

La Forza del Destino (Force of Destiny)

1979

Saturday, November 3, 1979 8:00 PM

Tuesday, November 6, 1979 8:00 PM

Friday, November 9, 1979 8:00 PM (Live broadcast)

Wednesday, November 14, 1979 7:30 PM

Saturday, November 17, 1979 1:30 PM

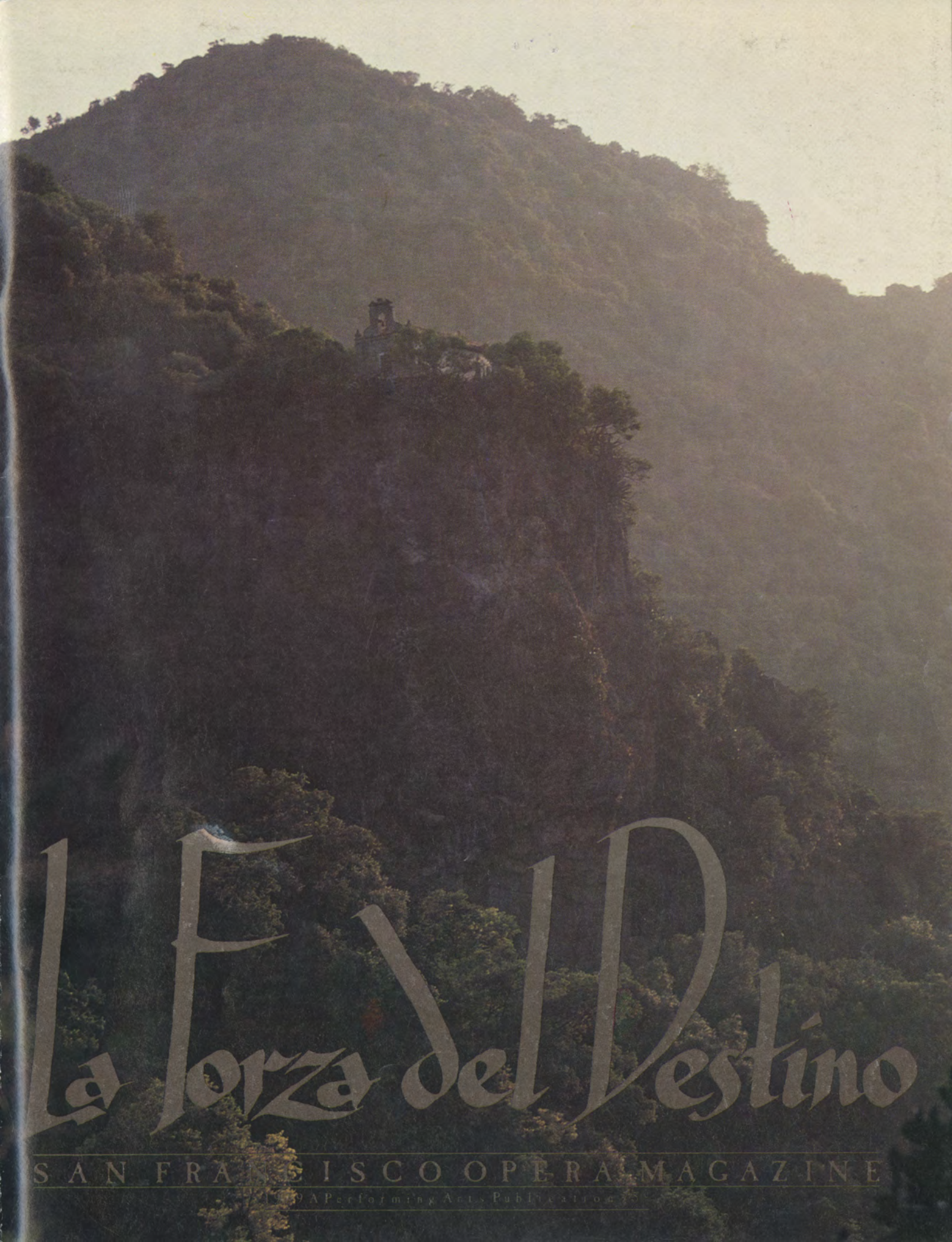
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La Forza del Destino

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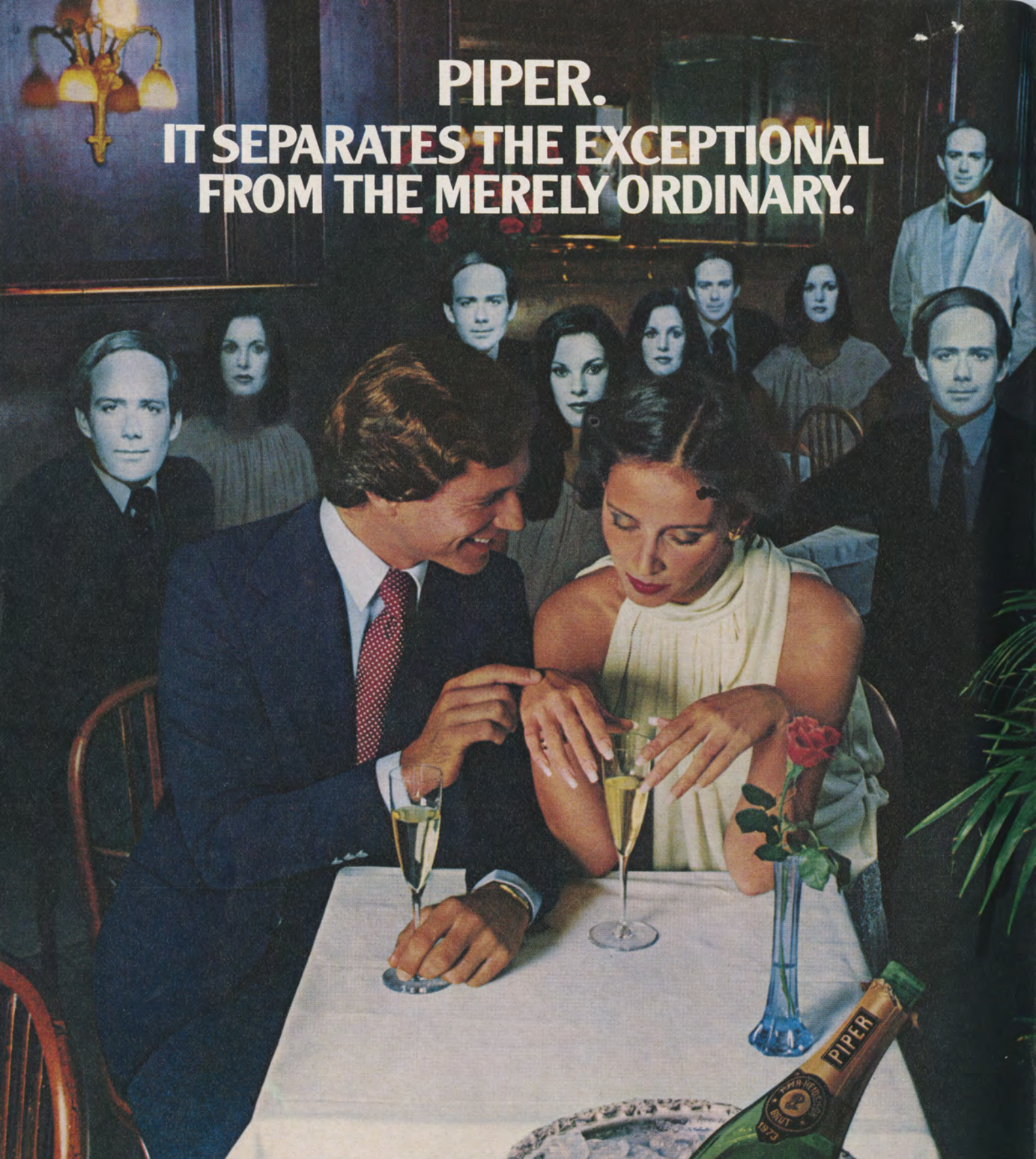
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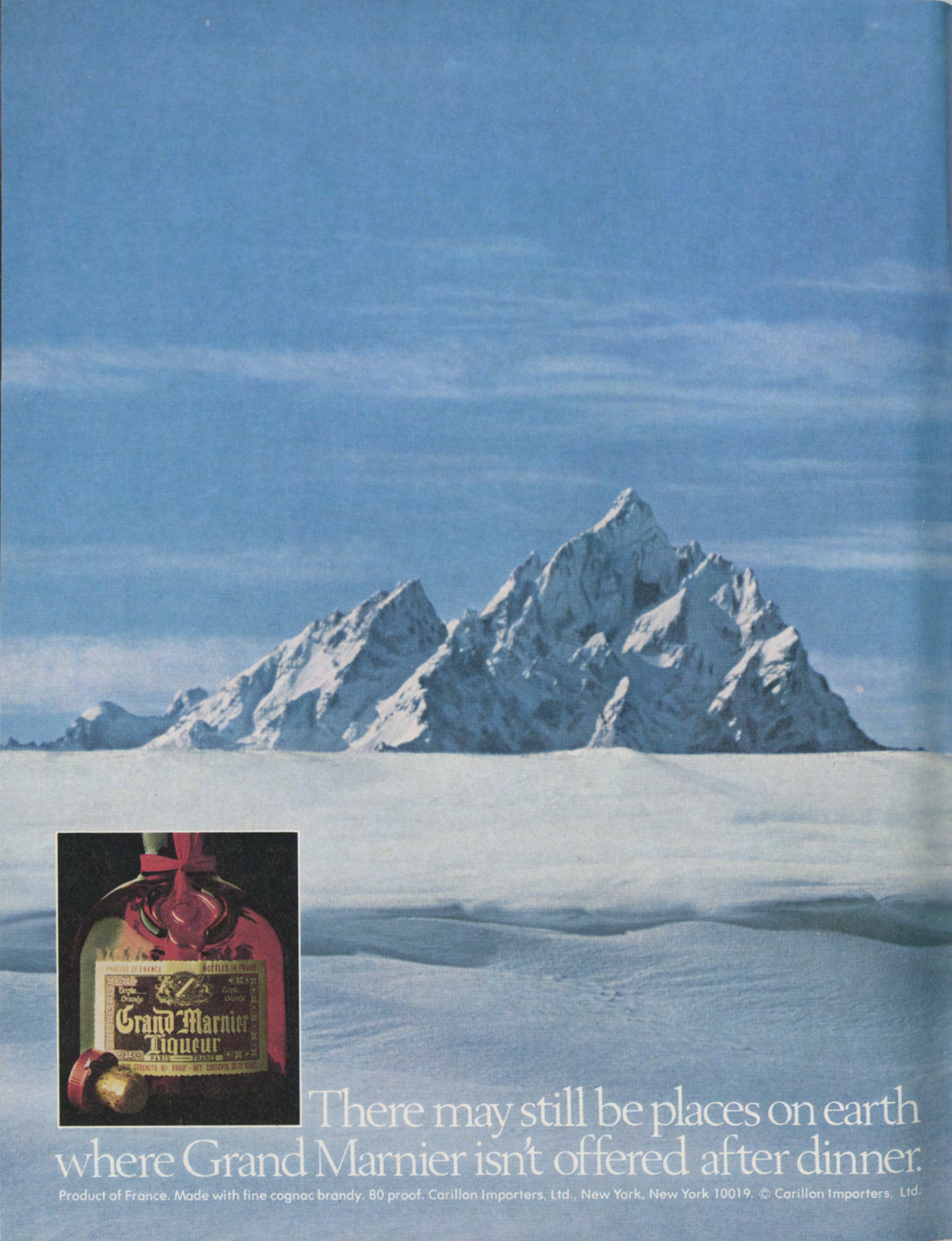


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La Forza del Destino



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Cover: Photographer David Powers had to hike five miles up a dirt trail to reach this tiny hermitage north of Hornachuelos, Spain, near which the final scene of the last act of *La Forza del Destino* could conceivably have taken place.

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Verdi: The Russian Connection

La Forza del Destino Had Its Premiere in St. Petersburg and the Composer's Wife Felt That "Quite perfect tagliatelle and maccheroni will be needed to keep Verdi in good humor amid the ice and furs."

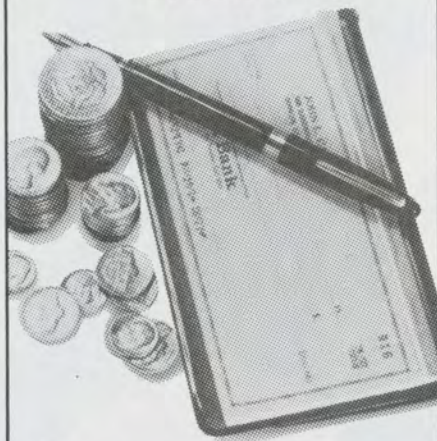
by HARLOW ROBINSON

St. Petersburg stands out among the cities where most of Verdi's operas had their premieres—Milan, Rome, Venice—like a bottle of chilled vodka among red wines. It was there, in the metropolis of Peter the Great and Pushkin, in the city that helped drive Dostoyevsky's characters insane, that *La Forza del Destino* had its first performance, on November 10, 1862. What could have persuaded Verdi, the very embodiment of Mediterranean warmth, sun and song, to voyage thousands of miles to the north, to a city renowned for its foul climate and fouler cuisine, to a civilization that many Europeans of the time—and Verdi was a political progressive—considered oppressive and barbaric?

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and for living there, might have had something to do with it. And the promise of a lavish production catering to the composer's slightest Latin whim, might have had something to do with it. In fact the cost of the new production, at the Petersburg Imperial Theater, where the Italian Opera Company of Petersburg resided, was 60,000 rubles—when the ruble was still worth something. Even Verdi's discriminating wife was impressed with the rate of remuneration.

Negotiations for *Forza* began in early 1861, when Verdi's wife, Giuseppina, received a letter from a friend who was touring in Russia. Enclosed in the envelope was another letter, for Verdi himself, from the tenor Enrico Tamberlick, an Italian singer who was a prominent member of the Petersburg company. Tamberlick was a favorite with the Russian public; he made his debut in Petersburg in 1850, and sang there until 1856. He returned to the Russian stage again between 1859 and 1864, and became famous for his resounding high c sharp.

Tamberlick's note invited Verdi to accept a commission from the Imperial Theater for a new opera for the 1861-62 season. "You are quite free to choose the subject and the poet. You can make your own conditions and the score will remain your property." As it turned out, "quite free" did not mean "free." Verdi chose Victor Hugo's poetic drama *Ruy Blas*; Hugo had been the source for *Rigoletto*, one of Verdi's most successful works, and for *Ernani*. *Ruy Blas* concerns a servant-master conflict in seventeenth-century Spain, and presents the servant as the hero and the master as an unfeeling cad. The People are clearly more noble than the aristocracy—too noble, apparently, for the Russian censor, who reviewed the project and rejected it. Tamberlick sent Verdi a telegram telling him *Ruy Blas* was not acceptable, though, in true

Russian—and Soviet—style, no reasons were given. Verdi chose not to dispute the censor's decision. (Some years earlier, *Rigoletto* had to be performed in Petersburg in Italian, rather than the usual Russian, also due to the censor's objections to its anti-monarchical theme.)

Verdi's enthusiasm for the St. Petersburg commission flagged after this initial setback. It finally required a personal visit to Turin by Achille, Tamberlick's son, to straighten things out. *Ruy Blas* would be alright after all, said Achille, as Giuseppina wrote later in a letter describing Achille's visit: "He then embarked gently on his mission, correcting the mistake in the dispatch and declaring with the greatest calmness that Verdi could set to music *Ruy Blas* or anything he liked, since he himself had instructions to grant him all the conditions he could possibly require, apart from compelling Tsar Alexander to declare a republic in Russia." But by that time, Verdi himself had doubts on the operatic viability of Hugo's drama, and seized on an alternative: *Don Alvaro*, or *La Fuerza del Sino*, by a Spanish romantic dramatist, Angel Perez de Saavedra, Duke of Rivas.

Giuseppina was more excited than her husband at the prospect of trekking off to Petersburg, and immediately set about making preparations for the departure: "Verdi says he has done a foolish thing in signing this contract, because it obliges him to work and therefore to sweat too much in the summer, in order to go and cool himself down too much in the winter. Quite perfect *tagliatelli* and *maccheroni* will be needed to keep him in good humor amid the ice and the furs. For my part, to avoid all storms, I intend to agree with everything he says from mid-October to the end of January, foreseeing that during the hard

continued on p. 25

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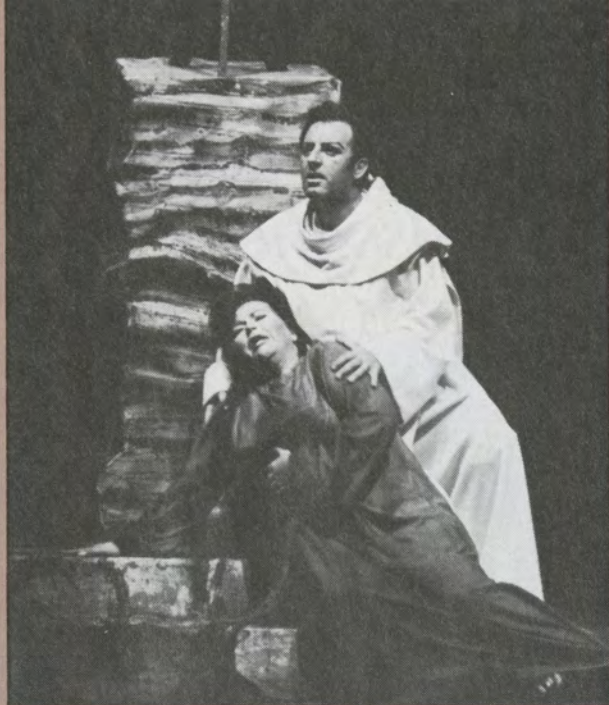


Photo: Margaret Norton

Above, Claudia Muzio as Leonora di Vargas
Above right, Nancy Tatum as Leonora di Vargas
and Carlo Bergonzi as Don Alvaro.
Right, Giovanni Martinelli and Carlo Morelli as
Don Alvaro and Don Carlo.



Salvatore Baccaloni as Fra Melitone.



Frederick Jagel, Stella Roman and Ezio Pinza as Don Alvaro, Leonora di Vargas and Padre Guardiano.



Destiny in San Francisco

La Forza del Destino has been one of the most frequently performed of all Verdi's operas in San Francisco and an especial favorite of both of the San Francisco Opera's general directors, Gaetano Merola who conducted it for the first time here in its Company premiere in 1933 and Kurt Herbert Adler who conducted it here for the first time in 1951. The Company has performed the opera in 1933, 1936, 1938, 1943, 1944, 1946, 1948, 1951, 1954, 1958, 1963, 1965, 1969 and 1976 and here are scenes from some of these earlier productions.

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Carla Martinis as Leonora.

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Janis Martin as Preziosilla.

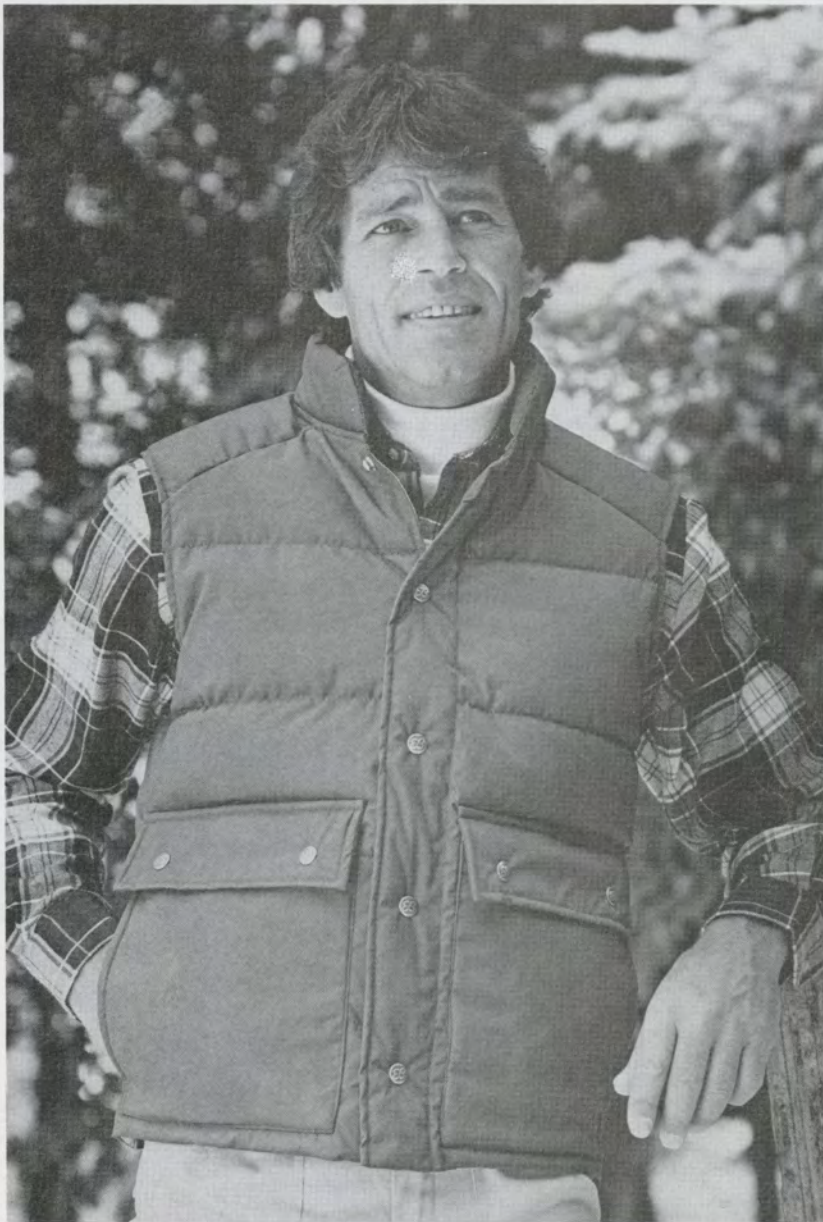


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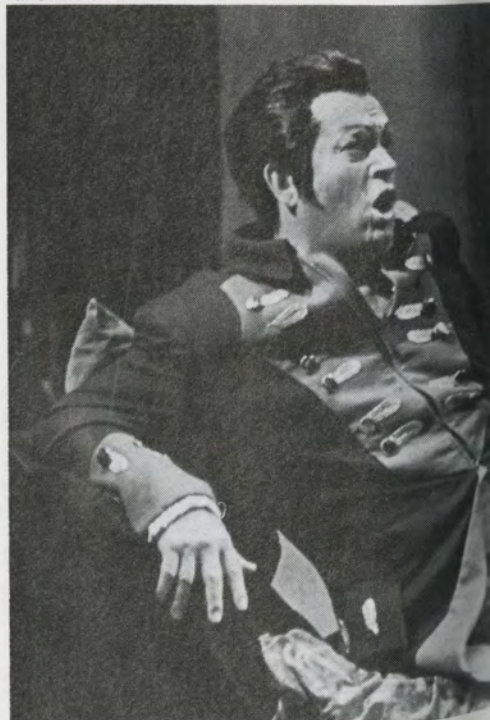
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Anna Tomowa-Sintow as Leonora, with Alexander and Don Alvaro.



Sandor Konya and Raymond Wolansky as Don Alvaro and Don Carlo.



Malta and Barry Morell as the Marquis of Calatrava
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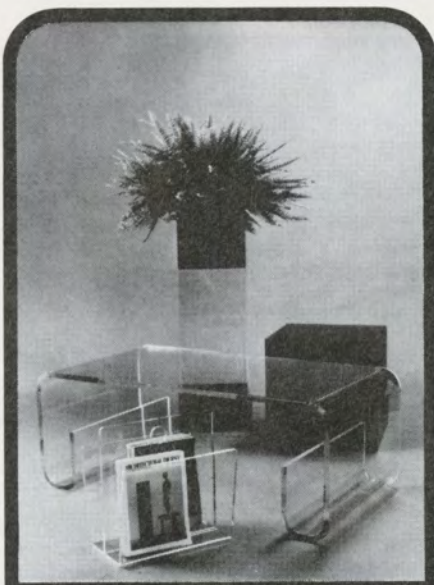
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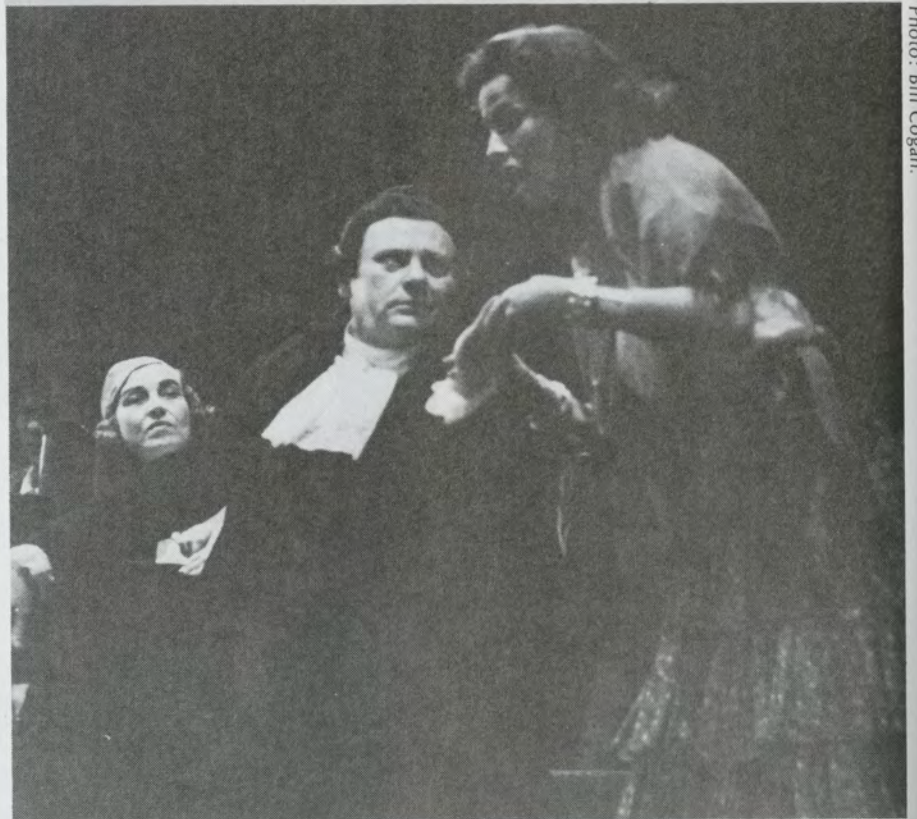


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Renato Capecchi as Melitone.

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labour of composition and rehearsal it will by no manner of means be possible to persuade him that he is wrong about any single thing! When, therefore, the atmosphere becomes too oppressive I shall go and take the air. Wait a bit, though! I was forgetting that the air of Russia freezes one's nose! I shall go to bed, the only place, I believe, where one can be comfortable in those boreal regions."

Verdi and his wife set out for Russia in late November, 1861, intending to remain in Petersburg through January, when the premiere was scheduled. But they arrived to find the prima donna ailing and the rehearsals delayed; at last the production had to be postponed to the following season, since a suitable replacement could not be found. Giuseppina recorded her impressions of the "capital of ice" in a letter to Opprandino Arrivabene: "This frightful cold has not troubled us in the least, thanks to our apartments. One sees the cold, but one doesn't feel it. Let's be clear about this, however. This strange contradiction is a benefit reserved for the rich, who can indeed exclaim: 'Hurrah for the cold, the ice, the sledges and other terrestrial joys!' But the poor people in general, and the coachmen in particular, are the most unhappy creatures in the universe. Imagine, Signor Conte, many of the coachmen stay sometimes all day and a part of the night immovable on their boxes, exposed to deadly cold, waiting for their masters, who are guzzling in warm and splendid apartments, while perhaps some of those unhappy beings are freezing to death! Such atrocious things happen every year! I shall never be able to accustom myself to the sight of such sufferings."

In the following autumn of 1862, Verdi and Giuseppina set off again for Russia, intending to remain for two months while *Forza* was in rehearsal. Before the premiere on November 10, Verdi visited Moscow, attending a performance of *Il Trovatore* at which

he was called before the curtain and enthusiastically applauded. The next day the singers attended a banquet in his honor and sang arias from his operas. Verdi enjoyed the hearty Russian hospitality: "From Paris I shall write to you at length, and tell you about Russia and its high society. You'll be amazed, amazed! In these two months I've been frequenting salons, then there were suppers, parties, etc. I've met both important and humble people, men and women of great amiability and a really exquisite politesse, quite different from the impertinent Parisian *politesse* . . ."

This time *Forza* went on without a hitch, with an entirely non-Russian cast, including Tamberlick, Caroline Douvry-Barbot, Francesco Graziani, and Constance Nantier-Didier. A sore throat had prevented Tsar Alexander II from attending the premiere, but when he came to the fourth performance, he was so pleased with Verdi's work that "he called out Verdi's name, and even insisted upon having him come to his box, where His Majesty and the Empress praised him to the skies." The Tsar also awarded Verdi the Order of St. Stanislaus, a Commander's Cross to be worn around the neck.

And yet the premiere of *Forza* was not an unqualified success. It was bitterly resented by a new group of nationalistic Russian composers, who later became known in the West as "The Five," or "The Mighty Handful": Balakirev, Moussorgsky, Cui, Borodin, Rimsky-Korsakov. They were Russia's first group of native composers; their only predecessor was Mikhail Glinka. At the time that Verdi came to Russia for *Forza*, Russian music was almost entirely unknown in the West: Moussorgsky's *Boris Godunov* had its first performance only in 1874 more than ten years later; Tchaikovsky's *Eugene Onegin* was first produced in 1879, and his *Queen of Spades* only in 1890. Europeans still regarded Russian culture and music as a poor relation.



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Stanley Blacker

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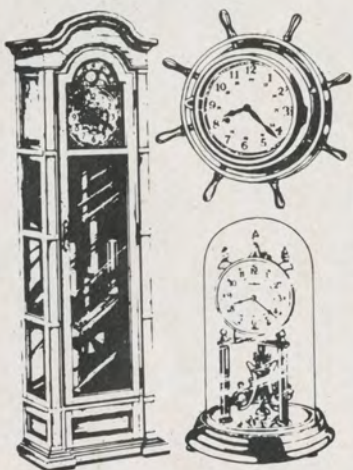
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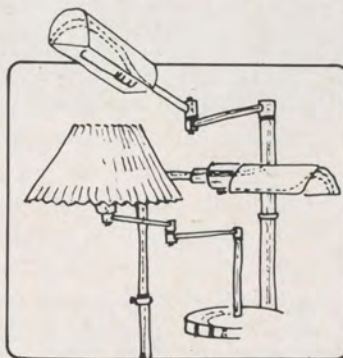
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Italians had traditionally provided what music there was in Russia. Verdi was only the latest in a long line that stretched back to Paisiello and Cimarosa, who were imported by Tsarina Catherine the Great in the eighteenth century. Russian native composers had never been particularly encouraged; only in 1860 was the Mariinsky Theatre, intended primarily for performances of Russian opera, opened in Petersburg. Until 1862 Russian didn't even have its own Conservatory. Before the establishment of the Petersburg Conservatory, musicians and composers were trained abroad, often in Italy. Moussorgsky and his crew, who came into their own in the 1860s, were destined to change that situation. By the twentieth century, many of the world's greatest musicians would come from Russia, and there would be no need to invite Italians.

The spectacle of the grand premiere of Verdi's *Forza*, at fabulously ostentatious expense, greatly irritated these struggling Russian musicians. They were insulted that Verdi should receive 20,000 rubles for an opera when their regular fee was 500. They used the third performance of *Forza* as an opportunity to stage a protest against the monopoly of Russian music by non-Russians. In her letters, Giuseppina seems to misunderstand the purpose of the demonstration: she thought they were protesting in favor of the German repertoire as opposed to the Italian one.

One Russian critic gave eloquent expression to the objections of the Russian nationalists in a lengthy review of *Forza* that appeared in the Petersburg magazine *Illustration*. Alexander Serov, a composer who was also to become an articulate spokesman for Russian music of his generation, first of all complained that three new Russian operas could have been produced for one-sixth of the production cost of 60,000 rubles allotted to *Forza*. His



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acidic criticisms are obviously based more on patriotic than aesthetic motives: "It is amazing that such an experienced operatic master as Verdi didn't bother to search out a task more sensible and inspired than this Spanish parody of drama! Or maybe Signor Giuseppe thought that for Russians even that would be too good. What, he says, do these northern barbarians understand anyway, these bears! Let them have an opera with Tamberlick and Graziani, and that's it, and I have 20,000 Russian rubles in my pocket. But in fact—except for the rubles—it didn't quite turn out that way."

His final paragraphs are a call to arms, igniting the new sparks of Russian nationalistic cultural feeling: "A Russian composer would have been in trouble if he had placed *such* an opera before the judgment of the Petersburg public. He would never have dreamed of such a production as was given to Verdi; so his score would have appeared before the public in its full lack of inspiration. Towards something of their own, something unheralded, everyone would have been a hundred times more severe. A complete fiasco, with every possible kind of scandal, would have resulted . . . And it would have served him right!"

Forza did not achieve lasting success in Russia. It was performed there only 19 times in the next 20 years. Neither was Verdi himself totally satisfied; he revised *Forza* and gave it a second premiere in Milan, closer to home, in 1869. But *Forza* was not totally lost on its Russian audience, especially not on one 23-year old aspiring composer: Modest Moussorgsky. In *Boris Godunov*, as many critics have noted, one can hear clear echoes of *Forza*, transmuted in a profoundly Russian style, in the character of Varlaam—a descendent of Melitone—and most of all in the prominence of the crowd scenes. For this contribution alone, perhaps, Verdi deserved his 20,000 rubles.

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By MARTIN CHUSID

The correspondence left by Verdi in the course of a long and successful career provides a wealth of valuable material about the way he wanted his operas performed. He and his second wife, the intelligent soprano Giuseppina Strepponi, wrote thousands of letters, including many to librettists, conductors, singers, impresarios, and publishers. Since he was as direct and concise in his letters as he was in his music, there is material of the highest interest available on all aspects of his professional activity. Furthermore, his concern for every facet of the lyric theater rivaled that of his great contemporary, Wagner.² All the original sources indicate that Verdi wrote, di-

1. The introduction as well as some of the shorter excerpts from letters in this article are taken from the author's chapter "Verdi's Own Words: His Thoughts on Performance with Special Reference to *Don Carlos*, *Otello* and *Falstaff*" printed in the recently published *A Verdi Companion* (New York: W.W. Norton, 1979), a volume coedited by Dr. Chusid.

2. In the course of an interview for a Viennese journal (1875), Verdi himself had made the comparison with Wagner. The interviewer reported, "When we came to talk about Wagner, Verdi remarked that that great genius had rendered incalculable services to melodramatic art because he had the courage to rid himself of the traditional decadent ('baroque') forms. 'I, too, have attempted the fusion of music and drama,' he said, '... in *Macbeth* but I could not write my own librettos, as Wagner does.'"

3. Copies of the Ricordi production books for *Les Vêpres siciliennes*, *Un ballo in maschera*, *La forza del destino*, *Don Carlos*, *Aida*, *Simon Boccanegra*, and *Otello* are in the Archive of the American Institute for Verdi Studies, Bobst Library, New York University.



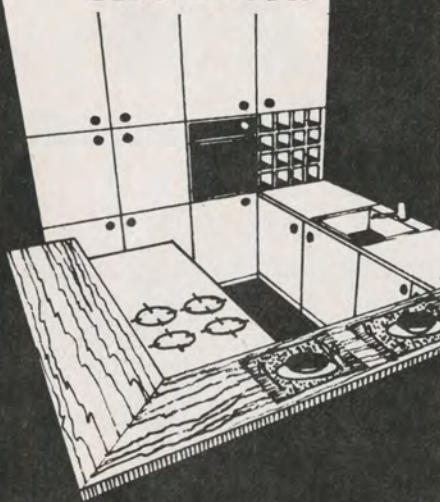
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rected, or followed closely every phase of an operatic production: the choice of a subject; its condensation into a scenario or plot summary; the hammering out of the final text with the librettist, a difficult phase extending into the compositional process; the composing of a sketch of the opera (usually consisting of the vocal parts or of the principal melodic line in the orchestra together with a bass part). After this, he wrote out the vocal parts, together with the bass line on the full orchestral score. These vocal parts were copied for the singers (soloists and chorus), resulting in part-books. Then, while the keyboard rehearsals were under way, Verdi orchestrated the work. He usually finished this task just in time to have parts copied for the orchestral rehearsals. Finally, he directed the dress rehearsal and the first public performances. During all these activities, he was critically evaluating the scenery, staging, and acting.

It should be borne in mind that Verdi rehearsed, directed, and sometimes conducted, almost every one of his world premieres—in the case of *Aida* it was the European premiere. He was similarly responsible for numerous later performances of his operas as well as of the *Requiem*.

Other practical issues concerned him as well: the establishment of a generally accepted international pitch; the seating arrangement of the orchestra in the pit; the sinking of that pit out of the sight of the audience; the designation of the best player of each instrumental group as section leader or first chair; and the organization of the musical and staging staffs of the opera house. He strenuously and successfully fought for the overall direction of an opera by a conductor liberated from his chores as principal violinist. He also had sound ideas on training, auditioning, and rehearsing singers, on the historical authenticity of costumes, scen-

ery, and props, on the length of intermissions (not to exceed twenty minutes), and on the dramatic quality of the translations of his operas into foreign languages. Verdi fought unceasingly for the integrity of the operatic score as written by the composer. In his later contracts (e.g., *Don Carlos*) he demanded a clause which provided that his publisher pay him a huge penalty in the event of performances with cuts, key transpositions, or other mutilations of the score or libretto. This was no simple matter; until 1860 (1871 in Rome) political and religious censors continually deleted "offensive" scenes and rewrote "dangerous" words, lines, scenes, or even complete librettos. But the principal threat to the accurate realization of the written score was posed by performers unwilling or unable to follow the composer's directions.

In all these matters it is clear that Verdi had experience, intelligence, imagination, an iron will, and the highest artistic integrity. Early in his career, however, the composer realized that in the theater, artistic integrity and drama were inextricably linked. Therefore, he had a single overriding concern to which everything else was subordinated—the dramatic impact on the audience. He knew that an audience moved by a performance would return to the theater, anticipating another such experience. Again and again, Verdi maintained that in the theater the greatest crime was boredom.

This conviction quite naturally led to others: to his belief, for example, that the second act of an opera should be better than the first, and that the last should be the best of all. He also believed that the last act should be short and the denouement of the opera followed quickly by the final curtain.

He realized that the complexity of opera in the second half of the nine-

teenth century required a team effort, and none of his later works (i.e. from *Les Vêpres siciliennes*, 1855) could succeed then—nor can they succeed now—without a fiery, enthusiastic, well-rehearsed, and well-disciplined performance by *le masse*—the choruses, orchestra, and stage bands. Naturally, Verdi insisted that there be excellent singing and acting on the part of the soloists as well. And he included the *comprimario* (secondary) as well as the *primario* parts. It is instructive to observe that the Italian master, whose carefully written contract gave him considerable control over the selection of singers, invariably chose a vocalist who sang well but perhaps had a lesser natural instrument or a less spectacular vocal technique than others, if that performer had great stage presence and could interpret the drama convincingly. No greater compliment could be paid a performer by the hard-to-please composer than that he or she had, in Verdi's words, "il diavolo addosso" (the devil in him).

With respect to staging, as early as the first *Macbeth* (Florence, 1847) one finds numerous suggestions scattered throughout Verdi's letters. But there is another rich source of information providing clues for Verdi's thoughts on the subject. These are the production books or staging manuals, called in French *livrets de mise-en-scène* or in Italian *disposizioni sceniche*. The earliest of these come from Paris and exist in manuscript or printed form, sometimes in both forms for the same opera. Verdi was impressed by the attention given to staging in Paris—his *Jérusalem*, which reopened the Paris Opéra after a period of darkness, received a particularly lavish production—and beginning with his second French opera, *Les Vêpres siciliennes*, a more or less complete series of *disposizioni sceniche* was published by Ricordi, including all of Verdi's later operas.³

Early in 1863, some months after he had directed the world premiere of *La forza del destino* in St. Petersburg (now Leningrad), Verdi was preparing a staging of *Forza* in Madrid. At the same time, a version of the opera with censored text renamed *Don Alvaro* was being staged in Rome. The composer wrote two letters from the Spanish capital to a close friend, the sculptor Vincenzo Luccardi. The first was in anticipation of the Roman performances, the earliest in Italy for the opera, and the other after Verdi had received some reports about the performances.

January 13, 1863

... I fear greatly, as much for the musical performance as for the variants which will probably have been made in the libretto. It is an opera of vast dimensions and needs great care...

And about a month later he wrote

February 17, 1863

... In *La forza del destino* it is not necessary to be able to do [difficult] vocal exercises. But one must have some soul, to understand the words and to express them. It is certain that with a spirited soprano, the duet in the first act ["Ah per sempre,"] the Aria in the second ["Madre, pietosa Vergine,"] the Romanza in the fourth ["Pace, pace, mio Dio,"] and above all the Duet with [Padre] Guardiano in the second act ["Più tranquilla l'anima sento,"] would have also been successful. Here are four pieces that failed because of the performance. And four pieces are a lot; they can make or break an opera! The part of Melitone is effective from beginning to end...

While in Spain, Verdi a great lover of the arts in all their manifestations, took some sight-seeing trips. As usual his remarks are brief and to the point.

Early 1863

... I was so tired I had to go to bed to rest and care for a bad cough I caught on my trip to Andalusia, an extremely uncomfortable, long and fatiguing journey. The Alhambra first and above all; the cathedral of Toledo, Cordoba and Seville deserve their reputations.

I don't like the *Escorial* (pardon my blasphemy). It is a pile of marble. There are some very rich things inside, and some are very fine, among them a very beautiful fresco by Luca Giordano. But on the whole it lacks good taste. It is austere, awesome, like the fierce ruler who built it, [Philip II].

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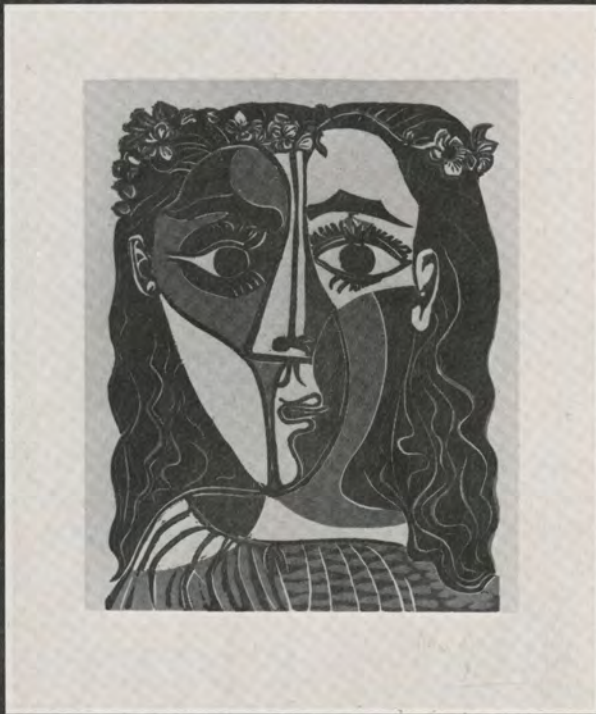
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The visit to the Escorial was to have great significance just a few years later when Verdi wrote *Don Carlos* (first performance 1867, Paris). Shortly after his trips to Russia and Spain, Verdi wrote to his publisher Tito Ricordi.

May 14, 1863

... We come [now] to *La forza del destino* ... Do what you deem best for *Forza* both in Turin and Milan. [But] I tell you the truth, I have little desire to come [and direct the opera;] to spit blood and burst with anger without achieving anything because of the insufficiencies of the [orchestral and choral] groups, negligent staging, and the ignorance of the [principal] artists.

If artists learned to read and understand, impresarios to stage, if the [orchestral and choral] groups (*le masse*) knew how to perform *piani* and *forti* and to keep together, the effects would be different from what they are. And mind that I am not asking extraordinary, impossible things: I am simply asking for what is absolutely necessary. It is as if a painter asked for a little light to see a painting.

It is said that *La forza del destino* is too long, and that the public is frightened by so many deaths! [note: in the first version, Don Alvaro also dies.] Agreed; but granted the subject, how does one find another solution? The third act is long!! But which is the useless piece? Staged as it ought to be, it should not prove inferior to the scene of the inn. Besides, how can one judge from that performance at Reggio [Emilia], in which, since it is an opera for which the staging is so important [note: Verdi probably means all the visual aspects: staging, scenery, acting etc.]; it is precisely the staging which is neglected ...

Apropos staging and the inn scene, Verdi left some rather precise instructions on how to stage that portion of the opera.

January 15, 1869

... The staircase landing must be small and not too high; five or six steps which lead into the room where Leonora is lodged: the staircase landing on the side and not too far back. The stage setting as spacious as possible, while taking care that behind [this scene] the monastery must be prepared [for the next]. Preziosilla must sing the *Canzone* ["Al suon di tamburo"] on a rise, or at least climb there immediately afterwards to perform her sorcery. However, this shouldn't disturb the staging, because in a [military] encampment something can always be found handy at the moment, a bench, an empty barrel, etc. ...

(ALPHABETICALLY SPEAKING)

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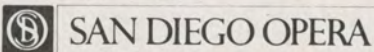
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Some weeks before, Verdi had written to Giulio Ricordi of Carlo's "Son Pareda, son ricco d'onore" in that same scene:

Genoa, December 31, 1868

... the ballata in A in the second [act . . .] must be performed *mezzavoce*, elegantly, lightly and rather quickly . . .

Two other letters to Giulio that same month stress the importance of the parts of the gypsy, the comic monk, and the muleteer-peddler:

December 16, [1868]

... Don't forget that in *Forza* three artists are needed with great stage presence to do Preziosilla, Melitone, and Trabucco. Their scenes are comedy, nothing but comedy, therefore good pronunciation and aplomb on stage . . .

Monday, [December 21(?) 1868]

... [If] Melitone, Preziosilla, and Trabucco . . . do not perform . . . with the spirit and character desired, you won't have an opera but a *De profundis* . . .

It wasn't until 1869 that Verdi could be persuaded to come back to La Scala to direct one of his operas. The scene of his earliest triumphs, *Nabucco* (1842) and *I Lombardi* (1843), he had been displeased with the way Italy's leading house had performed and staged his works for more than 25 years. But after revising *Forza*, he did return and his next letter tells of the result. It was to one of his closest friends, the Count Opprandino Arrivabene.

March 1, 1869

I've just returned here [to Sant'Agata] last night at midnight from Milan dead tired. I need to sleep for the next two weeks to recuperate. By this time you know about *La forza del destino*: there was a good performance and a success. [Madame] Stolz [as Leonora] and *Tiberini* [as Don Alvaro were] superb. The others good. The groups, choruses and orchestra, have performed with a precision and a fire indescribable. They had the devil inside of them.

I also have news of the second performance: still good, even better than the first. The new pieces are an *overture* performed marvelously by the orchestra, a small chorus *di Ronda* and a *Terzetto* with which the opera ends.

Verdi wrote some months later to one of his livelier friends, Antonio Gallo, violinist and Venetian music dealer.



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Early 1869

... He's gone completely mad. The solo and duet pieces of [Filippo] Colini [Don Carlo, Teresa] Stolz [again Leonora,] and [Gaetano] Fraschini [Verdi's favorite tenor as Don Alvaro] went to his head and will end up by putting him in the hospital. But of the varied scenes, more vast, which fill up half the opera, and which truly constitute the *Music Drama*, he, like the public, doesn't speak at all... I believe, and am convinced, that the musical pieces for solo or [several] solo [voices] may have been delivered wonderfully, but that the opera, understand me well, *Opera*, or serious Musical Theatre [note: Verdi's term, a counterpart to Wagner's *Music Drama*, is *Dramma scenico-musicale*] was only performed imperfectly.

Before closing I should like to quote part of a splendid and previously unpublished letter brought to light recently in the Archive of the American Institute for Verdi Studies. The Institute, founded in 1976, has gathered, mainly on film, approximately 10,000 letters and documents, hundreds of scores and librettos, and a growing collection of materials relating to the staging of Verdi's operas (staging manuals as well as costume and stage designs). The entire letter is being printed in the Institute's first major publication, *Verdi's Macbeth: A Sourcebook* (New York: W. W. Norton), a volume based on the proceedings of the Fifth International Congress of Verdi Studies, an event sponsored by the Institute in November of 1977. The Institute's next congress will take place at the University of California at Irvine from April 24 through 27, 1980, next spring. The letter is to Léon Escudier, Verdi's French publisher who was preparing the premiere of the revised version of *Macbeth* for Paris.

March 11, 1865

... Here are some observations on the fourth act. The first chorus, ["Patria oppressa,"] must be sad, forlorn, as the words and [dramatic] setting indicate. Likewise the Adagio of the tenor's aria ["Ah la paterna mano"]: the [cabaletta, "La patria tradita"] lively and with great enthusiasm. Here we are at the sleep-walking scene which is always the main scene of the opera. Whoever has seen [the actress, Adelaide] Ristori, knows that one

should use very few gestures; rather everything must be limited almost to a single gesture, that of removing a blood stain she believes to be on her hand. The movements must be slow, and one ought not see her take steps; her feet must [imperceptibly] glide over the floor, as if she were a statue, or a walking shadow. Her eyes fixed, her body corpselike; she is in agony and she dies immediately thereafter. [Madame] Ristori used deep sighs, a death-rattle. In music [i.e. while singing] this could not be done nor should it; just as one should not cough in the last act of *Traviata* nor laugh in the "Scherzo od è follia" of *Ballo in maschera*. Here [in *Macbeth*] there is a lament [played] by the English horn which substitutes very well for the deep sighs, and does so more poetically . . .

The final excerpt is taken from a letter written by Giuseppina Strepponi, Verdi's mate for more than 50 years. During the late 1830's and early 1840's she was Italy's leading dramatic soprano, and her husband clearly valued her artistic judgements and sense for the theatre very highly. She also helped him at times with the earliest stage of the operatic process, and some of the plot summaries or scenarios later to be developed into librettos for Verdi's operas on film at the Institute's Archive, are in her handwriting. No doubt the ideas she expressed are Verdi's own and as Verdi said many times, *La forza del destino* was the first of his modern operas. The others were *Don Carlos*, *Aida* and, of course later *Otello* and *Falstaff*.

October 2, 1869

. . . A magnificent voice, a sublime artist, does not suffice to make comprehensible in all its aspects the *Opera-Poem* of our times. There must be the totality. The singing, the playing, the acting, the costumes, the scenery, everything must form this complex . . .

Those readers of this article interested in learning more about the Institute or its Archives may write for a specimen copy of the *Verdi Newsletter*, a twice-yearly publication with articles and information of all sorts relating to Verdi (recordings, performances, conferences, etc.). The address is the American Institute for Verdi Studies, Department of Music, New York University, 24 Waverly Place, New York, N.Y. 10003.

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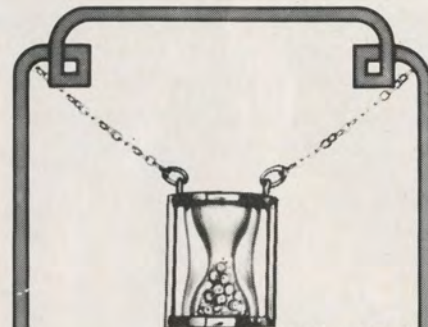
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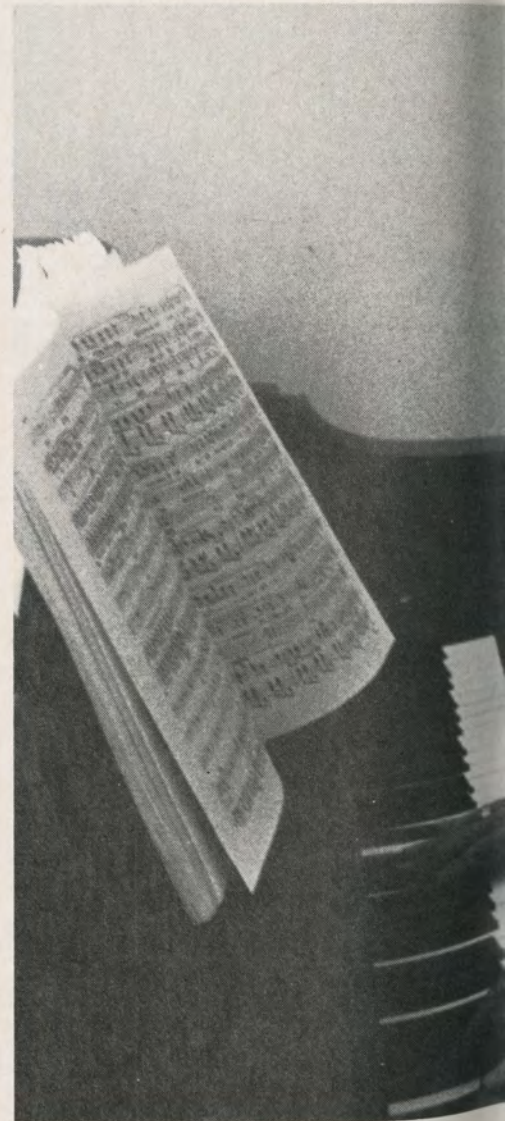
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Otto Guth

I first met Otto Guth in the fall of 1937 when a slight young man showed up at the opera house in Reichenberg, the capital of Sudeten Germany, then a part of the Czechoslovakian Republic. We were both working there—he as coach and I as chorus director—and we established a good, friendly working relationship between colleagues.

We lost track of each other after that one season and it was not until 1954 that our paths crossed again. It was just after my appointment as director of

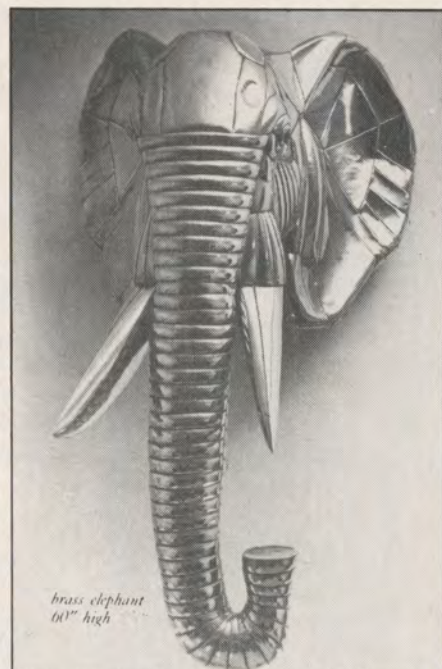


1911-1979 / A Tribute by Kurt Herbert Adler

the San Francisco Opera and I had gone to New York looking for musical assistants. An agent told me of this marvelous coach from Vienna, and who should it turn out to be but Otto. Of course I told the agent joyfully, "Otto Guth is engaged." From then on he played an indispensable part on the San Francisco Opera's musical staff with his great musicianship and his splendid knowledge of the human voice. Above all, he had a capacity to advise and lead people without their

noticing or resenting it. He was the confidant and counselor of the greatest singing stars. Leontyne Price, whose career he was involved in from the beginning, worked with him for more than two decades, and sang at his funeral services last winter. Placido Domingo, Cornell MacNeil, Luciano Pavarotti, who had him come to Italy to study new roles with him, Reri Grist, Giorgio Tozzi, Robert Weede—the list is endless. From students to young pro-

photo: Ira Nowinski



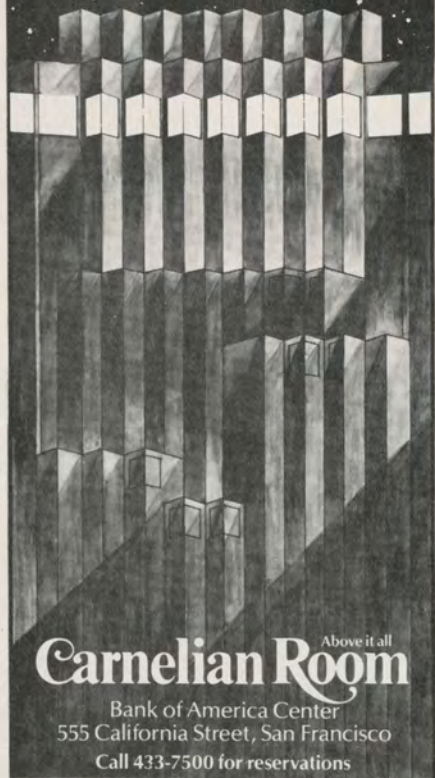
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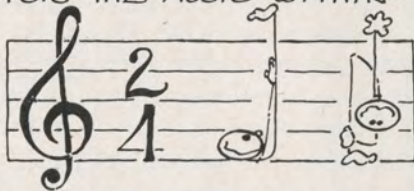


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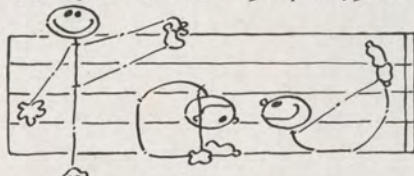
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fessionals to stars and superstars, every-
one sought him out for help and guid-
ance. He was also especially successful
in working with the young singers in
the Merola Opera Program.

Otto Guth was beloved not only by
the singers with whom he worked, but
everyone connected with the San Fran-
cisco Opera, from stage directors to
stagehands, costumers to choristers,
secretaries to superstars, conductors to
board members. He was a friend to all
and a true democrat in philosophy and
action. I never knew him to have a
single enemy. If he had one short-
coming it was that he occasionally
went overboard in praising people to
encourage their confidence in them-
selves. He was a man of mellow
strength, quick but uncalculating intel-
ligence and extreme personal integrity.
And he also had a wonderfully droll
and very special sense of humor. How
often, during long days of meetings in
dark New York hotel rooms planning
repertoire and casting, did Otto's re-
marks lighten the occasion and give us
an opportunity to see things in their
proper perspective. And I remember he
often sat across the desk in my office
here in the Opera House discussing
professional or private matters, always
ready to offer wise counsel. Then some-
times, when we were joined by others,
this quiet little man would sneak out of
his chair—and the room, unobtrusively
and unnoticed. He had a way of not
calling attention to himself, but making
his presence felt. Otto was a human
being whose loyalty and friendship
were very special to my wife Nancy
and me. I am deeply grateful for having
met him and for the years of our pro-
fessional relationship and personal
friendship. He was an integral part of
my life.

In his last years Otto was married to a
wonderful lady whom he had known
since his young days in Vienna. We all
appreciated the happiness that Vally
gave to him and our respect and love
for her continue. This is our first season
without Otto since 1954. It is hard to

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believe that he is no longer with us in person, but his influence on all of us is lasting.

Leontyne Price and I are joined by the entire San Francisco Opera Company in dedicating the opening performance of this year's *La Forza del Destino* to the memory of Otto Guth, a unique human being and an unforgettable friend to us all.

For twenty-five years Otto Guth was musical supervisor for the San Francisco Opera. Following his ultimately death earlier this year, his friends and admirers founded the Otto Guth Memorial Fund, to provide for the training of a young coach/accompanist each year beginning in 1980. Contributions to the Fund are still being accepted and may be sent to the San Francisco Opera/Guth Fund at the Opera House. Contributors to date are listed as follows:

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continued on p. 112

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Otto Guth (above, right) after being awarded the San Francisco Opera Medal, with Kurt Herbert Adler and Mrs. Guth, and (below) at a rehearsal in 1965 with Adler, Chita Hager and Paul Hager.

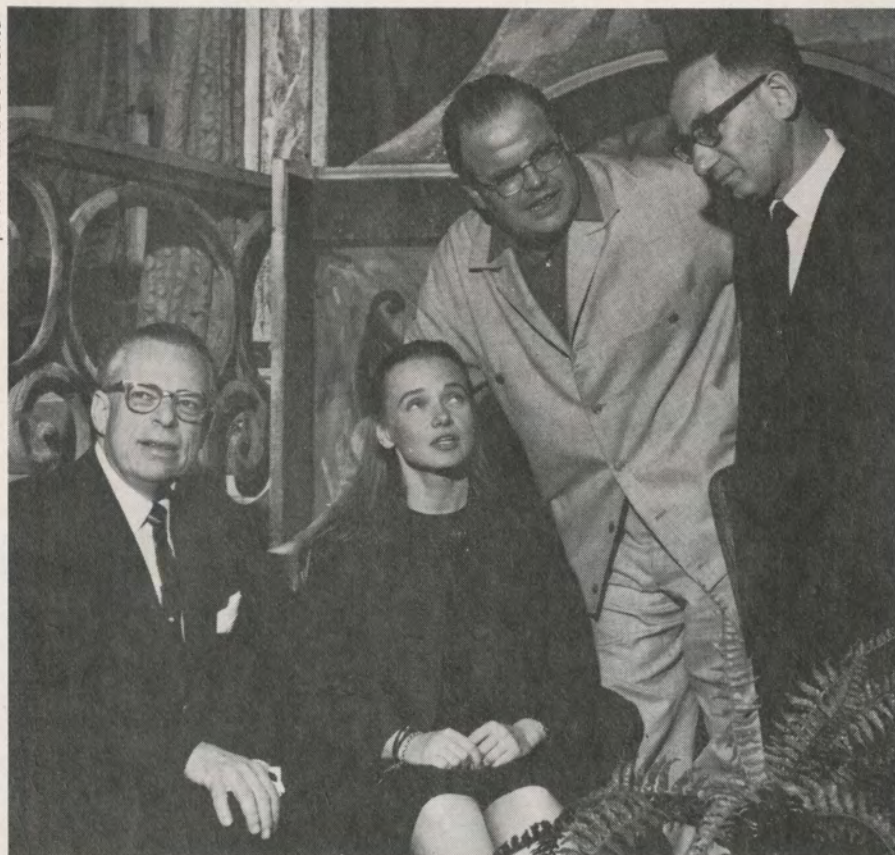


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San Francisco Ballet presents Nutcracker



Beginning December 13, the San Francisco Ballet will again transform the San Francisco Opera House stage into an enchanting, magical dream world; the dream world of Lew Christensen's celebrated *Nutcracker*. The 1979 *Nutcracker* opens with an 8 p.m. performance, and continues for a total of 29 matinee and evening performances through December 30.

The *Nutcracker* has become an American holiday tradition, celebrated with special affection in the Bay Area, where the San Francisco Ballet introduced American audiences to Tchaikovsky's full-length ballet in 1944.

The San Francisco Ballet now presents its third and most lavish production of *Nutcracker*, featuring Tchaikovsky's enchanting score, Lew Christensen's inventive choreography, and Robert O'Hearn's magnificent sets and costumes. This elegantly polished combination of music, choreography, sets and costumes has made the story of Clara's Christmas dream of romance and adventure into a ballet of vitality and beauty.

As in past seasons, Sugar Plum Parties will be presented in conjunction with

several of the *Nutcracker* performances. The parties, sure to delight children of all ages, will be presented in the lower foyer of the Opera House immediately following the matinee performances on December 15, 20, 21 and 22. The Sugar Plum Fairy and her subjects from the Candy Kingdom will be in attendance. Refreshments, including a specially commissioned *Nutcracker* Ice Cream (mocha nuts and coffee candy) courtesy of Gaston's, will be provided. There is a special \$5.00 per person admission fee for the Sugar Plum Parties, with proceeds going to the Scholarship Fund of the San Francisco Ballet School.

Last year, over 89,000 people from all over the Bay Area and Western States filled the Opera House for the *Nutcracker*. This year, some sections of the Opera House are already sold out on the basis of Repertory Season subscription orders. *Nutcracker* mail order sales are now available to the general public, call (415) 751-2141 for information or watch for local newspaper ads. Direct window sale of *Nutcracker* tickets at the Opera/Ballet Box Office will not begin until November 19.



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When the curtain rang down at the end of the 1978 season, I wondered what we could do for an encore in 1979. But I believe our general director, Kurt Herbert Adler, and his excellent staff have done it again—1979, our 57th consecutive fall season, augurs to be another vintage year with some interesting innovations.

The season opens with Ponchielli's *La Gioconda* starring Renata Scotto and Luciano Pavarotti. This is the first time in twelve years that *Gioconda* has been performed by our company and we are most grateful to a friend of San Francisco Opera and to the San Francisco Opera Guild who have financed the new production. On Sunday, September 16, 1979, *La Gioconda* will be telecast live to audiences throughout the United States, Canada and Mexico and, by satellite, to Britain and Europe. This ambitious project, our first telecast, is being made possible by a most generous grant from BankAmerica Corporation. Not only will the telecast be available to millions of opera lovers now, but a mini-series made of the opera will be shown next spring and portions of the opera with appropriate educational commentary will be made available to schools throughout the State of California.

Another first for 1979 will be the performance of a stylized concert version of Rossini's *Tancredi* starring Marilyn Horne. This permits us to hear an opera not in the usual repertoire and not likely to be repeated for many years, without the huge costs of mounting a new production. A performance of three one-act operas will bring us two San Francisco Opera premieres—Dallapiccola's *Il Prigioniero* and Poulenc's *La Voix humaine*—followed by our

old friend *Gianni Schicchi*. The two new productions were financed by a grant from the San Francisco Foundation. We will also enjoy a new production of *La Fanciulla del West* thanks to the generosity of the Bernard Osher Foundation. This production was given last year to the Lyric Opera of Chicago by the Gramma Fisher Foundation of Marshalltown, Iowa.

Again, as has been the case for several years, we will broadcast a live performance of each opera over radio stations up and down the Pacific Coast and by delayed Public Radio throughout the nation. This important public service is made possible by grants from Chevron U.S.A., Inc., the L. J. and Mary C. Skaggs Foundation, Oakland, California, and National Public Radio. Financially, San Francisco Opera Association is currently in reasonably good shape but it seems as if we must constantly increase our speed to stay even. Thanks to sold-out houses for most of our performances and modest ticket price increases, revenues from ticket sales continue to cover about 60 percent of our costs. We are a labor-intensive endeavor and, despite the economies effected by Maestro Adler and his staff, our costs continually increase because of the ravages of inflation; thus, raising the remaining 40 percent is a constantly increasing challenge. I am happy to report that in the last two years we have increased the number of donors to our annual operating fund by several thousand; without them, we would have incurred significant deficits. We must continually seek new and increased gifts from our supporters. If you are not presently included among our contributors, won't you please join us now?

Another noteworthy event in the past year, announced at the annual meeting of members held on June 7, 1979, was the appointment of Terry McEwen as successor to Kurt Herbert Adler as general director of San Francisco Opera upon Maestro Adler's retirement in 1982. Mr. McEwen, presently executive vice president of London Records, New York, is well known to millions for his vast knowledge of opera from his appearances for many years on the Saturday radio broadcasts from the

Met. We look forward to his arrival in the summer of 1980 and to his success in the future upon assuming the duties of general director.

Last year, I expressed the hope that the proposed new garage, replacing the parking lot across the street, would be ready for this year's season. Legal delays prevented this but I am hopeful it will be ready for the 1980 season. I am sure you are aware that construction of the new Symphony Hall on the old parking lot space is well under way and we are hopeful that construction of the rehearsal facility, on the same block and so important to San Francisco Opera, will commence soon. We look forward with anticipation to the completion of the Performing Arts Center; it will add so much to the cultural life of San Francisco. Funding for the Center is still about two and a half million dollars short. If you have not joined the thousands of contributors who have made this project possible, I urge you to do so as soon as possible.

We continue to be grateful for the financial and moral support from various sides, without which help we would find it almost impossible to continue — National Endowment for the Arts, National Opera Institute, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the Board of Supervisors, and the War Memorial Board of Trustees. We are indebted to the San Francisco Opera Guild for its sponsorship of four student matinees, for its many other helpful activities, and for its sponsorship this year for the first time of a senior citizens matinee which has been largely financed by a gift from Bay View Federal Savings & Loan Association.

By the time the final curtain falls on November 25, I am confident the 1979 season will have proved that our reputation as one of the outstanding opera companies in the world is well deserved.

Enjoy the season.

WALTER M. BAIRD
President,
San Francisco Opera Association

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The San Francisco Opera Association extends its most sincere appreciation to all those contributors who help maintain the Company's annual needs and to those whose gifts are insuring continued growth and a secure future. Listed below are those individuals, corporations and foundations, whose gifts and pledges of \$200 or more, singly or in combination, were made to the Opera's various giving programs from the latter part of 1978 through August 15, 1979. These programs include the annual fund drive, the Endowment Fund, production sponsorships and special projects. Gifts received during the Opera season will be added to subsequent issues of the magazine. Space does not allow us to pay tribute to the hundreds of others who help make each season possible.

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<i>Musical Supervisor and Resident Conductor</i>	David Agler*†
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<i>Girls Chorus Director</i>	Elizabeth Appling
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continued from p. 49

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Darlene Brock
Anne Buelteman
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Sherban Lupu
Co-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
Gerard Svazliant[†]

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Acting Principal
Virginia Price
Felix Khuner
Barbara Riccardi
Robert Galbraith
Gail Schwarzbart
Carol Winters
Eva Karasik
Laurence Gilbert
Linda Deutsch[†]

VIOLA

Rolf Persinger *Principal*
Detlev Olshausen
Lucien Mitchell
Asbjorn Finess
Jonna Hervig
Ellen Smith
Harry Rumpler
Thomas Elliott[†]

CELLO

David Kadarauich
Principal
Doug Ischar
Judiyaba
Lawrence Granger
Barbara Wirth
Burke Schuchman

BASS

S. Charles Siani
Acting Principal
Jon Lancelle
Carl H. Modell
Donald Prell
Philip Karp
Douglas Tramontozzi[†]

FLUTE

Paul Renzi
Acting Principal

Lloyd Gowen

Gary Gray
Rebecca Friedman[†]

PICCOLO

Lloyd Gowen

OBOE

James Matheson
Principal
Raymond Dusté
Deborah Henry

ENGLISH HORN

Raymond Dusté

CLARINET

Philip Fath *Principal*
Donald Carroll
David Breeden
Gregory Dufford[†]

BASS CLARINET

Donald Carroll

BASSETT HORN

James Russell[†]

BASSOON

Walter Green *Principal*
Jerry Dagg

Robin Elliott

Carla Wilson[†]

CONTRA BASSOON

Robin Elliott

FRENCH HORN/

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

Carlberg Jones[†]

Glen Swarts[†]

Gail Sprung[†]

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WAGNER TUBA

David Sprung
James Callahan

Carlberg Jones[†]

Gail Sprung[†]

TRUMPET

Donald Reinberg
Principal

Edward Haug

Chris Bogios

Carole Kleint[†]

Timothy Wilson[†]

BASS TRUMPET

Mitchell Rosst[†]

TROMBONE

Ned Meredith *Principal*
McDowell Kenley
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Mitchell Rosst[†]

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Lawson Bader
Sean Barry
Mark Burford
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Daniel Potasz
David Roberts
Steven Rothblatt

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Jordan Silber
Mark Swope
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Pierre-Guy White

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Barbara Clifford
Janet Dahlsten
Renee De Jarnatt
Mary Joyce
Hedi Langford
Francesca Leo
Gindy Milina
Edith Modie
Ellen Nelson

Virginia Persson
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Louise Russo
Ellen Sanchez
Sally Scott
Carolyn Waugh
Steve Bauman
Jack Barnich
Douglas Beardslee
Allerton Blake
William Burns
Thomas Carlisle
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Jimmy Exon
George Freiday
Albert Frettoloso
Cliff Gold
Mark Huelsmann
Stephen Jacobs
Ken Jakobs
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Janusz
Paul Jenkins
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Jon Spieler
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Richard Weil
Frank Willis
Sam Ziegler

1979 Season Repertoire

New Production

LA GIOCONDA

Ponchielli

IN ITALIAN

Scotto, Toczyska**, Lilova/Pavarotti, Mittelmann, Furlanetto*, Del Carlo, Di Paolo*, Koch*, Haile*, Martinovich*/

Van Hamel*, Chryst*, Holder*

Conductor: Bartoletti

Production: Mansouri

Designer: Brown*

Choreographer: Sappington*

Chorus Director: Bradshaw

Friday, Sept. 7, 7 PM

Gala Opening Night

Wednesday, Sept. 12, 7:30PM

Sunday, Sept. 16, 12:30PM

Friday, Sept. 21, 8PM

Tuesday, Sept. 25, 8PM

Saturday, Sept. 29, 8PM

PELLÉAS ET MÉLISANDE

Debussy

IN FRENCH

Ewing, Jones, Lane*/ Duesing, Devlin*, Macurdy, Cumberland*, Martinovich

Conductor: Rudel*

Stage Director: Karpo

Designer: Munn

Saturday, Sept. 8, 8PM

Tuesday, Sept. 11, 8PM

Friday, Sept. 14, 8PM

Wednesday, Sept. 19, 7:30PM

Sunday, Sept. 23, 2 PM

New Production

DON CARLO

Verdi

IN ITALIAN

Tomowa-Sintow, Budai**, de la Rosa*, Knighton/Aragall, Brendel*, Nesterenko*, Elenkov**, Cumberland, Di Paolo, Del Carlo, Haile, Mallory*, Martinovich, Miller, Rohrbaugh

Conductor: Varviso

Stage Director: Frisell

Designer: Skalicki

Chorus Director: Bradshaw

Saturday, Sept. 15, 8 PM

Tuesday, Sept. 18, 8PM

Saturday, Sept. 22, 1:30PM

Wednesday, Sept. 26, 7:30PM

Sunday, Sept. 30, 2 PM

Friday, Oct. 5, 8PM

ELEKTRA

Strauss

IN GERMAN

Mastilovic*, Rysanek, Schlemm**, Siefer, Hinson, Jaqua, Jones, Montgomery*, Cook*, Beckstrom*, Kerrigan*/Neill, Mazura, Cumberland, Ballam*, Del Carlo

Conductor: Klobucar*

Stage Director: Weber

Designer: Siercke

Friday, Sept. 28, 8PM

Tuesday, Oct. 2, 8PM

Sunday, Oct. 7, 2PM

Thursday, Oct. 11, 7:30PM

Saturday, Oct. 13, 8PM

San Francisco Opera Premiere

New Production

IL PRIGIONIERO

Dallapiccola

IN ENGLISH

Martin/Devlin, Götz**, Egerton, Koch

Conductor: Giovaninetti

Production: Ponnelle

Designer: Halmen

Chorus Director: Bradshaw

followed by

San Francisco Opera Premiere

New Production

LA VOIX HUMAINE

Poulenc

IN FRENCH

Olivero

Conductor: Giovaninetti

Production: Joël

Designer: Halmen

followed by

GIANNI SCHICCHI

Puccini

IN ITALIAN

Greenawald, Barbieri, South, Quittmeyer*/Taddei, Ramiro**, Egerton, Davià, Massey*, Koch, Mallory, Miller, Harvey, Haile

Conductor: Giovaninetti

Production: Ponnelle

Designer: Ponnelle

Wednesday, Oct. 3, 7:30PM

Saturday, Oct. 6, 8PM

Tuesday, Oct. 9, 8PM

Sunday, Oct. 14, 2 PM

Friday, Oct. 19, 8PM

DER FLIEGENDE HOLLÄNDER

Wagner

IN GERMAN

Napier, Petersen/Estes, Lewis, Rintzler

Conductor: Perick**

Production: Ponnelle

Set Designer: Ponnelle

Costume Designer: Halmen

Chorus Director: Bradshaw

Friday, Oct. 12, 8PM

Tuesday, Oct. 16, 8PM

Sunday, Oct. 21, 2PM

Thursday, Oct. 25, 7:30PM

Saturday, Oct. 27, 8PM

Saturday, Nov. 3, 1:30PM

New Production

LA FANCIULLA DEL WEST

Puccini

IN ITALIAN

Neblett, Jones/Domingo, Di Bella**, Egerton, Gardner*, Cumberland, Miller, Martinovich, Mallory, Ballam, Di Paolo, Koch, Del Carlo, Massey, Fisher*, Albin, Haile

Conductor: Patanè

Production: Prince*

Designers: Lee*, Lee*

Lighting Designer: Billington*

Chorus Director: Bradshaw

Wednesday, Oct. 17, 7:30PM

Saturday, Oct. 20, 8PM

Tuesday, Oct. 23, 8PM

Saturday, Oct. 27, 1:30PM

Wednesday, Oct. 31, 7:30PM

Friday, Nov. 2, 8PM

San Francisco Opera Premiere

New Production

ROBERTO DEVEREUX

Donizetti

IN ITALIAN

Caballé, Toczyska/Bini*, Pons*, Ballam, Del Carlo, Martinovich, Haile

Conductor: Masini*

Production: Karpo

Designer: Munn

Chorus Director: Bradshaw

Friday, Oct. 26, 8PM

Tuesday, Oct. 30, 8PM

Sunday, Nov. 4, 2PM

Wednesday, Nov. 7, 7:30PM

Saturday, Nov. 10, 8PM

Thursday, Nov. 15, 7:30PM

LA FORZA DEL DESTINO

Verdi

IN ITALIAN

Price, Forst, Jones/Luchetti*, Sarabia, Talvela, Taddei, Egerton, Cumberland, Del Carlo, Koch

Conductor: Adler

Stage Director: Hager

Designer: Samaritani

Choreographer: Sappington

Chorus Director: Bradshaw

Saturday, Nov. 3, 8PM

Tuesday, Nov. 6, 8PM

Friday, Nov. 9, 8PM

Wednesday, Nov. 14, 7:30PM

Saturday, Nov. 17, 1:30PM

†Thursday, Nov. 22, 8PM

Sunday, Nov. 25, 2PM

COSÌ FAN TUTTE

Mozart

IN ITALIAN

Lorengar, Howells*, Perriers*/Cousins*, Duesing, Stewart

Conductor: Pritchard

Stage Director: Joël

Designer: Ponnelle

Chorus Director: Bradshaw

Saturday, Nov. 10, 1:30PM

Tuesday, Nov. 13, 8PM

Friday, Nov. 16, 8PM

Sunday, Nov. 18, 2PM

Wednesday, Nov. 21, 8PM

Saturday, Nov. 24, 8PM

Special Family-Priced Matinee

Cook, Quittmeyer, South/Hoback,

Gardner, Turnage

Conductor: Agler*

Stage Director: Joël

Designer: Ponnelle

Chorus Director: Bradshaw

Saturday, Nov. 24, 1:30PM

San Francisco Opera Premiere

Stylized Concert Version

TANCREDI

Rossini

IN ITALIAN

Horne, Rinaldi, Balthrop*, Paunova*/Gonzalez*, Zaccaria*

Conductor: Lewis*

Stage Director: Hager

Chorus Director: Bradshaw

Saturday, Nov. 17, 8PM

Tuesday, Nov. 20, 8PM

Friday, Nov. 23, 8PM

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

*San Francisco Opera debut

**American opera debut

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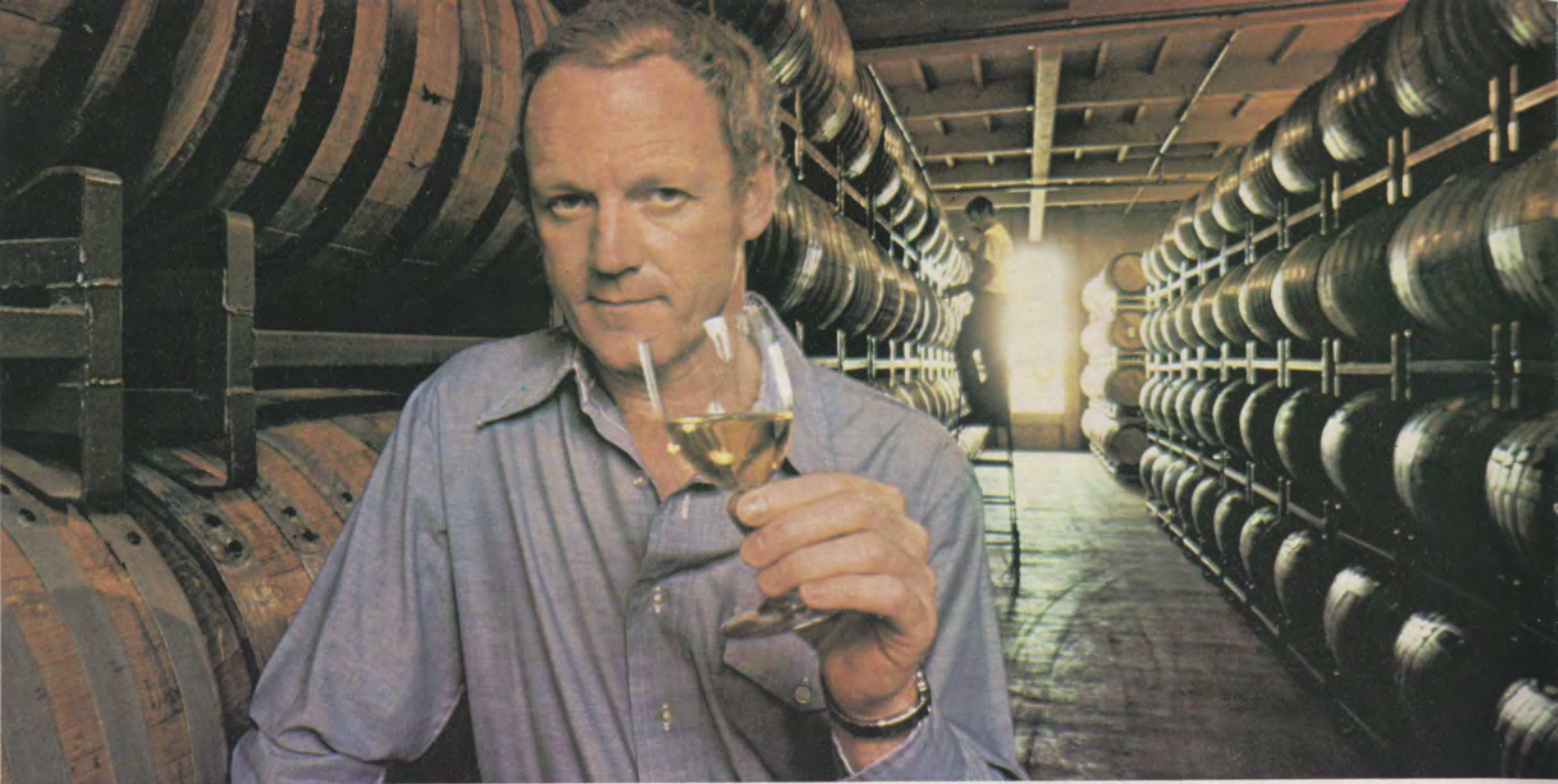
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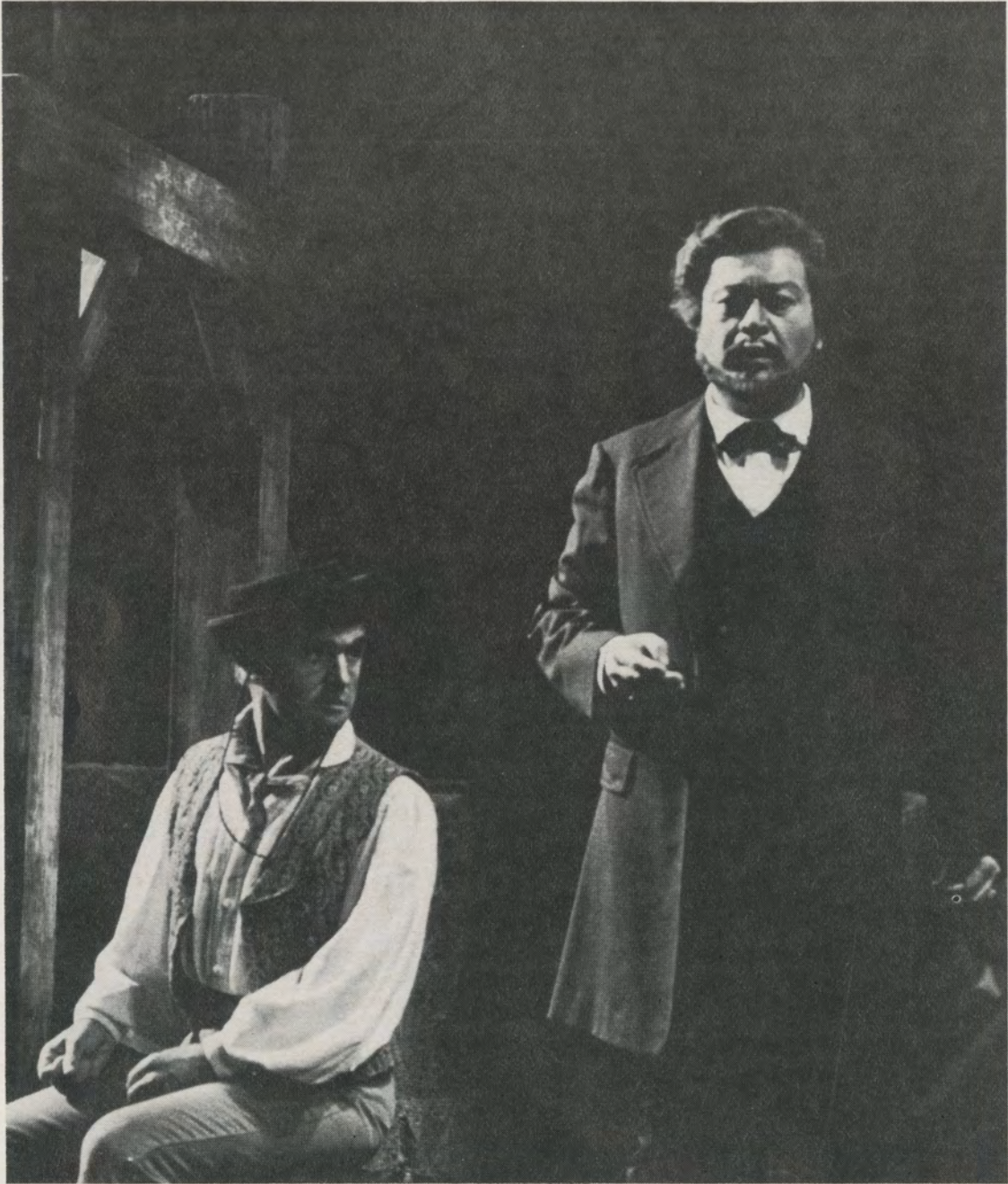


La Forza del Destino

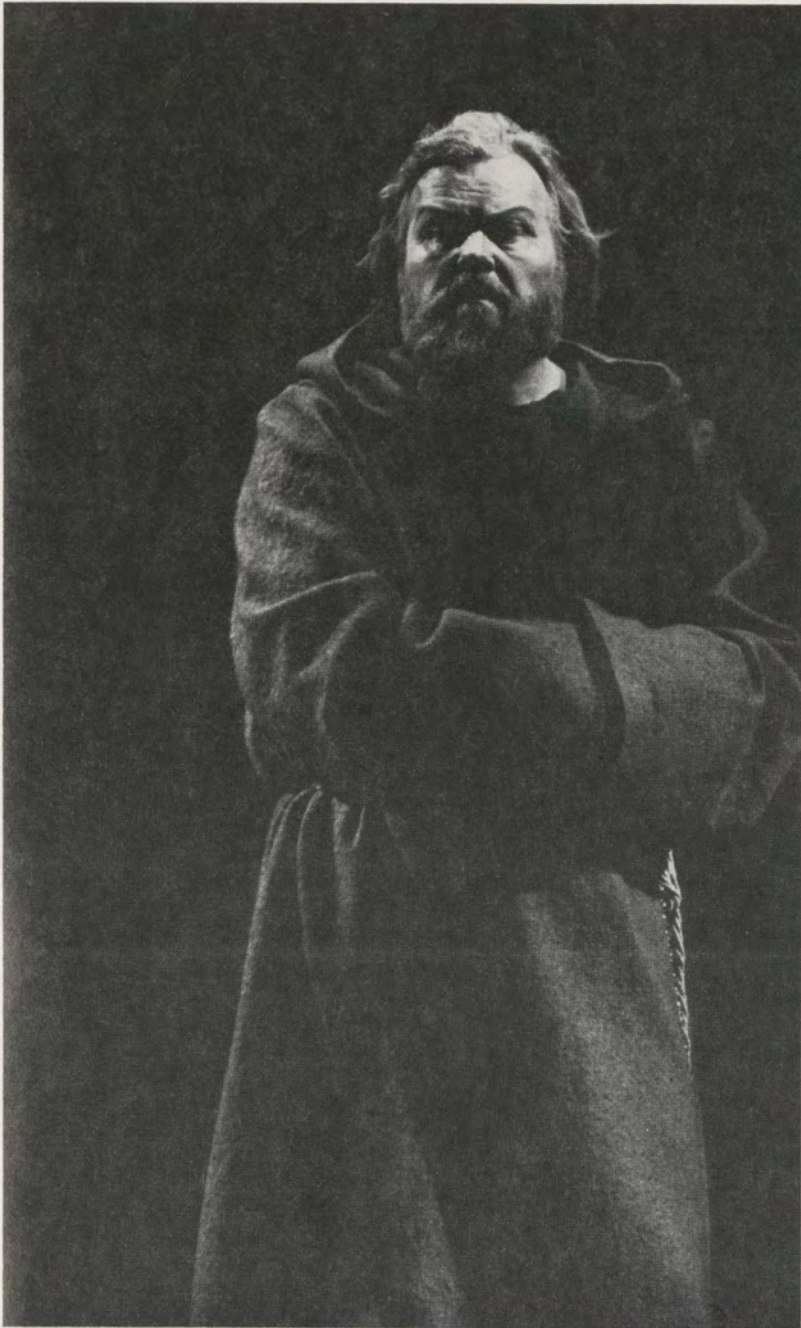


Leontyne Price and Veriano Luchetti as Leonora and Don Alvaro in Act I, scene 1.

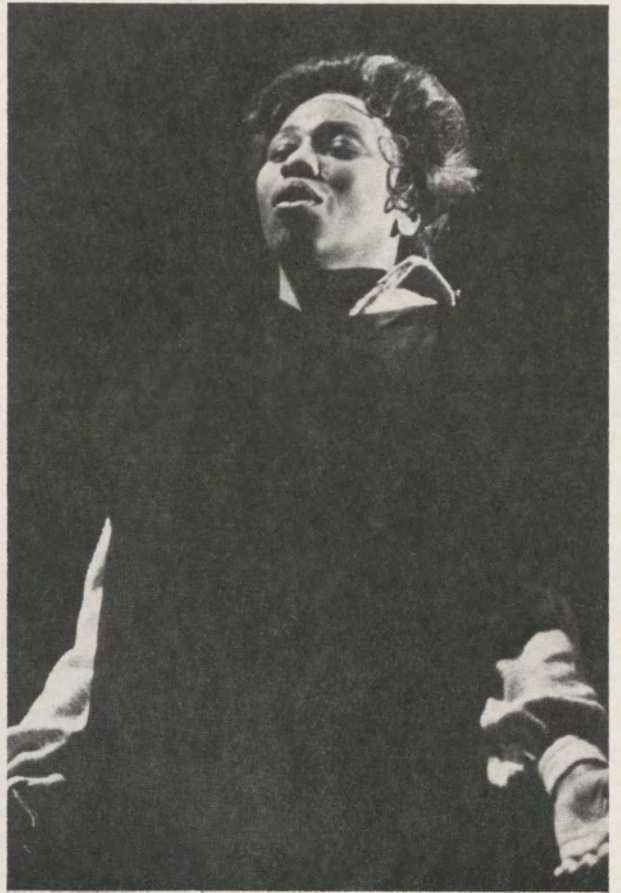
photos by Ira Nowinski.



Francis Egerton (left) as Trabuco and Guillermo Sarabia as Don Carlo.



Martti Talvela as Padre Guardiano.



Leontyne Price as Leonora

Giuseppe Taddei as Fra Melitone



Judith Forst as Preziosilla



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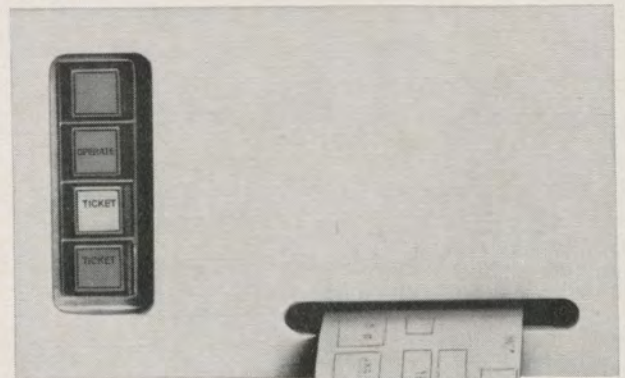
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The performance of *La Forza del Destino* on Saturday, November 3, is dedicated to the memory of Otto Guth, for twenty-five years musical supervisor of the San Francisco Opera and personal friend to many of the evening's artists.

Opera in three acts by GIUSEPPE VERDI

Text by FRANCESCO MARIA PIAVE

Based on a drama by ANGEL DE SAAVEDRA

La Forza del Destino

Conductor

Kurt Herbert Adler

Stage Director

Chita Hager

Designer

Pierluigi Samaritani

Choreographer

Margo Sappington

Lighting Designer

Thomas Munn

Chorus Director

Richard Bradshaw

Musical Preparation

Sue Marie Peters

Prompter

Susan Webb

San Francisco Girls Choristers

Elizabeth Appling, *Director*

San Francisco Boys Choristers

William Ballard, *Director*

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and Scenopam, Rome

Costumes executed by Gabriel Pacchia,

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Organ by Baldwin

CAST

Marchese di Calatrava David Cumberland

Leonora di Vargas Leontyne Price

Curra Gwendolyn Jones

Don Alvaro Veriano Luchetti*

The Alcalde John Del Carlo

Don Carlo di Vargas Guillermo Sarabia

Trabuco Francis Egerton

Preziosilla Judith Forst

Fra Melitone Giuseppe Taddei

Padre Guardiano Martti Talvela

An officer Tonio Di Paolo

A surgeon David Koch

A soldier Edward Marshall

Corps de ballet

Staff officers, muleteers, peasants, beggars, soldiers, friars

*San Francisco Opera debut

This production of *La Forza del Destino* was made possible, in part, in 1976, by generous gifts from a number of arts patrons and the William H. Noble Estate.

TIME AND PLACE: Mid-nineteenth century Spain and Italy

ACT I Scene 1 A room in the house of the Marchese

Scene 2 A hillside near an inn

Scene 3 In front of a monastery

Scene 4 In the church of the monastery

INTERMISSION

ACT II Scene 1

Scene 2 Outskirts of a military camp in Italy

Scene 3

INTERMISSION

ACT III Scene 1 Cloister of a monastery

Scene 2 A hermitage near the monastery

*First performance: St. Petersburg,
November 10, 1862*

*First San Francisco Opera performance:
December 1, 1933*

SATURDAY, NOVEMBER 3 AT 8:00

TUESDAY, NOVEMBER 6 AT 8:00

FRIDAY, NOVEMBER 9 AT 8:00 (Live broadcast)

WEDNESDAY, NOVEMBER 14 AT 7:30

SATURDAY, NOVEMBER 17 AT 1:30

THURSDAY, NOVEMBER 22 AT 8:00

SUNDAY, NOVEMBER 25 AT 2:00

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

Please do not interrupt the music with applause

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

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

SYNOPSIS/LA FORZA DEL DESTINO

ACT I, Scene 1—A room in the Marchese di Calatrava's palace in Spain. Leonora, the Marchese's daughter, is in love with Don Alvaro, with whom she plans to elope. When he arrives, however, she is hesitant to leave her father and her home. The Marchese suddenly enters the room. Finding Leonora with Alvaro, he angrily disowns her. Alvaro throws down his pistol in surrender to the Marchese, but the weapon accidentally goes off killing the old man.

Scene 2—A year later on the outskirts of a village near an inn. Leonora's brother Don Carlo has set out to find the lovers and avenge his father's death. He joins the crowd at the inn, suspecting that his sister may have taken refuge there. Separated from Alvaro, Leonora, disguised as a young man, has been trying to escape from her brother. Preziosilla, a young gypsy, extols the glories of war in an attempt to recruit volunteers for a conflict that has broken out in Italy. Leonora overhears Carlo tell of their father's murder and, as the crowd disperses, she escapes from the inn.

Scene 3—At the gates of the monastery of the Madonna degli Angeli. In the middle of the night, Leonora comes to seek refuge at the monastery. Padre Guardiano, familiar with her story, arranges for her to live the rest of her life as a hermit on the monastery grounds.

Scene 4—In the monastery church. The monks join Leonora in prayer. They are not told who she is and are forbidden to approach her sanctuary.

ACT II, Scene 1—On the outskirts of a military camp in Italy. Believing Leonora dead, Alvaro has joined the army under an assumed name. He saves the life of another officer, who is actually Leonora's brother Carlo, also traveling incognito. The two men have never met before and strike up a friendship. A battle ensues in which Alvaro is gravely wounded. Thinking death is near, he entrusts to Carlo a small chest containing his personal belongings, among which are Leonora's letters. He asks his friend to burn the letters without reading them. Carlo, whose suspicions are already aroused, opens the chest and

finds a portrait of Leonora. He learns from a surgeon that Alvaro will live and cries out in joy. Now he can have his revenge.

Scene 2—Evening, after a victorious battle. Traders, soldiers and camp followers are celebrating during a pause between battles. Preziosilla leads the crowd in glorifying the joys of victory.

Scene 3—A squad of soldiers patrols the camp at night. Now recovered from his wounds, Alvaro is joined by Carlo, who reveals his identity and challenges Alvaro to a duel. Soldiers rush in to separate them. Alvaro resolves to enter a monastery.

ACT III, Scene 1—The monastery in Spain, several years later. Alvaro has become a monk under the name of Padre Raffaele. Fra Melitone, one of the monks, is ladling out soup to the poor. Their greedy and raucous behavior annoys him and he finally drives them away. Padre Guardiano admonishes him for his uncharitable conduct and his jealousy towards Padre Raffaele. When Guardiano has left, Carlo arrives and sends Melitone to fetch Padre Raffaele. Having tracked Alvaro down, he again challenges him to a duel. Although Alvaro tries to avoid further bloodshed, Carlo's insulting provocations are so strong that he cannot restrain himself any longer and accepts the challenge. They rush out of the cloister to fight their duel.

Scene 2—A hermitage in the mountains near the monastery. Leonora, in hermit's garb, longs for death and peace. She hears the clash of swords, which drives her back into her sanctuary. Alvaro wounds Carlo, who then begs his enemy to hear his confession. Alvaro believes he is cursed and unfit to grant absolution, so he comes looking for the hermit. Alvaro and Leonora, each believing the other dead, suddenly stand face to face. Alvaro tells her that he has fatally wounded her brother. Leonora rushes out to Carlo, whose vindictiveness drives him to stab her even as he is dying. She returns, supported by Padre Guardiano, who has answered her call for help. Alvaro curses his fate, but the dying Leonora and Guardiano persuade him to submit to the force of destiny.

“It is an opera of vast dimensions and needs great care.”

“In La Forza del Destino it is not necessary to be able to do (difficult) vocal exercises. But one must have some soul, to understand the words and express them.”

“Don’t forget that in Forza three artists are needed with great stage presence to do Preziosilla, Melitone and Trabuco. Their scenes are comedy, nothing but comedy.”

Verdi's Thoughts on *La Forza del Destino* in His Own Words

By CHARLES OSBORNE

From the time of his debut in 1839 with *Oberto* until the three great middle-period works which he composed when he was approaching forty (*Rigoletto*, *Il Trovatore*, *La Traviata*), Verdi wrote at the pace of one, and sometimes two, operas each year. These were his years as a galley-slave, he later said, and after *La Traviata* (1853) he began to reduce the pace. *Les Vêpres Siciliennes* was composed for Paris where it had its premiere in 1855, *Simon Boccanegra* followed in 1857 for Venice, and *Un ballo in Maschera* after certain vicissitudes in its preparation reached the stage in Rome in February 1859. The now forty-five-year-old Verdi found himself being actively drawn into politics, and also took the step of marrying Giuseppina Strepponi with whom he had been living for the previous twelve years. When the unification of Italy was achieved in 1861, he was persuaded by the statesman Count Cavour to stand as the Busseto representative in the first Italian parliament, and he was elected. Verdi was assiduous in his

attendance at the sessions, though he made a point of voting always as Cavour did. Politics and farming now occupied his thoughts, and Giuseppina wrote to a friend, 'I fear that Verdi has forgotten everything he knew about music,' and Verdi himself told his librettist and friend Francesco Maria Piave, 'I am now the complete countryman. I hope I have bidden farewell to the muses and that I shall never again feel the temptation to take up my pen.' Temptation was, of course, frequent and urgent, and it was not too long before Verdi yielded. When he was asked by the Imperial Theatre in St. Petersburg to write an opera for production in the winter of 1861-62, he declared himself willing even though it meant spending some winter weeks in Russia's most northern city. Having been told that the choice of subject and librettist was entirely his, Verdi proposed Victor Hugo's *Ruy Blas*, having been successful with two earlier operas (*Ernani* and *Rigoletto*) based on plays by the French dramatist. However, a play about a valet who becomes the Empress's lover and his country's Prime Minister invested the common man with too great a dignity and nobility to commend itself unreservedly to the Tsarist régime. The Russian censors at first vetoed *Ruy Blas*, and by the time they had reluctantly withdrawn their veto Verdi had lost interest in Hugo's play and had decided in favor of a Spanish play he had considered once before and turned down in favor of another, *El Trovador*. This was *Don Alvaro or La fuerza del sino* (The Power of Fate) by Don Angel de Saavedra, Duke of Rivas. Entrusting the libretto to Piave, Verdi worked on the opera throughout the summer of 1861. 'The play is powerful, unusual and extremely vast, and I like it immensely,' he wrote to his French publisher, Léon Escudier. His correspondence with Piave that summer reveals that the composer-librettist relationship was much as it had always been between

them. Verdi harrassed Piave, complaining frequently of the ugliness and incomprehensibility of his verses:

All the verses of the terzetto are quite bad. 'Ed io ti dovrei spezzare?! Nol debbe la mia mano.' One can't say that. From 'La mia presenza' to the end, everything must be done again. Finally, 'Maledetta' — what does that mean?—must be changed to 'Ti maledico!'

For God's sake, my dear Piave, let's think about this carefully. We can't go on like this: it's absolutely impossible with this drama. The style must be tightened up. The poetry can and must say all that the prose says, and in half the words. So far you're not doing that . . .

Don Angel Saavedra, Duke of Rivas, the author of *Don Alvaro o la fuerza del sino*, was one of the leading Spanish playwrights of his day. Born in Córdoba in 1791, he was poet and man of action, soldier and diplomat. Because of his liberal opinions, much of his early life was spent in exile from Spain in Malta, France and England. After the death of Ferdinand VII, an amnesty was granted by Queen Maria Cristina, and Rivas returned to Spain where, after a further short period of exile in Lisbon, this time because the new liberal tide of opinion considered him reactionary, he eventually achieved stability as a diplomat and became ambassador first to Naples and then to France. He died in Madrid in 1865.

As a playwright, the Duke of Rivas was part of the romantic movement. His own work was influenced by such writers as Sir Walter Scott and, in particular, Victor Hugo, and Rivas in turn exercised a strong influence on other Spanish poets and dramatists, among them García Gutiérrez whose *El Trovador*, produced in 1836, owes much to Rivas's *Don Alvaro* of 1835. Verdi had twice gone to the plays of García Gutiérrez for operatic subjects (*Il Trovatore* and *Simon Boccanegra*)

before, in 1861, turning his attention to *Don Alvaro*, which was, by then, a quarter of a century old.

Don Alvaro is typical of the sprawling, loose-limbed romantic expressionism which evolved from the comparatively ordered *Sturm und Drang* of Schiller and the German romantic movement. The formal structure of Rivas's play is virtually schizoid: the dramatic unities are flung to the winds, the action ranging over five years and see-sawing between Spain and Italy. Behind its ferociously absurd yet somehow tenuous plot, the play is really about the contrast between the contemplative life and the life of action: Verdi understood this intuitively, and emphasized the element of contrast. (This is especially true of his 1869 revision of the opera.) The crowd scenes in Rivas, the scenes of local colour in which the dramatic action is forgotten as in a rambling aside of Dickens, Manzoni or Dostoevsky, are an integral part of his overall stage picture. They are, one might have thought, the very stuff to be considered expendable in transition to the operatic stage. That Verdi chose not only to retain this element but also to add to it indicates that he was well aware of the nature of Rivas's achievement.

The play makes it clear, though the opera does not, that Don Alvaro is the son of a Viceroy of Peru who has married the last descendant of the old Inca kings. Having failed in an attempt to declare himself King, the Viceroy has been imprisoned by the Spaniards, and his son Don Alvaro has come to Spain to plead for his release. Throughout most of the play, Alvaro keeps his family background a dark secret. Eleonora (the opera's Leonora) has two brothers, Carlos and Alfonso. Carlos encounters Alvaro in the army during the war of the Austrian succession, but is killed in duel by Alvaro; it is the younger brother Alfonso who

continued on p. 92



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Friday, September 28	ELEKTRA
Friday, October 5	DON CARLO
Friday, October 12	DER FLIEGENDE HOLLÄNDER
Friday, October 19	IL PRIGIONIERO
	LA VOIX HUMAINE
	GIANNI SCHICCHI
Friday, October 26	ROBERTO DEVEREUX
Saturday, October 27	LA GIOCONDA*
Friday, November 2	LA FANCIULLA DEL WEST
Friday, November 9	LA FORZA DEL DESTINO
Friday, November 16	COSÌ FAN TUTTE
Friday, November 23	TANCREDI

*Taped from an earlier performance

All broadcasts begin at 7:50 PM Pacific Time.

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KQED FM 88.5

Matters Musical, including commentary on the San Francisco Opera season, can be heard Tuesday through Fridays at 7:30 AM with Allan Ulrich as host. The program is made possible in part through a grant from the L.J. and Mary C. Skaggs Foundation of Oakland, California.

Sunday Morning at the Opera. Recorded operas and interviews with John Roszak, host. 10 AM every Sunday.

KPFA FM 94.1

KPFA Opera Review with Bill Collins, Melvin Jahn and Bob Rose. September 9, 16, 30, October 14, 28, November 4, 11 all at 5 PM and November 25 at 4:30 PM

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LOBBY, WAR MEMORIAL OPERA HOUSE: Van Ness at Grove, (415) 431-1210. 10 a.m. to 6 p.m. Monday through Saturday. 10 a.m. through first intermission on all performance days.

IMPORTANT NOTICE: The box office in the outer lobby of the Opera House will remain open through the first intermission of every performance. Tickets for remaining performances in the season may be purchased at this time.

Unused Tickets

Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 431-1210. Their value will be tax deductible for the donor. If tickets are re-sold, the proceeds will be used to benefit the San Francisco Opera.

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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. It is headed by Russell Hartley, with Judith Solomon as his assistant.

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

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This bus is added to Muni's north-bound 47 Line following all evening performances of the Opera, Symphony, Ballet and other major events. The service is also provided for all Saturday and Sunday matinees.

Look for this bus, marked "47 Special", after each performance in the north-bound bus zone at Van Ness Avenue and Grove Street — across Van Ness from the Opera House.

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FIRE NOTICE: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "Exit" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit.

For lost and found information inquire at check room No. 3 or call (415) 621-6600, 8 a.m. to 4:30 p.m.

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Opera glasses are available for rent in the lobby.

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Children of any age attending a performance must have a ticket.

Management reserves the right to remove any patron creating a disturbance.

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The telephone number 431-4370 may be used by patrons for emergency contact during performances. Before the performance, patrons anticipating pos-

sible contact should leave their seat number at the Nurse's Station in the lower lounge where the emergency telephone is located.

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The lower lounge in the Opera House is now open one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the Carriage entrance.

Refreshments are served in the box tier on the mezzanine floor, the grand tier and dress circle levels during all performances.

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Wednesday, November 7, 1979, 1:30 p.m.
Friday, November 9, 1979, 1:30 p.m.
Wednesday, November 14, 1979, 1:30 p.m.
Tuesday, November 20, 1979, 1:30 p.m.

Special Matinee for Senior Citizens
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San Francisco Sixty-eighth Season November 28

San Francisco Symphony's forthcoming season, the orchestra's last in the Opera House, opens on November 28 with a performance of Mahler's magnificent Third Symphony. Contralto Maureen Forrester, returning for her twelfth appearance with the Symphony, will be joined by the San Francisco Symphony Chorus and the San Francisco Boys Chorus, all under the direction of music director Edo de Waart.

From that performance on through May 24th, when the season will close with another monumental Mahler work, his *Resurrection* Symphony, the schedule is strewn with familiar and less familiar masterpieces, guest appearances by celebrated vocal and instrumental soloists and guest conductors and, in the separate Great Performers Series, outstanding recitalists.

It will be difficult to single out the high points of the season, since each subscription concert holds the promise of one. However, several programs do seem to stand out. Edo de Waart's five-year Mahler cycle, now at mid-point, continues with the mentioned opening and closing works, also his *Lied von der Erde*, with Yvonne Minton and Peter Hofmann, the *Five Rückert Songs* with Frederica von Stade, and the Symphony No. 10 in the Deryck Cooke version, the latter conducted by the extremely gifted young British conductor Simon Rattle. Bach's *St. Matthew Passion*, the Easter offering, will have an outstanding list of soloists headed by the incomparable Elly Ameling; the Brahms *German Requiem* will be heard with Sheri Greenawald and Richard Stilwell. A world premiere will be given in May: Steve Reich's *Music for Strings*.

Seven guest conductors will share the podium with Maestro De Waart. In local debuts, there will be Yevgeny Svetlanov, whose fame precedes him by way of his large number of recordings; Kurt Masur, the celebrated master of

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Symphony's Season Opens on

the grand German conducting style and music director of the Leipzig Gewandhaus Orchestra; and Walter Susskind, internationally known conductor and recording artist, for many years music director of the St. Louis Symphony. Four young conductors will lead the Symphony, of which two—the brilliant Michael Tilson Thomas and John Nelson — are making welcome return engagements. Two additional young maestri will conduct the orchestra for the first time: Britain's gifted Simon Rattle, and Bruce Ferden, the talented American whose career until now has been primarily in the field of opera. The orchestra's associate conductor David Ramadanoff will lead a week's subscription concerts, while choral director Louis Magor will conduct performances of the Poulenc *Gloria*.

Soloists making their debuts with the Symphony are: Bella Davidovich, the Russian piano virtuoso who recently emigrated to the United States; Gisela May, today's greatest exponent of the elusive Brecht/Weill style; Dutch mezzo-soprano Sylvia Schlüter, renowned for her oratorio repertoire; Jon Frederic West, a versatile tenor active with the Houston Opera; soprano Sheri Greenawald who is developing an impressive opera career; young Russian pianist Yuri Egorov; and the superb flutist Paula Robison.

Soloists making return visits to San Francisco include pianists Claudio Arrau, Alicia de Larrocha, Misha Dichter, Rudolf Firkušny, Radu Lupu and Garrick Ohlsson; also violinists Itzhak Perlman, Vladimir Spivakov, and Kyung Wha Chung. In addition to those already mentioned, vocal soloists include tenor John Aler, baritone Thomas Stewart, baritone Scott Reeve, soprano Elizabeth Knighton, mezzo-soprano Janice Taylor, and soprano Linda Zoghby. Subscription information is available by calling 864-6000.

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Profiles

LEONTYNE PRICE



JUDITH FORST



GWENDOLYN JONES



Internationally acclaimed soprano Leontyne Price returns to the San Francisco Opera for her fourteenth season in a role she performed for the first time on any stage at the War Memorial in 1963, Leonora in *La Forza del Destino*. Miss Price initially appeared with the Company in 1957 as Madame Lidoine in the American premiere of Poulenc's *Dialogues of the Carmelites*, and the same season sang her first Aida. Other firsts with the San Francisco Opera include Leonora in *Il Trovatore* (1958), Donna Elvira in *Don Giovanni* (1959), Amelia in *Un Ballo in Maschera* (1965), Giorgetta in *Il Tabarro* (1971), and the title roles in *Manon Lescaut* (1974) and *Ariadne auf Naxos* (1977). She later recorded *Ariadne* with Sir Georg Solti and performed the role at the Metropolitan Opera last season. Miss Price's Met debut in *Il Trovatore* in 1961 opposite Franco Corelli was the occasion of a 42-minute ovation. The *Trovatore* Leonora remains one of her favorite roles. She sang it at both Salzburg and Vienna in 1977 under Herbert von Karajan with whom she also recorded the opera. The soprano was chosen to open the new Metropolitan Opera House at Lincoln Center in Samuel Barber's *Anthony and Cleopatra*. In recent years she has been dividing her time between the opera and concert stages. Her last San Francisco recital at the Opera House in November 1976 was rapturously received, as was her nationally televised recital, "Leontyne Price at the White House," earlier this year.

Canadian mezzo-soprano Judith Forst returns to the San Francisco Opera to portray Preziosilla in *La Forza del Destino*. She made her local debut in 1974 singing a Flowermaiden in *Parsifal* and Suzuki in *Madama Butterfly*. Miss Forst was the first contestant ever offered a Metropolitan Opera contract following the auditions in the National Semi-finals and she performed with the Met for seven seasons in a wide range of roles. During the 1978/79 season she sang her first Octavian in *Der Rosenkavalier* with the Canadian Opera Company and her first Carmen with the Vancouver Opera. With the former company she has sung Rosina in *Il Barbiere di Siviglia* and returns this season for her first performances as Charlotte in *Werther*. The mezzo has recently appeared as Suzuki in Seattle, Winnipeg, Vancouver, Thunder Bay and Miami, where she is slated for Niklausse in *Les Contes d'Hoffmann* in early 1980. Other engagements during the current season include Musetta in *La Bohème* with the Calgary Opera and the Hamilton, Ontario, Opera Festival, and in concert with the Toronto Symphony and the National Arts Centre of Canada Chamber Orchestra.

Now in her eighth season with the San Francisco Opera, mezzo-soprano Gwendolyn Jones appears as Geneviève in *Pelléas et Mélisande*, a maid-servant in *Elektra*, Wowkle in *La Fanciulla del West* and Curra in *La Forza del Destino*. Last season she sang Emilia in *Otello* and Clotilde in *Norma*. A five-year veteran of Spring Opera Theater, she performed the role of Sextus in the 1978 production of *Julius Caesar*. A frequent concert soloist, Miss Jones performed in the Verdi Requiem with the Fresno Symphony in 1978 and in Bach's B Minor Mass at Hartnell College this spring. For the past three years she has been the soloist in Michael Smuin's *Songs of Mahler* with the San Francisco Ballet. In 1977 she sang in De Falla's *Three-Cornered Hat* with the San Francisco Symphony under the baton of Seiji Ozawa and in 1975 in *Götterdämmerung* with the Chicago Symphony under Sir Georg Solti. The mezzo has portrayed Tisbe in Rossini's *La Cenerentola* with the opera companies of Portland and Seattle, and the title role in the same opera in Tucson. In March of this year she appeared as the secretary in Menotti's *The Consul* with Minnesota Opera and this summer was heard singing five Tchaikovsky songs with "New Sounds of San Jose," in Mozart's *Solemn Vespers* at the Midsummer Mozart festival, in "An Evening with Lerner and Loewe" with the San Francisco Pops and in the world premiere of Harbison's *Winter's Tale* at Herbst Theatre. Miss Jones recently completed a two-year term as Sears Roebuck Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program.

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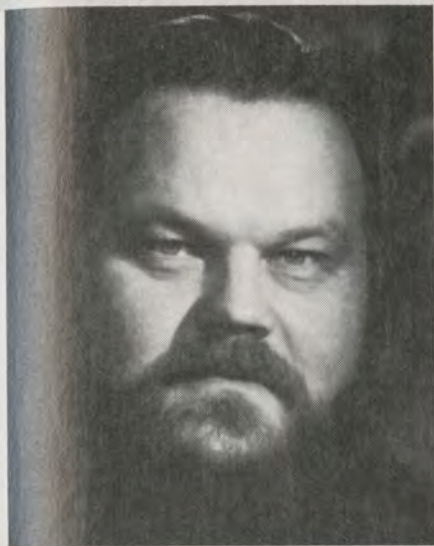
Making his San Francisco Opera debut, Italian tenor Veriano Luchetti sings Don Alvaro in *La Forza del Destino*. Following his operatic debut as Loris in *Fedora* at the Spoleto festival, he appeared at the leading lyric theaters of Italy as well as at Covent Garden, the Vienna Staatsoper and the Hamburg Staatsoper, among others. Important European debuts include Ezio in *Attila* at La Scala and the title role in *Don Carlo* at the Paris Opera, both in 1975. Luchetti made his first American appearance with the Chicago Symphony under Giulini in Rossini's *Stabat Mater* in 1972. His operatic bow in this country was opposite Beverly Sills in *La Traviata* at the Cincinnati Summer Opera. He has performed Edgardo in *Lucia di Lammermoor* opposite Joan Sutherland with the Philadelphia Lyric Opera and Cavaradossi in *Tosca* opposite Magda Olivero at the Dallas Civic Opera. In 1976 he was heard in Washington with La Scala as part of the bicentennial celebrations, singing in *Simon Boccanegra* and *Macbeth*, and in New York in the Verdi Requiem. The tenor made his Metropolitan Opera debut in 1978 as Pinkerton in *Madama Butterfly*. Engagements during the past year include *Simon Boccanegra* in the La Scala production in Milan and Paris, *Macbeth* and Rossini's *Mosè* at La Scala, *Don Carlo* in Monte Carlo, *Tosca* in Venice and Boito's *Mefistofele* at the Arena in Verona.

GUILLERMO SARABIA



Heard here last year as Iago in *Otello*, Mexican-born baritone Guillermo Sarabia portrays Don Carlo di Vargas in *La Forza del Destino*. He made his debut with the Company in 1973 as Germont in *La Traviata* and returned in 1975 for Michele in *Il Tabarro*. His professional debut occurred in 1965 in the title role of Busoni's *Doktor Faust* in Detmold, Germany. Rapid appearances followed in Kiel, Dortmund and Dusseldorf, and since then Sarabia has performed in all of the major German opera houses. He bowed at the Metropolitan Opera in 1973 as Amonasro in *Aida* and subsequently appeared there in *Cavalleria Rusticana*, *Lucia di Lammermoor*, *Carmen* and *Salome*. In 1977 he made his La Scala debut as Wozzeck in the new production of Berg's opera conducted by Claudio Abbado and returned there during the 1977/78 season for Renato in *Un Ballo in Maschera*. The baritone repeated his portrayal of Wozzeck in Milan this past season and late this spring in Paris in the La Scala production. In the United States Sarabia has sung with the Opera Society of Washington in *Macbeth* and *Salome*, with the Philadelphia Lyric Opera in *Macbeth* and with Tulsa Opera in *I Puritani*. Performances earlier this year included Golaud in *Pelléas et Mélisande* in Turin, Scarpia in *Tosca* in Edmonton and all four villains in *Les Contes d'Hoffmann* in Dusseldorf.

MARTTI TALVELA



GIUSEPPE TADDEI



Acclaimed Finnish bass Martti Talvela returns to the San Francisco Opera to portray Padre Guardiano in *La Forza del Destino*. He was first heard locally during the 1973 season in the title role of *Boris Godunov* and as King Philip in *Don Carlo*, and again in 1975 as Fiesco in *Simon Boccanegra*. Talvela made his debut with the Stockholm Opera in 1961 as Sparafucile in *Rigoletto*. The following year he was invited by Wieland Wagner to sing Titirel in *Parsifal* at the Bayreuth festival, which led to a contract with the Deutsche Oper in Berlin. After singing Seneca in *L'Incoronazione di Poppea* there in 1963, he was engaged to make his La Scala debut as the Grand Inquisitor in *Don Carlo*. By the mid-60s he was singing frequently in Milan, Rome, Vienna, Paris and London. His Metropolitan Opera debut occurred in 1968 and he has appeared there ever since, recently adding the role of Kezal in *The Bartered Bride* in 1978. Earlier this year Talvela was heard in Miami as King Philip, at the Met as Gurnemanz in *Parsifal*, a role he repeated at this summer's Orange festival, and Sarastro in the Ponnelle production of *Die Zauberflöte* in Salzburg. The 6 foot-7 inch artist is artistic director of Finland's Savonlinna festival.

Remembered for his forceful performance of Scarpia in last season's *Tosca* and his moving Michonnet in the 1978 *Adriana Lecouvreur*, veteran baritone Giuseppe Taddei returns for the third consecutive season as Gianni Schicchi and Fra Melitone in *La Forza del Destino*. He made his first appearance with the Company in 1957 singing the title role in *Macbeth* and sang Schicchi here in 1958. A highly regarded singing actor, Taddei made his professional debut at 19 at the Teatro dell'Opera in Rome. After the war he resumed his career in Vienna in 1948 and quickly became a favorite there, appearing every year for a series of performances. He capped the first portion of his career with a portrayal of Figaro in *Le Nozze di Figaro* at the 1948 Salzburg festival. Returning to Italy, he became a regular performer at La Scala where he sang over 70 roles. His vast repertoire ranges from early to contemporary opera and he has recorded more than 20 full-length works by Mozart, Rossini, Donizetti, Verdi, Puccini and Leoncavallo. Taddei scored a great personal success as Mamma Agata in Donizetti's spoof *Le convenienze ed inconvenienze teatrali* (alias *Viva la Mamma*) at the 1976 Bregenz festival. He has returned there for *Don Magnifico* in *La Cenerentola* in 1978 and *Il Maestro di Cappella* and *Il Campanello* this summer. Other recent engagements include performances of *Don Pasquale*, *Il Barbiere di Siviglia* and *La Fanciulla del West* in Naples and *Il Tabarro* in Vienna.

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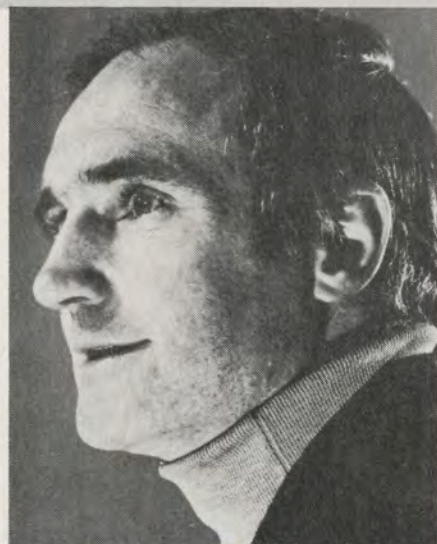


DAVID CUMBERLAND



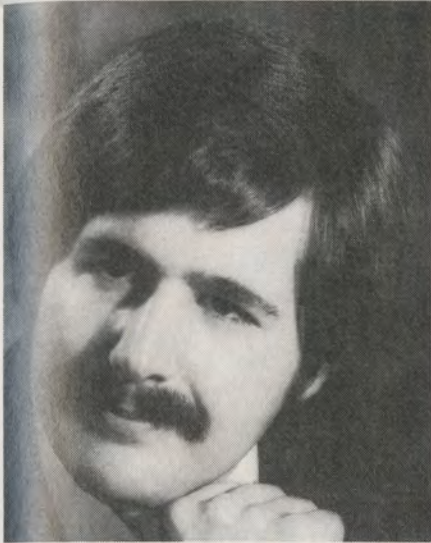
Appearing for the first time with the San Francisco Opera, American bass David Cumberland sings five roles this season: a physician in *Pelléas et Mélisande*, a friar in *Don Carlo*, Orest's guardian in *Elektra*, Ashby in *La Fanciulla del West* and the Marchese di Calatrava in *La Forza del Destino*. In 1969 he became a member of the newly-created American Opera Center of the Juilliard School of Music and performed in their premiere production, Beethoven's *Fidelio*, under the baton of Leonard Bernstein. After a season with the Metropolitan Opera Studio, he sang Don Magnifico in *La Cenerentola* with Western Opera Theater in 1972. He then went to Germany, debuting there in the title role of Cornelius' *Barber of Baghdad*. Under contract with the Kiel Opera, the bass sang Sarastro in *Die Zauberflöte*, Fiesco in *Simon Boccanegra* and the Hermit in *Der Freischütz* and won the Orpheus Award for "... best performance of the season by a young male singer." Currently a member of the Gelsenkirchen Opera, he has been heard there as King Dodon in *Le Coq d'Or*, Prince Gremin in *Eugene Onegin*, Hunding in *Die Walküre*, Orest in *Elektra*, Pogner in *Die Meistersinger* and Seneca in *L'Incoronazione di Poppea*. His roles in Gelsenkirchen this year include Sarastro, King Philip in *Don Carlo*, Ferrando in *Il Trovatore*, Pogner, Baldassare in *La Favorita* and Neptune in *Il Ritorno d'Ulisse in Patria*. He is also scheduled to sing Zaccaria in *Nabucco* in Hamburg. In March of this year Cumberland made his Philadelphia Opera Company debut as Alidoro in *La Cenerentola*.

FRANCIS EGERTON



Irish-born tenor Francis Egerton returns for his second year with the San Francisco Opera as a priest in *Il Prigioniero*, Gherardo in *Gianni Schicchi*, Nick in *La Fanciulla del West* and Trabuco in *La Forza del Destino*. In his American debut with the Company last year he was heard as Red Whiskers in *Billy Budd*, Spoletta in *Tosca* and Valzacchi in *Der Rosenkavalier*. Egerton has been a member of the Royal Opera at Covent Garden since 1972, during which time his roles have included Iopas (*Les Troyens*), Beppe (*I Pagliacci*), Flute (*A Midsummer Night's Dream*), Basilio (*Le Nozze di Figaro*), Bardolph (*Falstaff*), Pong (*Turandot*), the Scribe (*Khovanshchina*) and the Captain (*Wozzeck*). During the 1978/79 season with that company he has appeared in productions of *Un Ballo in Maschera*, *Eugene Onegin*, *Billy Budd*, *Parsifal* and *I Pagliacci*. For five seasons the tenor was a member of Sadler's Wells Opera where his roles ranged from the Gangster in *Kiss Me Kate*, through the four tenor roles in *The Tales of Hoffmann* to the leading tenor roles in Rossini's *The Barber of Seville*, *Count Ory* and *The Italian Girl in Algiers*. He has also performed with the English Opera Group and the English Music Theatre. At the Wexford festival he has sung Nicias in *Thaïs* and the Kadi in *Der Barbier von Bagdad* and with Scottish National Opera, Mime in the Ring cycle and the Witch in *Hansel and Gretel*. Egerton has portrayed Sellem in *The Rake's Progress* at the Edinburgh festival and in Hamburg.

JOHN DEL CARLO



A member of the San Francisco Opera chorus from 1973 to 1976 and now in his second season as soloist with the Company, baritone John Del Carlo was co-winner of the first-place James H. Schwabacher Memorial Award in the 1977 San Francisco Opera Auditions Grand Finals, following performances as Marcello in *La Bohème* and Biagio in Gazzaniga's *Il Convitato di pietra* with the Merola Opera Program. In 1978 he debuted with Spring Opera Theater as Achilles in Handel's *Julius Caesar* and appeared in five different productions with the San Francisco Opera in the fall. During the 1979 SPOT season he portrayed Don Pedro, the Governor of Peru, in Offenbach's *La Perichole*. The baritone won the Giacomo Puccini Award in the San Diego Opera Center Program and was heard there as Dandini in Rossini's *La Cenerentola* and Pantalone in Prokofiev's *Love for Three Oranges*. He sang Sharpless in *Madama Butterfly* with the San Diego Opera in Palm Springs in 1978 and this May appeared in that company's production of *I Pagliacci* in the role of Silvio. A native of California and a graduate of the San Francisco Conservatory of Music, Del Carlo has performed with Brown Bag Opera, the Oakland Symphony and the California Bach Society. During the 1979 San Francisco Opera season he appears as Zuane in *La Gioconda*, a Flemish deputy in *Don Carlo*, an old servant in *Elektra*, Billy Jackrab-bit in *La Fanciulla del West*, a page in *Roberto Devereux* and the Alcalde in *La Forza del Destino*.

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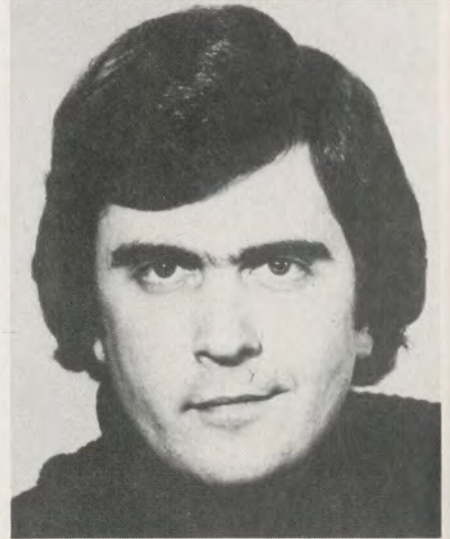
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DAVID KOCH



David Koch appears in several roles during his debut season with the San Francisco Opera: a monk in *La Gioconda*, Marco in *Gianni Schicchi*, Larkens in *La Fanciulla del West* and a surgeon in *La Forza del Destino*. He was educated at Westminster Choir College, Carnegie-Mellon University in his native Pittsburgh and the University of Illinois. His repertoire includes both the standard baritone roles, such as Marcello in *La Bohème*, Guglielmo in *Così fan tutte*, Count Almaviva in *Le Nozze di Figaro*, Belcore in *L'Elisir d'Amore* and Valentin in *Faust*, as well as leading roles in such twentieth century works as Stravinsky's *The Rake's Progress*, Britten's *A Midsummer Night's Dream*, Robert Ward's *The Crucible* and Lee Hoiby's *Summer and Smoke*. The baritone has appeared with the Pittsburgh Opera, Bronx Opera, Manhasset Bay Opera and the Pennsylvania, Illinois and Lake George opera festivals. This past summer he was heard in Brown Bag Opera performances at the Geyser Peak Winery and in the world premiere of John Harbison's *Winter's Tale*. Koch was recently named the Reader's Digest Affiliate Artist in the San Francisco/Affiliate Artist Opera Program.

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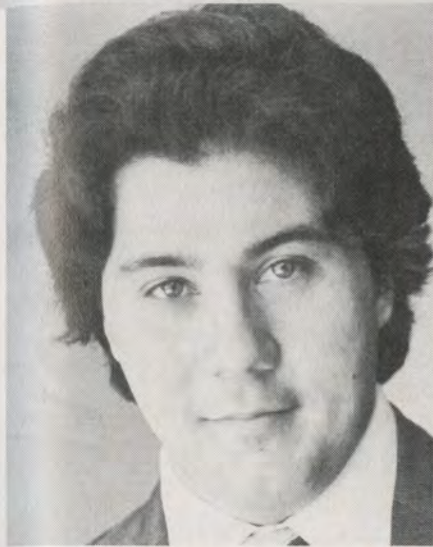


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TONIO DI PAOLO



In his first season with the San Francisco Opera tenor Tonio di Paolo sings Isepo in *La Gioconda*, Count Lerma in *Don Carlo* and Joe in *La Fanciulla del West*. Until the summer of 1977 he performed as a baritone, singing Figaro in *The Barber of Seville* with the Chautauqua Opera Association, Silvio in *I Pagliacci* with the Virginia Opera Association, Doctor Malatesta in *Don Pasquale* with Opera/Omaha and appearing in the New York premieres of Conrad Susa's *Transformations* and Viktor Ullmann's *The Kaiser of Atlantis*. His tenor debut occurred at the Aspen festival as Nerone in Monteverdi's *L'Incoronazione di Poppea*. A graduate of the Eastman School of Music, he was a member of the American Opera Center of the Juilliard School of Music for two years, making an important New York debut in the title role of Chabrier's *Le Roi malgré lui* and singing Steva in Janáček's *Jenufa* in 1978. Recently he was heard in the Verdi Requiem in Scranton and Rachmaninoff's *The Bells* with the Denver Symphony under Sixten Ehrling. This past summer he performed "Canti della Lontananza" at the San Francisco Conservatory of Music and sang the role of Florizel in the world premiere of Harbison's *Winter's Tale* at the Herbst theatre in the San Francisco Opera's new American Opera Project. Di Paolo was recently named U.S. Steel Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program.

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KURT HERBERT ADLER



In his 26th year as general director of the San Francisco Opera, Kurt Herbert Adler conducts *La Forza del Destino*. Other conducting engagements during the 1978/79 season included the annual "Night in Old Vienna" concerts with the San Francisco Symphony, *Lucia di Lammermoor* in Marseilles, *Tosca* in Philadelphia, concerts with the Columbus Symphony in Ohio, Alicia de Larrocha soloist, *The Merry Widow* in Central City and *Der Freischütz* at Sigmund Stern Grove. Maestro Adler has recently distinguished himself in several recordings, including *Adler at the Opera*, *O Holy Night* with Luciano Pavarotti, *Verismo Arias* with Maria Chiara and *Romantic Duets* with Renata Scotta and Placido Domingo. Born and educated in Vienna, Adler was conductor for the Max Reinhardt Theaters and served as assistant to Arturo Toscanini at the 1936 Salzburg festival. After five years with the Chicago Opera, he came to San Francisco in 1943 making his debut with *Cavalleria Rusticana*. During his golden and silver jubilee year, in addition to the Anniversary Gala honoring him in November, Maestro Adler was named Commander of the Order of Arts and Letters by the French government, the first American citizen so honored, and also received the title "Dean of American Opera Producers," bestowed by OPERA America, and the National Opera Institute Repertoire Award. A recipient of numerous academic honors and governmental decorations, he was the first cultural leader to be given San Francisco's St. Francis of Assisi Award. In November Maestro Adler also conducts a concert marking soprano Birgit Nilsson's return to the War Memorial stage.

GHITA HAGER



Estonian-born Ghita Hager, who directs the revival of *La Forza del Destino* and supervises the concert version of *Tancredi*, was the first woman to stage an opera for the San Francisco Opera with *Il Barbiere di Siviglia* in 1968. She began her career as a dancer and performed important solo roles with the Munich Staatsoper from 1945 onwards, later marrying its then assistant director, Paul Hager. With him, she acted as choreographer, assistant stage director and eventually co-producer for numerous opera houses in Germany, Austria, Belgium, Switzerland and Italy. Associated with the San Francisco Opera since 1954, Miss Hager joined Western Opera Theater at its founding in 1967, directing such works as *La Bohème*, *The Crucible* and *The Elixir of Love*. Credits as stage director for several productions of Spring Opera Theater preceded her fall opera debut. Following *Il Barbiere*, she returned in 1969 for *Ariadne auf Naxos* and in 1970 was co-director (with Geraint Evans) of *Falstaff*. Subsequent assignments included *Carmina Burana* (1971), *Le Nozze di Figaro* (1972), *La Bohème* (1973), *Parsifal* and *Madama Butterfly* (1974), *Die Walküre* and *Il Barbiere* (1976), *Das Rheingold* and *Ariadne* (1977), and *Don Giovanni* and *Der Rosenkavalier* last season. Miss Hager has directed several works for Portland Opera, including the American premiere of Krenek's *Life of Orestes* in 1975, *La Cenerentola* and *Die Meistersinger* in 1977, *Daughter of the Regiment* this past spring and in 1980 will direct *Fidelio* for that company. She recently staged *Falstaff* for the San Antonio Opera.

PIERLUIGI SAMARITANI



One of Europe's most sought-after designers, Pierluigi Samaritani created the sets and costumes for the San Francisco Opera production of *La Forza del Destino* in 1976. Born in Novara, Italy, he studied in Milan and later at the Centre d'art dramatique in Paris. Famous for his painting technique of design, Samaritani worked with Gian Carlo Menotti in 1974 on several productions, including *La Bohème* for Paris, *Eugene Onegin* for Palermo and *Il Tabarro* for Trieste. That year he also made his American debut, creating settings for the Chicago Lyric Opera production of Massenet's *Don Quichotte*. For that company he has also designed Rossini's *Semiramide*, Gluck's *Orfeo*, Massenet's *Werther* (in which he also made his directing debut) and the opening production of the 1979 season, Gounod's *Faust*. In 1975 he created the designs for the Dallas Civic Opera's production of *Les Contes d'Hoffmann*. Samaritani's credits include work for most of the major European opera houses and festivals: *Tristan und Isolde*, *Don Pasquale*, *The Old Maid and the Thief* and *Maria Golovin* for Spoleto, *Werther*, *I Vespri Siciliani* and the Italian premiere of Henze's *König Hirsch* for Florence, *La Traviata*, *La Forza del Destino* and *Lucia di Lammermoor* for Rome, *Carmen* and *Luisa Miller* for La Scala in Milan, Donizetti's *Gemma di Vergy* and Mayr's *Medea in Corinto* for Naples, *Carmen* for Berlin and *Così fan tutte* for Munich, among others.

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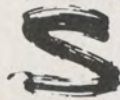
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MARGO SAPPINGTON



Following a triumphant debut with the 1979 Spring Opera Theater production of Benjamin Britten's *Death in Venice*, choreographer Margo Sappington bows with the San Francisco Opera with *La Gioconda* and *La Forza del Destino*. Born in Baytown, Texas, she was invited to join the Joffrey Ballet at an early age. She danced as a member of that company and later performed the role of Eve in her ballet *Rodin* as a guest artist with Ballet Caracas in the Venezuelan capital and in Paris. On Broadway, Miss Sappington appeared in *Sweet Charity* and *Promises, Promises*. Her association with Michael Bennett led her to choreograph and dance in *Oh! Calcutta!* She later staged the Los Angeles, San Francisco and London productions of the work, as well as the film version. Her choreographic credits include *Weewis*, *Mirage* and *Face Dancers* for the Joffrey Ballet, *Rodin* for the Harkness Ballet, *Under the Sun*, a 1976 homage to Alexander Calder recently seen in New York, for the Pennsylvania Ballet and *Juice* for the Netherlands Dance Theater. During the 1978/79 season she created her first work for the Alvin Ailey Dance Company, *Medusa*. The vast majority of her choreographic credits have been in collaboration with composer Michael Kamen and costumer Willa Kim. Miss Sappington appears with Dance L.A. in her latest ballet, *Juice II*, between her assignments in the Bay City.

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Domingo, Adler In *Tosca* In Philippines



For the first time in its history, the San Francisco Opera will perform outside the United States when it gives three performances of Puccini's *Tosca* in Manila in the Philippines next month. The engagement was initiated through the good offices of tenor Placido Domingo, who will sing Cavaradossi there with Kurt Herbert Adler conducting (above). Adler and Domingo (below) recently met in San Francisco with Mrs. Baby Araneta, whose husband is deputy minister of tourism. In addition to Domingo, the Ponnelle production of *Tosca*, to be staged by Nicolas Joel, will have Eva Marton and Justino Diaz as *Tosca* and *Scarpia* and Italo Tajo, Boris Martinovich, Joseph Frank, Daniel Sullivan and John Miller as well as members of the San Francisco Opera orchestra and chorus. The Company will also give a free concert-in-the-park as a present for the people of the Philippines. Photos: Robert Messick.



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Verdi's Thoughts
continued from p. 66

traces Alvaro to his monastery, taunts him into fighting another duel, and is killed. Alvaro has the blood of three of the Vargas family on his hands, not two as in the opera where Carlos and Alfonso have been telescoped into one brother, Don Carlo.

In the play, the eponymous hero remains firmly in the foreground, but in the opera Don Alvaro is only one of at least three equally important characters. In the opening scene of the play, not included in the opera libretto, Don Alvaro is discussed by the populace. He has newly arrived in Spain from the Americas, and his origins are as obscure as the provenance of his immense wealth. Rumored to be half Inca, he is elegant, generous, and the finest toreador in Spain. Piave's Italian verse leans heavily on Sanseverino's Italian translation of Rivas's play, which was published in Milan in 1850. Some of the opera's recitative relates directly to Rivas's soliloquies; for instance, when Don Alvaro, in the opera, recalls the night in Seville when he inadvertently killed Leonora's father, his phrase, 'O notte ch'ogni ben mi rapisti!' (O night that robbed me of all that is good), is a reasonable translation of the play's 'Noche en que ví de repente mis breves dichas huir!'

Twelve years earlier, when Verdi and another of his favourite librettists, Salvatore Cammarano, were working on the opera *Luisa Miller*, based on the play *Kabale und Liebe* by the famous German poet and playwright Friedrich Schiller, Verdi had drawn Cammarano's attention to another play by Schiller, *Wallensteins Lager* (Wallenstein's Camp) which contained 'a tremendous scene' of life in a military camp, with 'soldiers, vivandières, gipsies, astrologers, and finally a monk who preaches in the funniest and most delightful manner in the world.' Verdi now remembered this scene from Schiller, and insisted that, in Andrea Maffei's Italian translation, it be incorporated into one

of the military scenes in *La Forza del Destino*. It is not only, as is sometimes stated, Melitone's comical sermon in Verdi's opera which derives from Schiller: the very shape and movement of the latter part of Act III, scene iii, and even part of the stage directions, are lifted straight out of *Wallensteins Lager*. The utterances of Trabuco (simply 'a Jewish pedlar' in the first draft of the libretto), the begging peasants, the reluctant recruits and the vivandières are all adaptations of Schiller, while Melitone's sermon is a free translation of the opening lines of a harangue delivered in Schiller's play by a Capuchin friar to Wallenstein's troops. The friar's

Kümmert sich mehr um den Krug
als den Krieg,
Wetzt lieber den Schnabel als den
Sabel . . .

Die Christenheit trauert in Sack und
Asche,

Der Soldat füllt sich nur die Tasche
emerges from Melitone's mouth as
Ben più faccenda

Le bottiglie vi dan che le battaglie!
E invece di vestir cenere e sacco
Qui si tresca con Venere e con
Bacco.

Verdi completed his opera, except for the instrumentation, and in December he and Giuseppina travelled to Russia, Giuseppina having made elaborate preparations for the journey and ordered large quantities of wine, pasta, cheese and salami to be sent in advance to St. Petersburg. However, soon after rehearsals began the leading soprano became ill, so the production had to be postponed until the following season. In February 1862, therefore, the Verdis left Russia, travelling via Paris to London where he had reluctantly accepted a commission to represent Italy at the international London Exhibition of 1862. In due course, they arrived back home at Sant'Agata, and Verdi set to work to perfect the orchestration of the opera.

In the autumn he and Giuseppina returned to St. Petersburg where, this time, all went smoothly, and the opera was produced on November 10th, or October 29th, according to the Russian calendar. (The première is described in another article in this performing book). In the *Journal de St. Pétersbourg* the following morning, the music critic wrote:

It is midnight. We have just left the first performance of the new opera which Maestro Verdi has written expressly for the Italian Theatre of St. Petersburg. We should not want this issue of the paper to go to press without mentioning the brilliant success of this beautiful work.

We shall speak again at leisure about this magnificent score and about this evening's performance; but for the moment we wish to report the composer's victorious success and the ovations for the artists who, in order to comply with the insistent demands of the entire audience, had on several occasions to drag the celebrated composer on to the stage, to the sound of wild cheering and prolonged applause. It is our opinion that *La forza del destino*, of all Verdi's works, is the most complete, both in terms of its inspiration and the rich abundance of its melodic invention, and in those of its musical development and orchestration.

The version of *La Forza del Destino* performed at St. Petersburg differs in several respects from the opera as we know it today. Within a few months of its Russian performances, the opera was produced in Rome (as *Don Alvaro*), and in Madrid, where Verdi himself supervised the staging, and the elderly Duke of Rivas, author of the play, was in the audience. The following years saw performances in New York, Vienna, Buenos Aires and London. But Verdi continued to revise the work, at first involving Piave in the revisions. In a

letter to his harrassed librettist on December 20, 1864, two years after the St. Petersburg première, Verdi is still concerned with getting the words right:

I have received your verses and, if I may say so, I don't like them. You talk to me about 100 syllables!! And it's obvious that 100 syllables aren't enough when you take 25 to say the sun is setting!!! The line 'Duopo e sia l'opra truce compita' is too hard, and even worse is 'Un Requiem, un Pater . . . e tutto ha fin.' First of all, this 'tutto ha fin' rhymes with 'Eh via prendila Morolin.' It neither sounds well nor makes sense. Why this 'Requiem'? Finally, you don't say the Lord's Prayer at a deathbed. You will say I put it in my scenario, but you know that I only intend these scenarios as a guide to you.

Then, the seven-syllabled lines!!! For the love of God, don't end lines with 'che,' 'più' and 'ancor.'

Now then, can't you do better, retaining as far as possible the words I sent you, but turning them into better rhymes?

For the opera's production at La Scala, Milan, in 1869, Verdi made a final revision, omitting some numbers, changing the order of scenes, generally re-editing, completely altering the finale, and adding the present overture. Piave having suffered a stroke which left him completely paralyzed for the rest of his life, the necessary alterations to the libretto were made by Antonio Ghislanzoni, the poet, playwright, novelist, and editor of the *Milan Gazzetta Musicale*, who some months later was to turn the French synopsis of *Aida* into an Italian libretto.

The change to the opera's finale brought an alteration to the plot. The Duke of Rivas's play ends, after the duel and the death of Eleonora, with Alvaro's suicide. Alvaro rushes to the cliff edge as the Father Superior and

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The San Francisco Opera is most appreciative of support received from a number of Bay Area firms to help with special programs during the current season. Bay View Federal Savings and Loan Association is helping to underwrite costs of a special matinee of *Così fan tutte* in the Opera House on November 23, for which tickets will be offered at reduced prices to senior citizens and the disadvantaged. Bay View chairman of the board and chief executive officer Elwood Hansen (above) hands the check over to Mrs. Lyman Casey (left), Opera Guild chairman, and Mrs. Patricia Fleischer, San Francisco Opera director of development. A special grant to help with the costs of the San Francisco Opera Fair is made again this year, as it was last year (when the picture below was taken), by Eureka Federal Savings and Loan Association. Joining opera chorus member Eugene Naham (left) are opera president Walter Baird and Eureka president and chief executive officer Kenneth L. Kidwell.



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the monks appear on the scene. When the Father Superior calls him by his monastic name, Rafaele, he cries: 'You can search for Father Raphael, you fool. I am a messenger from hell. I am the spirit of destruction . . . Hell, open your mouth and swallow me. Let the heavens collapse! Let mankind perish!' And, with a final shout of 'Extermination, annihilation,' Alvaro flings himself over the cliff. The opera also ended thus in its original St. Petersburg version, and the present writer has seen the original ending used, to great ef-

fect, in a production at the Komische Oper in East Berlin. The gentler ending as we know it today stems from the 1869 Milan revision.

This article has discussed the dramatic sources of *La Forza del Destino*. When Filippo Filippi, the music critic of *La Perseveranza*, raised the question of the musical source of Leonora's great aria, 'Pace, pace mio dio,' accusing Verdi of having imitated Schubert's 'Ave Maria,' this led to an altercation between Filippi and Verdi's publisher,



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Giulio Ricordi. Verdi himself wrote to Filippi:

I know nothing about what happened between you and Ricordi, but it may be that Giulio who, unless I am mistaken, prefers Leonora's *cantabile* aria to many other compositions, lost his temper somewhat when he read that you thought it an imitation of Schubert. If it is, then I am as surprised as Giulio, for, musically illiterate as I am, I couldn't say how many years it has been since I heard Schubert's 'Ave Maria.' It would have been difficult for me, therefore, to copy it. Please don't think when I speak of my great musical ignorance that I'm simply exaggerating. It's the pure and simple truth. In my house there is very little music. I have never gone to a music library or to a publisher to refer to a piece of music. I keep up with a few of our best modern operas not by studying but by hearing them occasionally in the theatre. You will understand my purpose in all this. So I repeat that, of all composers of past or present, I am the least erudite. Let us understand each other: I repeat, this is no modesty. I am referring to erudition, not to musical knowledge. It is true that, in my youth, I studied long and hard. That is why now I have the confidence generally to succeed in shaping the sounds so as to achieve the effects I want. And if I write something that breaks the rules, I do so because in that case, I can't get what I want within the rules, and because I don't really believe that all the rules are perfect. The counterpoint textbooks must be revised.

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The San Francisco Symphony's forthcoming 1979/80 season, touched on elsewhere in these pages, includes a number of activities scheduled co-incidentally with its regular subscription series at the Opera House, Zellerbach Auditorium, U.C. Berkeley, and the Flint Center, De Anza College, Cupertino.

The traditional *Night in Old Vienna* New Year's set of concerts takes place in Marin Center, San Rafael (Dec. 28), Flint Center, Cupertino (Dec. 29), and the Opera House (Dec. 30 and 31), Concerts are led by André Kostelanetz, with coloratura soprano Ruth Welting as soloist.

A major event by any standard is the orchestra's pension fund concert, scheduled for May 18 in the Opera House. On that occasion, soprano Leontyne Price will join the Symphony musicians and Maestro De Waart in what promises to be an opera- and symphony-lover's dream concert.

Eight Open Rehearsals, available as a series, will be given in the Opera House on Wednesday mornings, with the usual and extremely popular set-up of pre-rehearsal lecture, with complimentary donuts and coffee, followed by a full orchestra rehearsal.

The Great Performers Series includes, in addition to pianist Murray Perahia's early November Masonic Auditorium recital, seven events in the Opera House: duo-recital of soprano Montserrat Caballé and pianist Alexis Weissenberg, a concert by the French trumpet virtuoso Maurice André, and recitals by three of the audiences' favorite mezzo-sopranos: Teresa Berganza, Janet Baker, and Frederica von Stade. The series is rounded out by a performance of the Philadelphia Orchestra conducted by Eugene Ormandy, and a program by the Joffrey Ballet.

Subscriptions to the 1979/80 season, the Great Performers Series and the Open Rehearsals, with priority seating privileges to the Leontyne Price concerts, are now available. For more information, please call 864-6000.

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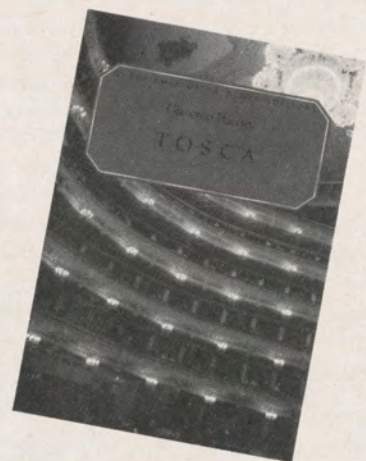
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A new shipment of Kobbe's complete book of the opera has just arrived in the San Francisco Opera's Gift Shop, in time for Christmas shopping. The shop had completely sold out its stock of Kobbe's early in October. Another new item offered for sale is the just-published Simon and Schuster Book of the Opera.

More new merchandise includes San Francisco Opera jogging shorts. Also, a large new selection of complete piano/vocal scores of many popular operas in paperback editions published by G. Schirmer. Among those available now in the Gift Shop are *Aida*, *Norma*, *Il Trovatore*, *Madama Butterfly*, *Così fan tutte*, *Fidelio*, *Lohengrin*, *Falstaff* and many, many others.

The Gift Shop is located on the south mezzanine of the Opera House and is open before every performance of the current season and at every intermission. It is staffed by volunteers and all profits from sales benefit the San Francisco Opera Association.

Among other items on sale are selected recordings, T-shirts, operatic post cards and note cards, posters, mugs, scarves and neckties, jewelry and ash-trays, as well as many additional books to those mentioned above.



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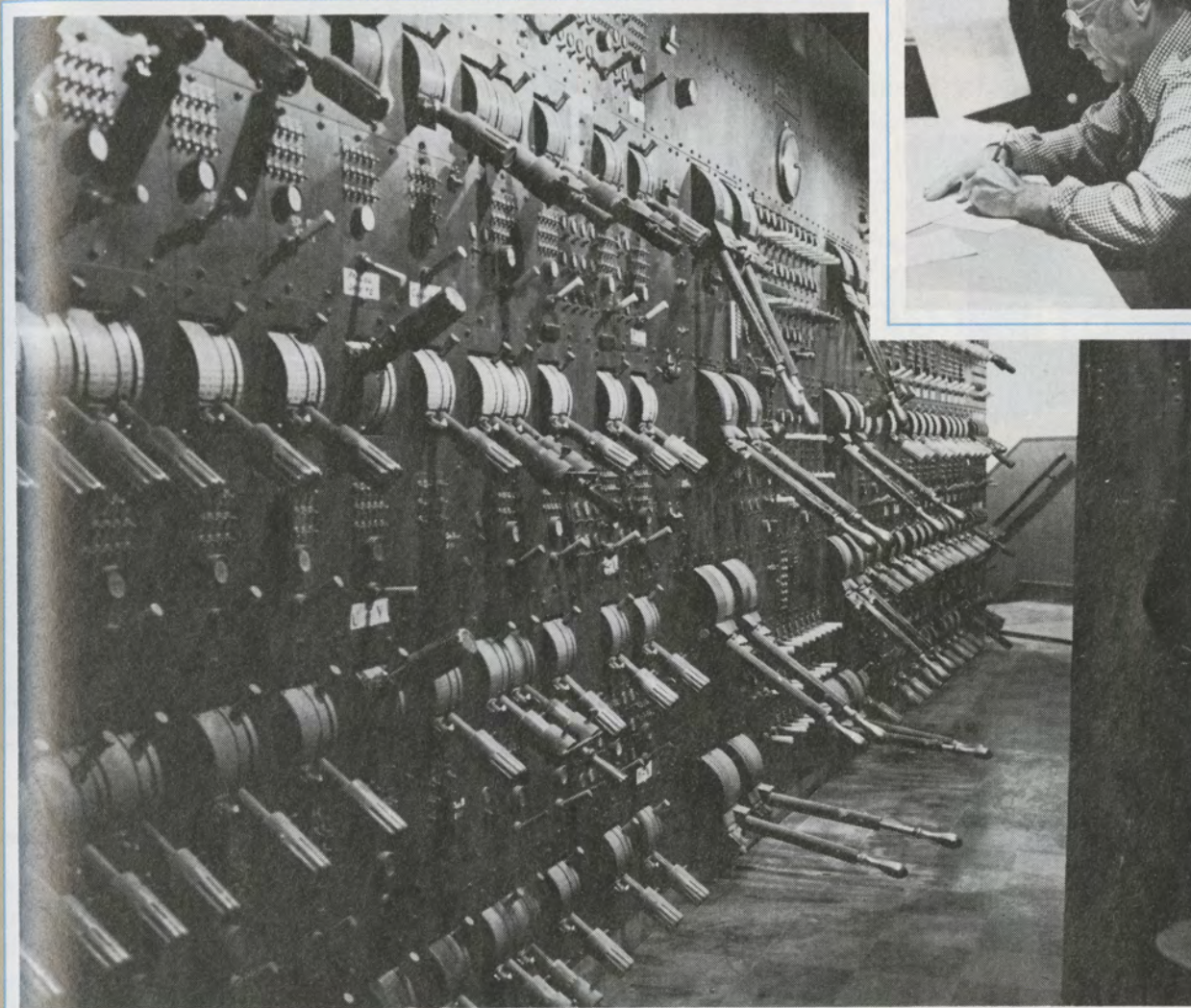
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by ARTHUR KAPLAN

With twenty-nine years of service behind him, George Pantages has been a member of the San Francisco Opera staff longer than anyone other than general director Kurt Herbert Adler. He started with the Company as a member of the electrical crew in 1951,

became an assistant department head in 1954, and has been department head with the title of master electrician since 1955.

Actually, Pantages prefers to be known as production electrician ("it's a more accurate title for what I do"), since he is head of the thirteen-man crew which

sets, operates and maintains the lighting for all the productions of the San Francisco Opera, including the closed circuit TV set-up. When he first started, the fall season was not quite five weeks long, and once it was over, he worked on different theatrical shows and commercial jobs. Now, with the expansion

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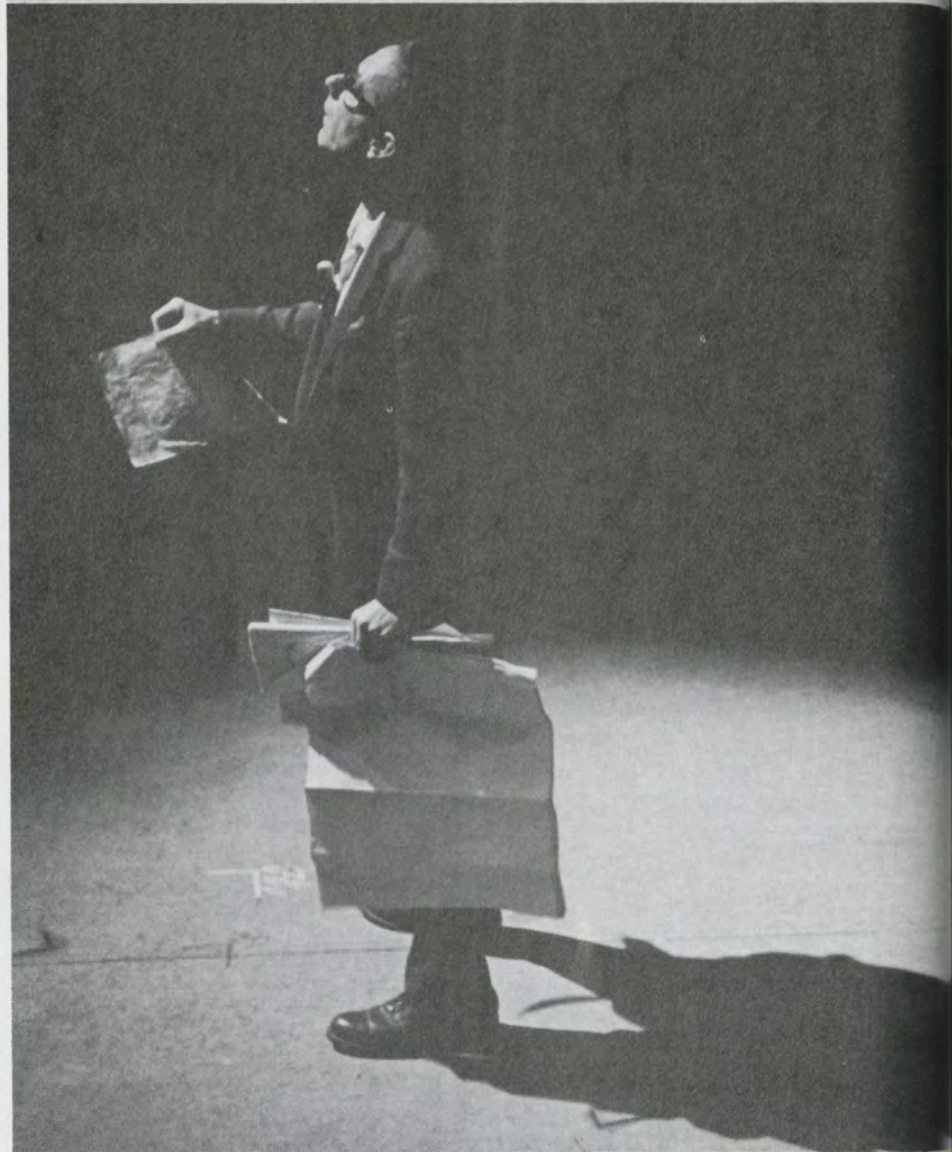
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Bathed in a pool of light on the darkened stage during an intermission, George Pantages looks up at the electrician in the grid whom he is directing in focusing the lights.

of the fall season to a full twelve weeks and the nearly year-round operations of the auxiliary companies, Pantages works almost exclusively for the San Francisco Opera.

With an excellent memory for dates and names, the master electrician can trace the evolution of stage lighting at the War Memorial through the various seasons, stage directors and designers, and technical developments.

"Prior to 1954, almost every opera was done with painted backdrops," he says. "Some looked very good and gave the illusion of depth through perspective.

I recall, for example, the first time I saw *Tosca* in the old sets [those dating back to San Francisco Opera's opening night at the War Memorial in 1932]. In Act I, when you were seated in the auditorium, you would think you were in the church." He also remembers the fine effects obtained in the Brocken scene from Boito's *Mefistofele*, where Faust is led by the devil up the mountain in a violent storm with will o' the wisps darting around the travelers to witness the Witches' Sabbath of Walpurgis Nacht. ("Rossi-Lemeni was in his prime; he was marvelous.")



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Photo: Dennis Galloway.

"The first significant change in approach to lighting came in 1955," explains Pantages in a characteristically soft-spoken and slow-paced delivery. "Mr. Adler who has always been interested in innovation, engaged a scenic and lighting designer named Leo Kerz, a very artistic man. He designed *Macbeth*, *Lohengrin* and *Troilus* that year and three other works, including *Walküre* in 1956. The *Macbeth* was especially exciting. All the background scenery was done through projections. We used projectors designed after the Paul Planer system. Planer had been

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here in 1954 with his assistant for *Joan of Arc* and *Flying Dutchman*. It was the first time in my experience that we'd used projections on the cyc [the large curved screen, called a cyclorama, used as a background for stage settings].

"For a year or two we did several shows that way, but you get to the point where you want some three-dimensional scenery, with projections helping at times, of course. Mr. Adler strove for more and better new productions and everything, including the lighting, improved.

"In 1959 we added to our lighting capabilities, both in control and instruments, although we were still renting the equipment at the time. What we had in the Opera House dated back to the early '30s. For its time, it was okay, but even in those years they augmented what was here with rented equipment as instruments improved. In 1959 we began renting everything and ceased using the house instruments because the quality of the light was much better from the rental equipment, and we could have the necessary intensity when needed."

As productions became more complex, the stage settings got larger, as a rule, which meant that there was more area to be covered by the lights. There was also a desire to obtain a better quality of light on the stage action itself. Through the years Pantages took it upon himself to seek out and inspect the newest advances in theatrical lighting techniques which would help improve the stage picture.

In 1967 there were plans to spend quite a bit of money in upgrading the lighting equipment, which unfortunately fell through, although there was money enough to order some new instruments. By 1969, funds were again available and Pantages secured various instruments from the manufacturers, testing them for amount of light obtained, beam spread, etc. "The instru-

ments we got, some 570 or so, were the best available at the time.

"The next step was to get more and better controls [the instruments which regulate the lighting cues—the fade-ins, fade-outs, etc.]. The big board, dating from the 1930s, had to be operated manually, which was very awkward. At the time, the Company was renting one board that had 18 motorized dimmers and another board with 48 dimmers, plus the house board. It required a minimum of four men to operate the boards for a show and, when the show was more complex, another two or three men to help." By 1971, the first partially computerized lighting system was in operation at the War Memorial, but it turned out to be very unreliable. There were 96 channels, or dimmers, being used on two consoles, and still there were problems in controlling the dimming effects.

Pantages realized that the equipment coming from the manufacturers was not finely calibrated enough to achieve the subtle changes of lighting that were needed to create the proper illusion on the opera stage. "In Act IV of *La Traviata*, for example," illustrates Pantages, "when Violetta is in bed dying and Annina comes in with the candle, you want to bring the lights up gradually, as if the candle were illuminating the room. Well, in the old system the amount of light at the end of the lighting cue would be correct, but it would blossom too quickly, as if you'd turned on a switch. So somewhere around 1970 I started to work on improving the dimmer curve. The manufacturers were using certain fixed charts for the gradations in the curve, but they weren't refined enough to be acceptable to the eye. I sat down with the manufacturers and explained what we wanted. I had established a curve where at 1 point on the control there should be 12 volts at the lamp, at 2 points there should be 24 volts, at 3

points 36 volts, etc. [There are ten points on the dimmer curve from darkness at the zero reading to maximum brightness, 120 volts at the 10 reading.] This permits subtle action throughout the operating range. It took a couple of years for the manufacturers to develop and perfect it, but they did.

"In 1973 we increased our controls even further, but it was difficult coordinating what we had operating manually and what we had partially computerized. It was a real struggle to make it all work together. With some of the newer equipment, including the "Sweet-16," which could program 16 cues ahead, the control was better, but the component parts proved unreliable. From 1971 onward, the technical staff had been pushing for a complete new control, but for several years the necessary monies were not available."

The master electrician credits Adler with being the moving force behind the determined effort to install new controls. In 1976 a completely computerized system was finally installed, considered at the time the most advanced in the country. Pantages, as usual, had done the preliminary scouting by seeking out places with more up-to-date lighting installations, often colleges and universities ("professional theaters seem about the last places to catch up with the latest improvements, for economic reasons"), scrutinizing newer control systems and finally choosing the one which is currently in use at the War Memorial.

The challenge, in 1976, was to install the additional circuits—the total now numbers 1,000—to take full advantage of the computer for the fall opera season. It took a lot of time and work—three to four weeks of 10-12 hour days—to install the cables from the new cue-file (the memory machine, capable of programming 200 lighting cues and, according to Pantages, "very reliable") to the lighting bridges above the stage. These cables had to be run

up over the grid by a crewmember in a boatswain's chair riding up into the air way above the proscenium level. Now that the new system has been in successful operation for more than three seasons, Pantages is already thinking ahead to his next major innovation. (In addition to perfecting the dimmer curve, he designed a rotating barrel for the ellipsoidal instruments used to light a particularly odd-shaped area, which allows for greater flexibility and ease of handling.) "I'd like to redesign some of our [lighting] bridges. Our first bridge is loaded with tiers upon tiers of instruments. When people are up there on follow spots, it gets really crowded."

He is particularly aware of this problem during the current season, which has already seen an unusual number of productions employing follow spots on the singers: *Pelléas et Mélisande* had four; *Don Carlo* had four; *Elektra* had four; *La Fanciulla del West* had four, although two were in the lighting booth at the rear of the dress circle. An additional concern for the department head, who arranges the work schedule for his crew, is to see that the same people are on the same follow spots for all performances of a given opera, which means juggling around the day-off schedule.

Through his long years of service, Pantages has been on hand for a vast number of premieres as well as revivals, and has worked with scores of directors and designers. "The more interesting ones always lay down a challenge, and it's fun to be able to answer it," he smiles. One production which gave him particular satisfaction was *The Barber of Seville*, first seen in 1963 in the three-tiered doll-house design of Alfred Siercke and directed by the late Günther Rennert.

"It was an enormous challenge to light that charming set by Dr. Siercke and quite an experience working with Dr.

continued on p. 108

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	Monday	Tuesday
September		
		Pelléas et Mélisande 8 pm, A,B
		Don Carlo 8 pm, A,C
		La Gioconda 8 pm, B
October		Elektra 8 pm, A,B
		Triple Bill 8 pm, A,C
		Fliegende Holländer 8 pm, A,C
		La Fanciulla del West 8 pm, A,C
November		Roberto Devereux 8 pm, A,C
		La Forza del Destino 8 pm, A,B
	Fol de Rol Civic Auditorium 8 pm	Così fan tutte 8 pm A,B
		Tancredi 8 pm, A

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Wednesday	Thursday	Friday	Saturday	Sunday
		Opening Night La Gioconda 7 pm, A	Pelléas et Mélisande 8 pm, J,K	Park Concert 2 pm
La Gioconda 7:30 pm, D,E		Pelléas et Mélisande 8 pm, G,H	Don Carlo 8 pm, J,L	La Gioconda 12:30 pm, M,N
Pelléas et Mélisande 7:30 pm, D,F		La Gioconda 8 pm, C,H	Don Carlo 1:30 pm, X	Pelléas et Mélisande 2 pm, M,N
Don Carlo 7:30 pm, D,F		Elektra 8 pm, G,I	La Gioconda 8 pm, J,L	Don Carlo 2 pm, M,O
Triple Bill 7:30 pm, D,E		Don Carlo 8 pm, G,I	Triple Bill 8 pm, J,L	Elektra 2 pm, M,N Carreras Recital, 8 pm
	Elektra 7:30 pm, D,F	Fliegende Holländer 8 pm, G,H	Elektra 8 pm, J,K	Triple Bill 2 pm, M,O
La Fanciulla del West 7:30 pm, D,F		Triple Bill 8 pm, G,I	La Fanciulla del West 8 pm, J,K	Fliegende Holländer 2 pm, M,N
	Fliegende Holländer 7:30 pm, D,E	Roberto Devereux 8 pm, G,I	La Fanciulla del West 1:30 pm, M,O Fliegende Holländer 8 pm, J,L	Opera Fair 12 pm, to 6 pm
La Fanciulla del West 7:30 pm, E		La Fanciulla del West 8 pm, G,I	Fliegende Holländer 1:30 pm, X La Forza del Destino 8 pm, J,K	Roberto Devereux 2 pm, M,O
Roberto Devereux 7:30 pm, D,F		La Forza del Destino 8 pm, C,H	Così fan tutte 1:30 pm, X Roberto Devereux 8 pm, J,L	
La Forza del Destino 7:30 pm, D,F	Roberto Devereux 7:30 pm E	Così fan tutte 8 pm, G, H	La Forza del Destino 1:30 pm, X Tancredi 8 pm, J	Così fan tutte 2 pm, M,O Nilsson/Adler Concert, 8 pm
Così fan tutte 7:30 pm, D,E	La Forza del Destino 8 pm Thanksgiving	Tancredi 8 pm, G	Così fan tutte 1:30 pm ** Così fan tutte 8 pm, J,K	La Forza del Destino 2 pm, M,N

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continued from p. 103

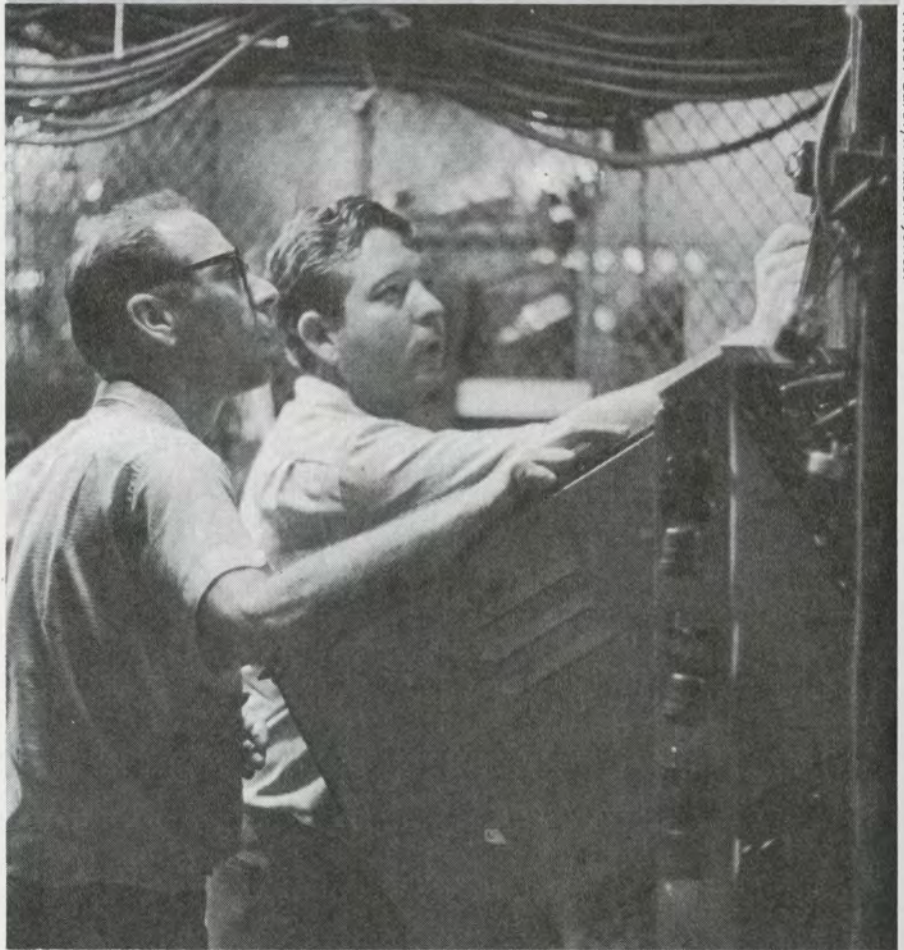


Photo: Carolyn Mason Jones.

Pantages (left) with the master electrician for the War Memorial Opera House, Jack Philpot.

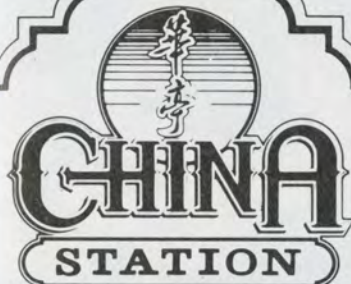
Rennert. Siercke had sent Pierre [Pierre Cayard, head of scenic construction] a beautiful model of the set and Pierre realized there were going to be problems. He called me up one day in June, before my official working schedule with the opera began, and asked me to drop by the shop. He showed me how the shutters on Dr. Bartolo's house were going to go up and down, and we went down on the stage to see where the set would be located. I realized immediately that we didn't have enough front light, which was basically the only way the set could be lit, since the set came down practically to the foot of the stage and had a half-roof over it. I was very concerned and started scouting around and testing some instruments that had just come out. Fortunately, I found that for that type of lighting, the new instruments would be adequate. It took

four of these instruments from the balcony rail for each room. During the show you'd sometimes have all the rooms lit up, or sometimes two or three at a time, with people doing different things in different parts of the house. Sometimes the lights had to switch back from room to room very quickly."

The master electrician has worked closely with director-designer Jean Pierre Ponnelle, who first came to the San Francisco Opera in 1958 and 1959 as designer for *Carmina Burana* and *The Wise Maiden* and the American premiere of *Die Frau ohne Schatten*. "For the 1959 *Frau*," Pantages remembers with a grin, "Jean Pierre was drafted by the French army before he could even finish the third act. I didn't see him again until 1969 at the Shrine [Shrine Auditorium, where the San Francisco Opera played during most of

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the touring seasons in Los Angeles] in March. He was returning as director-designer for *Cenerentola* that fall and was going to do the new production of *Otello*."

These two productions are still among Pantages' favorites. ("I've always liked the opening scene of *Otello*, with that marvelous music and Jean Pierre's staging. But I've always felt that the cyc in Act II was too hot.") Others he remembers as posing interesting challenges were the 1968 triple bill (the Weill-Schuller *Royal Palace*, Schönberg's *Erwartung* and Milhaud's *Christopher Columbus*), which involved quite a lot of projections as well as elaborate resettings between the three pieces. "When you have to set projectors during an act change and the carpenter also have to get the sets up, you go in at the very last minute at the end of the intermissions. Harold Schonberg of the *New York Times* came out and reviewed it and gave our projections a very nice compliment. He said we out-projected the Russians, or something like that. I felt very good about the review, but was quite relieved when that one was over."

The Ring cycle of the late '60s and early '70s obviously required close coordination between the designer (Wolfram Skalicki), the director (Paul Hager) and the lighting crew to achieve the special lighting effects called upon by Wagner. "When we first did the new *Rheingold* in 1967, we'd had some correspondence from Wolfram because we needed to know what the demands for his production were going to be in the way of projections."

He remains proud of the opening scene with its sparkles of gold in the flowing water as the three Rhinemaidens cavort in the river. "The motion of the water was created by an effect from the bridge onto the water scrim (that was) upstage of the front cyc; the sparkles of water when the Rhinemaidens were upstage were created by painting the front scrim and seeing that the scrim was lit appropriately and effectively."

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A bite to eat for George Pantages, from a paper plate, backstage during a brief pause between a day's lighting and an evening's performance.

For the ring of Magic Fire which encircles Brunnhilde at the end of *Die Walküre*, the crew worked for nearly a week experimenting with dry ice and steam buckets in a frustrating but ultimately rewarding attempt to achieve the proper effect of thick smoke through the red lights.

There are certain production designs that Pantages has particularly admired over the years. He cites Toni Businger's work on *Butterfly*, *La Traviata* and *Don Giovanni* and the charming sets by Robert Darling for *L'Elisir d'amore*, among others. Although there are some designers and directors with whom he has established an especially close working relationship, like Businger, Ponnelle and Lotfi Mansouri, the patient and modest production electrician has not had any real run-ins with the men and women who expect him and his crew to achieve the effects they are seeking through the place-

ment and operation of the lights. Pantages estimates that anywhere from 65 to 100 different instruments must be focused and refocused for each show. "Most of the directors and designers are very understanding about the technical problems. When we were still on manual, there were several times I knew we couldn't execute a lighting cue the way the director would have liked, so there had to be a compromise. They knew we were doing everything we could and, of course, Mr. Adler would expect no less."

Over the years Pantages has built up an increasing admiration and respect for the man who is celebrating his 26th year as general director of the San Francisco Opera. "Mr. Adler has a wonderful feeling for the production side of things, although I know that sometimes he doesn't fully understand the problems we've had and just judges by the results. He's very sensitive to

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detail and in the end that makes for a
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Pantages cites examples of the general
director's keen eyes and ears: "... the
time during a 1963 *Walküre* rehearsal,
when I was sitting back enjoying the
orchestral prelude and he stood up
and said 'that horn is off,' or the time
during a piano dress rehearsal when he
all of a sudden popped up and said,
'they've got the wrong style shoes!'

"Also, he's a driving force for new
productions and he'll fight to get the
money and the people to do them. He
presents a very varied season and will
try new and different works, like the
first time we did *Wozzeck* in 1960, to
keep the interest up."

Pantages' own interests in opera date
back to his first season with the com-
pany. "Opera was a whole new field
for me," says Pantages, who had then
finished five years with the electrical
firm of C.J. Holzmueller, which spe-
cializes in theatrical equipment. "Oh,
I had done a little theatrical lighting
in high school, but you really can't
count that. I'd never been exposed to
anything like opera before. I fell in
love with it almost immediately and
it's certainly grown on me."

On the musical side, he especially en-
joys the Wagnerian operas for the
orchestration and the Verdi operas for
the singing. In general, he prefers the
Italian repertoire and cites *Don Gio-
vanni*, *The Barber of Seville*, *La Cene-
rentola*, *Otello* and *Les Troyens* as
operas he likes both musically and
dramatically.

In 1973 Pantages married Evelyn
Crockett, who worked with Mr. Adler
on budgets, accounts and union mat-
ters for many years, after a four-year
courtship. For years, while George has
been working on the productions back-
stage, Evelyn has enjoyed them from
out front in row S of the orchestra on
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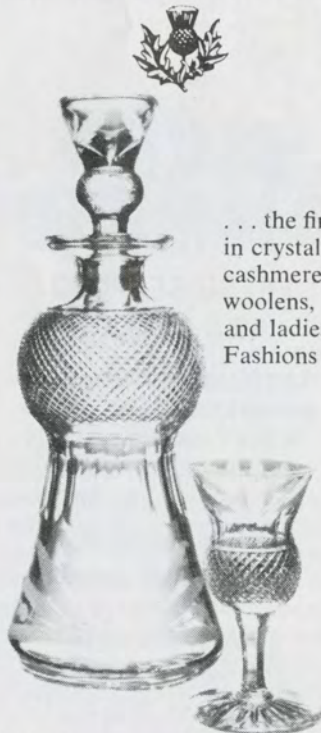
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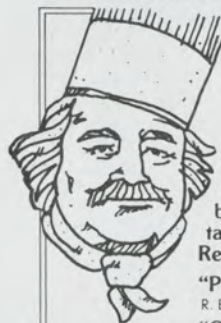
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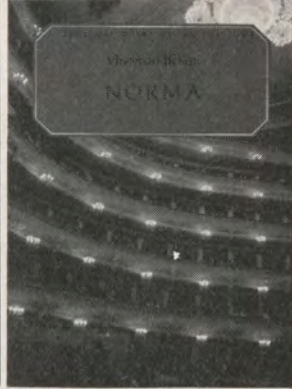
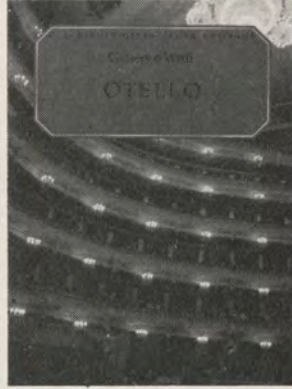
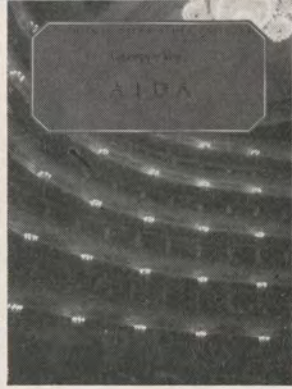
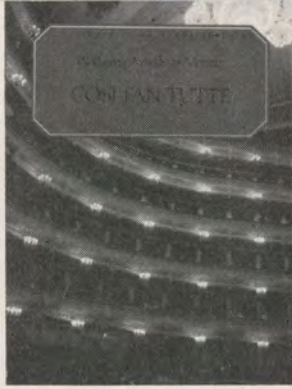
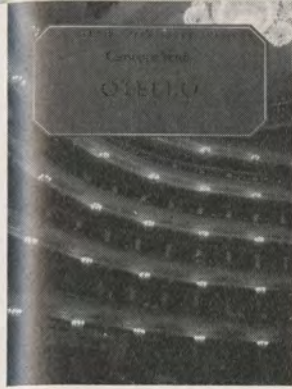
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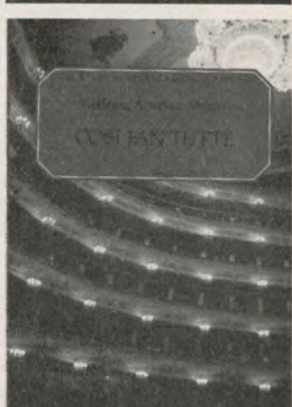
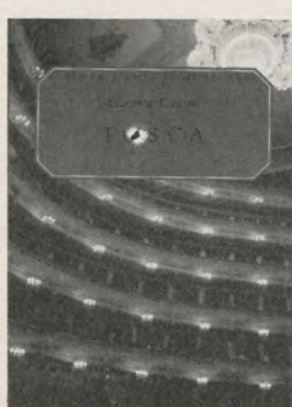
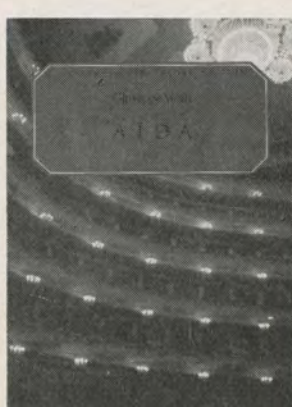
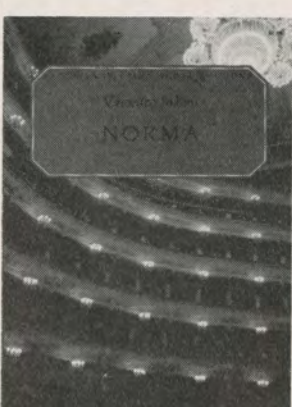
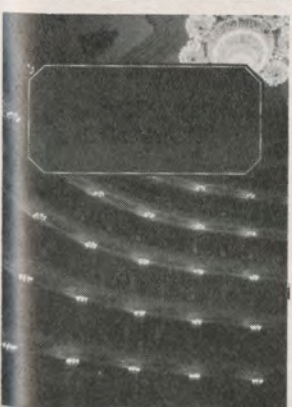


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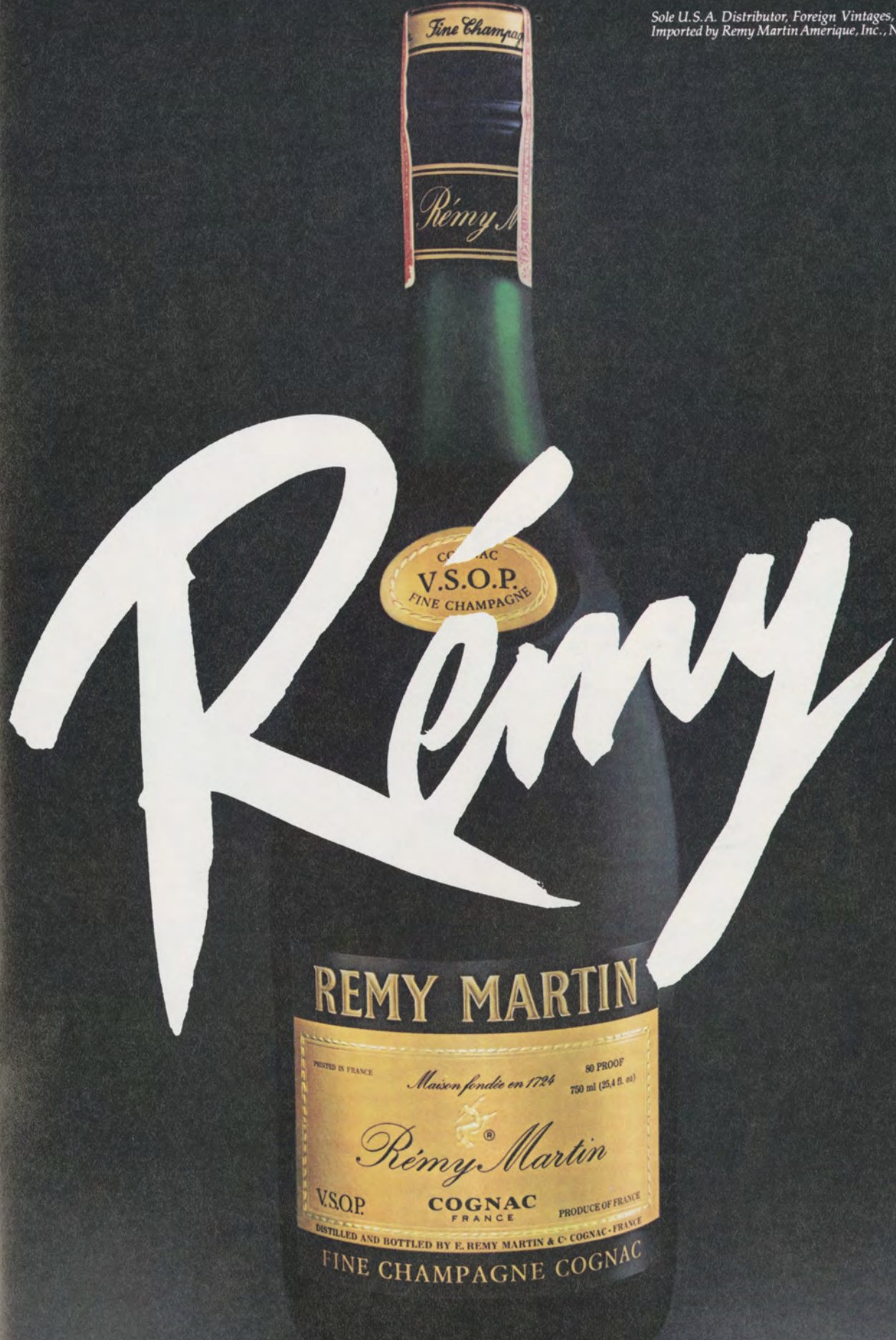
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Grison's Steak House
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Hillsdale Travel
Imperial Palace
Inn Season
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J & B
Jeanne Marc
Johann
Jontue (Revlon)
Joseph's of Berkeley
Kan's
Kashian Persian Rugs
Frances Lee Kaufman
Sue Fisher King
Knabe Piano
Kronos Quartet
Lafayette Restaurant
Lazy Susan

Loeb & Velasco
London Records
Los Robles Galleries
Macy's Furs
The Magic Pan
Mamounia
Mandarin Restaurant
The Mark Hopkins Hotel
(Nob Hill Restaurant)
Marrakech Restaurant
Mason McDuffie
Mathis Travel
La Mere Duquesne
Metropole Restaurant-Café
Sidney Mobell
The Monterey Vineyard
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The Nature Company
The Neighborhood
Nelson Iron Works
New Dimensions
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Oggi Domani
The Old Rug
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Tallman
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Tourist Development Corporation
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November 17, 1979

CARLO BINI

will sing the role of Don Alvaro in this afternoon's performance of
La Forza del Destino, in place of Veriano Luchetti, who is indisposed.

RENATO BRUSON

will sing the role of

Don Carlo

in this performance of

La Forza del Destino

Renato Bruson made his debut with the San Francisco Opera on the opening night of the 1973 season as Alfonso XI in *La Favorita* and returned in 1976 to sing Don Carlo when the current production of *La Forza del Destino* had its premiere. A native of Padua, he received his early musical training at the conservatory there. He made his operatic debut at Spoleto in 1961 as Count di Luna in *Il Trovatore*. In addition to his many appearances in leading Italian opera houses, such as La Fenice in Venice, the San Carlo in Naples, the Teatro dell'Opera in Rome, the Teatro Regio in Turin and La Scala in Milan, Bruson has performed in Brussels, Paris, Barcelona, Madrid, South Africa and Japan. The baritone debuted at the Metropolitan Opera in 1969 as Ashton in *Lucia di Lammermoor*. His repertoire includes the title roles of *Macbeth*, *Rigoletto*, and *Simon Boccanegra*, Iago in *Otello*, the elder Germont in *La Traviata*, Rodrigo in *Don Carlo*, Valentin in *Faust* and Enrico in *Maria di Rohan*. In 1975 he performed in *Gemma di Vergy* in Naples and the Verona festival production of *La Forza del Destino*. In 1976 at Covent Garden he interpreted the role of Renato in *Un Ballo in Maschera*, an assignment he repeated for his Lyric Opera of Chicago debut in October of that year. Recently Bruson sang the title role of *Simon Boccanegra* and Rodrigo in *Don Carlo* at La Scala. Later this month he will be in *Andrea Chenier* with Lyric Opera of Chicago, through whose kind cooperation he is able to appear this evening.

CARLO BINI

will sing the role of

Don Alvaro

in this performance of

La Forza del Destino



Italian tenor Carlo Bini made his debut with the San Francisco Opera earlier this season in Donizetti's *Roberto Devereux* and now returns as Don Alvaro in the final three performances of Verdi's *La Forza del Destino*. He made his professional debut as Pinkerton in *Madama Butterfly* with the Teatro San Carlo in his native Naples in 1969. Early successes included *Louise* and *Un Ballo in Maschera* in Catania, *Rigoletto* and *La Bohème* in Turin, and *Tosca* and Zandonai's *Giulietta e Romeo* in Naples. Since 1974 he has performed with the Stuttgart Opera in such roles as Arrigo in *I Vespri Siciliani* and Maurizio in *Adriana Lecouvreur*, both in new productions, and, most recently, as the Duke in *Rigoletto*. In the past few seasons he has made several important debuts: at La Scala as the Drum Major in *Wozzeck*, at the Vienna Staatsoper as Alfredo in *La Traviata*, and at the Metropolitan Opera in an unscheduled debut as Don José in *Carmen*, followed closely by his official debut as Rodolfo in *Luisa Miller* last season. Other engagements in 1979 included *Luisa Miller* in Naples, *Rigoletto* in Munich, *I Pagliacci* in Trieste and Berlin, *Fedora* in Bologna and, just prior to the San Francisco appearances, *Simon Boccanegra* in Toronto. During the 1979/80 season the tenor will sing Don José in Vienna, Pollione in *Norma* in Buenos Aires, Des Grieux in Miami, Manrico in *Il Trovatore* in Vancouver, Turiddu in *Cavalleria Rusticana* in Edmonton and at the Met and, in the summer of 1980, Calaf in *Turandot* opposite Montserrat Caballé in Rio de Janeiro.

