oct. 6, 7:30 p.m.  
*AIDA*  
Dr. Marie Gibson

Oct. 13, 7:30 p.m.  
*ARIADNE AUF NAXOS*  
Dr. Arthur Regan

Oct. 20, 7:30 p.m.  
*UN BALLO IN MASCHERA*  
Dr. Marie Gibson

Oct. 28, 10:00 a.m.  
*TURANDOT*  
Dr. Dale Harris

Nov. 3, 10:00 a.m.  
*I PURITANI*  
Dr. Jan Popper

### UC-BERKELEY EXTENSION LECTURE SERIES

DR. JAN POPPER LECTURES will be given on one Tuesday and nine Monday evenings at 7:30 p.m. at Richardson Auditorium, UC Extension Center, 55 Laguna St., San Francisco. Series registration is \$40; single tickets are \$5, on a space available basis, payable at the door. For further information, please call (415) 642-4141.

September 6 (Tues.)  
*ADRIANA LECOUVREUR*

September 12  
*IDOMENEO*



September 19  
KATYA KABANOVA

September 26  
DAS RHEINGOLD

October 3  
FAUST

October 10  
AIDA

October 17  
ARIADNE AUF NAXOS

October 24  
TURANDOT

October 31  
I PURITANI

November 7  
UN BALLO IN MASCHERA

### NAPA COMMUNITY COLLEGE LECTURE SERIES

For the fifth 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 Jr. High School, 2447 Old Sonoma Rd., Napa, on Wednesday nights from 7-9 p.m. Registration for the entire series is \$5.00. Ernest Fly will again teach the course, using his collection of complete opera recordings, filmstrips, and also introducing guest speakers and vocal artists. For further information, please call Mr. Fly at (707) 224-6162.

September 7  
ADRIANA LECOUVREUR

September 14  
IDOMENEO

September 21  
KATYA KABANOVA

September 28  
DAS RHEINGOLD

October 5  
FAUST

October 12  
AIDA

October 19  
ARIADNE AUF NAXOS

October 26  
TURANDOT

November 2  
I PURITANI

November 9  
UN BALLO IN MASCHERA

### OPERA EDUCATION WEST

#### EAST BAY FRIENDS OF THE OPERA

Previews will be presented by Michael Barclay at the Marketplace Antiques in Emeryville. Individual admission is \$3.00 with a \$15.00 series ticket for the full series of 7 lectures. Complimentary refreshments before

and after each lecture. All lectures begin at 8:00 p.m. For further information, please call (415) 526-5244.

September 5  
ADRIANA LECOUVREUR

September 8  
IDOMENEO

September 12  
KATYA KABANOVA

September 19  
DAS RHEINGOLD

September 26  
ARIADNE AUF NAXOS

October 3  
TURANDOT

October 31  
I PURITANI

### FRIENDS OF THE KENSINGTON LIBRARY

A Preview of *Un Ballo in Maschera* will be held on Monday, November 7 at the Kensington Library, Arlington Ave., Kensington. The preview will begin at 8:00 p.m. and admission is free.

### COGSWELL COLLEGE LECTURE SERIES

Series will be given at Cogswell College at 600 Stockton Street on Tuesday evenings at 7:00 p.m. Lectures by Stephanie von Buchau, Performing Arts Editor of San Francisco Magazine, Arthur Kaplan, Staff Writer of the San Francisco Opera and Allan Ulrich, free-lance music writer. Series registration is \$50; single tickets are \$6, on a space available basis, payable at the door. For further information please call (415) 433-1994, extension office.

September 6  
ADRIANA LECOUVREUR & IDOMENEO  
(double lecture)

September 13  
KATYA KABANOVA

September 27  
DAS RHEINGOLD

October 4  
FAUST

October 11  
AIDA

October 18  
ARIADNE AUF NAXOS

October 25  
TURANDOT

November 1  
I PURITANI

November 8  
UN BALLO IN MASCHERA

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Calendar of *Merola Opera Program* events.

Invitations to dress rehearsal of *Spring Opera Theater* and *Western Opera Theater*.

Schedule of *Brown Bag Opera* performances.

Notification of *Opera Action* previews.

Advance announcements of *San Francisco Opera* events.

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### Student Matinees

FAUST  
*Gounod*  
IN FRENCH

Tuesday, November 1, 1977, 1:30 p.m.  
Wednesday, November 9, 1977, 1:00 p.m.  
Friday, November 11, 1977, 1:30 p.m.  
Tuesday, November 15, 1977, 1:00 p.m.  
Friday, November 18, 1977, 1:30 p.m.

## SAN FRANCISCO OPERA COLOR POST CARDS



A new series of twelve beautiful full-color mailing cards of artists, scenes from operas and the exterior of the Opera House. On sale in the Box Office and lobby at every performance.



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The San Francisco Opera Association extends its sincere appreciation to all those contributors who have helped sustain and maintain our Company over the past year. Listed below are those corporations, foundations and individuals whose gifts and pledges of \$200 and over to the annual fund drive, the Guarantor Plan, production sponsorships, endowment payments, or other special projects were received between August 1, 1976 and September 1, 1977. Space does not permit us to pay tribute to the hundreds of others in our opera family of supporters who help make each season possible. To all we are deeply grateful for your continued support, so essential to the ongoing success of San Francisco Opera.

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## PATRONS

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continued on p. 59



# I want her to live in a world without cancer.

SOPHIA LOREN AND VERONICA MAZZARINI.



PHOTOGRAPHED BY TAZIO SECCHIARDI

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Friday, September 16	ADRIANA LECOUVREUR
Friday, September 23	IDOMENEO
Friday, September 30	KATYA KABANOVA
Friday, October 7	DAS RHEINGOLD
Friday, October 14	FAUST
Friday, October 21	AIDA
Friday, October 28	ARIADNE AUF NAXOS
Friday, November 4	TURANDOT
Friday, November 11	I PURITANI
Friday, November 25	UN BALLO IN MASCHERA

KKHI—AM 1550/FM 95.7	San Francisco
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KING—FM 98.1	Seattle
KOAP—FM 91.5	Portland
KFBK—FM 92.5	Sacramento
KMJ—FM 97.9	Fresno
KFSD—FM 94.1	San Diego
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All live broadcasts begin at 7:50 p.m. Pacific time.

San Francisco Opera broadcasts can also be heard throughout the United States on member stations of National Public Radio beginning in early October. Check local listings for date and time.

## KQED FM 88.5

### SUNDAY MORNING AT THE OPERA

Recorded operas with John Roszak, host.  
Gene Parrish interviews artists of the 1977 San Francisco Opera season during intermission. 11 a.m. every Sunday.

### ARTS REPORTING SERVICE

Charles Christopher Mark, publisher of  
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on the state of the arts in the United States and elsewhere.  
9:00-9:05 a.m. Monday through Friday.



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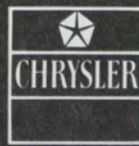


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## Wells Fargo Bank



Opera in three acts by VINCENZO BELLINI

Text by CARLO PEPOLI

# I Puritani

(IN ITALIAN)

*Conductor*

Paolo Peloso

*Stage Director*

Tito Capobianco

*Scenery designed by*

Ming Cho Lee

*Costumes designed by*

Peter J. Hall

*Miss Sills' costumes,  
designed by Carl Toms,  
courtesy New York City Opera*

*Chorus Director*

Richard Bradshaw

*Lighting Designer*

Thomas Munn

*Prompter*

Louis Salemno

*Musical Preparation*

Ernest Fredric Knell

Production owned by the  
Metropolitan Opera Association

*First performance: Paris, January 25, 1835*

*First San Francisco Opera performance:  
September 20, 1966*

WEDNESDAY, NOVEMBER 2 AT 7:30

SATURDAY, NOVEMBER 5 AT 8:00

TUESDAY, NOVEMBER 8 AT 8:00

FRIDAY, NOVEMBER 11 AT 8:00 (Live broadcast)

SUNDAY, NOVEMBER 20 AT 2:00

WEDNESDAY, NOVEMBER 23 AT 7:30

CAST

*Sir Bruno Roberton*

Robert Johnson

*Sir Riccardo Forth*

Giorgio Zancanaro

*Elvira*

Beverly Sills

*Enrichetta di Francia*

Carol Vaness

*Sir Giorgio Walton*

Bonaldo Giaiotti

*Lord Gualtiero Walton*

David Cale Johnson\*

*Lord Arturo Talbot*

Cesar-Antonio Suarez\*

*Soldiers of Cromwell, Lord Walton and Lord Talbot;  
Puritans, lords and ladies, pages and servants*

\*San Francisco Opera debut

TIME AND PLACE: Mid-seventeenth century in Plymouth, England

ACT I Scene 1

Terrace of Lord Walton's castle

Scene 2

Sir Giorgio Walton's study

Scene 3

Terrace of Lord Walton's castle

INTERMISSION

ACT II Scene 1

Main hall of the castle

Scene 2

Hall in the castle

INTERMISSION

ACT III

Terrace of Lord Walton's castle

*Please do not interrupt the music with  
applause*

*Latecomers will not be seated during the  
performance after the lights have dimmed  
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## SYNOPSIS/ I PURITANI

ACT ONE—Scene 1—Cromwell's supporters, the Puritans, are fighting the Cavaliers, royalists loyal to the executed Stuart King, Charles I. The Puritan Governor General, Lord Walton, holds the king's widow Henrietta prisoner in his fortified castle near Plymouth. Although he has arranged for his daughter, Elvira, to marry a fellow Puritan, Sir Richard Forth, she is in love with one of the enemy, the Cavalier, Lord Arthur Talbot. Sir Richard expresses his anger at Elvira's rejection to his confidant, Sir Bruno Robertson. Scene 2—Elvira, afraid that she will not be permitted to marry Lord Arthur, waits in the castle for her father's decision. Her uncle, Sir George Walton, brings the happy news that he has finally convinced her father to give in to her wishes.

Scene 3—Preparations are being made for the wedding when Lord Walton receives instructions to send Henrietta to London. Despite his pending marriage to Elvira, Lord Arthur hopes to save the woman he still regards as his Queen from the same fate as her husband. When Elvira leaves her bridal veil with Henrietta, Arthur persuades her to use the veil as a disguise to escape with him. Their flight is blocked by the arrival of the jealous Sir Richard. But, discovering that it is Henrietta in the veil, he helps them to escape since he realizes that Arthur's departure will mean that his rival's marriage to Elvira will not take place. Their escape becomes known and Elvira, thinking she has been deserted, goes mad, while everyone denounces Arthur.

ACT TWO—Scene 1—Sir George announces that death has been decreed for the fugitive Lord Arthur for his part in the Queen's escape. He describes the distressing effect of madness upon his niece Elvira. Her pathetic behavior when she appears bears witness to his words.

Scene 2—Both Sir George and the rejected Sir Richard try to console her, and Richard is moved to agree to Arthur's safe return if he comes alone and unarmed. They fail to reach Elvira's demented mind. They swear to fight faithfully together against the Cavaliers.

ACT THREE—Arthur, hunted by the Puritan soldiers, secretly returns to the castle grounds, hoping to see Elvira once more before he leaves England forever. He hears her voice, and when he serenades her, she appears. As he explains why he had to abandon her on their wedding day, Elvira begins to understand and her sanity slowly returns. Their joy in being together is short-lived; her madness is brought back by the sound of drums. Her cries for help bring the soldiers, who recognize Lord Arthur. Knowing that Arthur's death will surely mean Elvira's own demise, Sir George and Sir Richard try to prevent his capture. A messenger arrives with the news that the Puritans have defeated the Stuart forces and that Cromwell has pardoned all prisoners held by the Puritans. Elvira once again regains her senses when she hears this and the lovers are united.



# Roundheads and Cavaliers

BY ARTHUR KAPLAN

On September 25, 1833, *Têtes rondes et Cavaliers* (*Roundheads and Cavaliers*), an "historical drama in three acts, interspersed with song," by Messieurs Ancelot and Xavier, premiered at the Théâtre National du Vaudeville in Paris, along with a one-act vaudeville. Like many French dramas of the period which are no longer performed anywhere, even in France, it would have been doomed to oblivion had it not attracted the attention of a librettist, who showed it to a prominent composer, who in turn used the work as the basis for an opera.

In this case the librettist was Count Carlo Pepoli, a lyric poet and liberal Italian aristocrat in political exile in Paris. He suggested *Têtes rondes et Cavaliers*, along with two or three other works, to Vincenzo Bellini, who had been contracted to write an opera for the celebrated Théâtre-Italien in the French capital. The result was *I Puritani*, Bellini's final opera and arguably his most accomplished musical creation.

Why *Têtes rondes et Cavaliers* and how was it converted into the libretto for *I Puritani*? Bellini, like most other Italian composers of the nineteenth century, often turned to the French theater as the source for his librettos. Paris, even after the Revolution, was still the artistic and intellectual center of Europe. Anything French had the immediate cachet of *le bon ton* and was more likely to assure a popular success. Bellini had previously gone to French literature for the stories of *Il Pirata* (based on "Raimond's" melodrama, *Bertram, ou Le Pirate*), *La Straniera* (based on a novel by C.V.P. Arlincourt), *Zaira* (based on a tragedy by Voltaire), *La Sonnambula* (based on a vaudeville by Eugène Scribe) and *Norma* (based on a tragedy by Alexandre Soumet). He had even begun work on an *Ernani* which, like Verdi's opera of the same name, had its origins in the famous drama of Victor Hugo that had served as the battle standard of French Romanticism. He also contemplated using Scribe's *Gustave III* (later to become Auber's *Le Bal masqué* and Verdi's *Un Ballo in Maschera*) as a future subject. It was all the more natural that he should once again turn to the French stage for inspiration, since his new work was to be premiered in Paris.

*Têtes rondes et Cavaliers* was by no means as successful a play as those mentioned above. In fact,

according to all available accounts, it was at best a *succès d'estime* in certain limited political circles. Most contemporary critics labeled it an outmoded melodrama of the worst sort, and reserved their praise for the acting talents of Madame Albert, who portrayed the mad heroine Lucy, and her colleagues. One reviewer complained, "As a play, it is beneath the *petits spectacles* presented on the boulevards [the secondary, popular theaters in Paris]. It is long, tiring, monotonous, and without Mme. Albert's indisputable talents, it would have been incapable of sustaining any interest. One would have to be a believer in miracles to imagine that such a work could be a popular success." Another critic declared, "It is quite lengthy and lacking in interest, since it doesn't offer any new dramatic resources. It's rather an easy trick to use sporadic insanity as a means of dramatic excitement. Lucy's reason returns according to the needs of the moment. . . . The play obtained a contested success and will not be around very long."

Part of the reason for that "contested success" was the custom in the French theater of the time to pack the house for the premiere with friends and partisans of the author, "*une société choisie*," who demonstrated vociferously in favor of the play, often shouting down its detractors in a show of brute numerical strength. This was particularly the case when the play in question contained timely political allusions.

The 1830s in France saw the jockeying for power among the ultras, who favored the restoration of the Bourbon monarchy, the moderates, who supported the constitutional monarchy of Louis-Philippe, and the liberals, who advocated the abolition of the monarchy altogether and the establishment of a republican form of government. Ancelot was a confirmed royalist. He shows his sympathies in the play by making the supporters of the Stuart Kings (the Cavaliers, from the French word for horsemen, hence noblemen, since in the early days only the aristocracy owned and rode horses), the good guys, and the supporters of the Cromwellian rebellion and the Parliament (the Roundheads, so-called because the Puritans wore their hair cropped short), the bad guys. (In the opera, Pepoli, who was on the opposite



side of the political fence from Ancelot, reversed the sympathies — only Arturo is a Cavalier, the rest are Puritans. The great baritone-bass duet "Suoni la tromba," glorifying the fight for liberty, is sung by Giorgio and Riccardo, militant Puritans.)

An opposition publication, reviewing the Ancelot-Xavier play, stated, "Since [opening night] an evening doesn't go by where [the play] is not whistled at [the French equivalent of booing] . . . especially in the passages where political allusions were meant. Before long, we hope, there won't be any more talk of it at all. The house is already thinning out. Even the boxes, despite the appeal made to the legitimists and their old rancors, are not filling up. Legitimists are apparently not up to inflicting two hours of boredom on themselves. They don't even send their carriages around to the Place du Palais Royal to give the appearance of a success."

As predicted, the play left the boards soon after its premiere — the last performance was on November 9, 1833 — and has not been heard from since. It does not even have a code listing among the 70-odd dramatic works by Ancelot in the Library of Congress' National Union Catalogue, which means it is not available in any major library in the United States. The Bibliothèque Nationale, the storehouse of all books published in France, has a single, unbound copy. Most curiously Saintine, who had collaborated with Ancelot on *Têtes rondes et Cavaliers* under his theatrical nom de plume Xavier, failed to include the work in an 1838 edition of Ancelot's complete works, for which he wrote the preface. Even the co-author must have considered it an insignificant effort.

Jacques Arsène Polycarpe François Ancelot (1794-1854) was one of those prolific minor playwrights who abounded in nineteenth century France. His first tragedy, *Warbeck*, was received by the prestigious Comédie Française, but never performed. Another historical drama, *Louis XI*, a royalist success which was opposed to Casimir Delavigne's *Les Vêpres siciliennes* (on which Verdi's 1855 opera for Paris was based), earned the dramatist a handsome pension from King Louis XVIII during the Bourbon Restoration. In further recompense for two other "royalist" plays in 1823 and 1824, Ancelot was named Chevalier de la Légion d'Honneur and Librarian of the Bibliothèque de l'Arsenal. Ancelot lost his pension and position with the 1830 Revolution, but continued to write ephemeral works for the theater which were financially if not artistically successful. He finally did see one of his plays, *Maria Padilla* (which was set to music by Donizetti, who also used the author's *Elisabeth d'Angleterre* as the basis of his more famous *Roberto Devereux*), performed at the Comédie Française in 1838. Three years later he was elected to the Académie Française on his third try (he was succeeded, incidentally, by Ernest Legouvé, the co-author of *Adrienne Lecouvreur*, on which Cilea's opera is based).

Joseph Xavier Boniface, called Saintine (1798-1865), collaborated with Ancelot and several other playwrights on more than 200 vaudevilles, comedies and dramas before he retired to enjoy a rich old age. His fame, however, rests on *Picciola*, a short tale full of charm and color about a prisoner's love for a flower, which was translated into many languages and won for its author the Croix de la Légion d'Honneur and the 3,000 franc Prix Montyon.

Whatever little success *Têtes rondes et Cavaliers* may have had was due, no doubt, to the combined vogue for English history and mad heroines, which Sir Walter Scott had done so much to popularize. Scott was, by far, the most celebrated novelist of his day. His romance, *The Lady of the Lake* (1810), had served as the basis for Rossini's *La Donna del Lago* (1819) and his *Bride of Lammermoor* (1819) was to furnish Donizetti with the story for his most popular opera, which premiered in Naples eight months after Bellini's *I Puritani* first saw the light of day in Paris.

Mania for things Scottish and Scott-ish reached their height at the time of the novelist's death in 1832. That was also the year in which Marie Taglioni first danced *La Sylphide*, based on a Scottish scenario by the famous French tenor Adolph Nourrit, which ushered in the era of the romantic ballet. All this accounts for the fact that the Bellini opera at its January 24, 1835, opening was called *I Puritani di Scozia*, although the action of both the play and the opera is set at a Puritan fortress near Plymouth, England and has nothing whatsoever to do with Scotland. The title was undoubtedly used to cash in on the fame of Scott's novel *Old Mortality*, which had been translated into French as *Les Puritains d'Ecosse*.

Bellini, in a letter to his Neapolitan friend Florimo on November 21, 1834, offers his own suggestions concerning a choice of title for a possible production of the opera in Naples with Maria Malibran in the role of Elvira. (Coincidentally, both Malibran and Bellini were to die prematurely, exactly one year apart — the composer on September 23, 1835; the diva on September 23, 1836 — and were both the object of international mourning.): ". . . if the title of the opera displeases the Bourbon censors, let them change it — instead of *Puritani*, let them put *Elvira* or the original *Teste rotonde e Cavalieri*, but that one is too long. We chose the first because of *I Puritani* di Valter-Scott [sic] . . ."

The French title on the libretto, published in Paris before the opera's premiere, was *Les Puritains et les Cavaliers*, presumably reflecting a primitive Italian title *I Puritani e i Cavalieri*. Someone must have pointed out to the director of the Théâtre-Italien that the opening night title, *I Puritani di Scozia*, was a misnomer, because the opera was quickly rechristened *I Puritani*.

*Têtes rondes et Cavaliers* is a curious play with little



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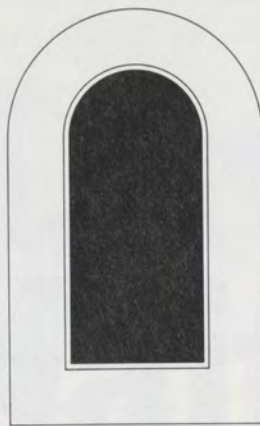
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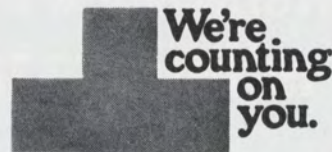
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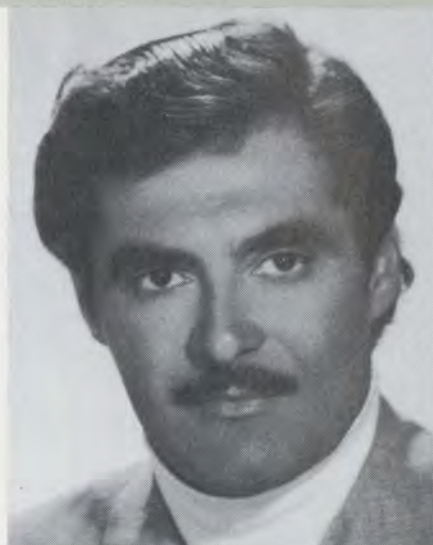


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TITO CAPOBIANCO



MING CHO LEE



Young Italian conductor Paolo Peloso, who made his American debut at the San Francisco Opera with *Simon Boccanegra* in 1975 and led last year's *Tosca*, returns to the Company for his third consecutive season for *I Puritani*. He was trained in piano, organ and composition at the Paganini Conservatory in Genoa before studying conducting at the Academia Chigiana in Siena. After a successful career as a pianist and a period as assistant to various European conductors, he made his conducting debut at the Teatro Carlo Felice in Genoa. Maestro Peloso has since conducted opera at La Scala in Milan, where he also led ballet performances for two seasons, the Teatro San Carlo in Naples, the Teatro Regio in Turin, the Teatro Comunale in Bologna, the Teatro Massimo in Palermo and many other Italian opera houses. He has been heard in the concert repertoire in Brussels and Naples and on Italian radio and television and with the Haydn Society of Bolzano. In February Maestro Peloso conducted Rimsky-Korsakov's *Mozart and Salieri* with *La Villanella Rapita* in Venice. This September he led *Lucia di Lammermoor* at the Hamburg State Opera and will return there for *Don Carlos* in 1978.

Internationally known stage director from Argentina, Tito Capobianco, makes his fifth appearance in six years with the San Francisco Opera, staging *I Puritani*. Capobianco is now general director of the San Diego Opera. He opened the season there with a staging of Lehar's *The Merry Widow*, starring Beverly Sills. The director's local association with Miss Sills goes back to 1971 when he staged Massenet's *Manon* for the season's opener. Since then they worked together on the productions of *Lucia di Lammermoor* (1972), *La Traviata* (1973) and *Thaïs* (1976). His other engagements here include *Norma* (1972 and 1975) and four productions in his debut season with the Company in 1962: *Faust*, *La Figlia del Reggimento*, *Otello* and *Cavalleria/Pagliacci*. A long-time director with the New York City Opera, he first staged *The Tales of Hoffmann* there in 1965. Other productions for that company include the celebrated version of *Giulio Cesare*, *Ginastera's Don Rodrigo* and *Bomarzo*, *Manon*, the Donizetti Tudor trilogy: *Roberto Devereux*, *Maria Stuarda*, and *Anna Bolena*, a new version of *The Tales of Hoffmann* and most recently *Carmen*. Capobianco has also staged opera with the Deutsche Oper of Berlin, the Hamburg State Opera, the Spoleto festival, the Kennedy Center in Washington and the Australian Opera in Sydney. In 1976 he staged the world premiere of Thomas Pasatieri's *Ines de Castro* for the Baltimore Opera.

Set designer Ming Cho Lee returns to the San Francisco Opera with the production of Bellini's *I Puritani*, which he created for the Metropolitan Opera in 1976. He previously designed the sets for the San Francisco Opera production of Donizetti's *La Favorita*, which will be seen at the Met later this season. A native of Shanghai, Lee studied at UCLA and privately with noted theatrical designer Jo Mielziner. His designs have been seen in virtually all of the performing arts media. In opera his credits include the Metropolitan Opera, Hamburg State Opera, the New York City Opera, the Opera Society of Washington, for which he designed the world premiere of Ginastera's *Bomarzo*, and Houston Grand Opera, which saw his designs for the world premiere of Carlisle Floyd's *Bilby's Doll* in 1976. In ballet Lee has worked with the American Ballet Theatre, the Eliot Feld Ballet, the Joffrey Ballet and the National Ballet of Canada. For the New York stage he has designed the Circle in the Square's productions of *The Glass Menagerie* and *Romeo and Juliet* and almost the entire canon of Shakespeare's plays for Joseph Papp's American Shakespeare Festival, where he began as principal designer in 1962. For the Arena Stage in Washington he created the designs for *Julius Caesar* and *Waiting for Godot*. Local audiences will remember his designs for the Spring Opera Theater production of Bach's *St. Matthew's Passion* (1973 and 1975). He was associated with the San Francisco Opera in 1961 as resident designer and art director.



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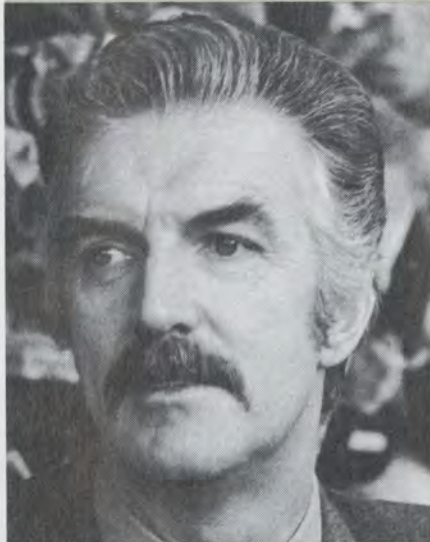
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## PETER J. HALL



The 1977 San Francisco Opera productions of *Aida* and *I Puritani*, borrowed from the Metropolitan Opera, mark costume designer Peter J. Hall's debut with the Company. A native of Great Britain, he first worked with Franco Zeffirelli in 1958 when he designed the costumes for the director's Old Vic production of *Romeo and Juliet*. He came to the United States in 1960 and worked with Zeffirelli on several productions for the Dallas Civic Opera, where he was later named to his present position as chief designer. In addition to numerous works there, he has also designed operatic productions for La Scala, the Lyric Opera of Chicago and the Spoleto festival, where he made his debut as an opera designer in 1961. Not limited to the opera stage, his designs have also been seen in the American Ballet Theatre's production of *Giselle*, John Gielgud's staging of *Othello* at Stratford-on-Avon, the motion picture *Dr. Faustus*, and the American premiere of Tennessee Williams' *The Milk Train Doesn't Stop Here Anymore* on Broadway. Hall made his Metropolitan Opera debut in 1972 as costume designer for the new production of Verdi's *Otello* and has since designed costumes for *Aida*, *La Forza del Destino*, *I Puritani*, *Boris Godunov* and *Lohengrin* for the New York company.

## BEVERLY SILLS



Beverly Sills returns to the San Francisco Opera to sing one of her most famous roles, Elvira in *I Puritani*. She made her local debut on opening night of the 1953 season as Elena in Boito's *Mefistofele* and sang three other roles that year, including Donna Elvira in *Don Giovanni*, and she returned on the opening night of the 1971 season as Massenet's *Manon* in a glorious second debut. Since then Miss Sills has been acclaimed here as Lucia (1972), Violetta (1973), Marie in *The Daughter of the Regiment* (1974) and last year as Thais, her first appearance in that role. In addition to her performances in *I Puritani*, she also stars as Mistress of Ceremonies for this season's *Fol de Rol*. Leading singer with opera companies throughout the world, Miss Sills remains faithful to the New York City Opera, which has been her home company for many years. She made a long-awaited debut at the Metropolitan Opera two years ago as Pamira in Rossini's *L'Assedio di Corinto*, the role of her historic La Scala debut in 1969. Miss Sills has appeared frequently on television in opera (*The Daughter of the Regiment*, *Roberto Devereux*, *La Traviata* and, most recently, *Manon*, in a live telecast from the New York City Opera), as hostess for the "In Performance at Wolf Trap" series, as both guest and hostess of talk shows, and in such specials as the 1975 "Look-in at the Met" with Danny Kaye and the 1976 "Sill and Burnett at the Met" with Carol Burnett. An active civic leader, Miss Sills serves as a member of the Council of the National Endowment for the Arts.

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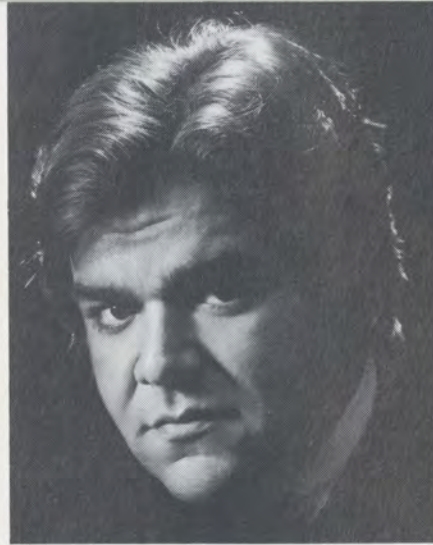
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After a stunning debut with Spring Opera Theater as Vitellia in Mozart's *Titus*, Pomona native and California-trained soprano Carol Vaness makes her first appearance with the San Francisco Opera as the Priestess in *Aida*, Queen Enrichetta in *I Puritani* and a lady-in-waiting in *Turandot*. At California State University Northridge, where she recently earned an M.A. in music, her leading opera roles included Ottavia in *The Coronation of Poppea*, Cleopatra in Barber's *Anthony and Cleopatra*, Donna Anna in *Don Giovanni*, Ellen Orford in *Peter Grimes* and the title role in *Tosca*. Miss Vaness was the 1976 winner of the Schwabacher Award for first place in the San Francisco Opera Auditions. As Los Angeles regional winner that year, she joined the Merola Opera Program and performed Giulietta in *Tales of Hoffmann*. She was also among the national finalists in the 1977 Metropolitan Opera Auditions. As a guest soloist, Miss Vaness has appeared with the Stern Grove Symphony Orchestra under Kurt Herbert Adler, the Desert Symphony, the Irvine Master Chorale and, most recently, at this year's Carmel Bach Festival. Miss Vaness is the Atlantic Richfield Company Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program.

The demanding role of Arturo in *I Puritani* marks the San Francisco Opera debut of young, Cuban-born tenor, Cesar-Antonio Suarez. He comes to the Bay City from performances of Don Ottavio in *Don Giovanni* in Vancouver. Other appearances this year include Nemorino in *L'Elisir d'Amore* in Providence, Don Ottavio with the Dayton/Toledo Opera, a Verdi *Requiem* with the Juilliard School of Music, Fenton in *Falstaff* with the Baltimore Opera Company, Rodolfo in *La Bohème* in Springfield, Massachusetts and Alfredo in *La Traviata* with the New Orleans Opera Association. Suarez won the highly coveted "Giuseppe Verdi Prize" for 1976 in the 19th International Competition for young singers sponsored by the Verdi Choral Society in Parma, Italy. He was named Absolute First Prize winner from a field of 237 entrants from around the globe. During the 1978/79 season he is scheduled to make his Covent Garden debut as the Duke of Mantua in *Rigoletto*.



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GIORGIO ZANCANARO



Italian baritone Giorgio Zancanaro appears for the first time with the San Francisco Opera as Valentin in *Faust* and Riccardo in *I Puritani*. A native of Verona, he won an international vocal competition in Milan in 1969 and the international Verdi Voices Competition of Busseto in 1970. His repertoire includes the baritone leads in Donizetti's *L'Elisir d'Amore*, *Lucia di Lammermoor* and *La Favorita*, Verdi's *I Masnadieri*, *Luisa Miller*, *Il Trovatore*, *La Traviata*, *Un Ballo in Maschera*, *Don Carlo* and *Falstaff*, and various verismo roles. In the French repertoire, in addition to Valentin, which he performed in Bologna in April, he also sings Escamillo in *Carmen* and the High Priest in *Samson et Dalila*. Zancanaro has appeared extensively throughout Italy and at the Teatro del Liceo in Barcelona, La Monnaie in Brussels, the opera houses of Hamburg, Frankfurt, Nice, Toulouse and Marseilles, and the Salzburg festival. In the United States he has been heard in Philadelphia and Dallas, where he returns in 1977 to portray Marcello in *La Bohème*.

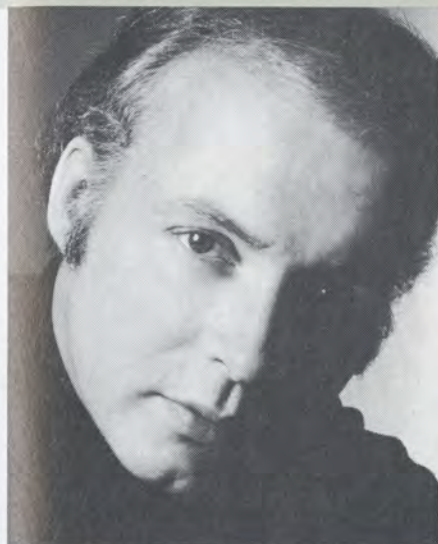
BONALDO GIAIOTTI



Italian bass Bonaldo Giaiotti, who made his local debut as Baldassare in *La Favorita* in 1973, returns to the San Francisco Opera as Giorgio in *I Puritani* and Ramfis in *Aida*. This past season at the Metropolitan Opera, where Giaiotti has been a regular performer since his debut in 1960, in addition to Ramfis, he sang Méphistophélès in *Faust*, Padre Guardiano in *La Forza del Destino* and King Henry in *Lohengrin*. Giaiotti appears in both opera and concert all over the globe. As a soloist, his world-wide tours have taken him to Europe, South America and Israel. This year alone, after his Metropolitan Opera engagement, he sang the title role of Boito's *Mefistofele* in Nice, Alvisé in *Gioconda* and Banquo in *Macbeth* in Caracas, Fiesco in *Simon Boccanegra* in Mannheim, Zaccaria in *Nabucco* in Mannheim and Florence and the Verdi *Requiem* in Avignon. In September he was heard in *I Masnadieri*, *La Forza del Destino* and *La Favorita* in Bilbao. Giaiotti will appear opposite Luciano Pavarotti and Shirley Verrett in the San Francisco Opera production of the Donizetti work during the current Metropolitan season.



ROBERT JOHNSON



DAVID CALE JOHNSON



Young lyric tenor Robert Johnson makes his initial appearance with the San Francisco Opera this season in four roles: Poisson in *Adriana Lecouvreur*, Brighella in *Ariadne auf Naxos*, the Prince of Persia in *Turandot* and Bruno in *I Puritani*. His debut in opera occurred with the Chicago Symphony Orchestra in a concert performance of Purcell's *Dido and Aeneas* in 1968. Also in the Windy City he performed for several years at the Grant Park Concerts in *The Merry Widow*, *The Bartered Bride* and *L'Heure Espagnole*. In 1971 he sang Ferrando in *Così fan tutte* with New York City Opera, a role which he repeated at the Glyndebourne festival in 1975. During the 1974-1975 season he toured with the Goldovsky Grand Opera Theater as Alfredo in *La Traviata* and Don Ottavio in *Don Giovanni*. For the past three summers he has been a member of the Lake George Opera Festival troupe, singing Tom Rakewell in *The Rake's Progress*, Fenton in *Falstaff*, Des Grieux in *Manon* and, most recently, Ernesto in *Don Pasquale*. Earlier in 1977 Johnson portrayed Almaviva in *Il Barbiere di Siviglia* with New Orleans Opera and Jenik in *The Bartered Bride* with Pittsburgh Opera.

Texas-born bass-baritone David Cale Johnson makes his San Francisco Opera debut as Gualtiero in *I Puritani*. He appeared as Orazio Prospero, the librettist, in *Viva la Mamma* in this year's production of the Donizetti farce with Spring Opera Theater. He studied acting with the American Conservatory Theatre in San Francisco and appeared with the Oregon Shakespeare festival before concentrating on his vocal career. Johnson joined the Metropolitan Opera Studio in 1974, singing Colline in *La Bohème*, Bartolo in *The Barber of Seville* and Betto in *Gianni Schicchi*. That same year he performed in two world premieres: as Thomas Jefferson in Al Carmine's *The Duel* and in Leonard Bernstein's *Dybbuk Variations*, which he recorded with the composer. In 1975 he sang with Houston Grand Opera in *Lucrezia Borgia*, with Opera/Omaha in *The Barber of Seville* and with Harford Opera in *Der Freischütz*. After performances as Don Alfonso in *Così fan tutte* in Brazil in 1974, he returned to South America for *La Bohème* and *La Traviata* in Bogota, Colombia, in 1976. Johnson is the Combustion Engineering Affiliate Artist in the San Francisco/Affiliate Artists—Opera Program.



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# A Sigh in Pumps and Silk Stockings

*by Madlyn Resener*





Vincenzo Bellini (1801-1835) is said to have composed his first opera to win the hand in marriage of a young Neapolitan woman, daughter of a prominent magistrate. "The daughter of a Fumaroli can never be the wife of a poor *suonatore di cembalo*," Maddalena Fumaroli's father had declared. In desperation Bellini, then a promising student at Naples' Conservatorio di Musica, composed *Adelson e Salvini*, *Bianca e Fernando*, and then *Il Pirata*, which launched his operatic career. Signor Fumaroli, perhaps taking a second assessment of the young composer's talent, finally consented to the marriage. Maddalena joyfully wrote Bellini the good news but he, enjoying success in Milan as the new darling of La Scala, sent her his regrets. It was not that Maddalena's place had been filled by another woman, he assured her. No, Maddalena's love had no rivals but his operas. He must think first of "*la mia gloria*."

Much later in his career, responding to a friend's inquiry about his new female companion in Paris, Bellini said with a shrug, "I see her sometimes, I make love, and then I think about my opera."

It was everything to him, his opera. Because he was ambitious, and because he knew how to please his audiences, Bellini enjoyed high favor and popularity throughout Europe during his lifetime. He sought popular success, not necessarily success for posterity. He delighted in creating a furor

with his music, thrived on plaudits and acclaim, on cheering, clamoring crowds.

Although his operas conformed to the conventions of the day—two acts with a ballet sandwiched between, plenty of arias, ensembles and theatrics—Bellini did have something new to offer. Composing at a time when Rossini's florid orchestration dominated the opera scene, Bellini offered beautiful melodies and simple, pleasing orchestration.

The key ingredient in Bellini's music was melody, and he assiduously cultivated his gift for it. Eschewing flowery instrumentation, he assigned the burden of expression in his operas to the text words and their melodies. He wrote in a new, melodic idiom, full of passionate lyricism and elegiac melancholy. Count Pepoli, who wrote the libretto for Bellini's last opera, *I Puritani*, noted that "Maestro Vincenzo Bellini had melody in his heart and called it queen." Long, graceful vocal lines, with a slender orchestral accompaniment, were Bellini's gift to a public weary of Rossini's heavy hand.

The *Gazzetta privilegiata di Milano* called Bellini the "restorer of Italian music" and "a modern Orpheus who has resuscitated the beautiful melody of Jommelli, of Marcello, of Pergolesi." But the London press called him noisy and spoke disdainfully of his "pretty melodies."

Bellini's very performers sometimes balked at the simplicity of his music.

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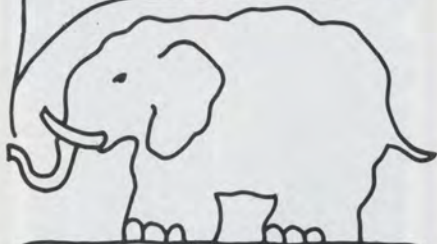
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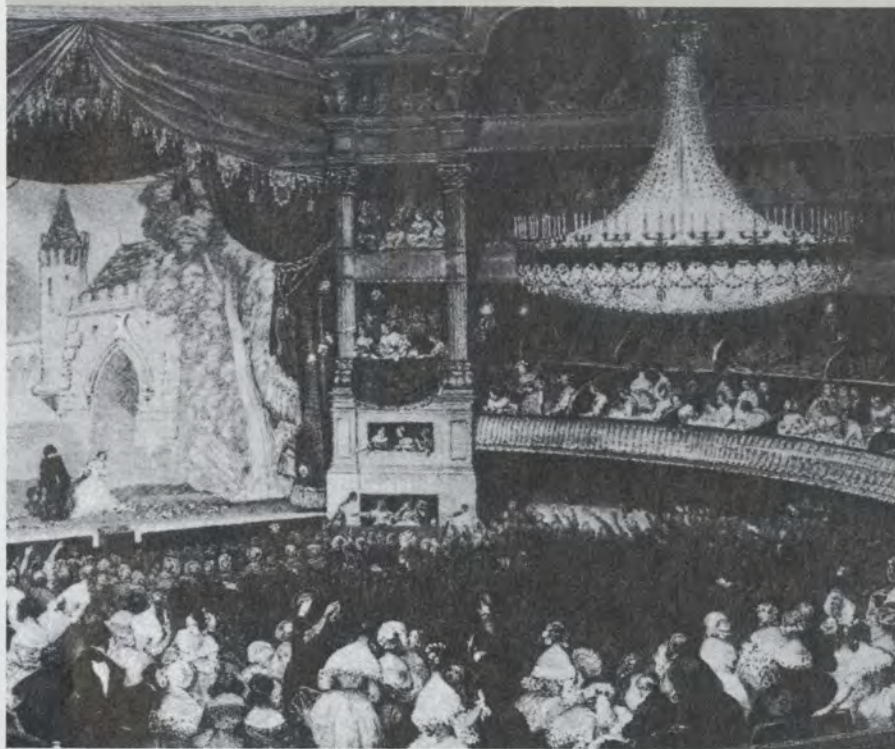
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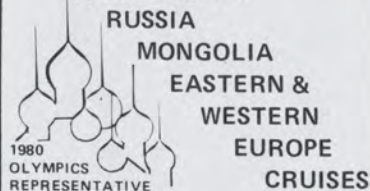


The world premiere of *I Puritani* took place at the Théâtre-Italien in Paris in 1835.

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Bellini combined melodic sophistication with a sensibility to dramatic values and presentation. "The good drama is that which does not make sense," he said. He found his musical inspiration in ardent, well-constructed verse and looked for poetry, swift action, emotional impact and effective *coups de théâtre* in his libretti. "Give me good verse and I will give you good music," he told Felice Romani, his librettist for all but three of his operas.

A story is attached to the creation of the renowned final aria of *La Straniera*, "Or sei pago o ciel tremendo," which reveals something of Bellini's reliance on good verse. Romani wrote four versions of the aria, but Bellini rejected them all, insisting that none had the exact emotional tone he was seeking. When Romani, at his patience's end,

finally asked his collaborator just what he wanted, he got this response: "What do I want? I want a thought that will be a prayer, a curse, a threat, a raving." The librettist produced it on the spot and was rewarded by a hug from a delighted Bellini.

Romantically perfectionist, temperamental, susceptible to distraction, Bellini was exhausted emotionally and physically by the labor of composing. He usually ran behind schedule in producing his operas, and on at least one occasion seriously jeopardized the success of his work by his delays. Towards the end of his short life his work was further interrupted by bouts of illness. Bellini wrote about one opera a year, for a total of 10 in his lifetime. By comparison, his contemporary Donizetti wrote 70 operas in 28 years, and considered Bellini slow and finicky.

Fortunately for Bellini, he was well-served by a fast-working, prolific libret-



tist. Felice Romani, of Genoese origin, literary, cultivated, worldly, widely-traveled, and much in demand all over Italy as a librettist, was so taken by Bellini when they met in 1827 that he offered his services for free. The two became close friends until their collaboration was ended in 1933 by an unfortunate quarrel over a failed opera opening. Later, Bellini made an overture to amend their differences. Writing to Romani from Paris he said, "Let us be friends again, and let us be worthy of one another."

Much of what is known of Bellini's musical beginnings is clouded by the legends that surround his name in his Sicilian hometown. Born in Catania in 1801, Vincenzo Salvatore Carmelo Francesco Bellini received his first musical instruction from his father and grandfather, both church organists and occasional composers. The young "Nzudduzzu" is said to have sung an aria at 18 months, learned to play the piano at 2 years, and at age 6 composed a motet for solo voice. Much of this may be contrived or confused. Since all of his early musical manuscripts have been lost, we have no way of knowing just how much of an infant prodigy Bellini really was. We do know that his youthful composing made him in great demand at aristocratic parties in the *palazzi* of Calabria. During the last of the 18 years he lived in this town facing the Ionian Sea, he produced several pieces for churches and monasteries to help make family ends meet.

He soon became the musical pride of Catania, and in 1819 the city fathers awarded him a stipend for study in Naples. Bellini spent 6 years at the Reale Conservatorio di Musica, where he studied the *bel canto* style under one of its foremost practitioners, Girolamo Crescentini, and composed for Nicola Zingarelli some 400 *solfeggios* (wordless melodies).

His first opera, *Adelson e Salvini*, which he wrote as a graduation exercise, was seen by the celebrated impresario Domenico Barbaja, manager of

Milan's La Scala opera house, Naples' San Carlo, and many minor houses. He commissioned Bellini to write an opera for Naples—this was *Bianca e Fernando*, which played at the San Carlo in 1826—and on the basis of its success, asked him to write another for La Scala. *Il Pirata* played at La Scala in 1827 and its simple, expressive melodies, sung by the famed tenor Rubini, captivated the exacting La Scala audience.

Bellini's fast-rising popularity was enhanced by his sweet, elegiacal good looks. He was an unlikely Sicilian specimen, tall and fair, with delicate, well-formed features, wavy blond hair, blue eyes, and a finely-veined, pink and white complexion. Somewhat of a dandy, he dressed in ruffled *jabots* and coats made of the finest velvets and satins. An early portrait shows him in white pantaloons, cream-colored waistcoat, and a light-blue coat. He was vain enough so that when in one pencil drawing his high forehead gave the appearance of a receding hairline, Bellini requested that it be retouched.

Heinrich Heine, the German lyric poet and wit with whom Bellini frequented Paris *salons*, described the composer like this: "His hair was dressed so fancifully sad, his clothes fitted so languishingly around his delicate body . . . His whole walk was so innocent, so airy, so sentimental. The man looked like a sigh in pumps and silk stockings."

Bellini never became well-educated. In literary matters his culture remained disorderly and unfinished. He spoke no English, atrocious French, and poor Italian. In his letters he frequently spelled the word *impresario* with two *s*'s, changing it in meaning from a manager to a tormenter.

For all that he was charming and entertaining, Bellini's character was darkened by a streak of suspicious jealousy. He felt followed and ever-menaced by his "*nemici*" (enemies), and was especially guarded with his fellow opera composers. When his opera *Norma* opened to a cool reception in Milan, Bellini suspected "some

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powerful personage" of sabotaging his efforts, though there is nothing to indicate this was so. When the opera finally won success and a good reputation Bellini wrote to his uncle that "I am very well satisfied, doubly content because I have discomfited so many of my vile and powerful enemies."

In his business affairs Bellini proved himself shrewd and calculating. He justified the exorbitant fees he asked for his operas by saying it took him longer to compose than others. From Paris he wrote to his friend Francesco Florimo that "I have asked 4,000 *ducati* for an opera; it's a lot, that's true, but no one must know how to sell what God has conceded to him."

Insisting on having the finest available operatic singers and Romani to work with, Bellini once turned down a commission from Turin saying "I won't compose even if they give me the whole Kingdom, as the company is extremely dubious."

His cunning in money matters carried over into his amorous affairs. Although his good looks made him the object of much match-making, Bellini carefully skirted all marriage possibilities. Of his clandestine love affair with Giuditta Turina, wife of a rich silk merchant, Bellini wrote to Florimo, "This love will rescue me from some marriage and I believe that you will understand this because of my weakness for becoming infatuated to the point of folly." His affair with Giuditta lasted four and a half years, during which time he kept his money with her and charged her five per cent interest on it. He coolly broke with her when she became available for marriage, her husband having left her on grounds of adultery.

Heinrich Heine, attempting to fathom Bellini's character, made this observation: "There was something vague, an absence of character in his features, something milky and sometimes a sour-sweet expression of pain took the place of a spirit that was missing from Bellini's face. But it was sorrow without depth, it quivered in his prosaic



eyes and flickered without passion on the man's lips."


Bellini behaved only slightly better towards his friends than his lovers. Francesco Florimi, whom he met while they were both students in Naples, seems to have taken their life-long, intimate friendship a good deal more seriously than Bellini ever did. He faithfully served as courier and go-between in Bellini's romantic adventures, and upon his friend's death published his letters only after carefully weeding out those he feared might show Bellini in a poor light. Bellini, for his part, called Florimi "good and sincere," and spoke fondly of his humor and his good heart. But he was inclined to ignore his friend's requests to help the young opera composers whom Florimo met as a librarian at the Conservatorio in Naples.

With his many *prime donne* Bellini developed friendships that he kept carefully in check, avowing that "friendship within the same *métier* absolutely cannot exist." To Rossini, he showed a fawning affection, spiked with suspicion. The older composer seems to have been genuinely helpful to Bellini; as former director of the Théâtre-Italien in Paris, he procured for Bellini a contract for *I Puritani*, and then helped make it a success by offering advice on Parisian tastes.

Like many Italian composers of opera, Bellini looked to French and English literary sources for his libretti subjects. Many of his dramas have decidedly political overtones. This is remarkable if one remembers that Bellini was writing in a turbulent, divided Italy chafing under Austrian rule. One planned, but never staged, opera, *Ernani*, based on the romantic drama by Victor Hugo, proved too inflammatory and fell into trouble with the political censors. But in *Norma* Bellini managed a theme of insurrection and revolt against an oppressive foreign domination, set in the Gaul of Roman times. Whether or not Bellini meant it as an allegory to an Italy aspiring to nationhood is not known. But Emilia Branca called the "Guerra, guerra!" chorus "the one and



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only rival to the *Marseillaise* and spoke of a performance in 1847 in which its singing inspired the audience to a noisy, spontaneous display of outrage against Italy's Austrian occupants.

An habitu  of Milan's sophisticated salons, Bellini is sure to have joined many spirited debates on liberal ideas. But this was probably the extent of his political activity. Any expression of nationalist sentiment in Italy was extremely dangerous, and at least two of Bellini's close friends suffered impoverishment and exile for their part in the effort to drive the foreign despots from Italy.

In Paris, Bellini frequented the salon of Princess Belgiojoso, who had been banished from Italy, her fortune confiscated. A personal protector of such cultural luminaries as George Sand, Dumas, Victor Hugo, Heine, Chopin and Liszt, the Princess attracted to her salon on the Rue de Montparnasse the exiled patriots streaming out of Italy to Paris. It was probably there that Bellini met Count Pepoli, who had fled Italy after a period of imprisonment. He wrote for Bellini the libretto for the wildly popular *I Puritani*, which opened at the Th atre Italien in 1835.

While working out of his quarters in the Bains Chinois on the Boulevard des Italiens in Paris, Bellini became a favorite dinner companion to artists, musicians, men of letters, government ministers and ambassadors. It seems to have been a bit much for him; he often retreated from high society to the home of English friends in the Parisian suburb of Puteaux.

When he composed, Bellini concerned himself first with the psychology of his characters. He sought to pair human passions with the modulated tones through which they could best be conveyed. Of his singers he asked that they express emotion through the way they sang, as well as acted.

By the time he wrote his last opera in Paris, Bellini had become an international favorite among opera lovers. Italian audiences were noisiest in their tribute. Five times during a performance of his *La Straniera*, written for Milan in 1829, Bellini was called on-



stage by a lively, clamoring crowd. The singer Tamburini compared the reaction of La Scala's exacting audience to "a revolution."

After the third performance of *I Capuleti e i Montecchi*, at the Teatro La Fenice in Venice in 1830, Bellini was escorted home by a cheering throng of admirers carrying flaming torches, preceded by a military band playing tunes from the opera. On a trip to Palermo Bellini was feted with laurel wreaths and banquets given in his honor. In Naples, after the brilliant premiere of *Norma*, the young composer was received in audience by the Queen Mother Isabella of Spain.

The opera that truly won him the heart of his public was *La Sonnambula*, which met with immediate and lasting success. A pastoral idyll with traces of national folk melodies, the opera enjoyed great popularity in England, with the fiery Spanish soprano Malibran in the leading role.

Bellini's popular success was backed by civic recognition. To his delight, the city council of Catania struck a medal in honor of its famous son. Francesco I, King of Naples, conferred upon him the silver medal of the Royal Order of Francesco Primo, and in 1835 Bellini was awarded the French Légion d'Honneur.

Bellini died in Puteaux in 1835 of an abscess of the liver. At Rossini's request, 200 of Paris' finest singers sang the funeral Mass, followed by a performance by a quartet of the greatest opera stars—Nicholas Ivanov, Lablache, Tamburini and Rubini — who sang the "Lacrymosa" to an adaptation of *I Puritani's* finale. Rossini was a pall-bearer in the funeral and caught a terrible cold in the rain that drenched the service.

Bellini was much mourned after his death, even by those of whom he harbored such suspicion. His music has continued to be loved and enjoyed up to the present. As Arrigo Boito, in an homage paid Bellini on the hundredth anniversary of his birth in 1901, said, "Chi non ama Vincenzo Bellini non ama la musica"—"he who doesn't love Bellini, doesn't love music." □

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Opera Fair  
continued from p. 11



Photo by Caroline Crawford.

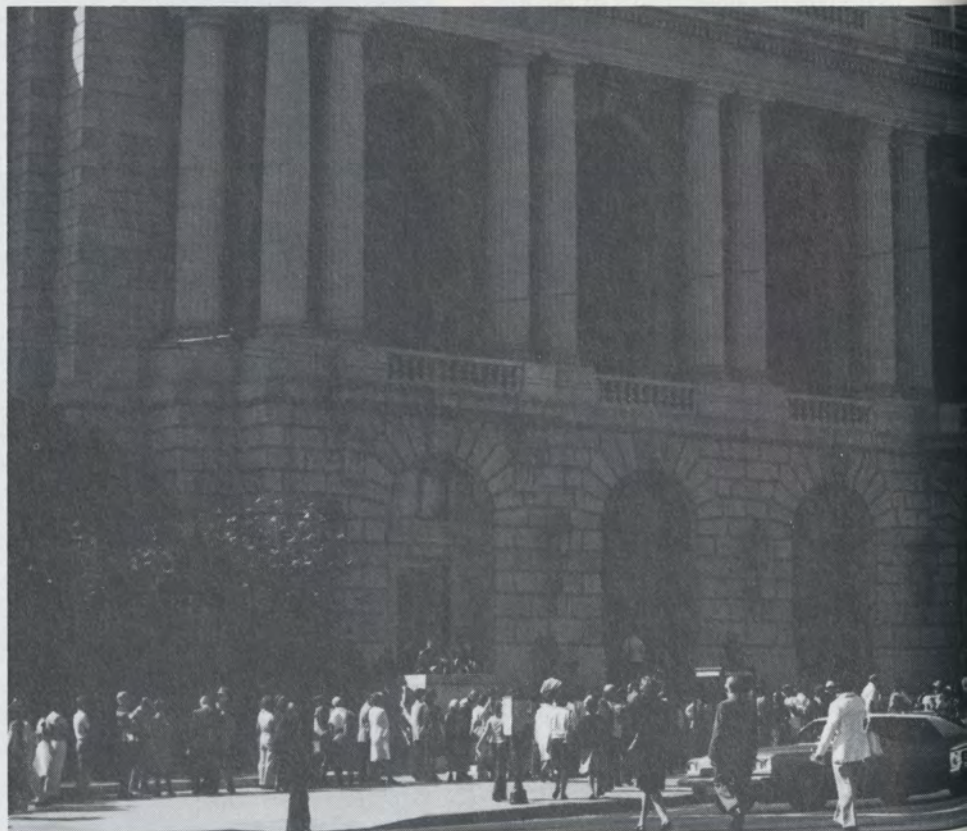


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Radio station KMEL's camel Sheila (renamed Aida for the day!) gave rides in the courtyard, but shortly after this picture was taken she proved temperamental and literally shrugged off further riders!



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Photo by Caroline Crawford.

When the original stage flooring of the War Memorial Opera House, which had been in use until 1961, then turned over and used until 1976, was finally taken out last year three stage-hands obtained the old floor. They had it cut up into small pieces, had glass presentation cases made and informational booklets printed, and it was among the items offered to the public at the Fair by Steve Cardellini, one of the stagehands involved.

Tenor Giacomo Aragall signs a program as his 4-year-old son Daniele watches.



Photo by Caroline Crawford.



# College Opera Association

The College Opera Association, a subsidiary of the San Francisco Opera Guild, is a group of students representing more than twenty college and university campuses in the Bay Area, from Sonoma State in the north to the University of the Pacific in the east to the University of California at Santa Cruz in the south. Through its activities, the College Opera Association seeks to stimulate greater interest in opera among college students.

So that they may more fully appreciate what is involved in the mounting of an opera production, the students are given the opportunity of visiting backstage at the War Memorial Opera House, visiting the set shops, attending demonstrations by wig and make-up artists, and having discussions with musicologists, critics, directors, conductors and performers. The students are able to meet in an informal atmosphere not only with young singers just embarking on their careers, but also with some of the international stars who appear with the San Francisco Opera each year. The most exciting activity of the College Opera Association each year is the possibility of attending various rehearsals of a production, from its inception to the final dress rehearsal.

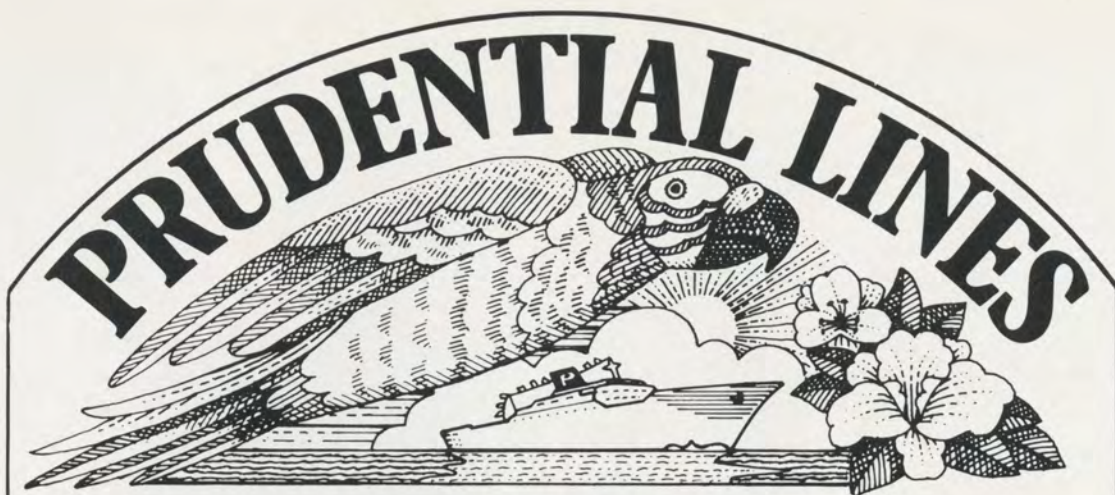
Thanks to a generous subsidy from the San Francisco Opera Guild, College Opera Association students are also able to purchase tickets to the San Francisco Opera at substantially reduced prices.

The College Opera Association always welcomes new members, whether students from schools already represented, or students from new campuses. For further information please write to Jack Palmtag, College Opera Association, San Francisco Opera Guild, War Memorial Opera House, San Francisco, California 94102.



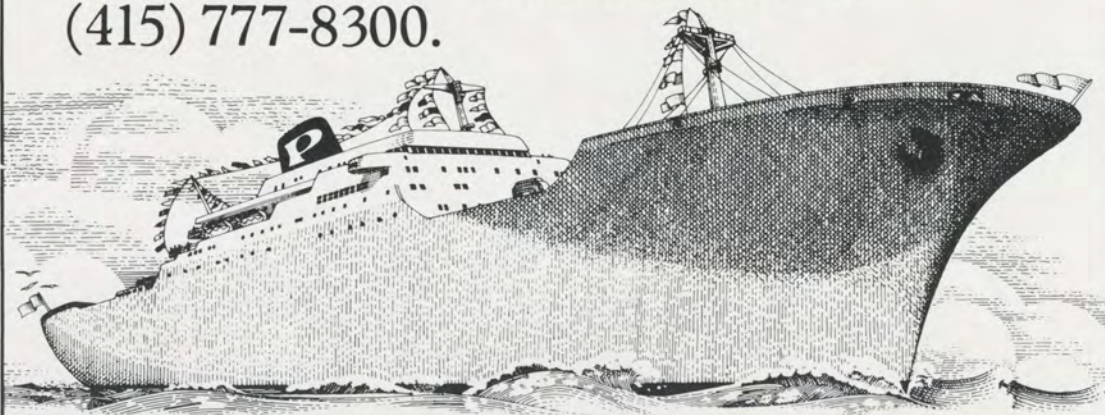
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Volunteer Ramsay Fifield served food a-la-Aida to Opera ACTION chairman Suzanne Turley.

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San Francisco Opera Association president Walter M. Baird displayed his talents as a jazz pianist.



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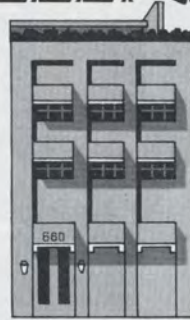
Children of all ages were able to have their faces made up by the opera's makeup department, and then be photographed in cutouts of operatic characters painted by Scenic Artist Norman Rizzi.

Photo by Caroline Crawford.



to recommend it to modern audiences. The plot with its factitious suspense — will Lord Arthur be saved, or will he be beheaded for treason; will Lucy regain her reason, or will she descend into permanent madness — is, as contemporary critics rightly proclaimed, “the worst sort of melodrama.” At several points it taxes the credibility of the audience to the extreme. To cite a long, but essential example: At the play’s dénouement, Lucy, who had gone to London to ask Cromwell’s pardon for Lord Arthur, awaits the hour of his appointed death with feeble hopes. As Mulgrave (Riccardo in the opera) comes for the prisoner, Lucy, desperately stalling for time, rushes out and declares that the sentence condemning Arthur cannot be executed before there is a Parliamentary investigation concerning a secret plot on Cromwell’s life in which Arthur is implicated. She produces an incriminating letter from Charles II, given to her by Arthur as a pledge of his fidelity, which she has kept against her heart. Mulgrave agrees to the delay. As Arthur is led back to prison, an envoy from Cromwell arrives announcing his pardon. Lucy is in despair since she has placed her lover under a new and terrible accusation without which he would have been saved. She throws herself at Mulgrave’s feet, promising him her love if he remains silent about the letter now in his possession. Mulgrave, unyielding, swears his vengeance on both Arthur and Lucy. When Monk, General of the Parliament and surrogate for Cromwell, arrives, Mulgrave surprisingly and magnanimously declares that the letter given to him by Lucy contains no evidence of any plot and was only a ruse invented by the girl to delay Arthur’s execution. Monk demands to see the letter, precipitating yet another reversal of fortune and artificial renewal in the suspense. Upon reading it, he realizes that it compromises him as a secret sympathizer of the Stuarts and publicly concurs with Mulgrave’s assessment of the letter. At last, Arthur, having expressed admiration for Mulgrave’s nobility, can leave with Lucy, who has completely

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regained her reason and has agreed to share his exile. Fortunately, Pepoli greatly modified this extraordinarily complicated and unbelievable ending for a more simplified, though only somewhat more believable text suitable to the happy finale of the opera. Although the characters in the play are not out-and-out stereotypes, they are lacking in any real depth. A few are true historical characters (George Monk and Queen Henrietta of France), and provide a modicum of historical authenticity to some otherwise strange proceedings. The principal characters are much as we see them in the opera (except for some necessary name changes to allow for more fluid and mellifluous Italian singing—Lucy was rechristened Eloisa and finally Elvira; Lord Arthur Clifford became a Talbot; and Henri Mulgrave was renamed Riccardo Forth). They do, however, have a verbal spunk, and even a sharp sense of humor, which is noticeably absent from the opera. Even contemporary critics, who decried the absurdity of the plot, admired the general wit and intelligence of the dialogue. Arthur is a clever, roguish, headstrong hero whose insolence and bravura courage give him considerable relief. Lucy, too, is far more willful, saucy and substantial than her ethereal operatic counterpart.

Two of the secondary characters find no equivalent in the Bellini work at all. Jérboam Habacuc, whose very name proclaims him a brunt of lighthearted ridicule (Jeroboam, in addition to being the first King of Israel in the Bible, is, of course, also the name of a huge wine bottle; and Habacuc is a very funny sounding name, especially to French ears), is a former tavern keeper who has converted to Puritanism. He cannot seem to forget his epicurean past, however, and is constantly railing against such sinful activities as dancing and drinking while secretly yearning to partake in them once again. Continually tempted by the pleasures of the flesh, he finally succumbs to them and ends up marrying Lucy's nurse, Sara Walker. He also has great difficulty in becoming truly pious. His

first words in the play, as Lucy mockingly asks him to recite a prayer, are:

La foi, je l'ai. L'éloquence, elle y est; je la sens là, en dedans, mais il faut que ça sorte . . . il faut que ça vienne . . . et ça ne vient pas! (I've got the faith; the eloquence is there; I feel it deep inside, but it's got to emerge . . . it's got to come out . . . and it's not coming out!)

And later, he sternly proclaims to Arthur, who has been kidding him, "I never laugh, young man, except the second Tuesday of each month, which has been declared a day of jubilation by decree of Parliament." He is a marvelous creation, a figure of considerable amusement throughout the play, and it is a shame there was no place for him in the scheme of the opera.

Sara, who protects and comforts Lucy in her moment of apparent abandonment by Lord Arthur and in her subsequent madness, is replaced in the opera by Giorgio, Elvira's uncle. The only palpable reason for this transformation would seem to be the necessity of maintaining a level of tragedy in keeping with the continual noble level of the music by removing all the principal comic and lower-class characters. It may also have afforded a necessary role for the Théâtre-Italien's principal bass. In an early letter concerning his contract for that theater, Bellini wrote, "I am about to lose my mind over the plot of the opera for Paris as it has been impossible to find a subject suitable for my purpose and *adaptable to the company* (italics mine)."

It is never really clear in the opera why Elvira's uncle, rather than her father, should be her real protector and parent figure. Gualtiero Walton's role in the drama is very minor and amounts to little more than consenting to his daughter's marriage and providing his future son-in-law with the required pass to leave the fortress and celebrate the wedding in a nearby chapel.

*I Puritani* follows *Têtes rondes et Cavaliers* fairly closely in its essential plot



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outline. It inevitably leaves out much of the political trappings of the play—the Puritan-Cavalier conflict—which, in any case, received no real definition in the Ancelot-Xavier original. Partly for reasons of musical economy, partly for reasons of censorship, the political content of operatically destined plays is generally attenuated or omitted outright by librettists (cf. Mozart's *Le Nozze di Figaro*, Verdi's *Un Ballo in Maschera* or Puccini's *Tosca*).

Pepoli transferred Arthur's return to the fortress and his meeting with the half-crazed Lucy from Act II of the play to Act III of the opera, thereby delaying the ironical twist in which Lucy inadvertently delivers her beloved into the hands of his Puritan enemies. This allowed Bellini to concentrate the musical interest of Act II on the mad scene, perhaps the finest of its type in all opera.

Pepoli and Bellini used a telling musico-dramatic device in each of the three acts, which they borrowed, in part at least, from the play. Before the heroine of *I Puritani* appears on stage in each act, she is first heard singing a melody from the wings. In Act I it is the prayer, "La luna, il sol, le stelle" in a quartet with Arturo, Riccardo and Giorgio; in Act II it is the melting strains of "O rendetemi la speme, o lasciate, lasciatemi morir!" which begins the mad scene and is a word-for-word translation of the words that Lucy sings in the play (to a melody from *Le Pré aux Clercs*, an immensely popular *opéra-comique* by Hérold, which had premiered in Paris in December, 1832); in Act III it is the lovely ballad, "A una fonte afflitto e solo," as Arthur approaches the castle to be near his Elvira once again.

The frequent use of intercalated songs in *Têtes rondes et Cavaliers*—there are over 15 in the course of the play, choruses, a trio and many solos—makes it akin to our modern musical comedy. The melodies, however, were seldom original and were taken primarily from popular tunes then in vogue (copyright laws were still in their infancy in the 1830s). Moreover, the musical numbers almost invariably advance the action of



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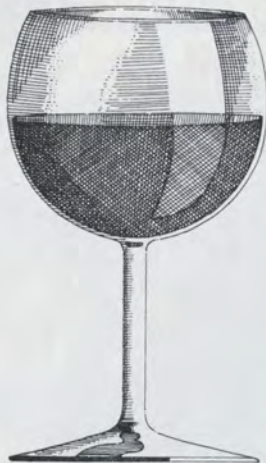
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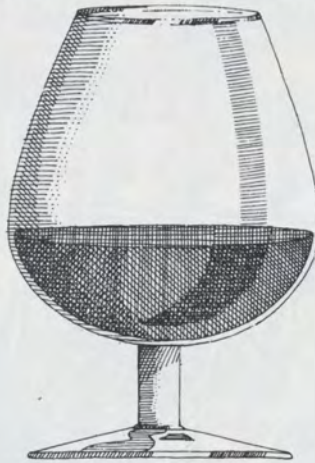
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the plot and are not merely pleasant contemplative lyrical interludes, as was often the case of the arias in early romantic opera, as exemplified in *I Puritani*. They could not be lifted from the play without leaving a sizeable dramatic hole. For example, Lucy sings the following lyrics to the "Countess" while fitting her with the all-important wedding veil:

...  
Voilà comment il faut s'y prendre,  
De Sara ce n'est pas l'emploi;  
J'ai peine à m'en faire comprendre.  
Sur votre front comme il va bien!  
Je veux qu'il pare ainsi le mien!  
Ne soyez pas contrariée.  
Ici quiconque vous verrait.  
Vous prendrait pour la mariée!  
Oui, Monsieur, l'on s'y tromperait.

...  
Here's how it must be done,  
It's not Sara's job;  
It's hard to get her to understand  
what I want.  
How nice it looks on your brow!  
I want it to adorn mine in just that  
way!  
Don't be annoyed.  
Anyone who sees you here  
Would take you for the bride!  
Yes, sir (to Arthur), one would be  
fooled.

Without this song and the accompanying action, Arthur's sudden inspiration to spirit Queen Henrietta off disguised as his bride would be unimaginable.

A lengthy discussion of the merits of the play is, in the final analysis, of little import. In all probability, it will never be performed again. What is important is the fact that it struck Bellini's fancy. On April 11, 1834, he wrote gleefully to his uncle, Francesco Ferlito, "I have now chosen the story of my Paris opera; it is of the times of Cronvello, after he had had Charles I of England beheaded," and he proceeded to relate the entire plot, much as it appears in the opera. Bellini concluded, "... it results in the most touching situations which make the heart swell... I am very enthusiastic about the subject, which I find right for inspiration." When the end result is *I Puritani*, who can quibble with the weaknesses of the source? □



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continued from p.66

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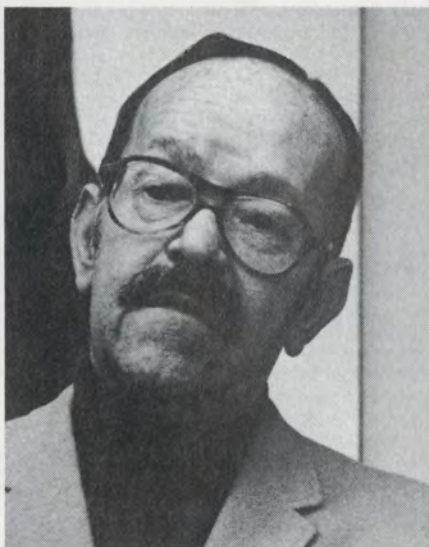
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## The Covers

Audiences will undoubtedly have noticed that the covers of the 1977 San Francisco Opera Magazine are strikingly different from any in the past. Each program features the reproduction of a creation by a California artist, which conveys the mood and spirit of a particular opera. The inspiration for this idea, which coincidentally celebrates the ties that have existed between art and music over the centuries, came from the tremendous

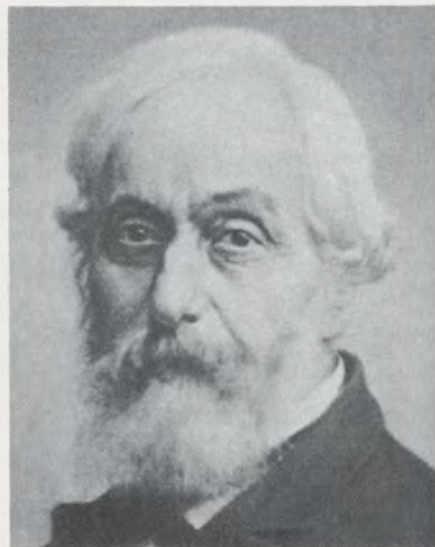
response to last year's *Angle of Repose* poster. A painting by Sam Tchakalian was chosen for reproduction to commemorate the world premiere of Andrew Imbrie's opera based on the Pulitzer Prize winning novel by California writer Wallace Stegner.

The works of art featured on the 1977 covers are not commissioned, but selected from among existing compositions by San Francisco Opera's Director of Public Relations, Herbert Scholder,



*Turandot:*

Ralph DuCasse (1916- )  
*The Pure One* (1969), Oakland Museum  
Leading West Coast painter Ralph DuCasse, a member of the Mills College faculty since 1958, has been teaching in the Bay Area since 1947. A native of Kentucky, he holds a M.A. in painting from the University of California at Berkeley and an M.F.A. in ceramics from the California College of Arts and Crafts. Extensively exhibited in this country and abroad, DuCasse was the only West Coast painter represented in the 1961 international inaugural exhibition at New York's Guggenheim Museum. A 20-year retrospective of his works was shown at the de Young Museum in 1967 and a 30-year retrospective at Mills College this year. The cover painting, described by the artist as "one of a kind," is an acrylic on raw canvas.



*I Puritani:*

Domenico Tojetti (1806-1892),  
*Ophelia* (1878), Oakland Museum  
Roman-born Domenico Tojetti painted in the style of the Vatican court. He was made Marquis of the Church for works commissioned by Popes Gregory XVI and Pius IX and was decorated by the King of Naples and King Ludwig of Bavaria. When Tojetti moved to San Francisco in 1871, he continued to paint highly popular portraits, frescoes, religious art and large mythological and allegorical works (including "California" and "Progress of America") in an Italianate style. In 1959 an exhibition of Tojetti's painting was selected to celebrate the centennial of the University of San Francisco.



who initiated the project. The ten selections, eight paintings and two sculptures, represent a cross-section of California artists, living and dead, men and women, abstract and representational. Some of them may prove controversial, and it is not expected that everyone will agree with all of the choices.

The San Francisco Opera would like to extend its thanks for assisting in this

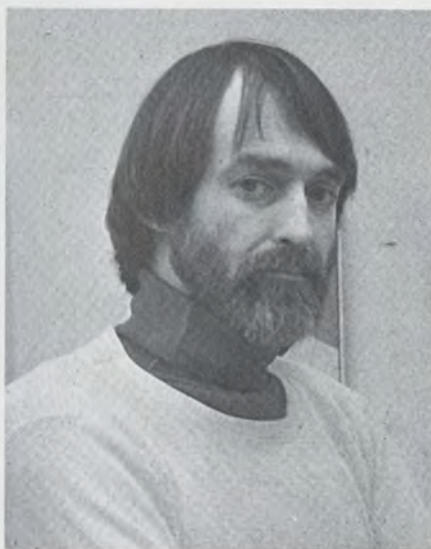
project to Harvey L. Jones, Deputy Curator of Art, the Oakland Museum; Ursula Gropper, Grape Stake Gallery, San Francisco; Jacqueline Anhalt, Jacqueline Anhalt Gallery, Los Angeles; Betty Asher, Curatorial Assistant, Modern Art, Los Angeles County Museum of Art; Ruth Braunstein, Braunstein/Quay Gallery, San Francisco, and Edwin Janss, Jr., The Janss Foundation/University Art Museum, University of California, Berkeley.



*Un Ballo in Maschera:*

Manuel Neri (1931- ), *Untitled head* (1974), Braunstein/Quay Gallery, San Francisco

A native Californian, Manuel Neri is one of the foremost figurative sculptors in the Bay Area. He has been exhibiting since 1957 in galleries, universities and museums throughout the West. Within the last year Neri was the subject of an important one-man retrospective at the Oakland Museum, which later travelled to the Utah Museum of Art, and was featured in the "Painting and Sculpture of California, The Modern Era" show at the San Francisco Museum of Art and the National Collection of Fine Art in Washington, D.C. He is best known for his plaster heads, busts and life-size figures which are built on armature, carved, and then painted.



*Aida:*

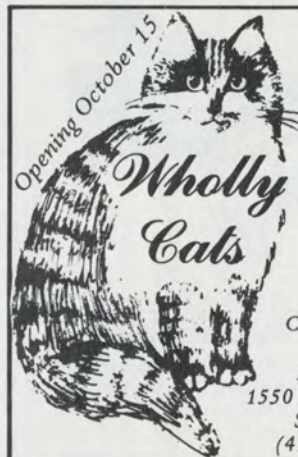
Llyn Foulkes (1934- ), *Blue Landscape* (1963); Los Angeles County Museum of Art

Painter Llyn Foulkes now resides in Los Angeles and has taught there at UCLA and the Art Center. Exhibiting since 1959, he has won several awards, including the first prize Medal of France at the Fifth Biennale at the Musée d'Art Moderne in Paris. Foulkes has had one-man shows in Paris, New York and various places in California, and group shows throughout the United States and Europe. His works are represented in the collection of such museums as the Museum des 20. Jahrhunderts in Vienna, the Musée Beaubourg in Paris, the Chicago Art Institute and the Whitney, The Guggenheim and the Museum of Modern Art in New York.

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# 1977 San Francisco

	Monday	Tuesday
September		
	12	Adriana Lecouvreur 8 pm B 13
	19	Idomeneo 8 pm A,C 20
	26	Katya Kabanova 8 pm A,B 27
October		Das Rheingold 8 pm A,C 4
	3	
	10	Faust 8 pm A,B 11
	17	Aida 8 pm A,B 18
	24	Ariadne auf Naxos 8 pm A,C 25
November		Turandot 8 pm A,B 1
	31	
	7	I Puritani 8 pm A,C 8
	14	Un Ballo in Maschera 7:30 pm D,F 15
	21	Un Ballo in Maschera 8 pm A,C 22

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# Opera Calendar

Wednesday

Thursday

Friday

Saturday

Sunday

		Opening Night Adriana Lecouvreur 8 pm A	9	Idomeneo 8 pm J,K	10	11		
Idomeneo 7:30 pm D,E	14	15	Adriana Lecouvreur 8 pm G,H	16	Katya Kabanova 8 pm J,L	17	Idomeneo 2 pm M,N	18
Katya Kabanova 7:30 pm D,F	21	22	Idomeneo 8 pm G,I	23	Adriana Lecouvreur 8 pm J,L	24	Katya Kabanova 2 pm M,O	25
Adriana Lecouvreur 7:30 pm D,E	28	29	Katya Kabanova 8 pm G,H	30	Das Rheingold 8 pm J,K	1	Adriana Lecouvreur 2 pm M,N	2
Faust 7:30 pm D,F	5	6	Das Rheingold 8 pm G,I	7	Faust 8 pm J,L	8	S.F. OPERA FAIR Noon to 6 pm	9
Das Rheingold 7:30 pm D,E	12	13	Faust 8 pm G,H	14	Aida 8 pm J,K	15	Das Rheingold 2 pm M,O	16
Ariadne auf Naxos 7:30 pm D,F	19	20	Aida 8 pm G,I	21	Rheingold 1:30 pm X Ariadne 8 pm J,K	22	Faust 2 pm M,N	23
	26	27	Ariadne auf Naxos 8 pm G,H	28	Turandot 8 pm J,L	29	Aida 2 pm M,O	30
I Puritani 7:30 pm D,F	2	3	Turandot 8 pm G,H	4	Aida 1:30 pm X I Puritani 8 pm J,K	5	Ariadne auf Naxos 2 pm M,N	6
Turandot 7:30 pm D,F	9	10	I Puritani 8 pm G,I	11	Un Ballo in Maschera 8 pm J,L	12	Turandot 2 pm M,O	13
Turandot 7:30 pm E	16	17	Aida 8 pm H	18	Turandot 1:30 pm X Ballo 8 pm K	19	I Puritani 2 pm M,N	20
I Puritani 7:30 pm E	23	24	Un Ballo in Maschera 8 pm G,I	25	Faust 1:30 pm X*** Aida 8 pm L	26	Un Ballo in Maschera 2 pm M,O	27



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## Opera Museum

The 1977 exhibit in the opera museum,  
 prepared by the Archives for the Per-  
 forming Arts, represents a survey of the  
 1977 San Francisco Opera repertoire  
 and a special retrospective devoted to  
 the career of Licia Albanese with the  
 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 Herbert  
 Scholder handling arrangements for the  
 section on Licia Albanese.

The specific purpose for which Archives  
 for the Performing Arts was formed  
 was to collect, preserve, classify and  
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 Kan's  
 Knabe Piano  
 The Erno Laszlo Institute  
 Lehr's Greenhouse  
 London Records  
 The Magic Pan  
 The Mark Hopkins (Nob Hill Restaurant)  
 Marrakech Restaurant  
 Memory Works  
 La Mere Duquesne  
 Sidney Mobell  
 Klaus Murer  
 Narsai's  
 The Neighborhood

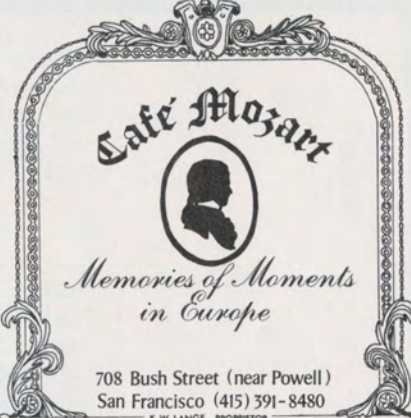


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University of California Committee  
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Victor's (Hotel St. Francis)  
Volvo  
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Wells Fargo Bank  
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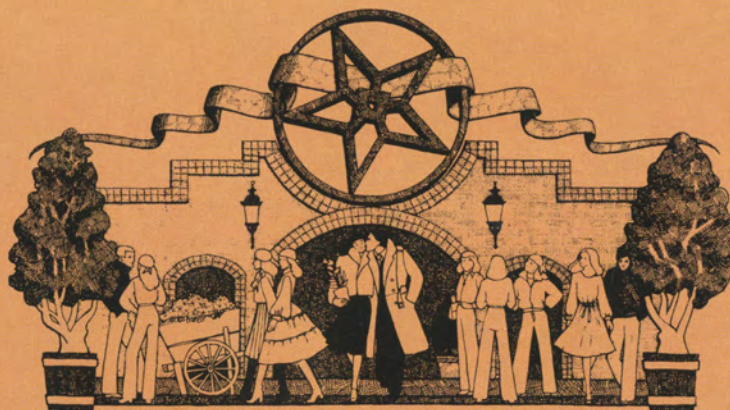
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# CELEBRATE WITH US

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Ten years ago from the ruins of an old canning factory emerged a most beautiful and unusual place to shop. . . The Cannery, named in honor of the people of San Francisco whose laughter and labor filled the original cannery walls. The laughter in The Cannery today is the laughter of shoppers, friends and lovers who come to spend an afternoon, an evening and often the entire day, for The Cannery has much to offer. Forty-five shops abound in the exceptional and treasured from around the world and here at home. Our restaurants are famous for culinary delights from sandwiches to an evening's repast.

This November the Cannery abounds with excitement as we celebrate our Tenth Anniversary Jubilee. Come celebrate with us. It's your anniversary too, for you helped make The Cannery happen, filling it with your laughter and joy. All you need to do is come. We'll do the rest. Our forty-five shops are extending their celebration values throughout November. Plus you'll be entertained by many of the most talented San Francisco street musicians and entertainers. Come celebrate with us and enjoy these rare Cannery-wide values during our Tenth Anniversary Jubilee through the month of November.



**THE CANNERY**

At the foot of Columbus looking over the Bay.



Box or menthol:

# Carlton is lowest.

See how Carlton stacks down in tar. Look at the latest U.S. Government figures for:

	tar mg./cig	nicotine mg./cig
Brand D	12	0.8
Brand D Menthol	11	0.8
Brand V Menthol	11	0.8
Brand V	11	0.7
Brand M	8	0.6
Brand M Menthol	8	0.5
<b>Carlton Soft Pack</b>	<b>1</b>	<b>0.1</b>
<b>Carlton Menthol</b>	<b>less than 1</b>	<b>0.1</b>
<b>Carlton Box</b>	<b>less than *1</b>	<b>*0.1</b>

\*Av. per cigarette by FTC method

Of all brands, lowest . . . Carlton Box:

1 mg. tar, 0.1 mg. nicotine av. per cigarette by FTC method.



Less than  
1 mg. tar.



Only  
5 mg.  
tar.

**Carlton**  
*brings you*  
**the lighter**  
**100.**

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Soft Pack and Menthol: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report Aug. '77.

Box: 1 mg. "tar", 0.1 mg. nicotine; 100 mm: 5 mg. "tar", 0.5 mg. nicotine av. per cigarette by FTC method.