

Tancredi

1979

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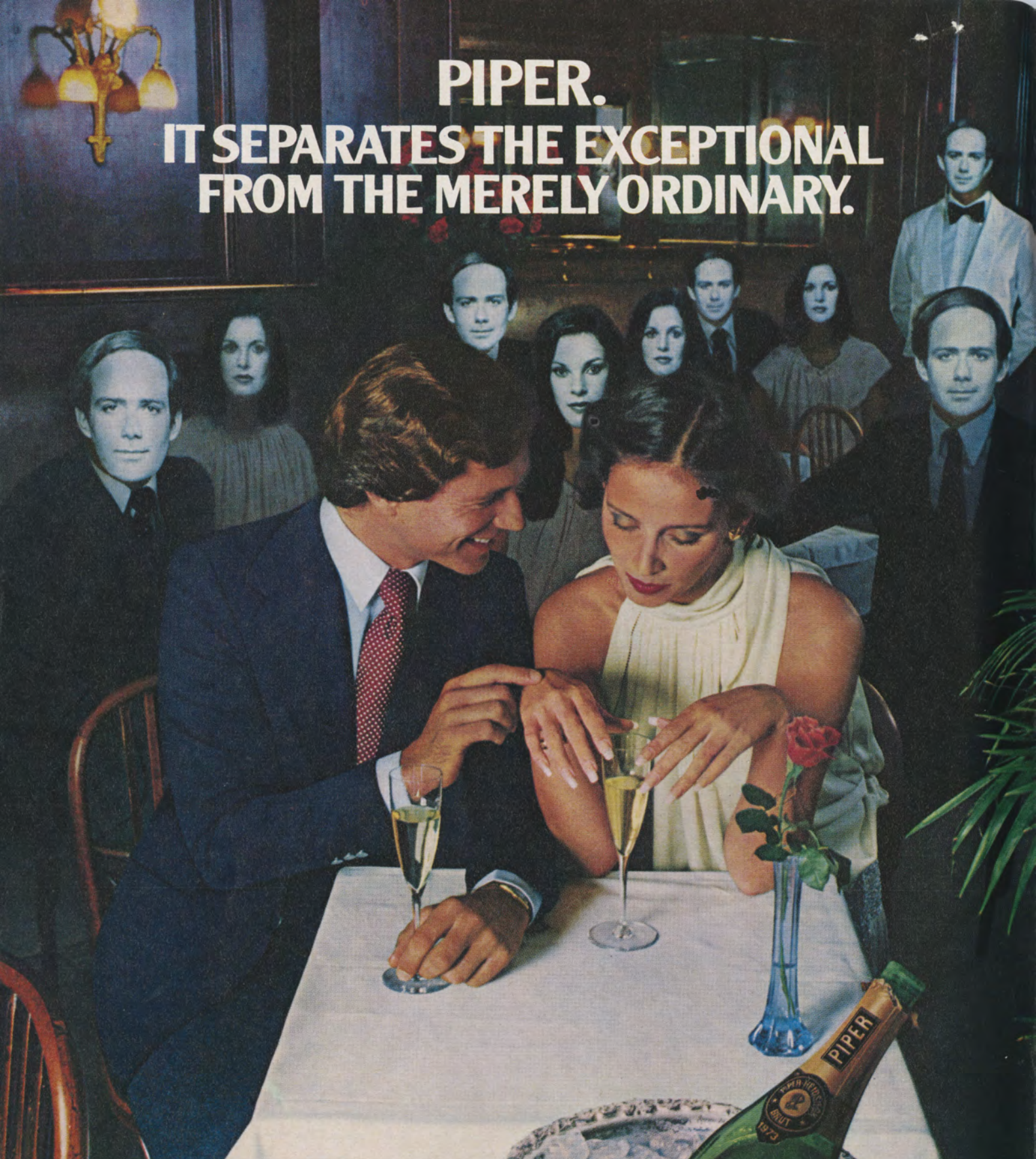
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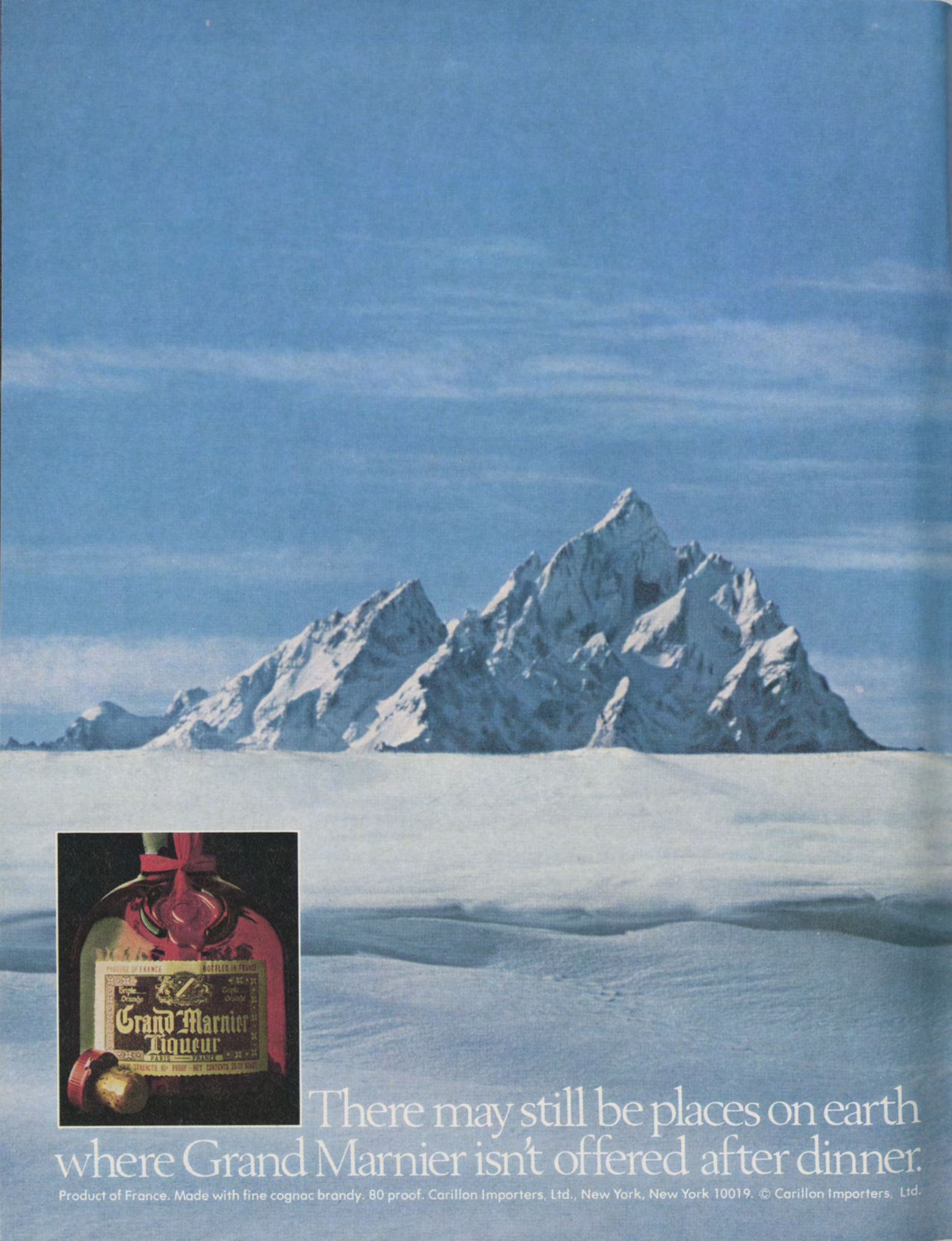


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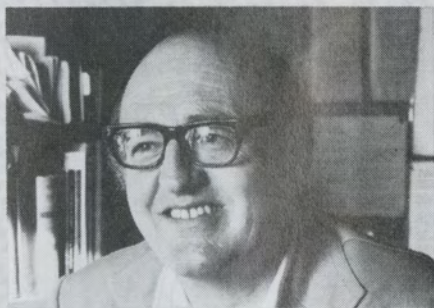
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Tancredi



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The Way Rossini Wrote It

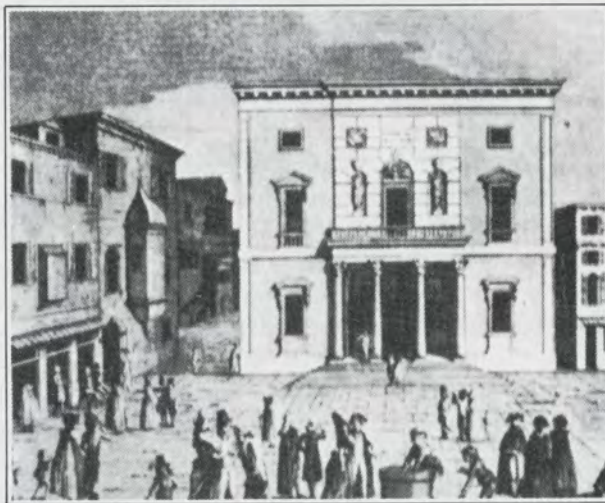
Under the Hurried Conditions in which It Was Written, the Score of Tancredi Soon Contained Many Errors which Have Now Been Corrected in a Critical Edition

by PHILIP GOSSETT

The term "critical edition," common enough when applied to piano compositions, chamber music, or symphonies, is finally making its way into the opera house. Serious musicians have long performed the music of Bach, Mozart, or Beethoven only from editions which present the most accurate version possible of the composer's work, but many approach the masterworks of Italian opera without giving a thought to the edition being used and distrust the new critical editions of repertory operas now becoming available. This absurd state of affairs arises from fundamental misconceptions about critical editions and how they should be used in the preparation of a performance. The history of *Tancredi*, representative of operas in Italy during the first half of the nineteenth century, demonstrates why a critical edition is even more essential for this repertory than for many others.

Commissioned to compose *Tancredi* for the Teatro La Fenice of Venice, Rossini was expected to prepare the opera for performance in early February 1813. Two or at most three months was considered ample time to compose and mount an opera. As is well known, *Il barbiere di Siviglia* re-

quired less than a month. With parts for the orchestra and singers to be copied and learned, staging and costumes to be prepared, and the ensemble to be coordinated, the composer had to work very quickly. Under intense pressure, Rossini, just like



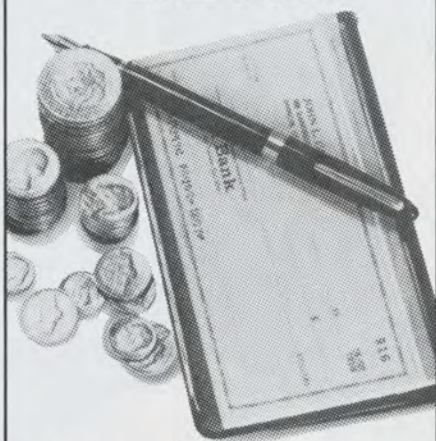
The Teatro La Fenice in Venice, about 1813, which was the year Rossini's *Tancredi* was premiered there.

Bellini and Donizetti after him, resorted to various shorthands in his autograph manuscript: instrumental parts are often left incomplete; articulation, phrasing, and staccati are intermittent; and some major problems of orchestration remain unresolved. From this autograph manuscript copyists prepared the vocal and orchestral parts, coping as best they could. The

more we examine surviving contemporary parts, the more amazed we become that these performances ever took place. The parts are replete with errors and irregularities, measures omitted in some parts but not others, approximate or contradictory articulation, and so on. Some problems were surely in rehearsal, but given the terrible pressures of time under which operas were prepared, we can understand why many contemporaries complained bitterly about the low quality of operatic performances in Italy during this period. From the autograph manuscript, other copies of the entire score were made by professional copyists. The copies practically never correct the errors or resolve the problems of the autograph, but rather introduce errors of their own. From these copies still other copies or sets of parts were drawn, and so the chain continued. In this guise *Tancredi* toured the opera houses of Europe. Able musicians occasionally examined the materials and some manuscripts are more coherent than others, but most corrections were done haphazardly.

For an opera as popular as *Tancredi*, many editions were printed, but they

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were for voice with piano accompaniment, reductions of Rossini’s orchestra score. Some are well prepared, since the vocal line is the most carefully notated part in Rossini’s autograph and requires the least editorial work. But Rossini never prepared for publication the full orchestral score of *Tancredi*, or of any other Italian opera, and thus never resolved the many uncertainties of his autograph manuscript.

Add to this complicated history the problems which arose when well-meaning conductors or performers of later eras decided to alter the music to suit the supposed tastes of their audiences. Trombones and tubas submerge the delicate instrumentation of the original; simplified melodic figuration, “correct” harmonies, and flaccid rhythms replace the incisive ideas of the composer (revisers *always* reduce the particularities of an original composition to the banality of a commonplace); vocal lines are modified for singers whose voices are inappropriate for a certain role, so that variations and fioritura become an excuse for vocal insufficiencies rather than an opportunity for glorification of the voice. And all these inaccurate manuscripts, patched-up parts, and intentional alterations become the basis for the “tradition” associated with an opera, a concept which holds a quasi-mystical sway over so many performers.

A critical edition attempts to return the opera to its original state, just as a Renaissance painting is cleaned and restored. But for the operas of Rossini we cannot blindly follow the composer’s autograph manuscripts, since these manuscripts leave unresolved many problems. We must evaluate each problem, carefully attempting to penetrate the obscurities of the autograph and thus to arrive at a musical

text faithful to the autograph and yet consistent with the requirements of modern performance.

Let me give some specific examples. The editor must:

a) Write instrumental parts which are only approximately notated. Rossini often specifies “Fagotti col basso,” an instruction meaning that the bassoons should play the same notes as the contrabass. But rarely should they play throughout a musical number. When Rossini notates the bassoon parts in full he always silences them, for example, when strings are playing alone pizzicato, or on many other occasions. The indication “col basso,” then, really means that when they *do* play they should follow the bass line. The editor must determine the extent of their participation.

b) Resolve problems of incomplete or contradictory articulation (slurs, accents, staccati, etc.). If a flute and an oboe perform the same melody together, we expect that, in all but the most exceptional circumstances, they will share the same articulation. But often in Rossini’s autograph manuscripts articulation is notated in one part and not in the other. Or, more difficult to resolve, the same melody may be repeated twenty bars later with an articulation which reproduces incompletely a prior model (e.g., staccati clearly notated the first time are lacking in the repetition). The editor must produce a coherent reading or else be able to justify musically small diversities which at first glance might appear to be errors. So many characteristic elements of Rossini’s art have fallen victim to indiscriminate regularization in the past that this task must be done with the greatest sensitivity.

c) Correct evident errors. Various errors occur frequently in Rossini’s auto-

continued on p. 108

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Tancredi, Ariodante and All the Gang

by MARVIN TARTAK

Let me tell you three stories. Once upon a time, almost a thousand years ago, the land of Sicily lay in the iron grip of invaders. Byzantine emperors ruled Messina; Arabs held the orange groves of Palermo and the sulphur mines of Agrigento. Only the ancient city of Syracuse was free; but now it lay in imminent danger from siege by the fierce Saracen Solamir. In a desperate fight to save their land Sicilian knights banded together, joining families long divided by feud and bitter strife. Two such families were those of the aged fighter Argire, recently returned to favor in the land, and his erstwhile enemy Orbassan. To cement this union Argire had agreed to give his daughter Amenaide in marriage to his foe.

As in all such tales Amenaide loved another, an exile named Tancredi. They had met as children at the emperor's court in Constantinople, where Amenaide and her mother were in hiding during the dark years of her family's fortunes. There was yet a third youth in that childhood group, the brave Solamir, the very knight who now was menacing Syracuse. His love for Amenaide was in vain; she loved only Tancredi. Indeed, while still in Byzantium she declared her engagement to him, swearing eternal devotion at the deathbed of her mother.

Unhappily, Tancredi was in disgrace in Syracuse; he was a foreigner in times of war, a Norman, and suspect to all Sicilians. In anger and fright his lands were unjustly seized and given to Orbassan; no one dared mention his name. Yet, Tancredi had secretly re-



The death of Tancredi in an engraving found in the first edition of Voltaire's tragedy (Paris, 1761).

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turned to claim his rights. Amenaide learned of this, and in desperation wrote him a letter; she begged him to hasten to Syracuse, to take control of what was rightfully his. Not knowing his whereabouts, she sent a servant to seek him out. Carefully she omitted his name from the letter; no one must know of his return.

Unfortunately, the letter was apprehended at the outskirts of the Saracen camp by the Sicilians; to everyone's horror it seemed as though the invitation had been addressed to Solamir, the hated enemy. Amenaide, thought by all to be guilty of treason, was condemned to death. One way alone lay open for her salvation; according to the rules of chivalry a knight must come forward to defend the lady's honor and reputation; if he were triumphant in battle with her accusers, the lady would go free.

Orbassan offered himself as a defender—were they not supposed to be married?—but only if Amenaide would confess her love for him. This the lady could not do; and Orbassan, a knight of rigid, righteous mien, resolved thereupon to uphold the law. If he could not be her champion, he would be her accuser.

Tancredi, passing himself as an unknown warrior among the Sicilians, eager to fight their common enemy, soon learned of what had happened. Argire in tears told the stranger knight of his daughter's guilt; what more damning proof of culpability could there be? Still, Tancredi decided to fight for the good name of Amenaide; were not the words "Love and Honor" emblazoned on his shield? Although believing her guilty, he fought on her behalf, and Orbassan was killed in the joust.

Happiness was still not his lot. The despairing Tancredi sought death in his wild battles with the Saracens; though he was victorious in killing Solamir, he himself suffered a mortal wound. Only as he lay dying did he

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learn the truth about Amenaide and her foolish letter. Of course, it was too late. The lady did not survive her lover; as in all good stories of medieval romance, she expired in his arms.

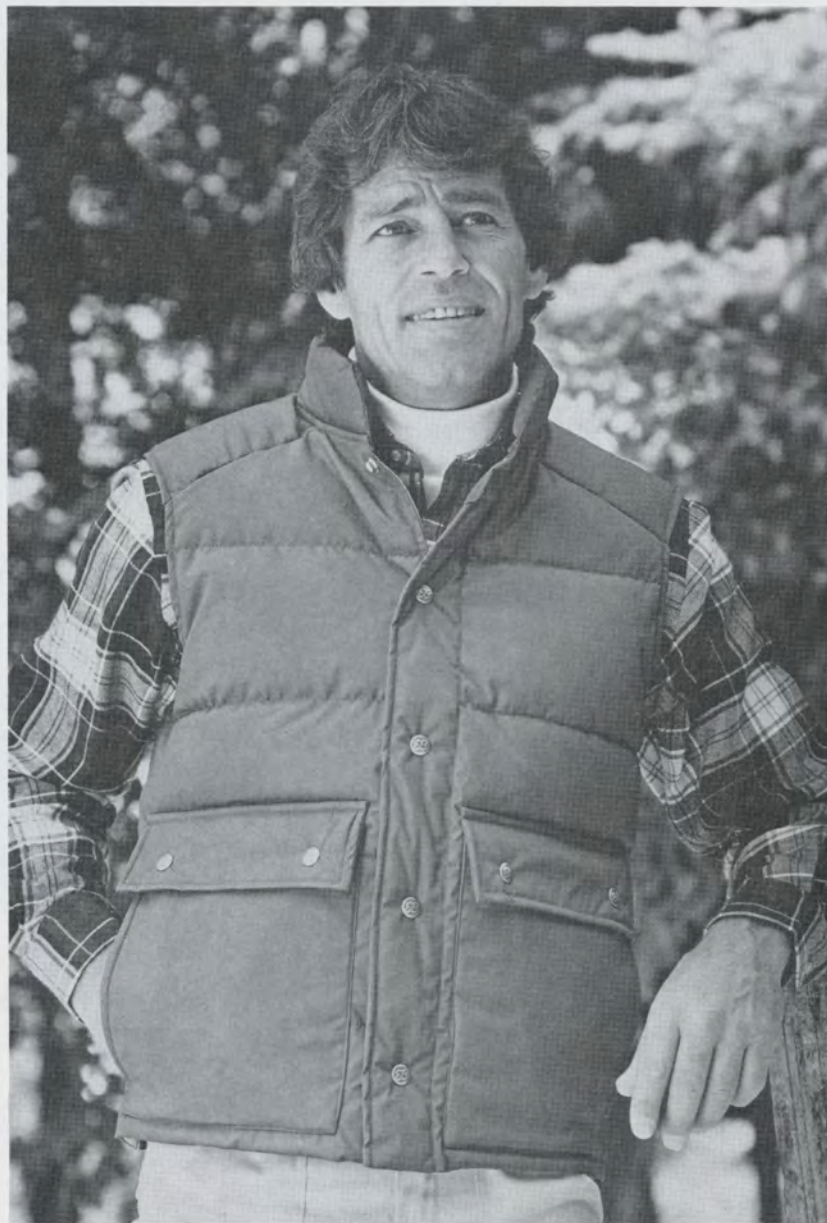
How much of this is true? We know of these events from Voltaire's great tragedy, *Tancredi*, (1760), which inspired Rossini's fine opera, *Tancredi*, (1813); but these are hardly documentary sources. Already within this dramatic medium lie the seeds of doubt. The fatal letter, the strange lack of opportunity for that one, vital word of explanation to solve the misunderstanding—these are tried-and-true ingredients of romance and melodrama. Is everything fancy? As we shall see, Voltaire did not invent everything in this story; actually, he invented very little. To give credence to his drama he borrowed from life and literature, particularly from two rather remarkable tales.

First, the facts of history. Who was Tancredi, this savior of Syracuse? Fact or fiction? In those days of medieval splendor there were, in reality, three Tancredis. The oldest is the least of them; Tancredi de Hauteville, a minor nobleman from Coutances in Normandy, is remembered principally because of his progeny. He bore 12 sons and 3 daughters; six of those sons were among the first wave of Normans to conquer Southern Italy and Sicily in the name of Saint Michael. (In truth, they were adventurers, mercenaries.) During the following generations the de Hauteville family produced two other, decidedly illustrious Tancredis. The first was a great grandson of this nobleman, the Tancredi of the First Crusade, the hero of Tasso's *Jerusalem Liberated* (and of Monteverdi's mini-opera, *Il Combattimento di Tancredi e Clorinda*). From another branch of this family came the final Tancredi, this one a great-great-grandson who was to become a rather unpopular King of Sicily for five short years at the end of the twelfth century.

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Where does the story come from if not from life? Originally it blossomed in the tales of courtly life; the trial of a noble lady on a field of honor is the stuff that medieval fairy stories are made of. However, there are sources for this tale more recent than the poetic songs of troubadours, relating the gossip of royal love. There are two principal sources from which Voltaire borrowed his narrative of Tancredi: the world-renowned fantasy-epic *Orlando Furioso* of Ariosto and the all-but-forgotten 18th century romance of the Countess of Savoy, invented by a certain Madame de Fontaines.

of 46 cantos, chock full of adventure, *Orlando Furioso* (1532), is a vast poem of battles, supernatural episodes, prolonged love affairs. It retells the tales of chivalry half romantically, half mockingly, but it is a modern work of the Renaissance; it creates heroes and heroines of powerful human dimension, believable beyond the cardboard supermen of medieval epics. Their presence stays in the mind long after their absurd encounters are forgotten.

The times were the days of Charlemagne in his fight with the Saracens. Early in the narrative the emperor sent Rinaldo, one of his heroic knights, on a mission to recruit troops for the wars. The particular story that impressed Voltaire to such a degree was a side excursion of Rinaldo's travels, a brief episode tucked away in a corner of that vast panorama, concerning characters who appear but once and are never seen again.

On his journey to England Rinaldo found himself adrift in Scotland, blown there by stormy seas. As he traveled

southward, he came upon the fair Dalinda menaced by a pair of assassins. Nobly he rescued her, and she told him how she came to be in such desperate straits. It seemed that the King of Scotland had a daughter, Ginevra, who loved—and was loved by—a knight of the realm, Ariodante. Unfortunately, the Duke of Albany, Polinesso by name, loved her too. He offered his hand to her; she repulsed him. Treachery bloomed in proud Polinesso's heart; she must suffer, not because she rejected him so much as that she preferred another.

All this time the villain had been playing at love with Dalinda, the very maid telling the story. She was overcome with infatuation and could refuse him nothing. Because she was a lady-in-waiting to the princess, she was able to report to Polinesso all Ginevra's feelings, all her comings and goings. As part of his wicked plot Polinesso pleaded with Dalinda to indulge him in a certain whim. If he could only achieve a satisfaction of his craving for Ginevra, even in make-believe, his desire would be assuaged. Would Dalinda dress up as her lady; would she appear on Ginevra's balcony when the lady was asleep and lower the ladder for Polinesso; would she pretend to be Ginevra in adornment and manner so convincingly that Polinesso, so deceived, would in victory overcome his passion for the lady?

Dalinda, foolish girl, agreed, innocent of this most obvious fraud. Polinesso then went to Ariodante, accused Ginevra of being unfaithful, and offered to prove it. Ariodante must come in hiding that very night and observe her treachery. An unbelieving Ariodante did as he was told, and was soon taken in by the deception. Heartbroken, he tried to kill himself. His brother, Lurcanio, prevented this, even though he too believed Ginevra guilty. Ariodante disappeared from court and was soon reported dead; he was seen throwing himself into the sea.



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Ginevra was aghast; she knew not the reason for his suicide and mourned his death in dazed horror. Lurcanio, however, knew why; he had been in hiding, had seen the betrayal. Now in his sorrow he determined that Ginevra must pay for her crimes. In open court Lurcanio accused her. Ginevra was doomed unless a knight could be found to defend her and expose Lurcanio as a liar. The King was in despair; he could not believe his daughter false—but the law was inexorable. He offered to give her away as a wife to anyone willing to clear her name; he made arrests, seeking the truth of the affair.

To avoid exposure, Dalinda had fled with the help of Polinesso; too late she discovered her two escorts to be Polinesso's hired thugs. The noble Rinaldo, having saved Dalinda and heard her story, resolved to defend Ginevra; he hastened to the Scottish court at Saint Andrews on the shores of the North Sea. Rinaldo found that he was too late. Another knight, concealed, unknown, had arrived before him to defend Ginevra and was even then fighting with Lurcanio in the broad meadow reserved for the joust.

Rinaldo thrust forward through the crowd; the king, awed by his noble bearing, signaled for the battle to be suspended. The deception was exposed in all its devious villainy; but only the battle between accuser and accused could make the accusation real. A blustering Polinesso agreed to fight Rinaldo. His guilt was soon apparent; the battle lasted but a brief minute and Polinesso was shattered by Rinaldo's lance. In dying he confessed all, to the great relief of the king and all his court.

The unknown knight removed his helmet; it was Ariodante, returned from the dead. The king was overjoyed; here indeed was a true and faithful lover, one who, believing his beloved faithless, could still defend her against

his own brother. Chivalric code was satisfied; the hero was married to the heroine, and as dowry received all of Polinesso's lands and wealth.

This heroic tale with its happy ending impressed more writers than Voltaire. Shakespeare used parts of it in his *Much Ado About Nothing* (the Claudio-Hero plot); Spenser included it in his *Fairy Queen*. The entire story of Ariodante and Ginevra served as the basis of at least ten baroque operas, all to the same libretto of Antonio Salvi (entitled either *Ariodante*, or *Ginevra Principessa di Scozia*); Handel and Vivaldi were but two of the composers. The plot of the opera simplified Ariosto's tale; Rinaldo does not appear in it at all. A neat amount of plot surgery accomplishes wonders; it is Ariodante who meets Dalinda and learns the truth. Polinesso is still killed in combat, but by Lurcanio, not Rinaldo. Ariodante reveals the truth to the court and all ends happily.

(In the early days of the 19th century this same plot served as the basis for several other Italian operas. Four of them were set by various composers to the same libretto, *Ginevra di Scozia*—although this time the poet was Gaetano Rossi, the librettist who a few years later wrote Rossini's *Tancredi*!)

From Ariosto and his inheritance of medieval legend one can see the dramatic roots of Voltaire's *Tancrede*. What could be satisfying in a simple Renaissance tale, however, would not work in Voltaire's theater two centuries later. A melodramatic twist was needed to intensify the story, something to enlarge the importance of this romantic affair, something that would account for the serious, tragic outcome of the play. For this modernizing ingredient Voltaire turned to the novel of a writer closer to him than Ariosto, to Madame de Fontaines.

Particulars of this noblewoman's life are shrouded in mystery. Who was this writer of ersatz medieval romances?

continued on p. 96

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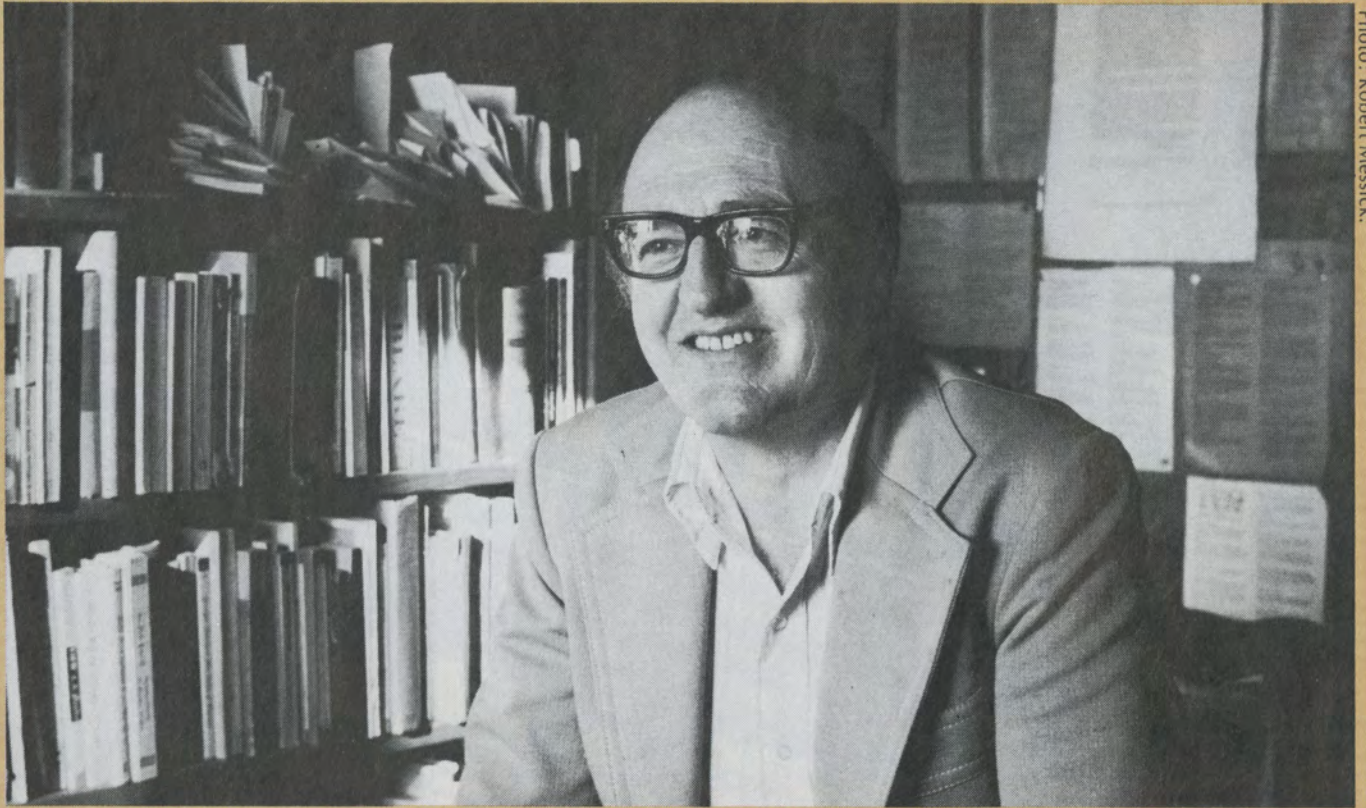


Photo: Robert Messick.

Pianist, conductor, translator and impresario Donald Pippin has expanded the repertoire available to San Francisco opera lovers tremendously through the many concert performances of his Pocket Opera.

by ARTHUR KAPLAN

For over ten years local audiences have delighted to a series of concert operas ranging from Monteverdi's *Il Ballo delle Ingrate* to Stravinsky's *The Rake's Progress*, produced in modest North Beach surroundings with modest means by a modest performer-impresario named Donald Pippin.

An Easterner whose career really burgeoned when he reached the Golden Gate, Pippin is, above all, a dedicated, talented and serious musician. Before coming West, he began performing on the piano, both as soloist and accompanist, and the piano has remained his first love. ("It's where I feel most at home musically, where I feel I have the greatest authority, where I'm in the closest relationship to music.") He still gives occasional recitals at the Old Spaghetti Factory, where for years he organized a weekly Sunday evening concert series featuring some of the most adventurous and ambitious programming

continued on p. 25

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N°5
CHANEL
PERFUME

I. MAGNIN

in the Bay Area. Celebrating the 25th anniversary of his concert series a few years ago, he was awarded citations by both the Mayor's office and the San Francisco Board of Supervisors for his contribution to the cultural life of the city.

Now most of his time is taken up with his various responsibilities as musical director of the Pocket Opera Company, called Opera Concertante until its incorporation two years ago. Pippin not only selects the repertoire for Pocket Opera, he also translates, arranges, coaches, rehearses, narrates, conducts and furnishes the essential keyboard accompaniment for the company's performances. It probably wouldn't surprise his admirers if he announced one evening that the entire cast had come down with the flu and then personally proceeded to sing all the roles himself! With Pocket Opera, Pippin has pioneered a novel presentation of concert opera and one which, given the packed houses and nearly fanatical enthusiasm of its regular supporters, has obviously proved very popular. These are not the star-studded attractions of New York's old American Opera Society or Eve Queler's Opera Orchestra of America series, which are presented in large concert halls and differ from regular opera house performances only in their lack of sets, costumes and elaborate staging.

The appeal of Pocket Opera is in its chamber music approach, in the intimate rapport created between the performers and the audience. Gone are the traditional trappings of the opera house and the concert hall — the fancy dress, the expensive tickets, the opera glasses and the incomprehensible foreign texts which, rightly or wrongly, have kept many people from getting involved with opera on the grand scale.

There is a sense of active spectator participation, leading to an increased enjoyment, which comes from Pippin's aim of reaching out and communicat-

ing with the audience. First, all the works — with the exception of the Handel operas — are sung in English, in Pippin's own skillfully crafted, highly singable and, in the case of the comedies, ingeniously humorous translations. What constitutes the most entertaining aspect of the Pocket Opera presentations for many, however, is Pippin's own unique way with the plot synopsis, which he gleefully narrates in piquant, pause-punctuated prose before the musical numbers.

While presenting the often complicated story line with exemplary clarity, the emcee-narrator does not hesitate to poke tongue-in-cheek fun at the more ludicrously outlandish situations which abound in 18th and 19th-century opera librettos. His seemingly *ex tempore* delivery, prepared with great care and often treading the narrowest of lines between straight-forward exposition and parody, is replete with drolleries that have come to be known as "Pippinisms."

Two from the Handel repertoire will suffice. Introducing an aria from *Admeto*, Pippin dryly comments, "Admeto meditates on the quandry of being in love with two women, both of whom he believes to be dead." And describing the scene where Cleopatra is cunningly trying to seduce Caesar in *Giulio Cesare in Egitto*: "So compelling is Cleopatra's wooing, so seductive the music, so irresistible the spell, that she herself falls in love with Caesar."

On stage, the scholarly looking but impishly irreverent Pippin—a kind of cross between Wally Cox and Tom Lehrer—has been variously described as pixyish, puckish, witty, whimsical, irrepressible and inimitable. However one might describe him, his obvious joy in presenting opera in such an entertaining fashion is contagious, one might even say infectious.

How did the Pocket Opera format come into being? According to its creator, it was a somewhat gradual process of evolution, which had its



Foto: Lyons

Stanley Blacker

at

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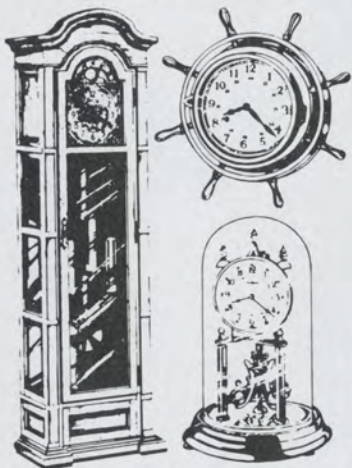
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origins in those Sunday evening concert series. "I'd been doing concerts in North Beach for a long time. [Pippin started in the basement, so to speak, first at Opus One, then at the Hungry i.] When you're giving weekly concerts, you're always looking for some way to expand and enlarge your repertoire. It occurred to me that there are a number of operas that could be done in a chamber music setting. At first, I looked at short works that had maybe two characters and a string quartet, of which there are several. Mozart's *Bastien and Bastienne* was our very first opera in 1968; then we did Tele-mann's *Pimpinone*.

"There were two important considerations in my mind at the time. At first I was a little dubious about doing operas at all. I decided that to make them work better for our circumstances and environment, I wanted to do them with a narration, which would both shorten them and allow for a more personal touch. The other concern was to present the works in English. I thought the point of doing opera in small rooms was to achieve maximum communication and the idea of doing them in a foreign language seemed very unpotable. I began looking at some of the English translations. Those for *Bastien and Bastienne* were so bad that I thought I could at least come up with something clearer and more intelligible. It was purely a matter of necessity; I'd never translated anything else before."

The next leap forward for the Pippin company was to perform the Handel operas, the first of which, *Admeto*, was presented in 1972. Since then, they have given *Semele*, *Acis and Galatea*, *Teseo*, *Orlando*, *Alcina*, *Serse*, *Giulio Cesare*, *Agrippina*, *Imeneo*, *Rinaldo* and *Ariodante*. The Handel works form the core of the Pocket Opera repertoire and, to many, constitute its finest achievements. "For us, Handel was a huge step," states Pippin. "First, in terms of length. Rather than the 40



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minutes of *Bastien and Bastienne*, we were expecting an audience to spend a good two and a half, three hours in their seats. I had been looking through the Handel operas for some years and I'd done a good many of the arias in concert. Most of the works have at most five characters, some only four, and the orchestra is basically a string quartet with maybe two or three woodwinds. It seemed conceivable to attempt them."

It was in presenting the Handel works that the quintessential Pippin style came to the fore. Because the operas are lengthy and because so much happens in the plot during the extensive recitatives, which Pippin opted to eliminate, it meant that the narration had to be extended considerably "to reduce the piece to some intelligible shape." This caused Pippin, who admits to being basically a conservative sort ("I tend to be rather cautious and very often I find I don't like doing things until I've done them"), considerable trepidation. "I was very skeptical about talking that much. I was afraid it would be tiresome and obnoxious, but you have to try to get the main thread of what is happening across. Thank God it worked, but it was something one had to approach very carefully. Also, one has to be careful not to be too cute; it could easily go wrong. In a sense I'm making fun of certain aspects of the plot, but most of those stories belong to a rather alien style. To relate the plots as if they were natural psychological stories in 19th-century realistic novels . . . Well, I thought, 'How can I possibly present this with anything resembling a straight face?' Still, it's important not to go too far. After all, I love these operas and I'm not making fun of them musically at all.

"We do the Handel operas in the original Italian for several reasons. First, there is the matter of repetition to a much greater extent than in 19th-century opera. Also, the arias in Handel

continued on p. 100

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Tancredi

The Libretto

The libretto for *Tancredi* which follows was adapted from one prepared for a performance at Covent Garden in 1848. Since a libretto for this opera is not currently published, the San Francisco Opera Magazine has arranged to reprint this one as a service to our audience, despite the use of archaic language. We are most grateful for permission to do so from the Opera Orchestra of New York, which used this libretto in their program at Carnegie Hall in New York in March of 1978.

LIBRETTO

ATTO I

SCENA I

Galleria nel Palazzo d'Argirio

CAVALIERI, ISAURA e DAMIGELLE.

CORO DI CAVALIERI

Pace, onore . . . fede, amore

Regni, splenda, ogn'alma accenda;

Spento il rio civil furore.

Siracusa esulterà.

ACT I

SCENE I

A Gallery in the Palace of Argirio.

KNIGHTS, ISAURA, and ATTENDANTS.

CHORUS OF KNIGHTS.

May peace and honour, faith and love.

Reign for ever and fire each breast;

The fury of civil war being over.

Syracuse will again rejoice.

ISAURA

Sia tra voi concordia eguale;

Delle insegne al bel candore;

Stringa eterna il vostro cuore

La più tenera amistà.

(cingendo ai Cavalieri le

sciurpe bianche)

ISAURA

May equal concord reign around.

May these white and sacred scarfs

Bind together all our hearts

With the eternal bonds of friendship.

(the Knights are arrayed in
white scarfs).

CORO

Serberà costante il core

La più tenera amistà.

CHORUS

Yes, our hearts will be constant

In the tender bonds of friendship.

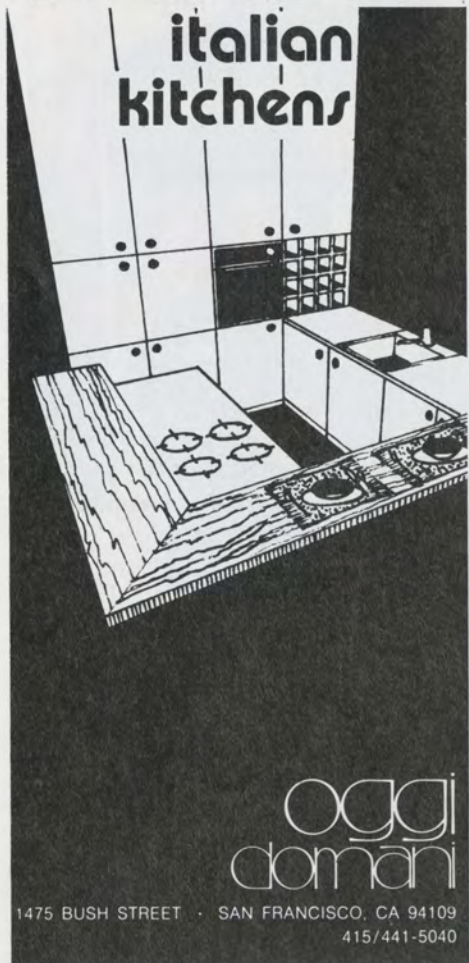


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ARGIRIO a mano con ORBAZZANO
e detti

ARGIRIO
Se amistà verace, e pura
Serberete ognor nel petto;
Se di patria il vivo affetto
L'alme vostre accenderà,
Sia felice . . . vincitrice
Siracusa ognor sarà.

**ARGIRIO hand-in-hand with
ORBAZZANO and same.**

ARGIRIO
If pure and faithful friendship
Be an inmate in your bosoms;
If affection for your country
Glow within your faithful hearts.
Then be assured that Syracuse
Shall for ever be victorious.

ORBAZZANO
Rea discordia invan fra noi
Scuoterà la nera face;
Alla patria in guerra, in pace,
Giuriam tutti fedeltà.

ORBAZZANO
Amongst us in vain shall discord
Raise her baleful dreaded torch;
Both in war and peace we all
To our country fealty swear.

CORO
Sì, giuriam.

CHORUS
Yes, we swear it!

ARGIRIO
Respiro omai.

ARGIRIO
I breathe at last.

CORO
Fede o morte!!

CHORUS
Fidelity or death!!

ARGIRIO
Or vissi assai;
E contento in tal momento
Altri voti il cor non ha.

ARGIRIO
Now have I lived long enough;
And my heart, quite content at this
moment
Has no further wish.

ORBAZZANO E CORO
Sempre illesa in guerra, in pace.
Sia la nostra libertà.

**ORBAZZANO & CHORUS
May the liberties of our country
Be held sacred in peace and war.**

ARGIRIO E CORO
Di ^{noi} voi tremi il Moro audace;

Vinto alfin a ^{noi} voi cadrà

ARGIRIO AND CHORUS

Let the bold Moor tremble before ^{us} you

And now yield at last to ^{our} your valour

CORO
Più dolci e placide spirano l'aure
In sì bel giorno;
Fra tanta gioia, sembra che s'animi
Tutto d'intorno
Or che trionfano concordia, e amor.
(comparisce Amenaide)

Vezzosa vergine,
il nostro giubilo
Con noi dividi;
E della patria a' voti fervidi
Lieta sorridi;
Compi la speme del genitor!

CHORUS
More soft and gentle do the zephyrs
play

Upon this happy day;
All nature round seems to share with us
In our delight.

Now that concord is triumphant,
and love
(Amenaide appears)

In the sweet joy that bounds
within each heart.
Fair maiden, share a part;
O smile propitious
Upon thy country's vows;
Fulfil the wishes of a father's heart!

AMENAIDE
Ah, come dolce all'alma mia
Scende il suon dei vostri accenti!
Come a vostri, a suoi contenti,
Va esultando questo cor.
(E tu, quando tornerai
Al tuo ben, mio dolce amor,
Al mio sen, mio dolce amor!)

AMENAIDE

How sweetly into my soul
Descend the accents of your joy!
In all your joys this heart partakes.
At thy happiness I exult.
(And when wilt thou return
To your beloved, oh my love.
To my bosom, oh my love!)

CORO

In tal dì,
respira omai,
Sì; godrai felicità.

CHORUS

On a day such as this,
you may rejoice at last
Yes, you will enjoy happiness.

AMENAIDE

Voglia il ciel che brilli omai
Per me pur felicità!
(Se il mio bene a me non viene,
Pace il cor sperar non sa.)

AMENAIDE

May the heavens shine at last
upon my happiness!
(If my love does not return,
This heart no more can taste of peace.)

SCENA II

Parco nel palazzo d'ARGIRIO
dove si vede il Mare

Approda uno schiffo, ne scende ROGGIERO che esplora; e poi TANCREDI, quattro Scudieri porrano le insegne di TANCREDI, la lancia, lo scudo, su cui si vedono scritte le parole, "FEDE ED ONORE."

SCENE II

A park near the palace of ARGIRIO
with a view of the Sea.

A skiff approaches; ROGGIERO lands, and explores the place with caution; afterwards TANCREDI . . . four Knights bear his banners, his lance, and his shield on which are seen inscribed the words, "FAITH AND HONOUR."

TANCREDI

O patria! . . . dolce e ingrata patria!
Alfin a te ritorno! . . .
Io ti saluto, o cara Terra
Degli avi miei!
Ti bacio,

È questo per me giorno sereno,
Comincia il core a respirarmi in seno.

TANCREDI

O country! dear yet ungrateful country!
At length I return to thee! . . .
I salute thee, O thou dear land
Of my ancestors!
I kiss thy sacred soil.
Oh! how happy is this day for me.
My heart begins to beat again with joy.

Amenaide!

O mio pensier soave;
Solo de' miei sospir,
De' voti miei Celeste oggetto,
Io venni alfin;
Io voglio sfidando il mio destin,
Qualunque sia,
Meritarti, o perir, anima mia!

Amenaide!

Thou the sweetest of my thoughts . . .
The only object
Of my sighs and wishes;
At length I return again:
Defying my destiny,
Whatever it may be, I wish, my love,
To merit thee, or die.

Tu che accendi questo core;
Tu che desti il valor mio,
Alma gloria, dolce amore,
Secondate il bel desio!
Cada un empio traditore;
Coronate la mia fè.

Di tanti palpiti,
Di tante pene,
Da te, mio bene,
Spero mercè!
Mi rivedrai . . .
Ti rivedrò . . .
Ne' tuoi bei rai
Mi pascerò!

Deliri . . . sospiri . . .
Accenti . . . contenti . . .
Sarà felice . . . il cor me dice,
Il mio destino, vicino a te!

O thou who dost inflame this heart;
Thou who dost awake my valour,
Thirst for glory, power of love.
O come and aid my heart's desire!
Let an impious traitor all;
Come and crown my constant faith.
For so many throbbings,
For so many sorrows

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From thee, my love.
 Reward I hope!
 Thou wilt see me again . . .
 Again shall I see thee,
 In the smiles of thy bright eyes
 I once more shall feed my soul.
 O transports . . . sighs . . .
 Sweet accents . . . delights . . .
 My heart tells me that happy
 Will be my fate when near to thee!

ARGIRIO
 Tancredi
 Giunto è in Messina.

ARGIRIO
 Tancred, too,
 Has come to Messina.

AMENAIDE
 Tancredi!

AMENAIDE
 Tancred!

ARGIRIO
 Ma, non osi
 Pe' suoi disegni ascosi il piè ribelle
 Fra noi portar, vi troverà la morte,
 (parte)

ARGIRIO
 But will not dare
 Return amongst us.
 Death will await him here.
 (exit)

AMENAIDE
 La morte!

AMENAIDE
 Death!

ARGIRIO
 Della patria ogni nemico
 Danna a morte il Senato.
 Al nuovo giorno si dee pagnar.
 Ed Orbazzan dall'ara
 Ove il nodo bramato or si prepara,
 Al campo volerà.
 Dal suo valore tutto attende la patria,
 E un fido amore ei da te spera;
 E trovar spero anch'io
 La mia figlia in te . . . Non più.
 M'intendi . . . addio.

ARGIRIO
 Every enemy of the country has been
 condemned to death by the Senate.
 On the new day, we must fight.

(ALPHABETICALLY SPEAKING)

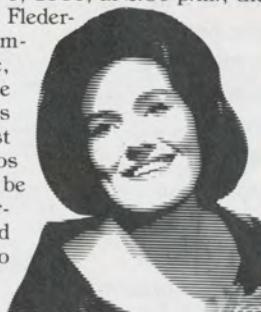
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 Tito Capobianco, General Director

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And Orbazzano, from the altar,
Where the desired bond is being
prepared,
Will hasten to battle.
From his bravery his country expects
all;

And your faithful love he longs for;
And I hope to recognize
My daughter in you . . . No more.
You understand me . . . farewell.

Pensa che sei mia figlia,
Il dover tuo rammenta;
E d'irritar paventa
La patria, e il genitor.
Serba all'amato sposo
I dolci affetti tuoi;
Per te dal campo a noi
Ritorni vincitor.
Se poi . . . ma il dubbio è vano
Quel cor . . . tremar dovrai . . .
Ma tu seguir saprai
La voce dell'onor.

Consider that you are my daughter.
Remember your duty;
And refrain from provoking your
Country and your father.

Reserve your sweet affections
For your beloved husband;
For you he will return to us
From the battlefield victorious.
If then . . . but this is vain suspicion
your heart . . . you should tremble . . .
But you will know to follow
The voice of honour.

AMENAIDE, indi TANCREDI

AMENAIDE, then TANCREDI

TANCREDI (vicino)

Amenaide!

TANCREDI (approaching her)

Amenaide!

AMENAIDE (colpita)

Ah! che veggo? Tancre . . .

AMENAIDE (startled)

Ah! what do I see? Tancre . . .

TANCREDI

Sì il tuo Tancredi.

TANCREDI

Yes; thy Tancred—

AMENAIDE

Taci, deh taci.



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Misero! a che vieni?
In questo infausto asilo;
Di, che vuoi?
AMENAIDE
Quiet; Ah, quiet.
Unhappy man! what brings thee
To this unpropitious asylum;
What wouldst thou?

TANCREDI
Che voglio?
E a me tu domandar lo puoi?
(sorpreso)

Amenaide, o morte

TANCREDI
What would I?
And canst thou ask me this
(with surprise)

Amenaide, or death!

AMENAIDE
Oh qual scegliesti
Terribil'ora! sventurato!
E dove
Fier destino ti guida?

AMENAIDE
Ah, what a terrible hour
Has thou chosen! Unhappy Tancred!
And whither

Does thy cruel destiny lead thee?

TANCREDI
Qual terrore...

TANCREDI
What fears are these?

AMENAIDE
È troppo giusto: I vili tuoi nemici...

AMENAIDE
Are but too just. Thy treacherous
foes...

TANCREDI (deciso)
Li sfido...

TANCREDI (in a decided tone)
I defy them—

AMENAIDE
Fuggi, salvati...

AMENAIDE
Fly—save thyself—

TANCREDI
Che dici?

TANCREDI
What sayest thou?

AMENAIDE

Trema . . .

AMENAIDE

Tremble at their fury—

TANCREDI (fiero)

Tremar Tancredi?

TANCREDI (haughtily)

Tancred tremble?

AMENAIDE

O dio! . . . che questo nome! . . .

AMENAIDE

O Heavens that name!—

TANCREDI

Un di t'era pur caro! . . .

TANCREDI

Was once dear to thee!

AMENAIDE (mesta)

Ah que'tempi cangiaro!

AMENAIDE (sorrowfully)

Ah, those times have changed!

TANCREDI (subito)

Anche il tuo core!

TANCREDI (hastily)

And thy heart too!—

AMENAIDE

Compiangilo: non sai!

Giorno è questo d'orror! . . .

AMENAIDE

Ah, pity it: thou knowest not!

A day of terror this—

TANCREDI

Tremar mi fai.

TANCREDI

Thy words alarm me.

DUETTO

AMENAIDE

L'aura che intorno spiri,

Aura è feral di morte!

Fuggi; terribil sorte

T'invola ai traditor.

DUETTO

AMENAIDE

The air that breathes around,

The air is fraught with death!

Fly; for insidious fate

Betrays thee to thy foes.

TANCREDI

Dimmi che a te son caro;

Che a me sarai fedele:

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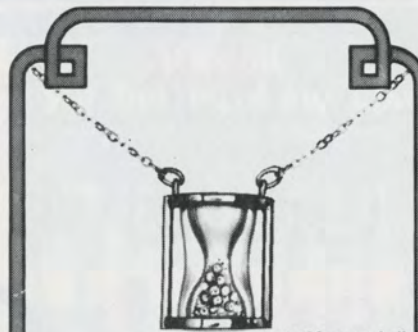
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TANCREDI

Do but say that I am dear to thee;
That thou wilt still prove constant to
me:

Then shall love triumph
Over the cruelty of fate.

AMENAIDE

Ma il padre . . . il dover mio . . .

AMENAIDE

But, my father—my duty!—

TANCREDI

E che? ti spiega . . .

TANCREDI

What sayest thou? explain thyself.

AMENAIDE

O Dio!

AMENAIDE

O Heavens!

TANCREDI

Pel nostro dolce affetto!

TANCREDI

By all our vows of love!

AMENAIDE

Ah, ti trafitto il cor!

AMENAIDE

Ah! 'twill break my heart!

DUETTO

Quale per me funesto.

DUET

Ah, how fatal.

Tremendo ^{arcano} è questo
giorno

E dovrò sempre vivere

Nel pianto, e nel dolor

How terrible ^{a day} is this!
^{a secret}

And must I ever live

A prey to grief and woe!

TANCREDI

Parla omai!

TANCREDI

Nay, speak!—

AMENAIDE

Mi lascia, e parti.

AMENAIDE

Leave me, and fly.

TANCREDI

E dovrei così lasciarti?

TANCREDI

And can I thus quit thee?

DUETTO

Parti omai tremar mi fai!

Parla, penar.

Quando, oh ciel,

Quest'alma amante

Pace alfin sperar potrà!

Questo è dunque il lieto istante

Che vicino a te sperai?

Quando, oh ciel . . . etc.

DUET

Fly, thou mak'est me tremble.

Speak, shudder.

When, oh heaven

May this faithful heart

Hope to taste of peace again!

Is this then the happy moment

I sighed for, to be near to thee?

When, oh heaven . . . etc.

SCENA III

Luogo Pubblico, in vicinanza a
Gotico Tempio.

Popolo che accorre alla festa nuziale;

Nobili che si uniscono;

Damigelle.

SCENE III

A Public Place, near a Gothic

Temple.

**The people hastening to the nuptial
festivity; Nobles standing in groups;**

Maidens.

CORO DI NOBILI

Amori scendete.

Scendete o piaceri,

Soavi, sinceri!

Due core stringete

Con nodo costante

Di pace e di fè!

CHORUS OF NOBLES

O love descend.

Descend o pleasures,

Sincere and gentle!

Unite two hearts

In the firm bond

Of peace and love!

Marcia di guerrieri che sfilano e si
disgiungono poi nel prospetto.

**A march of Warriors, who divide and
arrange themselves on each side.**

CORO DI GUERRIERI

Alla gloria, al trionfo, agli allori,

Avvampante di bellici ardori,

Là sul campo Orbazzano ci guidi,

Degl'infidi nemici terror.

CHORUS OF WARRIORS

To glory, to triumph, to laurels.

Burning with warlike ardour!

Orbazzano, lead us to the field.

Thou terror of the faithless foe.

CORO GENERALE

E poi vincitore

Felice riposi

Su' mirti amorosi;

Fra dolci dilette,

Fra teneri affetti,

Respiri il suo cor.

GENERAL CHORUS

May he then victorious

And happy rest

On lovely myrtles;

'Midst sweet delights,

'Midst soft affections,

May he recline.

ARGIRIO

Amici, cavalieri, al tempio;

Sacro nodo solenne ivi assicurati,

D'amor.

ARGIRIO

Friends, cavaliers, to the temple;

A sacred and solemn rite, there

ensures,

By the most solemn oaths

Of love.

AMENAIDE

(Ardir!) T'arresta! . . .

Perdono, o padre . . .

AMENAIDE

(Courage!) Stop—

Forgive me, my father . . .

AMENAIDE

Cavalieri! d'Orbazzano

Di morte a costo io non sarò giammai

La sua sposa.

AMENAIDE

Ye knights, hear me;



*brass elephant
60" high*

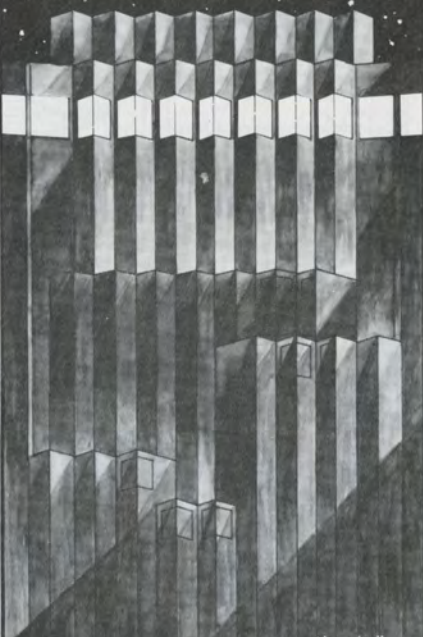
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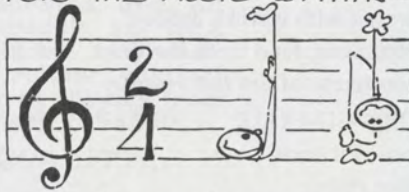
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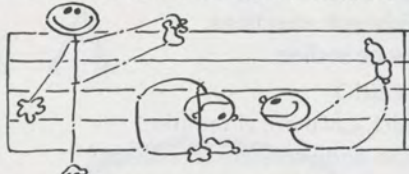
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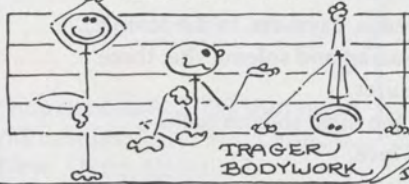
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**I never thought it cost my life
His bride shall be.**

ORBAZZANO che viene dal fondo e
l'udi, avanza pieno di furore.

**ORBAZZANO from behind,
overhearing, and advancing furiously.**

ORBAZZANO
E morte infame.
O traditrice avrai.
(sorpresa generale)

**ORBAZZANO
Then death.
Thou traitress! thou shalt receive.
(general surprise)**

TANCREDI
Da chi? perchè? . . .

**TANCREDI
By whose command? —wherefore?—**

ARGIRIO
Orbazzano! . . .

**ARGIRIO
Orbazzano! —**

AMENAIDE
Gran Dio!

**AMENAIDE
O Heavens!**

ISAURA
Che avvenne?

**ISAURA
What has happened?**

ORBAZZANO (mostrando un foglio)
Il suo infernal delitto,
Qui di sua mano è scritto
Al vile oggetto
Del suo nascoso, ed esecrando affetto
All'empio Solamir; nel proprio campo
Un di lei fido schiavo

Or lo recava;
Dai miei sorpreso ebbe la morte.

Leggi, misero padre!

E reggi a tanto orror, se il puoi.

ORBAZZANO (showing a paper)

**Her dreadful crime
Is here written with her own hand.**

**To the base object
Of her secret and execrable affection
To the impious Solamir; to his own
camp.**

**One of her faithful slaves
Was bearing it now.**

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Surprised by my followers was put to death.

Read, miserable father!
And bear if thou canst, its horror.

ARGIRIO

Mia figlia! . . . io tremo!

ARGIRIO

My daughter! — I tremble!

AMENAIDE

(Ah! son perduta!)

AMENAIDE

(Ah! I am lost!)

TANCREDI

(A Solamir! io fremo!)

TANCREDI

(To Solamir! I shudder!)

ARGIRIO (legge)

"T'affretta;

In Siracusa atteso sei;

Gloria, ed amor t'invitano.

Trionfa degl'inimici tuoi;

Vieni a regnar su questo cor,

Su noi."

ARGIRIO (reads)

"Hasten hither;

Thou art expected in Syracuse;

Glory and love invite thee hither.

Triumph over thy enemies;

Come and reign within my heart,

And over us."

ARGIRIO, ORBAZZANO, TANCREDI,

ISAURA, ROGGIERO

Ciel! che intesi? Oh tradimento!

Figlia indegna! quale orrore! . . .

Infedele!

Di ^{terrore}
furore ingombro il core,

Geme ^{in sen,}
Freme più fren non ha.

ARGIRIO, ORBAZZANO, TANCREDI,

ISAURA, ROGGIERO

Heavens! what do I hear? O treachery!

Unworthy daughter! What horror!

Faithless woman!

With terror ^{my heart}
With fury overwhelmed.

Grieves ^{in my breast}
Rages and knows no
bounds.

AMENAIDE

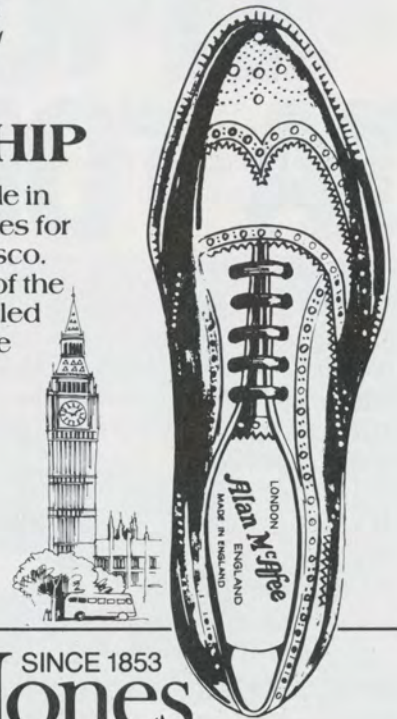
(Ciel! che feci? Fier cimento!

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Me infelice! quale orrore!
Di terrore ho ingombro il core:
Ah di me che mai sarà!
Padre amato!

AMENAIDE
**(Heavens! what have I done? cruel
trial!**
Wretch that I am! what horror!
With terror my heart is overwhelmed!
Alas! what will become of me!
O dearest father!

ARGIRIO
Ed osi ancora
Di fissar su me le ciglia! . . .
Una rea non è mia figlia,
Non ti son più genitor.

ARGIRIO
And darest thou still
Raise thine eyes toward me?
A guilty one cannot be my daughter;
No, I am no longer thy father.

AMENAIDE
Ma tu almeno . . . (a Tancredi)

AMENAIDE
Do thou at least! — (to Tancredi)

TANCREDI
La fè, l'onore,
Tu così tradir potesti!
Ah; nel seno orror mi desti;
Mori, indegna, di rossor!

TANCREDI
And couldst thou thus
Betray thy faith and honour!
Go, thy sight I cannot bear:
Mayest thou perish with thy shame.

AMENAIDE (ad Orbazzano)
Empio! esulta . . .

AMENAIDE (to Orbazzano)
Wretch exult—

ORBAZZANO
E tanto altera
In tua colpa ancor sarai!
Ma tremare alfin dovrai
Là di morte fra l'orror.

ORBAZZANO
And still so proud
In the midst of thy guilt!
But thou at least wilt learn to tremble
There, amidst the pangs of death.

AMENAIDE
Quanto fiero è il mio destino!
Quanto barbari voi siete!
Tutti rea voi me credete
Ma innocente è questo cor

AMENAIDE
Alas! how cruel is my destiny!
How barbarous ye are!
You all believe me guilty
Yet this heart is innocent.

CORO
E innocente ancor ti vanti?
Morte avrai,
Ci desti orror.

CHORUS
And you still protest your innocence?
Death awaits you,
You fill us with horror.

AMENAIDE
Ah! se giusto, o ciel! tu sei;
Mi difenda il tuo furor.

AMENAIDE
Ah, if thou art just, o heaven!
Thy protection lend to me.

ARGIRIO, ORBAZZANO, TANCREDI
Gl'infelici affetti miei
A chi mai serbai finor!

ARGIRIO, ORBAZZANO, TANCREDI
Alas, for whom have I preserved
These affections of my heart!

CORO
Vendetta rigore
Il core n'accenda,
Tremenda discenda;
Non s'oda pietà!

CHORUS
May vengeance, fury,
Be raised in our breast!
And terribly fall,
With pitiless blows!

AMENAIDE (con espressione)
Tutti m'odiate . . .
M'abbandonate!
Pietà nemmeno
Sperar potrò?

AMENAIDE (energetically)
You all hate me!
You all forsake me?
Can I not hope
Even for pity?

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continued on p. 57

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San Francisco Ballet presents Nutcracker



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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

Enjoy the season.

WALTER M. BAIRD
President,
San Francisco Opera Association

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

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Zenaida des Aubris, Betty Crouse, Diane Harrison, Marian Lever, Helen Taboryski

Patricia Kristof
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Pillsbury, Madison & Sutro

The Company

<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
<i>Assistants to the Technical Director</i>	Tom Janus*, Jane Ayres†
<i>Costume Supervisor</i>	Janet Papanek
<i>Costume Shop</i>	Walter Mahoney
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Karen Bradley, Bruce Geller, Gerd Mairandres*, Rex Rogers
<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
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan J. Van Perre
<i>Broadcast Producer</i>	Marilyn Mercur
<i>Television Coordinator</i>	Ann Seamster
<i>Official Photographers</i>	Robert Messick, Ira Nowinski, Tony Plewik*, David Powers, Ron Scherl

Technical Staff for the War Memorial Opera House

<i>Master Carpenter</i>	Robert Corso
<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

Carmen Balthrop*
Fedora Barbieri
Lynn Beckstrom*
Livia Budai**
Montserrat Caballé
Rebecca Cook*†
Evelyn de la Rosa*
Maria Ewing
Judith Forst
Sheri Greenawald
Nina Hinson
Marilyn Horne
Anne Howells*
Christina Jaqua
Gwendolyn Jones
Ellen Kerrigan*†
Elizabeth Knighton
Marena Lane*
Margarita Lilova
Pilar Lorengar
Janis Martin
Danica Mastilovic*
Kathryn Montgomery*
Marita Napier
Carol Neblett
Magda Olivero
Mariana Paunova*
Danièle Perriers*
Donna Petersen
Leontyne Price
Susan Quittmeyer*†
Margherita Rinaldi
Leonie Rysanek

Chorus

Kathy Anderson
Candida Arias Duazo
Doris Baltzo
Roberta Bowman
Norma Bruzzone
Hilda Chavez
Louise Corsale
Beverley Finn
Lisa Louise Hill
Anne Huffington
Gail MacGowan
Cecilia MacLaren
Tamaki McCracken
Iris Miller
Irene Moreci
Rose Parker
Penelope Rains
Mimi Ravetti
Laurel Rice
Anna Marie Riesgo
Shelley Seitz

Extra Chorus

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

Anny Schlemm**
Renata Scotto
Claudia Siefer
Pamela South
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*†

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

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 MacLaren
Robert McCracken
Jim Meyer
Tom Miller
Eugene Naham
Steven Oakey
Robert Philip Price
Kenneth Rafanan
Thomas Reed
Robert Romanovsky
Karl Saarni
Francis Szymkun
B. Tredway
John Walters
Robert Waterbury
R. Lee Woodruff

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

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
Mr. & Mrs. E. S. Gillette, Jr.
Pauline E. Gilmore
Mr. & Mrs. T. S. Glide, Jr.
Dr. M. Melvin Goldfine
Dr. Kathleen E. Goldstein
Mr. & Mrs. Greig A. Gowdy
Thomas C. Graves
Dr. Jean Haber Green
Mr. & Mrs. Marvin M. Grove
Mr. & Mrs. Richard
Guggenheimer, Sr.
Mr. & Mrs. Walter A. Haas, Jr.
Dr. H. Clark Hale
Mr. & Mrs. John R. Hamilton
Dr. Don C. Hampel
Mrs. John M. Hamren
Patricia Hanson
John C. Harley
Dr. M. R. Harris
Mr. & Mrs. Ernest E. Haskin
Horace O. Hayes
Mr. & Mrs. Alvin Hayman
Gardiner Hempel, Sr.
Mr. & Mrs. William E. Henley
Mrs. Thomas M. R. Herron
Mr. & Mrs. Ernest Heyer
Mr. & Mrs. Whalen K. Hickey
Mr. & Mrs. Leslie W. Hills
Kenneth A. Housholder
Dr. Fred G. Hudson
Joseph J. Hughes
Mr. & Mrs. Peter Hunt
Mrs. John Edward Hurley
Mr. & Mrs. Marion T. Hvidt
Oolep Indreko
Mr. & Mrs. David K. Ingalls
Dr. George A. Jack
Dr. & Mrs. John P. Jahn
William E. Jarvis
Mr. & Mrs. Philip M. Jelley
Bruce M. Jewett
Mr. & Mrs. George F. Jewett, Jr.
Mary Johnson
Dr. & Mrs. Proctor P. Jones
Eleanor Jue
Mr. & Mrs. Richard L. Karrenbrock
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Susan S. Keane
Dr. & Mrs. Gordon Keller
Mr. & Mrs. Raymond O'S. Kelly
Mr. & Mrs. Charles Kenady
Mr. & Mrs. Gerald H. S. Kendall
Mr. & Mrs. William Kent, III
Harlan & Esther Kessel
Dr. David L. Kest
Michael N. Khourie
Mr. & Mrs. Simon Kleinman
Mr. & Mrs. A. E. Knowles
Mr. & Mrs. Thomas A. Koehler
Mr. & Mrs. Leonard Koppett
Mr. & Mrs. Daniel E. Koshland
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Thomas W. Lacey
Lakeside Foundation
Mr. & Mrs. Scott C. Lambert
Harold A. Leader, Jr.
General & Mrs. O. A. Leahy
Mr. & Mrs. Ronald D. Leineke

continued on p. 71

Orchestra

1ST VIOLIN

Zaven Melikian
Concertmaster
Sherban Lupu
Co-Concertmaster
Ferdinand M. Claudio
William E. Pynchon
Assistant Principal
Silvio Claudio
Ezequiel Amador
Mafalda Guaraldi
Bruce Freifeld
George Nagata
Ernest Michaelian
Michael Sand
William Rusconi
Gerard 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. William[†]

TUBA

Robert Z. A. Spellman

TIMPANI

Elayne Jones

PERCUSSION

Lloyd Davis

Peggy Lucchesi

Richard Kvistad[†]

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: Patané

Production: Prince*

Designers: Lee*, Lee*

Lighting Designer: Billington*

Chorus Director: Bradshaw

Wednesday, Oct. 17, 7:30PM

Saturday, Oct. 20, 8PM

Tuesday, Oct. 23, 8PM

Saturday, Oct. 27, 1:30PM

Wednesday, Oct. 31, 7:30PM

Friday, Nov. 2, 8PM

San Francisco Opera Premiere

New Production

ROBERTO DEVEREUX

Donizetti

IN ITALIAN

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

Conductor: Masini*

Production: Karpo

Designer: Munn

Chorus Director: Bradshaw

Friday, Oct. 26, 8PM

Tuesday, Oct. 30, 8PM

Sunday, Nov. 4, 2PM

Wednesday, Nov. 7, 7:30PM

Saturday, Nov. 10, 8PM

Thursday, Nov. 15, 7:30PM

LA FORZA DEL DESTINO

Verdi

IN ITALIAN

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

Conductor: Adler

Stage Director: Hager

Designer: Samaritani

Choreographer: Sappington

Chorus Director: Bradshaw

Saturday, Nov. 3, 8PM

Tuesday, Nov. 6, 8PM

Friday, Nov. 9, 8PM

Wednesday, Nov. 14, 7:30PM

Saturday, Nov. 17, 1:30PM

†Thursday, Nov. 22, 8PM

Sunday, Nov. 25, 2PM

COSÌ FAN TUTTE

Mozart

IN ITALIAN

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

Conductor: Pritchard

Stage Director: Joël

Designer: Ponnelle

Chorus Director: Bradshaw

Saturday, Nov. 10, 1:30PM

Tuesday, Nov. 13, 8PM

Friday, Nov. 16, 8PM

Sunday, Nov. 18, 2PM

Wednesday, Nov. 21, 8PM

Saturday, Nov. 24, 8PM

Special Family-Priced Matinee

Cook, Quittmeyer, South/Hoback,
Gardner, Turnage

Conductor: Agler*

Stage Director: Joël

Designer: Ponnelle

Chorus Director: Bradshaw

Saturday, Nov. 24, 1:30PM

San Francisco Opera Premiere

Stylized Concert Version

TANCREDI

Rossini

IN ITALIAN

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

Conductor: Lewis*

Stage Director: Hager

Chorus Director: Bradshaw

Saturday, Nov. 17, 8PM

Tuesday, Nov. 20, 8PM

Friday, Nov. 23, 8PM

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

*San Francisco Opera debut

**American opera debut

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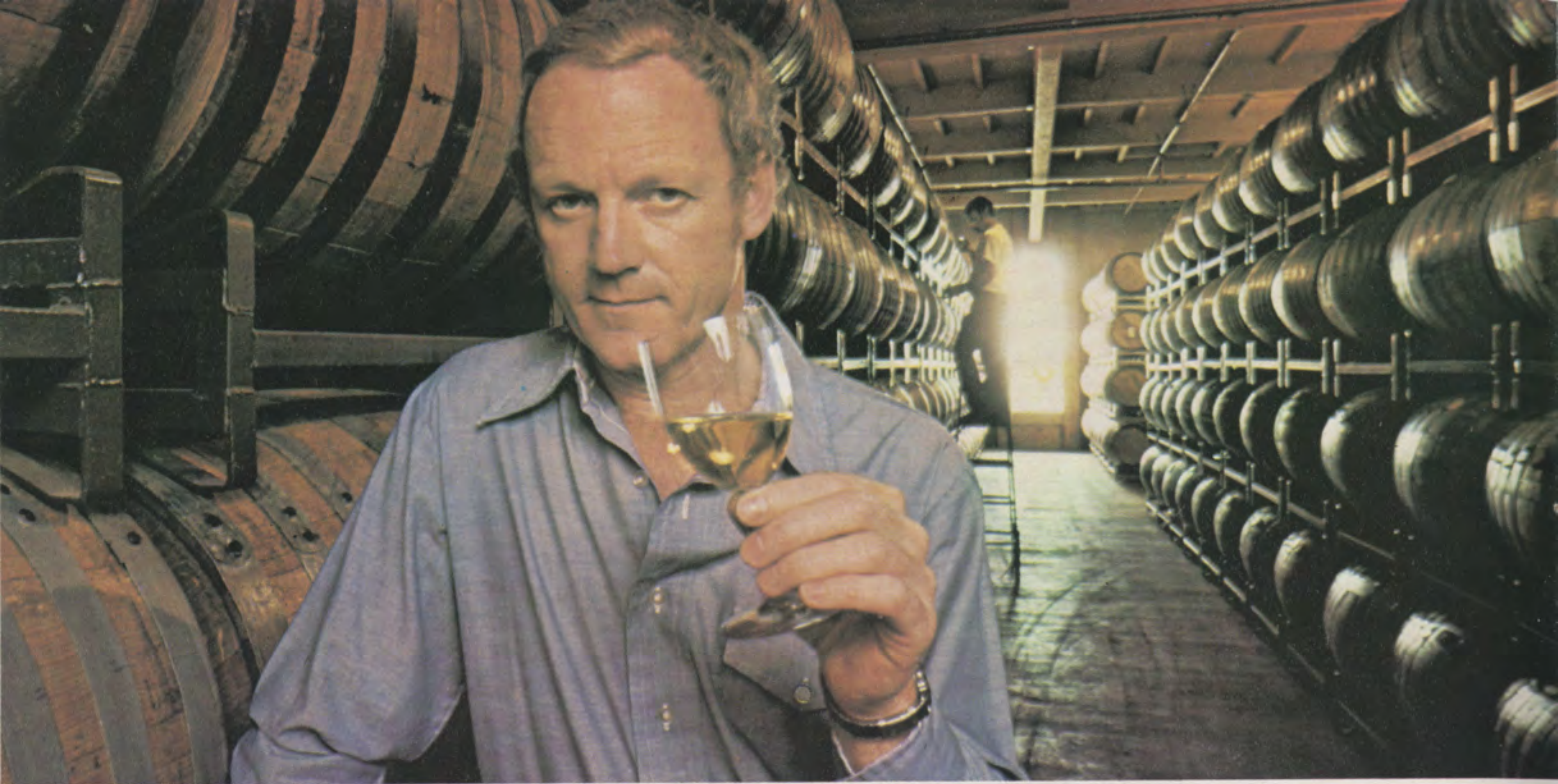
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Rehearsing *TANCREDI*



Marilyn Horne, who sings Tancredi, with Nicola Zaccaria as Orbazzano.

photos by Robert Messick

Dalmacio Gonzales, the Argirio.



Conductor Henry Lewis

Margherita Rinaldi, who sings Amenaide, with Carmen Balthrop, the Roggiero.



CORO

No

CHORUS

No

AMENAIDE

Ah padre! . . .

AMENAIDE

O father! —

ARGIRIO

T'invola!

ARGIRIO

Hence, away!

AMENAIDE (a Tancredi)

Saprai . . .

AMENAIDE (to Tancred)

Thou wilt know —

TANCREDI

Seppi assai

TANCREDI

I have known enough —

AMENAIDE (ad Orbazzano)

Tiranno! . . .

AMENAIDE (to Orbazzano)

Tyrant! —

ORBAZZANO

Morrai, si morrai

ORBAZZANO

Thou shalt die, thou shalt die.

AMENAIDE (ad Isaura)

Amica! . . .

AMENAIDE (to Isaura)

O my friend! —

ISAURA

Fedele

D'un fato crudele

Fra l'aspre vicende

Ognor ti sarò

(parte)

ISAURA

Faithful

Amidst the frowns

Of thy cruel destiny

I will ever prove

(exit)

ORBAZZANO E CORO

S'arresti!

ORBAZZANO AND CHORUS

Stop her!

AMENAIDE

Venite!

AMENAIDE

Come on! —

ORBAZZANO E CORO

Punirla!

ORBAZZANO AND CHORUS

Punish her!

AMENAIDE

Ferite!

Qual vissi, innocente

Morire saprò

AMENAIDE

Strike!

Innocent as I lived,

I know how to die.

AMENAIDE E TANCREDI (con
espressione)

Chi duol più orribile

Provò sin'ora! . . .

Come quest'anima

Chi mai penò

AMENAIDE AND TANCREDI
(with emotion)

Who has ever felt

Such grief as mine

Who ever suffered

As I do now!

ARGIRIO E ORBAZZANO

Padre più misero

Vedeste ancora?

Figlia sì ^{misera}
perfida

Salvar ^{si può}

Amar

ARGIRIO AND ORBAZZANO

So wretched a father

Who has ever seen

**A daughter so ^{wretched}
treacherous**

Who can ever ^{save?}

love?

CORO

No!

CHORUS

None

TUTTI

Quale infausto orrendo giorno

Di sciagure, e di terrore!

Cupa voce suona intorno;

Suon di morte gela il core!

Fremo, smanio, avvampo, tremo!

Ah, qual fin tal giorno avrà?

ALL

What a fatal, dreadful day

Full of anguish and dismay?

Hollow voices murmur round.

Of death alone is heard the sound!

Fears and rage my heart will rend,

This dreadful day how will it end?

ATTO II

SCENA I

Una galleria nel Castello d'Argirio

ACT II

SCENE I

Gallery in the Castle of Argirio

ARGIRIO

Ella ricusa, a prezzo di sua mano,

Il brando d'Orbazzano.

E perchè mai? per chi?

ARGIRIO

She rejects, at the price of his hand,

The sword of Orbazzano.

And why? For whom?

ORBAZZANO

Taci. Arrossir fremere mi fai.

E la sua pena è ritardata ancora?

La morte segna della rea.

ORBAZZANO

Quiet. You make me blush and rage.

And is her punishment still delayed?

Sign the death of the guilty one.

ARGIRIO

Sì mora.

ARGIRIO

Yes. She will die.

ISAURA

È tua figlia!

ISAURA

She is your daughter!

ARGIRIO

Oh Dio! Crudel!

Qual nome caro e fatal

Or mi rammenti!
E come tutto mi scosse il petto? Ah!
Non s'ascolti un vil debole affetto!
Si . . . ma qual voce flebile e severa nel
Profondo del cor, ferma mi dice,
È tua figlia che danni . . .
Oh! me infelice!
Ah! Segna invano io tento la sua
Crude sorte estrema,
La mia man s'arresta e trema!
Di terror si gela il cor;
Sì, ti sento, al fier cimento,
Gemi in sen, paterno amor.

ARGIRO

Oh God! Cruel one!
That dear and fatal name
You now recall to me!
And how it has completely racked my
breast
Ah! Let not a base and vile love be
heard!
Yes, but what voice faint but stern, says
To me, from the depths of my heart:
"Stop, it is your daughter you damn"...
Oh! unhappy me!
Ah! I try in vain to sign her
Cruel final fate.
My hand stops and trembles;
My heart freezes with terror.
Yes, in the fierce conflict, I hear you
Moaning in my breast, paternal love.

ISAURA E CORO

Odi natura che ti consiglia,
E per la figlia chiede pietà.

ISAURA AND CHORUS

Listen to nature that counsels you.
And for your daughter, seeks mercy.

ORBAZZANO E CORO

Servi alla patria;
Cedi alla legge,
Chi il fren ne regge
Figli non ha.

ORBAZZANO AND CHORUS

Serve your country.
Yield to the law
He who controls its discipline
Has no children.

CORO

Chiede pietà.

CHORUS

Asks mercy.

ARGIRO

Si, virtù trionfi omai;
Paga, o patria, alfin sarai.
Peran tutti della patria
Colla figlia i traditor.

ARGIRO

Yes, let virtue now triumph.
O my country you will be satisfied at
last.

Let all traitors of the fatherland
Perish with my daughter.

ARGIRO

Ma la figlia! Oh Dio! Frattanto
Va alla morte, quale orrore!
Perdonate questo pianto
A un oppresso genitor.

ARGIRO

But my daughter! Oh God!
meanwhile . . .
Goes to her death! Oh what horror! . . .
Forgive a suffering father
For his weeping.

CORO

Di virtù, di gloria il vanto
Sia compenso al tuo dolore.
(Argiro parte col coro)

CHORUS

Let the boast of virtue, of glory
Reward you for your sorrow.
(Argiro leaves with the chorus)

ISAURA

Tu che i miseri conforti,
Cara amabile speranza,
Deh, tu porgi a lei costanza,
Nel suo barbaro dolor.
Un raggio sereno di placida calma, ah,
Brilli in quel seno, consoli quell'alma,
Fra i dolci dilette respiri il suo cor.

ISAURA

Thou who comforts the wretched,
Dear beloved hope,
Pray, give her constancy,
In her cruel sorrow.
Let a serene ray of peaceful calm
Glow in that breast, console that spirit,
Amid sweet delights let her heart
breathe.

SCENA II

Carcere

CUSTODI

AMENAIDE incatenata.

SCENE II

A Prison

GUARDS

AMENAIDE in chains.

AMENAIDE

Di mia vita infelice
Eccomi dunque al fin! . . .
Moro, Tancredi.
Io per te moro,
E tu infedel mi credi!
Di mie sventure, di mie pene
È questa la più amara e funesta
E il padre, oh Dio!
Povero padre!
Perfida figlia
Mi chiamavi, piangendo!
Ah! Rea non sono, no.
Ma pur de' rei questo
È il feral soggiorno,
E della colpa,
E dell'infamia intorno
Tutto spira l'orrore
Di ceppi avvinta,
Circondata da mostri . . .
Orribil morte! . . .
E agl'innocenti serbi
O ciel, tal sorte!
No, che il morir non è
Sì barbaro per me,
Se moro per amor,
Se moro pel mio ben!
Un dì conoscerà!
La fè di questo cor!
Forse pentito allor,
Col pianto verserà,
Qualche sospir dal sen.
(s'abbandona sopra un sasso)

AMENAIDE

Of my unhappy life
Here then I am at the last moments!—
I die Tancredi.
I die for thee.
And you believe me faithless!
Of all my misfortunes and sorrows
This is the most bitter and tragic

continued on p. 85

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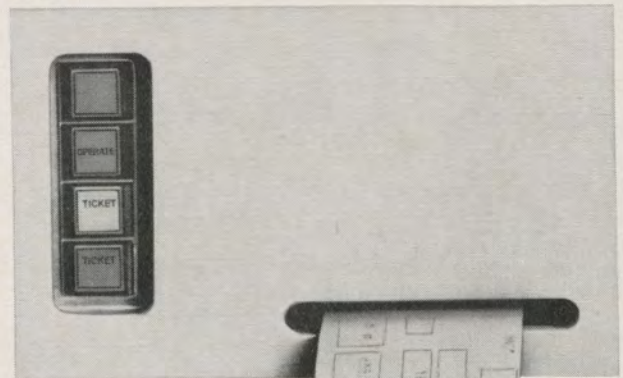
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Text by GAETANO ROSSI

Critical edition prepared by PHILIP GOSSETT

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U.S. agents for G. Ricordi & Co., Milan, Italy)

San Francisco Opera Premiere
Stylized Concert Version

Tancredi

(IN ITALIAN)

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Henry Lewis*

Staging Supervision
Ghita Hager

Chorus Director
Richard Bradshaw

Lighting Designer
Christine Wopat

*Musical Preparation and
harpsichord continuo*
James Johnson

Prompter
Randall Behr

*Vocal Embellishments
for Miss Horne*
Martin Katz

CAST

Narration Sydney Walker

Isaura Gwendolyn Jones

Argirio Dalmacio Gonzalez*

Orbazzano Nicola Zaccaria*

Amenaide Margherita Rinaldi

Tancredi Marilyn Horne

Roggiero Carmen Balthrop*

*San Francisco Opera debut

First performance: Venice, February 6, 1813

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TUESDAY, NOVEMBER 20 AT 8:00

FRIDAY, NOVEMBER 23 AT 8:00 (Live broadcast)

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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 twenty-five minutes*

PLACE AND TIME: Syracuse, about 1050 A.D.

ACT I The public square of Syracuse

INTERMISSION

ACT II Scene 1 Argirio's castle

Scene 2 The prison

Scene 3 The public square of Syracuse

INTERMISSION

ACT III A desolate shore

Chorus tuxedos courtesy of Roos/Atkins Formal Wear

SYNOPSIS/TANCREDI

Act I—In 11th century Sicily, strife-torn Syracuse is being attacked by the Saracens. The city's leader, Argirio, realizes that only a united front can save them. Therefore, he has named his hereditary enemy Orbazzano to command the united army of Syracuse. To assure the loyalty of Orbazzano, Argirio intends to give him his daughter Amenaide in marriage. Tancredi, descendant of an exiled noble family, has been condemned to death. Amenaide, ignorant of the above events, has sent a secret message to her beloved Tancredi, whom she had met in Byzantium, begging him to return to Syracuse. Argirio summons her and breaks the news of her impending marriage to Orbazzano. Her shocked reaction leads him to postpone the ceremony for a day.

Tancredi, unaware of these events and longing to see Amenaide, makes a clandestine return to his native city. Still an exile, his identity must remain a secret, but he intends to offer his services incognito to the Syracusan army. The marriage between Amenaide and Orbazzano cannot be delayed. Not only are the Saracens threatening the city once again, but there is a rumor that Tancredi is returning from the Byzantine court. Argirio informs Amenaide that Tancredi is under sentence of death. She realizes that if he obeys her message, Tancredi will be in the gravest peril. Her father is furious at her reluctance to marry Orbazzano and leaves her to consider her obligation toward Syracuse. Tancredi appears out of hiding, to the horror of Amenaide, who, far from giving him the ecstatic welcome he expects, treats his appearance with terror and foreboding. She begs him to go away forever.

As the wedding of Orbazzano and Amenaide is about to take place, Tancredi breaks through the crowd and offers his services in battle to Argirio. This he can do with impunity since no

Syracusan, other than Amenaide, has set eyes on him since he was a child. His presence there gives Amenaide the sudden courage to refuse the wedding. Meanwhile, her secret message to Tancredi inviting him to return and rule over Syracuse as well as her heart has been intercepted. Since his name is not on it, everyone, including Tancredi, assumes that it is addressed to the Saracen chief Solamir. For such treachery the only penalty is death.

Act II—Argirio is torn between paternal love and political duty. Amenaide can only be saved if a knight fights as her champion in trial combat. Since she has refused Orbazzano's offer to be her champion, Argirio is finally forced to sign her death warrant. Argirio comes to bid Amenaide farewell and Orbazzano to lead her to her execution. Suddenly the "unknown knight," Tancredi, enters and offers himself as her champion and she accepts. Argirio, seeing hope for his daughter's life, unknowingly embraces the man he has recently condemned to death. In the ensuing trial combat Orbazzano, now turned Amenaide's accuser and mortal enemy, is slain by Tancredi and Amenaide is set free.

Act III—The Syracusans, having lost their leader, beg the triumphant Tancredi to assume the role. Still convinced of Amenaide's guilt, however, he resists their pleas and resolves to leave forever. The Syracusan knights come searching for him, for without his leadership the city will be overrun by the Saracens. This time Tancredi, seeking death in despair over Amenaide's apparent betrayal, accepts the task. The Saracens are defeated, but Tancredi is mortally wounded. In the throes of death, he hears the truth about Amenaide's fateful message. He begs Argirio to bless the union between him and Amenaide so that he can take leave of her as his wife.

It Made Rossini's Reputation

*Tancredi Was His Tenth
Opera and Marked
the Turning Point in
His Career, from
Struggling Young Composer
to International
Musical Celebrity*

by MARK STEINBRINK

Gioacchino Rossini wrote his opera *Tancredi* in 1813 at the age of 21. He was not yet the international musical celebrity who would one day sing duets with kings and have his operas performed everywhere in Europe all of the time. He was an impoverished young composer who, despite having already written nine operas since 1808, had very little in the way of money or recognition to show for



all his industry. The creation of *Tancredi*, however, changed all this and set Rossini on his way to becoming one of the most celebrated opera composers in Europe. Written for the Teatro La Fenice in Venice, *Tancredi* premiered on Feb. 6, 1813. Like most of Rossini's works it was written in a great hurry and the composer was paid the paltry sum of 500 francs, or about \$250, for the score. The libretto, by Gaetano Rossi (later the librettist for Rossini's *Semiramide* as well as Donizetti's *Linda di Chamounix*) was based on Voltaire's tragedy *Tanocrède*. Rossini, however, in deference to the light-hearted tastes of the time, changed the original tragic ending and made it happy. Thus the

hero Tancredi, instead of dying in the presence of his beloved Amenaide, is ultimately reunited with her in a raucous finale reminiscent of nothing so much as the *Barber of Seville*.

Although not exactly what Voltaire had in mind, the opera in this form was fairly successful and ran for about 15 performances in Venice.

The much-touted fame of *Tancredi* does not date from the premiere. As a matter of fact, owing to the indisposition of one or another of the opening night sopranos, the first two performances were stopped somewhere in the second act. The Venetian audiences therefore did not hear the entire opera until the third performance!

After Venice, Rossini took his opera and its cast to Ferrara where one month later they staged the work again. There the ending was rewritten to coincide more closely with Voltaire's original conception of the drama. Instead of a merry romp, Rossini created an austere threnody of 81 bars: a small chorus of 24 measures followed by a solo recitative and cavatina for the dying Tancredi in C-Major.

This second version of the finale was a marked unsuccess. Audiences complained that so much pathos ruined their digestion. After a few performances, the happy ending was restored and in this state *Tancredi* began its illustrious career in 19th century Europe. It is, however, this second tragic version of *Tancredi* that we are hearing tonight. The score was apparently lost in the years following its composition and didn't come to light again until 1974. San Francisco's production then is only the fourth opportunity—following the original revival in Houston in 1977 and subsequent productions in New York and Rome—that modern audiences have to hear this second and in many ways more daring conception of Rossini's *Tancredi*.

The noted Rossini scholar Philip Gossett tells us that the new finale in its austerity and tragic cast was definitely not typical of early 19th century opera finales. Gone were the customary coloratura flourishes and richness of orchestration, and in their stead was a simple lament for solo voice supported only by strings. Even the choice of key—C-Major—seems less obvious for a death scene than a more conventional minor key. There are, however, other examples of C-Major tragedy in the repertoire: Orfeo's aria, "Che farò senza Euridice" in Gluck's *Orfeo ed Euridice* for one; and closer to home, among this season's offerings, the end of Richard Strauss's *Elektra*. The four chords that follow the death of Elektra and bring that opera to a close are resoundingly C-Major.

Perhaps Rossini's reasons for changing his finale, like the plot of his opera, had to do with a tale of love.

The first soprano to sing the role of Tancredi was Adelaide Malanotte-Montresor, a capricious Veronese artist who, among other things, was much admired by the great Italian poet Ugo Foscolo. More important to our story, however, she was the mistress of a wealthy Italian nobleman named Count Luigi Lechi, a man of literary talent and aspirations. It was he who transformed Voltaire's alexandrines into Italian heroic verse, and thereby fashioned the new finale for *Tancredi*. Perhaps he felt that this exposed solo and more intensely dramatic finale would provide a more suitable vehicle for the talents of his mistress.

Whatever the case, despite the superiority of this second version as literature, the negative reaction of the Ferrarese public convinced Rossini that his tragic finale would probably never gain acceptance, and he gave the music either to Signora Malanotte or her librettist-lover Lechi. It was in the

family archives of the Lechi family that the score was discovered in 1974.

The failure of this Ferrarese experiment did not detract from the enormous renown eventually won by the original *Tancredi*, however. The venerable Stendahl, perhaps Rossini's most literary if not always his most accurate biographer, tells us in his wonderful *Life of Rossini* that by the time the opera returned to Venice in the autumn of 1815, everyone from gondoliers to the aristocracy were singing its melodies. In fact, the popularity of Tancredi's entrance aria in Act I, "Di tanti palpiti," was so enormous that people had to be restrained from singing it even in the courts of law!

This aria, also known as the "aria dei risi" or "rice-aria," in the years following the premiere had an extraordinary life of its own, and Stendahl's description of its composition is amusing. It seems that Rossini had originally written another aria for Tancredi's entrance, which the temperamental Malanotte on the eve of the premiere decided that she didn't like and consequently wouldn't sing. In despair, Rossini returned to his lodgings to dine and in the 4 or 5 minutes it took to cook the rice for his supper, composed the famous "Di tanti palpiti." Hence the appellation "rice-aria."

The popularity of this aria was not only immense but enduring. Richard Wagner, writing 50 years later, in a sort of reverse tribute parodied it in the tailor's entrance in Act III of *Die Meistersinger*.

The opening night audience didn't seem to take much notice of the aria, however. The only thing singled out for praise at the premiere was the overture, which, ironically, Rossini in his last minute haste to finish the work on time, had borrowed from one of his earlier operas, *La Pietra del Paragone*.

continued on p. 112



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

Unused Tickets

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

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

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

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

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

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Opera glasses are available for rent in the lobby.

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

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

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

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

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

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

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

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

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

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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

MARILYN HORNE



MARGHERITA RINALDI



CARMEN BALTHROP



World renowned coloratura mezzo-soprano Marilyn Horne returns to the San Francisco Opera to sing the title part in Rossini's *Tancredi*. She created a sensation in the role at her Rome Opera debut in 1977 and has since performed it with the Houston Grand Opera and in New York's Carnegie Hall in 1978. That year she made her Vienna State Opera debut as Rosina in *Il Barbiere di Siviglia*. Another Rossini role, Neocle in *L'Assedio di Corinto*, furnished Miss Horne with the vehicle for her triumphant La Scala debut in 1969. In 1975 she returned to that theater for Isabella in the composer's *L'Italiana in Algeri*, a role she first performed with Spring Opera of San Francisco in 1964, after appearing with that company as Carmen and Rosina during the 1961 and 1962 seasons. Miss Horne had made her San Francisco Opera debut in 1960 singing Marie in *Wozzeck* and Zita in *Gianni Schicchi*. Her credits with the Company in the next two years included Marzelline in *Fidelio*, Hermia in Britten's *Midsummer Night's Dream*, Marina in *Boris Godunov*, Musetta in *La Bohème*, Nedda in *I Pagliacci* and Marie in *The Daughter of the Regiment*. The mezzo-soprano's last appearance here was in 1966 as Princess Eboli in *Don Carlo*. Appearances at the Metropolitan Opera include her debut as Adalgisa in *Norma*, Carmen, Isabella, Rosina, Amneris in *Aida* (which she also sang at the 1979 Salzburg festival), Fidès in Meyerbeer's *Le Prophète* and Eboli. Miss Horne recently scored stunning successes in joint recitals with Montserrat Caballé at the Hollywood Bowl and with Joan Sutherland in a "Live from Lincoln Center" performance televised nationally in October.

Returning to the San Francisco Opera to sing Amenaide in *Tancredi*, Italian lyric soprano Margherita Rinaldi performs a role in which she enjoyed a great personal triumph at the Teatro dell'Opera in Rome for the opening of the 1977 season. She made her local debut in 1968 in the title role of *Lucia di Lammermoor* opposite Luciano Pavarotti. This was also the role of her professional debut in Spoleto ten years earlier, after she had won that city's competition for young singers. She continued her studies in Rome with Maria Teresa Pediconi and made her second debut in Parma in 1964 as Gilda in *Rigoletto*. This was the role of her La Scala debut the following season, where she subsequently sang Adina in *L'Elisir d'Amore*, Nanetta in *Falstaff* and Ilia in *Idomeneo*, among others. Appearances in the United States followed as Gilda with the Dallas Civic Opera, Violetta in *La Traviata* and Elvira in *I Puritani* with the Lyric Opera of Chicago, prior to her San Francisco debut. Recently Miss Rinaldi has been heard as Inez in Meyerbeer's *L'Africaine* in the new Covent Garden production opposite Grace Bumbry and Plácido Domingo and in *Le Nozze di Figaro* in Genoa.

Young American soprano Carmen Balthrop makes her San Francisco Opera debut as Roggiero in *Tancredi*. Local audiences have heard her as the soprano soloist in Spring Opera Theater's production of the Bach *St. Matthew Passion* in 1973 and 1976, and with the San Francisco Symphony in Mahler's Fourth Symphony. Winner of the 1975 Metropolitan Opera Auditions, she received rave notices in the Houston Grand Opera production of Scott Joplin's *Treemonisha* in Houston, at the Kennedy Center in Washington, D.C., and on Broadway. With the Michigan Opera Theatre she has portrayed Micaela in *Carmen* and Leila in *The Pearl Fishers*. Miss Balthrop made her Metropolitan Opera debut in 1977 as Pamina in *Die Zauberflöte* and has appeared with the Dallas Civic Opera in *The Marriage of Figaro*. She has sung with Eve Queler's Opera Orchestra of New York in Weber's *Oberon* as well as *Tancredi*. This past summer she sang the title role in Monteverdi's *L'Incoronazione di Poppea* at the Spoleto (Italy) festival. During the summer of 1977 she performed in Cavalli's *L'Egisto* at Wolf Trap and Michael Tippett's *A Child of Our Time* with the Los Angeles Philharmonic. Other engagements as soloist include Handel's *Messiah* at Wolf Trap, Mozart's Great C Minor Mass with the Milwaukee Symphony and the Mass in D by the 19th-century American composer John Knowles Paine with the St. Louis Symphony. Miss Balthrop is a member of the Opera-Musical Theater policy panel of the National Endowment for the Arts.

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GWENDOLYN JONES



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

DALMACIO GONZALEZ



Young Catalan tenor Dalmacio Gonzalez appears with the San Francisco Opera for the first time as Argirio in Rossini's *Tancredi*. He studied at the Barcelona Conservatory, where his interests turned from conducting to singing. He was invited to sing three performances of Donizetti's *Parisina d'Este* in Barcelona opposite his famous compatriot Montserrat Caballé. Shortly thereafter he repeated the role of Ugo in that opera with the soprano in Nice. The lyric tenor has been cited for his performances in such roles as Nemorino in *L'Elisir d'Amore*, Ernesto in *Don Pasquale*, Almaviva in *Il Barbiere di Siviglia*, Ottavio in *Don Giovanni* and Alfredo in *La Traviata*. Gonzalez made his New York City Opera debut in March of this year as Alfredo and repeats this role, along with the Duke in *Rigoletto* and Almaviva during the current season. He is scheduled to bow with the Metropolitan Opera during the 1979/80 season in *Don Pasquale* and to sing in *L'Elisir d'Amore* during the Met tour.

NICOLA ZACCARIA



HENRY LEWIS



In his first appearance with the San Francisco Opera, Greek-born bass Nicola Zaccaria performs the role of Orbazzano in Rossini's *Tancredi*, which he has sung opposite Marilyn Horne in Rome, Houston and New York. He made his professional debut with the Athens Opera as Raimondo in *Lucia di Lammermoor* in 1952 and launched his international career at La Scala that same year. Zaccaria made his American debut with the Dallas Civic Opera in the 1958 production of Cherubini's *Medea* opposite Maria Callas. With that artist he recorded *Rigoletto*, *Il Barbiere di Siviglia*, *Norma* and *La Sonnambula*. The bass has completed 19 seasons with the Dallas company, where among his most recent credits are King Mark in *Tristan und Isolde*, Banquo in *Macbeth*, Sparafucile in *Rigoletto*, Capellio in *I Capuleti ed i Montecchi* and Sam in *Un Ballo in Maschera*. He has performed with virtually every major opera company in Europe, including the Vienna Staatsoper, the Paris Opera, Covent Garden, the Munich Staatsoper, the Bolshoi Opera, as well as the leading opera houses in Italy. One of Zaccaria's greatest triumphs was singing the two bass roles in Verdi's *Don Carlos*, King Philip and the Grand Inquisitor, during the same period—one at the Paris Opera and the other at Covent Garden in 1963. He has recently recorded *Mignon* with Marilyn Horne for Columbia Records.

Distinguished conductor Henry Lewis makes his San Francisco Opera debut leading the concert performances of Rossini's *Tancredi*. In addition to his eight-year tenure as music director of the New Jersey Symphony, Lewis has appeared with virtually every major American orchestra and with the London Symphony, the Royal Philharmonic and the RAI in various Italian cities. Since his podium debut at the Metropolitan Opera with *La Bohème* in 1972, his assignments there have included *Carmen*, *L'Italiana in Algeri*, *Roméo et Juliette*, *Un Ballo in Maschera* and, most recently, *Le Prophète*. During the 1977/78 season he conducted four of Japan's leading orchestras on a country-wide tour, following his success with *Carmen* during the Met's 1975 tour there. In October 1978 Lewis was acclaimed in his debut with Scottish Opera with *Simon Boccanegra* and this past summer led Rimsky-Korsakov's *Le Coq d'Or* at the Edinburgh festival. He has also conducted *Il Trovatore* with Vancouver Opera, *Madama Butterfly* with the Los Angeles Opera Company, *Carmen* with the Boston Opera Company, *Il Barbiere di Siviglia* in Montreal and *Anna Bolena* with the American Opera Society. In the early 1960s he led several performances with Spring Opera of San Francisco, including *La Traviata*, *La Bohème*, *Tosca*, *The Magic Flute*, *Don Pasquale* and *L'Italiana in Algeri*. Lewis' recordings for London Records are Tchaikovsky's *Pathétique*, Beethoven's *Pastoral*, Strauss' *Don Juan* and *Till Eulenspiegel*, excerpts from *Carmen* and an album of Rossini arias, both featuring Marilyn Horne.

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GHITA HAGER



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



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And my father, oh Heavens!
My poor father!
Tracherous daughter
He called me, weeping!
Ah, I am not guilty, no.
But yet, this is the dire
Abode of the guilty,
And around me,
Everything breathes the horror
Of guilt and of infamy
Bound in chains,
Surrounded by monsters!
Horrible death!
And for the innocent reservest thou
O heaven, such a destiny!
Ah no, to die is not
So terrible for me.
If I depart this life
For him I fondly love.
One day perhaps, he'll know
How faithful I have been!
And then, perhaps, repentant
Will shed a tear for me,
And heave a bitter sigh.
(throwing herself on a stone seat)

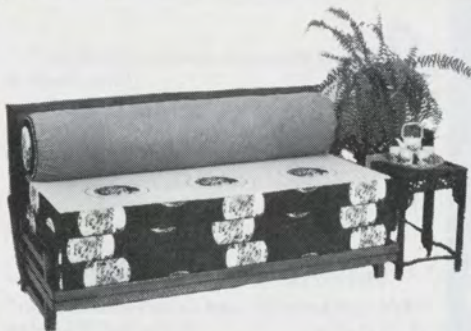
ORBAZZANO, Guardie, Cavalieri,
ARGIRIO e detta.

ORBAZZANO, Guards, Knights,
ARGIRIO and the above.

ORBAZZANO
Di già l'ora è trascorsa;
Il popol fremme,
La sua vittima chiede ad alte grida.

ORBAZZANO
Already the hour is past;
The people rage.
And demand their victim with loud
cries.

AMENAIDE
Ma innocente io sono!
AMENAIDE
But I am innocent
ORBAZZANO
Scellerata!
ORBAZZANO
Wretch!
ORBAZZANO
Della rea non avvi
Un cavalier, che la difesa imprenda,
E meco osi pagnar . . . Colei guidate



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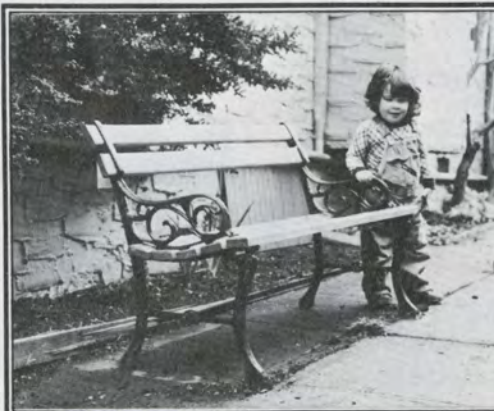
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(le guardie s'avanzano)
ORBAZZANO
There are no knights
To undertake this guilty one's defense,
And dare to fight with me —
Let her be led to her fate.
(the guards advance)

AMENAIDE
Nol vedrò più?
AMENAIDE
Shall I see him no more?
TANCREDI e detti
TANCREDI and the above
TANCREDI
Fermate!
Io l'accusata donna
Difendo, o Cavalieri . . .
Or tu, superbo! (ad Orbazzano)
Usurpator de' beni altrui, tiranno
Entro libera terra . . .
Ecco se hai core,
L'usato pegno accetta
Della mia sfida, e della mia vendetta
(gli getta un guanto ai piedi).
TANCREDI
Hold!
Knights, I undertake the cause of this
Accused lady —
And thou, proud man! (to Orbazzano)
Usurper of another's rights, tyrant
In a free land — there.
If thou hast the courage.
Accept the accustomed pledge
Of defiance and of vengeance.
(throws a gauntlet at his feet).

ORBAZZANO
E chi sei tu?
ORBAZZANO
And who art thou?
TANCREDI
L'emulo tuo son'io;
Il difensor di questa donna.
TANCREDI
I am the rival;
The defender of this lady.

ORBAZZANO
E quale
Il tuo grado, il tuo nome?
Il liscio scudo (ironico)
Le tue glorie nasconde.

ORBAZZANO

And what
Thy rank, thy name?
Thy unblazoned shield (ironically)
Conceals thy glories.

TANCREDI

Le saprai;
Conoscerai chi son
Quando cadrai.

TANCREDI

Thou shalt know them;
Thou shalt learn who I am,
When thou hast fallen.

ORBAZZANO

Audace! Io domerò l'orgoglio insano.

ORBAZZANO

Audacious man! I will tame thy pride.

AMENAIDE (a Tancredi)

Va, trionfa!
Sarà tua la vittoria.

O mio guerriero!
L'innocenza defendi.

AMENAIDE (to Tancredi)

Hasten to triumph!
My faithful champion! . .
The victory shall be thine;
Innocence thou defendest.

TANCREDI

(Ah! non è vero)

TANCREDI

Ah!, that is not true!

ORBAZZANO (alle guardie)

Vieni a perir.
(a Tancredi e parte)

ORBAZZANO (to the guards)

Come to meet thy death.
(to Tancredi and exits)

TANCREDI

Vengo a punirti . . . Addio! . . .
M'abbraccia, Argirio.

TANCREDI

I come to punish thee—Adieu!
Embrace me, Argirio

ARGIRIO (con emozione)

Ah, sì! pace, contento
Sparir per sempre dal mio cor;
Pur sento che a dolci amplessi
Il mio penar vien meno

ARGIRIO (with emotion)

O yes, peace and happiness

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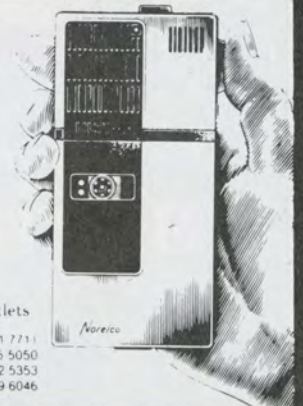
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Have forever left this bosom;
And yet I feel at this sweet embrace
My anguish lessen.

AMENAIDE
(Se tu sapessi
Chi ti stringe al seno!)

AMENAIDE
(If thou didst but know
Who thus presses thee to his bosom)

ARGIRIO
Ah! se de' mali miei
Tanta hai pietà nel cor;
Palesa almen chi sei,
Conforta il mio dolor.

ARGIRIO
Ah!, if for my misfortunes
Thy heart feels so much pity,
At least tell who thou art,
To assuage this grief of mine.

TANCREDI
Nemico il ciel provai
Fin da primi anni ognor;
Chi sono un dì saprai;
Ma non odiarmi allor.

TANCREDI
Heaven's rigour I have felt
Even from my earliest years.
One day thou will know who I am.
But do not hate me then, I pray.

ARGIRIO
Odiarti . . .

ARGIRIO
Hate thee —

TANCREDI
Ah! son sì misero!

TANCREDI
O, I am so wretched!

ARGIRIO
E la mia figlia . . .

ARGIRIO
And my daughter —

TANCREDI (con impeto)
Oh! perfida! . . .

TANCREDI (with earnestness)
Ah, perfidious woman! —

ARGIRIO
Ma pugnerai per lei?

ARGIRIO
And yet wilt thou combat in her cause?

TANCREDI
Sì, morte affronterò
(a due)

L'indegna odiar dovrei
ingrata vorrei
Odiarla, oh ciel! non so.
(trombe di dentro)
Ecco le trombe! Al campo, al campo!
Di gloria avvampo e di furor.
Il vivo lampo di quella spada
Splenda terribile sul traditor.

Se il Ciel me ti guida,

Fausto m' arrida
t'

Renda invincibile

Il mio valor
tuo

(partono)

TANCREDI
Yes, I will face death for her sake!
(both)

This woman I ought to hate.
But heavens! my heart forbids.
(trumpets are heard within)
Hark, the trumpet! To the field, to the
field! I thirst for glory and for revenge
The sparkling flash of this keen sword
Will dreadfully shine upon the traitor.
May propitious Heaven

Upon me you shine.

And make invincible

This sword of mine
thine

(exit)

AMENAIDE (con fervore)
Gran Dio!

Deh, tu proteggi il mio prode campion.
Guida il suo braccio! . . .

Il velo squarcia di vil calunnia;
Oppresso cada l'iniquo accusator!

O, non piangete;
Trionfar mi vedrete.

Erro di morte in riva ancor
Ma non per me pavento . . .

Ciel! tu sai per chi
Tremo in tal momento.

Giusto Dio che umile adoro,
Tu che leggi nel cor mio,

Tu lo sai se rea son'io,
 Per chi imploro il tuo favor.
 Vincitor a me sen rieda,
 Me innocente, e fida ei creda.
 Poi si mora . . . Qual fragore!
 (colpo lontano. Musica in lontananza
 che viene avanzandosi)

Il mio fato è già deciso? . . .

AMENAIDE (with emotion)

Great God!

Do thou protect my valiant defender.

And guide his arm! —

Tear asunder the veil of base calumny;

Then let the vile accuser fall!

Do not lament for me;

Thou shalt see me triumph yet.

Yet I stand upon the brink of death;

But I fear not for myself —

O heaven, thou knowest for whom

I tremble at this moment.

Just Heaven! whom humbly I adore.

Thou readest in my heart,

Thou well knowest if I am guilty,

And for whom I implore thy favour;

May he come to me victorious;

May he deem me false no more!

Then let me die — What sounds?

(a noise at a distance. Sounds of music
 are heard afar, that draw nigher)

My fate is now decided.

CORO (lontano)

L'eroe viva! . . .

CHORUS (at a distance)

Long live the hero! —

AMENAIDE (agitatissima)

Ah! chi è l'ucciso? . . .

AMENAIDE (all agitation)

Ah say who has fallen?

CORO (più vicino)

Viva il prode vincitore!

CHORUS (approaching)

Long live the noble conqueror!

AMENAIDE

Che sperar, temer degg'io?

Come in sen mi balza il cor! . . .

AMENAIDE

What ought I to fear — what to hope?

How does my heart beat in my

bosom!—

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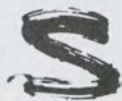
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CORO (entrando)

Donna esulta!

CHORUS (entering)

Lady, exult!

AMENAIDE

Il mio campione . . .

AMENAIDE

My champion then —

CORO

Trionfò!

CHORUS

Has triumphed!

AMENAIDE

Orbazzano?

AMENAIDE

And Orbazzano? —

CORO

Estinto.

Dell'eroe, che per te ha vinto,

Vien la gloria a coronar.

CHORUS

Has fallen —

**Of the hero, who conquered thy cause
Come, crown the glory.**

AMENAIDE

Egli? . . . ah padre! . . .

Amici! . . . oh Dio!

Il cor mio qui non vedete.

Ah! d'amore in tal momento

Sol lo sento a palpitar!

All'eccesso non potete

Di mia gioia immaginar!

AMENAIDE

He? Oh, father! —

Friends! — oh Heaven!

You cannot divine my feelings.

Ah, with love, at such a moment,

Palpitates once more my heart!

Now you can foresee the excess

Of the joy that fills my heart.

CORO

Torni il core in tal momento

Di contento a palpitar

(parte con tutti)

CHORUS

Let thy heart once more with joy

At this moment palpitate!

(exit with the rest)

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Scudieri, Cavalieri che precedono il

carro trionfale su cui comparisce

TANCREDI

SCENE III

People, Nobles, Soldiers. A March.

Knights and Squires precede the

triumphal chariot which bears

TANCREDI

TANCREDI e ROGGIERO

TANCREDI and ROGGIERO

CORO

Plaudite, o populi

Al vincitore,

I canti esultino

Il suo valore!

L'eroe si celebri

Di nostra età!

CHORUS

High the voice

Of triumph raise.

Shout aloud

The victor's praise!

Noble hero! thy bright name

Shall foremost grace the rolls of fame.

TANCREDI

Dolce è di gloria

L'accento ognor;

Della vittoria

Caro è l'onor;

Ma un cor ch'è misero

Calmar non sa.

TANCREDI

Soothing sweet

Is glory's voice.

And victory doth

Thy heart rejoice;

Yet no joy can they impart.

To raise the wretched mourner's heart

CORO

Superbo, ed ilare

Gloria ti renda:

Al cor ti scenda

Felicità!

CHORUS

May glory's halo

Round thee shine

And peace and sweet

Content be thine!

TANCREDI

Caro, e a me sacro è questo suolo . . .
Ma un destin crudele,
Di qua mi scaccia . . .

TANCREDI

**Both dear and sacred to me is this
land —**

**But cruel destiny
Drives me from here.**

TANCREDI

Lunge a perir da questa
Infausta terra.

TANCREDI

**To die far away from this
Inauspicious land.**

AMENAIDE e detti

AMENAIDE

T'arresta!

AMENAIDE and the above

AMENAIDE

Stop!

TANCREDI

(Fiero incontro)
E che vuoi?

TANCREDI

**(O painful meeting!)
What wouldst thou?**

AMENAIDE

Tu a me la vita

Generoso serbasti

Ma quel tuo cor . . . (con significato)

AMENAIDE

Thou has generously

Preserved my life;

But that heart of thine—(emphatically)

TANCREDI

Salva ora sei . . . ti basti . . .

Vivi dunque felice, se lo puoi

Infra rimorsi tuoi. Vanne!

TANCREDI

Thou art saved—it is enough—

Live happily now,

if thou canst

In thy remorse. Go!

AMENAIDE

Crudele!

Tu mi credi infedele?

AMENAIDE

Cruel Man!

Dost thou believe me faithless?

TANCREDI

Io? . . . ti difesi.

TANCREDI

I?—I have defended thy cause—

AMENAIDE (con trasporto)

Ah no: credi, o mio Tancredi . . .

AMENAIDE (tenderly)

Ah, no: believe me, Tancredi—

TANCREDI (fiero)

Fermati!

In campo per te morte sfidai:

Brami adesso la mia!

Paga sarai!

TANCREDI (haughtily)

Hold!

I braved death for thee in the field.

Dost thou now long for mine?

Thou shalt obtain thy wish.

DUETTO

TANCREDI

Lasciami: non t'ascolto

Sedurmi invan tu spero;

Que' sguardi lusinghieri

Serba al novello amor.

DUET

TANCREDI

Leave me; I will not hear thee:

**In vain thou hopest to deceive my
heart;**

Those flattering looks of thine

Reserve for thy new love.

AMENAIDE

Odimi, e poi m'uccidi,

Si che innocente io sono;

Riprenditi il tuo dono,

Se rea mi credi ancor.

(a due)

AMENAIDE

Hear me—then take my life

Heaven knows that I am innocent;

Take back from me thy gift,

If thou still believest me guilty.

(both)

TANCREDI

Ah! come mai quell'anima

Cangiò per me d'affetto!

Per chi sospiri in petto,

O debole mio cor?

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TANCREDI

**Ah! How would her affections
Be thus estranged from me!
For whom are now those sighs,
That come from my weak heart?**

AMENAIDE

Ah! che fedel quest'anima
Serbò il giurato affetto!
Fosti tu sol l'oggetto
Del tenero mio cor.

AMENAIDE

**Ah! Faithful in this bosom
Was ever my love for thee!
Thou wert—thou art—the sole object
Of my most sweet affection.**

AMENAIDE

Dunque . . .

AMENAIDE

Then —

TANCREDI

Addio!

TANCREDI

Adieu!

AMENAIDE

Lascia mi puoi?

AMENAIDE

And canst thou leave me?

TANCREDI

Che più vuoi?

TANCREDI

What wouldst thou?

AMENAIDE

Seguirti

AMENAIDE

Follow thee

TANCREDI

Trema!

TANCREDI

Tremble!

AMENAIDE

(gli offre il petto)

E qui sfoga il tuo furor!

(a due)

Ah si mora, e cessi omai

L'altro orror de' mali miei!

Si tu sol, crudel! tu sei

La cagion del mio dolor!

(partono Roggiero vuol seguir

Tancredi che d'un cenno lo vieta)
(a due)

Si, tu sol crudel, tu sei
La cagion del mio dolor. (partono)

AMENAIDE

(offering her bosom)

Here then, exhaust thy hate!

(both)

**Let me die, and let forever
Cease the horror of my woes!
Yes, cruel one! thou art alone
The bitter cause of all my griefs.**
(exit. Roggiero attempts to follow Tancredi who makes a sign to him to keep back)

(both)

**Yes, you alone, cruel one, you are
The cause of my sorrow.
(they leave)**

INTERMISSION

ROGGIERO

Torni alfin ridente e bella
A brillar d'amor la face;
E nel sen d'amica pace
Dolce calma trovi il cor.
Sì di tanti affanni e pianti
Il contento sia mercede;
E coroni tanta fede
Pura gioia, eterno amor.

ROGGIERO

**Let the torch return at last
Smiling and beautiful,
Glowing with love.
And in the midst of friendly peace
May the heart find sweet calm
Let happiness be the reward
Of so many sufferings and tears
And may pure joy, eternal love
Crown such faithfulness.**

SCENA IV

Scena di Montagne, con caduta di acque.

TANCREDI solo; indi CORO

SCENE IV

**A Mountain scene, with a waterfall.
TANCREDI alone, and then CHORUS**

TANCREDI

Dove son io?

Fra quali orror mi guida

La mia disperazion!
 De' venti fra queste roccie
 Il fremer cupo,
 Il tristo abbandono di natura . . . Ah!
 Tutto accresce,
 Tutto pasce nel mio povero core.
 Le tetre idee del
 Tradito amore
 Ah! che non so scordar colei
 Che mi tradi . . .
 L'adoro ancor.
 Dunque penar dovrò
 Languire ognor così!
 Povero cor!
 (Tancredi si ritira in una grotta)

TANCREDI
Where am I?
 Amidst what horrors
 Does my despair lead me!
 The gloomy wailing of the wind
 Through the rocks . . .
 The sad abandon of nature . . . ah!
 Everything increases
 And nourishes in my poor heart
 The gloomy thoughts of my
 Betrayed love.
 Ah! that I am unable to forget her who
 Betrayed me —
 I still adore her.
 Then I must suffer
 And thus languish, always!
 My poor heart!
 (Tancredi retires into a cave)

CORO di Guerrieri entrando
 CORO
 Regna il terror
 Nella città
 Tancredi di dolor
 Dunque morrà!
 Ove sarà?
 Egli . . . col suo valor,
 Ci guiderà,
 Trionferà.
 Il Saraceno allor,
 Spento cadrà;
 Si esulterà.

CHORUS of Warriors entering
CHORUS
Terror reigns
Through all the city,

Tancredi of grief
His life shall end!
Wherever he is,
With his great valour,
Will lead us on,
And shall we triumph.
Yes, the Saracen,
Before his standard
Will slaughtered fall.
We shall exult.

AMENAIDE, ARGIRIO, ISAURA,
 ROGGIERO e detti

AMENAIDE

Ecco, amici, Tancredi!
 (accennandolo agli altri)

AMENAIDE, ARGIRIO, ISAURA,
 ROGGIERO and the above

AMENAIDE

Friends, behold Tancredi!
 (pointing him out to the others)

ARGIRIO

Tancredi!

ARGIRIO

Tancredi!

TANCREDI

Il nome mio! . . .

Tu qui, perfida! . . . (ad Amenaide)

E vai di Solamiro al campo?

TANCREDI

My name! —

Thou here perfidious one! (to
 Amenaide)

Art thou going to Solamir's camp?

AMENAIDE

Ah! mio Tancredi!

Esci d'errore ormai . . .

AMENAIDE

Ah, my Tancredi!

At once dispel this error—

TANCREDI

Taci; È vano quel pianto;

Orror mi fai!

Si; con voi pugnerò

Con voi la patria salverò

(al Coro)

Col mio sangue. Il mio destino

Si compia allor. Invola! (ad Amenaide)

Penai, piansi per te!

Lo sai . . .

Lo vedi . . .

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Vanne, infedel!

Morto è per te Tancredi.

TANCREDI

Peace; those tears are vain;
Thou dost raise my horror! —
Yes, with you will I combat
With you will I save my country
(to the Chorus)

With my blood. My destiny
Will then be sealed. Away! (to
Amenaide)

I have suffered—have grieved for thee!

Thou knowest —

Go faithless one!

It is for thee that Tancredi dies.

TANCREDI

Perchè turbar la calma
Di questo cor . . . perchè?
Non sai che questa calma
È figlia del dolore?

Traditrice! Io t'abbandono
Al rimorso, al tuo rossore.

Vendicar saprà l'amore
La tua nera infedeltà.

Ma tu piangi, gemi . . .
Forse . . . oh Dio! Tu . . .

TANCREDI

Ah, why disturb the calm
Of this bosom—why?
Knowest thou not that a calm like this
Is the daughter of grief?

Traitress! I abandon thee
To thy remorse and shame. —

Let will not fail
To punish they infidelity.

But thou weapest. — moanst. —
Perhaps — O heavens!

CORO

Vieni al campo!

CHORUS

Come to the field.

TANCREDI

Ove son io?

TANCREDI

Where am I?

CORO

Gloria amor il cor ti accenda;
Or ei guida a trionfar!

CHORUS

Glorious and love fire thy heart;
Now to triumph lead us on!

TANCREDI

Ma non sa comprendere il mio dolor
Chi in petto accendersi,

Non sa d'amor.

Se la patria si difenda
Io vi guidi a trionfar

TANCREDI

He cannot understand
The weight of my grief,
Who never in his bosom
Has felt the warmth of love.

If the country is to be defended

Let me lead you to triumph.

CORO

Vieni, vieni al campo!

Solamir vinto cadrà.

CHORUS

Away, away to the field!

By thy hand shall Solamir fall.

TANCREDI

Al campo a trionfar!

Al campo a trionfar! (partono)

TANCREDI

To the field to triumph

I come to the field to triumph! (exit)

AMENAIDE, ARGIRIO, ISAURA,
Seguaci

AMENAIDE, ARGIRIO, ISAURA,
Attendants.

CORO

Muore il prode,
Il vincitor.

Ah! Qual sangue
Quale orror!

CHORUS

The strong man is dying,

The victor

Ah! what blood!

What horror!

AMENAIDE

Barbari!

È vano ogni rimorso . . . oh Dio!
Tancredi! Sventurato . . .

E puoi tu udirmi ancora!
Conoscimi, Tancredi . . .

. . . la tua sposa . . .

M'odi ancor?

Rea mi credi?

AMENAIDE

Cruel ones!

All remorse is in vain . . . oh God!

Tancredi! Hapless . . .
And can you still hear me?
Know me, Tancredi
. . . your bride . . .
Do you still hear me?
Do you believe me guilty?
TANCREDI
 Ah! M'hai tradito!
TANCREDI
Ah! You betrayed me —
AMENAIDE
 Io!
AMENAIDE
!!
ARGIRIO
 Sventurata figlia!
 Essa t'amava,
 E fu l'amarti il suo delitto.
 Ingiuste fur le leggi, il Senato . . .
 A te fu scritto quel foglio, a te . . .
ARGIRIO
Unfortunate daughter!
She loved you
And loving you was her crime.
Unjust were the laws, the Senate . . .
To you that letter was written, to
you . . .
TANCREDI
 M'inganno! Amenaide,
 Ed ami il tuo Tancredi?
TANCREDI
I am deceived! Amenaide
Do you love you Tancredi?
AMENAIDE
 Io mille morti
 Avrei mertati
 In non amarti;
 Pensa se rea . . .
AMENAIDE
A thousand deaths
I would have deserved.
Not loving you;
Think whether guilty —
TANCREDI
 Quel pianto mi scende al cor.
 Oh Dio . . . lasciarti io deggio.

Già la morte s'appressa . . .
 Io già la sento.
 Argirio, ascolta,
 Ecco de' voti miei . . .
 Di mia fede l'oggetto . . .
 A quella mano or la mia destra
 Insanguinata unisci;
 Di sposo il nome io porterò
 Alla tomba . . .
 E tu sarai mio padre?
 A vendicare la mia patria . . .
 La sposa . . .
 Vissi degno d'entrambe in seno . . .
 Ogni mio voto . . .
 È già compito appieno,
 Amenaide . . . serbami tua fè . . .
 Quel cor ch'è mio,
 Ti lascio . . . ah!
 Tu di vivere giurami . . . oh sposa,
 Ti lascio . . . serba il cor . . .
 Ti lascio . . . addio.
FINE DELL'OPERA
TANCREDI
That weeping penetrates my heart . . .
But o God . . . I must leave you.
Death is already approaching . . .
I already . . . feel it.
Argirio, listen,
Here is my wish,
The object of my constancy . . .
To that hand join now my
Blood-stained right hand;
I shall bear the name of husband . . .
To the grave . . .
And will you be my father?
To avenge . . . my fatherland . . .
My bride . . .
I lived worthy of both . . . beloved,
I die now in the bosom of both . . .
My every desire . . . is already . . .
Fulfilled . . . completely.
Amenaide . . . keep your faith
With me . . . that . . . heart
That is mine. I leave you . . . ah!
Swear to live . . .
Bride . . . farewell.
END OF THE OPERA

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All the Gang
continued from p. 20

She does not merit inclusion in any modern encyclopedia; her name joins that faded list of luminaries we know only from footnotes. True, at one time her collected works appeared in print—but that was in 1812.

Her maiden name was Marie-Louise-Charlotte de Pelard de Givri. She came from Metz on the eastern border of France, where her father, the Marquis de Givri, was governor. The family of the Marquis was wealthy, thanks to a group of local Jews: the governor was extremely helpful in establishing a community for them, and they were extremely grateful. In the passage of time the well-endowed Marie Louise married the Comte de Fontaines; she produced a son and a daughter; she wrote novels which were admired by Voltaire in his youth (he wrote her extravagant verses); and she died in 1730.

One particular novel attracted Voltaire: *La Comtesse de Savoie*. He used its plot twice in his dramas, as the basis of an early, unsuccessful tragedy, *Artémire* (1730) as well as of his great work *Tancrède* (1760). It is a sweet story, told in the rambling style identified with epics of the Middle Ages, a miniature saga of passion suffered by the already-married Countess for her beloved, Mendoza.

The early part of the story tells of the meeting of the lovers, she from Turin in Italy, he from Cartagena in Spain, and of their slowly ripening affair. She soon realized that nothing could come of it, and muting her anguish she fled to her home; the unhappy Mendoza sought for battles in which he might lose his sorrows.

His prayers were soon answered; the sons of *Tancrède de Hauteville* sailed into Cartagena, blown there by stormy winds. They were on their way to Sicily to fight the Saracens. Mendoza joined them, fought valiantly, and became a hero whose fame spread far and wide, though his heart's wounds had not healed.

Meanwhile in Turin the Count of Sa-

voy had appointed the Count of Pancallier (the villain in the story) as guardian of his estates while preparing to depart in support of Edward the Confessor of England in his civil war. (Madame de Fontaines was very strong in medieval history).

At this point in the tale the events begin to resemble those of Ariosto's *Orlando*. Pancallier pushed his attentions onto the Countess and was rebuffed; he swore revenge. (One important distinction should be noted: the Countess refused him because she loved another illicitly and secretly, whereas in *Orlando*, Ginevra was openly in love with Ariodante; thus does forbidden love intensify the emotions.) Pancallier hatched his own plot of deception; he encouraged his foolish nephew to believe that the Countess was secretly attracted to him, and persuaded the young man to increase his fortunes by paying court to the lady. She was too distracted by her own suffering to notice his mooning in public, but everyone else thought something was going on. Pancallier soon arranged for his tragedy to erupt; he convinced his nephew to hide in the Countess' rooms as though for a lover's tryst, then before witnesses caught and murdered him before the truth could be known. The Countess was accused and condemned to death, unless someone could be found to defend her.

She sent for Mendoza, little believing he would come; he arrived incognito, killed Pancallier, and vanished again. Happiness was not yet theirs. The by-now conventional misunderstanding between lovers (that extends the plots of both tragedy and farce) was to keep them apart. Madame de Fontaines employed an interesting device to accomplish this and used it throughout her work—a series of letters which told the truth about feelings but which were not read until it was too late. Fortunately, in far-off England the Count of Savoy died; fortunately, Men-

continued on p. 99

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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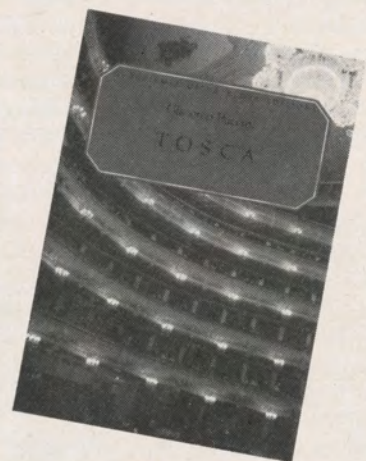
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A new shipment of Kobbe's complete book of the opera has just arrived in the San Francisco Opera's Gift Shop, in time for Christmas shopping. The shop had completely sold out its stock of Kobbe's early in October. Another new item offered for sale 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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doza and the Countess met and exchanged the necessary truths about what they really felt and did so that all might end happily.

It is not difficult to see the debt that Voltaire owed to this story. Though the dramatic situation and the cast of characters came from both Ariosto and Madame de Fontaines, Voltaire borrowed from the novel the historical setting, the days of the deliverance of Sicily by the Norman family of Tancredi de Hauteville (even though he glossed over these details by making his hero some fifty years older than any Norman in the novel). To a straightforward tale of medieval chivalry, Voltaire could now add patriotism, a necessary ingredient in his romantic picture of the serious knight, as well as the force of forbidden love. Finally, from the episodes of the novel Voltaire took advantage of that over-used device, the letter that spreads confusion, that delays happiness, and, in the situation of this play, that allows for tragedy.

For almost 40 years Voltaire's *Tancredi* was his most popular play. It was the first of his works to inhabit the full stage of the Comédie-Française (until that time an over-flowing group of spectators were conventionally seated behind the footlights along with the actors, making realistic action impossible). At last Voltaire could indulge in spectacle, with crowds of marching soldiers, shields, banners, arenas of combat—the panoply of 11th century Sicily about to go to war. *Tancredi* is also remarkable in theatrical history for being one of the first French plays to change the setting in the middle of a scene (by opening rear curtains to reveal a deeper perspective). It was also something of an experiment in its language, the first of Voltaire's works to depart from classical French verse in its prose-like speech.

The play's great success spread abroad. Goethe translated it into German; Gibbon and Byron thought it splendid. Almost singlehandedly *Tancredi* brought

on the romantic cult of the Middle Ages, the idealization of those days of courtly love when honor, gallantry and selfless devotion were considered eternal virtues. What is more, here was a romantic character who died for his beliefs; nothing so serious, so meaningful had happened to simple Ariodante.

Madame de Staël, the mother of the Romantic era, sang its praises. Here was her ideal, a man who would fight for his country even though it rejected him, who would fight for his lady even though he believed her guilty of treason. Here was a man who would die for his motto, Love and Honor, a man whose sublime nature produced the first, great romantic hero.

* * * *

Voltaire's drama was so popular, so stageworthy that it served as the basis for at least ten opera librettos. However, almost all of them share one discrepancy with the play: Tancredi gets to live. Operatic convention c. 1800 would have it so; heroes don't die on stage; after the misunderstandings are cleared up they get the girl and everyone lives happily ever after. To a modern audience attuned to the spiritual character of Tancredi, to the exigencies of Romantic drama that demands death as the ultimate irony, this lack of consistency makes the end of the hero a trivial disappointment. A bouncing chorus singing "All around is but pleasure and happiness" after such depths of despair — well, it is perfunctory to say the least.

Rossini's opera, when it opened in Venice, bowed to the convention of its day: Tancredi goes off to fight Solamir, beats him in combat, and finds out from this dying Saracen the truth of Amenaide's innocence. Naturally all of this happens offstage; Tancredi re-enters the scene and in a short recitative tells us all. In a flash of eight harmonies on the harpsichord all is forgiven; Tancredi regains his lands and is reunited with Amenaide. In those days passion and suffering took hours, but

a happy ending occurred in the twinkling of an eye.

Rossini probably had second thoughts about the finale. At the next performance in Ferrara a few months later a new ending was created, one identical with Voltaire's. Coincidentally, the contralto who sang Tancredi at both performances, Signora Adelaide Malanotte, had a lover who was good at making verses, a dilettante of noble birth named Count Luigi Lechi. In common with most amateur poets Lechi had a love for literature (unlike the run-of-the-mill librettists hired by the theaters of the day); he was the author of this change of dramatic fortune. Rossini simply altered the final scene and wrote some 80 measures of solemn music to fit the tragic ending.

Unfortunately, romantic sincerity didn't succeed. This version of *Tancredi* was performed in Ferrara and later in Florence, but nowhere else. The happy ending proved to be more popular; the original version (with a few extra arias) went to Milan in December of the same year, and eventually found its way to all the cities of Europe. It was Rossini's first great international success.

Until recently the music to the sad ending was considered lost. A series of circumstances brought it to light: the Rossini Foundation in Pesaro (the birthplace of Rossini) has been engaged for the last eleven years in editing the original editions of the composer's works; the Lechi family, possessors of the missing manuscript, brought it to the attention of the Foundation's editors, Albert Zedda and Philip Gossett. Thanks principally to Gossett's work on the score, Marilyn Horne introduced to the modern world the Ferrara version.

Now ending with the death of its hero—as Voltaire originally designed it—*Tancredi* opened in Houston in October 1977, and has since been presented in Rome and New York. San Francisco is privileged to have the fourth performance.

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He Started It All
continued from p. 27

stand still and are, for the most part, lyrical, so they don't really profit by translation. It's enough to know generally what the character is feeling, which is usually clear from the music. The drama is in the recitatives."

The next major development for the company was to present full-length operas in English translation. Verdi's second opera, *Un Giorno di regno* (*King for a Day*), and his only comedy prior to *Falstaff*, was their first excursion into this area. "With the Verdi, we also did something we'd never done before, that is, making a real orchestral transcription. One of the reasons for doing the earlier operas was that they did have a simple orchestra of basic strings and sometimes optional winds. Verdi, however, was writing for a full-scale orchestra, so there was the matter of making an arrangement for five instruments. It's mostly a job of copying. It's a chore, really, but this is where one really gets to know the music. It gets into one's bones."

Pippin admits that for Verdi's later *Stiffelio*, added to the Pocket Opera repertoire this past summer, a bigger sound would have been desirable. "I was dissatisfied with that. We should have used a whole string quartet, at least. For Donizetti and Rossini, the lighter orchestral accompaniment with lots of winds gives the basic character of the music better than with Verdi. For any of these," he adds jokingly, "it would not be a good idea for anybody to listen to our performances in stereo." *Così fan tutte*, with eight instrumentalists, has been their biggest ensemble effort thus far. For all the operas performed, Pippin himself fills in the missing instrumental parts on the keyboard. By performance time, he is so familiar with the music that he does not bother writing out the piano part. Although he acts as conductor for the Pocket Opera productions, conducting *per se* holds little interest for him. "It would be hard for me to imagine getting the same sort of satisfaction from conduct-

ing others that you get from making music yourself. When I am conducting, it's so much a part of playing in the ensemble."

The ensemble feeling, particularly among the singers, is almost palpable in the Pocket Opera productions. Having established a wonderful *esprit de corps*, it is not surprising that certain vocalists return to appear together so frequently. The company "regulars," such as soprano Francesca Howe, mezzo-soprano Stephanie Friedman, baritone Marvin Klebe and bass Walter Matthes, clearly enjoy the Pocket Opera experience and, after years of performing together, operate like a well-oiled machine. "Anything in terms of movement is pretty much up to the singers," states Pippin. "I'm aware of what they're doing, but whatever staging there is has been worked out in terms of their own relating to each other, their own stage presence and their own sense of dramatic movement. I do very, very little directing. They also bring their own musicianship to the performances. I'm sure they all work better for being in a company with other professionals who are perhaps equally as good. They can and do inspire each other. Their enjoyment is their only reason for doing this, because the financial returns are not great, to put it mildly."

The music director speaks with pride of his corps of singers, over ten of whom have performed with the San Francisco Opera and its auxiliary companies. They come to him through recommendations from singing teachers and other singers, although some have called him directly for auditions. He likes to cite the progress they have made during their association with him, although he takes little or no credit for it. With the exception of dramatic tenors, who are a scarcity in opera companies of all size throughout the world, he says that there are more good singers around than he can use.

The Pocket Opera season has grown along with the repertoire, which now includes upwards of 35 works. For the past two years it has presented both a winter and a summer season. The 1979 summer season was the most ambitious to date, with 17 performances of eight different productions. It marked the first use of backdrops and included the company's first excursion into 20th-century opera with Stravinsky's *The Rake's Progress*. ("It went better than I expected, to tell you the truth. I was amazed how many people whom I didn't really expect to warm up to it were overwhelmed by the opera.")

It also marked a change in location, from the Spaghetti Factory on Green Street to the Little Fox Theatre on Pacific Avenue. The latter, with its close to 300 comfortable seats and posh accommodations, is a far cry from the ramshackle back room of the Spaghetti Factory with its hodgepodge of seats and its pillars, posts, pipes and assorted paraphernalia as decor.

"People regarded the Spaghetti Factory as kind of a lark," smiles Pippin, "which I didn't mind at all. At the Spaghetti Factory one could get away with a lot because it was a sport. In certain ways, one could make a joke out of it. One had the feeling of making the best of things. The audience tailored their expectations accordingly and always entered into the spirit of things beautifully. I was somewhat apprehensive in moving—whether we hadn't relied on this haphazardness and whether we weren't going to discover, to our dismay, that in more formal circumstances we were going to be found lacking." Although the seats at the Little Fox are on the average half again as expensive as before, Pocket Opera has been playing to sold-out houses and the audience response is as enthusiastic as ever. The only noticeable change Pippin reports, aside from a paradoxically more precarious financial situation, is that "people tend to take us rather more seriously." He personally does



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not see the productions becoming much more elaborate. "We have to draw a line between a concert performance and something that is fully staged. We don't want something where one is mostly conscious of the shortcomings—the fact that we're not going all the way."

One of the joys of the Pocket Opera performances is Pippin's expert idiomatic translation of the texts. "At first I was just aiming for something that would not be an embarrassment, something that made sense. By the second translation, I began to use more imagination. There [*Pimpinone*], although I think it's a good book, the lyrics were very, very flat. So I began to play around a little more. This may sound flip, but I would say I always have to do that. This doesn't mean that the originals are bad. In fact, the more I've worked on translations, the more I'm impressed with the originals. Consider what an enormously difficult thing it must be to create an opera libretto—the whole matter of keeping the drama in constant motion. But the languages are so different that, unfortunately, if you do give a direct translation, it's going to be very flat. After all, in poetry the sound of the words is just as important as the literal sense. It's not an accident that 'dove' and 'love' are associated in our language. There's music in the words too."

Translation, which began for Pippin as an experimental necessity, became a passion. After his first two or three attempts when he was forced to consult the dictionary at every turn, Pippin decided it was time to learn some foreign languages. He spent about six years studying both French and Italian very diligently and now considers his Italian, the language in which the vast majority of the works in the Pocket Opera repertoire were written, "pretty good."

"I always start out with a literal translation," explains Pippin, "but in the rhythm of the original. Usually this is

so discouraging once you stop to read it. But that's where you have to start to work and use your imagination. You have to play with every single line. Whatever changing I do, I would simply describe as paraphrasing. The very fact of remaining true to the original, along with the fact that Italian words are generally three or four times as long as ours, means that you have to paraphrase. Otherwise you'll come out with something that sounds bloated—sticking in a lot of nonsense syllables to pad out the line."

As everyone who has ever attended a Pocket Opera performance knows, Pippin has a flair for colorful colloquialisms. Admitting to "a very broad range" in his translations, he is nevertheless cautious to use them in the proper context. "I do employ colloquialisms when they seem appropriate and say something in a pithy, catchy way. After all, some colloquialisms are very good use of language. It depends upon the situation, of course. I would hate to haul in a colloquialism just to make it informal or sound modern. But if it's a comic situation and it blends in well, then it's okay."

All of the Pippin translations are in rhyme. "I would never have expected rhymed translations to sound good and I never go in expecting them to work. I always think, 'Well, this time I won't use rhyme,' but usually, by working it around, I find the rhymed version is better."

Audiences obviously agree and many of Pippin's verses, worthy of Ogden Nash at his best, bring forth peals of laughter. Examples abound. From *Don Pasquale*—Norina (to Pasquale): "To bed now, be docile/My darling old fossil"; Pasquale (of Norina): "As total disaster/What wife has surpassed her"; Malatesta (of Pasquale): "Fortune has tricked him/Picked him the victim/Of his own trap"; Norina (advising co-quettes, recommends) "A wan nuance/Of nonchalance." And from the upcoming *Two Widows* by Smetana—The

man: "Daily I find a newborn grievance;/When I call odds, it comes out evens;/Worse than a beggar, sore and decrepit,/My dinner's burnt, my coffee tepid."

Even more important than the rhymes, for Pippin, are the rhythms, the weight and rapidity of the syllables, and the texture of the words. Working with such regularity and such assiduity in creating singable and idiomatic English versions (he prefers that word to translations) for Pocket Opera has increased Pippin's appreciation for the qualities of the English language. "I've come to a much greater respect for it than I ever had before. I'd always considered it a very ungrateful vocal language, but now I really don't think that need be the case. It's a language of such variety; it's got a tremendous range to it. One can do so much with it in terms of color through the sounds and textures—whether you get a heavy, legato quality or a very brittle, plucked quality, for instance. And it has such a huge vocabulary; the right word is there if you keep hunting for it. English is much richer in this respect than either French or Italian. Italian is a wonderful singing language. It's so mellifluous, but it doesn't have the edges that English has. English has so many forceful one-syllable words."

Pippin is always on the lookout for new works to add to the repertoire. "I spend a lot of time exploring, but always with some caution. I still feel that there are certain operas which are more adaptable to our purposes. There's a wonderful Czech opera, Smetana's *The Two Widows*, which we will put on this winter, but not something like *Don Carlo*, for instance. Yet at the same time, you don't want to draw any rigid line between what's ours [Pocket Opera's] and what's yours [San Francisco Opera's]."

There is, in fact, little overlap between the two companies in repertoire and Pippin laughs at any hint of competition. "The feeling for opera in San

Francisco is, needless to say, largely due to the San Francisco Opera and the fact that it's had such an exciting history. I am their benefactor and it would be presumptuous of me to think that they might be mine. In opera I'm really an outsider, one who got in through the back door."

Although not a season subscriber, Pippin makes frequent trips to the War Memorial for works which most appeal to him—Mozart and the 19th-century Italian repertoire. This year he will have seen *Don Carlo*, *Così fan tutte* and, of course, the current concert performance of *Tancredi*. He considers it a personal lack that he has not really gotten to appreciate contemporary music—or Wagner. "That's a room I've not really entered yet at all. It's a major gap. I know almost no Wagner except arias here and there. I did go to *Die Meistersinger* a few years ago and liked it very much, though I was listening entirely in terms of sound."

That, in fact, was his early approach to opera—purely as a listener, even though most of his opera experiences were in the opera house. "Opera was very much of a diversion for me at first. One tends to listen to what is most relevant to oneself. If you're a pianist, you listen to a lot of piano music. I never expected to be involved directly with opera. My appreciation of it has changed enormously. I used to regard opera, I'm afraid, as a kind of vocal concert. And I often enjoyed it very much as a vocal concert. But that's not opera, of course. I didn't see it, as I do now, in terms of musical drama, as the entity it is."

Pippin's non-musical pleasures are few outside of reading. "My life is 90% wrapped up in music. When I was very young, my teacher thought that music was an all or nothing proposition, so at that age I thought, 'nothing.' For about five years I didn't study music. Then I came back to it. Now I've stopped resisting it. If you can enjoy 90% of your life..."

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		La Gioconda 8 pm, B
October		Elektra 8 pm, A,B
		Triple Bill 8 pm, A,C
		Fliegende Holländer 8 pm, A,C
		La Fanciulla del West 8 pm, A,C
November		Roberto Devereux 8 pm, A,C
		La Forza del Destino 8 pm, A,B
	Fol de Rol Civic Auditorium 8 pm	Così fan tutte 8 pm A,B
		Tancredi 8 pm, A

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

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Rossini Wrote It
continued from p. 12

graph. There are, for example, some amusing instances in *Tancredi* in which Rossini, faced with a large ensemble of voices, becomes confused about the text appropriate for each character. The words begin to be thrown around at random, and suddenly *Tancredi*, the hero, is mouthing sentiments appropriate to *Orbazzano*, the villain, while *Isaura*, the confidante of *Amenaide*, the heroine, who has helped *Amenaide* plan the strategy, turns on her mistress and calls her a traitor. It is astonishing how such errors are blindly passed from manuscript to manuscript, from printed edition to printed edition. In a critical edition, the editor must examine each aspect of the music and text, correcting such errors, verifying that the notes are playable, supplying resolutions for melodic lines which lack because Rossini turned a page and forgot to complete a part, etc.

d) Report fully the nature of his work. An editor lives with an opera for a long time, but although his decisions are probably reasonable ones there may often be alternative decisions possible for a given problem. In a critical edition the editor's suggestions and alterations are always plainly distinguished from the readings of the composer's autograph, either in the musical text itself or in the critical commentary which accompanies each edition. Thus, our added bassoon part would be notated with smaller characters than normal; our added articulation, in other than trivial cases, would use dotted slurs or staccati in brackets; and for errors which we have corrected, a note would supply the original reading. Thus performers can know exactly where Rossini ends and where the editor's work begins, and they are free to substitute different solutions of their own if they are unconvinced by the editor's decisions. To all this must be added the work of recovering music composed by Ros-



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sini for later performances of *Tancredi*. He composed new selections twice in 1813, once for a performance in Ferrara (at which time he wrote the tragic finale recently rediscovered), and again for a performance in Milan. Later in his life he also wrote numerous cadenzas and variants for the role of *Tancredi*, most of which have been incorporated into Miss Horne's part. A critical edition includes all such materials, together with practical advice concerning their use in performance.

If this is what we mean by a "critical edition," how, one might well ask, could anyone object to such work? If there are wrong notes in the prelude to *Rigoletto* or throughout *Madama Butterfly*, as there are, how could a reasonable man not want them corrected? In fact, it is relatively easy to gain acceptance of an opera such as *Tancredi* in a critical edition. Performed only occasionally over the past seventy-five years, *Tancredi* lacks a performance tradition. Singers have not learned inaccurate parts, conductors do not have a Toscanini performance ringing in their ears, and orchestral soloists are not horrified at having to play diverse notes in a passage they consider sacred. But when the opera is *Il barbiere di Siviglia* or *Rigoletto*, resistance can be fierce. Some typical arguments are:

"Toscanini and De Sabata performed it this way. They were great musicians and conductors, extremely serious in their approach to a score. Therefore the 'critical edition' must be wrong." No one denies for a moment Toscanini's greatness, but he worked with those musical editions available to him. It was not his task to trace their history. He had to presume that appropriate editorial work had already been done. In fact, rather than performing operas as conceived by Rossini, Bellini, Donizetti, or Verdi, these conductors performed them as seen

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through the eyes of late-nineteenth-century functionaries of the publishing house of Ricordi in Milan.

"A critical edition creates a straight-jacket for performers by demanding total adherence to a mythical 'ideal version' of an opera. But opera is a living art." Of course opera is a living art. "Total adherence" to a score is an idea not only absurd but anti-historical. There are, however, various kinds of freedom. Every interpreter breathes music differently. Solti, von Karajan, and Bernstein conduct Beethoven differently not because they use better or worse texts (they all use excellent editions) but because they are different artists. Every voice has different characteristics, and thus the art of vocal embellishment is born. It is not only appropriate for singers to add embellishments tastefully in Rossini, it is incorrect *not* to add them. Every performing situation is different, and often with operas which are extremely long and unfamiliar, some cuts are necessary. This can be particularly true in secco recitative, performed in a language unfamiliar to the audience. Some cuts are acceptable (indeed often were made in contemporary performances), but they must not interfere with the fundamental style of the opera.

"I've always had great ovations for my performance in this opera. Why should I alter it?" A practical and honest question, and, I fear, at the heart of most resistance to critical editions. It can be answered only by showing, note for note, why the correct readings are invariably more beautiful, more dramatic, more interesting than the banalities which have replaced them. It is a burden for a singer to relearn a part performed many times, for a conductor to revise his vision of an opera's orchestration, but it is a burden worth accepting by all who respect opera as a great form of art.

How does this ultimately affect the audience? Only trained musicians will perceive many of the detailed changes in a critical edition of a well-known opera, but when we adhere to authentic texts each composer and each work receives a sharper profile. Rossini's orchestration sounds unlike Bellini's or Donizetti's, as we hear immediately when we rid his scores of the extra instruments imposed by later generations and the substitutions of one instrument for another. Rossini's forms are not those of Verdi, just as Verdi's in *Ernani* are not those of *Otello*. To eliminate repeated passages in Rossini in order to create a dramaturgy based on a vision of opera appropriate to late Verdi is ludicrous. We debase an opera by falsifying it, and audiences have quickly come to accept a range of styles in the operatic repertory that would have been inconceivable a generation ago. Rossini's vocal style is his own, and it would be disastrous to rewrite the tenor role of Argirio in *Tancredi* so that it can be sung by a tenor who would do better to stick to Bellini. Here too the critical edition presents a more distinct vision of the individual composer, one immediately perceptible to the modern audience.

It will take time before these changes are universally accepted, but as the critical editions of the operas of Rossini (published by the Fondazione Rossini in Pesaro) and Verdi (published by The University of Chicago Press and Casa Ricordi) appear, not to mention those of Wagner, Berlioz, Mozart, etc., more and more opera houses will adopt them. They will do so not from any compulsion to follow the new fashion but because these editions are musically and dramatically superior to the traditional versions. As a new generation of singers and audiences comes to know them, they will wonder how any other versions could ever have been performed.

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Rossini's Reputation
continued from p. 66

The composer, again according to Stendahl, seems to have had some doubts about the reception of this new work. We are told that on opening night, Rossini hid in the corridors under the stage until his overture was warmly applauded. Only then did he take up his place at the piano where his contract required him to play during the first three performances.

Rossini's life at this time is full of such anecdotes. Even at 21, he was beginning to develop into that singular personality whose wit, charm and idiosyncratic life style would one day capture the imagination of Europe.

Born in Pesaro on Feb. 29, 1792, Gioacchino Rossini was the son of a poor trumpet-player and a second rate opera soprano. After an impoverished and itinerant childhood, during which, among other things, little Gioacchino served in the army at the tender age of six, he began writing operas at 16.

By the time he arrived in Venice to stage *Tancredi* in 1813, he had already spent a number of years working his way throughout Italy, sometimes creating four or five operas a year and usually for very little money. His total income in fact, for the nine operas written before *Tancredi*, was little more than the equivalent of \$1,500.

His life at this time, though financially precarious, was wonderfully colorful. Stendahl tells us that Rossini visited many towns in Italy, one after another, spending some two or three months in each. The first two or three weeks of his stay in a town were invariably spent eating, drinking and discussing at great length the lamentable imbecility of all opera librettists. This done, he got down to the business of examining the vocal capabilities of the company of singers he had to work with—usually of a rather unfortunate nature.

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young Rossini felt sufficiently pressured to actually begin composing the new opera. He nevertheless still rose late, and surrounded by his band of merry sybarites—who never seemed to leave the composer alone—tried to write his opera. After more sessions of renewed revelling he finally found himself alone—often for the first time in the day—about 3 o'clock in the morning, the hour when some of his most felicitous musical ideas were born. He would then write them down, often on anything handy and without a piano, then toss them aside until morning when the convivial round of festivities would begin anew.

After the premiere, and his required attendance at the piano during the first three performances, the vagabond composer would have a large farewell supper with his extensive band of new-made friends, pack his bags (usually containing little more than music), and set off in a carriage to begin the procedure all over again in a town nearby. Thus it is that Gioacchino Rossini lived and worked between 1810 and 1816. Out of this makeshift and protean existence emerged *Tancredi*—a work which fired the imagination of the 19th century and which Stendahl considered to be Rossini's finest opera seria.

The composer wrote 29 more operas in the next 16 years. Then, mysteriously after the completion of *Guillaume Tell* in 1829 at the age of 37, he stopped writing operas. Although he lived on for 39 years more, Rossini's "Great Renunciation" continued until November 13, 1868—the day of his death.



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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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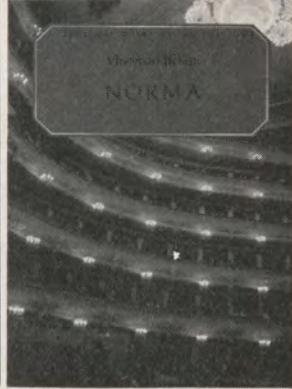
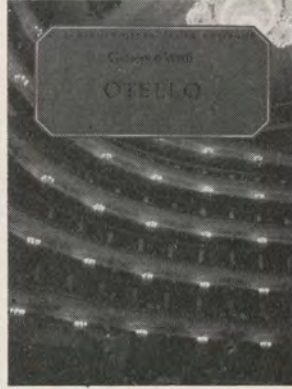
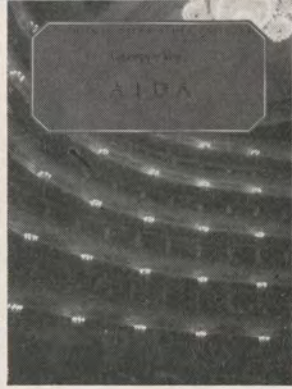
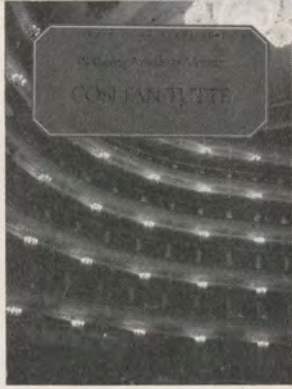
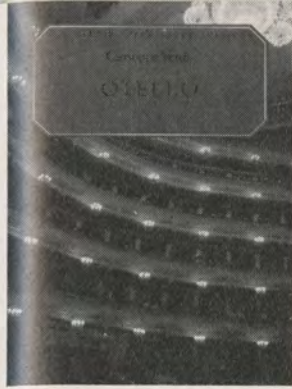
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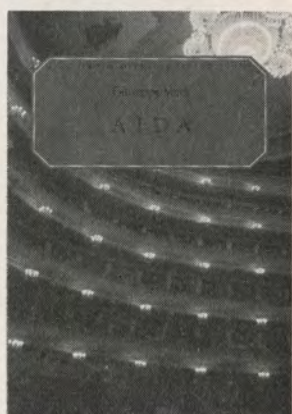
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For further information on Malaysia, please fill in the coupon provided and direct it to:
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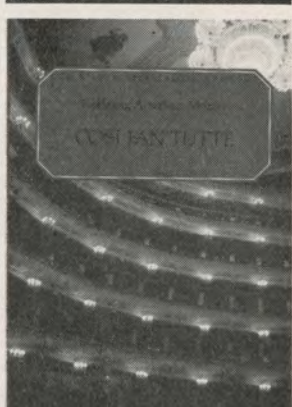
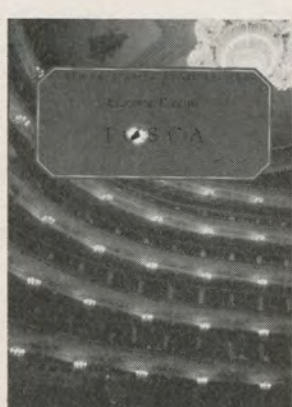
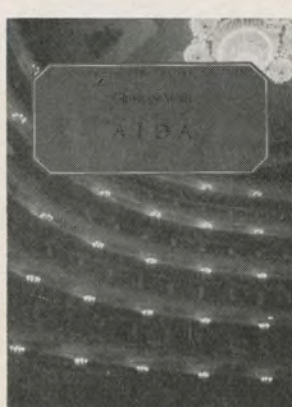
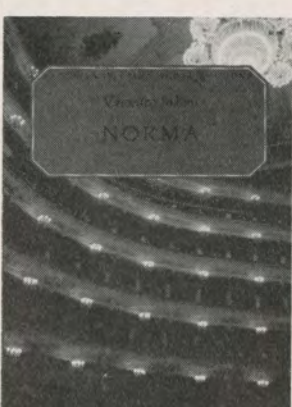


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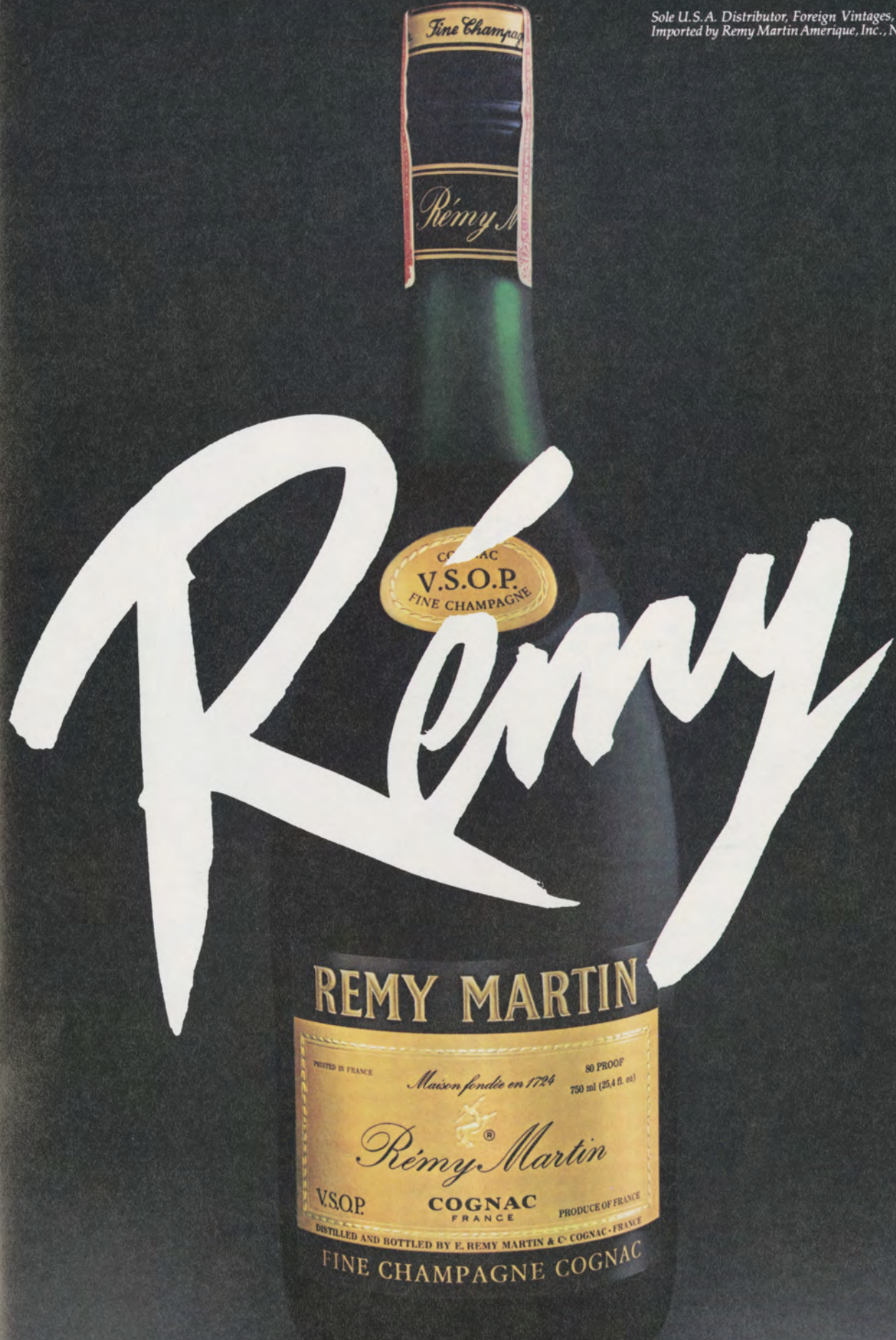
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