

Roberto Devereux

1979

Friday, October 26, 1979 8:00 PM (Live broadcast)
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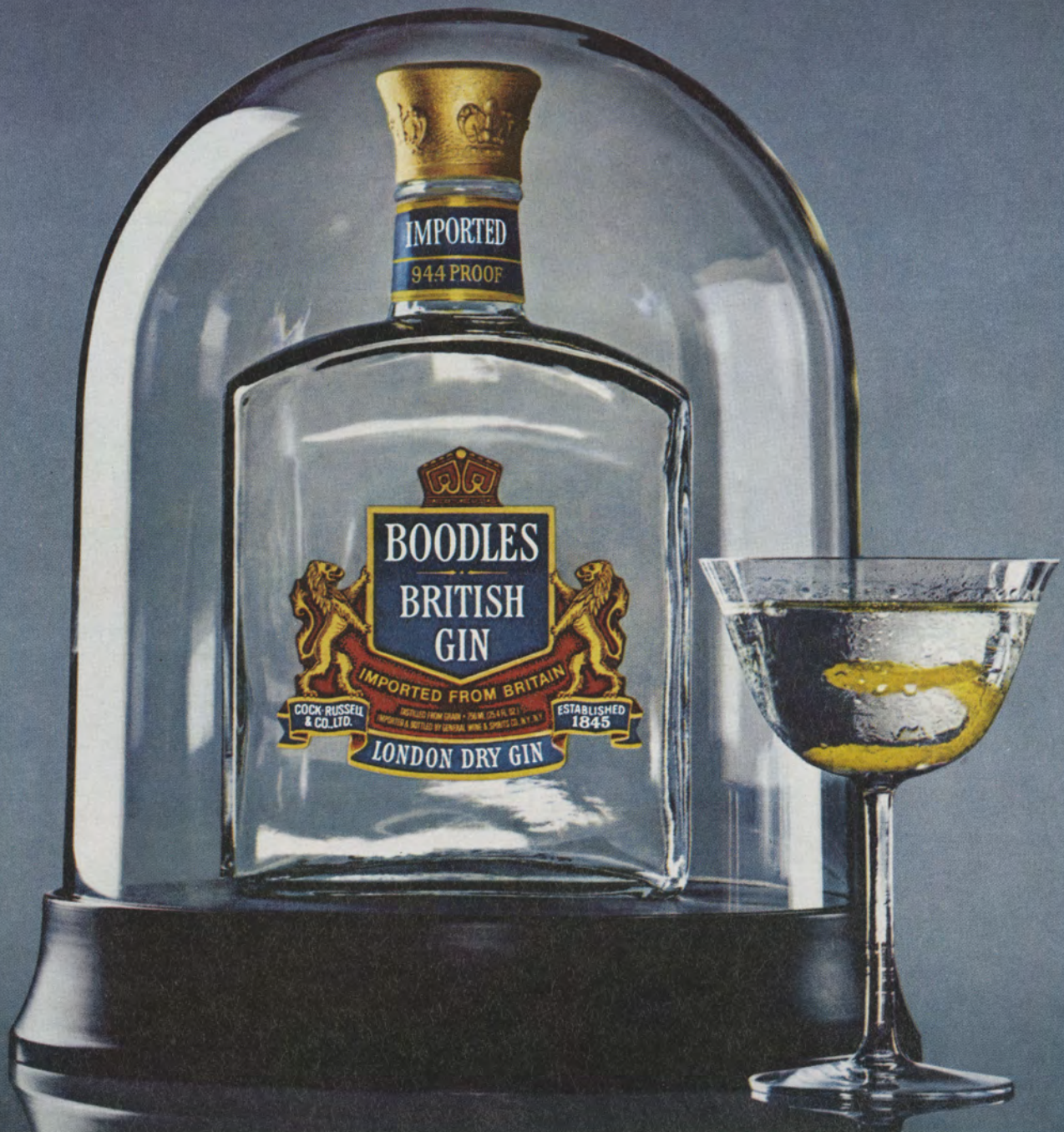
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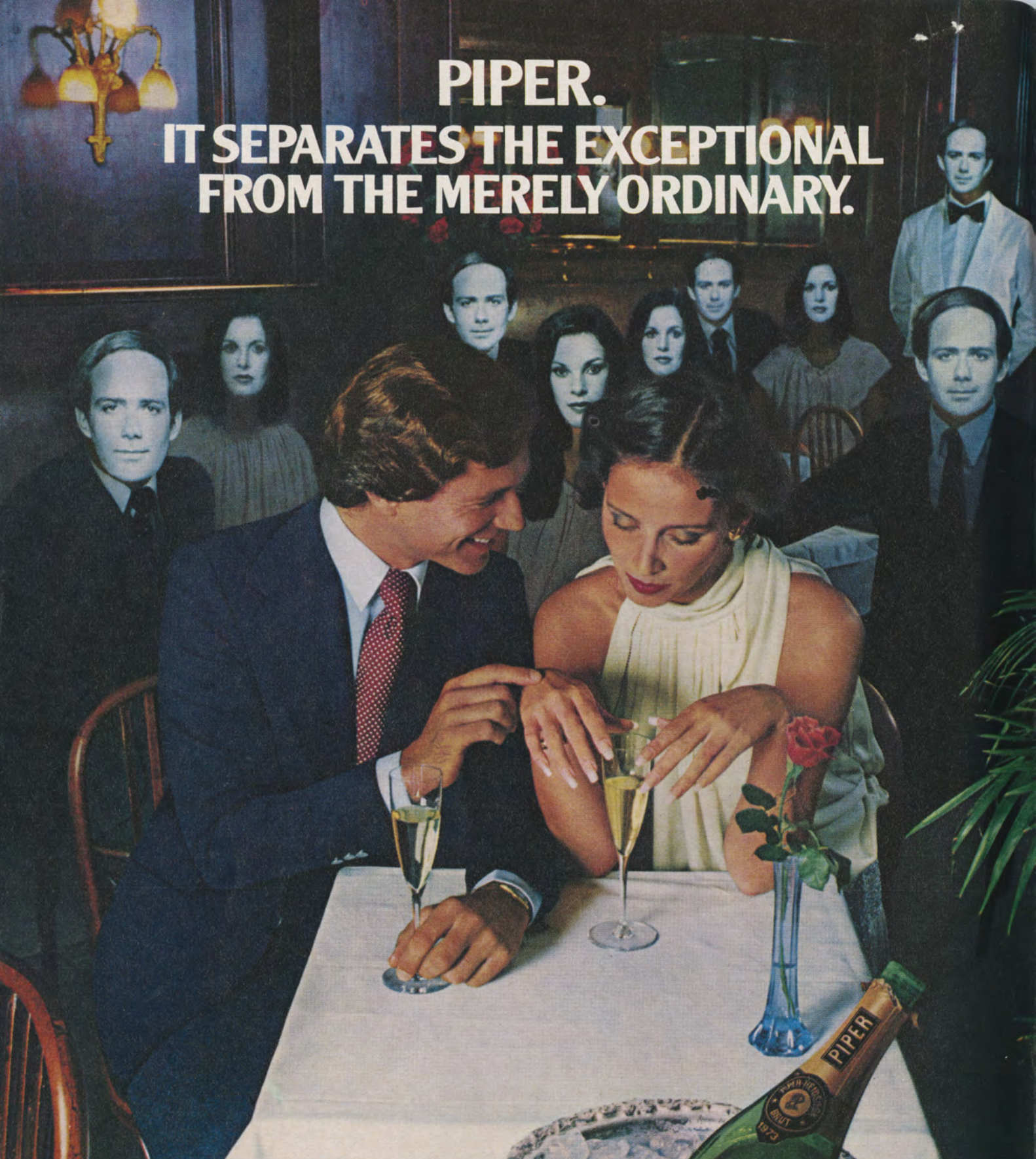
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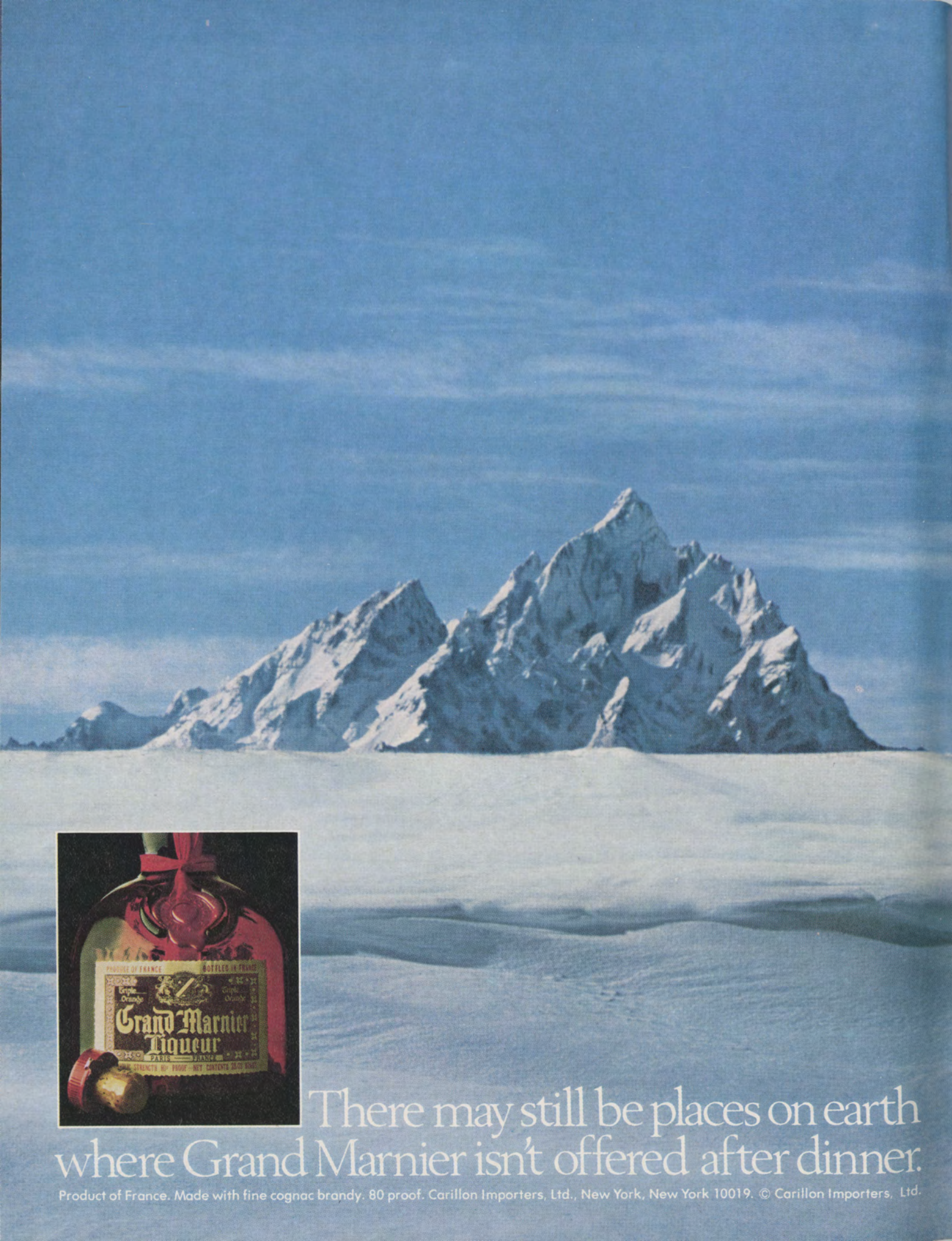


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San Francisco Opera Magazine

Herbert Scholder, Editor

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Queen Elizabeth I and Donizetti

*She Turned Up as a Character in Three of His Operas
and Was Indicative of the Italian Composer's
Fascination with England and Her Rulers*

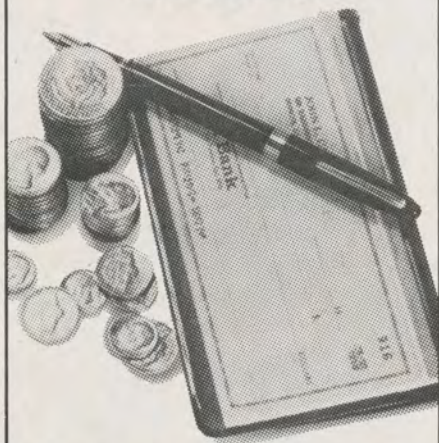
by ROBERT JACOBSON

Opera in the early and mid-nineteenth century can be compared in its profuseness and place on the stage only to our own twentieth-century musical comedy. Composers churned out work after work, probably without a thought as to immortality—but more as to their operas' theatricality, their popular appeal, their fashioning to the talents of the great singers of their period, their very novelty. The English critic Desmond Shawe-Taylor has written, "The more we study our own Elizabethan drama and the Italian lyric theater of the nineteenth century, the more we are struck by this marked resemblance between the two schools. Each is essentially a popular art, produced at top speed for hungry theaters and for a naive and enthusiastic public. Each answers spontaneously to the appeal of grand romantic or historical figures, of noble gesture and sentiment, of splendor in eclipse and magnificence in ruin. Each cares little for dull factual accuracy, but plunges into the given subject with cavalier gusto and freedom."

What of subject matter then for works that lit up the stages all the way from Milan to Palermo? Almost anything was game for the librettists of the day. With mythology and classical tales fodder for the baroque and classical periods, tastes then turned more to historic dramas, to landscapes of kings and queens in Spain, Italy (ah, but the censors there made using local personages and plots difficult, if not impossible), France, Germany and England. And it is in this latter country where matter was found ripe for the great bel canto school. Queen Elizabeth I, Anne Boleyn, Henry VIII, Mary Stuart, the Earl of Leicester, Robert of Essex—even the Celtic Norma—stand out, as does the vast literature of Sir Walter Scott, who dealt in English history as well as more mundane things. With small geographical distances still vast in the nineteenth century, the northern world of England and Scotland lent an air of mystery and of the foreign to writers and composers populating Italy to the south.



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Donizetti scholar William Ashbrook has noted that Donizetti especially favored plots with historical characters for his early romantic operas; and those with an English setting held a high place in his affections. “Donizetti, having won his first major success with *Anna Bolena*,” he writes, “was eager to exploit the same vein. In fact, England, and particularly Tudor and Stuart England, occupied somewhat the same place for romantic Italian opera that Renaissance Italy had enjoyed in the Elizabethan and Jacobean playhouse. These ‘historical’ opera plots appealed to audiences of the 1820s because they afforded opportunities for sumptuous settings and elaborate costumes. And plots featuring loyalty were popular on the other side of the footlights as well; for prima donnas of the order of Pasta, Malibran and Grisi, the role of the queen seemed an appropriate confirmation of their status in the musical world.”

Interestingly, in the case of Donizetti, perhaps his most celebrated serious opera remains *Lucia di Lammermoor*, that expert Cammarano adaptation of Scott’s *Bride of Lammermoor*, while only in the past two decades his trilogy dealing with Elizabethan history has begun to come into its own once more—meaning *Anna Bolena*, *Maria Stuarda* and *Roberto Devereux*. Before looking in on these grand “queen operas,” it might be interesting to take a brief glance at the wealth of opera coming out of the romantic world of Sir Walter Scott. Jerome Mitchell of the University of Georgia, in fact, has devoted an entire volume (published by the University of Alabama Press) to *The Walter Scott Operas*, and his findings are astonishing in terms of the sheer number of operas inspired by the Scots writer, whose first novel, *Waverly*, appeared in 1814 and whose works quickly swept across romantically-susceptible Europe. Not surprisingly, all the Scott operas are a production of the nineteenth century, spanning from Rossini’s *La*

Donna del Lago (from *The Lady of the Lake*) of 1819 to several of the 1890s: De Koven’s *Rob Roy*, De Lara’s *Amy Robsart*, Klein’s *Kenilworth*, MacCunn’s *Jeanie Deans*, Maclean’s *Quentin Durward* and Sullivan’s *Ivanhoe*.

Next to Shakespeare, Scott inspired more operas than did any other single writer, and Mitchell accounts for at least fifty, including that his influence on European culture in the last century is more vast than any of us has ever suspected. The opera public is familiar with *Lucia*, *I Puritani* (although critics debate whether Pepoli’s libretto is really inspired by Scott’s *Old Mortality* or simply based on the Ancelot-Saintine play, *Têtes Rondes et Cavaliers*), Boieldieu’s *La Dame Blanche* (from *Guy Mannering*) and Bizet’s *La Jolie Fille de Perth*, but Mitchell’s study brings to light a surprising array, from Henry R. Bishop’s early setting of *The Lady of the Lake* called *The Knight of Snowdown*, eight years earlier than Rossini’s work, to others based on *Waverly* (Holstein’s *Die Hochlander*), *Old Mortality* (Bishop’s *The Battle of Bothwell Brigg*), *Rob Roy* (Flotow’s and Koven’s operas of that name), *The Heart of Mid-Lothian* (Bishop again, Carafa’s *La Prison d’Edimbourg*, Ricci’s *La Prigione d’Edimburgo*, MacCunn’s *Jeanie Deans*), *The Bride of Lammermoor* (works of Carafa, Rieschi, Bredel, Mazzucato as well as Donizetti), *Ivanhoe* (a pastiche from Rossini operas, plus works of Marschner, Pacini, Nicolai, Pisanì, Castegnier, Sullivan), *The Abbot* (Fétis’ *Marie Stuart en Écosse*), *Kenilworth* (Auber’s *Leicester*, Donizetti’s *Elisabetta al Castello di Kenilworth*, Weyse’s *Festen paa Kenilworth* to a libretto by Hans Christian Anderson, Seidelmann’s *Das Fest zu Kenilworth*, Badia’s *Il Conte di Leicester*, de Lara’s *Amy Robsart*, Klein’s *Kenilworth*), *Peveril of the Peak* (Auber’s *La Muette de Portici*), *Quentin Durward* (Laurent’s, Gervaeert’s and Maclean’s operas of the same name), *The*

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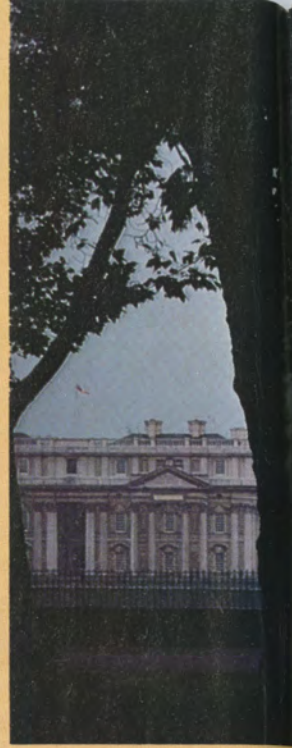
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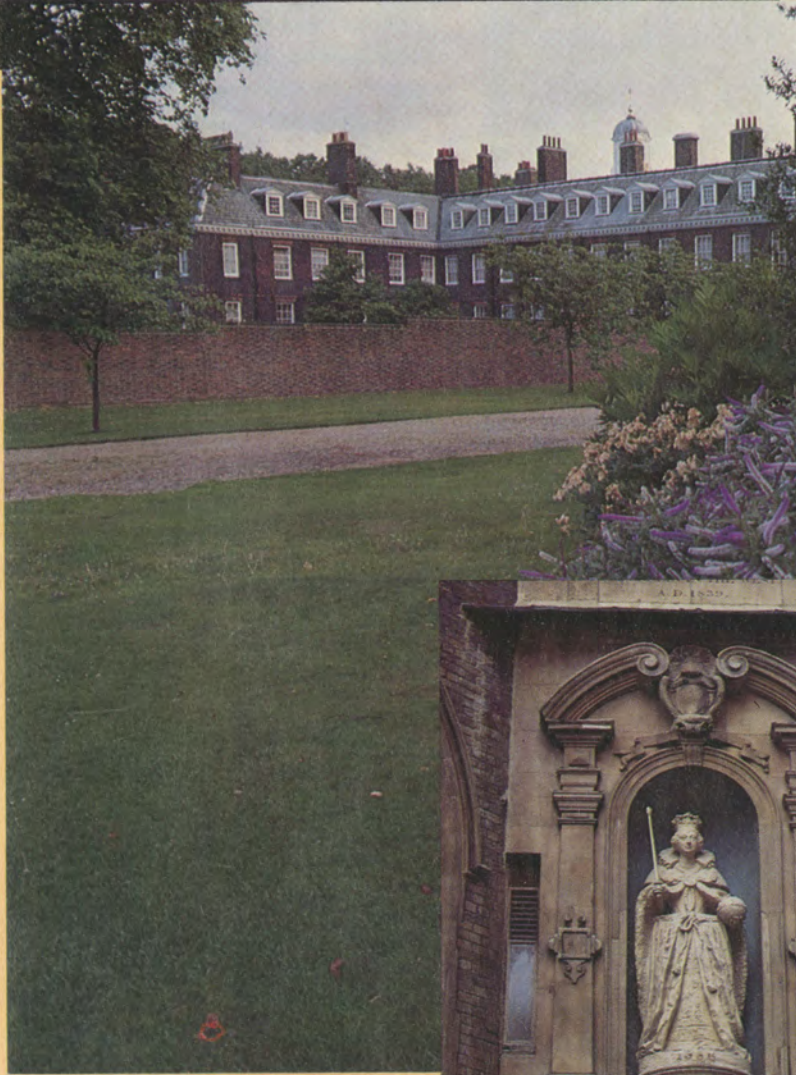
Clockwise, from right: Royal Naval College with Queen's House in the center, taken from the Isle of Dogs in the Thames River. Built in Tudor times, it is the oldest enclosed royal domain in England and was the principal residence of Henry VIII. Queen Elizabeth I spent part of her childhood there; the Tower of London; Kensington Palace, originally Nottingham House; Statue of Queen Elizabeth I at St. Dunstan-in-the-West, originally from the Lud Gate of 1586; the pond garden at Hampton Court, built during Tudor times; fountain in the Great Cloisters, Westminster Abbey.

Photographs by David Powers



The England of Elizabeth I








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Talisman (Bishop, Pacini, Adam, Balfe), Woodstock (Flotow's Alice) and so on. Mitchell reasons that this vogue for Scott and his novels (adapted to librettos by such as Cammarano, Carré, Piave, Saint-Georges, Scribe and Totola) was due to various elements beginning with the static pictorial background of battlements of castles, grand and festively decorated rooms, picturesque ruins, dark forests, bleak and craggy landscapes, or the "wild and lonely loch" which made such a profound impression on Stendahl at the premiere of *La Donna del Lago*. Then there are the broad-canvas scenes involving multitudes of people and movement which could be transformed into effective stage spectacles, as the burning of the Torquilstone, the storming of the Tolbooth and Elizabeth's arrival at Kenilworth. Added to this are Scott's skillfully and memorably drawn black-and-white, two-dimensional characters, whose actions are governed by one or two dominant passions, which can easily be converted into opera roles. Scott created scenes in which sharply defined characters come into intense personal conflict with one another—as the unexpected, forced entrance of Edgar of Ravenswood into the signing of Lucy's marriage contract, or the unpleasant confrontation at Kenilworth of Queen Elizabeth with the Earl of Leicester, Amy Robsart and Richard Varney.

In a word, Scott supplied situations that are eminently operatic, and at the emotional core of his works is a large, significant and essentially unresolvable conflict between two opposing cultures, or ideals, or fanaticisms, or life-styles—Scottish vs. English, Highland vs. Lowland, Cavalier vs. Roundhead, Saxon vs. Norman, Jewish vs. Christian, Saracen vs. Christian, country vs. court and so on. Caught in the middle is a leading character who cannot fully support either side because he has ties on both, wavering



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between the two. The story is primarily concerned with his destiny evolving, or working itself out, in the context of the conflict; and in the operas of the nineteenth century, this seems to be a prime situation for opera. Think of Verdi's political operas or *I Lombardi* or any number of such works.

Patrick J. Smith pursues the idea in his *The Tenth Muse*, a historical study of the opera libretto: "The first, and probably—in a breakthrough sense—the most important, change in the libretto was that involving the idea of death. The death of the hero or heroine—usually in a melodramatic setting and involving some sense of failure, either unrequited love or unrequited ambition—was a hallmark of the Romantic Age, reflected in the works of Sir Walter Scott, Victor Hugo and (earlier) of Friedrich Schiller and Goethe. If the forces of evil or their allies, the powers of those in power, did not exactly rule the world, they consistently managed to outmaneuver and bring to defeat the often solitary heroes and heroines. These people, more often than not leaders of lost causes, whether personal (the love of someone unattainable) or political (a minority versus those in power), were marked for doom, and they went to it uncomplaining. Winton Dean's comment that the ending of an Italian *melodramma* 'brings the action to a climax in which nothing is resolved' is true insofar as those in power are concerned, but to the heroes themselves—the action of attention of the Romantic writers—there was a resolution, for the attempt rather than the success of that attempt was what mattered."

While we revel in the dramatic situations and melodies of the operas rooted in English history, we don't come to them for exacting lessons in history—nor were they meant to be digested in any didactic way. As the writer Antonia Fraser noted in an

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article for *Opera* magazine, Bellini's *I Puritani* contributes almost nothing to one's knowledge of the English Civil War, the general historical flavor probably best given by the fact that its full title is *I Puritani di Scozia*, whereas the action takes place at Plymouth—"a situation," she says, "which might surprise anyone with a firm hold on the geography of the British Isles." Donizetti's many and varied historic operas too use the historic situation as a dramatic peg, but his librettists' adherence to any real fact is at best tenuous.

This fascination with England and her rulers can first be experienced in two major works of Rossini, one stemming from Scott (*La Donna del Lago*), the other bearing an affinity to the Scots writer. The latter, his *Elisabetta Regina d'Inghilterra* of 1815, marked the turning point in the composer's career, as it was the first of many works he wrote for the San Carlo of Naples, and his first work for the prima donna Isabella Colbran, who eventually became his wife. Rossini's librettist was Giovanni Federico Schmidt, poet of the royal theaters in Naples, and for it Rossini created a grandiose classical work, an *opera seria*, abandoning the traditional recitative *secco* with harpsichord for the richer, more expressive accompanied recitative to achieve a more heightened sense of drama. This story of Elizabeth and her affair during the 1560s with the Earl of Leicester became an instant hit with the public. Actual history was rewritten, since Leicester (the queen's favorite and near to becoming her consort) is to marry a daughter of Mary Stuart, here called Mathilde, when actually Mary had but one child, James VI, who succeeded Elizabeth to the throne. But we get one consistent view of Elizabeth in her final moment when she declares she will look to affairs of state to help banish love from her breast. As Stendahl declared: "The very name Eliza-

both conjures up so clear a picture of the character of this illustrious queen, that there is nothing I need add—a queen in whose nature the noblest virtues of a great sovereign are from time to time eclipsed by the human weakness of a beautiful woman gazing regretfully at the shadow of her departing youth."

The Italian critic Massimo Mila remarked significantly that "in *Elisabetta* there is an air that is almost romantic, far removed from the classicism of ancient themes. The libretto . . . bears a close affinity with the historical novels by Sir Walter Scott. This was certainly a consequence of England's role in the war against Napoleon (*Elisabetta* opened only a few months after the battle of Waterloo). In the history of Rossini's parsimonious relations with romanticism, first claim must not only go to *La Donna del Lago* but also to the earlier *Elisabetta*. The difference being that while in the former we have the first intimations of a naturally romantic expression of nature—later to unfold grandiosely in *William Tell*, in *Elisabetta* we find the beginnings of a romanticism, the soul of which was subsequently to nourish the melodramas of Bellini, Donizetti and Verdi."

Donizetti boasts an imposing list of British kings and queens: Alfred the Great, Henry II and Eleanor of Aquitaine, Edward III and Philippa of Hainault, Henry VIII, Anne Boleyn, Jane Seymour, Mary Stuart and Elizabeth I (she turns up in three of his operas). Added to this are other figures out of British history: Essex and Leicester (in two different operas), Percy of Northumberland and Mark Smeaton, Sir Walter Raleigh and Lord Burghley. The span of Donizetti's works reflect foreign history, since he dealt with Rome's Constantine, Byzantium's Justinian, Russia's Peter the Great, Portugal's Sebastian, Castile's Alfonso XI and Pedro the Cruel, France's Louis V, Cyprus' James II and some other less specific mon-

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archs. By the time Verdi reached the Swedish court in *Un Ballo in Maschera* and the Spanish court in *Don Carlo*, this passionate vogue for "historical" plots had seemed to reach its peak. Ironically, Donizetti's librettists came to history primarily through French plays, French librettos, French translations and adaptations. Whether the source be Scott, Byron, Goethe or Schiller, they were then filtered through French literary hands and sensibilities before becoming Italian librettos.

Donizetti's oeuvre holds seven English "histories": *Alfredo il Grande* (1823), *Elisabetta al castello di Kenilworth* (1829), *Anna Bolena* (1830), *Rosmonda d'Inghilterra* (1834), *Maria Stuarda* (1834), *L'Assedio di Calais* (1836) and *Roberto Devereux* (1837). *Alfredo* offers a wildly inaccurate account of events in the year 878 with Alfred and the Danish king Guthrum, in the opera a mere general, while Queen Elizabeth has been fashioned into the more common Amalia. Donizetti's first brush with the magnetic presence of Elizabeth I came in the opera concerning her visit to Kenilworth, an event turned into a libretto by Tottola only indirectly from Scott but more out of Hugo's *Amy Robsart* and Scribe's *Leicester, ou le chateau de Kenilworth* (this last used by Auber for his 1832 opera). Donizetti's version of the story had its premiere at the San Carlo and ended happily, instead of with the actual murder of Amy, among other changes in actual fact, (including the absence of several of Scott's memorable characters), together with Amy Robsart becoming Amalia and Robert Leicester metamorphosed into Alberto.

Rosmonda derives from the legend of Fair Rosamund, the plot dealing with Henry II's love for Rosamund Clifford, a love arousing the murderous jealousy of Queen Eleanor. Later, the composer revised this work, substantially altering the plot and retitling it *Eleanor di Gujenna*. *L'Assedio di Calais* is the story of the Burghers of Calais during

the Hundred Years' War and Edward III who will spare the city from destruction if a group of hostages will die for their fellow citizens. When the hostages arrive in the English camp, Queen Philippa persuades the king to spare them—undoubtedly the opportunity for a sizable aria and cabaletta.

These are but minor works and bare footnotes of Donizettiana. The trilogy of *Anna Bolena*, *Maria Stuarda* and *Roberto Devereux*, however, constitutes a strong pillar of his work. For *Bolena* (premiered 1830 at Milan's Teatro Carcano), librettist Romani turned to a French play (and nothing of Shakespeare's *Henry VIII*) as his source: *Henri VIII* by Marie-Joseph Blaise de Chénier, the younger brother of André the poet immortalized in Giordano's verismo opera. It was *Anna Bolena*, in fact, when resurrected at La Scala in 1957 for Maria Callas (in the role created by Pasta), which helped spearhead the new attitude toward the bel canto era; in its own day, *Bolena* was felt to be one of the composer's first successes at sustaining the spirit of the new romanticism and romantic tragedy rampant throughout Europe.

Here, many of the basic historical facts are retained, although the role of Percy is greatly altered, beginning with his first name of Henry, now Riccardo. Romani adopted the conjecture that Percy was married to Anne—or at least had had a youthful romance—before she married King Henry. In the opera Percy refuses an offer of clemency so that he may die with Anna, where in point of fact he survived her by a year—but of such stuff is opera made. Still, the characters are consistently and interestingly drawn, while the theatrical impact is still astonishing today as it builds to the mighty final scene in the tower of London. In Romani's version, the Queen is essentially innocent; her sole fault is to have abandoned, long before

continued on p. 27

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The "Rainbow portrait" of Queen Elizabeth, attributed to Marcus Gheeraerts the younger, c. 1600. The rainbow is synonymous with peace and has allusions to the sun. The artist has produced an idealized portrait of the aging Elizabeth.

INTRODUCTORY NOTE

(This translation by William Ashbrook makes no pretense to felicity. Its aim is fidelity. As far as one can handily reproduce Cammarano's inversions in English, this translation seeks to maintain a line-by-line relationship with the original, but this is not always possible. The Italian text is arranged to facilitate following the music. To that end it seeks to follow the pattern of musical phrase-lengths rather than the line-lengths of Cammarano's versification. Further to facilitate following the music, the repetitions of the Italian text are written out, but since such repetitions look silly when *read* rather than *heard* they do not appear in the English when the repeated matter follows di-

continued on p. 32

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I. MAGNIN

the action, a youthful love for Percy in favor of Henry VIII and the throne of England. Henry is portrayed as a fickle tyrant, now deeply in love with Jane Seymour, the Queen's lady-in-waiting, and only too anxious that his appointment of the unwilling Percy to a position at court should provoke some incident—vis-à-vis Anna—from which he may profit. That desired opportunity comes about, thanks to the unlucky interposition of the page and court musician, Smeaton. In truth, Mark Smeaton confessed under torture to having been the Queen's lover—while in the opera he becomes a mezzo travesty role with only a secret passion for his Queen. Anna is arraigned, judged guilty of treasonable adultery by the Peers and condemned to death along with her three supposed accomplices: her brother, Percy and Smeaton. Meanwhile, Jane Seymour, no cold adventuress but a woman torn between loyalty to her mistress, the glittering prospect of the throne and her genuine love for the King, pleads in vain for the Queen's life.

Historical writer Antonia Fraser notes that the mad scene for Anna Bolena in prison has its basis in fact, since the real Anne was hysterical for much of her time there and thought to have gone mad. She relates, "It is the entire approach of the opera's story which is completely unhistorical, whatever the coincidence of detail. Sixteenth-century Anne Boleyn, wanton, reckless, sexual, indiscreet if at the same time unlucky in her fate, was never anything like the pious romantic, basically innocent and therefore wronged heroine of nineteenth-century Donizetti and Romani. In *Anna Bolena*, then, we have the classic of the fictionalized historical opera—accurate in many of its small points perhaps but basically quite false in its conception of characters and situations."

A confirmation of the opera's power and merits comes in the enthusiastic words of Giuseppe Mazzini, a politi-

cian of refined musical taste, writing in his *Filosofia della Musica*, 1836.

"Who has not felt in the music expressing the character of Henry VIII the harsh, tyrannical and artificial aspect history has attributed to him: And when Lablache thunders the words: 'Salirà d'Inghilterra sul trono, altra donna più degna d'affetto'

(Another woman, more worthy of love will ascend the English throne) who has not felt a shudder in his heart, has not seen the treachery of that court which had sworn death to Anne Boleyn? She is the meek victim, as the libretto—and history too, whatever others might have said—depicts her; her song is a swan-song, full of the premonition of death, the song of an exhausted soul, sprinkled with a sweet memory of love. *Anna Bolena* undoubtedly belongs to the history of music . . ."

Donizetti's *Maria Stuarda* has its roots in Schiller's epic play of 1800, but librettist Bardari is thought to have worked from a French version of the play, compressing its action and personages considerably for the lyric stage. England's Queen Elizabeth—daughter of Anne Boleyn and Henry VIII—had quite a run during the nineteenth century, beginning with Rossini's view in 1815 and going on to one in 1818 called *Elisabetta in Derbyshire* by Michele Carafa and Mercadante's *Roberto Devereux, Conte d'Essex* to a Romani libretto based on Corneille, produced at La Scala in 1833. Donizetti's own *Roberto Devereux* came four years later, but its reigning character Elizabeth I plays a pivotal role in the earlier *Maria Stuarda*—pivotal in her confrontation with the doomed Mary at Fotheringhay park, an event not borne out in actual fact, since the two never met at all. Here theatrical sense conquers reason, since it provides one of the great scenes of confrontation in all opera, a vivid physicalization of the psychological pull of wills between the two queens and powerful personalities.



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Maria Stuarda, however, did not see the light of day as originally intended, but as *Buondelmonte*, since at the dress rehearsal at the San Carlo, Queen Maria Cristina fainted during the confession duet in Act III, and the opera was then prohibited by the King's orders, Donizetti given the option of revamping the music to a new subject and text. He suggested *Giovanna Gray* (Lady Jane Gray) but that too was rejected and Donizetti turned to an old idea, that of Romani's libretto for *Buondelmonte*, a plot of partisan politics in Renaissance Italy. Finally in 1835 *Maria Stuarda* was produced in its original state at La Scala instead, although its fate was undermined by the fact that Maria Malibran, playing the title role, appeared voiceless that December 20th evening. Earlier versions of stories about Mary Stuart, Queen of Scots, include those by Casella, Coccia and one by Fétyis called *Marie Stuart en Ecosse; ou, Le Chateau de Douglas*, based on Scott's *The Abbot*.

While Schiller's play supplied the basic raw material and dramatic situation, librettist Bardari turned to two Italian translations of it by 1830, particularly the one in verse by Andrea Maffei, the same man who translated a number of Schiller's plays and later conceived a libretto for Verdi based on *Die Räuber*, which became *I Masnadieri*. Bardari condensed Schiller's rich plot unmercifully, reducing the full background of political intrigue and the twenty-one original characters to a mere six—all necessary in fashioning a workable opera libretto. Schiller's highlights are maintained, but in doing away with the important character of Mortimer, for instance, his plot functions are divided between Leicester and Talbot. But such moments as Maria's nostalgic aria about her beloved France and the famous encounter of the two queens maintain the dramatic thrust of their source, as does the opera's final act with Elizabeth's command that Leicester witness Mary's execution, the scene of Mary's

confession and her receiving absolution and Mary's final plea that her enemies be forgiven.

The figure of Leicester is turned into a tenor-hero, completely helpless as he stands by miserably when Mary is led off to the block at the end. As Antonia Fraser observes, "There is manifest falsity of the marriage negotiations of Elisabetta and Anjou, which had in fact taken place nearly ten years earlier. Then there is the alleged romance of Maria and Leicester, which never took place at all, or certainly not in this romantic clandestine form. Fifteen years earlier in 1563 Queen Elizabeth herself had suggested Leicester as a possible bridegroom for the youthful widowed Queen Mary, for motives which remain historically obscure. It was Mary on this occasion who had rejected Leicester with scorn, as a man who was not only of tainted stock (his father had been executed for treason) but was rumored throughout Europe to be Elizabeth's own lover, and to have killed his own wife in order to marry her." So Maria's protestations of love in Act II and his pleadings with her emerge pure invention.

Even stranger is the diminution of the character of Elizabeth who here bears the standard cliché features: unrestrainedly jealous, willful and easily overwrought, but without the complexities found in Schiller. Mary, Queen of Scots, becomes the least changed personage from her original source, for we can experience her dignity, force of character and deep religious conviction. One can imagine the Italian public of the time responding to this spectacle of a Catholic queen going to her death a martyr to her faith. But for pure history, one has to look at a more historically conscientious work, as Thea Musgrave's recent *Mary, Queen of Scots*. Still, with all its problems, Miss Fraser feels that *Maria Stuarda* managed to express an artistic truth, making a tremendously strong impres-



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sion of the character of Mary: "There is something peculiarly histrionic about Donizetti's Mary—or rather she is both histrionic and dignified, thus grasping one of the important truths about the real life Mary, that she knew how to combine the two qualities at one and the same time." She cites that moment when Mary calls Elizabeth "Vile bastard" in Act II as a moment that would have happened if such a scene had occurred, since by strict Roman Catholic standards (which were Mary's) Elizabeth was a bastard, since her father's marriage to Anne Boleyn in the lifetime of Catherine of Aragon (Henry's wife who could not produce a male heir) was never considered valid. "Even more important than the religious stigma," Miss Fraser writes, "was the fact that this alleged bastardy gave Mary her own claim to the English throne. First made on her behalf in 1558 at the death of Queen Mary Tudor, this claim was in turn the basis of much English dislike and downright suspicion of Mary Stuart throughout her life." The writer feels that many details of Mary's personality in the opera add up, as they did in real life, to an end which is tragic, poignant and dignified.

Elizabeth I as Elizabeth I in all her glory and many-sided personality is finally found in Donizetti's last grapple with English history, *Roberto Devereux*, with its book by Cammarano, partly plagiarized from an earlier libretto by Romani, *Il Conte d'Essex* (for Mercadante's 1833 opera), their sources being two French plays, La Calprenède's *Le Comte d'Essex* and Ancelot's *Elisabeth d'Angleterre*. The opera, with all its truth of character and interplay of personalities, does stray far from history, no more so than at the close when Elizabeth I looks forward to her own death and publicly expresses her longing for the day when Scotland's James VI will wear the crown of England—for in her reign the question of succession was a thorny one, and it was

only before she died (more than two years after the beheading of Essex on February 15, 1601) that Nottingham finally secured her whispered acceptance of James, son of Mary, Queen of Scots, as her heir.

What Cammarano did forge out of historical absurdity was a tight quadrangular love drama—Elizabeth, Essex, the Duke and Duchess of Nottingham—with compromising tokens of devotion in the form of a ring and a sash, portraying England's Queen in all her psychological conflicts as monarch and woman, torn apart at the end by her decision of the throne. Essex, the favorite of Elizabeth, has committed political and amorous treason before the action begins: he is in love with Sara, Duchess of Nottingham, and she with him. But neither the Queen nor Nottingham knows this, though the Queen suspects there is a rival for her affections. Sara is as close a confidante of the Queen as Nottingham is a staunch friend of Essex, and the latter's open enemies are the Parliamentary party led by Lord Cecil and Sir Gualtiero Raleigh, both of whom endeavor to gain the Queen's consent to Essex' condemnation. The Queen gives Essex a ring with the guarantee that it will procure him a pardon in emergency, while Sara bestows on him as a pledge a scarf she is embroidering. Of course, when Sara's husband finds out the truth, he becomes Essex' enemy, and Essex eventually dies at the block, while the Queen agonizes over her love for him—all very nicely melodramatic.

The fact that Cammarano's plot is totally unreliable as history is no drawback to its effectiveness as a subject for bel canto opera. The greatest divergence comes out of the time-restriction in the French play, telescoping the action into just one full day and so ignoring the months of house arrest that followed Essex' return from Ireland and his unsuccessful attempt to brew rebellion in London. The char-

acter of Elizabeth, on the other hand, offers fewer inaccuracies than might be expected. Although there is no doubt of Elizabeth's great but vacillating love for Robert or her equal displeasure at her courtiers marrying or falling in love without her consent, the real Elizabeth could not regard treason to the crown on a lower level than infidelity to her heart, yet for her the two cases were related.

Cammarano's Nottingham conforms only occasionally to the real man, for he was not a Duke but an Earl, Charles Howard, who directed the engagements against the Spanish Armada in 1588—and he never became a close friend to Essex, whose hot-headed impulsiveness he deeply mistrusted; but neither was he his deadly enemy until he suppressed Essex' rebellion, after which he served as a commissioner at Essex' trial. Nor did he have a wife named Sara, for he was married to Catherine (Kate) Carrey, daughter of Lord Hunsdon, whom he had wed in 1563, three years before Essex was even born. But as has been noted all along, historical accuracy was never demanded or considered of prime importance. What mattered was the theatricality of a work, its ability to hold and stir the public. And during the nineteenth century, Italy appeared to be held spellbound by the great rulers of England's glorious history.



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Libretto
continued from p. 22

rectly. Donizetti's practice is to repeat the last lines of an aria or a section of a duet. Only rarely does he set words in an ensemble passage which he has not previously set in a solo passage. Ensemble passages are indicated by a vertical line.

ACT I

Scene 1. *THE GREAT HALL IN WESTMINSTER PALACE. The Ladies of the royal court work intently at various tasks. SARA, Duchess of Nottingham, sits silently at one side. Her tear-moistened eyes are fixed upon the book she holds.*

LADIES

Geme! . . . pallor funereo
le sta dipinto in volto!
Un duolo, un duol terribile
ha certo in cor sepolto.

**She suffers! . . . A deathly pallor
is painted on her face!
A grief, a terrible grief,
she has surely buried in her heart.**

(approaching SARA)

SARA? Duchessa?

Oh! scuotiti . . .

Oh! scuotiti . . .

Onde la tua mestizia?

SARA? Duchessa?

Oh, do not be so withdrawn . . .

What causes your sadness?

SARA

Mestizia in me, in me!

My sadness! Mine!

LADIES

Non hai bagnato il sen di lagrime?

Aren't your eyes wet with tears?

SARA

(Ah! mi tradisce il core!

ah! mi tradisce il cor!)

Lessi dolente istoria . . .

piangea di Rosamonda . . .

(Ah, my heart betrays me!)

**I have read the sorrowful tale
of weeping Rosamond.**

LADIES

Ah! chiudi la trista pagina
che il tuo dolor seconda.

**Ah! close the sad book
that encourages your grief.**

SARA

Il mio dolor! . . .

My grief!

LADIES

Si! versalo dell'amistade in seno.

Yes! Confide it for friendship's sake.

SARA

Lady, e credete? . . .

Ladies, then you believe? . . .

LADIES

Ah! fidati . . .

Ah! trust yourself . . .

SARA

Io? . . . No . . .

I? . . . No . . .

(forcing a smile)

Son lieta appieno.

I am perfectly happy.

LADIES

*(È quel sorriso infausto
più del suo pianto ancor.)*

***(That smile is even more
unhappy than her weeping.)***

SARA

(Ah!

*All'afflito è dolce il pianto . . .
è la gioia che gli resta . . .*

Una stella a me funesta

anche il pianto,

anche il pianto mi vietò!

Della tua più cruda, oh quanto,

Rosamonda, è la mia sorte!

Tu peristi, ah! d'una morte,

io vivendo ognor morirò!

Tu peristi d'una morte,

tu peristi d'una morte,

io vivendo ognor morirò!

morirò!

Tu peristi d'una morte,

ah, peristi d'una morte,

ah! io vivendo ognor, ognor morirò!)

(Ah!

***To one who is sad weeping is
sweet . . .***

It is the only joy left him . . .

My ill-omened star

even forbids me to weep!

***Oh, how much more cruel
is my fate than yours, Rosamond!***

Ah! you perished in death.

Mine will be a living death!)

(ELIZABETH enters, preceded by her pages. At the Queen's appearance the ladies curtsy. Acknowledging their greeting, she approaches SARA in a friendly way.)

ELIZABETH

Duchessa . . .

Duchess . . .

(The Queen takes SARA's right hand and kisses her cheek. The Ladies retire to the back.)

Alle fervide preci del tuo consorte

alfin m'arrendo;

alfine il Conte rivedrò . . .

Ma . . . Dio conceda

che per l'ultima volta

io nol riveda,

che non gli scerna in core

macchia di tradimento.

To your husband's eager requests

I have yielded at last.

At last I shall see the Earl again . . .

**But . . . God grant
that it will not be the last time
I see him,
and that I do not see in his heart
the stain of betrayal.**

SARA
(suddenly)
Egli era sempre
fido alla sua regina.

**He was always
faithful to his queen.**

ELIZABETH
Fido alla sua regina?
E basta, o Sara?
Uopo è che fido
il trovi Elisabetta.

**Faithful to his queen?
And does that suffice, Sara?
It is necessary
that Elizabeth find him faithful!**

SARA
(lo gelo!)
(I am freezing with fear!)

ELIZABETH
A te svelai tutto il mio core . . .
Un orrendo sospetto
alcuno in me destò.
D'Irlanda in riva
lo trasse un cenno mio,
che lunge il volli da Londra . . .
Egli vi torna,
ed accusato di fellonia;
ma d'altra colpa io temo
delinquente saperlo . . .
Una rivale s'io scoprissi,
oh! quale,
oh! quanta non sarebbe
la mia vendetta!

**I have revealed all my heart to you . . .
A dreadful suspicion
someone has aroused in me.
To the shores of Ireland
my orders took him,
because I wanted him far from London**

...
**He returns here
accused of treason;
but of another crime I fear
to find him guilty . . .
If I should discover a rival,
oh! what,
oh! how great would be
my vengeance!**

SARA
(Ove m'ascondo? . . .)
(Where may I hide myself? . . .)

ELIZABETH
Il core togliermi di Roberto! . . .
Pari colpa saria
togliermi il serto.

L'amor suo mi fè beata,
mi sembrò del cielo un dono
per quest'alma innamorata,

era un ben maggior,
maggior del trono.
Ah! se fui, se fui tradita,
se quel cor più mio non è,
le delizie della vita
lutto e pianto son per me, per me.
Le delizie della vita, ah!
lutto e pianto son per me!
Sì, le delizie della vita
lutto e pianto son per me,
son pianto, ah!
lutto e pianto son per me!

**To rob my heart of Robert! . . .
It would be an equal crime
to rob me of my crown.**

**His love was a blessing to me,
it seemed to me a gift of heaven,
and to this loving spirit,
it was greater joy
than my throne.**

**Ah! If I have been betrayed,
if that heart is no longer mine,
the pleasures of life
are become grief and woe to me.**

(Enter CECIL, RALEIGH, and other
Lords)

CECIL
(bowing)
Nunzio son del Parlamento.

**I am the official spokesman of
Parliament.**

SARA
(Tremo!)
(I tremble!)

ELIZABETH
Esponi.

Speak.
SARA
(Ha sculto in fronte l'odio suo!)
(Her hatred is carved upon her
features!)

CECIL
Di tradimento
si macchiò d'Essex il Conte!
Eccessiva in te clemenza
il giudizio ne sospende:
profferir di lui sentenza
e stornar sue trame orrende
ben lo sai de' Pari è dritto.
Questo dritto a te si chiede.

**With treason
the Earl of Essex is charged!
Your excessive leniency
holds up the judgment.
To pronounce his sentence
and to foil his traitorous plots,
this, you well know, is the right of the
Peers.**

**The exercise of this right is demanded
of you.**

ELIZABETH
Ben d'altre prove il suo delitto,
Lordi, ha d'uopo.

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**His guilt, my Lords,
requires quite other proofs.**

(A PAGE enters and bows to the Queen.)

A PAGE

Al regio piede
di venirne Essex implora.

Essex begs permission

To cast himself at your royal feet.

CECIL & RALEIGH

Egli! . . .

He! . . .

ELIZABETH

Venga. Venga.

Let him come. Let him come.

(The Page exits. ELIZABETH casts a severe glance at CECIL and RALEIGH.)

Udirlo io vo'.

I want to hear him.

CECIL & RALEIGH

(Ah! la rabbia mi divora! . . .)

(Ah! rage consumes me! . . .)

SARA

(Ah come il cor mi palpitò!)

(Ah! how my heart leapt!)

ELIZABETH

(Ah! ritorna qual ti spero,
qual ne' giorni più felici,
e cadranno i tuoi nemici,
ah! nella polve innanzi a te.
Il mio regno, il mondo intero,
reo di morte invan ti grida.
Se al mio piede amor ti guida,
ah! innocente sei per me.
se amor ti guida,
amor ti guida, ah!
innocente sei per me,
se amor ti guida,
innocente sei per me.)

(Ah! May you return as I hope you
to be,

as you were in happier days,
and your enemies will fall,
in the dust before you.
My kingdom, the whole world,
may call you guilty in vain.
If love guides you to my feet,
ah! you are innocent to me!)

SARA

(A lui fausto il ciel sorrida,
e funesto sia per me.)

(If heaven should smile auspiciously on
him, it would be tragic to me.)

CECIL, RALEIGH & LORDS

(De' suoi giorni un astro è guida,
che al tramonto ancor non è,
ancor non è, no!)

(The star that controls his life
is not yet set.)

ELIZABETH

(Vieni, vieni, t'affretta.

Ah! ritorna qual ti spero

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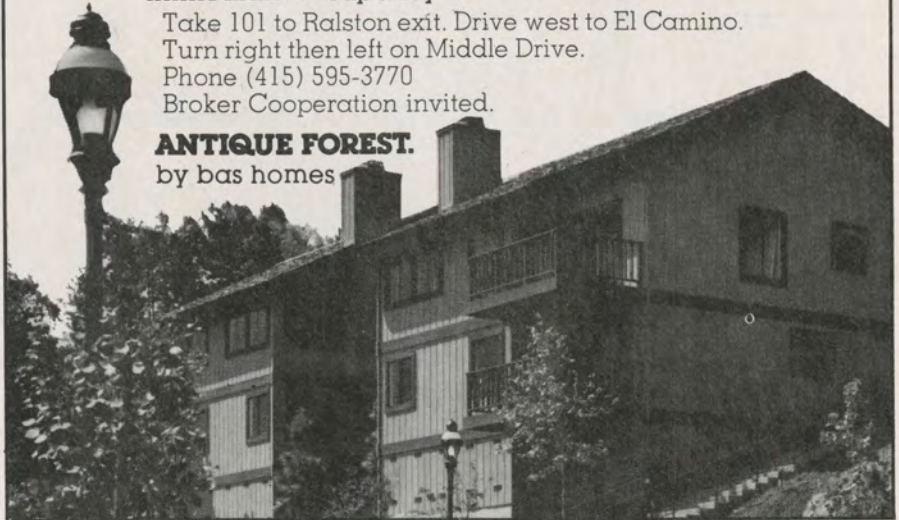
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Se al mio piede amor ti guida,
ah! innocente sei per me.
Se amor ti guida,
amor ti guida, ah!
innocente sei per me,
se amor ti guida,
innocente sei per me!

(Come, hasten.

**Ah, may you return as I hope you
to be,**

**as you were in happier days,
and your enemies will fall,
in the dust before you.
My kingdom, the whole world
may call you guilty in vain.
If love guides you to my feet,
ah! you are innocent to me.)**

SARA

(Ah si, per me!)

(Is sad to me!)

CECIL, RALEIGH & LORDS

(Ancor non è!)

(Is not yet set!)

ELIZABETH

(Ah! se al mio piede amor ti guida,
ah! se al mio piede amor ti guida,
ah! innocente sei per me,
ah! sei per me!
ah! se al mio piede amor ti guida,
ah! se al mio piede amor ti guida,
ah! innocente sei per me,
ah! sei per me!
ah! sei per me!
si, innocente sei per me,
innocente sei per me

**(Ah! if love guides you to my feet,
ah! you are innocent to me!)**

(ROBERT, Earl of Essex, enters and prostrates himself before the Queen.)

ROBERT

Donna reale, a' piedi tuoi . . .

Royal lady, I am at your feet . . .

ELIZABETH

Roberto!

Conte, sorgi, lo impongo.

Robert!

My Lord, I command you to rise.

(to Cecil)

Il voler mio noto in breve farò.
Signori, addio.

I shall shortly inform you of my will.

My Lords, farewell.

(All the Ladies & Courtiers exit, except ROBERT)

In sembianza di reo tornasti dunque
al mio cospetto!

e me tradir osavi?

e insidiar degl'avi

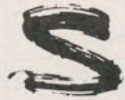
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In the guise of a guilty man
you have returned to my presence!
And did you dare betray me?
and plot to seize from this head
the crown of my ancestors?

ROBERT
Il petto mio,
pieno di cicatrici,
che il brando vi lascio
de' tuoi nemici,
per me risponda.

Let my breast,
full of wounds,
that the swords of your enemies
left there,
answer for me.

ELIZABETH
Ma l'accusa? . . .

But the accusation? . . .

ROBERT
E quale? . . .
Domata in campo la ribelle schiera,
col vinto usai clemenza;
ecco la colpa
onde al suo duce
innanza un palco infame
d'Elisabetta il cenno.

And what is it?
Having routed the rebel forces on the
field,

I was merciful to the vanquished;
that is my crime,
and for that Elizabeth orders raised
the notorious execution block
for her general.

ELIZABETH
Il cenno mio differi,
sconoscente,
la tua sentenza;
il cenno mio ti lascia
in libertade ancor.
Ma che favelli di palco?
A te giammai
rigor di legge
schiuder non può la tomba.
Quando chiamò la tromba i miei
guerrieri
ad espugnar le torri
della superba Cadice,
temeste che la rovina
macchinar potesse
di te lontano,
atroce, invidia rabbia:

My orders,
ungrateful man,
altered your sentence.
My orders leave you
still at liberty.
But why this talk of the block?
Never for you
could the law's harshness
open up a tomb.
When the trumpets summoned my
warriors



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to lay waste the towers
of proud Cadiz,
you feared that envy and blind rage
might plot your ruin
from afar.

(pointing to the ring on Robert's finger)

Ti porsi questo anello,
e ti parlai la parola del re,
che ad ogni evento
offrirlo agl'occhi miei
di tua salvezza
pegno sarebbe . . .
Ah! col pensiero io torno
a stagion più ridente!
Allora i giorni miei
scorreati soavi al par della speranza
Oh giorni avventurati!
Oh rimembranza!

Un tenero core
mi rese felice,
provai quel contento
che labbro non dice . . .

Un sogno d'amore
la vita mi parve,
ma il sogno disparve,
disparve quel cor!

**I give you this ring,
and gave you my royal word,
that on any occasion
to place it before my eyes
it would be a pledge
of your safety . . .**

**Ah! with that thought I return
to a happier season!
Then my days
flowed past sweetened by hope!
Oh fortunate days!
Oh memories!**

A tender heart
made me happy,
I knew such happiness
that lips cannot utter . . .
Life seemed to me
a dream of love,
but that dream dissolved,
that heart changed!

ROBERT
(Indarno la sorte
un trono m'addita;
per me di speranze
non ride la vita,
per me l'universo
è muto e deserto.
Le gemme del serto
non hanno splendor.)

**(In vain did fate
point out a throne to me;
for me
life does not smile with hope,
for me the universe
is silent and empty.
The jewels of a crown
hold no allure.)**

ELIZABETH
Muto resti?



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You remain silent?
(in a tone of gentle reprimand)

E dunque vero sei cangiato? . . .

Then it is true you have changed?

ROBERT

No . . . Che dici!

Parla un detto,
 ed il guerriero sorge,
 e fuga tuoi nemici.

D'obbedienza, di valore,
 prove avrai.

No . . . What are you saying!

**Speak one word
 and the warrior arises,
 and puts your enemies to flight.**

**You shall have proof of my obedience
 and courage.**

ELIZABETH

(Ma non d'amore!)

Vuoi pagnar! vuoi pagnar!

(But not of your love!)

You want to fight!

*(with pretended calm; fixing ROBERT
 with a searching glance)*

ma di, non pensi
 che bagnar faresti un ciglio
 qui di pianto?

**But tell me, do you think
 you have never caused these eyes
 to be bathed with tears?**

ROBERT

(Ahime! quai sensi! . . .)

(Alas! What does she mean! . . .)

ELIZABETH

che l'idea del tuo periglio
 palpitar farebbe un cor?

**that the thought you were in danger
 has never caused a heart to beat wildly?**

ROBERT

Palpitar? . . .

To beat wildly? . . .

ELIZABETH

Di tal, che amore teco strinse.

The heart of her that love binds to you.

ROBERT

Ah! dunque sai? . . .

(Ciel, che dico!)

Ah! then you know? . . .

(Heavens, what am I saying!)

ELIZABETH

Ebben? . . . finisci:

l'alma tua mi svela omai.

Che paventi? . . .

Ardisci, ardisci:

noma pur la tua diletta . . .

all'altare io vi trarrò.

Well then? . . . continue:

open your heart to me now.

What frightens you? . . .

Be bold:

go on, name your beloved . . .

I will lead you both to the altar.

ROBERT
Mal t'apponi . . .
Your guess is wrong . . .

ELIZABETH
(O mia vendetta!)
(Oh my vengeance!)
(drawing herself up with terrifying majesty)

E non ami?
Bada! non ami?
Aren't you in love?
Beware! Aren't you in love?

ROBERT
Io? . . . No.
I? . . . No.

ELIZABETH
(Un lampo, un lampo orribile
agl'occhi miei splendea! No.
Dal mio sdegno vindice
fuggire non può la rea.
Morrà l'infido, il perfido,
Morrà di morte acerba,
e la rival superba
punita in lui sarà.
E la rival superba
punita in lui sarà.)
**(A flash, a terrible flash of lightning
Flared before my eyes! No.
From my avenging wrath
the guilty woman cannot flee.
The faithless, treacherous man shall
die,
he shall die a bitter death,
and my proud rival
will be punished through him.)**

ROBERT
(Nascondi, frena i palpiti,
o misero mio core;
ti pasci sol di lagrime,
o sventurato amore.
Ch'io cada solo vittima
del suo fatal sospetto . . .
Con me l'arcano affetto
e morte e tomba avrà,
e morte e tomba avrà,
si, morte e tomba avrà.)
Regina! . . .
**(Hide and check your wild beating
oh my unhappy heart;
you are fed only by tears,
oh my unfortunate love.
Let me fall the only victim
of her deadly suspicions . . .
With me my secret love
will find both death and burial.)
My Queen!**

ELIZABETH
Ebben? finisci.
Conte! . . .
**Well then? continue.
Earl!**

ROBERT
Regina!

My queen!

ELIZABETH
Non ami?
Aren't you in love?

ROBERT
Non amo.
(Nascondi, frena i palpiti,
o misero mio core.)
**I am not in love.
(Hide and check your wild beating,
oh my unhappy heart,)**

ELIZABETH
(Cadrà.)
(He will be destroyed.)

ROBERT
(ti pasci sol di lagrime,
oh sventurato amore.)
(you are fed only by tears
oh my unfortunate love.)

ELIZABETH
(Si, la rival superba
punita in lui sarà,
si, si, la rival superba
punita in lui sarà, etc.)
**(Yes, my proud rival
shall be punished through him.)**

ROBERT
(Ch'io cada solo vittima
del suo fatal sospetto . . .
Con me l'arcano affetto
e morte e tomba avrà,
e morte e tomba avrà, etc.)
**(Let me fall the only victim
to her deadly suspicions . . .
With me my secret love
will find both death and burial.)
(ELIZABETH sweeps into her own apart-
ments)
(ROBERT remains in profound silence,
motionless, staring at the floor. NOT-
TINGHAM enters and comes up to
ROBERT to embrace him.)**

NOTTINGHAM
Roberto . . .
Robert . . .

ROBERT
*(jumping backward as though pro-
pelled by some unseen force)*
Che? . . . fra le tue braccia! . . .
What? . . . In your embrace? . . .

NOTTINGHAM
Estremo pallor ti siede in fronte!
Ah! forse? . . .
Tremo d'interrogarti.
**Your face is very pale!
Ah! perhaps? . . .
I fear to question you.**

ROBERT
Ancora la mia sentenza
non profferi colei;
ma nel tremendo sguardo



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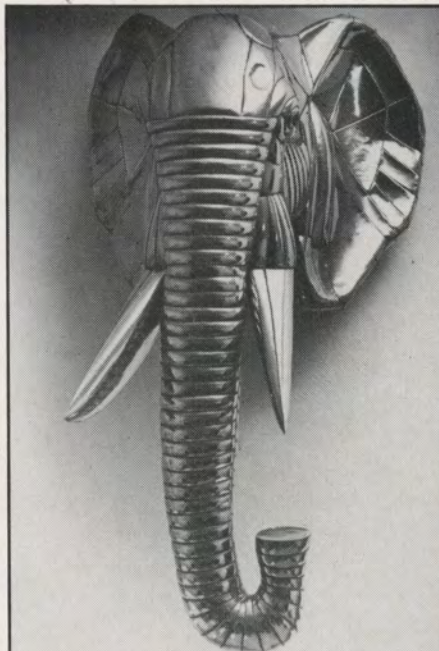


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le vidi sfolgorar la brama del sangue
mio.

**That woman still has not ordered
my execution;
but in her frightening glance
I saw flashing her desire for my blood.**

NOTTINGHAM

Non proseguir . . .
d'ambascia l'anima ho piena
e di spavento!

**Do not go on . . .
My heart is full of anguish
and terror!**

ROBERT

Ah! lascia che il mio destino compia,
e nelle braccia di cara sposa
un infelice obblia.

**Ah! let my destiny be fulfilled,
and in the arms of your dear wife
may you forget an unhappy man.**

NOTTINGHAM

Che parli? . . .

Ah! ah, fera sorte ne amico,
ne consorte lieto mi volle!

What are you saying? . . .

**Ah! alas, cruel fate does not want me
to be either a friend or a happy
husband!**

ROBERT

Oh! narra!

Oh, tell me!

NOTTINGHAM

Un arcano martir
di Sara attrista i giorni,
e lentamente la conduce alla tomba.

**A secret suffering
saddens Sara's life,
and slowly leads her to her grave.**

ROBERT

(È rea, ma sventurata!)

(She is guilty, but unfortunate!)

NOTTINGHAM

Jeri, taceva il giorno,
quando pria dell'usato
al mio soggiorno mi trassi,
e nelle stanze ove solinga
ella restar si piace,
mossi repente . . .

Un suono di taciti singulti
appo la soglia m'arrestò non veduto.
Essa fregiava d'aurate fila
una cerulea fascia.

Ma spesso l'opra
interrompea col pianto,
e invocava la morte!

Io mi ritrassi;
avea l'anima in tumulto . . .
avea la mente così turbata,
che sembrai dimente.

Forse in quel cor sensibile
si fè natura il pianto:
d'una fatal mestizia
anch'io son preda intanto.

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Ah! ch'io mi struggo in lagrime . . .
 ed il perchè non so.
 mi struggo in lagrime,
 mi struggo in lagrime,
 ed il perchè ed il perchè non so.
 Talor mi parla un dubbio,
 una gelosa voce;
 ma la ragion sollecita
 sperde il sospetto atroce,
 sperde il sospetto atroce.
 Ah! chè mai nel cor degl'angeli,
 la colpa entrar non può,
 la colpa entrar non può, ah!
 chè mai nel cor degl'angeli
 la colpa entrar non può,
 la colpa entrar non può.

Yesterday, the day was quiet,
when earlier than is my custom
I went to take my rest,
and to the rooms where
she prefers to remain alone,
I went unexpectedly . . .
A sound of repressed sobbing
stopped me unseen on the threshold.
She was embroidering a golden thread
into a blue scarf.
But often she broke off
her work for weeping,
and she wished aloud to die!
I went away;
my soul was in turmoil . . .
my mind was so distressed
that I seemed mad.

Perhaps in that sensitive heart
 weeping is her natural state:
 and to this fatal sadness
 I too have fallen prey,
 And though I suffer, myself in tears,
 I do not know its cause.
 Sometimes a doubt speaks to me,
 a jealous voice,
 but then prompt reason
 dispels my dread suspicions.
 Ah! because sin can never enter
 into the hearts of angels.
 (Enter CECIL and the other Lords.)

CECIL
 Duca, vieni: a conferenza
 la Regina i Pari invita.
Come, Duke; the Queen
summons the Peers to Council.

NOTTINGHAM
 Che si vuole?
What is it about?

CECIL
 Vieni.
Come.
 NOTTINGHAM
 Ma che si vuole?
But what is it about?

CECIL
 (in a low voice)
 Una sentenza

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A death-sentence
(turning a baleful eye on ROBERT)
troppo a lungo differita.

too long postponed.

NOTTINGHAM
(moved, he kisses and embraces ROBERT)

Vengo. Amico!

I am coming. My friend!

ROBERT
Sul tuo ciglio una lagrima spuntò!
M'abbandona al mio periglio . . .
M'abbandona, m'abbandona.

A tear sparkled on your eyelids!

Leave me to my danger . . .

Leave me.

CECIL

Vieni.

Come.

NOTTINGHAM

Salvar ti vo', salvar ti vo'.

Qui ribelle ognun ti chiama,
ti sovrasta fato orrendo;
l'onor tuo sol io difendo;
terra e cielo,
terra e ciel m'ascolterà.
Ch'io gli serbi e vita e fama
deh concedi, o sommo Iddio
parla tu sul labbro mio
santa voce, santa voce d'amistà.
Parla tu sul labbro mio
santa voce d'amistà,
parla tu sul labbro mio,
santa voce d'amistà,
ah! santa voce d'amistà.

I want to save you.

**Here everyone calls you traitor,
a fearful fate hangs over you;
only I defend your honor;
earth and heaven
earth and heaven will hear me out.
That I might spare both his life
and his reputation,
oh grant this, great God;
may thou speak through my lips
oh holy voice of friendship.**

LORDS

(Quel superbo il giusto fio
de' suoi falli pagherà.)

**(That proud man will pay
his just account for his crimes.)**

NOTTINGHAM

Parla tu sul labbro mio,
santa voce d'amistà,
santa voce, santa voce d'amistà.

**May thou speak through my lips,
oh holy voice of friendship.**

LORDS

(Il fio ne pagherà.)

(He will pay his account.)

NOTTINGHAM

Parla tu sul labbro mio,
santa voce d'amistà,

santa voce, santa voce d'amistà,
santa voce d'amistà,
santa voce d'amistà,
santa voce d'amistà.

**May thou speak through my lips,
oh holy voice of friendship.**

Scene 2. THE APARTMENTS OF THE
DUCHESS SARA IN NOTTINGHAM
HOUSE. On one side a table, on which
are seen a double-branched candlestick
and a rich coffer.

SARA

(alone)

Tutto è silenzio . . .

Nel mio cor soltanto
parla una voce, un grido
qual di severo accusator!
Ma rea non sono: della pietade
io m'arrendo al consiglio,
non dell'amor . . .

L'orribile periglio
che Roberto minaccia
il mio scordarmi fè . . .

Chi giunge? È desso!

All is silence . . .

**In my heart alone
speaks a voice, a cry,
that of a stern accuser!**

**But I am not guilty: I yield myself
to the judgment of mercy,
not of love . . .**

**The dreadful danger
that threatens Robert
made me forget my own danger . . .
Who is approaching? It is he!**

ROBERT

(wrapped in a long cloak)

Una volta, o crudel,
m'hai pur concesso
venirne a te! . . .
Spergiura! traditrice! perfida! . . .
e qual v'ha nome
d'oltraggio, di rampogna
che tu non merti?

**Once, ah, cruel woman,
you permitted me
to fall in love with you . . .**

**False one! Traitor! Faithless!
And what term
of outrage, of scorn,
do you not deserve?**

SARA

Ascolta.

Eri già lunge . . .

quandi si schiuse la funerea pietra
sul padre mio.

Rimasta orfana e sola,
d'un appoggio hai d'uopo
la regina mi disse:
a liete nozze ti serbo . . .

Listen.

**You were already far away . . .
when the gravestone opened**

Curious, these Americans.
Many pass judgment
on an imported gin
before trying all three.

San Francisco Ballet presents Nutcracker



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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

Enjoy the season.

WALTER M. BAIRD
President,
San Francisco Opera Association

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

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<i>Conductors</i>	Kurt Herbert Adler, Bruno Bartoletti, Reynald Giovaninetti, Berislav Klobucar*, Henry Lewis*, Gianfranco Masini*, Giuseppe Patanè, Christof Perick**, John Pritchard, Julius Rudel*, Silvio Varviso
<i>Chorus Director</i>	Richard Bradshaw
<i>Assistant to the Chorus Director</i>	Ernest Fredric Knell
<i>Musical Supervisor and Resident Conductor</i>	David Agler*†
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Randall Behr, Philip Highfill*, Terry Lusk, James Johnson*, Sue Marie Peters*, Margaret Singer*, Susan Webb
<i>Boys Chorus Director</i>	William Ballard
<i>Girls Chorus Director</i>	Elizabeth Appling
<i>Stage Directors</i>	Sonja Frisell, Ghita Hager, Nicolas Joel, Jacques Karpo, Lotfi Mansouri, Jean Pierre Ponnelle, Harold Prince*, Wolfgang Weber
<i>Productions Designed by</i>	Zack Brown*, Pet Halmen, Eugene and Franne Lee*, Thomas Munn, Jean Pierre Ponnelle, Pierluigi Samaritani, Alfred Siercke, Wolfram Skalicki
<i>Lighting Designers</i>	Ken Billington*, Thomas Munn
<i>Lighting Director and Art Consultant</i>	Thomas Munn
<i>Assistant Lighting Director</i>	Christine Wopat
<i>Assistant to the Lighting Director</i>	Bill Gorgensen*†
<i>Assistant Stage Directors</i>	Nicholas Deutsch*, Matthew Farruggio, Robin Thompson*
<i>Stage Managers</i>	Ralph Clifford, Matthew Farruggio, Arthur Karp*
<i>Production Assistants</i>	Vera Lucia Calabria*, Anne Ewers*, Gretchen Mueller, Heidemarie Sedlmair*, Preston Terry
<i>Language Coach</i>	Elena Burgess
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<i>Rehearsal Department</i>	Katherine Ann Kander*, Elizabeth Tucker*, Paula Williams
<i>Super Department</i>	Preston Terry
<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Jay Kotcher
<i>Sound Design</i>	Roger Gans*
<i>Master Carpenter</i>	Michael Kane
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<i>Master of Properties</i>	Ivan J. Van Perre
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<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	David Watson

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

The Knabe is the official piano of the San Francisco Opera

The San Francisco Opera is supported by much appreciated grants from the San Francisco Hotel Tax Fund, the California Arts Council, and the National Endowment for the Arts, a Federal Agency.

Artists

Supporting San Francisco Opera
continued from p. 49

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Judith Forst
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Pilar Lorengar
Janis Martin
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Mariana Paunova*
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Susan Quittmeyer*†
Margherita Rinaldi
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Stefania Toczyska**
Anna Tomowa-Sintow

Gene Albin
Giacomo Aragall
Michael Ballam*
Carlo Bini*
Wolfgang Brendel*
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*

Gerald Johnson
Conrad Knipfel
Eugene Lawrence
Kenneth Malucelli
Edward Marshall
Kenneth McLaren
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 Woodruff

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 Chervený
Angelo Colbasso
Edward Corley
Joseph Correllus
Jonathan Curtsinger
James Davis
Robert Delany
Bernard J. DuMonthier
Peter Girardot
John L. Glenister

Barbara Smith
Jennifer Sullivan

M.W.B. Adamson
Manfred Behrens
Michael Bloch
Gerald Chappell
Joseph Ciampi

Dr. & Mrs. William W. Foote
Angelo Fornaciari
Mr. & Mrs. James D. Forward
Mr. & Mrs. Harold Freeman
Michael Frenzell-Forrest
Norman F. Friedman
Vincent Friia
Monsignor James P. Gaffey
Virginia B. Geeslin
Dr. Jay Gershow
Mr. & Mrs. Alexander Gholikely
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Pauline E. Gilmore
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Dr. M. Melvin Goldfine
Dr. Kathleen E. Goldstein
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Dr. Jean Haber Green
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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 McLaren
Tamaki McCracken
Iris Miller
Irene Moreci
Rose Parker
Penelope Rains
Mimi Ravetti
Laurel Rice
Anna Marie Riesgo
Shelley Seitz

Extra Chorus

Darlene Brock
Anne Buelteman
Teresa Colyer
Marcia Gronewold
Margaret Hamilton
Marena Lane
Maria Meyer
Linda Moody

Dale Emde
Henry Metlenko
Stephen Ostrow
Monte Pederson
Mitchell Sandler
James Tipton
Lee Velta

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 Svazliant[†]

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 Kadarauich
Principal
Doug Ischar
Judiyaba
Lawrence Granger
Barbara Wirth
Burke Schuchman

BASS

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

FLUTE

Paul Renzi
Acting Principal

Lloyd Gowen

Gary Gray
Rebecca Friedman[†]

PICCOLO

Lloyd Gowen

OBOE

James Matheson
Principal
Raymond Dusté
Deborah Henry

ENGLISH HORN

Raymond Dusté

CLARINET

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

BASS CLARINET

Donald Carroll

BASSETT HORN

James Russell[†]

BASSOON

Walter Green *Principal*
Jerry Dagg

Robin Elliott

Carla Wilson[†]

CONTRA BASSOON

Robin Elliott

FRENCH HORN/

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

Carlberg Jones[†]

Glen Swarts[†]

Gail Sprung[†]

FRENCH HORN/

WAGNER TUBA

David Sprung

James Callahan

Carlberg Jones[†]

Gail Sprung[†]

TRUMPET

Donald Reinberg

Principal

Edward Haug

Chris Bogios

Carole Kleint[†]

Timothy Wilson[†]

BASS TRUMPET

Mitchell Rosst[†]

TROMBONE

Ned Meredith *Principal*

McDowell Kenley

John Bischof

Mitchell Rosst[†]

CONTRA BASS

TROMBONE

John E. Williamst[†]

TUBA

Robert Z. A. Spellman

TIMPANI

Elayne Jones

PERCUSSION

Lloyd Davis

Peggy Lucchesi

Richard Kvistadt[†]

HARP

Anne Adams *Principal*

Marcella de Cray

PERSONNEL MANAGER

Thomas B. Heimberg

LIBRARIAN

Lauré Campbell

[†]Additional players

Dancers

Danna Cordova
Carolyn Houser
Janne Jackson

Lesla 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
Neil Nevesny
Paul Newman

Nick Pliam
Steven Polen
Paul Ricks
Gil Rieben
Robert Schmidt
Thomas Simrock
Kent Speirs
Jon Spieler
David Watts
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

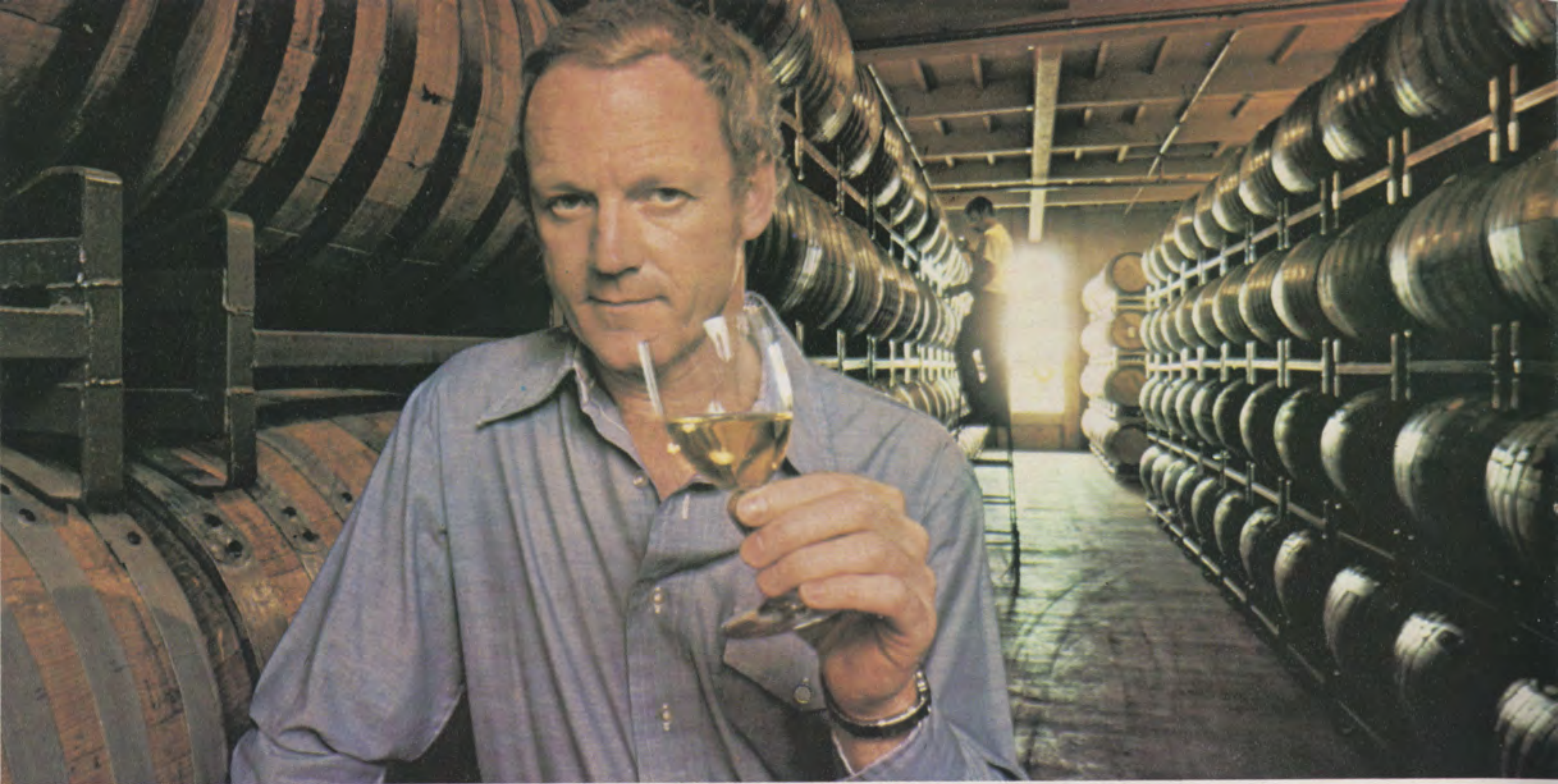
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Roberto Devereux



Montserrat Caballé as Queen Elizabeth

photos by Ira Nowinski



Stefania Toczyska as Sara.



Carlo Bini and Juan Pons as Robert and Nottingham



Montserrat Caballé and Juan Pons as Queen Elizabeth and Nottingham

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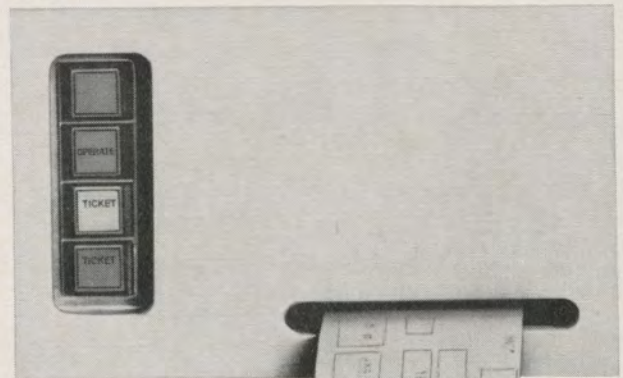
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Opera in three acts by GAETANO DONIZETTI

Text by SALVATORE CAMMARANO

Based on FRANCOIS ANCELOT'S tragedy *Elisabeth d'Angleterre*

(Used by arrangement with Associated Music Publishers Inc., New York, U.S., agents for G. Ricordi & Co., Milan, Italy.)

San Francisco Opera premiere

New production

Roberto Devereux

(IN ITALIAN)

Conductor
Gianfranco Masini*

Production
Jacques Karpo

Designer
Thomas Munn

Chorus Director
Richard Bradshaw

Musical Preparation
Philip Highfill

Prompter
Randall Behr

CAST

Sara Stefania Toczyska

Elizabeth Montserrat Caballé

Lord Cecil Michael Ballam

A page Richard Haile

Sir Walter Raleigh Boris Martinovich

Robert Carlo Bini*

Nottingham Juan Pons*

Servant of Nottingham John Del Carlo

Ladies of the royal court, courtiers, pages, royal guards, attendants of Nottingham

*San Francisco Opera debut

First performance: Naples, October 29, 1837

FRIDAY, OCTOBER 26 AT 8:00 (Live broadcast)

TUESDAY, OCTOBER 30 AT 8:00

SUNDAY, NOVEMBER 4 AT 2:00

WEDNESDAY, NOVEMBER 7 AT 7:30

SATURDAY, NOVEMBER 10 AT 8:00

THURSDAY, NOVEMBER 15 AT 7:30

PLACE AND TIME: London in 1901.

ACT I Scene 1 A hall in Westminster palace

Scene 2 Sara's apartments, Nottingham palace

INTERMISSION

ACT II A hall in Westminster palace

INTERMISSION

ACT III Scene 1 Sara's apartments, Nottingham palace

Scene 2 A cell for the condemned in the Tower of London

Scene 3 A hall in Westminster palace

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 ten minutes

SYNOPSIS/ROBERTO DEVEREUX

Act I, Scene 1—Roberto Devereux, Earl of Essex, has returned from his military mission to Ireland and is about to stand trial for treason. Sara, Duchess of Nottingham, pines with love for Essex and cannot hide her tears from the other ladies of the Court. Queen Elizabeth enters and reveals to Sara that she has consented to see Essex without whom life has no meaning and whom she suspects not of the treason of which he is accused, but of infidelity to her. Lord Cecil comes to demand the Queen's approval of his Peers' judgment on Essex, but she asks for further proof of treason and says that she will see the accused. Essex enters and Elizabeth hints she is ready to pardon him, pointing to the ring she once gave him and which he has only to produce for her to guarantee his safety. A momentary lapse on his part arouses her suspicions and anger. She leaves in a rage, resolving that he must die. The Duke of Nottingham, come to assure Essex of his support in the Council, reveals that his wife Sara has aroused his own jealous suspicions.

Scene 2—Essex goes to Sara's apartments to upbraid her for marrying another and to bid her farewell. She pleads that her father's sudden death precipitated her into a loveless marriage and urges him to turn his heart toward the Queen. Protesting that his heart is dead to love, he tears the Queen's ring from his finger and throws it on the table. Sara gives him a scarf she has embroidered and he swears to wear it near his heart.

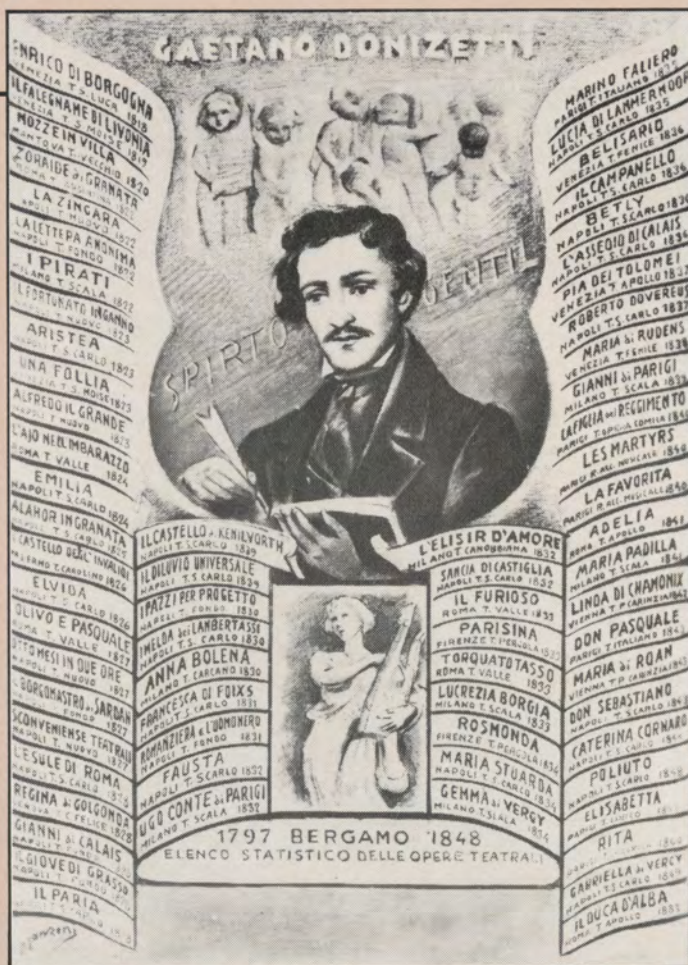
Act II—Cecil tells the Queen that the Council, in spite of Nottingham's defense of his friend, has brought in a sentence of death, which now awaits only her approval. Sir Walter Raleigh

comes to tell Elizabeth that when Essex was arrested and searched, a scarf was found next to his heart. No sooner has the Queen recognized it as Lady Nottingham's, then Nottingham himself comes in to plead for Essex's life. Essex is brought in under guard. The Queen confronts him with the scarf, and Nottingham, recognizing it as his wife's, calls down the vengeance of Heaven on his faithless friend.

Act III, Scene 1—Sara, receiving news of Essex's condemnation, plans immediately to take the ring Essex left with her to the Queen in token of his plea for mercy. Nottingham suddenly enters, denouncing Essex and preventing his wife from conveying the ring to Elizabeth.

Scene 2—Imprisoned in the Tower of London, Essex awaits the news of the pardon which he believes will certainly follow the delivery of the ring to the Queen. He envisages offering himself to Nottingham's sword and with his dying breath assuring his friend that Sara has remained chaste.

Scene 3—The Queen awaits the arrival of the trusted Sara to comfort her, as well as the ring she believes Essex will send her. The sight of the distraught Sara bringing the ring and her immediate recognition of a hated rival does not sway Elizabeth from her purpose. She orders a stay of execution at the very moment when a cannon shot is heard giving the signal to the executioner. The Queen turns in misery to blame Sara until Nottingham reveals his guilt in preventing the ring from reaching the Queen. Elizabeth, beside herself with grief, longs for death and the accession of James Stuart to the throne.



Gaetano Donizetti *Spirto Gentil*

By BARBARA FISCHER-WILLIAMS

So critical was the military and political situation in turbulent Italy when Gaetano Donizetti died on April 8, 1848, in his native Bergamo, that the event attracted little immediate attention outside the circle of his family, friends and fellow Bergamaschi, proudly aware of the honor his reputation had brought to the city.

The years since then have, of course, more than made up for any seeming neglect at the time, and Donizetti's place among the immortals is secure and unchallenged. The world has paid due tribute with fanfares for the great musician, but less is heard about the captivating and exceptional man, and here Donizetti himself unconsciously

supplied his own most fitting epitaph eight years before his death when he composed *La Favorite*, first heard in Paris in French, but better known today in its Italian translation as *La Favorita*.

"*Spirto gentil*," the hero, Fernando, laments as he apostrophizes his lost love, Leonora, in the most familiar aria in the opera, and it is hard to think of any words which suit Donizetti better. Generous, compassionate, loyal, pragmatic, and resilient even in the face of overwhelming trouble, he was indeed, as all his biographers attest, a "gentle spirit," incapable of malice or petty-mindedness and untouched by the envy and jealous intrigue so widespread in the devious world of nine-

teenth century opera in Europe.

It was during a period of intense grief that Donizetti forced himself to compose *Roberto Devereux*, living and laboring in Naples then in the grip of a severe cholera epidemic, for good measure. In eight years he had lost his parents, three infant children and—the culminating cruel blow—his beloved wife, Virginia, who died on July 30, 1837, at the age of 29, following her third ill-fated childbirth. Small wonder that he cried out soon afterwards in a letter to his brother-in-law and lifelong close friend, Antonio (Toto) Vasselli, "Everything, everything I have lost. Without father, without mother, with-

out wife, without children, for whom do I work, then?"

But, happily for posterity, work on he did, and *Roberto Devereux*, the 57th of his 70 operas, had its successful première at Naples' famous San Carlo house on October 29, 1837, with a cast headed by four of the leading singers of the day: soprano Ronzi de Begnis (Queen Elizabeth), mezzo-soprano Almerinda Granchi (Sara, Duchess of Nottingham), tenor Giovanni Basadonna (Devereux), and bass-baritone Paul Barroilhet (Duke of Nottingham). Writing to his publisher, Tito Ricordi, two days later, Donizetti said: "I gave my opera the day before yesterday at the S. Carlo; it is not for me to tell you how it went. I am more modest than a whore; therefore I should blush. But it went very, very well. They also called out the poet (Salvatore Cammarano)."

Subsequent performances at the Fenice in Venice and at La Scala in Milan were less well received because of objections to what were seen as the score's borrowings from earlier Donizetti works. Better fortune attended at the Théâtre-Italien in Paris where, on December 27, 1838, it had, in the composer's words, "a happy success," and in Bergamo, where a warm welcome was given in 1841. However, after enjoying more or less continuous good reception in Italy until the mid-1860s, the opera was supplanted by the works of later composers, particularly Verdi, and lapsed into the shadows for nearly a century, until at the instigation of the great Donizetti authority and aficionado, Gianandrea Gavazzeni, it was triumphantly revived at the San Carlo in May, 1964. It is a measure of the meticulous care Donizetti lavished upon his operas that he personally supervised no less than four productions of *Devereux*, to wit: the Naples, Venice and Paris premières, and the 1844 Vienna première, which suffered disasters with the cast, and which the composer with his customary frankness and lack of vanity described as a "piramidale fiasco."

In the United States, *Roberto Devereux* was first presented on January 15, 1849, at the Italian Opera House (Astor Place) in New York, under the management of Max Maretzek, and the same company revived it in 1851 at the Castle Garden Theater. It was not heard again in this country until a concert performance by the American Opera Society at Carnegie Hall, New York, on December 14, 1965, with Carlo Felice Cillario conducting a cast led by Montserrat Caballé and Juan Oncina. More recent performances have included Barcelona in 1969 with Caballé and Bernabé Marti, and the New York City Opera in 1970 with Beverly Sills and Plácido Domingo.

When Donizetti told Ricordi that the public at the Naples première had insisted on a curtain call for his "poet," Salvatore Cammarano, he was noting an event which must certainly have caused him pleasure, for the relationship between composer and librettist was a happy as well as a fruitful one. The two were brought together by the management at the San Carlo, where the gifted Cammarano, member of a fascinating and prolific artistic family, had been employed first as a scene painter and then as a "concertatore"—a sort of assistant conductor who presided at rehearsals. His fondest wish, however, was to win acceptance as a librettist and author, and his hitherto frustrated ambitions were triumphantly realized when, as a result of the perennial tardiness of Felice Romani, the leading Italian librettist of the day, he was called upon to supply the text for Donizetti's *Lucia di Lammermoor*, first performed in September 1835 in Naples, to high acclaim.

All told Cammarano provided eight libretti for Donizetti, the other six in addition to *Lucia* and *Devereux* being: *Belisario*, *L'Assedio di Calais*, *Pia de' Tolomei*, *Maria de Rudenz*, *Poliuto* and *Maria di Rohan*. Nor was Donizetti the only well-known composer for whom he worked. Pacini, Mercadante and Verdi were among those who employed him as collaborator, and it

should surely not be counted as his least achievement that before his death in July 1852 he had made a detailed treatment of the legendary *King Lear* which Verdi dreamed of but never finally composed. So detailed was it in fact that it comprised 25 scenes, reduced by Verdi to nine, and in November 1856 the composer told the San Carlo he would have a libretto of *Lear* for them to read the following March. But before then he dropped the idea, and thus vanished any remote chance Cammarano might have had of being remembered as in some way the precursor of the great Arrigo Boito, Verdi's partner for *Otello* and *Falstaff*.

An idea of the easy and friendly association which Donizetti and Cammarano enjoyed while they were bringing *Devereux* to birth may be gathered from a letter Salvatore wrote to Gaetano at the time. "I shall wait for you in the Two Sicilies Café until two o'clock," he said. "The finale strikes me as not too bad. We will read it together; four eyes are better than two, or rather eight, are — counting my glasses and your two eyes which are equal to four." From this it is evident that by now the poet was well aware of the composer's propensity, and gift, for taking an active hand in the preparation of his own libretti—indeed in 1836 he turned out singlehanded (within a week) both music and words of his witty little one-act opera *Il Campanello di notte*, one of the many instances of the phenomenal speed and facility with which he composed, and for which he was well known.

The text which Donizetti and Cammarano presumably had in front of them that afternoon at the Two Sicilies Café was based principally on *Elisabeth d'Angleterre*, a tragedy by a contemporary French playwright with the impressive names of Jacques Arsène François Polycarpe Ancelot (1794-1853). Also included were certain details from another French play *L'Histoire secrète des amours d'Elisabeth d'Angleterre et du comte d'Essex* by one Jacques Les-

continued on p. 111



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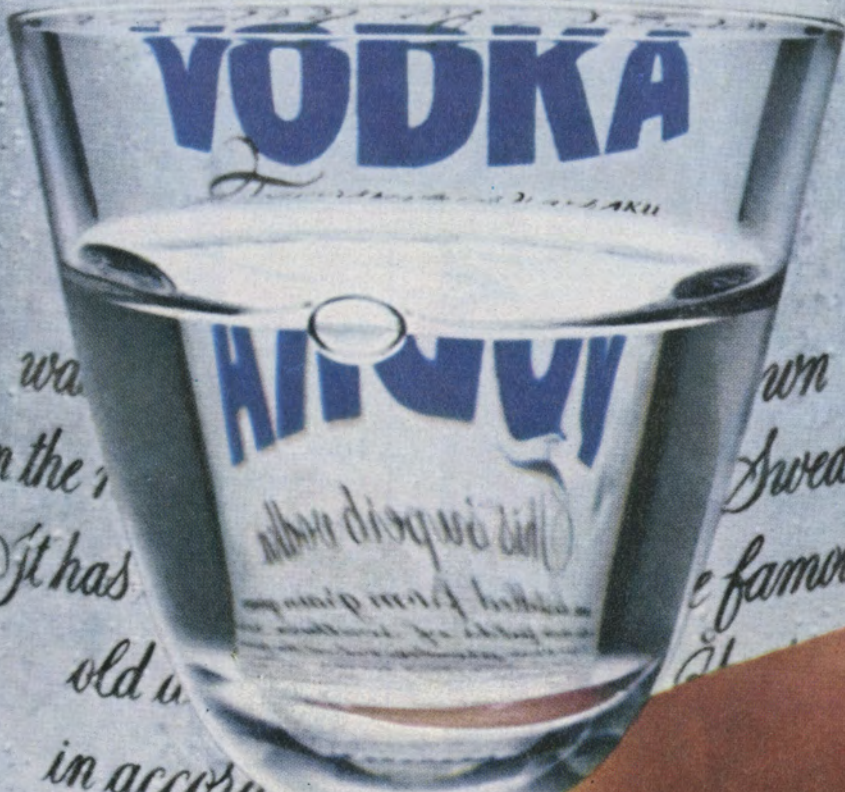
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Friday, November 2	LA FANCIULLA DEL WEST
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*Taped from an earlier performance

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

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

Unused Tickets

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

Opera Museum

Archives for the Performing Arts, which serves as a repository for invaluable collections pertaining to opera, dance, music and theater, is a non-profit, tax exempt corporation, with headquarters in the San Francisco Public Library, Presidio Branch. It is headed by Russell Hartley, with Judith Solomon as his assistant.

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

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

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Many Opera goers who live in the northern section of San Francisco are regular patrons of the Municipal Railway's special "Opera Bus".

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

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

Its route is as follows:

North on Van Ness to Chestnut, then left to Divisadero where it turns left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

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

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

Opera Glasses

Opera glasses are available for rent in the lobby.

Please note that no cameras or tape recorders are permitted in the Opera House.

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

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

For the safety and comfort of our audience all parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

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Patrons needing a cab at the end of the performance should reserve one with the doorman at the Taxi Entrance before the end of the final intermission. Anyone desiring a taxi at other times of the evening may use the direct telephone line at the Taxi Entrance to summon a cab.

Emergency Telephone

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

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

Food Service

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

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

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

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continued on p. 114



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San Francisco Sixty-eighth Season November 28

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

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

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

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

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

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

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

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Profiles

MONTSERRAT CABALLÉ



STEFANIA TOCZYSKA



CARLO BINI



Montserrat Caballé sings one of the bel canto roles for which she is world famous, Queen Elizabeth in *Roberto Devereux*, in her third consecutive season with the San Francisco Opera. Other Donizetti heroines she has performed on the opera stage, in concert and on records are the title roles of *Lucrezia Borgia* (the role of her triumphant American debut at Carnegie Hall in 1965), *Maria Stuarda*, *Catarina Cornaro*, *Parisina d'Este*, *Gemma di Vergy* and *Lucia di Lammermoor*. The Catalan soprano made her local debut in the 1977 Ponnelle production of *Turandot* singing the title role for the first time in her career. She is scheduled to perform *Turandot* at the Metropolitan Opera, the Paris Opera and La Scala in coming seasons. She will sing *Tosca*, the role in which she was heard here last year, during the Met's 1979/80 season. Since making her operatic debut as Mimi in *La Bohème* with the Basel Opera in 1956, Miss Caballé has appeared at all the major opera houses of the world in a vast repertoire which encompasses Mozart, Rossini, Bellini, Donizetti, Verdi, Puccini, several verismo composers, Strauss and, most recently, Wagner. In 1977 she sang Sieglinde opposite the Brünnhilde of Birgit Nilsson in a concert performance of *Die Walküre* in her native Barcelona. During the 1977/78 season she was heard as Isolde in a Paris concert performance of *Tristan und Isolde* and is slated to perform the role on stage in the near future. Among the soprano's recent engagements were *Maria Stuarda* in Nice, Barcelona and Munich, *Tosca* and *Don Carlo* in Nice, *La Forza del Destino* in Barcelona and Verdi's rarely heard *Aroldo* in a New York concert performance.

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.

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



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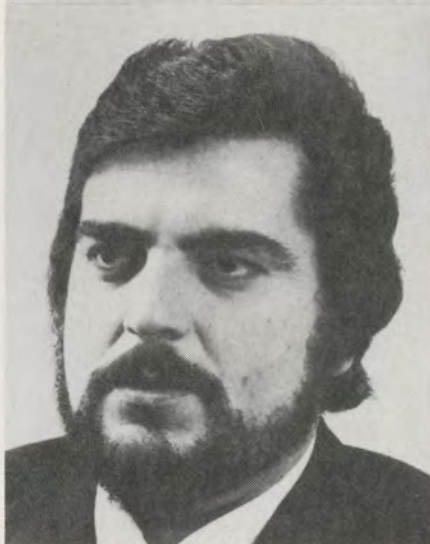
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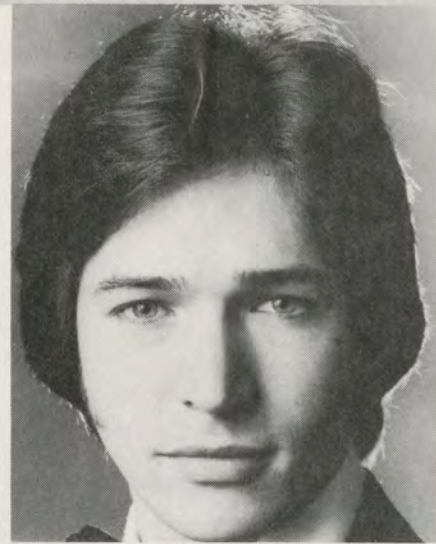
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JUAN PONS



Spanish baritone Juan Pons makes his first appearance with the San Francisco Opera as Nottingham in the premiere production of *Roberto Devereux*. Originally trained as a bass, Pons made his professional debut at Barcelona's Teatro del Liceo and scored his first major successes at Mexico City's Palacio de Bellas Artes in 1978 in three Verdi roles: Count di Luna in *Il Trovatore*, Renato in *Un Ballo in Maschera* and Don Carlos in *Ernani*. On his return to that city the following season, he was acclaimed as Iago in *Otello* and in the title role of *Rigoletto*. Earlier during the 1978/79 season he was heard in Donizetti's *Gemma di Vergy* in Paris, Offenbach's *La Vie Parisienne* in Nice and Verdi's *La Traviata* and *Il Trovatore* in Barcelona. In April of this year the baritone made his American debut in a concert version of Verdi's rarely heard *Aroldo* in Carnegie Hall opposite Montserrat Caballé. Following that, he sang Tonio in *I Pagliacci* in Madrid and later appeared as Alfio in the Covent Garden production of *Cavalleria Rusticana*. In Bogotá, Colombia, this summer he performed in *Tosca*, *Un Ballo in Maschera*, *Aida* and *Rigoletto*, and was heard in the title role of *Simon Boccanegra* in Bilbao, Spain.

BORIS MARTINOVICH



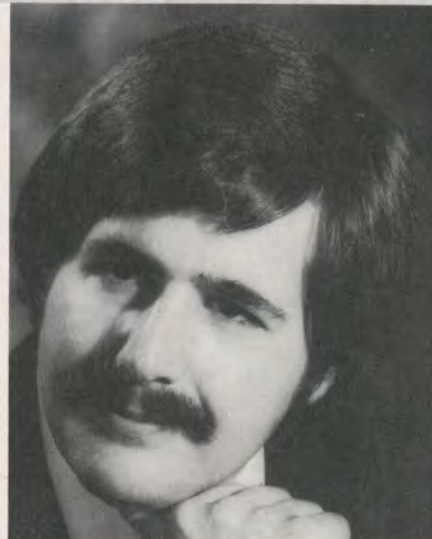
Born in Yadar, Yugoslavia, bass-baritone Boris Martinovich came to the United States in 1969 to pursue a singing career and began his vocal training with Armen Boyajian and Alberta Masiello. He made his New York debut at Avery Fisher Hall in Refice's *Cecilia*, which featured Renata Scottò. Invited by 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.

MICHAEL BALLAM



American tenor Michael Ballam bows with the San Francisco Opera as a young servant in *Elektra*, Harry in *La Fanciulla del West* and Lord Cecil in *Roberto Devereux*. During the 1978 season of the Chicago Lyric Opera he performed the Puccini role in addition to Schmidt in *Werther* and Beelzebub in the world premiere of Penderecki's *Paradise Lost*. A graduate of Indiana university with a doctor of Music with Distinction degree, he has been heard there in such roles as Mephistopheles in *Doktor Faust*, Rodolfo in *La Bohème*, Andres in *Wozzeck*, Lt. Pinkerton in *Madama Butterfly*, Anatol in *Vanessa*, the title roles in *Parsifal*, *The Tales of Hoffmann*, *Pelléas et Mélisande* and Danton in the world premiere of John Eaton's *Danton and Robespierre* in 1978. The young tenor has appeared as concert soloist in Carnegie Hall, Town Hall, the Kennedy Center, Notre Dame in Paris, the Royal Albert Hall and St. Martin's-in-the-Fields in London, among others. This year Ballam has sung the title roles in Cavalli's *L'Ormindo* with Pennsylvania Opera Theater, Berlioz's *La Damnation de Faust* with the Fresno Philharmonic Orchestra and *The Tales of Hoffmann* in Santa Barbara.

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*.

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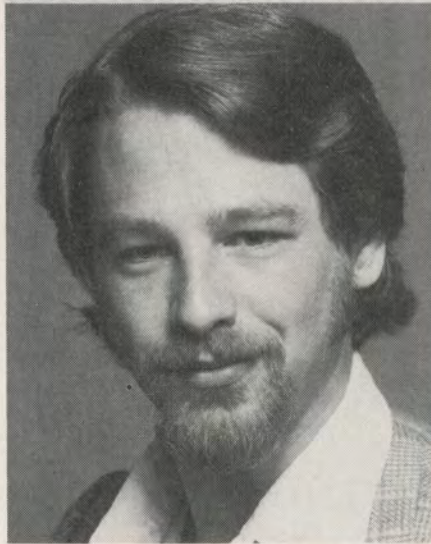
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RICHARD HAILE



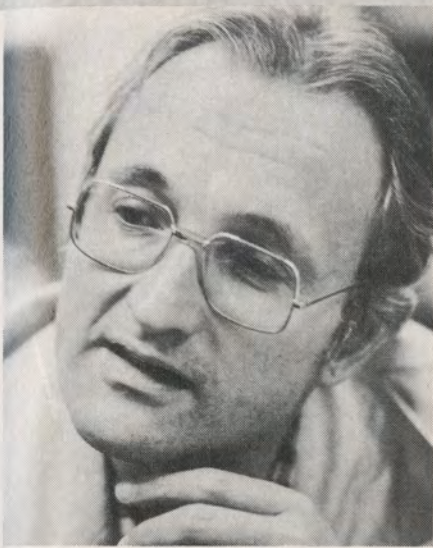
Baritone Richard Haile, a participant in the 1979 Merola Opera Program, bows this season with the San Francisco Opera in four roles: a singer in *La Gioconda*, a Flemish deputy in *Don Carlo*, Pinellino in *Gianni Schicchi*, and Happy in *La Fanciulla del West* and a servant in *Roberto Devereux*. This 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.

GIANFRANCO MASINI



A native of Reggio Emilia, Italy, Gianfranco Masini makes his San Francisco Opera debut conducting Donizetti's *Roberto Devereux*. A student of Hermann Scherchen, Masini's career began in the theaters of Parma, Bologna and Modena. He led a series of contemporary music concerts which were recorded by Radiotelevisione Italiana. Subsequently, he became a frequent conductor of the ORTF Orchestra of Paris, the Spanish Radio Television Orchestra of Madrid and was heard in concerts in Paris and operas in the theaters of Prague, Budapest and Madrid. Maestro Masini made his American debut with the Metropolitan Opera with performances of *Norma* during the 1975/76 season and has recently returned there for *Rigoletto* and *Madama Butterfly*. He has also conducted *Adriana Lecouvreur* with Montserrat Caballé in London, Tokyo and Barcelona. In March of this year he led the American premiere of Meyerbeer's *Il Crociato in Egitto* at Carnegie Hall in New York. Other engagements in 1979 have included *Simon Boccanegra* in Nice, *Lucia di Lammermoor* in Genoa, and *La Bohème* and *Luisa Miller* in Caracas, Venezuela. Masini is presently the principal conductor at the Teatro Giuseppe Verdi in Trieste and in 1980 will bow at the Vienna Staatsoper, the Hamburg Staatsoper and the Lisbon Opera.

JACQUES KARPO



Artistic director of the Marseilles Opera since 1975, Jacques Karpo returns to the San Francisco Opera to stage *Pelléas et Mélisande* and the premiere production of *Roberto Devereux*. He made his local debut as stage director with *Faust* in 1977. No stranger to the Company, he worked here as both stage manager and assistant director from 1968 through 1972. Among his recent successes in Marseilles were the French premiere of Verdi's *Attila*, which won a prize from the French ministry, the first uncut performance in France of Berlioz' *La Prise de Troie*, a revival of the five-act *Don Carlos* and, in 1979, new productions of Verdi's *Macbeth* and *La Forza del Destino*. Karpo also directs extensively for such other opera houses in the South of France as Avignon, Bordeaux and Monte Carlo, where he has staged his productions of *Les Contes d'Hoffmann*, *Don Carlos*, *Samson et Dalila* and *Rigoletto*. Elsewhere in Europe he has staged *Carmen* in Dortmund and in 1980 is slated to direct *Tannhäuser* in Bari and *Aida* in Naples. Assignments during the 1979/1980 season in Marseilles include *Götterdämmerung*, *Salome*, the uncut *Les Troyens à Carthage* and *Carmen*.



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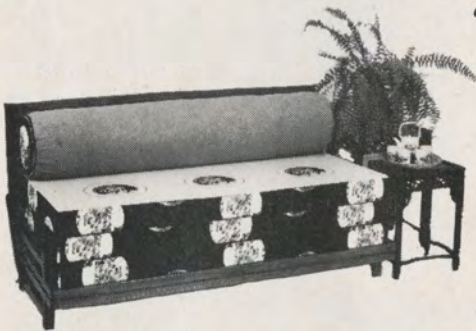
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THOMAS MUNN



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*, *La Voix humaine* and *Roberto Devereux*, he is also credited with designing the scenery for *Roberto Devereux* and the projections 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: *Thäis*, *La Forza del Destino*, *Die Frau ohne Schatten*, *Cavalleria/Pagliacci* and the world premiere of *Angle of Repose*.

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Libretto
continued from p. 42

to receive my father.
"Being an orphan and alone,
you have need of protection,"
the Queen told me:
"I am planning a happy marriage
for you."

ROBERT
E tu?

And you?

SARA
M'opposi.
La chiesi, ma indarno il vel . . .
fui tratta al talamo . . .
Che dico?
al mio letto di morte?

I refused.
I asked her rather to let me become
a nun.

I was dragged to the marriage bed . . .
What am I saying?
to my death bed!

ROBERT
Oh ciel!
Oh heavens!

SARA
Felice, quant'io non son,
fato miglior ti renda . . .
alla Regina il core volgi, Roberto.

However much I am unhappy,
may a better fate make you happy . . .
Turn your heart toward the Queen,
Robert.

ROBERT
Ah, taci . . .
spento all'amor son io.

Ah, be silent . . .
I am dead to love.

SARA
La gemma che in tua man risplende
era memoria e pegno
d'un affetto real . . .

The ring that sparkles on your hand
was a reminder and pledge
of a royal love . . .

ROBERT
Pegno d'affetto?
non sai . . .
pur si distrugga il tuo sospetto!

A pledge of love?
you do not know . . .
thus is your suspicion denied!
(He throws the ring on the table)

Mille volte per te darci la vita.
Oh, to give my life a thousand times
for you.

SARA
Roberto . . .
ultimo accento Sara ti parla
ed osa una grazia pregar.

Robert . . .
Sara is speaking her final word to you
and dares to beg a favor.

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ROBERT
Chiedimi il sangue.
Tutto lo spargerò per te, mio bene.
**Ask of me my blood.
I would shed it all for you, my beloved.**

SARA
Viver devi
e fuggir de queste arene.
**You must live
and flee these shores.**

ROBERT
Il vero intesi? . . .
Ah, parmi, parmi sognar!
**Did I hear the truth? . . .
Ah, it seems I am dreaming!**

SARA
Ah! se m'ami
per sempre dei lasciarmi.
**Ah! if you love me,
you must leave me forever.**

ROBERT
Per sempre!
Forever!

SARA
Si.
Yes.

ROBERT
Per sempre!
Forever!

SARA
Si.

Yes.
ROBERT
Ah! non credea cangiato
tanto di Sara il cor.
Son l'odio tuo! . . .

**Ah! I had not believed
that Sara's heart had changed so much.
I am what you hate! . . .**

SARA
Spietato!

Pitiless man!

ROBERT
Ardo per te d'amore.

I burn with love for you.

SARA
Dacchè tornasti, ah misera!
in questo debil core
del mal sopito incendio
si ridestò l'ardore . . .
Ah! parti, ah! vanne, ah! lasciami,
ah! cedi alla sorte acerba . . .
a te la vita serba,
serba l'onor, ah serba l'onor a me.

**Since you returned, ah miserable me!
in this weak heart
the passion is re-ignited
of that barely extinguished fire . . .
Ah! go, ah! depart, ah! leave me,
Ah yield to bitter fate . . .**

**Spare your life,
and spare me my honor.**

ROBERT
Dove son io?
Quai smanie!
Fra vita e morte ondeggio!
Tu m'ami e deggio perderti! . . .

**Where am I?
What madness!
I waver between life and death!
You love me and I must lose you! . . .**

SARA
Si!

Yes!

ROBERT
M'ami e lasciarti deggio! . . .

You love me and I must lose you! . . .

SARA
Si!

Yes!

ROBERT
Poter dell'amicizia . . .

The power of friendship . . .

SARA
A te la vita serba, . . .

Spare your life, . . .

ROBERT
. . . prestami tu vigore.
. . . lend me strength.

SARA
. . . l'onore a me.
. . . spare my honor.

ROBERT
chè d'un mortale in core
tanta virtù non è . . .
chè d'un mortale in core
tanta virtù, no, no, no, no, no, non è.

**For in the heart of a man
such virtue does not exist . . .**

*(SARA falls at his feet, weeping and
imploring. ROBERT raises her.)*

Ah! tergi, tergi le amare lagrime,
si, fuggirò, fuggirò.

**Ah! dry your bitter tears,
Yes, I will escape.**

SARA
Lo giura.

Swear it!

ROBERT
Si!
Poter dell'amicizia
prestami tu vigore,
chè d'un mortale in core
tanta, tanta, tanta virtù non è.

**Yes!
Power of friendship,
lend me your strength,
for in the heart of a man
such virtue does not exist.**

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SARA
Parti, ah! fuggi, ah! lasciami,
cedi alla sorte acerba . . .
vanne, parti,
serba a te la vita,
serba l'onore, l'onore a me,
serba l'onore a me.

**Go, ah! escape, ah! leave me,
yield to bitter fate . . .
go, depart,
spare your life,
spare my honor.**

ROBERT
tanta virtù non è,
such virtue does not exist,

SARA
serba l'onore a me,
spare my honor,

ROBERT
tanta virtù . . .
such virtue . . .

SARA
Ah! fuggi, involati,
salva l'onore, l'onore a me,
a me.

**Ah! escape, fly,
save my honor.**

ROBERT
no, non è.

no, it does not exist.

SARA
E quando fuggirai?
And when will you escape?

ROBERT
Allor che tacita
avrà la notte oscura
un'altra volta in cielo
disteso il tetro vel.
Or nol potrei,
chè roseo il primo albor già sorge.

**When silently
dark night
once more
has spread out its dark garment.
Now I could not,
because the first ray of dawn appears.**

SARA
Ah! qual periglio! . . .
Involati . . .
Se alcun uscir ti scorge! . . .

**Ah! what danger! . . .
Hurry . . .
If anyone should see you leaving! . . .**

ROBERT
Oh fiero istante!
Oh dread moment!

SARA
Un ultimo pegno d'infausto amore
con te ne venga . . .
**One last pledge of unhappy love
take with you . . .**



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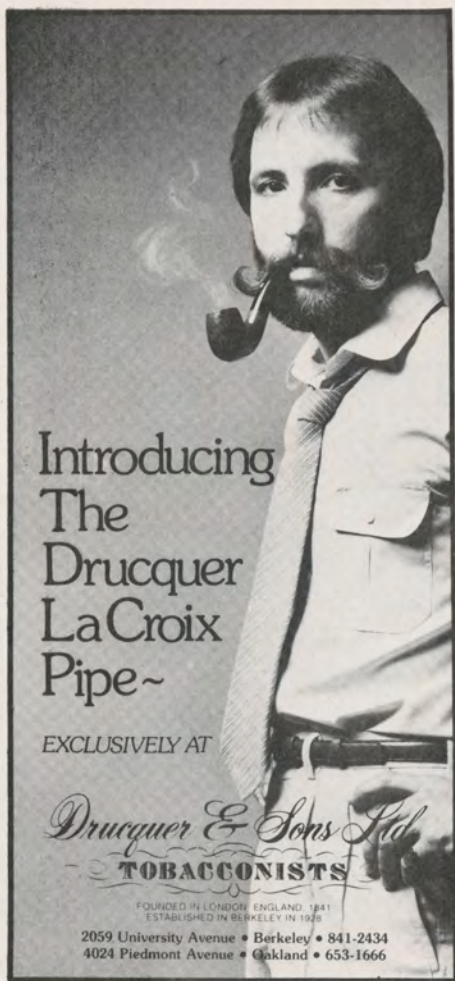
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ROBERT

Ah! porgilo . . . qui,
sul trafitto core . . .

**Ah! place it . . . here,
on this wounded heart . . .**

SARA

*(giving him the blue scarf embroidered
with golden threads)*

Vanne!

Di me ramentati
sol quando preghi il ciel.
Addio! . . .

Go!

**Remember me
only when you pray to heaven.
Farewell! . . .**

ROBERT

Per sempre! . . .

Forever! . . .

SARA

Oh spasimo! . . .

Oh sorrow! . . .

ROBERT

Oh rio destin crudel! . . .

Oh cruel, perfidious fate! . . .

SARA

Addio! . . .

Farewell! . . .

ROBERT

Addio! . . .

Forewell! . . .

SARA & ROBERT

Ah! quest'addio fatale, estremo
è un abisso di tormenti . . .

Le mie lagrime cocenti
più del ciglio sparge il cor.

Ah! mai più ci vedremo . . .

ah! mai più, mai più, mai più! . . .

Mancar mi sento!

Mai più! Mai più!

Ah! si racchiude in questo accento
una vita di dolor,

di dolor,
una vita, una vita di dolor,

ah! di dolor!

Si racchiude,

si racchiude una vita di dolor!
una vita di dolor,

ah si, di dolor!

**Ah! this farewell, fatal and final,
is a chasm of suffering . . .**

**My burning tears
bathe my heart rather than my eyelids.**

**Ah! we will never see each other
again . . .**

Ah! never, never, never again! . . .

I feel myself dying!

Never again!

**Ah! this word contains
a lifetime of grief.**

*(ROBERT departs, and SARA returns to
her apartment)*

ACT II

*THE HALL AT WESTMINSTER (as in the
opening scene of Act I). Lords and
Ladies, comprising Elizabeth's court,
come together to converse.*

SOME LORDS

L'ore trascorrono,
surse l'aurora.

Nè il parlamento
si sciolse ancor.

**The hours are passing,
dawn has broken.
Nor has Parliament
adjourned yet.**

OTHERS

Senza l'aita della regina
pur troppo è certa la sua rovina,
Ah, si!

pur troppo è certa la sua rovina.
pur troppo è certa,
pur troppo è certa
la sua rovina.

**Without the Queen's assistance
his ruin is completely certain.**

Ah, yes!

his ruin is completely certain.

LADIES

Tacete, o Lordi, Elisabetta,
qual chi matura una vendetta,
erra d'intorno fremente e sola,
nè move inchiesta, nè fa parola.

**Be silent, my Lords, Elizabeth,
like one whose vengeance ripens,
wanders in there, agitated and alone,
She neither asks questions nor speaks
a word.**

LORDS

Oh ciel!

Oh heavens!

LADIES

Tacete.

Be silent.

LORDS

Oh ciel!

Oh heavens! . . .

LADIES

Tacete.

Be silent.

ALL

Misero Conte!
Il cielo irato
di fosche nubi
ti circondò,
ti circondò.
Il tuo destino
è già segnato:
in quel silenzio
la morte, ah! parlò,
morte parlò.
Il tuo supplizio
e già segnato:
in quel silenzio

la morte, ah, parlò,
morte parlò,
morte parlò.

Unfortunate Earl!

**The angry sky
surrounded you
with dark clouds.**

**Your fate
is already sealed:
in that silence
death has spoken!
Your death warrant
is already sealed:
in that silence
death has spoken.**

*(ELIZABETH enters from one side,
CECIL from the other.)*

ELIZABETH

Ebben?

Well then?

CECIL

Del reo le sorti
furo a lungo agitate:
più d'amistà
che di ragion possente
il duca vivamente lo difese,
ma invan.

Recar ti deve
la sentenza egli stesso.

**The fate of the guilty man
was debated at length:
more from friendship
than from powerful reason
the Duke defended him
enthusiastically.**

But in vain.

**He is to hand you
the sentence himself.**

ELIZABETH

Ed era?

And it was?

CECIL

Morte.

Death.

(Sir Walter RALEIGH enters)

RALEIGH

Regina . . .

My Queen . . .

ELIZABETH

Può la Corte allontanarsi:
richiamata in breve qui fia.

**The Court may withdraw:
it will shortly be recalled here.**

(All leave, except RALEIGH and ELIZABETH)

Tanto indugiasti?

Why did you delay so long?

RALEIGH

Assente egli era,
ed al palagio suo non fè ritorno
che surto il nuovo giorno.

**He was out
and did not return to his palace
until dawn.**

ELIZABETH

(disturbed)

Segui! . . .

Continue! . . .

RALEIGH

Fu disarmato;
e nel cercar
se crimosi fogli
nelle vesti chiudesse,
i miei seguaci
vider che in sen celava serica ciarpa.
Comandai che tolta gli fosse:
d'ira temeraria e stolta egli avvampando
pria, gridò:
Strapparmi v'è duopo il cor dal petto
Del conte la repulsa fu vana.

**He was disarmed;
and in the search
to see if incriminating letters
were hidden in his clothing,
my men
saw that next to his heart he hid
a silken scarf.**

**I ordered it taken from him:
He, burning with rash and foolish wrath
cried at first:**

**"You will have to tear my heart
from my breast!"**

The Earl's resistance was useless.

ELIZABETH

E quella ciarpa?

And that scarf?

RALEIGH

Eccola.

Here it is.

ELIZABETH . . .

(examining the scarf)

(Oh rabbia! . . .

cifre d'amor qui veggio! . . .)

(Oh fury!

I see love-knots here! . . .)

*(She is trembling with rage, but she
turns to Raleigh and resumes her
majestic mien.)*

Al mio cospetto colui si tragga.

**Let that person be led into my
presence.**

(RALEIGH exits)

Ho mille furie in petto!

I have a thousand furies in my breast!

(she throws the scarf on a table)

(NOTTINGHAM enters)

NOTTINGHAM

Non venni mai si mesto
alla regal presenza.

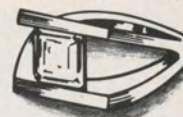
Compio un dover funesto.

D'Essex è la sentenza.

**Never have I come so saddened
into your royal presence.**

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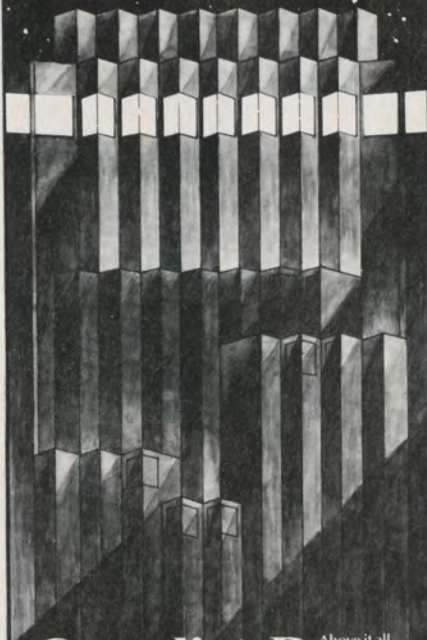
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**I carry out a tragic duty.
This is the sentence of Essex.**
(He hands her a parchment)

Tace il ministro,
or parla, parla l'amico in suo favore,
ah! or parla l'amico in suo favore.
Grazia!

**Your minister is silent,
now his friend is speaking in his behalf.**
Mercy!

ELIZABETH
Che!

What!
NOTTINGHAM
Grazia!

Mercy!
ELIZABETH
Che!

What!
NOTTINGHAM
Potria negarla d'Elisabetta il core?

Could Elizabeth's heart deny it?
ELIZABETH
In questo core
è sculta la sua condanna.

**In this heart
is carved his death-warrant.**
NOTTINGHAM
Oh detto!

What a word!
ELIZABETH
D'una rivale
occulta finor l'accolse,
l'accolse il tetto. . . .
Sì, questa notte istessa
ei mi tradia. . . .

**The house of a rival
until now unknown received him,
received him,
Yes, this very night
he has betrayed me . . .**

NOTTINGHAM
Che dici! . . .
No, no, calunnia è questa.

**What are you saying! . . .
No, no, this is slander.**

ELIZABETH
Cessa . . .

Stop . . .
NOTTINGHAM
Trama de' suoi nemici,
Some trap of his enemies,

ELIZABETH
Cessa . . .

Stop . . .
NOTTINGHAM
Trama de' suoi amici. . . .
Some trap of his enemies. . . .

ELIZABETH
No . . .
No . . .

NOTTINGHAM
Calunnia è questa. . . .

This is slander. . . .

ELIZABETH
No . . .

No . . .
NOTTINGHAM
. . . mel credi . . .
. . . believe me . . .

ELIZABETH
Cessa, cessa . . .

Stop, stop . . .
NOTTINGHAM
Trama de' suoi nemici, credi.

Believe it, a trap of his enemies.

ELIZABETH
No, dubitar non giova . . .
Al mancator fu tolta
irrefragabil prova.

**No, doubt is impossible . . .
From the unfaithful man was taken
incontravertible proof.**

NOTTINGHAM
Ah! che fai?
Sospendi . . . ascolta.

Su lui non piombi il fulmine
dell'ira tua crudele . . .
Su lui non piombi il fulmine
dell'ira tua crudele! . . .
Se chieder lice un premio
del mio servir fedele,
quest'uno chiedo, in lagrime,
prostrato al regio piè.

**Ah! what are you doing?
Wait . . . listen . . .**

**Let not the lightning
of your cruel wrath fall upon him.
If it is permitted to ask one reward
for my faithful service,
this one I ask, in tears,
laying at your royal feet.**

ELIZABETH
Taci: pietade o grazie, no,
l'infedel non merta . . .
Il tradimento è orribile,
la sua perfida è certa.
Muoja, e non sorga un gemito . . .

**Silence, Mercy or pardon, no, . . .
the unfaithful man does not deserve
them . . .**

**The betrayal is dreadful,
his faithlessness is certain.
Let him die, and let no groan arise . . .**

NOTTINGHAM
Ah! no!

Ah! no!
ELIZABETH
a domandar mercè, mercè:

to ask for mercy:

NOTTINGHAM
Grazia! grazia!

Pardon! Pardon!

ELIZABETH
Muoja, e non sorga un gemito
a domandar mercè!
**Let him die, and let no groan arise
to beg for mercy!**

NOTTINGHAM
No. Regina.
No. Your Majesty.

ELIZABETH
Scostati.

Be gone.

NOTTINGHAM
Tel chiedo in grazia.

I ask you to pardon him.

ELIZABETH
Va.

Go.

NOTTINGHAM
No, no, no.
Ah! su lui non piombi il fulmine
dell'ira tua crudele . . .

**No, no, no.
Ah let not the lightning
of your cruel wrath fall upon him . . .**

ELIZABETH
Il tradimento è orribile,
la sua perfida è certa.
Muoja, e non sorga un gemito
a domandar pietà,
non sorga un gemito
a domandar,
domandar mercè, mercè.
non sorga un gemito
a domandar, a domandar,
non sorga un sol a domandar mercè,
mercè.

**The betrayal is dreadful,
his faithlessness is certain.
Let him die, and let no groan arise
to beg for mercy.
And let no single person stand up to
beg for mercy.**

NOTTINGHAM
Se chieder lice un premio
al mio servir fedel,
quest'uno io chiedo,
prostrato al regio piè,
quest'uno io chiedo,
prostrato al regio piè,
ah si! prostrato al regio piè,
questo sol chiedo, questo sol
al regio piè.

**If it is permitted to ask one reward
for my faithful service,
this one I ask,
lying at your royal feet.
(Enter ROBERT, guarded)**

ELIZABETH
(Ecco l'indegno! . . .)
Appressati . . .

**(Here is the unworthy one . . .)
Come closer . . .**

(At a sign from ELIZABETH, RALEIGH
and the guards leave)

Ergi l'altera fronte.
Che dissì a te?
Rammentalo.
Ami, ti dissì, o conte?
No; rispondesti . . . no, no.
Un perfido,
un vile, un mentitore tu sei . . .
Del tuo, del tuo mendacio
il muto accusatore guarda.

**Raise your proud face,
What did I say to you?
Remember it.
Did I not ask you, "Are you in love,
my Lord?"**

**"No," you answered. "No, no."
You are a faithless man,
a villain, a liar.
Look at the silent accuser
of your falsehood.
(she shows him the scarf)
e sul cor . . .
and on your heart . . .**

ROBERT
(recognizing it)
(Che! . . .)

(What! . . .)
ELIZABETH
. . . ti scenda . . .
. . . descends . . .

NOTTINGHAM
(Orrenda luce balena! . . .)
(A terrible light flares! . . .)

ELIZABETH
. . . fero di morte un gel.
. . . the dread chill of death.

NOTTINGHAM
(Sara!)
(Sara!)

ELIZABETH
Tremi alfine!
At last you are trembling!

ROBERT
(Oh ciel!)
(Oh heavens!)

ELIZABETH
Alma infida,
ingrato core,
ti raggiunse il mio furore!
Pria che il sen di fiamma rea
t'accendesse un Dio nemico,
pria d'offender chi nascea
del tremendo ottavo Enrico,
scender vivo, scender vivo,
nel sepolcro,
scender vivo nel sepolcro, tu dovevi,
a traditor!
Ah!! pria d'offender chi nascea
d'Enrico ottavo,
scender vivo nel sepolcro,
tu dovevi, o traditor.

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**Unfaithful spirit,
ungrateful heart,
my rage catches up with you!
Before a wrathful God
burns you with hell's flames,
before offending her who was born
of the formidable Henry VIII,
better had you descended alive
into your grave,
oh traitor!**

ROBERT
(Mi sovrasta il fato estremo!
pur di me, di me non tremo . . .

Della misera il periglio
tutto estinse, tutto
estinse in me
il coraggio.
Di costui nel torvo ciglio
balenò sanguigno raggio!
Ah! quel pegno sciagurato
fu di morte,
fu di morte e non d'amor!)

**(My ultimate fate hangs suspended
above me,
yet I do not tremble for myself . . .
The danger to that unhappy woman
entirely extinguishes my courage.
In the grim brow of that man there
flashed a bloodthirsty gleam!
Ah! that unfortunate token
was of death,
and not of love!)**

NOTTINGHAM
(Non è ver . . . delirio è questo! . . .
sogno orribile, funesto!
No, giammai d'un uomo il core
tanto eccesso non accolse . . .
pur . . . si covre di pallore!
Ahi! che sguardo a me rivolse!
cento colpe a me disvela
quello sguardo e quel pallor!)

**(It is not true . . . This is madness! . . .
a horrible, tragic dream!
No, one man's heart never
encompassed such great betrayal . . .
yet . . . he grows pale!
Alas, what a look he gave me!
A hundred crimes
that glance and that pallor expose to
me!)**

ELIZABETH
Vile!
Egli fremo!
Ah vil!
Scender vivo nel sepolcro
tu dovevi, o traditor,
scender vivo nel sepolcro
tu dovevi, o traditor,
o traditor!

**Villain!
He is shaking!
Ah, villain!
Better had you descended alive
into your grave, oh traitor!**

NOTTINGHAM
(in a transport of blind rage)
Scellerato! . . . Malvaggio! . . .
Malvaggio!

E chiudevi tal perfidia
nel cuore sleale?
E tradir si vilmente potevi . . .

**Criminal! Evil-doer!
And you enclosed such dishonesty
in your disloyal heart?
And could you betray so vilely
(turning on ROBERT)
la regina?**

your Queen?
ROBERT
(Supplizio infernale! . . .)

(Torture of hell! . . .)
NOTTINGHAM
Ah! la spada,
la spada un istante,
al codardo,
all'infamia sia resa! . . .
Ch'ei mi cada trafitto alle piante,
ch'io nel sangue deterga l'offesa! . . .
Una spada! . . . Una spada! . . .

**Ah! my sword,
my sword, one instant,
let the coward,
let the treachery be paid back! . . .
Let him fall pierced with wounds,
Let me cleanse the offense in blood! . . .
A sword! . . . A sword! . . .**

ELIZABETH
O mio fido!
e tu fremi, tu pure,
dell'oltraggio che a me fu recato!
Io favello: m'ascolta!
La scure già minaccia
il tuo capo esecrato.
Qual si noma l'ardita rivale,
di, soltanto
e, lo giuro, vivrai.

**Oh, my faithful one!
And you rage, you too,
at the outrage dealt me!
I am speaking: listen to me!
The axe already threatens
your loathed head.
Name the rash rival,
say only that,
and, I swear it, you will live.**
(NOTTINGHAM stares at ROBERT with
horrified anxiety. An instant of silence.)
Parla, parla.

Speak, Speak.
NOTTINGHAM
(Momento fatale!)
(Fateful instant!)

ROBERT
Pria la morte, la morte, la morte!
Rather death!

ELIZABETH

Ostinato! . . . Sì, l'avrai.

Stubborn man! . . . Yes, you will have it.

NOTTINGHAM

(Oh momento, momento fatale!)

(Oh instant, fateful instant!)

(At a signal from the Queen, the Hall is filled again with Courtiers, Ladies, Pages, Guards, etc.)

ELIZABETH

Tutti udite.

Il consiglio de' Pari

di costui la condanna mi porse.

Io la segno.

Everyone listen.

The Council of Peers

has handed me that man's death sentence.

I am signing it.

(She signs the death sentence and hands it to Cecil.)

Ciascuno lo impari.

Come il Sole,

che parte già corse del suo giro,

al meriggio sia giunto,

s'oda un tuono del bronzo guerrier:

percuota la scure in quel punto.

Let everyone be notified.

As the sun,

already started on its journey,

comes to its zenith,

a cannon shot will be heard:

at that moment falls the axe.

COURTIERS

(Tristo giorno di morte forier!)

(Sad day of imminent death!)

ELIZABETH

Va,

Va la morte sul capo ti pende,

sul tuo nome, l'infamia discende . . .

Tal sepolcro t'appresta il mio sdegno,

che non fia di pianto lo scaldi:

con la polve di vili ribaldi

la tu polve confusa sarà!

Go,

go, death hangs over your head,

dishonor descends over your name . . .

My wrath readies such a tomb for you

that no weeping can warm it.

With the dust of vile wretches

will your dust be mixed!

ROBERT

Del mio sangue la scure bagnata

più non fia d'ignominia macchiata.

Il tuo crudo, implacabile sdegno

non la fama, la vita mi toglie,

la vita, la vita, la vita mi toglie.

The axe stained with my blood

can no longer be stained with dishonor.

Your cruel, unslakable wrath

deprives me of my life,

not my reputation.

NOTTINGHAM

(No, l'indegno non muoja di spada,

sovra il palco infamato egli cada . . .

Nè il supplizio serbato all'indegno . . .

basta all'ira che m'arde in sen.)

(No, the villain does not die by my sword,

he dies in the block, dishonored.

Nor does the suffering meted out to

the unworthy man

suffice for the wrath that burns in

my breast.)

CECIL & RALEIGH

Sul tuo capo la scure già piomba;

maledetto il tuo nome sarà.

The axe is ready to fall on your neck;
your name will be accursed.

NOTTINGHAM

No, l'indegno non muoja di spada,

No, the villain does not die by the

sword,

COURTIERS

Al regetto nemmeno la tomba

un asilo di pace sarà.

For the condemned man not even
the grave
will be a haven of peace.

ELIZABETH

Vile! vile!

Va, la morte sul capo ti pende . . .

Ho sul ciglio la benda dell'ira.

Villain!

Go, death hangs over your head . . .

I am blinded by rage.

ROBERT

Ah! supplizio infernale!

Torture of hell!

ELIZABETH

Va! la morte sul capo ti pende,

sul tuo nome l'infamia discende.

Tal sepolcro t'appresto il mio sdegno

che non fia di pianto lo scaldi:

la tua polve confusa

sarà . . . sì! sarà,

la tua polve confusa sarà.

la tua polve sarà,

la tua polve sarà,

si, si sarà, etc.

Go, death hangs over your head,

dishonor descends over your name.

My wrath readies such a tomb for you

that no weeping can warm it:

your dust will be mixed. . . .

(As Elizabeth repeats these words, the others repeat their earlier words.)

(At a signal from ELIZABETH, ROBERT is surrounded by guards and led off.)

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ACT III

Scene 1. SARA'S APARTMENTS, as in
the final scene of Act I.

SARA
Nè riede ancora il mio consorte! . . .
My husband has not returned yet! . . .
(*One of her faithful servants enters.*)

SERVANT
Duchessa!
Un di que' prodi,
cui vegliar fu dato la regia stanza,
e già pugnaro a lato del gran Roberto,
qui giungea,
recando non so qual foglio,
che in tua man deporre
e richiede e scongiura.

Duchess!
**One of those brave men
who guard the royal chamber, . . .
and who once fought by the great . . .
Robert's side, . . .
came here, . . .
bringing I know not what letter,
both asking and imploring
that it be placed in your hand.**

SARA
Venga.

Let him enter.
(A soldier is shown in, who silently
hands the Duchess a letter, then both
he and the servant leave.)

Roberto scrisse! . . .
Robert has written! . . .
(*She reads the letter hastily.*)

O ria sciagura!
Segnata è la condanna! . . .
Pur . . . qui lo apprendo . . .
questo anello
è sacro mallevador de' giorni suoi!
Che tardo?
corrasi a piè d'Elisabetta.

**Oh disgraceful deed!
The order of execution is signed! . . .
Still . . . I placed it here . . .**

**This ring
is the sacred guarantee of his life!
Why am I delaying?
I shall run to the feet of Elizabeth.**

(*NOTTINGHAM enters, remaining motionless near the threshold.
His eyes are fixed with terrible intensity on those of SARA.*)

SARA
(Il Duca! . . .
Qual torvo sguardo! . . .)

**(The Duke! . . .
What a menacing glance! . . .)**

NOTTINGHAM
Un foglio avesti?

You received a letter?

SARA
(Oh cielo!)
(Oh heavens!)
NOTTINGHAM
Sara! Vederlo io voglio.
Sara! I want to see it!

SARA
Sposo! . . .
Husband! . . .
NOTTINGHAM
Sposo!
Lo impongo: a me quel foglio!

Husband!
I command it: give me that letter!
(*His tone admits of no reply. With a
trembling hand SARA gives him the
letter from Essex.*)

SARA
(Perduta io son!)
(I am lost!)

NOTTINGHAM
(*after having read the letter*)
Tu dunque puoi dal suo capo
allontanar la scure?
Una gemma ti diè!
Quando?

Fra l'ombre della trascorsa notte,
allor che pegno d'amor sul petto
la tua mano gli pose
ciarpa d'ora contesta?

**Then you can remove
the axe from his neck?
He gave you a ring!
When?**

**In the darkness of last night
as a pledge of love
your hand placed on his breast
that scarf worked in gold?**

SARA
Oh, folgore tremenda, inaspettata!
Già tutto è noto a lui!

**Oh dreadful, unexpected blow!
He already knows everything!**

NOTTINGHAM
Sì, scellerata! Scellerata!
Tutto! Sì!

Non sai che un nume vindice
hanno i traditi in cielo?
Egli con man terribile
frange alle colpe il velo!
Spergiura, in me paventalo
quel Dio vendicator, sì!
in me paventalo.

**Yes, guilty woman!
Everything! Yes!
Don't you know that betrayed
husbands**

**have a vengeful God in heaven?
With his powerful hand he
rips the veil away from sins!**

continued on p. 103

San Francisco Symphony presents . . .

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

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

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

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

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

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

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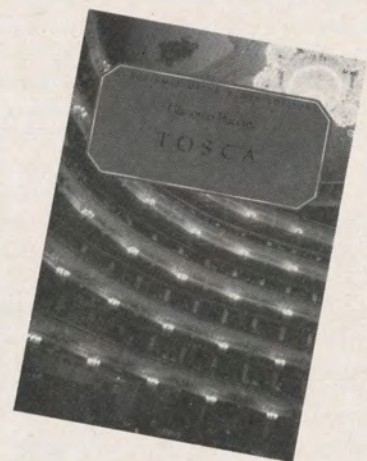
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A new shipment of Kobbe's complete book of the opera has just arrived in the San Francisco Opera's Gift Shop, in time for Christmas shopping. The shop had completely sold out its stock of Kobbe's early in October. Another new item offered for sale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

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

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

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



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**Dishonest woman, fear in me
that vengeful God, yes!
fear him in me.**

SARA

Ah! m'uccidi.

Ah! you are killing me!

NOTTINGHAM

Attendi, o perfida:

vive Roberto ancor.

Io per l'amico in petto

tenero amor serbava;

come celeste oggetto,

ah! io la consorte amava.

Avrei per loro impavido

sfidato affanni e morte.

Chi mi tradisce?

Ahi, misero!

l'amico e la consorte!

Wait, oh faithless one:

Robert still lives.

**For my friend I had in my heart
a tender love;**

like a heavenly object,

ah! I loved my wife.

**For them I would fearlessly have
braved**

dangers and death.

Who betrays me?

Ah! miserable me!

my friend and my wife!

(raging)

Stolta, non giova il piangere!

Sangue, e non pianto io vo'!

Sangue, sangue,

e non pianto io vo',

sangue, sangue,

e non pianto, non pianto, io vo'.

Fool, weeping is useless!

I want not tears, but blood!

SARA

Tanto il destin fremente

dunque ha su noi possanza?

Può dunque un innocente

di reo vestir sembianza?

O tu, cui dato è leggere

in questo cor pudico,

tu, Dio clemente,

tu, Dio, l'accerta ch'empio non è.

No, non è l'amico,

che d'un pensier,

d'un palpito,

tradito io mai non l'ho.

Non mai,

ah! no, mai non l'ho,

no, tradito mai,

tradito mai, ah! mai,

no, mai non l'ho.

Has cruel destiny

then such power over us?

Then can an innocent man

appear a guilty one?

Oh you, to whom it is given to read

in this pure heart,

**you, merciful God,
you, Lord, can prove he is not guilty.
No, it is not your friend,
not by one thought,
by one heartbeat,
have I ever betrayed him.**

(A funeral march is heard)

Non rimbomba un suon ferale?

Some fateful music resounds?

(SARA runs to the windows. Essex is seen passing in the distance, surrounded by guards.)

Ah! . . .

Ah! . . .

NOTTINGHAM

(exulting)

Lo traggono alla torre.

They are leading him to the Tower.

SARA

Fero brivido

mortale per le vene mi trascorre!

Il patibolo s'appresta!

L'ora . . . ah! l'ora è già vicina!

Dio m'aita!

A fatal trembling

courses through my veins!

The execution-block is being prepared!

The hour is already near!

God help me!

NOTTINGHAM

(seizing her arm)

Iniqua! Arresta!

Ove corri?

Sinful woman! Stop!

Where are you running?

SARA

Alla regina.

To the Queen.

NOTTINGHAM

Di salvarlo hai speme ancora?

Do you still hope to save him?

SARA

(seeking to free herself)

Lascia . . .

Let me go . . .

NOTTINGHAM

Di salvarlo hai speme ancora?

Do you still hope to save him?

SARA

Lascia . . .

Let me go . . .

NOTTINGHAM

Oh rabbia!

Ed osi?

Oh fury!

And do you dare?

SARA

Sì, mi lascia!

Yes, let me go!

NOTTINGHAM

Olà!

Ho there!

(The guards of the Duke's palace appear)

SARA

Ah!

Ah!

NOTTINGHAM

Olà!

A costei la mia dimora sia prigionie.

Ho there!

**Let my house be a prison to that
woman.**

SARÀ

Oh ciel! Pietà! Ah sì, pietà!

All'ambascia ond'io mi struggo,

dona, dona un solo istante.

Io lo giuro, a te non fuggo;

riedo in breve alle tue piante.

Cento volte allor se vuoi me traffigi.

A' piedi tuoi benedir m'udrai

quella man che mi ferì.

Oh heavens! Mercy!

**See the anguish that torments me,
grant one single moment.**

I swear it, I will not flee from you;

I will quickly return to your tears.

**Then if you wish, you may stab me a
hundred times.**

**At your feet you will hear me bless
that hand that wounded me.**

NOTTINGHAM

Più tremendo avvampa e rugge

l'onor mio da voi trafitto:

ogni accento che ti sfugge,

ogni lagrima è un delitto.

Ah! supplizio troppo breve . . .

**More fearsome burns and roars
my honor wounded by both of you:
every word that escapes you,
every tear is a sin.**

Ah! too brief a torture . . .

SARA

Sposo!

Husband!

NOTTINGHAM

. . . è la morte ch'ei riceve!

. . . is the death he receives!

SARA

Sposo!

Husband!

NOTTINGHAM

Dio! punisci eternamente

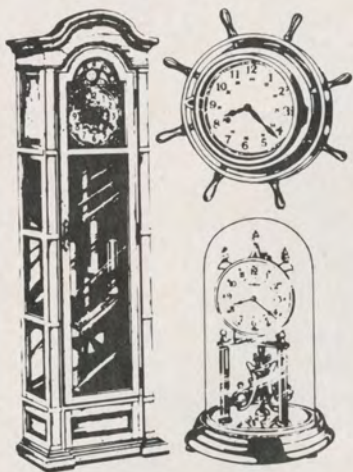
l'alma rea che mi tradi!

Eternamente, eternamente,

l'alma rea che mi tradi.

**God! Punish for eternity
the guilty soul that betrayed me!**

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SARA
Ah, m'uccidi!
Ah, you are killing me!

NOTTINGHAM
Attendi.
Vive Roberto ancor.

Listen.
Robert still lives.

SARA
Ah, sposo! Per pietà!
Ah, husband! For mercy's sake! . . .

NOTTINGHAM
Perfida!

Faithless!

SARA
Per pietà!

For mercy's sake!

NOTTINGHAM
Va!

Go!

SARA
Deh!

Ah!

NOTTINGHAM
Va!

Go!

SARA
Deh! Ah!

Ah!

NOTTINGHAM
Più tremendo avvampa e rugge
l'onor mio da voi trafitto!

Ogni accento che ti sfugge,
Ogni lagrima è un delitto.
Ah! supplizio troppo breve . . .

**More fearsome burns and roars
my honor wounded by both of you!**

**Every word that escapes you,
every tear is a sin!**
Ah! too brief the torture . . .

SARA
Sposo!

Husband!

NOTTINGHAM
. . . è la morte ch'ei riceve.

Dio! punisci eternamente
l'alma rea che mi tradi.
Eternamente, eternamente,
l'alma rea che mi tradi.

. . . is the death he receives!

**God! Punish for eternity
the guilty soul that betrayed me.**

NOTTINGHAM
Sì, l'alma rea che mi tradi!

Yes, the guilty soul that betrayed me!

(NOTTINGHAM exits in a great rage.
SARA falls, fainting.)

Scene 2. TOWER OF LONDON. ROBERT
is alone in his cell.

ROBERT
Ed ancor la tremenda porta
non si dischiude?
Un rio presagio
tutto m'ingombra di terror le vene!
Pur fido è il messo,
e quella gemma è pegno
securò a me di scampo.
Uso a mirarla in campo
io non temo la morte.
Io viver solo tanto desio
che la virtù di Sara
a discolpar mi basti.
O tu, che m'involasti
quell'adorata donna,
i giorni miei
serbo al tuo brando.
Tu svenar mi dei.
A te dirò negli ultimi singulti
in braccio a morte:

Come un spirto angelico
pura è la tua consorte.
Sì, come spirto angelico
pura è la tua consorte,
lo giuro,
e il giuramento
col sangue mio suggello.
Credi all'estremo accento
che il labbro mio parlò.
Chi scende nell'avello
sai che mentir non può, no, no, no,
sai che mentir non può, no, no, no,
sai che mentir,
sai che mentir,
mentir, no, no, no, non può.
Odo un suon per l'aria cieca.

**And still the dread door
does not open?**

**A fatal presentiment
completely fills me with terror!
Yet, the messenger is faithful,
and that ring is a certain pledge
of my escape.**

**Accustomed to see it on the battlefield
I do not fear death.**

**I only desire to live
that Sara's reputation
be cleared, that will suffice me.**

**Oh you, that have robbed me
of that beloved woman,
I spare my life
for your sword.**

You must slay me.

**To you I will say in the arms of death
with my last sobbing breaths:**

**Like an angelic spirit
your wife is chaste.**

**I swear it,
and I seal my oath
with my blood.**

**Believe the final word
that my lips have spoken.**

**He who goes to his grave
you know he cannot lie, no.
I hear a sound through the murk.**

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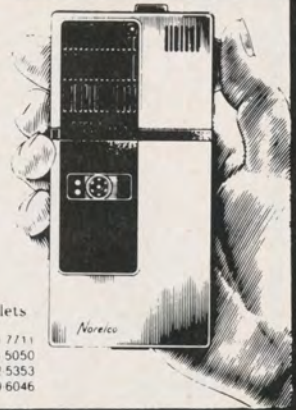
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(Footsteps approach; muffled sound of a lock turning)

Si! dischiudono le porte!

Ah! la grazia mi si reca!

Yes! The doors are opening!

Ah! They bring me pardon!

(Enter RALEIGH with a small group of guards)

GUARDS

Vieni, o Conte.

Come, oh Earl.

ROBERT

Dove?

Where?

GUARDS

A morte.

To your death.

ROBERT

A morte! A morte!

Ora in terra, o sventurata,

più sperar non dei pietà!

Ma non resti abbandonata;

avvi un giusto, ed ei m'udrà.

Si! si! no, non resti abbandonata.

Bagnato il sen di lagrime,

tinto del sangue mio,

io corro, io volo a chiedere

per te soccorso a Dio!

Impietositi gli angeli

eco al mio duol faranno.

Si piangerà d'affanno

la prima volta in ciel.

Io corro, io volo a chiedere

per te soccorso a Dio!

Si piangerà d'affanno

per la prima volta in ciel,

si piangerà d'affanno

per la prima volta in ciel.

To my death!

Now on earth, oh unfortunate woman,

you must no longer hope for mercy!

But you do not remain abandoned;

A just God will hear me.

Yes, yes. you do not remain

abandoned.

With my breast bathed in tears,

dyed with my blood,

I run, I fly to ask

help for you from God!

The angels moved to pity

will echo my grief.

There will be weeping and sorrow

for the first time in heaven.

GUARDS

Vieni . . .

A subir preparati

la morte più crudel,

la morte più crudel.

Come . . .

Prepare yourself to undergo

the cruelest of deaths.



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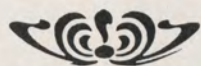
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ROBERTO
Si piangerà d'affanno
la prima volta in ciel.
si piangerà d'affanno
la prima volta in ciel.

GUARDS

Vieni!

Come!

ROBERT
Si piangerà d'affanno . . .

There will be weeping and sorrow . . .

GUARDS

Vieni!

Come!

ROBERT
. . . per la prima volta in ciel,
si, si piangerà d'affanno
la prima volta in ciel.

. . . for the first time in heaven.

GUARDS

A subir la morte più crudel,
la morte più crudel.

To undergo the cruelest of deaths.

(The Guards leave with ROBERT)

Scene 3. *THE HALL OF WESTMINSTER,*
as in the opening scene of Act 1. ELIZ-
ABETH sits apart on a sofa; her elbow
rests on a table which holds her gleam-
ing crown. Her Ladies stand around,
sad and silent.

ELIZABETH

(E Sara
in questi orribili momenti
potè lasciarmi?)

Al suo ducal palagio
onde qui trarla s'affretto Gualtiero,
e ancor . . .

**(And Sara
in these dreadful minutes
could abandon me?)**

**Raleigh hurried to her ducal palace
to bring her here,
and still . . .**

(She rises, very agitated)

De' suoi conforti
l'amistà mi sovvenga,
io n'ho ben d'uopo . . .
Io sono donna alfine.
Il foco è spento
del mio furor.)

**Let friendship remind me
of its solace,
I have much need of it . . .
At last I am just a woman.
The fire
of my wrath is out.**

LADIES

(Stan nel turbato aspetto
d'alto martir le impronte.)

**(The signs of great suffering
are clear in her troubled face.)**

ELIZABETH

(Oh Sara!)

(Oh Sara!)

LADIES

(Più non le brilla in fronte
l'usata maestà!)

**(Her accustomed majesty
no longer shines on her countenance.)**

ELIZABETH

(Vana la speme non fia . . .
presso a morir,
l'augusta gemma ei recar mi farà.
Pentito il veggo alla presenza mia . . .
Pur . . . fuggè il tempo . . .
Vorrei fermar gl'istanti.

E se la morte
ond'esser fido alla rival scegliesse?
Oh truce idea funesto!
Se già s'appressa al palco?
Ahi crudo! Arresta!

Vivi, ingrato, a lei d'accanto,
il mio core, il mio core,
a te perdona . . .

Vivi, o crudo, e m'abbandona,
ah, m'abbandona in eterno a sospirar,
in eterno, in eterno a sospirar.

Ah! si celi questo pianto,
(Glancing at the Ladies and remem-
bering that she is observed)

Ah! non sia chi dica in terra:
la regina, la regina d'Inghilterra
ho veduto, ho veduto lagrimar.

Vivi, ingrato, m'abbandona
in eterno a sospirar,
si, m'abbandona a sospirar,
si, m'abbandona,
ingrato, m'abbandona a sospirar.

**Let my hope not be in vain . . .
Though near to death,
he will send the royal ring to me.
I shall see him penitent in my
presence . . .**

Yet . . . the time is flying . . .
I should like to make time stop.
And if he should choose death
so that he would be true to my rival?
**Oh fatal thought!
If he is already approaching the block?
Ah, cruel one! Stop!**

**Live ungrateful man, at her side,
my heart
forgives you . . .
Live, oh cruel one, and abandon me
ah! leave me forever to sigh.
Ah! let this tear be hidden,
Ah! let no mortal say:
"The Queen of England,
I have seen the Queen of England
weep."**

(Enter CECIL and the Lords)

ELIZABETH

Che m'apporti?

What do you bring me?

CECIL
Quell'indegno al supplizio s'incamina.
That unworthy man is walking to his execution.

ELIZABETH
(Ciel!) Al supplizio?
(Heavens!) To his execution?

CECIL
Sì.

Yes.
ELIZABETH
Nè diede qualche pegno
da ricarsi alla regina?

Did not he give you some token to hand to the Queen?

CECIL
Nulla diede.
He gave nothing.

ELIZABETH
(Ingrato!)
(Ungrateful!)
(The sound of hurrying footsteps is heard)

Alcun s'appressa!
Deh! si vegga . . .

**Someone is coming.
Ah! let him appear!**

CECIL
E la Duchessa.
It is the Duchess.

(SARA, her hair undone and pale as a corpse, hurries in and throws herself at Elizabeth's feet, and, unable to speak, she hands the ring to the Queen.)

ELIZABETH
(with great agitation)

Questa gemma d'onde avesti?
Quali smanie! Qual pallore!
Potesti forse? . . .
Ah! Parla!

**The ring, where did you get it?
What frenzy! What pallor!
Could you perhaps . . .
Ah! Speak!**

SARA
Il mio terrore . . .
tutto . . . dice . . . io son . . . ah! . . .

**My fear . . .
everything . . . says . . . that I am . . . Ah!**

ELIZABETH
Finisci!

Go on!

SARA
Tua rivale.

Your rival.
ELIZABETH
Tu!

You!

SARA
Me punisci, ma . . .
del conte salva i giorni!

**Punish me, but . . .
save the Earl's life!**

ELIZABETH
(to the Courtiers)

Deh! correte . . . Deh! volate!
Pur ch'ei vivo a me ritorni,
il mio serto domandate.

**Ah! run, fly!
If he returns to me alive,
you may ask for my crown.**

LORDS
Ciel, ne arrida il tuo favor.
il tuo favor, il tuo favor.

Heavens, now your favor smiles on him.

(The Lords start to hurry out. A cannon shot is heard. A general cry of fear.)

ELIZABETH & SARA
Ah!

Ah!
(NOTTINGHAM enters, his face contorted with ferocious joy)

NOTTINGHAM
Egli è spento!

He is dead!

COURTIERS
Qual terror!

How frightful!
ELIZABETH
(She approaches SARA, convulsed with rage and anguish)

Tu perversa . . .
tu perversa . . . tu soltanto . . .
lo spingesti,
lo spingesti nell'avello! . . .
Onde mai tardar contanto
a recarmi quest'anello?

**You perverse creature . . .
you alone
thrust him
into his grave!
What made you delay so much
in giving me this ring?**

NOTTINGHAM
Io, regina, io fui soltanto,
fui tradito nell'onor.
Sangue volli,
e sangue ottenni.

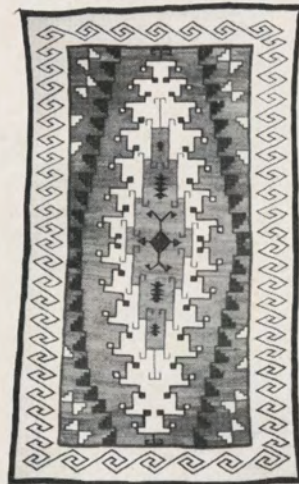
**I, my Queen, it was I alone,
my honor was betrayed.
I wanted blood,
and blood I got.**

ELIZABETH
(to SARA)

Alma rea!
Guilty soul!

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		Pelléas et Mélisande 8 pm, A,B
	10	11
	17	18 Don Carlo 8 pm, A,C
		La Gioconda 8 pm, B
	24	25
October		Elektra 8 pm, A,B
	1	2
		Triple Bill 8 pm, A,C
	8	9
		Fliegende Holländer 8 pm, A,C
	15	16
		La Fanciulla del West 8 pm, A,C
	22	23
November		Roberto Devereux 8 pm, A,C
	29	30
		La Forza del Destino 8 pm, A,B
	5	6
		Così fan tutte 8 pm, A,B
	12	13
		Tancredi 8 pm, A
	19	20

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

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Libretto
continued from p. 107

(to NOTTINGHAM)

Spietato cor!

Pitiless heart!

COURTIERS

Qual terror! qual terror!

How frightful!

ELIZABETH

Quel sangue versato
al ciel s'innalza . . .
giustizia domanda,
reclama vendetta.
Già l'angiol di morte
fremente v'incalza;
supplizio inaudito
entrambi v'aspetta.
Si vil tradimento,
delitto sì reo,
clemenza non merta,
non merta pietà.
Nell'ultimo istante
volgetevi a Dio
ei forse perdono conceder potrà.
Volgetevi a Dio,
che forse perdon conceder potrà,
conceder potrà, potrà.

**That spilled blood
rises to heaven . . .
it demands justice,
it calls for vengeance.
Already the angel of death
stands raging above you both;
unheard of suffering
awaits you both.
Such base betrayal,
such a guilty crime,
merits no leniency,
nor mercy.
At your final moment
turn to God,
perhaps he will be able to pardon you.**

COURTIERS

Ah! ti calma,
rammenta le cure del soglio:
chi regna, lo sai, non vive per sè.

**Ah! calm yourself,
remember the duties of the throne:
he who rules, you know, does not live
for himself.**

ELIZABETH

Tacete!
Non regno, non vivo . . .
Uscite!

**Be silent!
I do not reign, I do not live.**

Leave.

(NOTTINGHAM and SARA are led out,
surrounded by Guards)

COURTIERS

Regina!

Your Majesty!

ELIZABETH

Tacete! Mirate! . . .

Be silent! Look there!

(as though terrified by a frightful vision)

Quel palco di sangue rosseggia;
è tutto di sangue
quel serto bagnato.
Un orrido spettro
percorre la reggia
tenendo nel pugno
il capo troncato.
Di gemiti e grida
il cielo rimbomba.
Pallente del giorno la luce si fè.
Ov'era il mio trono
s'innalza una tomba,
in quella discendo,
fu schiusa per me.

**That execution block glows with
blood;**

**this crown is
all bathed in blood.
A ghastly spectre
runs through the palace,
holding in his fist
his severed head.**

**The heavens echo back
his screams and cries.
The light of day is made pale.
Where my throne was
a tomb arises,
I descend into it,
it was opened for me.**

COURTIERS

Ti calma, ti calma, Regina, deh!
Chi regna, lo sai,
no, non vive per sè.

**Calm yourself, your Majesty!
He who regins, you know,
does not live for himself.**

ELIZABETH

In quella discendo
fu schiusa per me.
Si, si, per me,
si, si, per me,
ah, per me!
Partite . . .
Io voglio.
Dell'anglica terra
sia Giacomo il Re,
Dell'Anglia Giacomo è re,
è re.

**I descend into it,
It was opened for me.
Leave me . . .**

**I want it.
Of this English earth
let James be King.
James is King of England.
He is King.**

(At Elizabeth's sign, all draw back, but
at the doors they turn again toward the
Queen. She has fallen on the sofa,
holding Essex's ring to her lips.)

END OF THE OPERA

Donizetti
continued from p. 68

cène Desmaisons. The classic Larousse Encyclopedia says only of the Ancelot work that it had "quelque succès" (some success), but its highly dramatic plot evidently, and understandably, made it a good candidate for the operatic stage. Two years before the composition of *Devereux*, Romani used it as his source when he supplied the text for Mercadante's *Il Conte d'Essex*, written for La Scala in 1833.

Both Romani and Cammarano gave the title to the hero of the piece, but Ancelot was at least as accurate when he bestowed it on the heroine, if such she can be called, for his tragic story of the passion of a great queen for one of the most romantic of her subjects really belongs quite as much to Elisabeth I of England as to Robert Devereux, Earl of Essex. The two librettists, and their composers, may well have been deterred from calling it after the mighty monarch because Rossini's *Elisabetta d'Inghilterra* had already been produced some years earlier, in 1815, but the fact remains that the drama of the opera centers less on the fall of Essex than on the agonizing conflict between Elizabeth the Queen and Elizabeth the woman.

"Ah! let no mortal say 'I have seen the Queen of England weep,'" she cries in one of the final tense scenes in the Donizetti work as she summons all her courage to face her court after admitting to herself at least that she is "just a woman." But if Elizabeth restrains her tears, anyone who hears the opera may well shed them, for this is a grief-haunted tale from beginning to end, and all its characters are doomed: Essex to the block; Sara Duchess of Nottingham, whom he loves, and her husband, who is first Devereux's loyal friend and then his implacable foe, to certain death; and Elizabeth to the barren and bitter loneliness of the throne which she in effect renounces in half-crazed torment at the final curtain.

A comparison of opera and play shows few real changes of substance, although the arrangement of scenes and hence

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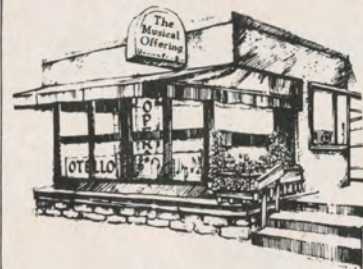
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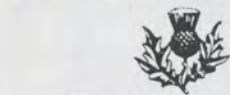


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Donizetti
continued from p. 111

the development of the story line is somewhat altered. Perhaps the most important difference is that while the opera makes no mention of Elizabeth's successor, James VI of Scotland, until her decree right at the end that he is henceforth King of England, the play fills in some of the background much earlier on. Told that some of her subjects have been plotting with James, the Queen refers to him as her nearest relative and admits that he has "some rights to the throne." She emphasizes that it is for her to dispose of her crown, but says that she will write tomorrow and satisfy his demands. "The decision is taken: he can be certain of the throne—and of our contempt."

The fact that the opera is, to say the least, a highly romanticized version of history of course detracts in no way from its effectiveness. But it may be of interest, and some little entertainment, to note a few points on which poetic license—one of the basic ingredients of opera—has been exercised. Taking as a guide *Elizabeth and Essex* by the noted British biographer Lytton Strachey, we find for example that in 1587 when Essex's star was well in the ascendant with the Queen, she was 53 years old and he was not yet 20. Furthermore, three years later he married the widow of Sir Philip Sidney (née Frances Walsingham), seemingly a lady of considerable charm and beauty, who took the Earl of Clanricarde as her third husband after Robert's death. Elizabeth, Strachey says, was not seriously disturbed by the marriage of her favorite. "She stormed and raged; then remembered that the relations between herself and her servant were unique and had nothing to do with a futile domesticity. The fascinating bridegroom pursued and cajoled her with ardours as romantic as ever; and she felt that a queen could ignore a wife." Nottingham (no friend to Essex) was in fact an earl, not a duke, and in Strachey's account there is no reference to Nottingham's wife as one of Essex's amours, attractive philanderer though Robert appears to have been.

Strachey's book does mention the part Lady Nottingham is said to have played in the drama of the ring—the nub of the opera's plot—but she certainly does not emerge as the romantic interest, and in any event the author dismisses the whole story as a legend, rejected by reliable authorities. "The tale is well-known," he writes. "How, in happier days, the Queen gave the Earl a ring, with the promise that, whenever he sent it back to her, it would always bring forgiveness; how Essex, leaning from a window in the Tower, entrusted the ring to a boy, bidding him take it to Lady Scrope*, and beg her to present it to her Majesty; how the boy, in mistake, gave the ring to Lady Scrope's sister, Lady Nottingham, the wife of the Earl's enemy; how Lady Nottingham kept it, and said nothing, until, on her deathbed two years later, she confessed all to the Queen who, with the exclamation 'God forgive you, Madam, but I never can!' brought down the curtain on the tragedy. Such a narrative is appropriate enough to the place where it was first fully elaborated—a sentimental novelette." In a footnote, Strachey identifies this "sentimental" source as a 1695 publication alluringly titled *The Secret History of the most renowned Queen Elizabeth and the Earl of Essex, by a Person of Quality*. Unhappily for the romantic at heart, the legend of the ring must, it seems, be discarded, however reluctantly. But even so, the relationship between Elizabeth and Essex still remains an intriguing enigma, almost 400 years old. Strachey writes of "the web of that mysterious amour," and another British writer, the authoritative historian A. L. Rowse, says in *The England of Elizabeth* that the Queen's "greatest grief" was "the death of Essex, who should have been her son." It is unlikely that we shall ever know the truth for certain now.

*Note: No explanation of why Lady Scrope was chosen, or whether she was perhaps one of Essex's loves.

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What does shine out from the mists of time with undimmed clarity is Donizetti's character, the qualities which made him in truth a "spirto gentil," and nowhere is this more strikingly illustrated than in his ever-ready praise for the work of other composers of the time, such as Bellini, Nicolai and Verdi. His correspondence tells the tale. Writing on May 30, 1826, to his beloved teacher, Simone Mayr, about the Naples première of Bellini's *Bianca e Fernando*, he says: ". . . beautiful, beautiful, beautiful, particularly as it is the first thing he has written." And five and a half years later, after the disastrous *prima* of Bellini's *Norma* on December 26, 1831: "Norma, which had its first performance yesterday evening at the Scala was not understood, and was judged over-hastily by the Milanese audience. For my part I should be most delighted to have composed it, and would willingly put my name to that music. The introduction and the last finale of the second act are enough in themselves to establish the greatest musical reputation; and the Milanese will soon realize how foolish they were to pass judgment on the merits of that work . . ." Bellini, ever neurotic, vain and eternally suspicious of plots against him, never lost his obsessive jealousy of Donizetti, but Gaetano was seemingly unaware of this, or oblivious to it, and after Bellini's untimely death in September 1835 he spared no pains in memorializing him in a number of compositions including a *Messa da Requiem*, a *Lamento per la morte di V. Bellini*, and an orchestral symphony on Bellini themes. He wished, he told Ricordi, to "give the last proof of my friendship for the shade of poor Bellini . . ."

On behalf of Otto Nicolai, whose long list of operas was to culminate in *The Merry Wives of Windsor* in 1849, Donizetti wrote to librettist Jacopo Ferretti in March 1836: "He is so well versed in the art of music that in my opinion he lacks nothing but an opportunity for the public to echo my approval,



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and you may be certain that if you find any occasion to propose him for any theatre whatsoever, the fact of having supported him can only rebound to your credit."

And from Verdi, 15 years his junior, Donizetti won surprised gratitude by an offer to supervise, in Verdi's absence, the Vienna premiere of the younger man's *Ernani* in May 1844. Accepting "with the utmost gratitude," he wrote: "... I am certain that my music cannot but profit greatly when Donizetti deigns to give it a thought... To you, Cavaliere, I will pay no empty compliments. You are one of the small number of men who possess sovereign talents and stand in no need of individual praise." That Donizetti returned these sentiments in full measure is clear from a letter he wrote in February 1845 to the music publisher Guillaume Louis Cottrau: "You see how right I was to say that Verdi had talent! Even if *I due Foscari* (first performed in Rome in November 1844) only allows it to reveal itself in flashes, you will feel the rest. Setting aside all envy—which is a feeling unknown to me—he is a man with a brilliant future, as you will see."

More than 50 years later, as that resplendent future was drawing to its luminous close, Verdi and his wife, soprano Giuseppina Streponi, were asked to contribute to a memorial observance being arranged by Bergamo for Donizetti's centenary, in 1897. The 83-year-old Verdi very politely declined, on grounds of age, to compose a special work for the occasion, but sent a letter saying: "Donizetti knew how to create with his own hands such a monument that the composers who have succeeded him will not know how to raise a bigger one to him."

Streponi's tribute, for inclusion in the memorial volume, said in part: "I knew him personally and was able to admire—beyond his genius, familiar to all—his spirit, which joined his goodness and his vast culture to form the whole of a truly superior artist and gentleman." In other words, "*spirto gentil*."

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Orient Tour

The San Francisco Opera is offering the public a special tour to major cities of the Orient, culminating with attendance at the Company's opening night performance of *Tosca* in Manila. The special tour package presents a unique opportunity to be present at the exciting first tour outside the United States of the Company in its fifty-seven year history, as well as exotic attractions awaiting visitors to the cities of Hong Kong, Bangkok, Singapore and Manila.

With arrangements by Siemer and Hand Travel, Ltd., participants will leave San Francisco via Pan American World Airways on Thursday, December 6. Accommodations throughout the trip (ending December 22) are deluxe, featuring such renowned hotels as the Mandarin in Hong Kong, the Oriental Hotel in Bangkok and the Philippine Plaza Hotel in Manila.

Various day trips are available throughout the journey, and include a sampan cruise in Hong Kong, an ancient temple tour of Bangkok, and a visit to the famed Jade House in Singapore, among others.

The highlight of the trip will be attendance at the San Francisco Opera performance of *Tosca*, starring Eva Marton, Placido Domingo and Justino Diaz, with Kurt Herbert Adler conducting. Maestro Adler will also host a welcome cocktail party in Manila, and tickets to the opera performance are included in the tour package.

More information about the tour and a free brochure are available by writing the San Francisco Opera, Opera House, San Francisco, CA 94102, attention: Orient Tour, or by calling 415/861-4008.

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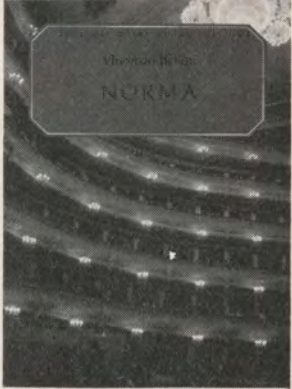
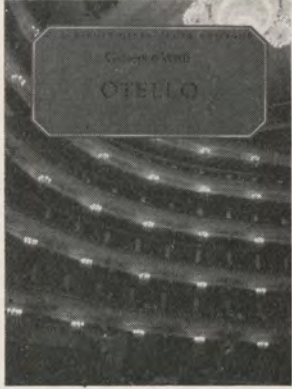
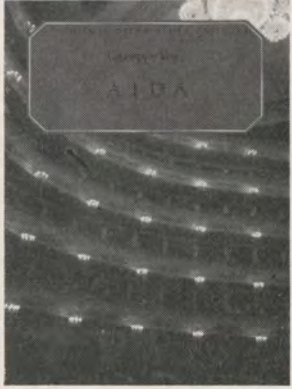
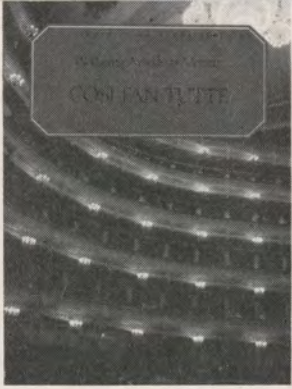
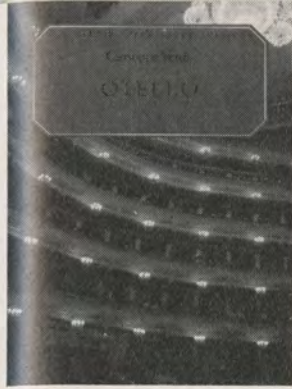
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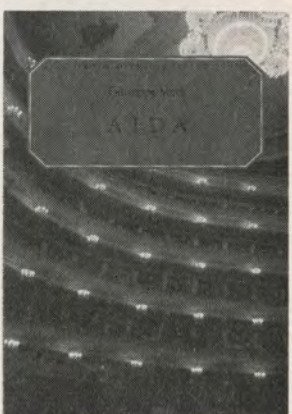
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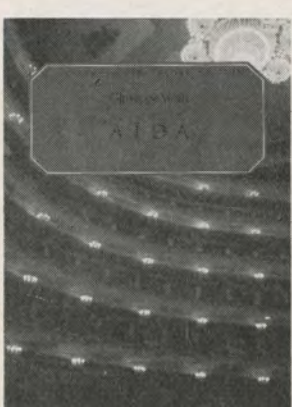
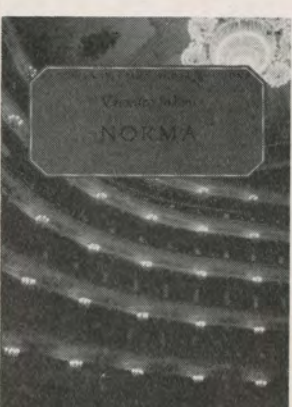
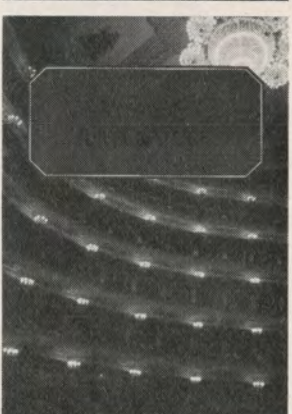


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Miss Kerrigan, a native San Franciscan, made her San Francisco Opera debut earlier this season in *Elektra*. She was one of the Grand Finals winners in the 1978 San Francisco Opera Auditions and, as part of that year's Merola Opera Program, sang the title role of Donizetti's *Lucia di Lammermoor* to great acclaim under the baton of Kurt Herbert Adler in Stern Grove. She is a member of this year's San Francisco/Affiliate Artist - Opera Program and has performed a number of roles with organizations throughout the Bay Area, including both Susanna and the Countess in *Le Nozze di Figaro*, Pamina in *Die Zauberflöte*, Antonia in *The Tales of Hoffmann*, Marie in *La Fille du Regiment* and Concepcion in *L'Heure Espagnole*.

