La Gioconda

1979

Friday, September 7, 1979	7:00 PM	(Opening night)
Wednesday, September 12, 1979	7:30 PM	
Sunday, September 16, 1979	12:30 PM	(Live telecast)
Friday, September 21, 1979	8:00 PM	
Tuesday, September 25, 1979	8:00 PM	
Saturday, September 29, 1979	8:00 PM	
Saturday, October 27, 1979		(San Francisco broadcast)
Friday, November 30, 1979		(Broadcast)

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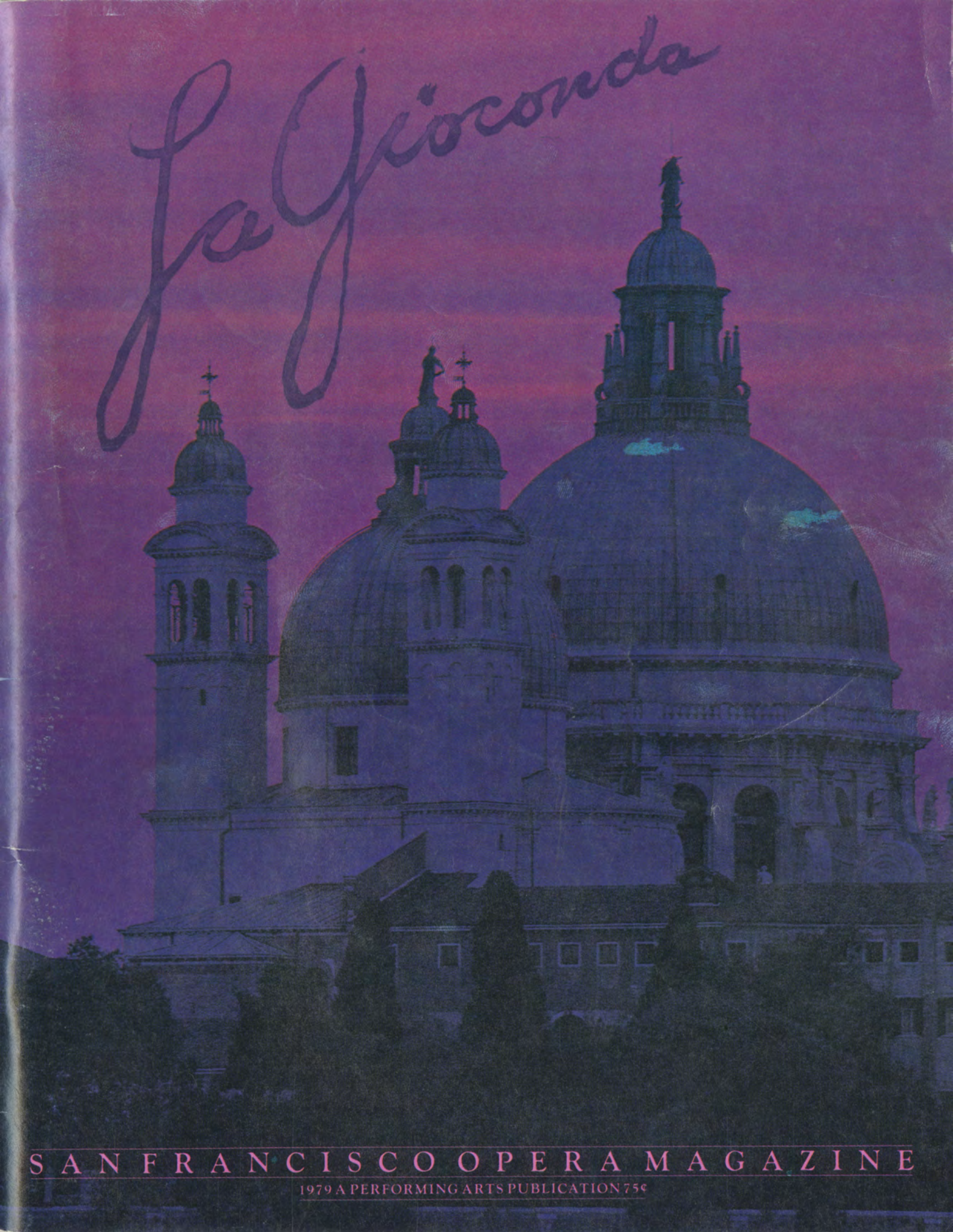

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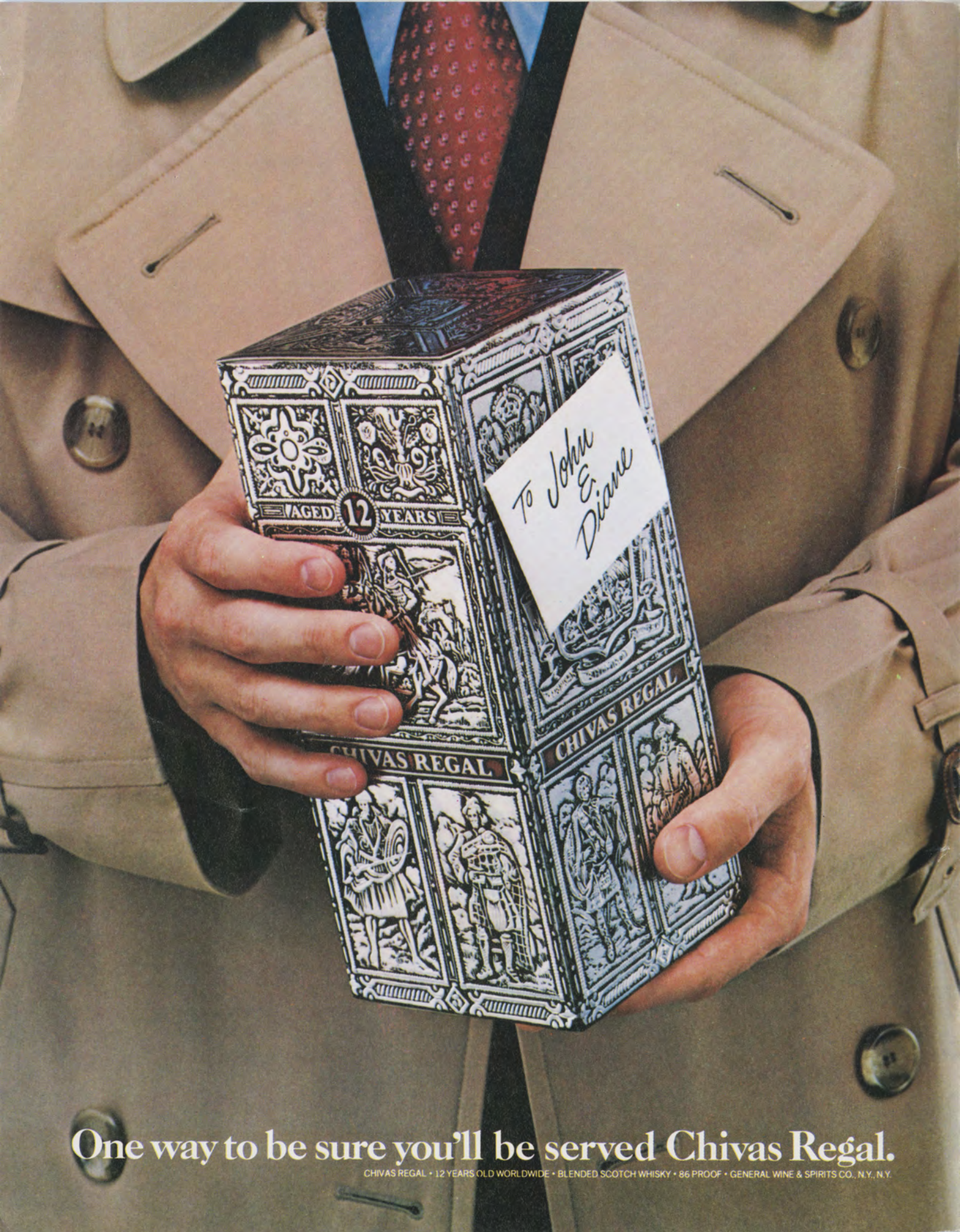

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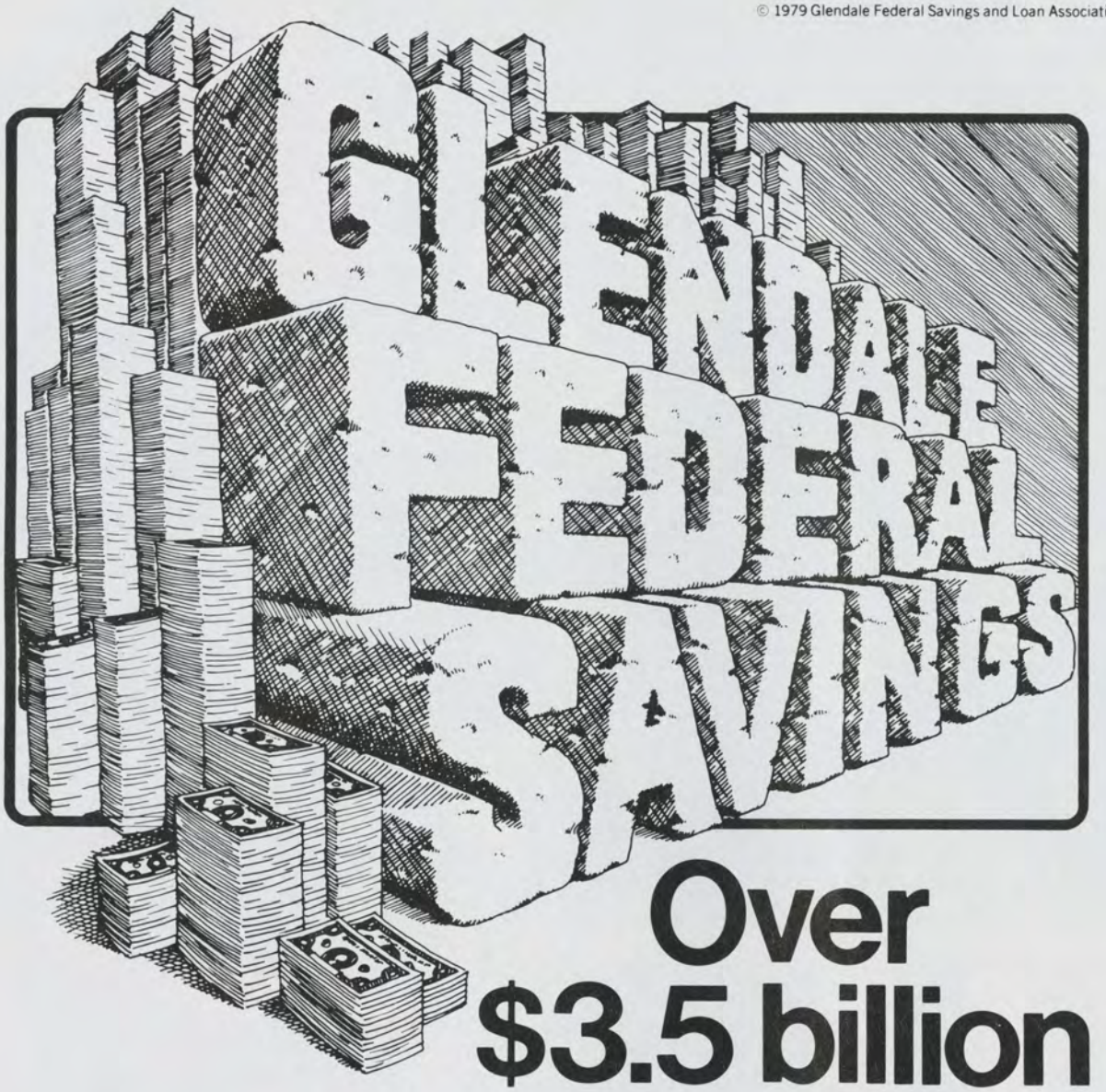

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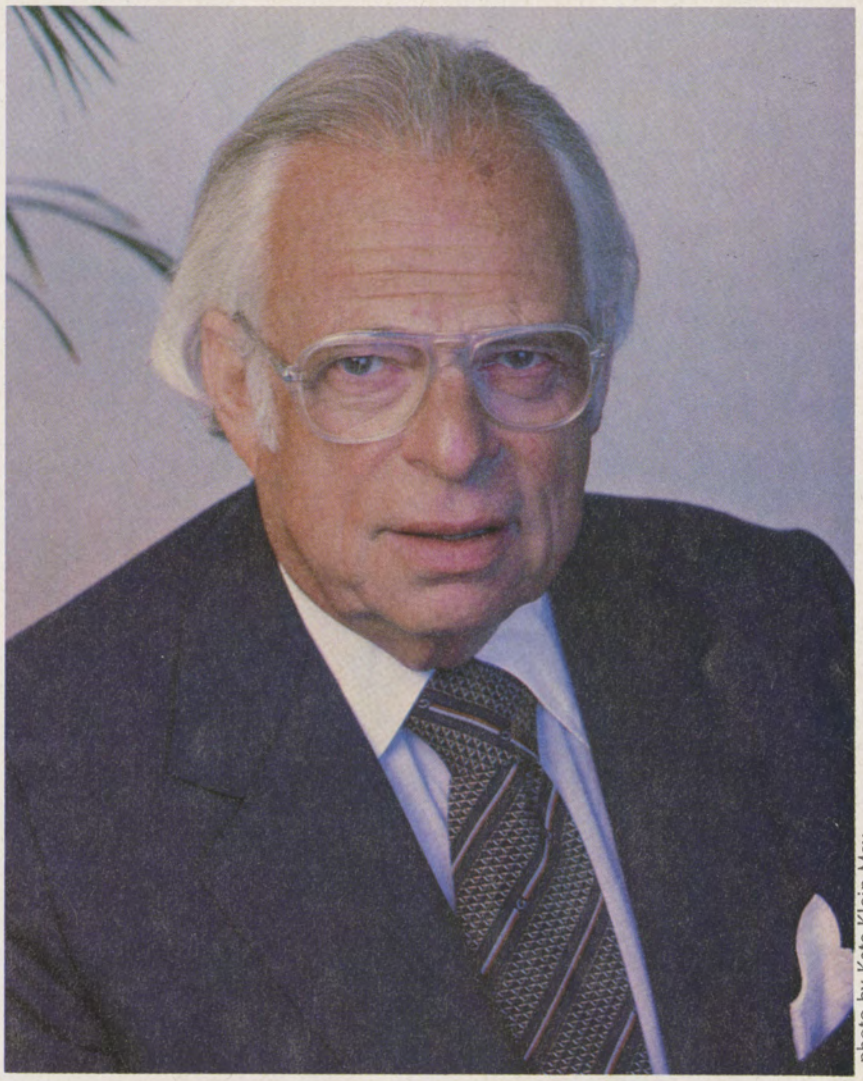

photo by Kate Klein May

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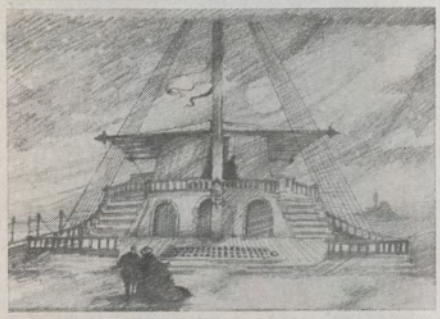

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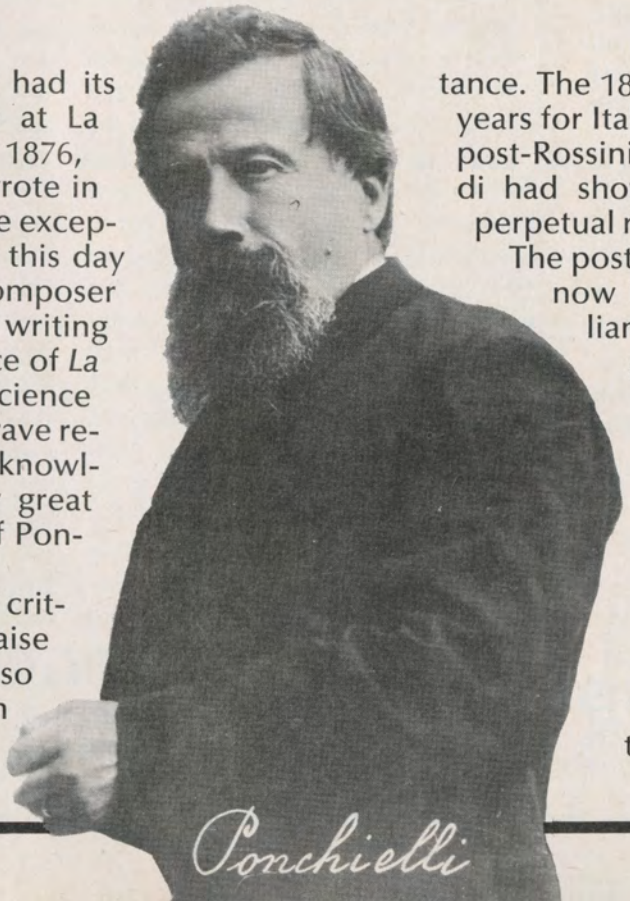
Ponchielli, *La Gioconda* and the Italian Opera of the Time

The Theatrical Effectiveness of Its Libretto and the Composer's Readiness to Abandon Himself to the Lyrical Impulse of the Moment, Help Account for Gioconda's *Success*

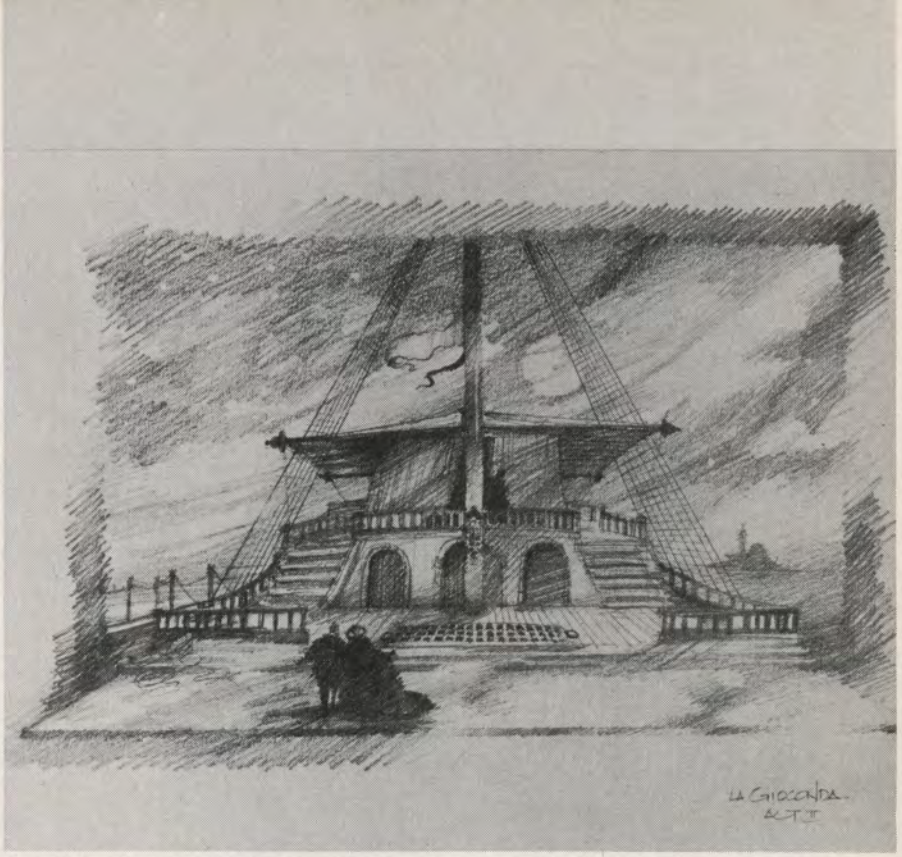
by JULIAN BUDDEN

When *La Gioconda* had its first performance at La Scala, Milan on April 8, 1876, the critic Filippo Filippi wrote in *La Perseveranza,* "With the exception of Verdi there is not this day to be found in Italy any composer but Ponchielli capable of writing an opera of the importance of *La Gioconda* . . . My conscience would be oppressed by grave remorse were I not to acknowledge the great, the very great value of this new work of Ponchielli."

From the most 'advanced' critic of the day this was praise indeed, and none the less so for having been given with a certain evident reluctance. The 1870's and '80's were lean years for Italian opera. Of the older, post-Rossinian generation only Verdi had shown himself capable of perpetual rebirth and self-renewal. The post-Rossinian tradition was now in ruins; the young Italians of the day looked for guidance to Germany, another country recently united like their own. The newly reformed conservatories laid a special stress on the teaching of instrumental composition. Much was being written about Wagner even though the only operas of his to



Ponchielli



Zack Brown's design for the ship Hecate, the second act of the San Francisco Opera's new production of *La Gioconda*.

Rienzi. In that year many Italians were to make their first pilgrimage to Bayreuth from which most would return more puzzled than they cared to admit. But meanwhile Bülow in Florence and Liszt in Rome were busily tending the shrine of German culture in Italy. The 1870's were a time of world-wide economic recession, and opera, then as now, proved to be the most expensive of the arts and one which the mainly radical Italian governments of the day were unwilling to subsidize. On the other hand orchestral and chamber music societies had been springing up all over the peninsula. Carlo Pedrotti in Turin, Franco Faccio in Milan and later Giuseppe Martucci in Naples would conduct regular orchestral concerts to well-filled halls, even if only the last could boast a proper symphonic repertoire.

To some it seemed that a fresh wind was at last blowing through the dusty corridors of Italy's musical life; to others, among them Verdi, that Italian musicians were renouncing their cultural birthright. The German Hiller, conductor of the Lower Rhine festivals and once the object of Verdi's mistrust as a typical pedantic Kappellmeister, was no less skeptical about the new Teutonophilia; it was, of course, very gratifying to the Germans themselves, used as they were to being thought cultural barbarians; but was it quite so good for the Italians? It was obvious to everyone that, Verdi apart, Italian opera was no longer exportable; and that if such a house as the Théâtre des Italiens in Paris was about to close its doors the reason was the lack not only of funds but of new Italian operas capable of drawing an audience. Even in Italy the leading singers tended to bear names like Kaschmann, Krauss, Maurel, Stolz and Waldmann.

Fortunately a new generation born in the 1850's was at hand who would soon demonstrate that Italian music was not set on a false path; that it was possible to learn from Liszt, Brahms and Wagner without ceasing to be true to one's own bent; and in due course a new and vigorous tradition would

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A group of actors appeared in the Piazza San Marco shortly after dawn one morning to film a television commercial, their historical costumes blending in with the ornate facade of St. Mark's basilica.

VENI

VENICE

Venice is one of the cities of the world least affected by the passage of time and today, in many outward ways, presents the same appearance to the eye as it did during the period in which *La Gioconda* is set. Last May, photographer David Powers wandered through the city built on a lagoon, aiming to capture on film the feel of where the emotions and drama of Victor Hugo's story, as set to music by Ponchielli, took place.

Lions were the emblem of St. Mark, Venice's patron saint, and are seen throughout the city.

The Scala dei Giganti, the Giants' Staircase, was added to the courtyard of the Grand Ducal palace during the renaissance. Two huge statues of Mars and Neptune guard the top of the steps where the Doge-elect was crowned.

The courtyard of the Grand Ducal palace, setting for the first act of *La Gioconda*.

EZIA!

Ponchielli
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be forged which was none the less Italian for having cosmopolitan roots. But by 1876 its only harbinger was Catalani's one-act eclogue *La Falce* written to an anonymous libretto whose author everybody knew to be Arrigo Boito. Boito's own *Mefistofele* even in the modified version of 1875 was too idiosyncratic to serve as a model for others. For an instance of the temporary disorientation of Italian taste we need only point to the rapturous reception given at Bologna to Gobatti's pretentious and monstrously incompetent *I Goti* of 1873.

Amilcare Ponchielli was old enough to have passed his formative years during that stagnant period between the abortive uprising of 1848 and the Peace of Villafranca of 1859, when even the more reputable minor composers were forced to follow well-worn tracks, when the censor ruled Italy with an iron rod and only Verdi was able (not without many a bitter struggle) to get his way. Had he been ten years younger Ponchielli might have plunged into the heady world of the 'scapigliatura' along with Faccio and Boito; as it was the 1860's found him already a staunch traditionalist. Born in 1834 in Cremona and educated at the Milan Conservatory he had his first operatic success in his native city in 1856 with a setting of Manzoni's famous *I promessi sposi;* five

—sketches of Venetian scenes by Betty Guy.

years later he followed it up with *La Savoiarda*. Both were of the purest Donizettian stamp—the first a string of cantabiles, cabalettas and concertatos, the second a slightly more complex *Linda di Chamounix* with an unhappy ending. Yet it was with the first of these that after various vicissitudes Ponchielli made a name for himself as one of Italy's most promising opera composers. True, by the time it appeared at the Teatro Dal Verme, Milan, in December 1872, he had had the original text drastically overhauled by the 'scapigliato' poet Emilio Praga and he had replaced several of the original numbers. Yet the basic structure is that of an opera of the 1850's, enhanced with a new harmonic richness which makes Petrella's opera on the same subject seem very stale and threadbare. However, among those who were not fully convinced was Verdi, who wrote to a friend, "Ponchielli is a good musician but his opera lacks individuality and quite apart from the discrepancy between the new music and what he wrote sixteen years ago the trouble is that both the old and the new are behind their respective times." But the general opinion was favourable, probably because Ponchielli had here shown himself to be one of the very few composers who could apply a relatively sophisticated technique to traditional operatic melodies without any of that loss of spontaneity which is so marked in the work of his contemporaries such as Cagnoni, Rossi and Marchetti. In this respect his only peer was the Brazilian Gomes. Old-fashioned or not *I promessi sposi* brought its composer to the notice of the all-powerful Giulio Ricordi; it would also bring him a wife in the person of the Lucia-Teresina Brambilla, one of that numerous singing family which had provided Verdi with his first Gilda. A successful ballet, *Le due gemelle,* produced the following year confirmed the happy omens.

Ponchielli was thus emboldened to embark on what was to be his most ambitious operatic venture—a setting of Adam Mickiewicz' narrative poem "Konrad Wallenrod," turned into a libretto by Ghislanzoni under the title *I Lituani*.

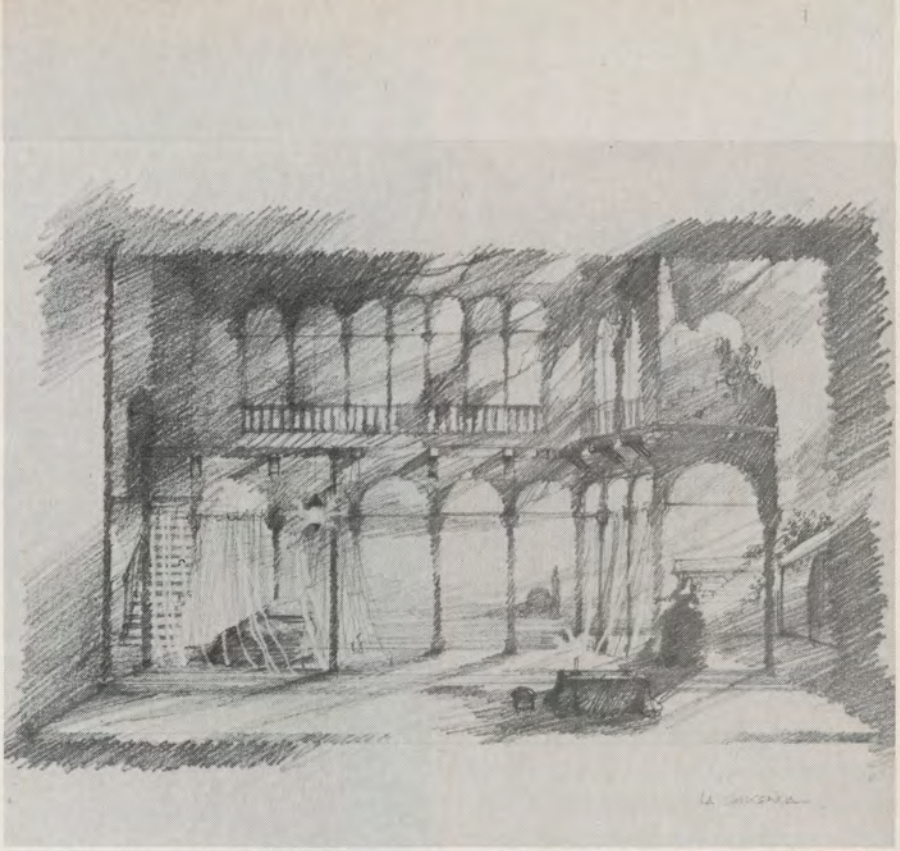
"Neither a Hercules nor an Adonis" —such is the description given by Depanis, son of the impresario of Turin's Teatro Regio of the little composer with bulging forehead, copious beard and aptitude for playing the doleful clown. Half eager, half terrified at the prospect before him he poured out his heart to Giulio Ricordi (how many composers of the time did *not* unburden themselves to this youthful father figure?) in a number of rueful letters whose syntax is often idiosyncratic to say the least. "Perhaps I think too much about what I'm doing and that's the cause of my *snailishness*. I've more or less got the idea for the 'snow' piece . . . but I have terrible qualms. You'll say they're my usual doubts, but I'm much afraid I'll be accused of having made it too like the funeral march in *Don Carlos*," and again, "If I don't succeed I shan't ever write again, not even a polka . . I shall go away to some obscure village as an organist."

In fact *I Lituani*, produced at La Scala in 1874, is a remarkable work, boldly conceived, solidly built and full of striking ideas, as recent concert performances in Italy have shown. Its reception was only too typical of the uncertain taste of the time. The critics were mostly united in its praise; the public was cool; and despite subsequent modifications it did not travel, except to Ponchielli's native Cremona and once, rather surprisingly, to St. Petersburg. At all events Ponchielli was convinced that he had aimed too high; and for his next commission he determined to write for the public rather than the critics. "I think that for the Italian public," he wrote to Ricordi, "it's a good idea not to make

too much of the drama, otherwise you are liable to fall into rhythms which don't catch the ear, you have to make use of the orchestra and lastly you need the kind of singers that we don't have nowadays. . . . Therefore I think one had best stick to the lyrical side even if it means struggling with hackneyed rhythms and accompaniments."

The project under consideration was *La Gioconda,* a version of Victor Hugo's *Angelo* made by Boito under the pseudonym Tobia Gorrio (an anagram which deceived nobody). The idea for their collaboration was, we may be sure, Giulio Ricordi's; and Ponchielli agreed to it always provided that all resemblance to Mercadante's *Il Giuramento,* culled from the same source, be avoided.

He need not have worried. Boito's libretto is a highly original and ingenious variation on Hugo's plot. Angelo, renamed Alvise, became a comprimario role. La Gioconda (Tisbe) took over her mother's profession of ballad singer; and Boito had the excellent idea of adding the mother (La Cieca) to the cast so as to exploit the visual possibilities of an incident vital to the plot which in the play is only recounted. All the locales are changed so as to afford the maximum opportunity for spectacle. The most radical alteration was the building up of Homodei, the spy, into the satanically evil Barnaba, making him the rejected suitor of Gioconda/Tisbe rather than



A ruined palace on the island of Giudecca, the fourth act of *La Gioconda* as designed by Zack Brown.

Laura/Catarina and prolonging his life beyond the end of the opera. Gioconda is stabbed by herself, not Enzo/Rodolfo; otherwise, unlike her counterpart in the play, she is perfectly respectable. Typical of Boito's dramatic economy and sense of theatre is the sinister exchange between Alvise and Barnaba during the ensemble of compassion that follows La Cieca's aria in Act I.

Alvise: "Facesti buona caccia
quest'oggi?"

Barnaba: "Sulla traccia cammino
d'un leon."

At once we know that Enzo's life is marked down.

Nowadays it is the fashion to sneer at Boito's preciosity of language and fantasticated designs; and indeed Ponchielli at first complained of the artificiality of the verses that he was required to set. Yet of all operatic librettists Boito had the surest instinct for what a composer needed. With his infinite resources of metre and rhyme he proved a liberating force to those who felt themselves to be in a melodic groove. Not until he collaborated with Illica in *La Wally* did Catalani regain the easy assurance that he had shown in *La Falce*. In allowing Bottesini to use *Ero e Leandro,* a libretto he had intended to set himself, Boito presented the double bass virtuoso/conductor with the one operatic success of his career. He was to do the same for Ponchielli.

Yet the composition of *La Gioconda* was to cost Ponchielli as much travail as *I Lituani.*

"O Gioconda! Gioconda!
Gioconda!!!

"Quest'è dunque letal baraonda

"Che m 'involve, mi turba la
mente!?!

('Oh Gioconda! Gioconda! Gioconda! Is this then the deadly hullabaloo that entangles me and troubles my mind?")

So he began one of his numerous letters to Ricordi. At one point he complained of being unable to finish the Act I duet of Enzo and Barnaba with anything but an orthodox cabaletta—if only he could have found a solution like Verdi's for the ending of the

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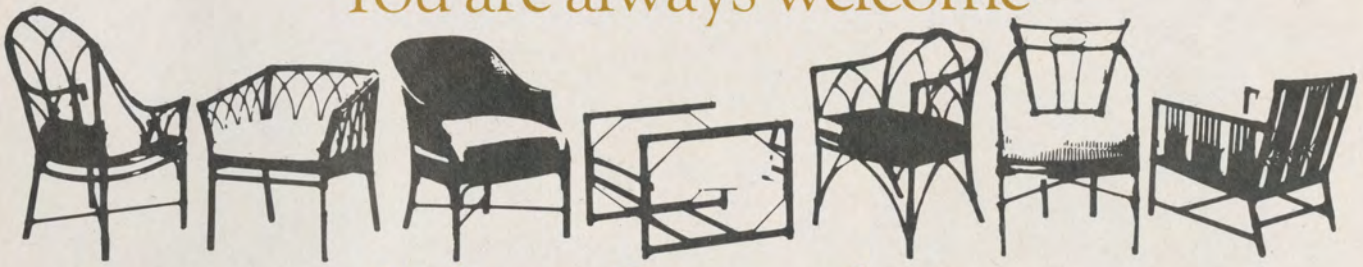

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From Street "Masquerades" to *Dance of the Hours*

Photo: Ron Scherl

Choreographer Margo Sappington works out her ideas for *Gioconda's* Dance of the Hours in an early rehearsal session.

What we Now Know as Ballet Began with Masked Players on the Backs of Carts in Renaissance Italy

By MARK STEINBRINK

When Alvise Badoero, head of the villanous Venetian Inquisition, ushers a troupe of dancers onto the stage at the end of Act III of *La Gioconda*, he introduces much more than just a corps de ballet and some of Ponchielli's more hummable tunes; he creates for us as well a union of lyric drama and dance that goes back many hundreds of years. Indeed, his very words, "ecco una mascherata," recall the beginnings of this relationship, the relatively humble, rambling cart-drawn, masquerades or "mascherate" of the Italian Renaissance. And it is out of these 16th century mascherate, and their more lavish descendants at the French court,

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that the ballet we see tonight has evolved. Admittedly, the choreographic distance between these early spectacles and Margo Sappington's idiom in tonight's performance is great, but the existence of one most definitely has its origins in the other.

The first records of the Italian Renaissance mascherata describe troupes of masked street players, singing and dancing their way through Italy, often from the backs of carts. They combined local songs and dances (perhaps like the Furlana, or Gondolier's Dance in Act I of *La Gioconda*) to tell a tale, often allegorical in nature.

Noble households, perhaps like Alvise's, soon began to welcome such productions, and in so doing created much more elaborate affairs. Embellished now, and ready for more travel, these masked spectacles soon found their way to France (perhaps due in part to the presence of the Florentine Catherine de' Medici on the French throne) where they became still larger in scope, and where a new art form, that which we know of today as ballet, was born.

The word "ballet" comes from the name of an old Italian court dance called the "ballo" and its diminutive "balletto," which when treated to that age-old passion of the French for gallicizing everything, becomes "ballet."

These ballets, or "ballets de cour" (court ballets) as they were more properly known, soon bore little resemblance to their humble Italian forbears. Having left the streets, and the homes of the nobility, they became distractions at the French court (as the name implies) where they became extraordinarily lavish undertakings. Indeed, the first, the famous *Ballet Comique de la Reine* of 1581, reputedly cost more than one half million dollars to stage — an outrageous sum of money in those days.

Soon gaining the enthusiastic support of no less a figure than Louis XIV, who used these "ballets de cour" as vehicles for expressing his own terpsichorean ambitions, these once humble masquerades had the best artists in France contributing music, dialogue and dance. Indeed, between the years 1664 and 1671 even the great Lully and Molière collaborated to produce spectacles in which the king and his theatrical courtiers could perform.

Louis XIV was in fact well known for his dancing in these "ballets de cour," in which of course he was praised, if not apotheosized in no uncertain terms. In fact, his well-known nick-name, "Le Roi Soleil" or Sun-King came from a role he danced in the famous masquerade *Le Ballet de la Nuit* or *Ballet of Night*. In this work the king arrives at the very nadir of the action on the stage and by mere virtue of his sovereign presence scatters light and concord all around. This ballet is also important historically for it is the first time in which song, dialogue and dance, rather than being strung together arbitrarily, are treated as elements of a single continuous and dramatic whole.

These masquerades, though still far removed from what we think of today as classical dance, are generally thought of as the direct predecessors of 19th century ballet. Visually and technically however they must have been quite another thing. High-heeled shoes, extravagant, highly-piled wigs, to say nothing of leather masks and cumbersome, full-skirted coats and dresses, must have made lithe, quick or dramatic gesture problematic to say the least.

It wasn't until the ballet moved from the court to the opera stage where it became a public spectacle once again that the characteristics of the art form we see tonight truly began to take shape. With the contributions of innovators like Rameau, Campra, Noverre and Taglioni, and the invention of body tights and the "turned-out" leg positions that allowed new possibilities for movement, to say nothing of "pointe" shoes that made turning much speedier, ballet began to develop its own special world of expression.

This new dance form continued through the eighteenth century to lead

La Gioconda vs. The NFL

Excitement. Heroics. Conflict. Deception. Passion. Intrigue.

You can get it in two ways.

One is by watching the San Francisco Opera's live performance on TV of "La Gioconda," September 16, starring Renata Scotto and Luciano Pavarotti.

The other is by watching NFL football.

The choice is yours.

Give it some serious thought.

"La Gioconda" is produced for PBS by KCET/Los Angeles. Check your local listing for PBS channel and time. English subtitles.

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a lively life as an indispensable part of French grand opera though it seems to figure much less prominently in Italian opera of the period. However, by the time Ponchielli decided in 1876 to include a ballet in his opera *La Gioconda*, his choreographers had at their disposal the same technical vocabulary that we recognize today as constituting classical ballet. His choice of subject matter however seems to have remained curiously locked within the allegorical realms of Louis XIV and his courtiers. Just as the "sun-king" is seen bringing light to darkness in *Le Ballet de la Nuit*, so the famous set piece in Act III of *La Gioconda, La Danza delle Ore*, or *Dance of the Hours*, was originally envisioned as symbolizing the victory of Right over Wrong, light over darkness, by taking us through the hours of the day: dawn to noon to evening, and on to night. This terpsichorean progress through time was traditionally achieved by performing a series of divertissements each of which expressed the particular character of the different times of day.

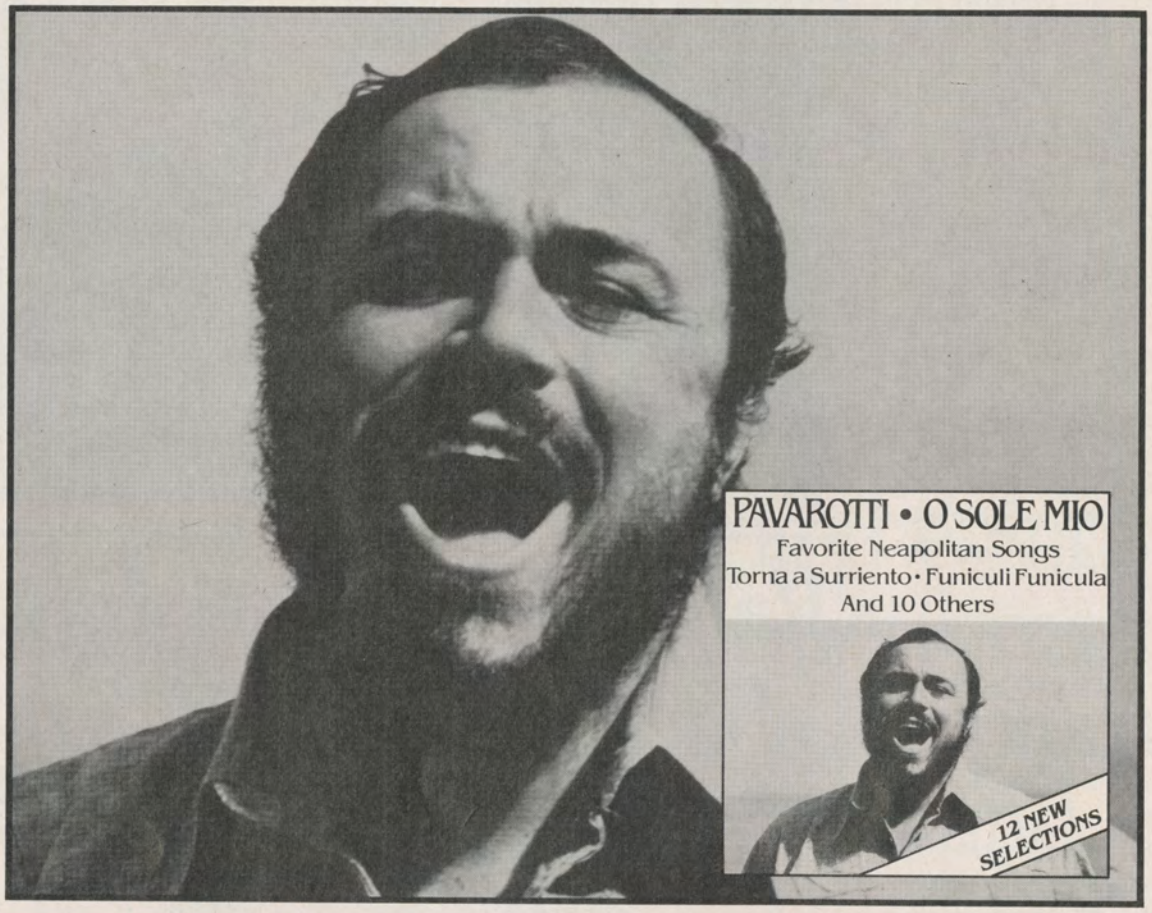
In Margo Sappington's hands however, the nature of this episode becomes more complex. While still using it to exhibit the virtuosic abilities of her dancers, she also sees it as reflecting the action of the drama that surrounds it.

Her *Dance of the Hours* takes us to the *Toilette of Venus* where the amorous goddess is awakened and prepares, no doubt while being suitably "diverted" by the dancing of her companions, for a secret rendezvous with her lover, the Lord of Night. Such a clandestine meeting we have already seen in Act II between Laura and Enzo aboard the frigate *Hecate*.

Arriving also to perform at this "levée" we have the Harlequin from the Furlana in Act I. This similarity not only gives a certain unity to the structure of the work, but also, by suggesting that it is the very dancers from the street who have come to entertain at the feast, recalls the origins of the "mascherata" in Renaissance Italy.

PAVAROTTI

O SOLE MIO



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Celebrating Opera's First Live Global Telecast
September 16, 1979

NEW

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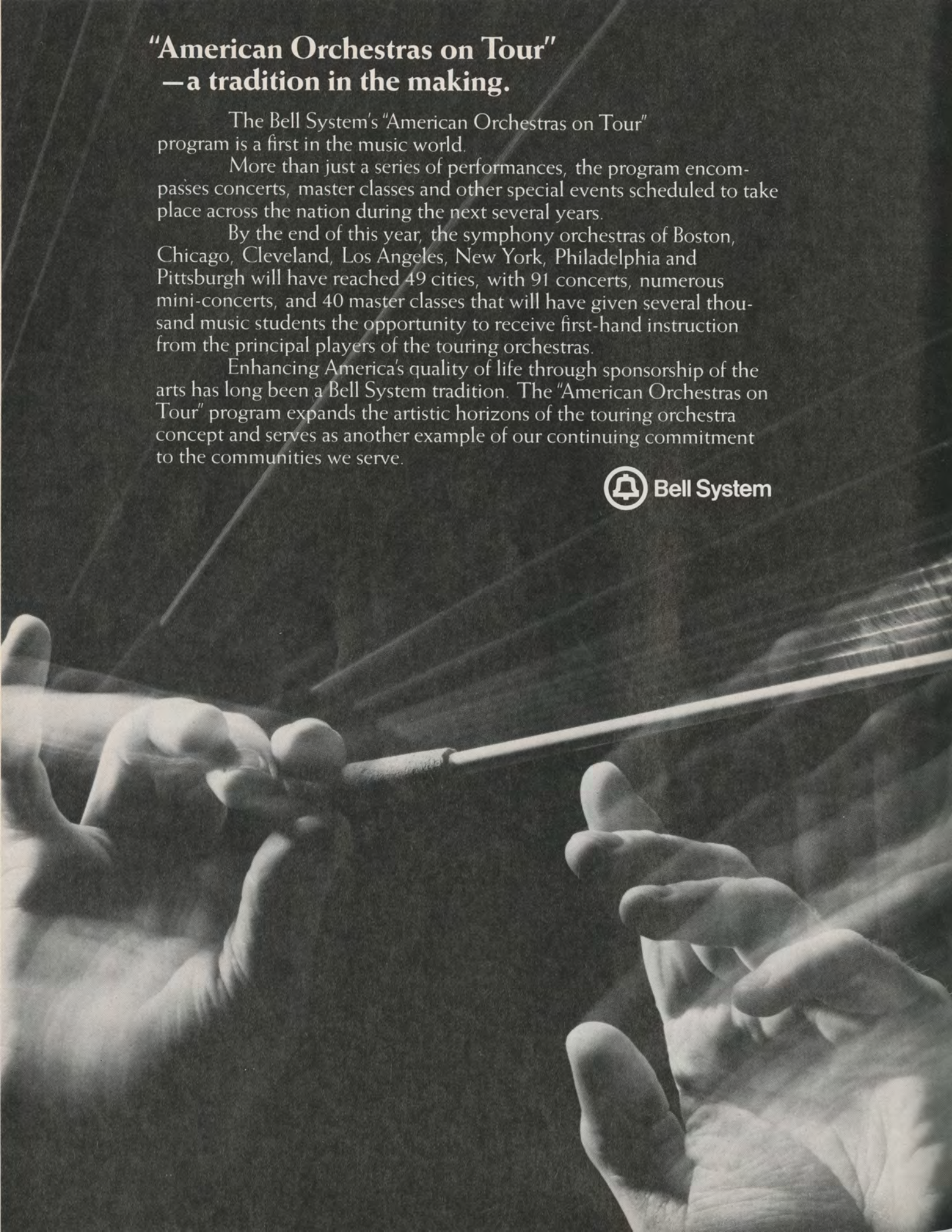
THE #1 CLASSICAL LABEL (Billboard)

Fifteen-year-old Louis XIV as the Sun King in *Le Ballet de la Nuit*, the role which gave him his nick-name, Le Roi Soleil.

The revels of Venus and her consort continue through the night ending, as at Louis' court, with the arrival of the sun, the salubrious light of dawn. Likewise Laura and Enzo survive their night and are ultimately saved by the goodness of Gioconda.

Tonight's revels in the Toilette of Venus then form part of a long tradition in which dance combines with song to tell a tale, a tradition that of course continues long after its appearance in Ponchielli's *La Gioconda*. And to this tradition Margo Sappington has made other important contributions — her choreography for Benjamin Britten's *Death in Venice* for Spring Opera earlier this year for example. In that work dance is even more closely allied to song, in fact it becomes an essential part of the drama. Tadzio, one of the principal characters, never sings or speaks—his part is shaped exclusively through movement.

The dance and lyric drama then have enjoyed a long history as sister arts. From the early Italian mascherata, to the extravaganzas at the French court and to tonight's revels in the "Toilette of Venus," dance has added to our enjoyment and in some cases enriched our understanding of that art form we call opera.



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The Bell System's "American Orchestras on Tour" program is a first in the music world.

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By the end of this year, the symphony orchestras of Boston, Chicago, Cleveland, Los Angeles, New York, Philadelphia and Pittsburgh will have reached 49 cities, with 91 concerts, numerous mini-concerts, and 40 master classes that will have given several thousand music students the opportunity to receive first-hand instruction from the principal players of the touring orchestras.

Enhancing America's quality of life through sponsorship of the arts has long been a Bell System tradition. The "American Orchestras on Tour" program expands the artistic horizons of the touring orchestra concept and serves as another example of our continuing commitment to the communities we serve.

Bell System

Bellini, Rossini Arias On Carreras' Program

Photo: Robert Messick.

Tenor José Carreras, a San Francisco favorite, will sing his first local recital under the auspices of the San Francisco Opera on Sunday, October 7, in the Opera House.

His first San Francisco recital will be given by the striking young Catalan tenor José Carreras on Sunday evening, October 7, at 8. The recital is sponsored by the San Francisco Opera Association and marks Carreras' only appearance here this season.

The program opens with Scarlatti and Handel and includes operatic arias from *I Capuleti ed I Montecchi* by Bellini and *La Pietra del Paragone* by Rossini. Carreras will also sing Fauré and Tosti songs and he ends the evening with Spanish songs by Fernand Obradors. Martin Katz is the accompanist.

Although his career to date has been mainly in opera, Carreras has recently given a number of recitals to overwhelming acclaim. After a Milan concert last year the headline of the review in a leading Italian paper was "La Scala in delirio per Carreras", which hardly needs translating.

Following a Los Angeles concert last October (given between his *Werther* performances here!) the Los Angeles Times senior critic Albert Goldberg said "There is nothing like a tenor. And there are very few tenors like José Carreras.

"His recital . . . observed the time-honored ritual of every golden-throated tenor: cheers and shouting almost from the beginning, a rush of adulants to the footlights for the encores, flowers singly and in bunches tossed at his feet, hands thrust out for a fleeting touch of his magical person.

"The important thing is that Carreras eminently deserved the adulation . . . earlier hearings here did not suggest the range of artistry Carreras disclosed in this recital. He has an abundance of temperament, not all of it sheerly operatic. He can sing with fire and passion, and he can sing poetically and with restraint."

Since his debut with the San Francisco Opera in 1973, as Rodolfo in *La Bohème*, Carreras has appeared here as Pinkerton in *Madama Butterfly*, Nemorino in *L'Elisir d'Amore*, Riccardo in *Un Ballo in Maschera* and last year's *Werther*.

The tenor was born in Barcelona, where he received his musical education and eventually made his operatic debut at the Teatro del Liceo in *Lucrezia Borgia*. He now sings regularly with many of the world's leading companies including La Scala and the Metropolitan, as well as San Francisco.

Tickets for his October 7 recital are now on sale at the Opera Box Office.

Ponchielli
continued from p. 20

Aida/Amneris duet with Aida's desolate cry of 'Numi, pietà!' At another it was Teresina Brambilla-Ponchielli who wrote to the editor imploring his indulgence for 'poor Amilcare' (as if Giuseppina Verdi would ever have referred to her husband as 'poor Giuseppe'!) Yet somehow the schedule was kept and the performance given

during the season for which it had been announced; and with an exceptionally strong cast which included the leading tenor of his day, Julian Gayarré, in the role of Enzo the opera scored a decided triumph. But it was to undergo three revisions before attaining its definitive form.

The first of these was made for a revival at the Teatro La Fenice in Venice the following October. Act I was fitted up with a new introductory chorus; the original cabaletta for Enzo and Barnaba was replaced by the quasi-cabaletta 'O grido di quest'anima' which we know to-day; and the finale too took on its present form with its Furlana followed by a general prayer overlaid by the sorrowful cantilena of Gioconda and La Cieca. Act II was shortened and tightened. Act III on the other hand was enlarged and its single scene divided into two. The off-stage chorus which accompanies the swift dialogue between Laura and

Gioconda was re-written; and two new arias were added for Laura and Alvise respectively. To begin with Ponchielli was dissatisfied with Boito's verses for the latter. "The dramatic position is well thought out," he wrote to Ricordi, "but I would have liked Alvise to have been a prey to remorse and memories of the past and that he should ask himself whether he has ever loved this woman sufficiently for his love to be returned. . . . Something a little less cynical." But a few days later, "For better or worse I've done the bass aria." After the first night Filippi waxed lyrical over the power of the music and the Shakespearean grandeur of the poetry which he reproduced in full in the columns of his paper. Nevertheless in his next revision, made for Rome in 1877, Ponchielli replaced it with the familiar scena and aria 'Si, morir ella dè'; and Boito was free to place the last two of his Shakespearean lines in a truly Shakespearean context; which is how

La Morte è il Nulla,
E vecchia fola il Ciel!

found its way into Iago's Credo.

Another modification made for Rome was the suppression of the conventional stretta which ended the third act. For the finishing touches, however, we have to wait for the revival at La Scala on February 16, 1880. The final duet in Act II was re-composed; Laura lost her aria in Act III, and the concertato finale that follows the Dance of the Hours was re-thought in its present form with the *coup de théâtre* of Enzo's arrest while Alvise displays to his guests the apparently lifeless body of his wife.

From now on the triumphal progress of *La Gioconda* was assured. Within a few years it had achieved the distinction of being the only Italian opera of the decade, apart from *Aida* and *Mefistofele,* to have been taken up by the major opera houses of Europe. But unlike *Mefistofele,* which was

continued on p. 60

Special Events

SAN FRANCISCO
OPERA GUILD PREVIEWS

MARIN

Previews held at Del Mar School, 105 Avenida Mira Flores, Tiburon. Lectures begin at 8:00 p.m. Series registration is $10.00 ($8.00 for Guild members, students and seniors). Single tickets are $2.50 ($2.00 for Guild members, students and seniors). For information, please call (415) 388-2850.

September 6
LA GIOCONDA
Arthur Kaplan

September 13
DON CARLO
Dale Harris

September 27
TRIPLE BILL
Gordon Engler

October 18
LA FANCIULLA DEL WEST
Dale Harris

October 25
ROBERTO DEVEREUX
James Schwabacher

SAN FRANCISCO
OPERA GUILD PREVIEWS

SOUTH PENINSULA

Previews held at the Palo Alto Cultural Center, 1313 Newell Rd., at 7:30 p.m. Series registration is $12.00; single tickets are $2.50. For further information, please call (415) 321-9875 or (415) 941-3890.

September 9
PÉLLEAS ET MÉLISANDE
Speight Jenkins

September 16
DON CARLO
Dale Harris

September 23
ELEKTRA
Arthur Kaplan

September 30
TRIPLE BILL
Gordon Engler

October 14
ROBERTO DEVEREUX
Arthur Kaplan

October 21
LA FANCIULLA DEL WEST
Dale Harris

There will be a special Champagne Gala Preview of LA GIOCONDA with singers on Thursday evening, September 6, at 8:00 p.m. A second gala "Evening of Opera"—highlights from the current season with Bay Area

artists—will take place on October 7 at 7:30 p.m. Both galas will be held at the Palo Alto Cultural Center and each will have an entrance fee of $3.50.

SAN JOSE
OPERA GUILD PREVIEWS

Previews will be held on Friday mornings, from 10:00-12 noon, at the Community Center of El Paseo de Saratoga Shopping Center, corner of Campbell and Saratoga Avenue, in San Jose. Series is open to the public, at a cost of $2.00 per lecture (free of charge to San Jose Opera Guild members). For information, please call (408) 867-0669.

September 7
PÉLLEAS ET MÉLISANDE
Speight Jenkins

September 14
DON CARLO
Dale Harris

September 28
ELEKTRA
Arthur Kaplan

October 5
TRIPLE BILL
Gordon Engler

October 12
ROBERTO DEVEREUX
David Kest

October 19
LA FANCIULLA DEL WEST
Dale Harris

October 26
COSÌ FAN TUTTE
Arthur Kaplan

UC-BERKELEY EXTENSION
LECTURE SERIES

Previews will be given on one Tuesday and ten Monday evenings at 7:00 p.m. in Richardson auditorium, UC Extension Center, 55 Laguna St. (at Market St.), San Francisco. Series registration is $45; single lectures are $5, on a space available basis, payable at the door. For further information, please call (415) 642-4111.

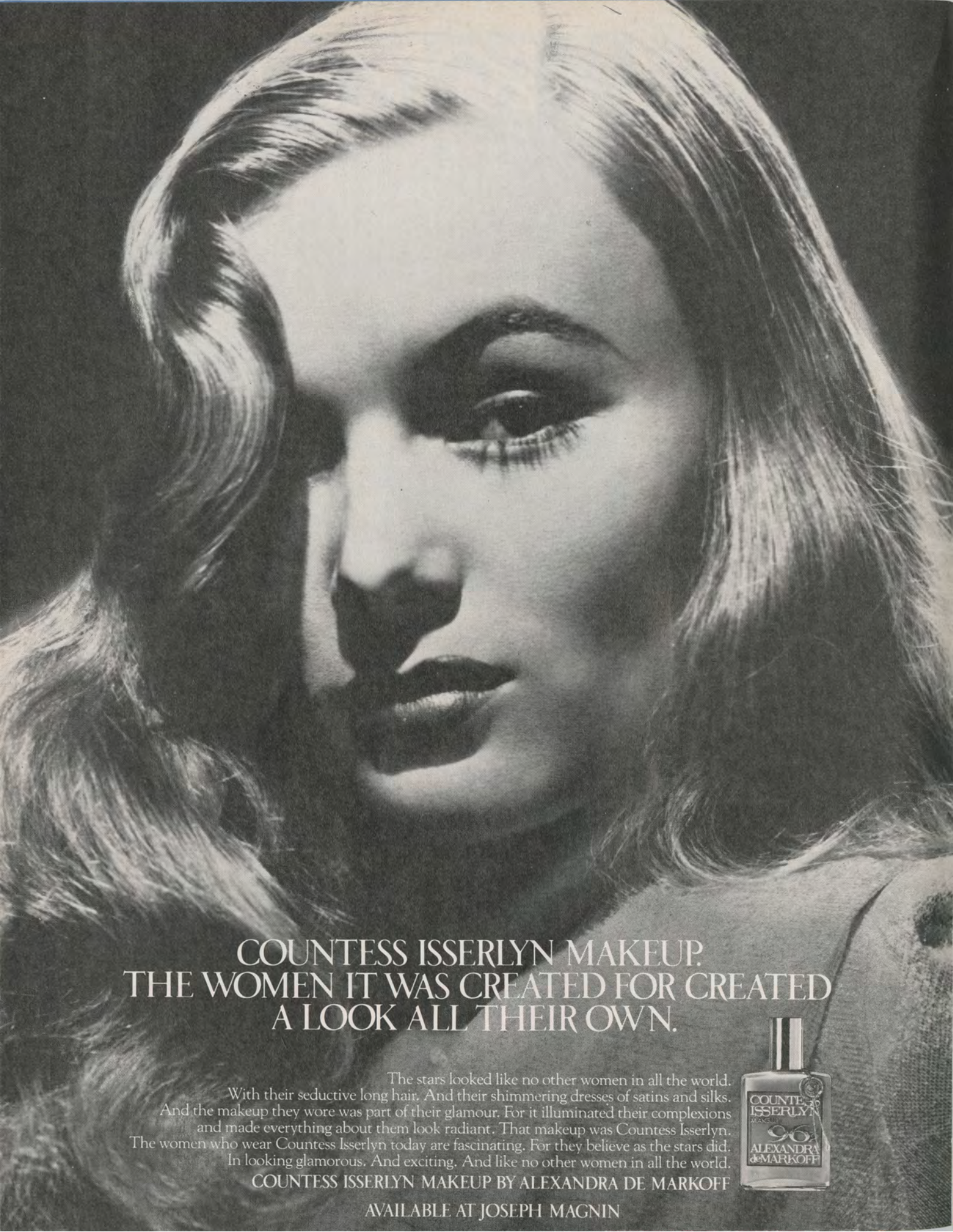
September 4 (Tues.)
LA GIOCONDA

September 10
PÉLLEAS ET MÉLISANDE

September 17
DON CARLO

September 24
ELEKTRA

October 1
TRIPLE BILL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and made everything about them look radiant. That makeup was Countess Isserlyn.
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COUNTESS ISSERLYN
ALEXANDRA deMARKOFF

October 8
DER FLIEGENDE HOLLÄNDER

October 15
LA FANCIULLA DEL WEST

October 22
ROBERTO DEVEREUX

October 29
LA FORZA DEL DESTINO

November 5
COSÌ FAN TUTTE

November 12
TANCREDI

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Herbst Theatre in the Veterans Auditorium, Van Ness and McAllister. Lectures begin at 11:00 a.m. There is no admission charge. For information, please call (415) 567-8600.

September 6
PÉLLEAS ET MÉLISANDE
Michael Barclay

September 10
LA GIOCONDA
Speight Jenkins

September 27
ELEKTRA
Stephanie von Buchau

October 1
TRIPLE BILL
Gordon Engler

October 18
LA FANCIULLA DEL WEST
Dale Harris

OPERA EDUCATION WEST

East Bay Friends of the Opera

Previews will be presented by Michael Barclay at St. Procopius Latin Rite Catholic Church, 926 Heart St. (corner of 8th St.) in Berkeley. Individual admission is $3.50 with a discount series ticket of $18 offering 6 lectures for the price of 5. All lectures are from 8:00 to 9:30 p.m. For further information, please call (415) 848-9583.

September 4
LA GIOCONDA

September 6
PÉLLEAS ET MÉLISANDE

September 20
ELEKTRA

October 1
TRIPLE BILL

October 10
DER FLIEGENDE HOLLÄNDER

October 22
ROBERTO DEVEREUX

Friends of the Kensington Library

A lecture on Rossini's *Tancredi* will be held by Michael Barclay on Thursday, November 8 at the Kensington Library, 61 Arlington Ave., Kensington. The lecture will begin at 8 p.m. and admission is free.

CHABOT COLLEGE LECTURE SERIES

A ten-week series of introductions to the 1979 San Francisco Opera season. Given as a FREE Credit/No-Credit Course (Humanities 121-71) by Eugene Marker every Thursday evening 7:00 to 9:30 p.m. beginning Thursday, September 6. Open to all and located at the City of San Leandro Community Library Center, 300 Estudillo Avenue, San Leandro. For further information, please call (415) 786-6632.

September 6
LA GIOCONDA

September 13
PÉLLEAS ET MÉLISANDE

September 20
DON CARLO

September 27
ELEKTRA

October 4
TRIPLE BILL

October 11
LA FANCIULLA DEL WEST

October 18
DER FLIEGENDE HOLLÄNDER

October 25
LA FORZA DEL DESTINO

November 1
ROBERTO DEVEREUX

November 8
TANCREDI

COGSWELL COLLEGE
OPERA PREVIEW SERIES

Previews will be held at Cogswell College, 600 Stockton (between California and Pine), at 8:00 p.m. Lectures will be given by opera educator Michael Barclay. Series discount tickets for all 6 lectures cost $20; individual admission is $4. Academic credit is available. For further information, please call (415) 433-1994.

September 5
LA GIOCONDA

September 13
DON CARLO

September 27
ELEKTRA

October 4
DER FLIEGENDE HOLLÄNDER

October 18
LA FANCIULLA DEL WEST

October 24
ROBERTO DEVEREUX

PIEDMONT ADULT EDUCATION
OPERA PREVIEW SERIES

Previews will be held in the auditorium of Piedmont High School, 800 Magnolia Avenue, Piedmont, at 7:00 p.m. on one Tuesday and ten Monday evenings. Lectures with slides will be given by San Francisco Opera staff writer Arthur Kaplan. Series registration is $35; pre-registration desirable. For further information, please call (415) 653-9454 or 658-3679.

September 4
LA GIOCONDA

September 10
PÉLLEAS ET MÉLISANDE

September 17
DON CARLO

September 24
ELEKTRA

October 1
TRIPLE BILL

October 8
DER FLIEGENDE HOLLÄNDER

October 15
LA FANCIULLA DEL WEST

October 22
ROBERTO DEVEREUX

October 29
LA FORZA DEL DESTINO

November 5
COSI FAN TUTTE

November 19
TANCREDI

NAPA OPERA LECTURE SERIES

For the seventh year there will be an eleven-week course called ADVENTURES IN OPERA in Napa. The course, which accompanies the Saturday afternoon and Sunday series at the San Francisco Opera, will be held on Thursday nights from 7:30-9 p.m. at First Methodist Church, Fifth and Randolph in Napa. Ernest Fly will again teach. For further information, please call Mr. Fly at (707) 224-6162. Cost for the entire series will be $15.00. Individual lectures will be $2.00.

September 5
LA GIOCONDA

September 12
PÉLLEAS ET MÉLISANDE

September 19
DON CARLO

September 26
ELEKTRA

October 3
TRIPLE BILL

October 10
DER FLIEGENDE HOLLANDER

October 17
LA FANCIULLA DEL WEST

October 24
ROBERTO DEVEREUX

October 31
COSI FAN TUTTE

November 7
TANCREDI

November 14
LA FORZA DEL DESTINO

WEST COAST
OPERA SERVICE PREVIEWS

Presented by West Coast Opera Service from 7:30 to 9:30 p.m. (location in Contra Costa County to be announced). The fee for the complete series is $22.00; individual lectures are $2.50. All previews will be given by Ben Krywosz, and will include recordings, filmstrips and printed material. For further information, or to register, please call (415) 825-7825 evenings.

September 3
LA GIOCONDA

September 10
PELLÉAS ET MÉLISANDE

September 17
DON CARLO

September 24
ELEKTRA

October 1
TRIPLE BILL

October 8
DER FLIEGENDE HOLLÄNDER

October 15
LA FANCIULLA DEL WEST

October 22
ROBERTO DEVEREUX

October 29
LA FORZA DEL DESTINO

November 5
COSÌ FAN TUTTE

November 12
TANCREDI

MILLS COLLEGE ALUMNAE
ASSOCIATION OPERA PREVIEW
SERIES

Previews will be held on the Mills College Campus in Oakland on one Wednesday and nine Thursday evenings at 7:30 p.m. Lectures with slides will be given by San Francisco Opera staff writer Arthur Kaplan. Series registration is $50. For brochure and registration information, please call (415) 632-2700, ext. 256.

September 5
LA GIOCONDA

September 13
PÉLLEAS ET MÉLISANDE

September 20
DON CARLO

September 27
ELEKTRA

October 4
TRIPLE BILL

October 11
DER FLIEGENDE HOLLÄNDER

October 18
LA FANCIULLA DEL WEST

October 25
ROBERTO DEVEREUX/TANCREDI

November 1
LA FORZA DEL DESTINO

November 8
COSÌ FAN TUTTE

SOUTH PENINSULA JEWISH
COMMUNITY CENTER OPERA
PREVIEW SERIES

Previews will be held in the auditorium of the South Peninsula Jewish Community Center, 830 E. Meadow Dr., Palo Alto, at 8:00 p.m. Lectures will be given by opera educator Michael Barclay. The admission for individual lectures is $4.00 ($3.00 for center members). Series discount tickets for $22.00, 6 lectures for the price of 5, are available through the Community Center. For further information, please call (415) 494-2511.

September 3
LA GIOCONDA

September 10
DON CARLO

September 17
TRIPLE BILL

September 24
DER FLIEGENDE HOLLÄNDER

October 8
LA FANCIULLA DEL WEST

October 15
ROBERTO DEVEREUX

AN ADVENTURE IN OPERA

Radio Station KCSM-FM, 91.1 MHz, Saturdays at 2 p.m. Robert F. Finch, Commentator and Artist-in-Residence, College of San Mateo.

September 1
LA GIOCONDA

September 8
PÉLLEAS ET MÉLISANDE

September 15
DON CARLO

September 22
ELEKTRA

September 29
TRIPLE BILL

October 6
DER FLIEGENDE HOLLÄNDER

October 13
LA FANCIULLA DEL WEST

October 20
ROBERTO DEVEREUX

October 27
LA FORZA DEL DESTINO

November 3
COSÌ FAN TUTTE

November 10
TANCREDI

PRESENTING THE BERTONE COUPE.

The Bertone Coupe is not merely for the individual who is able to appreciate classic Italian craftsmanship and innovative Swedish design. It is for those who can afford them.

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Unfortunately, less than 1500 of these remarkable automobiles will be made available this year. So it would be wise to present yourself to one of our Volvo dealerships quickly. Otherwise, even if you can afford one, you might not be able to get one.

The Bertone Coupe by Volvo.

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Take a new look at a great name in low-tar smoking.

Parliament Lights.

Tastefully light with the recessed filter.

Only 9 mg tar.

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

9 mg "tar," 0.6 mg nicotine— av. per cigarette, FTC Report, May '78.

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

WALTER M. BAIRD
President,
San Francisco Opera Association

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**San Francisco Opera debut **American debut †National Opera Institute Apprentice ‡Exxon/Arts Endowment Conductors Program*

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Michael Cousins*
David Cumberland*
Federico Davià
John Del Carlo
Michael Devlin*
Benito di Bella**
Tonio Di Paolo *†
Placido Domingo
Dale Duesing
Francis Eggerton
Stefan Elenkov**
Simon Estes
Gary Fisher*
Ferruccio Furlanetto*
Jake Gardner*
Dalmacio Gonzalez*
Werner Götz**
Richard Haile*
Colin Harvey
James Hoback
David Koch*†
William Lewis
Veriano Luchetti*
John Macurdy
William Mallory*
Boris Martinovich*†
George Massey*
Franz Mazura
John Miller
Norman Mittelmann
William Neill
Evgeny Nesterenko*
Luciano Pavarotti
Juan Pons*
Yordi Ramiro**
Marius Rintzler
David Rohrbaugh
Guillermo Sarabia
Thomas Stewart
Giuseppe Taddei
Martti Talvela
Wayne Turnage
Nicola Zaccaria*

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

SOLO DANCERS:
Martine van Hamel*
Sherri Parks*
Lisa Slagle*
Gary Chryst*
Christian Holder*

Chorus

Kathy Anderson
Candida Arias Duazo
Doris Baltzo
Roberta Bowman
Norma Bruzzone
Hilda Chavez
Louise Corsale
Beverley Finn
Lisa Louise Hill
Anne Huffington
Gail MacGowan
Cecilia MacLaren
Tamaki McCracken
Iris Miller
Irene Moreci
Rose Parker
Penelope Rains
Mimi Ravetti
Laurel Rice
Anna Marie Riesgo
Shelley Seitz
Bonnie Jean Shapiro
Susan Sheldrake
Lola Lazzari-Simi
Linda Millerd Smeage
Ramona Spiropoulos
Sally Winnington
Arlene Woodburn
Garifalia Zeissig

Winther Andersen
Daniel Becker-Nealeigh
David Cherveny
Angelo Colbasso
Edward Corley
Joseph Correllus
Jonathan Curtsinger
James Davis
Robert Delany
Bernard J. DuMonthier
Peter Girardot
John L. Glenister
Gerald Johnson
Conrad Knipfel
Eugene Lawrence
Kenneth Malucelli
Edward Marshall
Kenneth MacLaren
Robert McCracken
Jim Meyer
Tom Miller
Eugene Naham
Steven Oakey
Robert Philip Price
Kenneth Rafanan
Thomas Reed
Robert Romanovsky
Karl Saarni
Francis Szymkun
B. Tredway
John Walters
Robert Waterbury
R. Lee Woodriff

Extra Chorus

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Anne Buelteman
Teresa Colyer
Marcia Gronewold
Margaret Hamilton
Marena Lane
Maria Meyer
Linda Moody
Barbara Smith
Jennifer Sullivan

M.W.B. Adamson
Manfred Behrens
Michael Bloch
Gerald Chappell
Joseph Ciampi
Dale Emde
Henry Metlenko
Stephen Ostrow
Monte Pederson
Mitchell Sandler
James Tipton
Lee Velta

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continued from p. 49

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Mr. & Mrs. James D. Forward
Mr. & Mrs. Harold Freemon
Michael Frenzell-Forrest
Norman F. Friedman
Vincent Friia
Monsignor James P. Gaffey
Virginia B. Geeslin
Dr. Jay Gershow
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Pauline E. Gilmore
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Thomas C. Graves
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Mr. & Mrs. Richard Guggenhime, Sr.
Mr. & Mrs. Walter A. Haas, Jr.
Dr. H. Clark Hale
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Dr. Don C. Hampel
Mrs. John M. Hamren
Patricia Hanson
John C. Harley
Dr. M. R. Harris
Mr. & Mrs. Ernest E. Haskin
Horace O. Hayes
Mr. & Mrs. Alvin Hayman
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Bruce M. Jewett
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Lakeside Foundation
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Harold A. Leader, Jr.
General & Mrs. O. A. Leahy
Mr. & Mrs. Ronald D. Leineke

continued on p. 71

Orchestra

1ST VIOLIN
Zaven Melikian
Concertmaster
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 Svazlian†

2ND VIOLIN
Herbert Holtman
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 Kadarauch
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†

FRENCH HORN/
WAGNER TUBA
David Sprung
James Callahan

Carlberg Jones†
Gail Sprung†

TRUMPET
Donald Reinberg
Principal
Edward Haug
Chris Bogios

Carole Klein†
Timothy Wilson†

BASS TRUMPET
Mitchell Ross†

TROMBONE
Ned Meredith *Principal*
McDowell Kenley
John Bischof

Mitchell Ross†

CONTRA BASS
TROMBONE
John E. Williams†

TUBA
Robert Z. A. Spellman

TIMPANI
Elayne Jones

PERCUSSION
Lloyd Davis
Peggy Lucchesi

Richard Kvistad†

HARP
Anne Adams *Principal*
Marcella de Cray

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Thomas B. Heimberg

LIBRARIAN
Lauré Campbell

†Additional players

Dancers

Danna Cordova
Carolyn Houser
Janne Jackson

Lesa Martin
Cathy Pruzan
Kathryn Roszak

Nell Stewart
Katherine Warner

Charles Butts
James Fitzgerald
Peter Gambito
Dan Gardner

Jay Lehman
William S. Ramsdell
John Sullivan
Sulpicio Wagner

Boys Chorus

John Aalberg
Lawson Bader
Sean Barry
Mark Burford
Anthony Chu

Alex Clemens
Victor Fernandez
Robyn Fladen-Kamm
Timothy Genis
Lionel Godolphin

Daniel Howard
Andrew Johnson
David Kersnar
Christopher Kula
Stephen Martin

Gregory Naeger
Ronald Ponce
Daniel Potasz
David Roberts
Steven Rothblatt

Eric Savant
Jordan Silber
Mark Swope
Eric Van Genderen
Pierre-Guy White

Supernumeraries

Patricia Angell
Joan Bacharach
Dorothy Baune
Dottie Brown
Barbara Bruser
Barbara Clifford
Janet Dahlsten
Renee De Jarnatt
Mary Joyce
Hedi Langford
Francesca Leo
Gindy Milina
Edith Modie
Ellen Nelson

Virginia Persson
Miriam Preece
Louise Russo
Ellen Sanchez
Sally Scott
Carolyn Waugh

Steve Bauman
Jack Barnich
Douglas Beardslee
Allerton Blake
William Burns
Thomas Carlisle
Roy Castellini

Bruce Cates
Rudy Cook
Don Crawford
Tom Curran
Dick Duker
Everett Evans
Jimmy Exon
George Freiday
Albert Frettoloso
Cliff Gold
Mark Huelsmann
Stephen Jacobs
Ken Jakobs
David James

Janusz
Paul Jenkins
Andrew Jones
Bill Joyce
Julius Karoblis
John Kovacs
Terrance J. Kyle
Jay Lenahan
Rodney McCoy
Francisco Medina
Lawrence Milner
James Muth
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Paul Newman

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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

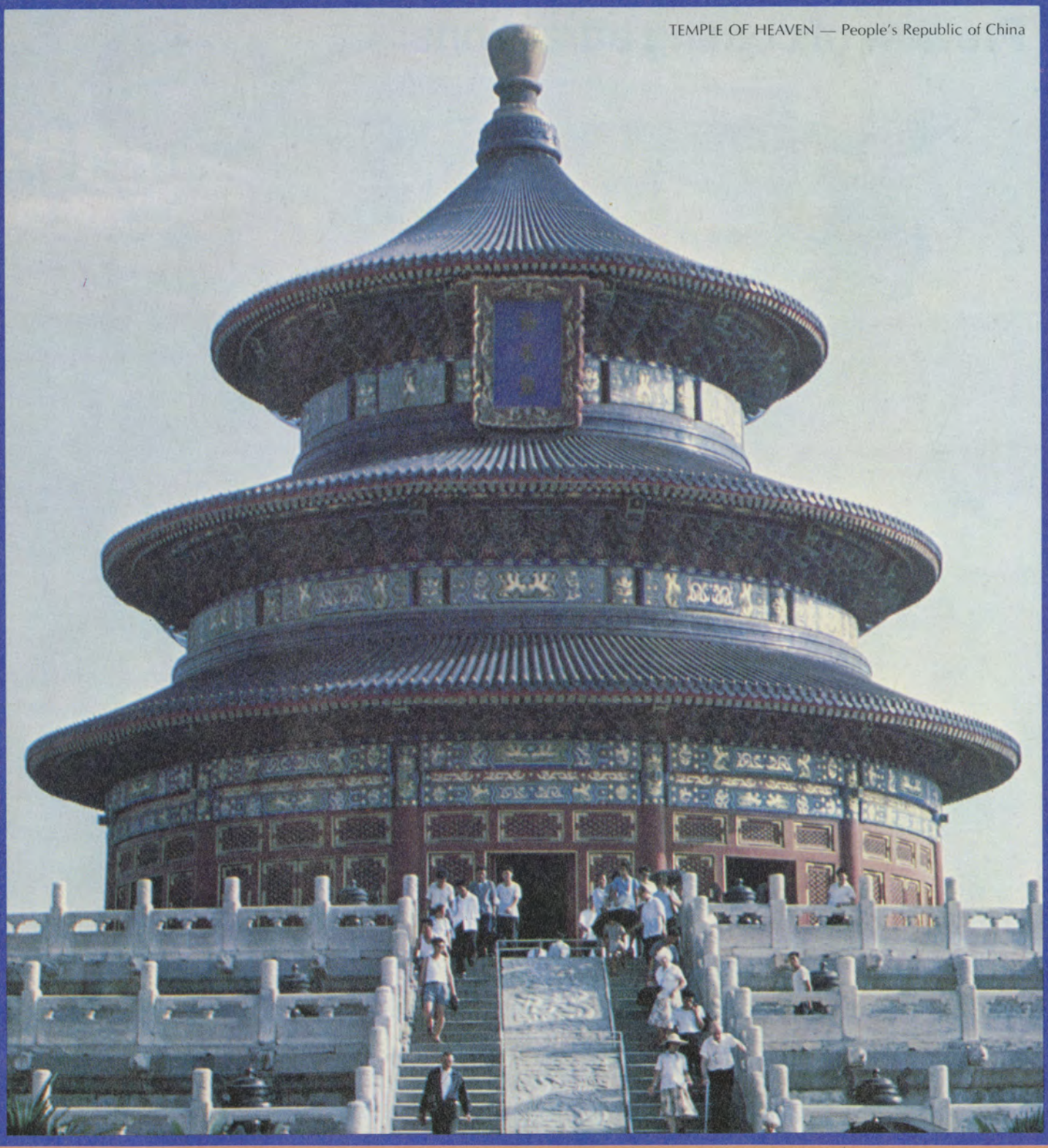
TANCREDI
Rossini
IN ITALIAN

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

REPERTOIRE, CASTS AND DATES SUBJECT TO CHANGE



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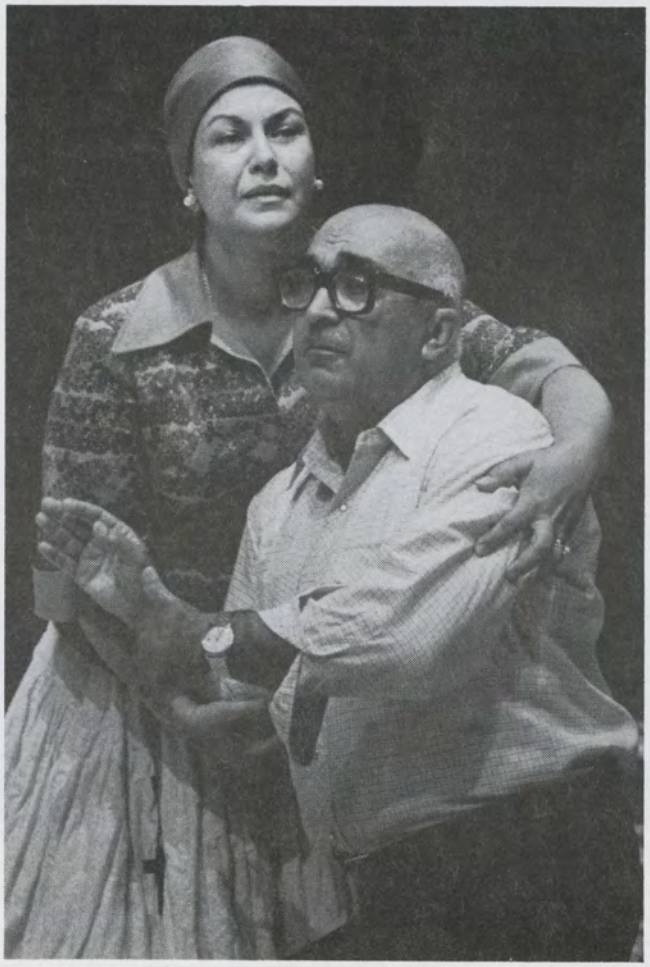
Rehearsing *La Gioconda*

A radiant Renata Scotto takes a moment's rest as technicians work in the background during early staging rehearsals for the San Francisco Opera's new production of *La Gioconda*.

Maestro Bruno Bartoletti

Designer Zack Brown

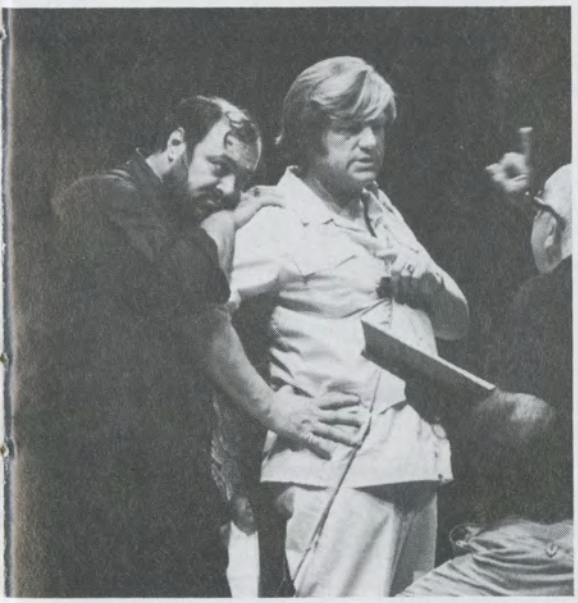
Photos by Robert Messick. Photo of Zack Brown by Ira Nowinski.



Margarita Lilova as La Cieca comforts Lotfi Mansouri, standing in for La Gioconda.

A coffee break for Renata Scotto.

Luciano Pavarotti



Norman Mittelmann receives instructions from stage director Lotfi Mansouri, as Pavarotti listens pensively.

Stefania Toczyska and Ferruccio Furlanetto as Laura and Alvise Badoero.

heard with respect and then for the most part forgotten, *La Gioconda* remained in the international repertory despite the sneers of Bernard Shaw and others who maintained that it was merely a case of Verdi's manner without his substance. In the meantime the Dance of the Hours had become a favourite orchestral lollipop; and indeed when played by orchestras of Milan and Turin at the Paris Exhibition of 1878 stole the honours of the entire Italian contribution. Appetites were consequently whetted for the rest of the opera.

La Gioconda brought the composer fame and fortune. He was at last given the chair at the Milan Conservatoire for which he had vainly competed in 1868; and his pupils were to include Mascagni and Puccini. The same year (1882) he was appointed maestro di cappella at the Church of Santa Maria Maggiore at Bergamo. By now he was on the friendliest terms with Verdi, with whom he was always ready to deplore the tendency of the younger generation to follow the models of Massenet and Wagner. But though he composed three more operas, only two of which were given in his lifetime, he never recaptured the success of *La Gioconda*. Both *Il figluol prodigo* and *Marion Delorme* were received with respect but without enthusiasm (indeed the first was regarded as a disappointment). The Roman critic D'Arcais dubbed the composer 'the Mercadante of our day'—estimable as a musician, prolix and over-reflective as a music dramatist.

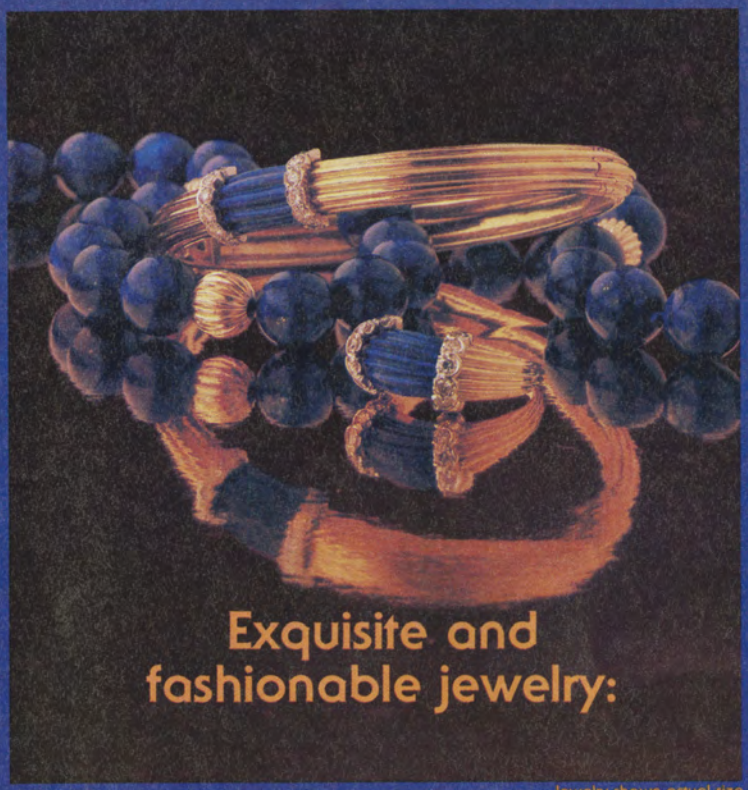
Why then does *La Gioconda* remain the hardiest survivor from this age of uncertainty in Italian opera, outlasting far more adventurous works such as Catalani's *Elda* and *Dejanice,* Gomes' *Fosca* and even Boito's *Mefistofele?* One reason is undoubtedly the theatrical effectiveness of the libretto; another is Ponchielli's readiness to abandon himself to the lyrical impulse of the moment (in none of his other operas is he so prodigal of his themes). Then too there is the fact that in those days the prevailing style of Italian opera, following a tendency that had begun in the 1860's, was inescapably 'grand.' Meyerbeer was still the dominant influence, with Gounod, Massenet and the early Wagner steadily gaining ground. The rules of the Paris Opéra were now, belatedly, extending south of the Alps—never less than four principals, plenty of spectacle and chorus work and where possible a central ballet. The younger composers, intent on developing their up-to-date techniques of harmony and scoring, were less certain in the field of scale and structure. In their attempt to encompass a wide range of modulation the arias of Catalani tend to become

unwieldy. Ponchielli, with his more traditional bent, managed to achieve something of that formal equilibrium that makes *Aida* unique as the grand opera from which no-one ever wants to cut a single bar. Nor is there any question here of mechanical symmetry. The tenor romanza 'Cielo e mar' is a perfect example of a two-strophe design in which the second strophe forms the perfect complement to the first, of which it begins as a condensed and ends as an expanded version.

Much of *La Gioconda* is unashamedly old-fashioned—the Donizettian introductory chorus ('Feste e pane') with its brash trumpet writing in the coda; the duet movement between Enzo and Barnaba ('Pensi a Madonna Laura') evolved as a dialogue over a busy orchestral theme; Barnaba's Barcarolle with chorus ('Pescator affonda l'esca'); the cantabile for Enzo and Laura ('Laggiù nelle nebbie remote') with its melting sixths; and even the grand concertato remade in 1879-80 represents a formula for closing an act which would vanish from the Italian scene ten years later. Several moments in the opera recall the Verdi of the middle years (Laura's 'Stella del marinar' is clearly a descendant of Leonora's 'Madre pietosa vergine'). What makes these all too familiar elements acceptable is the inner thread of vitality which rarely fails to produce the personal variation on the traditional procedure. Ponchielli even has his own lyrical fingerprint —a melody of sinuous contours exemplified by La Cieca's 'Tu canti agli uomini le tue canzoni' and Laura's 'L'amo come il fulgore del creato' both of which are used for purposes of dramatic recall.

Indeed Ponchielli's use of recurring themes is remarkably skillful. Apart from the two mentioned above, symbolizing respectively Laura's love for Enzo and Gioconda's for her mother, is a fidgeting figure for Barnaba and a slow lyrical period for the rosary (in the play it is a crucifix). This last dominates the prelude and is later turned into the conclusion of La Cieca's 'Voce di donna o d'angelo'—a device which Ponchielli's pupil Puccini would put to good use. Other striking features of the opera include Barnaba's declaimed monologue 'O monumento' and the remarkable scene setting at the start of Act II; nor could any of Ponchielli's contemporaries have produced a ballet score as neat, elegant and tuneful as the Dance of the Hours (in its original scoring, of course . . .)

It is often said that Meyerbeer's operas are no longer regularly given because there are two few singers capable of doing them justice. The demands made by *La Gioconda* are scarcely less than those of *Les Huguenots* and *Le Prophète;* yet it has survived more than a century's changes of taste.



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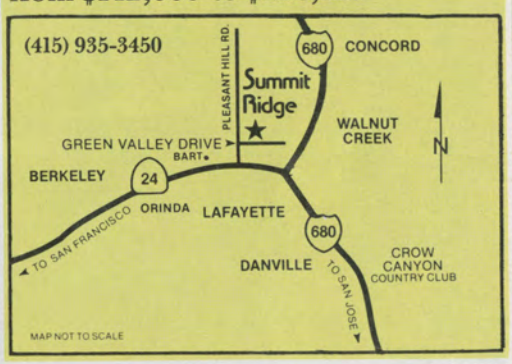

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The new production of *La Gioconda* was made possible through the generosity of a friend of the San Francisco Opera and a gift from the San Francisco Opera Guild

Opera in four acts by AMILCARE PONCHIELLI

Text by ARRIGO BOITO

After the play *Angelo, Tyrant of Padua* by VICTOR HUGO

New Production

La Gioconda

(IN ITALIAN)

Conductor
Bruno Bartoletti

Production
Lotfi Mansouri

Designer
Zack Brown*

Lighting Designer
Thomas Munn

Choreographer
Margo Sappington*

Chorus Director
Richard Bradshaw

Musical Preparation
Sue Marie Peters*

Prompter
Susan Webb

San Francisco Boys' Chorus
William Ballard, *director*

Costumes executed by
Barbara Matera, Ltd., New York

Organ by Baldwin

CAST

Barnaba	Norman Mittelmann
La Gioconda	Renata Scotto
La Cieca	Margarita Lilova
Zuane	John Del Carlo
Isepo	Tonio Di Paolo*
Enzo Grimaldo	Luciano Pavarotti
Laura Adorno	Stefania Toczyska**
Alvise Badoero	Ferruccio Furlanetto*
A monk	David Koch*
A steersman	Winther Andersen
Two singers	Richard Haile*, Boris Martinovich*
Two voices	John Glenister, James Meyer

Senators, sailors, shipwrights, ladies and gentlemen, masquers, citizens

Harlequin, first act — Gary Chryst*

Dance of the Hours:

Venus	Martine van Hamel*
Lord of Night	Christian Holder*
Harlequin	Gary Chryst
Venus' attendants	Sherri Parks*, Lisa Slagle*

Corps de ballet

**American debut*
**San Francisco Opera Debut*

First performance: Milan, April 8, 1876

First San Francisco Opera performance: September 30, 1947

OPENING NIGHT
FRIDAY, SEPTEMBER 7 AT 7:00

WEDNESDAY, SEPTEMBER 12 AT 7:30

SUNDAY, SEPTEMBER 16 AT 12:30 (Live telecast)

FRIDAY, SEPTEMBER 21 AT 8:00

TUESDAY, SEPTEMBER 25 AT 8:00

SATURDAY, SEPTEMBER 29 AT 8:00

La Gioconda broadcast on November 30
(San Francisco broadcast on October 27)

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 thirty-five minutes

PLACE AND TIME: Seventeenth century Venice

ACT I Piazzetta of San Marco

INTERMISSION

ACT II Aboard the Dalmatian ship Hecate

INTERMISSION

ACT III Scene 1
A room in Alvise's palace
Scene 2
Great hall in the Ca d'Oro

INTERMISSION

ACT IV A ruined palace on the island of Giudecca

Opening Night flowers courtesy of Tiffany & Co. and through the services of The Greenery.

SYNOPSIS/LA GIOCONDA

ACT I: — A crowd fills the piazzetta of San Marco in Venice on its way to the regatta. Barnaba, a spy of the Council of Ten—tribunal of the Inquisition—sees Gioconda leading La Cieca, her blind mother, to church. He declares his love, but Gioconda repulses him as she is in love with Enzo Grimaldo, a Genoese nobleman and sea captain, banished from Venice on pain of death. Barnaba then determines to put La Cieca in his power in order to possess Gioconda, with whom he has become infatuated.

Meanwhile, the winner of the regatta is carried in by the crowd. Barnaba singles out the loser, Zuane, and convinces him that his defeat was caused by an evil spell cast by La Cieca. The crowd is about to kill the old woman for witchcraft, when Enzo, disguised as a Dalmatian sailor, appears to save her. However, Alvise, head of the Council of Ten, suddenly arrives with Laura, his wife, who has been deeply in love with Enzo before his exile. Through her intercession, Alvise spares La Cieca. In gratitude the old woman gives Laura a rosary for good luck. His plot foiled, Barnaba nevertheless has noticed the exchange of looks between Laura and Enzo and, grasping the situation, he plans to use it for his own ends. Left alone with Enzo, he promises to bring Laura aboard his brigantine that very night. He then dictates a letter to the public scribe, telling of Laura's elopement. He throws the note into the Lion's Mouth, an opening in the Ducal wall where Venetians were encouraged to insert anonymous denunciations. Gioconda, who has overheard him dictating the letter, is overcome by the news of Enzo's love for Laura. The act closes with her lamentations blending with the hymns of vespers sung by the crowd before St. Mark's Basilica.

ACT II: — Enzo's ship, the *Hecate,* lies at anchor on an island in the lagoon of Fusina. Barnaba appears with Isepo, the scribe, both disguised as fishermen. Barnaba then begins to set in motion his plan to trap Laura in her flight: he dispatches Isepo to summon Alvise's galleys and he, himself, takes Laura on board Enzo's ship. The reunited lovers plan to set sail that evening. While Enzo goes below deck, Laura prays, but is interrupted by Gioconda who has been hiding, waiting for vengeance. Gioconda rushes at her, threatening to kill her. When she sees that Laura has her mother's rosary, she remembers her debt of gratitude. Calling two of her boatmen, she sends Laura safely away before Barnaba arrives with the Venetian galleys. The *Hecate* is attacked and Enzo, refusing to surrender to the pursuing Alvise, sets his ship afire and escapes.

ACT III: — Alvise has resolved to kill his faithless wife; and when she comes to him at his summons, he directs her to drink a vial of poison that he has prepared. He leaves her with the deadly draught. But Gioconda rushes in with a powerful sleeping potion which she makes Laura drink as she pours Alvise's poison into an empty vial. Alvise returns and seeing Laura apparently dead, believes that his revenge is complete.

The scene changes to a sumptuous party given by Alvise which is opened by the Dance of the Hours. In the midst of the gaiety, Barnaba drags in La Cieca whom he claims he found intent on witchcraft. She answers that she was only praying for the dead. Enzo learns from Barnaba that it is Laura who has died; he rushes forward, throws off his mask and denounces Alvise. Knowing that this means Enzo's death, Gioconda makes a pact to surrender to Barnaba if he will free Enzo. The act is brought to a grisly close by Alvise, who draws aside the curtain leading to the death chamber, revealing to his horrified guests the supposed corpse of his guilty wife reclining on a bier. In the ensuing confusion, Enzo is dragged away by guards and Barnaba seizes La Cieca as hostage.

ACT IV:—The still sleeping Laura is brought in by two street singers. Gioconda, awaiting her rival, is first tempted to kill Laura, but then repents and turns her thoughts to suicide. But she is interrupted by Enzo. The heartbroken Enzo also wants to destroy himself, but Gioconda stops him by revealing that she has spirited away Laura's body. She refuses to say where it is, and Enzo is about to kill her, when Laura wakes from her sleep and tells Enzo it was the ballad singer who saved her. The two lovers fall on their knees in gratitude and then escape in a skiff provided by Gioconda. Now alone, she prays to the Virgin for deliverance from Barnaba, who in the meanwhile has overheard her prayer. He confronts her as she is about to escape. Realizing that she is hopelessly trapped, she pretends to agree to keep her pact. As Barnaba rushes forward to embrace her, she stabs herself in the heart. As a final revenge, Barnaba shouts that he has killed her mother. But Gioconda hears nothing, for she is dead.

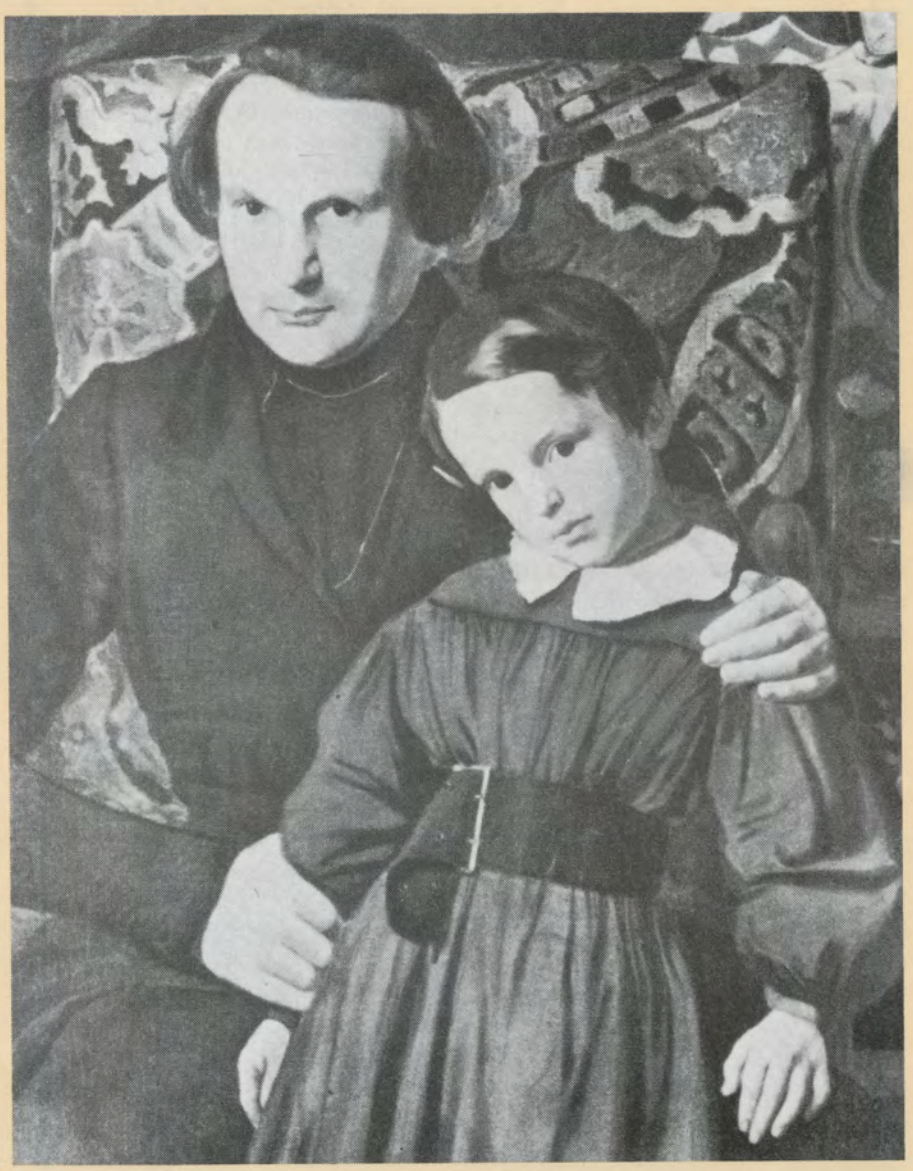
Angelo, Tyrant of Padua to *La Gioconda*

Of Victor Hugo's Nine Works Which Supplied the Plots for Eighteen Operas, the One Which Became La Gioconda *Was the Closest to Being Autobiographical*

By BARRY HYAMS

Collectively, William Shakespeare, Friedrich Schiller and Victor Hugo preponderate in opera of the 19th century. The Bard alone supplied the plots and characters for over 100 libretti; the other two originated forty more. Of these latter, eighteen operas derived their stories from nine plays and novels by Hugo whose poetic melodramas were fancied by such as Verdi, Donizetti, Bizet and Balfe. Like Shakespeare and Schiller, Hugo utilized public events and history as the raw material for theater; but more than either of them, he drew directly upon episodes and relationships in his private life. Of all his works, the one which became *La Gioconda* was the closest to being autobiographical.

Vicomte Chateaubriand, statesman, author and hero of Hugo's youth, once said, "Every man carries within himself a world made up of all that he has seen and loved, and it is to this world that he returns incessantly." Hugo did throughout his life. Two patterns figured prominently in his literary output: his passion for freedom and his fondness for women.



Victor Hugo with his son Francois-Victor in 1836.

Outwardly conservative—reared as a Royalist by his mother, and the model of conjugal fidelity for all Paris—he seethed with rebellion against the inequities of monarchy, and after eleven years of exemplary marriage, "the poet of domesticity" began a liaison which endured for half a century. He opposed the rule of Louis Napoleon for which he suffered nineteen years of exile; and well in to his 70s he plucked the fruit of dalliance—as one biographer described him — "an insatiable satyr, tumbling into bed with one or another of a wide range of complaisant women, leading actresses to humble chambermaids," who adoringly crept up the secret stairway to his apartment.

A number of these strands threaded through *Angelo, Tyrant of Padua,* written when Hugo was 33, into which he wove his usual mix of liberty and amor, adding the irresistible theme of redemption through love. Four decades later, almost simultaneously, three composers ordered adaptations of the play for opera. Amilcare Ponchielli utilized the libretto by Arrigo Boito for *La Gioconda.* The others were by the Russian Cesar Cui and the Frenchman Alfred Bruneau.

Hugo had lunged into the world of letters at the age of 18. Before he was 30, he wore the mantle of renown. Not yet 50 he entered the elite ranks of the French Academy. Father, lover, politician, peer, outlaw, mystic, grandfather, he was "Père" Hugo to his countrymen, the Grand Old Man, the demigod, idolized by the lowly. When he protested to a laborer, "I am only a man!" he wasn't believed. Said Jean Cocteau, "Victor Hugo was a madman who believed himself to be Victor Hugo."

Born in 1802, Hugo spent his infant years with his mother and two brothers following the campaign trail of his father, Leopold, a general in Napoleon's army. In his own words, Hugo's crib was a drumhead; his baptismal water was drawn by a soldier in an iron helmet; a battle-torn regimental flag served as his swaddling clothes; and a camp muse sang him to sleep. Back and forth across Europe they dragged themselves, his child's mind engraved with cruel and dark war scenes—rows of corpses hanging from trees lining the Alpine pass to Italy; en route to Spain with fresh troops encountering northbound casualties, ragged, mad, the maimed leading the blind, who called out to them, "This is how you'll come back, if you come back!"; being enrolled in a Madrid school and awakened to go to class each morning by "a monstrously ugly" homunculus and wondering, "Did hunchbacks have souls like other men?"—speculations he resolved twenty-five years later in his novel, *Notre-Dame de Paris.*

Not until 7 was Hugo settled in a permanent dwelling. His fondest recollections were of his mother from whom he learned to hate the Emperor Napoleon; of his godfather in the cabin at the foot of the garden whose instruction in the Latin of Tacitus included the injunction, "My child, remember, liberty above all"; of school taught by a priest who years before had defrocked himself in fear of the Revolution's Convention. All were interwoven with violent conflicts between his parents and perplexity at his father, the General, living apart with a mistress and his mother's companion ensconced across the street.

When not quite 17, Hugo's first play, *Inez de Castro,* dramatized the paradox of a Royalist son with a passion for liberty who opposed authority and defied his father, a follower of Napoleon. It manifested the cross-bred demons that already were driving him. Secretly he became engaged to Adele Fouchet. At age 10, he had enjoyed slapping her and at 12 they had exchanged vows of love. Hearing of it, M. Fouchet was hardly overjoyed at the prospect of an impecunious writer for a son-in-law. Hugo's mother hesitated not a moment. She refused her consent and forbade him to see Adele anymore. Furtively, but voluminously, the lovers corresponded and gazed ardently upon each other in church. With Adele for his muse, he wrote feverishly and a year later two poems "of suitable Royalist tone," submitted to the Toulouse annual contest, won first prize—*Ode On The Restoration of the Equestrian Statue of Henry IV* — and second prize — *The Virgins of Verdun* who had been executed by the Terror. Chateaubriand dubbed Hugo "The Sublime Child." Said Leopold Hugo, "The boy follows his mother; but time will change things and the man will think like his father." Acclaimed but indigent, Hugo lived alone in a Montmartre entresol where he cooked a chop to last him three days. "On the first day he ate the lean, on the second the fat, and on the third he chewed the bone." His libido cried to Adele, "What solitude is worse than celibacy?"

In May the following year, Napoleon died of cancer on Elba, as did Hugo's mother in Paris. In 1822, Hugo and Adele married. In quick succession she bore five children. His poem, *A Toi,* an impassioned paean to domestic bliss, entranced all Paris. By 1831, ailing, Adele withdrew herself from her husband. In their new and larger residence on the Champ Elysées they occupied separate bedrooms.

Hugo wrote with manic intensity to support his family. His play, *Cromwell,* in 1827 would have taken six hours to perform and was never produced, but its innovations in poetic drama, its "naturalness" and scrapping of the hallowed classic unities presaged the Romantic revolution. His preface to the play enunciated, "The object of modern art is not beauty but life," a sentiment in the air since Rousseau, Samuel Johnson and Schiller but a clarion Hugo sounded in 19th century France. "The prince of poets" became "the literary Napoleon."

That same year, a snub by the Austrian Embassy to a group of the Little Corporal's marshals was blown up into an international incident. In loyalty to

continued on p. 94

Beard Creates Opera Recipe

Food and the Opera are the two great loves of James Beard, famed culinary authority who will appear in person at this year's San Francisco Opera Fair on October 28.

A chance to meet celebrated chef James Beard will be one of the highlights of the 1979 San Francisco Opera Fair, the popular "day at the Opera" for the entire family, to be held this year from noon to 6 p.m. on October 28 in, around and all-over the War Memorial Opera House! Beard, who began life as an opera singer (baritone!) before he became one of the world's leading food authorities, will greet his fans personally and pass out copies of the new recipe he has created in honor of the San Francisco Opera.

The Fair, in its third year, is a benefit for the San Francisco Opera and is underwritten by a generous grant from Eureka Federal Savings and Loan Association. Tickets at only $3.50 for adults and $1.50 for children under twelve and for senior citizens will go on sale at the Opera Box Office on September 17. Radio personality Doug Pledger will again appear personally as host for the event.

Continuous free musical entertainment is featured at the Fair, and all the San Francisco Opera's affiliate organizations sponsor special events during the afternoon. Spring Opera this year will have a Carnival featuring Suggs the Mime, the Dancing Dills, John Timothy at his ragtime piano, puppets, animal acts, jugglers, a fire-eater and a surprise from Marineworld.

Western Opera Theater will have a Fantasy World for Children, there will be a staged demonstration of operatic special effects entitled "How Did They *Do* That?", Mrs. Kurt Herbert Adler coordinates a special opera fashion show, opera stars of the season are to appear in person, and the popular backstage tours will again be offered. Tickets for the latter, which were sold out last year, may also be purchased in advance at the Opera Box Office.

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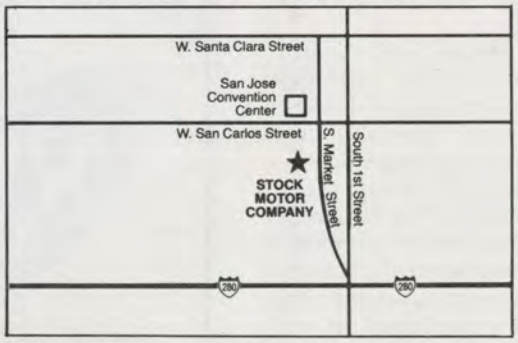

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continued from p. 52

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

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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.

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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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Profiles

RENATA SCOTTO

Internationally renowned soprano Renata Scotto sings the title role in Ponchielli's *La Gioconda* for the first time in her career. Until recently, Miss Scotto has been known primarily for her unique interpretations in the bel canto literature, including the title role in *Lucia di Lammermoor,* Norina in *Don Pasquale,* Adina in *L'Elisir d'Amore,* Elvira in *I Puritani* and her first international success, Amina in *La Sonnambula,* performed at the Edinburgh festival. During the past few seasons she has undertaken several roles in the dramatic soprano repertoire with equal success. In 1974 she sang her first Norma in Turin and has subsequently portrayed the Druid priestess in Cincinnati, Philadelphia, Houston, Memphis and Florence, Italy. She also appeared as Amelia in *Un Ballo in Maschera* in Turin and in Dallas, where this November she will perform in Puccini's *Manon Lescaut* for the first time. During the 1978/79 season at the Metropolitan Opera she was heard in three Verdi roles: Desdemona in *Otello,* the title role in *Luisa Miller* and Elisabetta in *Don Carlo,* the first two of which were televised on the "Live from the Met" series, inaugurated by Miss Scotto in 1977 as Mimi in *La Bohème.* In addition to her signature role as Cio-Cio-San in *Madama Butterfly,* the soprano has scored triumphs in San Francisco with two roles she sang here for the first time in her career—Leonora in *Il Trovatore* and the title role in Cilea's *Adriana Lecouvreur,* which opened the 1977 season. Miss Scotto was recently acclaimed for her first Tosca with the Philadelphia Opera under the baton of Kurt Herbert Adler.

STEFANIA TOCZYSKA

Acclaimed Polish mezzo-soprano Stefania Toczyska makes her American opera debut with the San Francisco Opera as Laura in *La Gioconda* and Sara in *Roberto Devereux.* She studied at the conservatory in her native Danzig and made her debut there in the title role of *Carmen.* In 1972 and 1973 she won prizes at the Toulouse and Holland vocal competitions. Since 1974 she has been the leading mezzo-soprano at the Danzig State Opera, performing such roles as Dalila in *Samson et Dalila,* Azucena in *Il Trovatore* and Leonora in *La Favorita,* and appearing in various Polish operas. Miss Toczyska has been heard in concert in several Eastern European countries and in Beethoven's *Missa Solemnis* and Mozart's *Mass in C Minor* in Palermo. She made a highly successful debut at the Vienna State Opera as Ulrica in *Un Ballo in Maschera* in 1977 and appeared there during the 1978/79 season as Ulrica, Carmen, Azucena, Maddalena in *Rigoletto* and Eboli in *Don Carlo.* The last role served for her debut at both the Munich and Hamburg State Operas this spring. In March 1980 the mezzo-soprano will portray Amneris in a new Jean-Pierre Ponnelle production of *Aida* at the Opéra du Rhin in Strasbourg under the direction of Alain Lombard.

MARGARITA LILOVA

Bulgarian dramatic mezzo-soprano and contralto Margarita Lilova returns to the San Francisco Opera to portray la Cieca in Ponchielli's *La Gioconda.* She first appeared with the Company in 1968 as Azucena in *Il Trovatore* and in the next few years was also heard as Amneris in *Aida,* Anna in *Les Troyens,* Geneviève in *Pelléas et Mélisande* and in various roles in Wagner's Ring cycle. Miss Lilova received her vocal training in Sofia and debuted with the Varna Opera as Maddalena in *Rigoletto* in 1959. After winning several vocal competitions, she toured Germany and Austria with the National Opera of Sofia in 1962. That same year she made her Covent Garden debut as Amneris, the role of her Vienna State Opera debut the following year. Miss Lilova has since made guest appearances at La Scala, the Paris Opera, the Teatro Colon in Buenos Aires, the Hamburg State Opera and the Deutsche and Komische Opern of Berlin, among others. In 1966 and 1967 she was invited by Herbert von Karajan to perform at the Salzburg festival and subsequently performed at the festivals of Vienna, Florence, Perugia, Bregenz and Zagreb. Earlier this year she sang in *Le Nozzle di Figaro* and *Gianni Schicchi* at the Vienna State Opera.

LUCIANO PAVAROTTI

Popular Italian tenor Luciano Pavarotti sings Enzo Grimaldo in *La Gioconda* for the first time in his career during his 11th season with the San Francisco Opera. A local favorite since his debut as Rodolfo in *La Bohème* in 1967, he has been cheered for memorable performances in the leading tenor roles in Donizetti's *Lucia di Lammermoor, L'Elisir d'Amore* and *La Favorita,* Verdi's *Luisa Miller, Un Ballo in Maschera* and *Il Trovatore,* and Puccini's *Turandot* and *Tosca.* Pavarotti made his operatic debut in 1961 as Rodolfo in *La Bohème* in Reggio Emilia. It quickly became his signature role and served for his debut at Covent Garden in 1963, at La Scala in 1966 and at the Metropolitan Opera two years later. It was as Rodolfo that he was seen in the first live telecast from the Met in 1977. The tenor was recently heard in *Tosca* at the Met, in *L'Elisir d'Amore* and *La Bohème* at La Scala and this summer in a series of concerts with the Israel Philharmonic. The War Memorial was the site of a SRO Pavarotti recital in February 1977, and he was the first singer to offer a recital on the stage of the Metropolitan Opera House at Lincoln Center. In January of this year he appeared in a rapturously received joint recital with soprano Joan Sutherland telecast "Live from Lincoln Center." This fall Pavarotti sings in his third free Golden Gate concert under the baton of Kurt Herbert Adler, with whom he recorded the popular album of Christmas songs, *O Holy Night.* He will also offer a recital on the afternoon of September 23 at the Strawberry Hill estate of Mr. and Mrs. Barrie Ford Regan as a benefit for the San Francisco Opera.

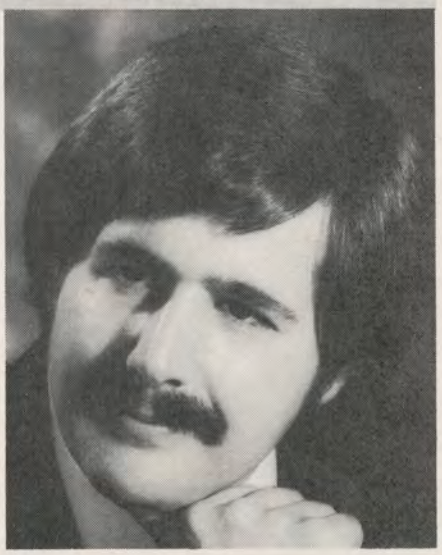
NORMAN MITTELMANN

Canadian baritone Norman Mittelmann, who sings Barnaba in *La Gioconda,* has appeared at such major international opera houses as La Scala, the Vienna State Opera, Covent Garden, the Hamburg State Opera, the Munich State Opera and the Teatro Colon in Buenos Aires, in addition to the opera houses in New York, San Francisco and Chicago. A noted Verdi interpreter, he has performed all of the baritone leads, with the exception of Monforte in *I Vespri Siciliani,* from *Rigoletto* through *Falstaff* (both Ford and Falstaff) along with such earlier Verdi protagonists as Nabucco, Ezio in *Attila* and Macbeth. Mittelmann studied at the Curtis Institute in Philadelphia with both Martial Singher and Richard Bonelli. After making his 1959 debut as Marcello in *La Bohème* with the Canadian Opera Company, he went to Europe where he realized the major portion of his career. He made his Vienna State Opera debut in the title role of *Eugene Onegin* in 1961 and his Metropolitan Opera debut the following year. In 1969 he first appeared at La Scala in one of his noted roles, Mandryka in Strauss' *Arabella.* During the 1976 season he sang 19 performances in the French, Italian and Russian repertoires with the Lyric Opera of Chicago. Mittelmann made his San Francisco Opera debut as Amonasro in *Aida* in 1972 and sang the role again during the 1977 season. He has also been heard with the Company as Nelusko in Meyerbeer's rarely performed *L'Africaine* in 1972 and as Rodrigo in *Don Carlo* in 1974.

FERRUCCIO FURLANETTO

Making his San Francisco Opera bow as Alvise in *La Gioconda* is the fast-rising young Italian bass Ferruccio Furlanetto. He began his vocal studies in 1972 and two years later, after winning several competitions, made his professional debut as Colline in *La Bohème* in Trieste. By the 1975/76 season he was singing such roles as Wurm in *Luisa Miller*, Sparafucile in *Rigoletto* and Bluebeard in Dukas' *Ariane et Barbe-Bleue*. He now appears regularly at La Fenice in Venice, the Teatro Verdi in Trieste and the opera houses of Zologna, Parma and Treviso. From 1976-78 Furlanetto was heard at the Aix-en-Province festival. In 1977 he sang the title role in Verdi's rarely performed *Oberto* in Bologna, Parma and Ravenna. In Venice he has portrayed Felice in Donizetti's *Poliuto* and Don Basilio in *Il Barbiere di Siviglia* and in Turin and Treviso has appeared in the title role of *Don Giovanni*. In May of this year he sang Banquo in the La Scala production of *Macbeth* under Claudio Abbado and this summer was heard as Count Rodolfo in *La Sonnambula* and Zaccaria in *Nabucco* at the Spoleto festival. The latter role served for his American opera debut in New Orleans. Furlanetto will bow at the Metropolitan Opera in February 1980 as the Grand Inquisitor in *Don Carlo*.

JOHN DEL CARLO

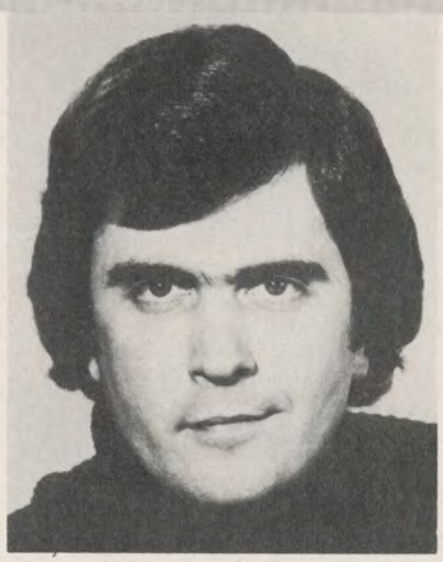


A member of the San Francisco Opera chorus from 1973 to 1976 and now in his second season as soloist with the Company, baritone John Del Carlo was co-winner of the first-place James H. Schwabacher Memorial Award in the 1977 San Francisco Opera Auditions Grand Finals, following performances as Marcello 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 Achillas 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 Jackrabbit in *La Fanciulla del West*, a page in *Roberto Devereux* and the Alcalde in *La Forza del Destino*.

TONIO DI PAOLO

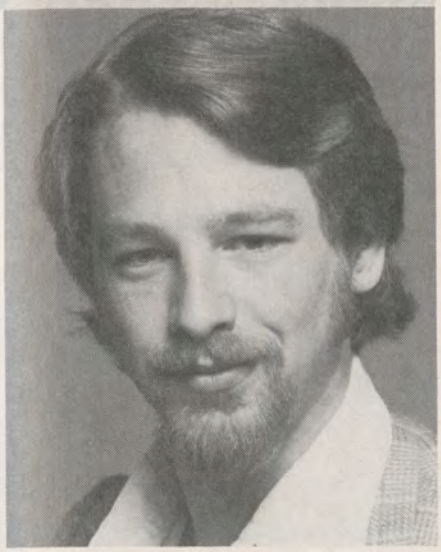
In his first reason with the San Francisco Opera tenor Tonio di Paolo sings Isepo in *La Gioconda,* Count Lerma in *Don Carlo* and Joe in *La Fanciulla del West.* Until the summer of 1977 he performed as a baritone, singing *Figaro* in *The Barber of Seville* with the Chautauqua Opera Association, Silvio 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 Vikfor 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 Janácek'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.

DAVID KOCH



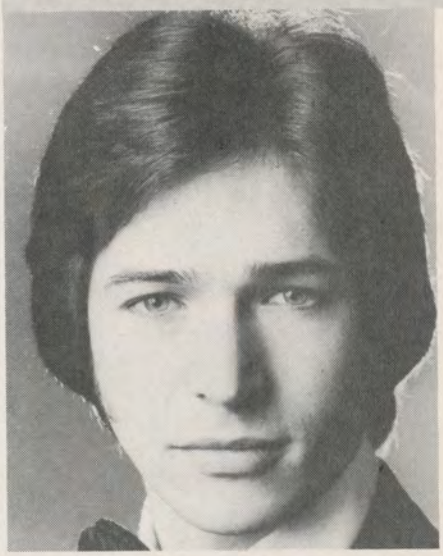
David Koch appears in several roles during his debut season with the San Francisco Opera: a monk in *La Gioconda,* a priest in *Il Prigioniero,* Marco in *Gianni Schicchi,* Larkens in *La Fanciulla del West and* a surgeon in *La Forza del Destino.* He was educated at Westminster Choir College, Carnegie-Mellon 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.

RICHARD HAILE



Baritone Richard Haile, a participant in the 1979 Merola Opera Program, bows this season with the San Francisco Opera in four roles: a singer in *La Gioconda,* a Flemish deputy in *Don Carlo,* Pinellino in *Gianni Schicchi,* and Happy in *La Fanciulla del West* and a servant in *Roberto Devereux.* This spring he was heard as a member of the ensemble in the Spring Opera Theater's production of *Death in Venice.* A graduate of Indiana University with a master's degree in music, he appeared there as Count Almaviva in *The Marriage of Figaro,* Amfortas in *Parsifal,* Monterone in *Rigoletto,* Angelotti in *Tosca,* Lamoral in *Arabella* and in the title role in the first U.S. stage production of Busoni's *Doktor Faust.* With Hidden Valley Opera in Carmel, Haile recently sang the title role in *Rigoletto,* Belcore in *L'Elisir d'Amore* and Sharpless in *Madama Butterfly.* He appeared with Central City Opera as Quince in Benjamin Britten's *A Midsummer Night's Dream* and Ben in Menotti's *The Telephone,* a role he repeated the following year with the Indianapolis Symphony.

BORIS MARTINOVICH



Born in Yadar, Yugoslavia, bass-baritone Boris Martinovich came to the United States in 1969 to pursue a singing career and began his vocal training with Armen Boyajian and Alberta Masiello. He made his New York debut at Avery Fisher Hall in Refice's *Cecilia,* which featured Renata Scotto. Invited by Gian Carlo Menotti to appear in Tchaikovsky's *Queen of Spades* for the opening of the Spoleto festival's first American season in 1977, he was also heard in Menotti's *The Consul.* This year marked his Carnegie Hall debut in Bellini's *I Capuleti e i Montecchi* with the Opera Orchestra of New York, in addition to appearances with the New Jersey Opera, the Connecticut Opera and Rhode Island's Artists International. The bass-baritone debuts with the San Francisco Opera this season as a singer in *La Gioconda,* a shepherd in *Pelléas et Mélisande,* a Flemish deputy in *Don Carlo,* Jake Wallace in *La Fanciulla del West* and Sir Walter Raleigh in *Roberto Devereux.* Martinovich was recently named the Atlantic Richfield Foundation Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program.

BRUNO BARTOLETTI

Italian maestro Bruno Bartoletti returns to the San Francisco Opera to conduct Ponchielli's *La Gioconda*. During the 1970 season he led performances of Verdi's *Falstaff*. Bartoletti made his American debut in 1956 with the Lyric Opera of Chicago and since 1964 has served as artistic director of that company. With a special penchant for contemporary works, he has wielded the baton there for *Wozzeck* (1965, 1972), *Angel of Fire* (1966), *Billy Budd* and *Bluebeard's Castle* (1970), *Peter Grimes* (1974, 1977) and, last season, the world premiere of Penderecki's *Paradise Lost*, in addition to works in the standard repertoire. During the 1979 season in Chicago he will be on the podium for *Simon Boccanegra* and *Andrea Chenier*. Engagements during the current year have included Prokoviev's *Love for Three Oranges* in Trieste, *La Traviata* in Venice, *Wozzeck* at the Maggio Musicale Fiorentino and, most recently, the *Cavalleria/Pagliacci* double bill at Covent Garden. After an artistic training as répétiteur and assistant conductor at the Teatro Comunale in Florence, he made his conducting debut at that theater with *Rigoletto* in 1953. He has served as artistic director of the Comunale and as principal conductor of Rome's Teatro dell'Opera. Bartoletti has made several complete opera recordings, including *Manon Lescaut* with Montserrat Caballé and Placido Domingo and *Un Ballo in Maschera* with Renata Tebaldi, Luciano Pavarotti and Sherrill Milnes.

LOTFI MANSOURI

Eminent stage director Lotfi Mansouri returns to the San Francisco Opera for his 12th year to stage the opening production of the 1979 season, *La Gioconda*. He was on hand to perform similar duties when the Ponchielli opera opened the 1967 season. The Iranian-born director has staged a total of 26 different works for the Company, including such rarities as Bellini's *La Sonnambula* (1963) and Massenet's *Esclarmonde* (1974) with Joan Sutherland, Donizetti's *Daughter of the Regiment* (1974) with Beverly Sills, Auber's *Fra Diavolo* (1969) with Mary Costa and Nicolai Gedda and Meyerbeer's *L'Africaine* (1972) with Shirley Verrett and Placido Domingo. From 1960 to 1965 he served as resident stage director of the Zurich Opera and from 1965 to 1974 was head stage director of the Grand Théâtre in Geneva. While in Switzerland, Mansouri was director of dramatics at both the Zurich International Opera Studio and the Centre Lyrique in Geneva. In 1976 he made his Metropolitan Opera debut with *Esclarmonde* and his Vienna State Opera debut with *La Fanciulla del West*. General director of the Canadian Opera Company since 1978, his recent stagings there of *Don Carlos* (in the original French), *Wozzeck, Der Rosenkavalier, Don Giovanni,* Tchaikovsky's *Joan of Arc* and *Carmen* have won high praise. For the Netherlands Opera in Amsterdam he has directed Strauss' *Capriccio, Tosca, Carmen* and Offenbach's *La Vie Parisienne*. This year he directed a new production of Lehár's *The Merry Widow* featuring Joan Sutherland for the Australian Opera and *Lucia di Lammermoor* at the Santa Fe Opera.

ZACK BROWN

Young designer Zack Brown, who is making his San Francisco Opera debut with the new production of Ponchielli's *La Gioconda*, comes to opera from a background in the legitimate theater. He was first associated with several university drama centers — at Notre Dame, Harvard and Yale—and later with the Juilliard School of Music. At the Williamstown Theatre Festival he created the sets and costumes for Shaw's *Heartbreak House* and *Misalliance*, the sets for Anthony Shaffer's *Sleuth* and the costumes for Chekhov's *The Three Sisters*. His recent credits include designs for the Arena Stage in Washington and Circle-in-the-Square in New York. For the latter company his sets for Oscar Wilde's *The Importance of Being Earnest* won a Tony award nomination in 1977 and his costumes for Shaw's *Saint Joan* a Drama Desk Award nomination that same year. Brown's sets and costumes for Molière's *Tartuffe* earned him a second Drama Desk Award nomination and an Emmy nomination when the play was telecast on the "Great Performances" series over WNET. On the same series he designed the costumes for Eugene O'Neill's *Mourning Becomes Electra*. His opera credits include both sets and costumes for the Wolf Trap production of Busoni's *Doktor Faustus*, the sets for Gilbert and Sullivan's *The Gondoliers* at Wolf Trap and Verdi's rarely heard *Stiffelio* for the Boston Opera Company. Brown has been guest lecturer in Design for the Stage at Princeton University and has worked in association with Ming Cho Lee, David Mitchell and Santo Loquasto. He designed the play by Michael Weller, *Loose Ends*, which recently opened on Broadway.

THOMAS MUNN

Thomas Munn returns for his fourth season as lighting designer/director of the San Francisco Opera. In addition to his responsibility for the new productions: *La Gioconda, Il Prigioniero* and *La Voix humaine,* he is credited with the scenic design for *Roberto Devereux* and the design concept for *Pelléas et Mélisande.* In the past two seasons he acted as the supervising set designer for *Adriana Lecouvreur, Faust* and *Billy Budd* as well as designer of the lighting scheme for the new productions of *Katya Kabanova, Un Ballo in Maschera, Billy Budd* and *La Bohème.* Munn created the scenery and lighting for the Netherlands Opera production of Verdi's *Macbeth* in 1977 and Berg's *Lulu* in 1978, both of which he will supervise in their revivals during the 1979/80 season. He was responsible for the lighting design at the Lake George Opera festival for two years and has created designs for the Kansas City Lyric Theater, the Michigan Opera Theater and the Minnesota Opera Company, among others. A versatile artist whose work has been seen on Broadway, off-Broadway, in films and on television, he is currently at work on the sets and lighting for *The Nutcracker* with the Hartford Ballet. For six years he was resident designer for the Mary Anthony Dance Theater in New York. In early 1980 he will be responsible for lighting *Lucia di Lammermoor* and *Tristan und Isolde* with the Washington Opera Society. Local audiences will remember his imaginative lighting for the new productions of the 1976 season: *Thaïs, La Forza del Destino, Die Frau ohne Schatten, Cavalleria/Pagliacci* and the world premiere of *Angle of Repose.*

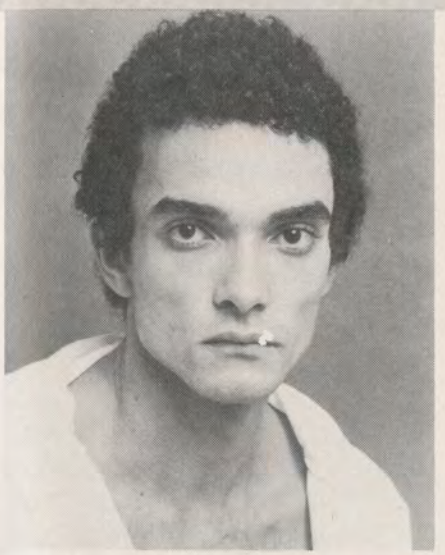
MARGO SAPPINGTON

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 hommage 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.

MARTINE VAN HAMEL

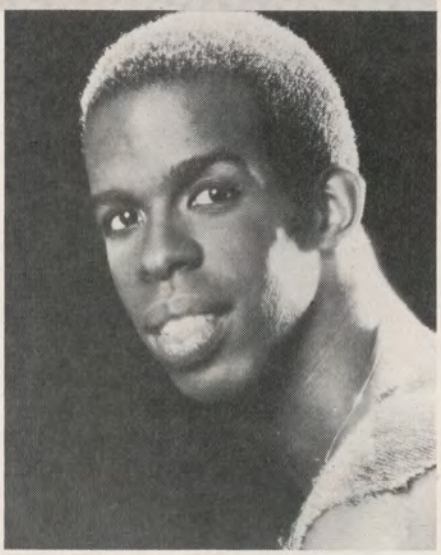
A leading dancer with American Ballet Theatre since 1970, Brussels-born Martine van Hamel will make her San Francisco Opera debut as Venus in the "Dance of the Hours" ballet in *La Gioconda*. She studied dance in Denmark, Holland and Venezuela and, in 1966, was awarded the Gold Medal at the International Ballet Competition in Varna, Bulgaria. At the same time, she also won the seldom-awarded Prix de Varna for the best artistic interpretation in all categories. Miss van Hamel was principal dancer with the National Ballet of Canada and subsequently a member of the City Center Joffrey Ballet before joining ABT. In her current position as principal dancer with ABT her repertoire includes such classical roles as Odette-Odile in *Swan Lake*, Myrtha and Giselle in *Giselle*, Aurora in *The Sleeping Beauty*, Nikiya in *La Bayadère*, Swanilda in *Coppelia*, the Sylph in *La Sylphide* and Kitri in *Don Quixote*. In twentieth-century repertoire she dances lead roles in *Le Sacre du Printemps, Firebird, Jardin aux Lilas, Voluntaries* and *At Midnight*, among others. She created the leading female roles in Twyla Tharp's *Push Comes to Shove* and, most recently, Glen Tetley's *Sphinx*. Miss van Hamel has also choreographed several ballets and was the recipient of the *Cue* magazine award for outstanding dancer of 1976.

GARY CHRYST



California-born Gary Chryst has been a member of the Joffrey Ballet since 1968. With that company he has danced leading roles in Leonide Massine's *Parade* and *Pulcinella,* Michel Fokine's *Petrouchka,* Margo Sappington's *Weewis,* José Limon's *The Moor's Pavane,* Twyla Tharp's *Deuce Coupe II,* Gerald Arpino's *The Clowns* and *Trinity,* Jerome Robbins' *Interplay* and *New York Export, Opus Jazz,* and John Cranko's *Jeu de Cartes,* among others. Prior to studying at Joffrey's American Ballet Center, he trained in modern dance with Norman Walker, Lucas Hoving, José Limon and David Wood, and in jazz dance with Jaime Rogers and Lester Wilson. Chryst made his professional debut with the Norman Walker Company in New York at age 16 and remained with that company for two years. He performed in the touring companies of *Guys and Dolls* with Betty Grable and *Milk and Honey* with Molly Picon. The role of Harlequin in the "Dance of the Hours" ballet sequence in *La Gioconda* marks his debut with the San Francisco Opera.

CHRISTIAN HOLDER



Youngest member of the Trinadadian family of artists and entertainers (Geoffrey Holder is his uncle), Christian Holder makes his debut with the San Francisco Opera as the Lord of Night in the "Dance of the Hours" ballet sequence of *La Gioconda.* He first studied dance with his father's company in London and then took classes at the High School of the Performing Arts in New York. He was discovered by Robert Joffrey while he was studying at Martha Graham's School of Contemporary Dance and joined the Joffrey Ballet in 1966 when he was only 16. Holder is best known for his performances in Gerald Arpino's *Trinity* and *Touch Me,* José Limon's *The Moor's Pavane* and Kurt Jooss' *The Green Table.* When not on stage with the Joffrey company, he designs clothes for himself and rock star Tina Turner.

Victor Hugo
continued from p. 68

his father, Hugo blazed with hatred for the Bourbons in an *Ode To The Column In The Place Concorde.* His friend, Marquis de Coriolis, sent him a message: "You deserted the sane doctrines of the legitimate monarchy; the liberal faction applauded; I groaned." Hugo's father wept with joy, and died of apoplexy.

Hugo's novel, *Last Day Of A Condemned Man,* a moving tract against capital punishment, preceded *Marion Delorme,* a play the royal censor proscribed in 1829. In sonorous alexandrines, Hugo read it to an assemblage of literati at his home. Hero and heroine expired together in a Gothic dungeon as his audience shed tears and consumed Adéle's cakes and ices. Bearish Alexandre Dumas hoisted Hugo in his arms and carried him about the room, shouting, "Hugo, we will carry you to glory! Hugo, you will make us all famous!"

The year 1830 was crucial to Hugo. *Hernani* passed the censors to whom "it seemed mad and innocent of political animadversions." Bristling with Oedipal complexes and hostility toward authority, its preposterous plot wound about a pious Spanish lady in love with a bandit and an inexplicable old nobleman who demanded a pledge be redeemed to satisfy his senile pleasure. Nevertheless, the sound of the horn in the final act tumbled the walls of French pseudo-classicism. The public greeted it tumultuously for a full hour. Present were Hector Berlioz, Honoré de Balzac, Prosper Mérimée, Théophile Gautier and Alphonse de Lamartine. The play precipitated "a literary civil war," turning even friends against Hugo. In the press, Stendahl mocked "the prince of poets" and when they met, Hugo and the critic "glared at each other like china dogs" and went their separate ways. Chateaubriand bowed to the young dramatist, saying, "I am going; you are coming."

In July that same year, Paris rose against Charles X. Fighting left 6,000 dead in the streets. The king fled to England, Louis-Philippe took the throne, and Hugo was totally alienated from the Bourbons. The autumn of 1832 saw *Le Roi s'amuse* suppressed after two performances. During the next decade, he wrote a play a year. One of them changed his life.

Lucrezia Borgia starred Mlle. George, formerly Napoleon's mistress. The tiny role of Princess Negroni was played by 26-year-old Juliette Drouet whom Hugo had seen at a ball in May — "White-skinned, black-eyed, young, tall, dazzling" — one of the radiant beauties of Paris. Of her performance in January 1833, Hugo rhapsodized, "Poised, Mlle. Juliette cast an extraordinary glow over this figure. Here is an actress of soul, passion and truth. How beautiful she is!" the playwright expostulated. "What a figure! What superb shoulders, what a charming profile! What a charming actress!" Hugo was to prove himself a better judge of women than of acting.

Several times that month he and Juliette met in the dressing room of Mlle. George who discreetly afforded them its privacy for tête-à-têtes. Juliette, orphaned in childhood, had been sent early by her uncle to a convent to receive a thorough and religious education which, however, did not persuade her bishop of her fitness for the calling. At 16, she left the convent to earn her living modeling for artists. A sculptor, her first lover, fathered her daughter, Claire. In succession she advanced from an empty-headed fop to an insolvent designer, then to a journalist. At the time she met Hugo, Juliette's patron was a millionaire Russian, Prince Anatole Demidoff, who was preparing a lavish nest for her on the rue de l'Echiquier.

On the evening of February 17th, Hugo called at her apartment on rue Saint-Denis to escort her to a fete. He lingered, troubled by thoughts of her many admirers and lovers; but having endured years of abstinence, "the poet of domesticity" overcame his misgiving, forgot the festival and spent his first night with her in a tor-

rent of passion. In her diary which he used regularly thereafter to record his overflow of feelings, Hugo wrote to her, "The greatest happiness of life is love. Beauty you have, intelligence, too, and a good heart. If society had treated you as nature has, you would be highly placed indeed. Only do not mourn. Society could not have made you more than a queen; but nature has made you a goddess."

Learning of his lapse, Paris decried his love affair and pitied Adele. Hugo brought the news to her himself. She pardoned him and they wept together. Subsequently, she advised him, "All I want is peace and quiet. I am very much the old lady (she was 31). So long as you are happy, I shall be so, too . . . It is my wish that you should feel free of all constraint as a bachelor; I do not wish you to be bound to a poor woman like me." She exacted one condition: that Hugo treat her at home and before the world with the dignity and respect due the mother of his children.

Heeding the one stricture, Hugo, in a letter to his friend, Victor Pavie, stated, "I have never committed more faults than during this past year, and never have I been a better man—far better now than in my time of innocence which you regret. Once I was indeed innocent; now I can make allowances. I have at my side a good and sweet friend, one whom you worship, as do I, who pardons me and loves me."

More than anything, Juliette wanted success as an actress, a wish, unfortunately beyond her talent. Nevertheless, it seemed imminent when, in November, Hugo wrote his next play, *Marie Tudor,* its two leading roles meant for Mlle. George as the Queen, and for Juliette as Lady Jane. During rehearsals, intrigue, malice and jealousy conspired and a storm broke over the production. Mlle. George complained of having to play opposite a mere "extra," a mediocre one at that. Throwing up his part, the leading man insulted Juliette. Rumor circulated that the play was a horror and Juliette atrocious.

"All my courage is gone," moaned Juliette. "I can't face another rehearsal. I feel paralyzed." Adamant, Hugo comforted her. "Don't worry; one day you'll get your desserts."

At the first performance, a demonstration, thought to be the work of the manager at the instigation of his mistress, Mlle. George, booed Juliette off the stage. Her understudy, Ida Ferrier, replaced her. The play was shortly withdrawn and one by Alexandre Dumas was substituted.

In dire straits, largesse from her Russian prince cut off, Juliette was apprehensive about informing Hugo. She pawned her chemises — 48 embroidered, 36 plain; 31 embroidered petticoats; 26 dresses—2 without sleeves, one of cashmere; 12 embroidered camisoles; 25 wrappers. Besieged by creditors to whom she owed 20,000 francs for jewels, gloves and cosmetics, she borrowed from loan sharks which only increased her indebtedness. Her dealings roused Hugo's suspicions and led to scenes of bitterness and jealousy.

"Today," he accused her, "a love still; tomorrow . . . ?" To which she cried out, "Today I am still for you what a year ago I was for everyone. Nothing I have done seems to find favor in your eyes."

Worse was her feeling that he thought her not an actress. He obtained a contract for her with the Théâtre-Français at 3,000 francs a year (with which she paid the rent for the l'Echiquier apartment) but she was not assigned any roles to play. Nevertheless, their love flourished and surmounted all travail, until he discovered her debts. He who had once lived on three sous a day was confronted with liabilities of 40,000 francs. Indignant, frightened at facing ruin for himself and his family, he raged with frustration and denunciation. He left her. Juliette took refuge with relatives in Brittany. When separation became intolerable, Hugo

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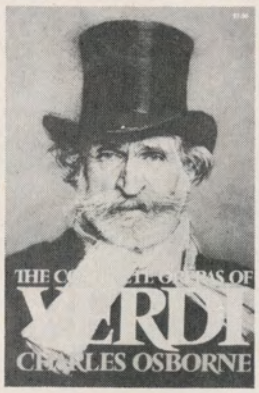

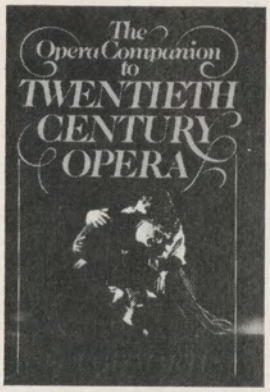

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staved off the most pressing claims against Juliette with partial payments and vouched for the rest. He joined her in Brest, writing Adele with tender loyal love. She responded in kind.

Returning to Paris, Hugo moved his "Magdalen" from the rue de l'Echiquier to the rue de Paradis and set about her "redemption." Juliette sold off her rich clothes, jewels and baubles, and lived frugally on a strict, modest allowance from him. She made do with two dresses—one of wool, a second of pink-and-white striped muslin—tin spoons, heavy shoes and no amusements. He made her his secretary. Rising before she awoke, Hugo worked at the desk in the corner of the sitting room and, departing, left her a manuscript to be copied and a note. "This money is for you. It's what remains of the night which I wanted to give entirely to you. The pen dropped from my fingers at least twenty times, but the work I was doing was for you."

Cloistered in the apartment, often alone for days, Juliette left it only in his company. "A bowl of food, a kennel and a chain," she once reproached him, "that is my lot. There are dogs that their masters take about with them, but for me no such luck. My chain is strongly riveted so that clearly you have no intention of undoing it." Having to account for every hour in the day, she did so in writing, ending her report with, "Are you satisfied? The corporal of the guard is."

A woman of spirit, she nevertheless submitted. There was about her subjection "a mystical intoxication." From innocence in a convent Juliette had gone into the life of a courtesan. Now that she had the love of an upright man, she longed to be as pure as she was beautiful. Deeply in love, but reluctant to take her chances with a man who had nine to support on a writer's income, she found it onerous to forego the luxury formerly provided by the prince. Hugo's fierce jealousy made matters even more difficult. His "outrageous suspicions" (not always unfounded) would cause her to run away, only to return, like a lost woman, to beg for absolution and the revival in her of all that was good and virtuous.

"If you have any feeling of compassion for me, my dear love," she entreated Hugo, "you will help me to free myself from the humiliating and crouching posture in which I now find myself. It torments my spirit no less than my body. Help me, my good angel, to stand up straight again and have faith in you and in the future. Please do that; I beg of you, please do that!"

The theater her only hope for independence, she clung to it at the start of 1835 as Hugo began work on *Angelo, Tyrant of Padua*. Dutifully she furnished his desk with paper and freshly trimmed quills, and daily she cleaned up his manuscript, reciting the lines until upon the play's completion in the spring she was letter perfect, enchanted by the character of Tisbe, the actress, which he had fashioned on her. She being a pensionnaire of the Théâtre-Français where it was to be produced, Hugo intended her to perform the role, and she longed for the opportunity even while she quailed, recalling the fiasco of *Marie Tudor*.

She never got to play the part, mainly because Adele, the "Eve whom no fruit could tempt," could be jealous. She scotched Juliette's chances with a letter to the theater manager in which Adele warned of her execrable acting, her disastrous effect upon *Marie Tudor*, the malicious talk around town and the danger of visiting a similar debacle on *Angelo*. Mme. Marie Dorval was engaged. Juliette wept, carried on for a while, but bowed to the inevitable and effaced herself.

"It is best," she told Hugo, "we should keep our two futures in the theater separate."

Juliette resigned from the troupe and ordered a new dress for the opening, all the while tortured at the thought that Mme. Dorval, a known coquette, would "have a shot" at ensnaring

her young handsome poet; but at the performance, Juliette split her gloves applauding Mme. Dorval. As compensation, Hugo wrote her a set of verses, and together they spent the summer on a trip through Europe. *Angelo* was received in a frenzy of popular approval and played 62 times, each averaging 2,250 francs at the box office. It loosed the floodtide of Hugo's fortunes.

The substance, attitudes and flavor of *Angelo, Tyrant of Padua,* later to be turned into *La Gioconda,* can be viewed as the product of Hugo's public and private experiences. For his condemnation of autocracy, barely 15 years after the play's appearance, Hugo was exiled. He lashed out at Louis Napoleon in *Les Châtiments,* a poem Lamartine called "6,000 lines of hate" and which made critic Francisque Sarcey exclaim, "Never have such resounding epithets and maledictions been heard before save in the Old Testament!" *Angelo* gave expression to Hugo's sentiments about women, a blend of his relationships with his wife and mistress. He well knew the flames of jealousy which almost destroyed the love of Juliette, his eventual savior. What Dryden termed "the jaundice of the soul" drove all the characters in Hugo's play into a whirligig of passions: Angelo loving Tisbe who loved Rodolfo who loved Catarina for whom Homodei lusted but who loved Rodolfo. Their excesses carried some to their downfall, others to salvation, and one to her self-immolation.

Beneath the flummery of *Angelo's* beetling castle walls, sliding panels and secret passages, daggers, poison, posturing and bombast, stood the concrete pilings of Hugo's sympathy for the wretched, here articulated as self-sacrifice and the redemptive power of love, and reiterated ultimately in *Les Misérables.* In orotund but frequently incisive prose, the drama issued from Hugo's pen as a cross-hatched contest of virtue and evil, between two women, between three men, and among them all, in the course of which he got off barbs on the battle of the sexes and the dubious morals of the nobility.

Learning that Rodolfo loves not her but Angelo's wife, the actress Tisbe rails at Catarina. "You (noblewomen) are the same as we (dolls, puppets). We take your husbands; you rob us of our loves. We in daylight; you in secret night. By heaven! we deceive none; 'tis you who cheat the world."

Exploring facets of jealousy, Hugo set forth exchanges such as:

Tisbe: (to Angelo) I understand you not. You love me; yet you are jealous of your wife.

Angelo: Jealous of you, too, madame.

Tisbe: Holy saints! You have no need to tell me that; and yet you have no rights over me. I'm not yours—I'm called your mistress, your all-powerful mistress—but you know well I'm not.

Inquiring of Rodolfo, "Are you not jealous?" she exclaims at his response, "But you must be jealous, sir, else you love me not!" And in words Hugo, himself, might at some time have spoken to Juliette, Rodolfo meditates: "Passion, that beautiful soil whence springs fell hate!"

When Angelo, the despot, would poison his wife for supposedly staining his family escutcheon, Catarina cries out, "Hellish republic this, where cruel men trample thus mercilessly on weak women and cry one to another, 'You do well!' Foscari killed his daughter, Loredano his hapless wife, while at each sickening scene the State looks on with pleasure. Ay, one must suffer all this to know how woman's lot is cursed."

Two years after the success of *Angelo* in Paris, the curtain rose in 1837 at La Scala on an opera by Saverio Mercadante titled *Il Giuramento* (The Oath), its libretto adapted by Gaetano Rossi from the play. At the same theater in 1876, Ponchielli's *La Gioconda* received its premiere in a version by Boito. For some reason the

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San Francisco Ballet Has Five Month Season

Diana Weber in *La Fille Mal Gardée*

The San Francisco Ballet, the oldest professional classical ballet company in the United States, returns to the War Memorial Opera House this December with the 1979/80 Repertory Season.

Opening in December, the San Francisco Ballet presents *Nutcracker*. Lew Christensen's spectacular production of this timeless fairy tale has become a Bay Area favorite, enchanting the young and young-at-heart. Opening in January, the San Francisco Ballet presents five months of exciting dance—from classic to contemporary—performed in the dazzling style that has made the San Francisco Ballet a company of International renown.

Highlighting the Season will be a rich variety of new ballets by Company choreographers, beautiful works by George Balanchine, Sir Frederick Ashton's celebrated "La Fille Mal Gardée," and a selection of repertory favorites. The San Francisco Ballet will also perform at Zellerbach Auditorium on the UC Berkeley Campus and in the South Bay. Check your local newspapers for announcements of the complete San Francisco Ballet performance schedule, or call the San Francisco Ballet at (415) 751-2141 to receive the 1979/80 Season Brochure.

Mostly Mozart Festival Comes to Bay Area

The *Mostly Mozart* Festival, a six-week series of concerts devoted to the music of Wolfgang Amadeus Mozart and his near-contemporaries, will have its first Bay Area season between September 26 and November 3, 1979. Presented by the San Francisco Symphony and featuring the Symphony and its Chamber Musicians, this event will take place in four locations: Zellerbach Auditorium on the U.C. Berkeley campus; Herbst Theatre in San Francisco; Marin Center, San Rafael; and Flint Center, De Anza College, Cupertino.

The concept of the *Mostly Mozart* Festival was developed by New York's Lincoln Center, where it has enjoyed thirteen popular seasons. Most of the programming and promotional ideas conceived there will be featured in the Bay Area. The emphasis will be on popular programs, performed by internationally known artists alternating with some outstanding younger musicians. Orchestral programs will each include two concertos; several choice chamber music evenings will also be offered. Informality, low ticket prices and a flexible ticket-purchase plan, combined with additional attractive items (Mozart T-shirts, mugs, frisbees, sweepstakes, characteristic foods) will contribute to a special festival atmosphere.

The impressive list of performers includes: Barry Tuckwell, in the dual role of conductor and horn virtuoso; talented young pianist Lydia Artymiw; beloved conductor Alexander Schneider; clarinet super-virtuoso Richard Stoltzman; renowned conductor Gerard Schwarz; the remarkable pianist Charles Rosen; young Israeli violinist Shlomo Mintz; prominent British conductor Raymond Leppard; duo-piano team of Anthony and Joseph Paratore; recorder virtuoso and conductor Frans Brueggen; and, last but far from least, San Francisco Symphony's first violist and recent Primrose Award winner Geraldine Walther. Among the chamber music soloists will be Charles Rosen and Shlomo Mintz, along with a group of prominent San Francisco Symphony players.

Brochures are available. For more information, please call 431-5400.

Lotfi Mansouri is the Expert On Opening-Night *Giocondas*

Photo: Ron Scherl

Lotfi Mansouri at a staging rehearsal for the San Francisco Opera's new production of *La Gioconda*.

"It is very difficult to do well . . . it should be romantic, as might be Beautifully and Lavishly presented By MGM"

by Robert Willoughby Jones

For years I've been misreading Lotfi Mansouri's name as "Lofti," like the clouds. One day last month while preparing for this interview, I pronounced it that way to a colleague. A gentle but firm correction followed' "Please don't let him hear you say it that way," I was admonished, "he'll think you don't know anything."

Lotfi Mansouri is certainly not lofty. Indeed, he appears as one of the most friendly, relaxed, and easy-going members of the opera profession one could imagine. His conversation is easy, he talks quickly about the subject, and his interest and devotion to the field are readily apparent. He looks a little like Telly Savalas with thick black glasses, and this day he sports a jersey and trousers in black, with the resulting focus entirely on the ingratiating smile.

Mansouri was appointed general director of the Canadian Opera in Toronto in 1977, bringing a vast trove of directing experiences from the operatic capitals of Europe and North America to the position, as well as a fluent command of five languages.

* * *

Mr. Mansouri, I know your season in Toronto includes about 65 performances of 7 operas, a schedule which would seem to make arranging outside appearances difficult. Yet with all the preparation needed to acquaint yourself thoroughly with Gioconda, *you've obviously found the time. Just how long have you been working on the project?*

About a year, during which time I've studied the paintings, costume engravings from the period, and many books. Also, in the past I've directed in Venice at Teatro La Fenice. The use of color in the city is most striking with its brilliant golds, blues, and greens. Part of my study, of course, was to read the original source for *La Gioconda*, Victor Hugo's play *Angelo, Tyran de Padoue.*

Arrigo Boito, the librettist, used the anagrammatic pseudonym "Tobia Gorrio" when the opera opened. Why?

Probably because he undertook the job in a hurry and wasn't so proud of the work. Ponchielli was probably content to accept the libretto as presented, unlike Verdi, who also worked with Boito, and who had a heavy hand in fashioning the ultimate shape of his own libretti.

Did Boito make alterations from the original play?

He made many, including changing Angelo into Alvise, making him more sinister, and moving the locale to Venice for the many opportunities for spectacle. The result is a real opera with a capital "O" having everything: ships blowing up, a Venetian regatta, two ballets, murder, the Inquisition, witchcraft, a church chorus, torture, and adultery. Altogether it's marvelous romanticism.

How do you go about setting it all in motion?

I attempt to challenge everybody with real, emotional motivations for their actions. Every singer has to form in his mind a physical and psychological conception of the character.

In doing this, is it enough to suggest the development of a conception to a singer?

You have to suggest much more with opera singers than with actors, simply because the preponderance of their training is musical rather than theatrical.

How far must you go in suggesting specific directions?

Occasionally you must give every move, which I don't mind doing. It's when they don't move at all that it becomes frustrating. Happily this is very rare in San Francisco. I've directed nearly 30 productions here, and the experiences have been exhilarating. One especially exciting development in this country is the new breed of young American singers who are so sympathetic to the requirements of the

stage. They spend hours discussing and analyzing, and I love working with them.

Have you directed Gioconda before?

This opera is new for everybody in the production except me. I directed it here when it opened the season in 1967 with Leyla Gencer and Grace Bumbry, so I am at something of an advantage. It's a fresh cast and they all are eager to learn as much as they can about the piece.

You spoke before about motivating singers, and I'm curious about one particular character. Barnaba's evil nature seems so intense, so undisguised, that it's difficult to believe there could be such a person, or that his dedication to evil wouldn't be immediately recognized by everyone.

It is true that Barnaba is too much of one color, and probably even more evil than Iago in Verdi's *Otello*. I am trying to make Barnaba more like Iago in one respect, and that is that everyone around Iago trusts him. His sincerity is presumed. Barnaba must be more like this and less the melodramatic villain to be believable.

Barnaba's desire to posses Gioconda physically is an obsession of enormous proportions, and her rejection ignites his desire to destroy her. His thwarted passion thus motivates a great deal of the action, his treatment of La Cieca is so vile because he knows how important she is to Gioconda. Finally, he goes to great pains to show Gioconda that Enzo loves only Laura, in trying to force Gioconda's hand.

Is Barnaba an ugly-looking man in your view?

Not at all. In fact he is quite attractive, all the better to take people into his confidence. Interestingly, he doesn't aspire to any important position, rather

he is satisfied to be in the shadows from where he works his evil. He has no loyalty to any cause except for that currently serving him, and he will serve Alvise only so long as it suits his purpose.

What do you see as the motivating force behind Gioconda *as a production?*

It should be The Production Romantic, as might be beautifully and lavishly presented by M.G.M. It would be wrong to superimpose social commentary on a *Gioconda,* such as pointing up the evil in religion or some other message not really in the libretto. It's a spectacle.

With respect to the lion's mouth so pivotal to the action of Act I, what is its historical significance?

First, you must remember that the winged lion was a symbol of the strength of Venice. And Venice was indeed a seat of power and commerce. Its harbor was a center of activity for the most powerful dukedoms, doges, feudal colonies, and wealthy merchants. Marco Polo's travels from there to China made it the most important, influential port in Europe. Through the Inquisition, the Church put a tremendous fear into everyone using the open lion's mouth, with all its associated power, as the appropriate depository for the receipt of information against literally anyone. Since one was given immunity for reporting another for alleged offenses, obviously there were many being falsely accused.

The Public Letter-Writer also plays an important part in Act I. How do you stage this so everyone will understand who he is and what he does?

This fellow goes around with a little table held by a strap around his neck, and Barnaba very clearly will be directing him to write. In some cultures the public letter-writer is still extant. In Tehran for example they sit right outside the post office. In *Gioconda,* Isepo the letter-writer is a sort of henchman for Barnaba, a little like Spoletta in *Tosca.*

Apart from the well-known arias and ensembles, which sections of the score do you find work best in musical and dramatic unity?

Several are particular favorites, the first being Barnaba's inciting of the mob in Act I, handled like a flame growing to a brushfire. Barnaba has a good mob psychology, and he knows they'll believe in Cieca's supposed witchcraft once he tells them she sees in spite of her blindness. He plants the idea with Zuane from whom it spreads to a group of others, then so quickly to everyone that the crowd becomes the willing instrument of Barnaba, ready to burn Cieca.

Another favorite moment occurs in Act II as Gioconda and Laura confront one another. Comparing the coloring and intensity of their loves for Enzo is especially revealing. Laura is stately, aristocratic, poetic, while Gioconda is wilder, impulsive, passionate.

One truly effective coup de théâtre concludes Act III. Alvise unveils the catafalque with the body of his own wife, announcing to the assembled guests that it was he who murdered her. Ponchielli lived up to the moment splendidly.

In the last act, Gioconda prefers to die by Enzo's hand than to tell him that Laura lives. She is stricken with joy at the thought of such a death. It's a short passage, but absolutely bristling with energy and power.

At the conclusion of the opera, does Gioconda hear Barnaba's final exhortation that he has murdered Cieca?

She does not, since I believe she dies

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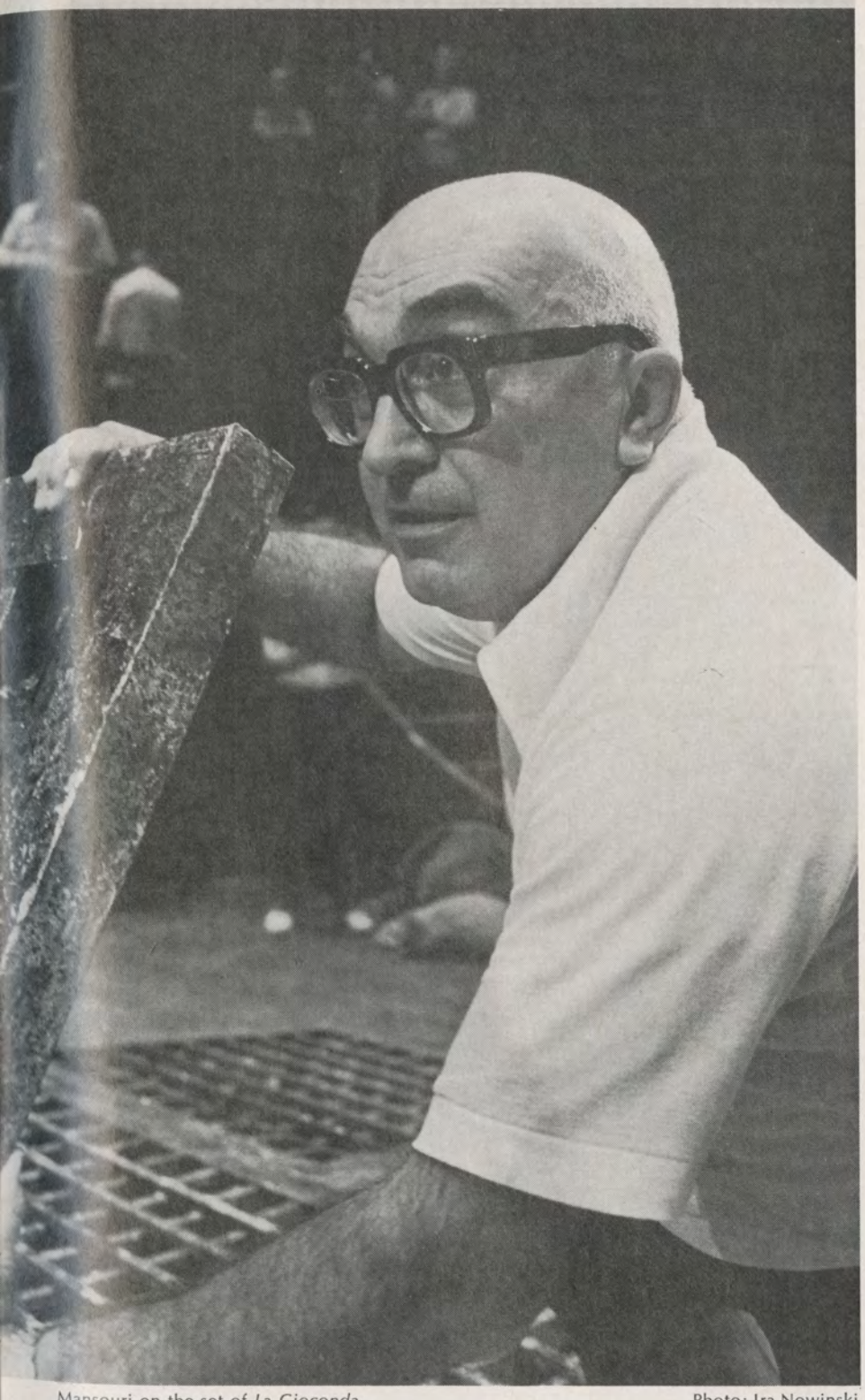


Mansouri on the set of *La Gioconda*. Photo: Ira Nowinski

1979 San Francisco

	Monday	Tuesday
September *Code letters indicate subscription series*		
	10	Pelléas et Mélisande 8 pm, *A,B* 11
	17	Don Carlo 8 pm, *A,C* 18
	24	La Gioconda 8 pm, *B* 25
October Recital JOSE CARRERAS Sunday, October 7, 8 PM Opera House	1	Elektra 8 pm, *A,B* 2
	8	Triple Bill 8 pm, *A,C* 9
San Francisco Opera FAIR Sunday, October 28, Noon to 6 PM Opera House	15	Fliegende Holländer 8 pm, *A,C* 16
	22	La Fanciulla del West 8 pm, *A,C* 23
November	29	Roberto Devereux 8 pm, *A,C* 30
San Francisco Opera Guild FOL DE ROL Monday, November 12, 8 PM Civic Auditorium	5	La Forza del Destino 8 pm, *A,B* 6
Concert BIRGIT NILSSON Kurt Herbert Adler, conducting San Francisco Opera Orchestra Sunday, November 18, 8 PM Opera House	Fol de Rol Civic Auditorium 8 pm 12	Così fan tutte 8 pm *A,B* 13
***Family-priced matinee with special cast*	19	Tancredi 8 pm, *A* 20

Opera Calendar

Wednesday	Thursday	Friday	Saturday	Sunday
		Opening Night La Gioconda 7 pm, *A* 7	Pelléas et Mélisande 8 pm, *J,K* 8	Park Concert 2 pm 9
La Gioconda 7:30 pm, *D,E* 12	13	Pelléas et Mélisande 8 pm, *G,H* 14	Don Carlo 8 pm, *J,L* 15	La Gioconda 12:30 pm, *M,N* 16
Pelléas et Mélisande 7:30 pm, *D,F* 19	20	La Gioconda 8 pm, *G,H* 21	Don Carlo 1:30 pm, *X* 22	Pelléas et Mélisande 2 pm, *M,N* 23
Don Carlo 7:30 pm, *D,F* 26	27	Elektra 8 pm, *G,I* 28	La Gioconda 8 pm, *J,L* 29	Don Carlo 2 pm, *M,O* 30
Triple Bill 7:30 pm, *D,E* 3	4	Don Carlo 8 pm, *G,I* 5	Triple Bill 8 pm, *J,L* 6	Elektra 2 pm, *M,N* Carreras Recital, 8 pm 7
10	Elektra 7:30 pm, *D,F* 11	Fliegende Holländer 8 pm, *G,H* 12	Elektra 8 pm, *J,K* 13	Triple Bill 2 pm, *M,O* 14
La Fanciulla del West 7:30 pm, *D,F* 17	18	Triple Bill 8 pm, *G,I* 19	La Fanciulla del West 8 pm, *J,K* 20	Fliegende Holländer 2 pm, *M,N* 21
24	Fliegende Holländer 7:30 pm, *D,E* 25	Roberto Devereux 8 pm, *G,I* 26	La Fanciulla del West 1:30 pm, *M,O* Fliegende Holländer 8 pm, *J,L* 27	Opera Fair 12 pm, to 6 pm 28
La Fanciulla del West 7:30 pm, *E* 31	1	La Fanciulla del West 8 pm, *G,I* 2	Fliegende Holländer 1:30 pm, *X* La Forza del Destino 8 pm, *J,K* 3	Roberto Devereux 2 pm, *M,O* 4
Roberto Devereux 7:30 pm, *D,F* 7	8	La Forza del Destino 8 pm, *G,H* 9	Così fan tutte 1:30 pm, *X* Roberto Devereux 8 pm, *J,L* 10	11
La Forza del Destino 7:30 pm *D,F* 14	Roberto Devereux 7:30 pm *E* 15	Così fan tutte 8 pm *G, H* 16	La Forza del Destino 1:30 pm, *X* Tancredi 8 pm, *J* 17	Così fan tutte 2 pm, *M,O* Nilsson/Adler Concert, 8 pm 18
Così fan tutte 7:30 pm, *D,E* 21	La Forza del Destino 8 pm Thanksgiving 22	Tancredi 8 pm, *G* 23	Così fan tutte 1:30 pm** Così fan tutte 8 pm, *J,K* 24	La Forza del Destino 2 pm, *M,N* 25

immediately from her self-inflicted stab wound. This of course is the final tragedy for Barnaba; he has lost everything. There isn't even the satisfaction of having Gioconda know of her mother's death. His villainy is ultimately inept.

What is the major difficulty with producing Gioconda?

It is very difficult to do well, considering all the elements which must be brought together. It requires a large cast and chorus, opulent sets and costumes, a big ballet, and it has extremely demanding roles for all the principals.

At the Canadian Opera, you are the administrative as well as the artistic head. Do you enjoy administration?

I am very excited by administration and I find it a fantastic challenge with all the fund-raising, grant-getting, committees, guilds, and audience development. Audience development in Europe is unheard of, because the form has been a natural part of the cultural life for so long. Here, the taste must be developed and even today there are some still afraid of opera.

In Europe, 90% of the funds are given by municipalities, with only 10% coming from the box-office, so administration there is considerably simpler. Interestingly, they have to repeat a lot of the standard repertoire every year, and that's why you get such mad versions occasionally. They feel the need to do new things to keep the old works interesting. I love opera because it's live, exciting, wonderful. It isn't simply one art form, but a composite of several.

How do you find audiences for opera in America?

They are the most appreciative in large cities in my experience. Of course, San Francisco is one of the very best audiences in the country. They are very discerning, very gratifying because they always know the operas so well.

Are there any little-known operas you would like to direct in the years ahead?

As a matter of fact, yes. Chabrier's *L'Etoile* is a little jewel. I learned to love it through Ernest Ansermet who gave me a tape of his production in Geneva. Then too, I'd like to mount Verdi's *Stiffelio*, providing I could have someone like Domingo or Vickers as the Protestant minister. In the standard literature, I've wanted to stage *Tristan* for years, and now I'll have my chance in October when we do it in Toronto.

* * *

Later this day Mansouri returns to the stage for a 4-hour rehearsal with the chorus and supers for the big scenes in *Gioconda*. He wears his "San Francisco Opera Stage Crew" yellow jersey, and he is very much part of the ensemble.

After instruction is given to various choristers, the scene is started and Mansouri watches here and there for ideas. He likes to set the general shape of a scene's movement first, to follow with the details as the rehearsal progresses. In one sequence, he asks the chorus to move in the style of the music. "Listen for those grace notes," he requests, "let the music help you create the style."

Mansouri stumbles on a pronunciation and makes a joke out of it, his self-effacement endearing him to the participants. "What happened to you, darling?" he asks as one girl seems lost and out of place. "I was watching the wrong couple," comes the giggly reply. The chorus is caught up in his infectious excitement, and he trusts several bits of business to their own judgment. They feel true involvement.

The chorus director, Richard Bradshaw, has been working hard all evening to tighten up the musical ensemble, a difficult task in a session where the emphasis is clearly on the visual and not the aural. At every question he and Mansouri are in agreement. Mansouri is almost conducting as he gives some of his directions. He emphasizes the phrase "we praise this magnificent house," asking the men to contrast their strength and power with the delicacy of the ladies. Indeed, so intense is his feel for the style and the sense of pacing that one can imagine his actually being the conductor.

In observing one scene, he senses the mood is wrong and stops to stress the "collision of music and drama . . . Don't make it sentimental. You are singing about the most horrible happenings, this 'avalanche of destiny.' If it's sentimental it can be very maudlin and very cheap."

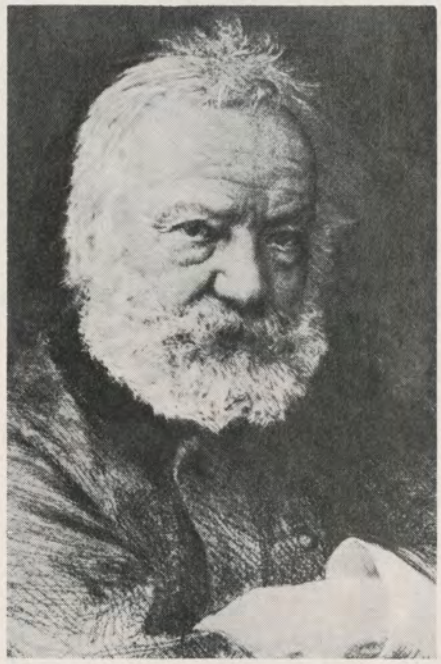
During the break Mansouri confers with an assistant in a scarlet shirt who takes copious notes over a lengthy discussion about baskets. The stage hands move the skeleton set for the ship into place, the chorus returns from the depths of the house for the beginning of Act II and the "Marinaresca." The sailors work the nets and Lotfi Mansouri's eyes glisten: "The hatching of the nets will have to be bigger—we don't want them to look like silk stockings."

His style is effective because everyone wants to work, to please him, to make the production a success. And how can one help it as he calls for a greater sense of abandon after one choral outburst. "You should enjoy that a little more." And thanks to Lotfi Mansouri, no doubt we will.

Robert Willoughby Jones is assistant general manager of the Oakland Symphony.

Victor Hugo
continued from p. 98

Victor Hugo and Juliette Drouet in 1832, and fifty years later.



librettist changed things about. He shifted the period from the 16th to the 17th century, and the locale to Venice, perhaps to remove the nefarious events from his native Padua. Catarina became Laura, Rodolfo turned into Enzo, and Angelo into Alvise, head of the Inquisition instead of its eventual victim. Tisbe, actress-daughter of a dead street singer, was changed to Gioconda, the street-singer daughter of a blind old woman, and Homodei took the form of Barnaba. Padua being thirty miles inland, Tisbe prepared horses for Catarina and Rodolfo to head for Rome and out of the reach of the dread Venetian Council, while Gioconda sent the lovers off in a ship, southward across the Adriatic to safety in Illyria. Unlike Homodei, Barnaba, foiled in his lechery, lived on to perpetuate further evil.

These alterations are superficial compared to Hugo's wry humors which Boito discarded entirely. The suicide climaxing play and opera is one instance. As much to frustrate Barnaba as in despair at her hopeless love for Enzo, Gioconda stabs herself. Tisbe, on the other hand, who dies by poison, leads Rodolfo to believe the potion harmless and maneuvers him to order her to swallow the deadly

philtre originally intended for Catarina, technically avoiding suicide and her soul's perdition, and deepening the irony of her sacrifice by ending her life at her beloved's command.

Hugo's sardonic appellation for Homodei (man of God) is exchanged for Barnaba, Boito preferring his villain to bear the name of the saintly companion to Paul the Apostle. Barnaba, less sinister than hatefully evil, is much like Boito's Iago in the *Otello* he furnished to Verdi three years later. Barnaba suited Boito's obsession with cosmic malignancy more than Hugo's picture of political villainy.

La morte è il nulla
E vecchia fola il ciel

Death is nothing
And heaven's an old lie

were inserted by Boito as the burst of cynicism at the end of Iago's *Credo*. Boito's tendency to erase subtle grays between the absolutes of black and white reduced even further the credibility of Hugo's melodrama which in many ways truly reflected the poet's life.

Through trial and vicissitude, Hugo was sustained by Juliette Drouet. After the Massacre of the Boulevards in December 1851, she spirited him out of Paris barely a pace ahead of Louis Napoleon's myrmidons, and in Brussels she whisked him from one hiding place to another, outwitting the Emperor's secret police. She watched over him and Mme. Hugo throughout his exile on the Isles of Jersey and Guernsey. "The Voice of Guernsey" —so styled by Boito—issued proclamations of freedom to Italy, Crete, Ireland, Mexico, and to the United States. His call for the liberation of John Brown predicted that otherwise civil war would ensue. Brown was executed, and five years later Hugo received a presidential photo autographed by Abraham Lincoln.

Watching him ascend to international fame, Juliette's pride and dignity mounted to equal heights. In their relationship she desired not a devoted man but a passionate one. "It has never been my wish," she told Hugo, "to live with you on any standing other than that of a beloved mistress —certainly not that of a woman kept on because of love that has been. I neither ask nor want to be retired on a pension."

Not until 1864, after 32 years, did Adele acknowledge Juliette and admit her to friendship. In 1868 Adele died. Upon Hugo's return in 1874 to resume residence in his Paris house, he occupied the top storey, his widowed daughter-in-law and his grandchildren lived in the middle flat, and Juliette on the ground floor managed the establishment. After nine years, at the age of 76, she died of cancer without a whimper, and was buried beside her daughter.

"Nothing redounds more to the credit of Victor Hugo," said Paul Claudel, poet and diplomat, "than the calm and tender devotion given him by that wonderful creature, Juliette Drouet."

Two years later, at the end of May, fifty-three years after he first laid eyes on her, Hugo sank into a coma. His last words were, *Je vois de la lumière noire* (I see a black light). On his finger was his signet ring inscribed with *Ego Hugo*. A million Frenchmen, starting at the Place de la Concorde, filed past his casket (a simple pauper's coffin, according to his wish) as it lay in state under the black-draped Arc de Triomphe, and followed it to the Pantheon where he was interred.

In a sonnet, Poet Laureate Alfred Tennyson wrote, "Victor in poetry; Victor in romance; Victor in life." Of Hugo's poetry, Robert Baldick said, "We admire it, and also shake our heads over it." The "heromantic" of his age, Hugo grew bigger than life, as did Juliette Drouet, assuming operatic proportions. To be realized in music, they would have required the combined art of Beethoven and Verdi.

Barry Hyams wrote HIRSHHORN: Medici from Brooklyn *published earlier this year by E. P. Dutton.*

Supporting San Francisco Opera
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Robert Piro
Mr. & Mrs. Harold Pischel
Mrs. Frank A. Pitelka
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Rare Photo Exhibit In Opera Museum

Tenor Lauritz Melchior and his wife, Kleinchen, at the singer's dressing room table backstage at the San Francisco Opera in a photograph taken about forty years ago and now a part of the large exhibit in the Opera House museum.

A striking exhibit of rare photographs of the San Francisco Opera at work in the 1930's and 1940's is now on display in the Opera House Museum on the south mezzanine level of the Opera House. The display is open before every performance and during each intermission. Admission is free of charge.

Photographs, in large blow-ups, include actual production shots and many scenes of favorite artists backstage. They include shots of such singers as Bidu Sayao, Kirsten Flagstad, Ebe Stignani, Beniamino Gigli, Lauritz Melchior, Ezio Pinza, Lily Pons, Salvatore Baccaloni, Elisabeth Rethberg, Tito Schipa, Gladys Swarthout and many others.

The photos have been assembled from the archives of the opera company and from the private collection of Mrs. Robert Watt Willer, whose late husband was for many years president of the opera association. They are shown in new enlargements made expressly for this exhibit by Clark Photos and General Graphics. The entire exhibit was prepared under the supervision of Herbert Scholder, director of public relations for the San Francisco Opera.

The Opera House museum is maintained by the Friends of the War Memorial, Mrs. Joseph D. Cuneo, president. The installation of the exhibit was carried out, as have been those of previous years, by Russell Hartley, the director of the Archives for the Performing Arts, and his assistant Judith Solomon.

The Archives maintains the largest collection of theatrical memorabilia and documentary materials in the country, except for New York and Washington. It is housed in the Presidio branch of the San Francisco Public Library System and anyone interested in further historical material on opera in San Francisco may contact Hartley at 922-6750.

Nilsson to Return In Special Concert

Photo: Ken Howard

Birgit Nilsson as Isolde in the historic San Francisco Opera performances of 1970, with Wolfgang Windgassen as Tristan, which marked the only time the two ever sang this opera together in the United States. Now the legendary Nilsson returns in a major concert at the Opera House on November 18.

One of the musical highlights of the coming season is expected to be the gala concert celebrating the return to this country for the first time in five years of the great Swedish soprano Birgit Nilsson. It will take place in the War Memorial Opera House at 8 p.m. on Sunday, November 18, with opera general director Kurt Herbert Adler conducting the San Francisco Opera orchestra.

Miss Nilsson has a special connection with San Francisco, having made her American opera debut here in 1956 as Bruennhilde in *Die Walkuere*. In subsequent years she appeared here as Fidelio, Turandot, Isolde and Bruennhilde in all three operas of the Ring cycle, her last performances having been as Isolde in 1974.

Adler has already announced that Miss Nilsson will again sing with the San Francisco Opera in 1980 as the Dyer's Wife in *Die Frau ohne Schatten*.

This November she will mark her return to the United States also with concerts at the Metropolitan, conducted by James Levine, and in Los Angeles, and next winter she will sing a number of performances of *Elektra* at the Metropolitan.

Miss Nilsson was born in West Karup, Sweden, and studied at the Royal Academy of Music in Stockholm. She made an unexpected operatic debut, on three days notice, in 1946 as Agathe in *Der Freischuetz*, following it up with a formal debut at the Stockholm Opera in 1947 as Verdi's Lady Macbeth.

Her first major engagements outside Sweden were in the early fifties at Glyndebourne as Elettra in Mozart's *Idomeneo* and at the Vienna Staatsoper. Her La Scala debut was as Turandot in 1958 and the Metropolitan first heard her in 1959 as Isolde.

Although appearing frequently in the Italian repertoire, Miss Nilsson has sung more than one thousand performances of the Wagnerian operas and was the first soprano to record the full Ring cycle. She was a favorite performer of the late Wieland Wagner at the famed Bayreuth festival for many years. Details of her San Francisco concert have not been announced yet, but it will definitely include Wagner excerpts and possibly some Strauss.

Remaining tickets for the concert are on sale now at the Opera Box Office which is open from 10 a.m. to 6 p.m. Monday through Saturday and from 10 a.m. through the first intermission on all performance days including Sundays.

Tour to the Orient Offered by SFO

An exciting pre-Christmas tour to the Orient, culminating with a gala performance of Puccini's *Tosca*, has been arranged by the San Francisco Opera for this fall. It includes seventeen days, leaving San Francisco on December 6 and returning on December 22, at the low all-inclusive cost of $1950 and is open to the general public.

The tour begins in Hong Kong and then goes on to Bangkok, Singapore and Manila, with a performance there on December 21 at the Cultural Center of the Philippines of the touring San Francisco Opera's production of *Tosca* with Placido Domingo, Eva Marton and Justino Diaz and conducted by Kurt Herbert Adler.

Various activities are planned for tour participants, including an evening of exotic Thai classical dances and traditional music in Bangkok, a tour of the Grand Palace in Singapore and a five-hour sunset cruise aboard a Chinese junk in Hong Kong.

For a brochure with full information, please write to Orient Tour, San Francisco Opera, Opera House, San Francisco, CA 94102.

Western Theme Set For Guild's Fol de Rol

After a year out, due to last season's special Anniversary Gala, the San Francisco Opera Guild will again present its annual operatic extravaganza, the Great Western Fol de Rol 1979, at 8:30 p.m. Monday, November 12, at the Civic Auditorium.

The western theme is keyed to the opera's new production this season of Puccini's *La Fanciulla del West*, and Fol de Rol-goers are requested to come in either black-tie or western wear! The 1979 event, which is a benefit for the Opera Guild's student matinees, is underwritten this year by Great Western Savings and Loan and Ralph Lauren Western Wear and Polo Western Wear by Ralph Lauren, a division of the Gap Stores, Inc.

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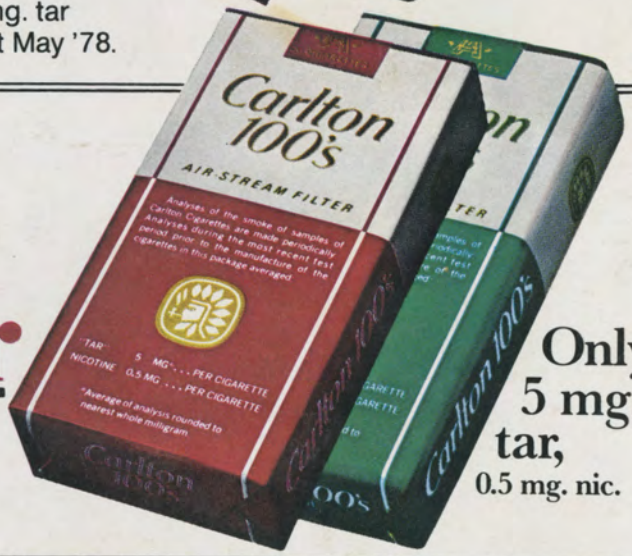

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Sunday matinee, September 16, 1979

Dear Patron,

We are happy that you are with us to take part in today's historic occasion. This afternoon's performance of *La Gioconda* is being televised live throughout the United States of America and via satellite to Europe, the latter a "first" for any American opera company.

Because of the need to keep this afternoon's performance within the allotted television and satellite time, we respectfully request that you return to your seats without delay at the sound of the first call-back ring at each intermission.

As residents of the Bay Area you will probably be most interested in watching *La Gioconda* when it is re-run on KQED, Channel 9 tomorrow evening, Monday, at 8 PM. It will also be seen in a unique mini-series format in the spring of 1980.

The San Francisco Opera joins music lovers everywhere in expressing sincere gratitude to the BankAmerica Corporation for its generous grant that is making possible today's live telecast, in addition to the mini-series and a separate documentary also to be shown next spring, as well as an educational venture in conjunction with the schools of California in connection with these events.

We trust you will enjoy today's performance.

Most cordially,