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1979

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Saturday, October 6, 1979 8:00 PM

Tuesday, October 9, 1979 8:00 PM

Sunday, October 14, 1979 2:00 PM

Friday, October 19, 1979 8:00 PM (Live broadcast)

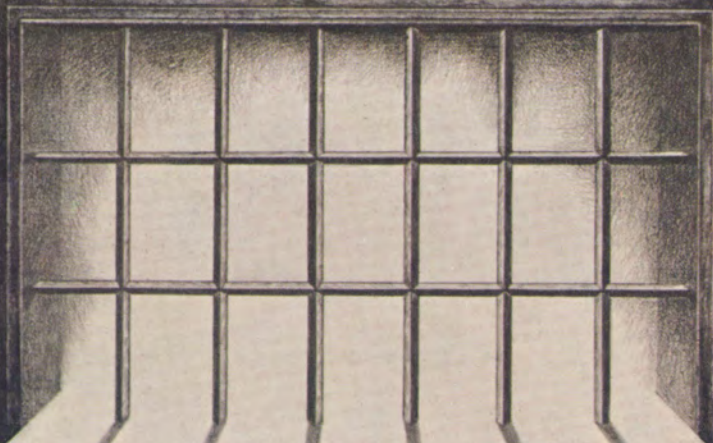
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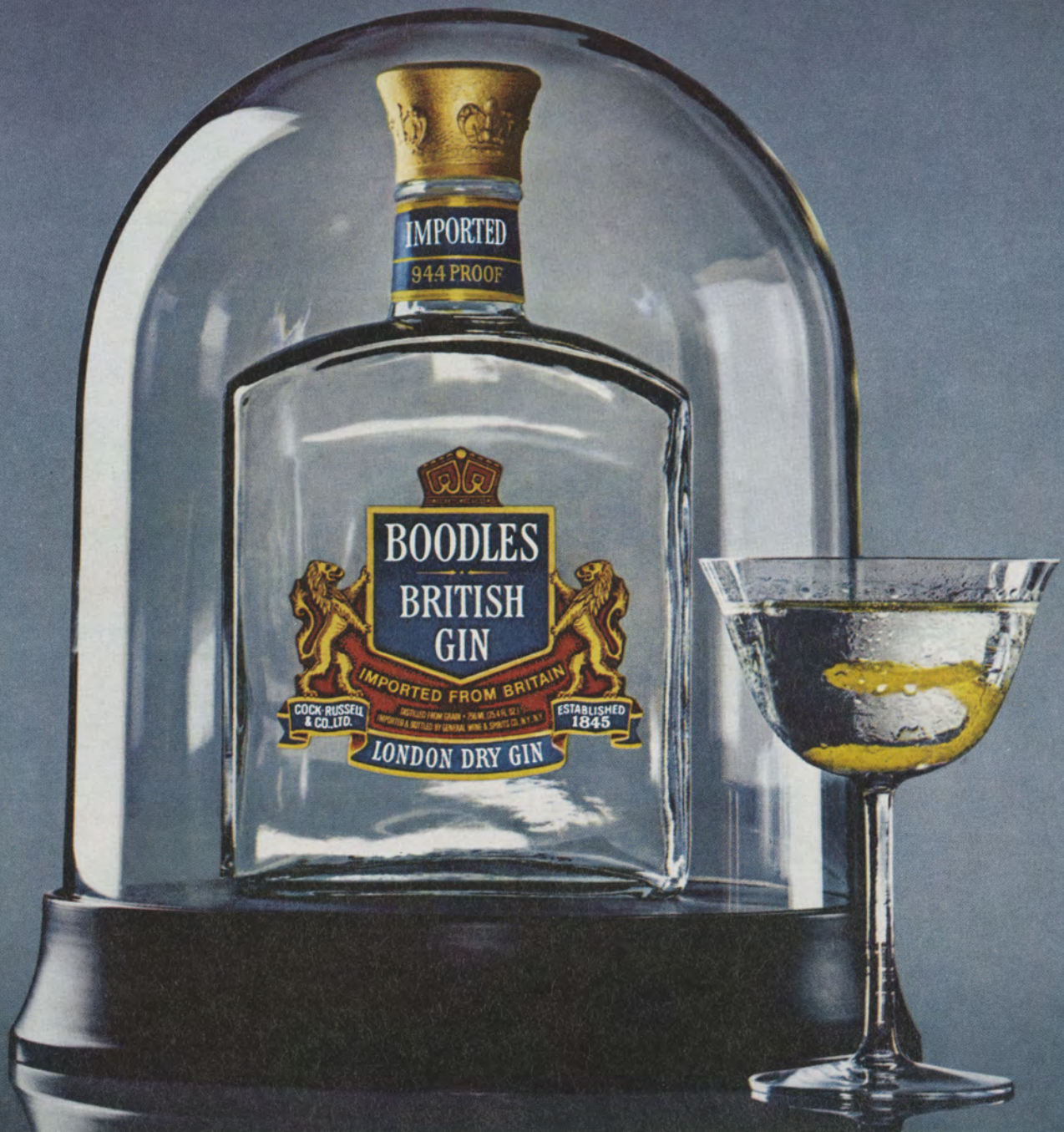
LA VOIX HUMAINE GIANNI SCHICCHI



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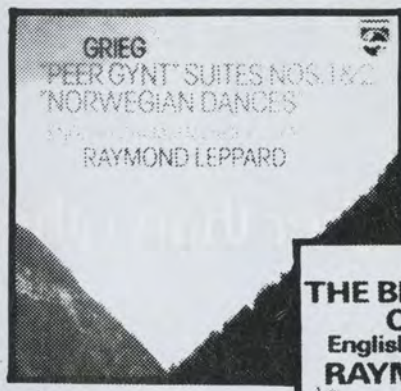
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Il Prigioniero

La Voix humaine • Gianni Schicchi



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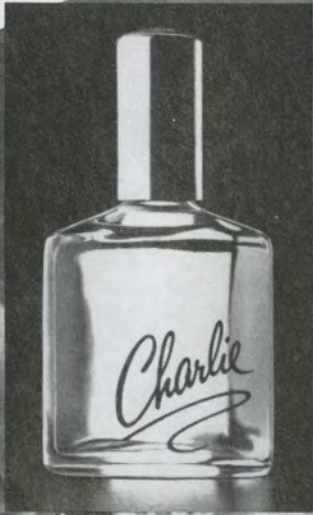
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Cover: Costume design for the grand inquisitor in the San Francisco Opera premiere
of Dallapiccola's *Il Prigioniero*, as designed by Pet Halmen.



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Luigi Dallapiccola

by ARTHUR KAPLAN

Luigi Dallapiccola, generally acknowledged as the foremost Italian composer of the twentieth century, was born 75 years ago in the town of Pisino, between Trieste and Pola on the Istrian peninsula, then a part of the Austro-Hungarian Empire. His father Pio, a man of culture and a lover of music, was professor of classical languages and director of the local high school.

As was the custom in middle class families in central Europe in those days, young Luigi was given a musical education, beginning with piano lessons at age six. When the First World War broke out, Pio Dallapiccola, suspected of harboring strong Irredentist feelings, was summarily retired and his school shut. In March 1917, declared "*politisch unverlässlich*" (politically unreliable), he was forced to leave Pisino and was interned with his family in Graz, Austria. During those financially difficult days, Luigi, now a young adolescent, continued his education at the gymnasium and became an ardent

continued on next page

Notes on my Prigioniero:

"I began to take an interest in the character of Phillip II, who was redeemed by the historians and condemned by the poets. My instincts told me to accept the poets' opinion."

by LUIGI DALLAPICCOLA

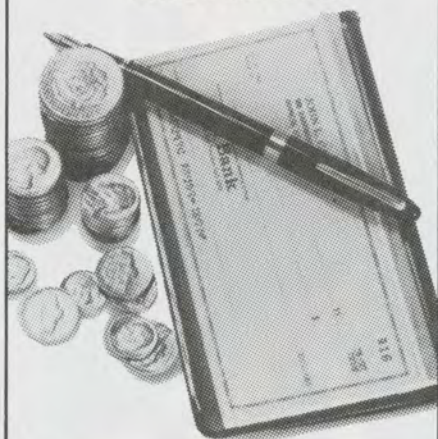
In the July 1953 issue of the New York journal "The Musical Quarterly" I published an exhaustive autobiographical article entitled "The genesis of the *Canti di prigionia* and *Il Prigioniero*." These two works had kept me in spiritual contact with prisons and prisoners from 1938 to 1948.

I wanted to be as accurate as possible in dealing with the incidents of my life; above all I did not want to be seduced by *Dichtung* (poetry) to the detriment of *Wahrheit* (truth). I therefore had to set my memory to work, and bring to mind events in my life from earliest infancy to maturity; I had to recall particular moments of my cultural development, and to live again in an environment which had ceased to exist. I shall now try to sum up in the fewest possible words the relevant points relating to the composition of *Il Prigioniero*.

I was born in that little peninsula called Istria which is situated at the meeting-point of three frontiers, and which was then part of the Austro-Hungarian Em-

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habitué of the opera house in Graz. Standing in the top gallery, he became acquainted with the principal works of Mozart, Weber and especially Wagner. It was upon hearing *The Flying Dutchman* for the first time that he decided to devote himself to a musical career.

As soon as the war ended, the Dallapiccola family returned to Pisino, where Pio Dallapiccola was reinstated in his former position. Luigi's studies were now supplemented by weekly trips to Trieste for lessons in piano and harmony. Upon obtaining his high school diploma, he went to Florence to further his pianistic training and, the following year, enrolled in the Luigi Cherubini Conservatory. In April 1924, at the Palazzo Pitti, he heard Arnold Schoenberg conduct his own *Pierrot lunaire*, an event which in view of his later musical development had an important influence on his career.

While earning his livelihood by giving private piano lessons, Dallapiccola presented his first piano recital in 1926. In 1930, serving as accompanist for an American dancer, he traveled to Berlin and Vienna for the first time. During his free evenings, he attended the opera as much as possible and was particularly struck by Strauss' *Elektra* and Verdi's *Simon Boccanegra*.

1931 marked the end of his formal study of composition at the Florence Conservatory, where he later took part in competition for the chair as professor of piano. He became a teacher at the Conservatory in 1934, a post he held for 30 years. In that same year, an early composition, "Rapsodia" (a study for *La Morte del Conte Orlando*), was awarded the Emil Hertzka prize in Vienna by a jury which included Anton Webern, Ernst Krenek and Egon Wellesz. 1934 was also the year of the young composer's first commission—a chamber music piece for Le Carillon of Geneva. The following year this work, *Divertimento in quattro Esercizi*, was presented in Prague at the festival of the International Society of Contem-

porary Musicians (I.S.C.M.), to which the composer became the Italian delegate.

From 1934-38 Dallapiccola took many trips to various European music capitals to concertize and familiarize himself with the works of the most important living composers, many of whom he had the opportunity to meet personally. It was no doubt through this contact that he began moving away from the tonal style of his early compositions towards a new atonal style based on the 12-tone scale. In fact, Dallapiccola is credited with being the first European outside the direct orbit of Schoenberg and the Vienna school to write dodecaphonic music.

When the anti-Semitic "race campaign" was officially launched in Italy in September 1938, the composer, who earlier that year had married Laura Luzzatto, born of a Jewish family, began work on *Canti di Prigionia*. As a musician, Dallapiccola considered the setting of prayers uttered by three famous historical prisoners the most appropriate avenue of protest open to him. In contrast to many other Italian composers, he refused to resign from the International Society of Contemporary Music for its allegedly anti-Fascist activities.

In 1939 his *Tre Laudi*, selected by the international jury for the Warsaw festival, was first performed and in his own country further honors accrued as he was named a member of the Accademia di Santa Cecilia. The "Preghiera di Maria Stuarda," the first of the *Canti di Prigionia*, was given its initial hearing over Radio Brussels less than a month before the Nazi invasion of Belgium.

Amidst the growing unrest over possible Italian entry into World War II, the world premiere of Dallapiccola's opera *Volo di Notte*, based on the celebrated novel *Night Flight* by Antoine de Saint-Exupéry, took place at the Maggio Musicale Fiorentino in

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*Magda Olivero,
Famous for Her
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throughout Italy
and America,
Feels That It Is
'Music to Be Lived
As Much As
To Be Sung'*

by JOHN ARDOIN

By her own admission, Magda Olivero has had one of the strangest careers within memory. There is its longevity; she debuted in her native Turin in 1933, as Laretta in *Gianni Schicchi*. Then, too, one career has actually been three. There was her first Italian career, which ran from her debut until 1941, when she left the stage for a decade. Her second career began in 1951, at the urging of composer Francesco Cilea, who begged her to sing once more his *Adriana Lecouvreur*.

Yet a paradox developed from her return. Despite the effusive welcome



(Left) The legendary soprano Magda Olivero made her debut in New York with Poulenc's *La Voix humaine* in 1970, here takes a curtain call at Lincoln Center's Avery Fisher Hall.

(Above) An earlier production, in Italian, featured Miss Olivero at the Teatro Comunale in Florence.

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which greeted her, and the continued adulation of the public, Olivero made few recordings and only occasionally was heard at Italy's front-rank theaters. It was the heyday of Tebaldi and Callas, and Olivero sang in their shadows. Ironically Olivero, who debuted before either, has outlasted both.

Then came the third, the American career. Olivero was brought to the United States for the first time in 1967, by the late director of the Dallas Civic Opera, Lawrence Kelly. It was to be the icing on the cake, her indian-summer triumph. But eight years later she debuted at the Metropolitan Opera as Tosca, a role which first brought her to San Francisco in 1978. And there is no indication the lady is ready to call it quits. She returns to California in March of 1980, for a benefit concert with Calvin Simmons and the Oakland Symphony, and will be heard in recital this fall at New York's Carnegie hall.

But beyond this is the strangest part of Olivero's career. This extraordinary woman received classic bel-canto vocal training and prepared such roles as Lucia di Lammermoor, Amina in *La sonnambula*, Norina in *Don Pasquale* and Adina in *L'elisir d'amore*. Yet her name and her career has been made almost entirely in 20th-century opera, from Puccini and Cilea to Malipiero and von Einem. In her professional life, there has been very little Verdi, for example, and only a smattering of other 19th-century composers — Cherubini and Boito come quickly to mind.

During her tour last spring with the Metropolitan Opera, when she sang seven Toscas in seven American cities, we talked about her unusual repertory and the composers she has known and worked with, particularly Francis Poulenc, whose *La voix humaine* she is performing in the San Francisco season. "I have always felt a great responsibility from the beginning of my

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career to the music of this century," Olivero began in that quiet, dignified way of hers; there is none of the fiery figure offstage which ignites audiences in the opera house. "I knew instinctively I could not just sing a dozen or so operas over and over again and be happy. At a certain point, I must have change; I need new ideas to stimulate me, especially works with fascinating characters. I know I could have had a comfortable life singing just *Bohème* and *Tosca*, but I would be uncomfortable being that comfortable!

"The reason, I believe, is that my greatest passion has always been to act. As a girl I had hoped it would be in prose theater. In fact, Pavlova told me I had enormous possibilities for the spoken theater. But then I began to sing and that was that. But this passion of mine, I have tried to bring to opera. I have never thought of simply making beautiful sounds, but rather a beautiful portrayal. So I studied hard to acquire a technique which would allow me to express physically the full sense of the words. I really believe it is the dramatic potency of contemporary opera which is so attractive to me, especially a piece such as *Voix humaine* by Jean Cocteau and Poulenc."

Olivero first sang this musical monodrama a dozen years ago in Trieste. That performance was in Italian. After 24 performances of the work throughout Italy, she relearned the role in French to perform in Dallas in 1970. Her debut in New York the following year was also *Voix humaine* instead of *Voce umana*.

"At first, I nearly lost my mind learning the original text because the meter is so different, and because the notes for the Italian words are not those for the French in every case. The accents also fall in completely different places. Now, of course, that I have lived with the original, I much prefer it, and feel the French has helped me to enter

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deeper into the soul of the character. "Speaking in purely vocal terms, the notes of *Voix humaine* are not that difficult compared to other modern pieces I have sung. There is one high C, but it lies well in the voice. It is necessary however, to have a good command of *pianissimi* because this is an intimate piece, and she—or 'Elle,' as Cocteau calls the character—must often give the illusion that only her lover can hear certain things she says. In fact, she speaks to the telephone as though it were he; it is his face she sees before her, not the receiver.

"In his setting of the play, I think Poulenc honors Cocteau's text fully. The music is always one with the words, for Poulenc never falsifies the text to make an effect. Cocteau remains basically himself. It is almost as if Poulenc has written a soundtrack for the play rather than an opera.

"The difficulties of this gripping piece, and they are enormous, are in bringing this woman and her desperation to life. I cannot begin to describe for you the nervous tension I feel performing this work. Those 45 minutes *tolgono la pelle*, as we say in Italy—take off your skin. In fact, when I finish this opera, my hands are shaking so terribly that I couldn't write if I had to, and I must be careful of my movements because my hands jump so.

"You see, this is music to be lived as much as to be sung, and it is essential that the singer's face responds to all that is being said to her on the phone. Most of this must be divined, because the words of her lover are not, of course, written down. The singer must decide exactly what this man is saying by what *she* says to him. Frequently the music helps enormously. For example, there is a moment at the end where the orchestra is so tender and so beautiful that I know he is saying loving things in order to redeem himself for the shabby way he has behaved and for his deceitfulness.

"You see, this man has used 'Elle' very badly, and is willing to discard her

virtually without a thought. He coldly tells her he will send a servant to her house for his letters and his things now that everything is over between them. He doesn't realize the infinite love and extreme dedication of this woman, and that her life is over when he abandons her. To him, it is just the end of one affair as another begins. For her, there can be no other.

"Imagine the desperation of this loving human being. I understand her so very well; perhaps this is why I feel the character so deeply. To me, the greatest love that can exist is that of a woman who is willing to give her life for the man she loves. She behaves so well in the face of his betrayal. When she realizes he has lied, that he has deceived her, there are no recriminations. She is quiet, she allows him to continue the comedy. Her one outcry is to sob 'Je t'aime, je t'aime' at the end.

"I have always felt that this man is not very young, but about 38 to 40, because a younger man would find it difficult to play this game, to follow it diplomatically to its end, to detach himself from the woman little-by-little. With a younger man, it would be more explosive, over quicker. I also see him as tall, not thin, but robust—a good physique. Without question he is a man of good position and wealthy, and I think he leads a rather calm life. This has not been his first affair, but perhaps it has been one of the most drawn-out he has had, probably lasting over several years.

"I am certain you realize this is not an opera with just one character. There are really five, for in addition to the lover, 'Elle' speaks as well to the operator, to her lover's valet Joseph, and to a woman on her party line who interrupts several times. The singer must respond to each of these differently, so that the public knows in each case that different people are on the other end of the line.


"For example, with the operator I speak with an almost dry, matter-of-

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fact voice. With the woman who interrupts, I begin fairly calmly and gradually become like a mad woman when she will not hang up quickly. On the other hand, I am gentle with Joseph. I have no rancor towards him and realize he cannot be blamed for his master's behavior."

Olivero first met the composer of *La voix humaine* when she performed the role of Sister Mary at the Scala premiere of *The Dialogues of the Carmelites*. Poulenc at that time asked her also to learn the role of the first Prioress, which she did and later sang in Palermo. He said, too, he wanted her to consider some of his songs, and that he would send copies to her, but this was prevented by his death, as was his hearing her as the Prioress.

In addition to Poulenc's music, Olivero has also performed staged works of Sauguet and Honegger, and her association with 20th-century Italian music goes back to her first career and the music of Pick-Mangiagalli, Giordano (whose *Marcello* was the opera in which Olivero made her Scala debut in 1938 opposite Tito Schipa), and, of course, Cilea. Later she would create operas of Malipiero, Renzo Rossellini, Lorenzo Testi and participate in the Italian premiere of Gottfried von Einem's *The Visit of the Old Lady*, in Naples, an experience she states was the most hair-raising in her career. But the association which means the most to her, without question, is that with Cilea.

continued on p. 27

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By general consensus, this year's outdoor concert in the Music Concourse of Golden Gate Park last month was the best yet in a series that annually is the most popular opera event in California, with an audience estimated by one newspaper as approaching 25,000. Kurt Herbert Adler conducted, with mezzo-soprano Stefania Toczyska and tenor Luciano Pavarotti as soloists (above), and Adler also welcomed San Francisco mayor, Dianne Feinstein (below). The concert was again made possible by a grant from the San Francisco Examiner's Benefit Fund and through the cooperation of the Friends of Recreation and Parks and Local 6, American Federation of Musicians. The spirit of the sun-filled afternoon was captured in this watercolor by Betty Guy. The photographs are by Robert Messick.



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"His soft, lyrical quality, measured grace and polished lustrous tone were ideal . . ." That was the assessment of *San Francisco Chronicle's* Robert Commanday, written following Murray Perahia's appearance with the San Francisco Symphony in December of 1978, at which time the pianist was heard in Beethoven's Fourth Piano Concerto. Reviews of his many concerts around the world reveal an embarrassment of compliments: "May well be the most eloquent lyric virtuoso since the days of Dinu Lipatti" (*TIME Magazine*), "Aristocratic musician" (*Records and Recordings*), "Endowed with sensibility, intelligence, taste and fluency" (*Boston Globe*), "Revival of the aristocracy of the piano" (*The Times, London*), ". . . a poet of the keyboard" (*The Guardian*), etcetera, etcetera.

All those who attended San Francisco Symphony's sold-out all-Beethoven concerts last December, or heard the broadcast on KKHI, will clearly remember the Perahia experience. For them and for those who are yet to be introduced to Murray Perahia—good news: he is returning for a recital that will take place on Sunday, November 4, at 3 pm in San Francisco's Masonic Auditorium. The artist has chosen a most interesting program: Beethoven's Sonata No. 11 in B flat, Op. 22; Schumann's *Fantasiestücke*, Bartok's Suite Op. 14, and three pieces by Chopin: Fantasy in F minor, Berceuse, and Barcarolle. The event is part of San Francisco's Great Performers Series.

In 1972, after Perahia's London debut, the *Christian Science Monitor* recorded the audience reaction as ". . . the kind usually reserved for Rubinstein." Bay Area audiences, please note.

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Magda Olivero as Puccini's *Manon Lescaut*.



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Not only is his *Adriana*, an opera about a real-life actress of the 18th century, her favorite role, but in effect she owes her second and even third career to its composer. Though Olivero sang a few concerts as benefits for the Red Cross following the second world war, she was firmly resolved not to return to the stage despite the urging of influential musical figures such as conductor Tullio Serafin. But in May of 1950, a letter from Cilea made her rethink her decision.

"The theaters must reestablish the operatic tradition that the war has

forcibly interrupted," he wrote to her. "The public must learn again to appreciate beautiful things. You must help." Olivero remembers that she thought about this letter for a long while, "then I put it away, hoping that time would somehow provide an answer. A few weeks later, Piero Ostali of the publishing house of Sonzogno called saying, 'Cilea knows he will not live much longer, and he keeps asking why Olivero has not responded to his letter.' In that moment I decided. I wrote Cilea telling him that the score of *Adriana* had been taken down and



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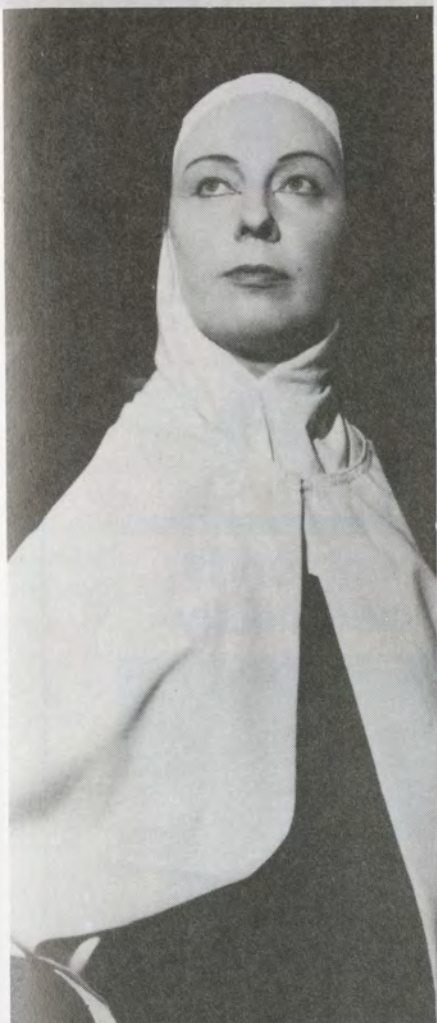
stood on my piano once again. After
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 for me to be again with him. I found
 him thinner than ever, worn by age
 and illness, afflicted by deafness which
 he tried to overcome with a hearing-
 aid. Nevertheless, he was as lively and
 clearheaded as ever. Unfortunately,
 Cilea died two months before my re-
 turn to the stage as Adriana in 1951,
 but it was his smiling face that I saw
 that evening before me, and which
 helped me conquer my nerves. After
 that night it seemed impossible to me
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Madame Lidoine in another Poulenc opera, *The Dialogues of the Carmelites*.

again, for if I did, part of myself would stay behind with Adriana and the other characters I have helped give life.

"These characters are always part of one. For example, the woman in *Voix humaine* has been sleeping inside me for the last few years and now is ready to come out once again. And I think I will be able to give her to the public of San Francisco with a deeper understanding. I say 'sleeping,' but actually no character lies dormant. It matures and develops outside one's will. Preparing a work such as this again is not merely a matter of taking out the score and becoming reacquainted with the notes. Rather, it is a question of taking a person from within you and allowing it life once again."



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Opera for the Twentieth Century

Their One-Act Works Were a Reaction to the 'Crisis' of Modern Opera for Dallapiccola, Poulenc and Even Puccini

by HARLOW ROBINSON

Opera, as its greatest practitioners have repeatedly shown us, thrives on exaggeration. Bloody murders, insanity, superhuman sexuality—this is the stuff of which the most lasting items in the repertoire are made. And yet the twentieth century, which has confronted its inhabitants with exaggeration and overstatement at every turn (what writer could have passed off Hitler, or Lenin, or Hiroshima as “normal” before they occurred in real life?) has contributed very few operas that have become staples of the opera house diet. By now it is a critical commonplace that contemporary opera is in a creative “crisis”; every new book on opera concludes with a depressing *post mortem* bemoaning the failure of twentieth century operatic composers (at least Puccini, Richard Strauss and

Alban Berg) to capture the public fancy. “Yes,” Francis Poulenc wrote in 1961, “I certainly think that the old ‘typical’ opera in three acts, with three sets, each act lasting about three-quarters of an hour, is dead.”

The reasons are many. Cinema, and then television and rock music, have siphoned off much of the creative energy and interest previously generated by opera. (In this day of primarily classical repertoires, we tend to forget that an opera premiere by a famous composer was, even fifty years ago, greeted with the same kind of enthusiasm and hoopla as the release of a new Beatles album.) The cost of producing opera has, like American technology, gone to the moon. And then the whole “failure of nerve” that followed World War I affected all fields



Luigi Dallapiccola's *Il Prigioniero* was first given in a radio broadcast in Turin in 1949, had its stage premiere in 1950 in Florence and was immediately recognized by critics and audiences as one of the most important operas of the twentieth century. Pet Halmen designed the costumes (above) for the San Francisco Opera's production for the Grand Inquisitor, a monk, the mother and the prisoner.



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of art, including opera: novelists ceased believing in the big logical narratives beloved of Dickens or Dostoyevsky, composers stopped writing symmetrical symphonies in the style of Beethoven or Brahms, artists began painting canvasses that did not look like what their titles told us they were supposed to be. Instead, we read prose that rambled on without commas and periods, heard music without tonality and meter, examined paintings without features familiar to us from everyday observation.

Indeed, when we think of the most significant composers of the twentieth century — Igor Stravinsky, Arnold Schoenberg, Pierre Boulez to name only three—we do not think of opera. Stravinsky turned to ballet for most of his important musical innovations—*The Rite of Spring*, *Petrushka*. Schoenberg's most important achievements in serialism, the system he advocated as an alternative to tonality, took place in "pure" instrumental forms. Boulez, concerned primarily with electronics, has said that opera houses should be "blown up," and that "literature set to music is sterile."

But even Stravinsky and Schoenberg did not totally eschew opera. Like many twentieth century composers—we have two examples in tonight's triple bill, Poulenc and Dallapiccola—they turned to smaller operatic forms, especially to one-acts. Schoenberg's first significant attempt in opera was the one-act "psycho-opera" *Erwartung* (1909); Stravinsky wrote several one-act operas early in his career: *Le Rosignol* (1908-14) and *Mavra* (1921). The Hungarian Bela Bartok wrote only one opera in his entire career, *Bluebeard's Castle*, also a one-act. One-act opera was easier to stage, less overblown and pretentious, more succinct and direct. It represented a certain return to simplicity after the temporal and literary excesses of Wagner and Strauss, and the emotional excesses of Italian opera. Dallapiccola with *Il Prigioniero*, Poulenc with *La Voix humaine*, and

even, to a limited extent, Puccini with *Gianni Schicchi*, were all reacting to this "crisis" of modern opera.

Luigi Dallapiccola (born in 1904, he is the only one of the three composers in tonight's triple bill to have lived exclusively in the twentieth century) has commented on this revolt against operatic tradition in his generation: "There still dwelt in us a horror of prima donnas and 'Tenors.' They with their notes held on to and clung to without end, their cadenzas tacked on for bravura effect, their arbitrarily capricious and superficial musicianship, and their general tastelessness, had lorded it altogether too long already on our stages; it was with distaste that we contemplated the possibility of the performing artist's setting himself up as collaborator and going far beyond what we might set down on paper."

Of Dallapiccola, Poulenc and Puccini, Dallapiccola is unquestionably the most "modern" in technique and subject matter. He is also the most political, the most concerned with the dilemma of modern industrialized man. As a boy, Dallapiccola gained immediate experience of political oppression. His father, a professor of classical languages in the only Italian-language school that the ruling Austro-Hungarian government allowed to exist in the city of Istria, was exiled as an Italian patriot, along with his family, to the Austrian city of Graz. Only at the end of World War I was Dallapiccola's family allowed to return to Italy, where his father resumed his teaching. In Graz Dallapiccola became familiar with the operatic repertoire: "Unable to give me bread, my mother sent me to the theater . . . Considering that the injustice of man had hit my father more than anyone else, and that I could do nothing to redress its offenses, I felt very deeply humiliated."

But this was only the beginning. The events leading up to World War II found Dallapiccola in Florence, where

he was teaching and composing. Dallapiccola's wife, Laura Coen Luzzato, who was Jewish, was working in the National Library in Florence. In 1938 she was fired from that post because of her religion; Mussolini, after many protestations to the contrary, had begun to enact the race policies formulated by his ally Hitler. On this same day in 1938 that his wife was dismissed, Dallapiccola began work on what was to become his most famous opera, and perhaps his most famous work, the one-act opera *Il Prigioniero*.

Dallapiccola admits that it was World War II, and the events leading up to it, that politicized his artistic outlook; previously he had not responded in his music to political events. "Those of my generation who felt it morally not possible to 'accept without discussion' (that was the standard phrase) whatever the dictatorship imposed found themselves confronted from one day to the next, and with horribly scant political preparation for them, with problems and responsibilities which five years earlier they had not even imagined. Here ended for me, never to return again, the world of carefree serenity. With it, perhaps, the time of youth, and with this the first period of my creative activity. I had now to seek other wood in other forests."

The search led Dallapiccola to a short story, "La Torture par l'Espérance," by a nineteenth century French writer, Count Philippe Auguste Villiers de l'Isle-Adam (1838-89), and to the celebrated Flemish epic, *La Légende d'Ulenspiegel et de Lamme Goedzak*, by the Belgian writer Charles de Coster (1827-79). Both works are concerned with the era of the Spanish Inquisition, an era, like that of Hitler and Mussolini, of terror and religious-racial injustice. The basic framework for Dallapiccola's opera comes from the L'Isle-Adam story, which tells of a Jewish rabbi, Aser Abarbanel, who has been imprisoned and subjected to daily tor-

ture by the Catholic Spanish Inquisition in Saragossa. One day the Inquisitor comes to Abarbanel's cell and tells him he is to be burned in the auto-da-fé the following morning. After the Inquisitor leaves, however, Abarbanel notices that the door of his cell has been left ajar. Suddenly seized with the hope of escape and freedom, he makes his way down the serpentine dark passageway, at the end of which he can see a glimmer of blue sky. When he finally reaches a spacious green garden, Abarbanel extends his arms heavenward in thanks; at that very moment he feels arms around him. With horror he recognizes the Inquisitor pressed up against him, and understands that the whole incident was planned as the ultimate torture—torture through hope.

The similarity of this story to Dallapiccola's own situation in 1938 need not be underlined. "It became increasingly clear to me," Dallapiccola wrote in an article on the genesis of *Il Prigioniero*, "that I must write an opera which, in spite of its background and its historical setting, could be both moving and timely; a work that would portray the tragedy of our times and the tragedy of persecution felt and suffered by millions of individuals."

Dallapiccola does change certain details of the L'Isle-Adam story: he makes the rabbi Abarbanel into an anonymous prisoner, to heighten the universality of the character; he adds the character of the prisoner's mother, who provides emotional power and vocal variety; he interpolates the incident of the ringing of "Roelandt," Ghent's patriotic bell, which had been removed by Charles V in order to punish the city, an incident that stresses the nationalistic overtones of Dallapiccola's — and Italy's — situation in 1938; he combines the Jailer and the Inquisitor into one character (the Jailer appears in the second of the opera's seven scenes, the Inquisitor in the last scene), thereby stressing the hypocrisy

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and cruelty of the Jailer's initial kindness and encouragement. Finally, as an effective scenic touch, Dallapiccola has the joyful prisoner, believing himself free, approach a large cedar in the garden, stretching out his arms to embrace it. The tree turns into the Jailer-Inquisitor, who leads the prisoner off-stage, asking him, "On the eve of your salvation, why do you want to leave us?" The prisoner, broken and despairing, utters the opera's final word, an existential question worthy of Beckett: "Liberty?"

Begun in 1938, *Il Prigioniero* was composed over a ten-year period, during which time Dallapiccola was forced temporarily to leave Florence due to the intensifying harassment of Jews. The first draft of the libretto, which Dallapiccola wrote himself, was completed on January 4, 1944, the first draft of the score on April 25, 1947, and the orchestration on May 3, 1948. *Il Prigioniero* is "modern" not only in subject matter, but also in its musical style. It is primarily a serial work, but uses serialism in a very particular way, tempered by the long Italian vocal operatic tradition. Dallapiccola was obviously concerned that the music, and the story, should be comprehensible to a wide audience; to achieve this comprehensibility Dallapiccola synthesizes principles of serialism, which had been present in his work beginning in the late 1930s, with tonality and vocal melody. Roman Vlad has said that Dallapiccola "tries to form harmonic entities from the 12-notes, analogous to those on which traditional music is based." Serialism does not call attention to itself in *Il Prigioniero*, in the way it does in some of Schoenberg's music; it appears organic and totally appropriate to the subject at hand. Most often the voice parts are sung in full singing voice; there is little use of *sprechstimme* or other non-singing vocal techniques. The music for the Prisoner's Mother, for example, is very melodic and dramatic—one might almost say "operatic." Dallapiccola has

a very good sense for stage drama; the pealing of the Roelandt bell—in piano, harp and gong—which occurs just as the Prisoner reaches the door to the garden, as he exclaims, "I am at the end!" is a powerful emotional and musical climax.

But then *Il Prigioniero* was not Dallapiccola's first attempt in opera—or his last. In 1939 he completed *Volo di Notte*, another one-act, based on the novel *Vol de nuit* by the French writer Saint-Exupéry. This, too, is an especially "modern" subject, set in an Argentinian airport in the 1930s, and concerning the "sacrifice of the individual on the altar of technical progress." Not an opera, but very important in Dallapiccola's evolution as a composer, are the *Canti di Prigionia* (composed 1938-41), for chorus and various instruments, a triptych of the last dramatic appeals of three famous prisoners unjustly condemned to death: Mary Stuart, Boethius, and Savonarola. Like *Il Prigioniero*, the *Canti di Prigionia* were specifically aimed against Mussolini's policies of racism; like *Il Prigioniero* they are composed in a modified serial technique. Also concerned with liberty and persecution are the *Canti di Liberazione* for choir and orchestra, of 1955.

More recently, in 1968, Dallapiccola completed his first, and only, full-length opera, which was given its premiere in the same year in Berlin: *Ulisse*, to Homer's *Odyssey*. Dallapiccola died in 1975.

Il Prigioniero was immediately recognized by critics and audiences as one of the most important operas of the twentieth century, as a work which succeeded in addressing important contemporary social themes while remaining musically viable. The premiere of *Il Prigioniero* was given in a broadcast by the Radio Italiana in Turin in 1949, with Magda Laszlo, Emilio Renzi, Scipione Colombo, and conductor Hermann Scherchen. It was first staged at the Teatro Comunale

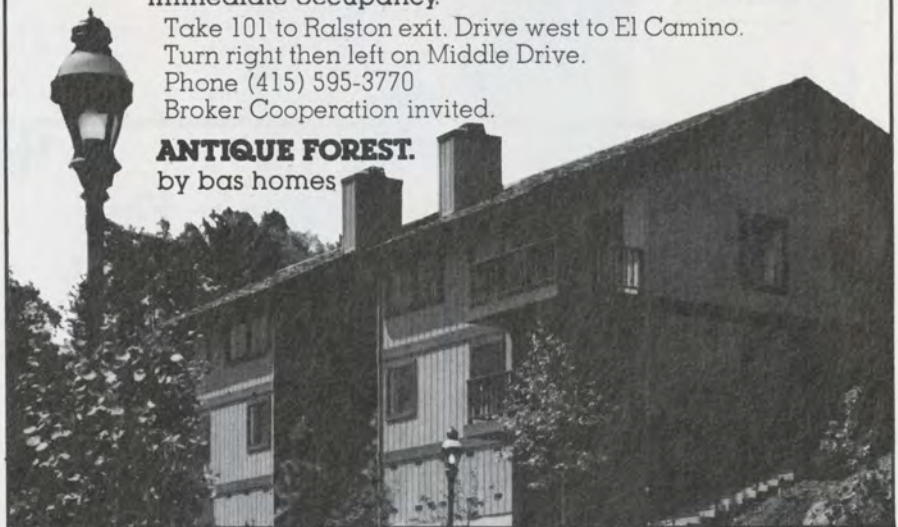
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in Florence on May 20, 1950, then soon after in many cities of the world: Essen, London, Buenos Aires, New York, Milan. *Il Prigioniero's* publisher, Suvini Zerboni, claims that in the first twelve years after the opera's premiere, it was given 186 performances on radio, in concert and on the stage—a remarkable record for modern opera. Much more often, twentieth century composers have written operas that have only once seen the stage. The current 1979 San Francisco production is the first San Francisco performance of *Il Prigioniero*.

What is most remarkable about *Il Prigioniero* is the deep conviction and compassion that inform it; the use of a musical system—serialism—that has always been considered "intellectual" and "cold" for very emotional and expressive ends. As the critic for *Le Monde* wrote of the 1962 Holland Festival performance of *Il Prigioniero*: "It is not a system that the music of our era needs, but composers whose language speaks loud and clear to all people: this work is blinding in its simplicity, of a sober beauty, dense and inexhaustible."

Francis Poulenc (1899-1963), perhaps the most famous of the group of French early twentieth century composers called "Les Six," was born only five years before Dallapiccola, but his musical style and subject matter appear significantly less "modern." Throughout his lifetime, Poulenc wrote in a tonal, diatonic style, and remained aloof from the 12-tone movement. Today we remember Poulenc most of all for his more than 100 songs, which he wrote to the verses of many of the most prominent French poets of this century. Like Dallapiccola, Poulenc was always more interested in the human singing voice, and in vocal music, than in "pure" instrumental forms like symphonies and concertos. Both composers belong to the more melodic "Latin" school as opposed to the more intellectual "German" one.

But Poulenc, like Dallapiccola, grew up in an era when opera was in serious decline; he did not turn to writing opera until relatively late in his career. His first effort was the short two-act opera bouffe *Les Mamelles de Tirésias*, finished in 1944 to a libretto by the poet Apollinaire. There could hardly be a greater contrast between the subjects of the war-time operas of Dallapiccola and Poulenc; the silly story of *Les Mamelles de Tirésias* concerns a husband and wife who change sexes. Poulenc's next opera was his only full-length one, and on a much more serious topic. *Les Dialogues des Carmélites* (composed 1953-1956), with libretto by Georges Bernanos, takes place in a convent during the French Revolution, and relates the heroic resistance of the nuns to religious persecution. Perhaps this opera, which had its premiere at La Scala in January, 1957, and then in San Francisco eight months later, can be seen as Poulenc's delayed musical response to the occupation of France by the Third Reich; Poulenc was present in France throughout World War II.

La Voix humaine, which Poulenc calls a "lyric tragedy" in one act, returns to a more apolitical vein. Jean Cocteau, the *enfant terrible* of twentieth century French intellectual life until his death in 1963, provided the libretto, based on his play of the same name, first performed in 1930. The play—and the opera—is a monologue for one actress, who is required to remain on stage alone, speaking—or singing—into a telephone. At the other end of the telephone is her lover of some years, who is about to terminate their relationship. *La Voix humaine* is Cocteau's most widely performed piece, and caused a *succès de scandale* at its premiere in 1930, as one of Cocteau's French biographers has described it: "Someone in a box began to wave a newspaper to attract attention and cries were heard—"Ob-scene! Enough! Enough! . . . Cocteau,

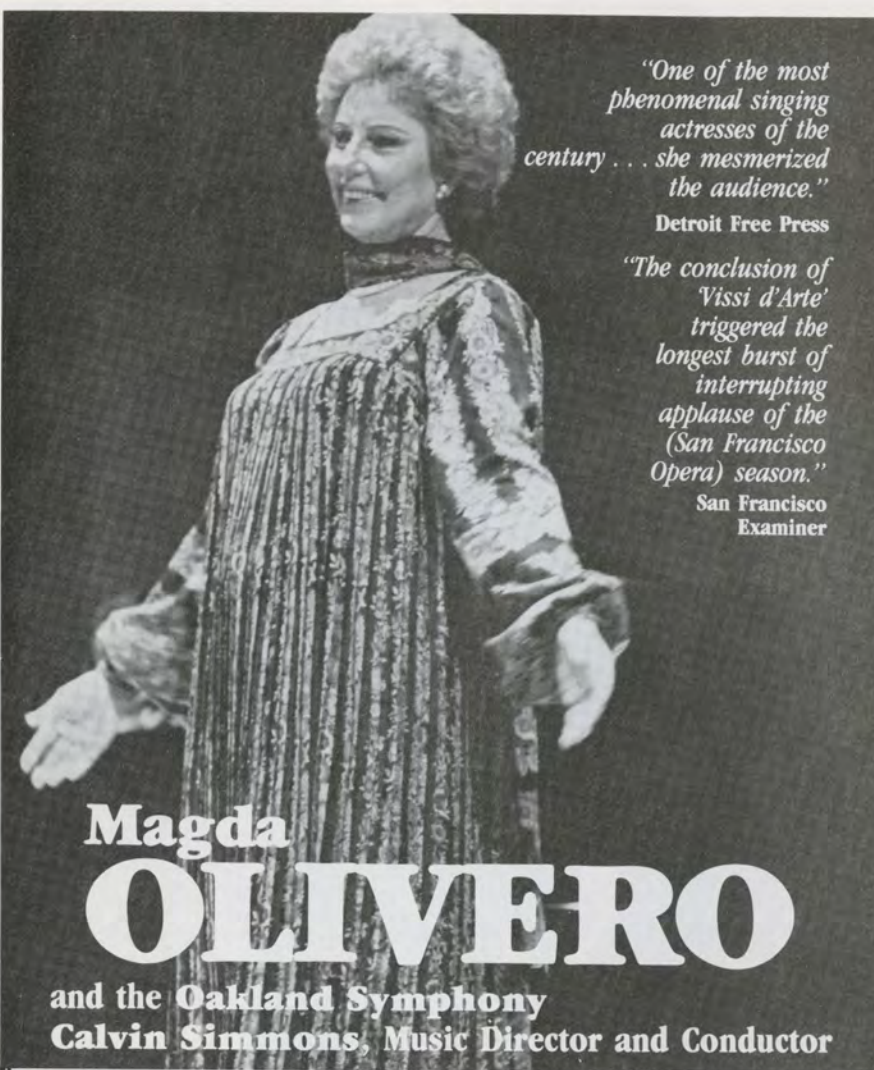


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from his seat, called for silence. The film director Eisenstein had been sent two tickets; he had come with Paul Eluard, who had kept on his hat and shouted the first insults. One of Cocteau's partisans snatched off Eluard's hat, another burned him on the neck with a cigarette; a fight was about to break out. Cocteau intervened. Eluard was ejected. Gradually order was restored. The *scandale* had its conclusion after the performance, in the administrator's office, where Eluard and Cocteau exchanged words. The episode did not prevent the two men from meeting on a friendly basis later." There was no such scandal at the opera premiere, almost 30 years later, at the Opéra-Comique in Paris. Cocteau, who had already collaborated with Poulenc on a number of projects, served as producer and designer, and Denise Duval sang the title role.

As in his songs, Poulenc does not use detachable conventional "tunes" in *La Voix humaine*; rather the work rolls along in a sort of musical declamation, constantly changing in vocal and orchestral texture. Like Dallapiccola, Poulenc was above all concerned with the audibility of the text. The orchestral accompaniment is spare in order not to overwhelm the voice part. Cocteau was pleased with the reverence Poulenc paid to his words: "My dear Francis, you have established, once and for all, the way that my text should be said."

Even though Poulenc's musical language in *La Voix humaine* is not nearly so radical, so innovative, as Dallapiccola's in *Il Prigioniero*, it is obvious that Poulenc is aware of the new problems of writing opera in the cinema era. The mere fact of the telephone on stage—the closest it usually gets is the lobby—brings the audience immediately into the present day; that the protagonist must bid farewell to her lover on the phone, not even in person, is a fitting symbol of the personal isolation technology has brought us.

Puccini—he died in 1924—very nearly outlived his era. One of the last of the operatic composers who was truly popular—Richard Strauss being the other, Puccini realized towards the end of his life that times were changing, along with musical tastes and styles. A curious coincidence of musical history has Puccini, in the year of his death, present in Florence along with Dallapiccola at a performance of *Pierrot Lunaire*, one of the revolutionary works of twentieth century music, conducted by its composer Schoenberg. “The concert was a scandal of major proportions. Two persons in the audience applauded—myself and Puccini,” Dallapiccola said of the event. “I did not understand it,” Puccini told Schoenberg, but the operatic master did admit that this might well be the music of the future. Some critics have seen an influence of Schoenberg and serialism in Puccini’s last opera, *Turandot*, though it is by no means an obvious one.

It is indicative of the change in the operatic situation that Puccini turned to one-acts at the very end of his career, because they required less “sustaining power,” while twentieth century composers have turned to them first. Our twentieth century experience is a fragmented, disjointed one, better represented, perhaps, in small forms; we no longer have the faith and shared convictions that 700 page novels, and four-act operas, required. *Gianni Schicchi* is the best-known of the three one-act operas that Puccini named *Il Trittico*—The Tryptich. The other two are *Il Tabarro*, a lusty verismo tale of passion and jealousy, finished first, in 1916, to a libretto by Giuseppe Adami; and *Suor Angelica*, a visionary story of a nun, composed in 1917, to a libretto by a young playwright, Giovacchino Forzano. *Gianni Schicchi* was also finished in 1917, also to a libretto by Giovacchino Forzano, and the triple bill had its premiere at the Metropolitan in New York on De-

ember 14, 1918, just one month after the armistice ending World War I.

Puccini did not respond politically in his music to the events of World War I; in fact the conductor Toscanini accused Puccini of political insensitivity because he did not withdraw his operas from performance in Germany, and did not arrange benefit performances for the Italian soldiers. But Puccini believed himself a composer—and only a composer. The engagement and political concern of many twentieth century artists was foreign to him; he was a man of the nineteenth century.

It was forever a source of disappointment to Puccini that *Gianni Schicchi* was so much more popular than its two companion pieces. Not long after the premiere of *Il Trittico*, major opera houses began to present *Gianni Schicchi* separately, in spite of the composer’s protests. But there is good reason for its greater popularity. The music is some of Puccini’s most effervescent and light-handed, the story is very well-constructed (it originally comes from Dante’s *Inferno*), the characterizations—especially of the shrewd peasant Gianni Schicchi, who outsmarts a crowd of greedy Florentines—are sharply drawn and comic. Though there is some of the gooey sentimentality we always encounter in Puccini, notably in the celebrated aria “O mio babbino, caro,” of Gianni’s daughter Lauretta, the opera is uncharacteristically bright and subtle. The musical style is tonal, traditional, in Puccini’s usual mold, and gives little hint of the enormous transformations to come soon after in serious music—including opera. It is as far from *Il Prigioniero* as Mark Twain is from Kafka.

Harlow Robinson is a Ph.D. candidate in Slavic Languages and Literatures at the University of California, Berkeley. His writing has been published in *The Nation*, *Opera News*, and *The San Francisco Chronicle*.



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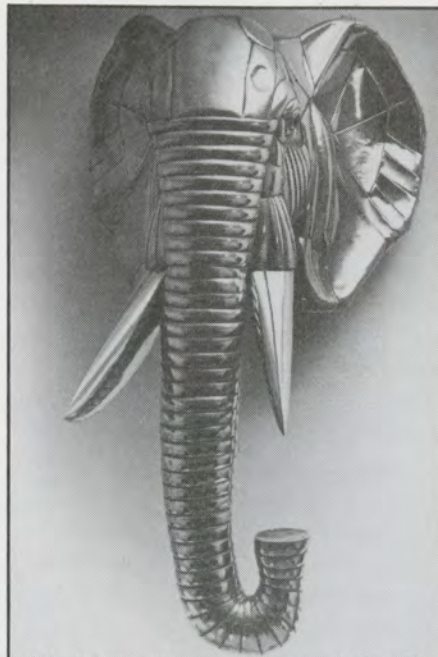


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Dallapiccola-Notes
continued from p. 11

pire. The year was 1904, ten years before the outbreak of the First World War, "with the start of which so much was begun that as yet has hardly stopped beginning." (Thomas Mann: *Der Zauberberg*).

The population of Istria was made up of Italians and Slavs: my family was Italian. My father was a teacher of classical languages, and I was brought up in the spirit of Irredentism, the last offspring of the Italian independence movement. This means that I grew up in the spirit of those who are always in the opposition. In consequence of my father's opposition to the Austrian government he was deported with his whole family to Graz, from March 1917 to November 1918.

We returned to our own country at the end of the war, which was then widely thought to be "the war to end all wars," unbelievable though this seems now, and I resumed my studies, continuing them in Florence from 1922.

One memory of those years has remained particularly vivid. In the spring of 1919 I was walking with a friend, a year older than I, who told me with great emotion how his French teacher had given a lesson on a poem of Victor Hugo's *La Rose de l'infante* (The Infanta's rose).

She is very small, escorted by a
duenna
She holds a rose in her hand and
looks . . .

While the Infanta smiles, this is how her father, Philip II, is presented to us:

In the vast Roman Catholic palace,
where every arch looks like a mitre
against the sunlight,
someone terrible is behind the
window.

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The Infanta, not understanding what has happened, looks up at the sky. She seems to be seeking the wind, and in answer to her silent question the duenna says:

Everything on earth belongs to princes, except the wind.

I think that, from that day, the idea of King Philip ruling men by fear never left my thoughts. It seemed to me then, as a boy, that it was possible to draw a parallel between the son of Charles V and the colourless autocrats of the House of Hapsburg; but not so many years later, it seemed to me that Philip II could be identified with other and much more terrible manifestation of tyranny.

I think it is impossible to speak of *Il Prigioniero* without alluding briefly to the *Canti di prigionia* (Songs of Captivity). The idea for the latter came to me suddenly, when on September 1st 1938 I heard the voice of Mussolini on the radio announcing that the time had come for Italy to initiate her own anti-Semitic campaign.

I wanted to protest; but I was not so simple-minded as to imagine that an isolated individual could achieve anything in a totalitarian state.

In a matter of a few days, knowing that only through music could I express my indignation, I sketched the "Preghiera di Maria Stuarda" (Prayer of Mary Stuart), the first movement of the *Canti di prigionia*; in this as in the following movements I used the old Church chant "Dies irae, dies illa" rather like a *cantus firmus*. Considering the political situation, a few days before the Munich Agreement, it did not seem to me out of place to be thinking of the Day of Judgement.

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Not in my wildest imagination did I think that such music would one day be described, in a quite appropriate manner, as "protest music," in the same way as "La mort d'un tyran" by Milhaud (1932), "Thyl Claes" by Vogel (1938) and "Ode to Napoleon Buona-parté" and "A survivor from Warsaw" by Schoneberg (1942 and 1947 respectively). Massimo Mila has written: "Dallapiccola's involvement in the destiny of civilisation informs the deepest layers of his personality, and makes him an artist *engagé malgré lui*; this kind of commitment is the most valid artistically."

In June 1939 my wife and I decided to go to Paris, to see again at a time of such terrible uncertainty a city which had always been particularly dear to us. (Let us not forget that Paris had sheltered many honorable Italian citizens who had refused to acquiesce in Fascist violence.)

It was in Paris that I acquired the works of Count Philippe-Auguste Villiers de l'Isle-Adam, and I remember that on our journey home my wife suggested the story "La torture par l'espérance" (Torture by hope) as a possible starting-point for dramatic treatment.

After I had read this very cruel story, my vision of the tyrannical Philip II was revived, and the memory of *La Rose de l'Infante* returned with amazing clarity after such a long time.

I began to take an interest in the character of Philip II, the king who was redeemed by the historians and condemned by the poets. My instinct told me to accept the poets' opinion, and I began to think how I could adapt the story "La torture par l'espérance" to a libretto.

Above all, it seemed necessary to leave out the name of the imprisoned Rabbi, Aser Abarbanel; if it were left in, the problem would be presented as an individual one, whereas it is one that is common to nearly all men. Reading the *Légende d'Ulenspiegel et de Lamme Goedzak*, the Flemish epic by

Charles de Coster, I felt that I could draw from it the dramatic impetus which is so essential to opera. It is impossible to describe how, from the hundreds of notes I made, I selected those which seemed to me fundamental for an opera lasting little more than 50 minutes. I shall just say that, on a visit to Belgium in 1946, I saw that vast expanse of water, no longer a river but not yet a sea, which forms the Scheldt estuary at Antwerp. Here the Beggars poured in to fight Philip II, and it was this vast horizon which gave an urgent thrust to my work. I wanted to see Ghent, and I wanted to climb the bell-tower from which Roelandt had rung out to give the signal for the revolt. The citizen who had rung the bell had been executed by Charles V, a native of Ghent, by being hanged from the bell's clapper, and the king had then given orders to have the bell destroyed.

Gianfranco Zaccaro, in a recent talk on Italian radio on the occasion of a broadcast of my *Prigioniero*, acknowledged that the way I had become involved in complex European issues required a real attempt at explanation. He commented that the opera "is stylistically oriented towards — let us say — Schoenberg; for, in fact, and more than that, it was the first important example of a trend which was to characterise the following twenty years of new Italian music." He continued in the following words: "Dallapiccola tried to portray internally an external landscape: a terrible, afflicted landscape; a war nobody had wanted, which had been lost in any case, and which with the physical weight of its wreckage had crushed every ancient value, however feeble, which had survived. The internal representation of this landscape is not an idealistic kind of liberation, even if forms of ethical idealism are always found in Dallapiccola's music. Rather, it is a representation that achieves an attitude of

continued on p. 96



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Most people will have seen the Mostly Mozart brochure by now, which outlines the interesting programs and the impressive lineup of performers. Conductors include Barry Tuckwell, Alexander Schneider, Gerard Schwartz, Raymond Leppard and Franz Brueggen. Soloists in the various concerts are Barry Tuckwell, French horn; Lydia Artymiw, piano; Richard Stoltzman, clarinet; Charles Rosen, piano; Shlomo Mintz, violin; Anthony and Joseph Paratore, duo-piano; and Frans Brueggen, recorder.

Not listed in the brochure is a group of San Francisco Symphony players who will take part in the two Sunday chamber music concerts. On October 14, in addition to Charles Rosen, you can hear violinist Daniel Kobialka; violist Geraldine Walther; cellist Michael Grebanier; bassoonist Rufus Olivier; and cellist Peter Shelton. On October 21, in addition to Shlomo Mintz, there will be oboist Mark Lifschey; clarinetist Mark Brandenburg; French horn player Lori Westin; bassoonist Stephen Paulson; and violist Geraldine Walther.

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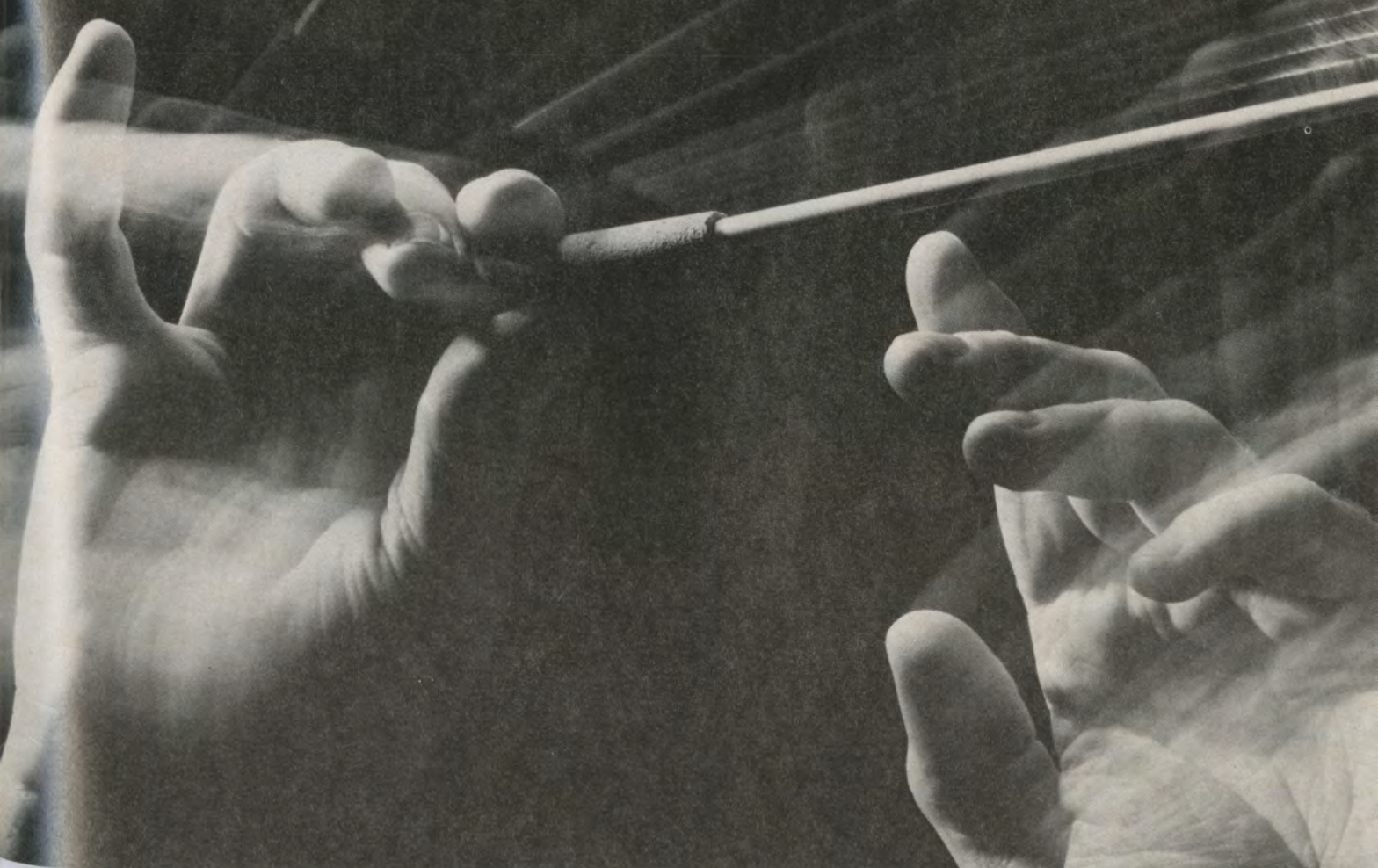
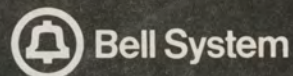
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When the curtain rang down at the end of the 1978 season, I wondered what we could do for an encore in 1979. But I believe our general director, Kurt Herbert Adler, and his excellent staff have done it again—1979, our 57th consecutive fall season,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

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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
Guggenhime, 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
Mr. & Mrs. Mark O. Kasanin
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
Mr. & Mrs. Robert J. Koshland
Mr. & Mrs. Leo J. Kusber
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. Williamst

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: Patanè

Production: Prince*

Designers: Lee*, Lee*

Lighting Designer: Billington*

Chorus Director: Bradshaw

Wednesday, Oct. 17, 7:30PM

Saturday, Oct. 20, 8PM

Tuesday, Oct. 23, 8PM

Saturday, Oct. 27, 1:30PM

Wednesday, Oct. 31, 7:30PM

Friday, Nov. 2, 8PM

San Francisco Opera Premiere

New Production

ROBERTO DEVEREUX

Donizetti

IN ITALIAN

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

Conductor: Masini*

Production: Karpo

Designer: Munn

Chorus Director: Bradshaw

Friday, Oct. 26, 8PM

Tuesday, Oct. 30, 8PM

Sunday, Nov. 4, 2PM

Wednesday, Nov. 7, 7:30PM

Saturday, Nov. 10, 8PM

Thursday, Nov. 15, 7:30PM

LA FORZA DEL DESTINO

Verdi

IN ITALIAN

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

Conductor: Adler

Stage Director: Hager

Designer: Samaritani

Choreographer: Sappington

Chorus Director: Bradshaw

Saturday, Nov. 3, 8PM

Tuesday, Nov. 6, 8PM

Friday, Nov. 9, 8PM

Wednesday, Nov. 14, 7:30PM

Saturday, Nov. 17, 1:30PM

†Thursday, Nov. 22, 8PM

Sunday, Nov. 25, 2PM

COSÌ FAN TUTTE

Mozart

IN ITALIAN

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

Conductor: Pritchard

Stage Director: Joël

Designer: Ponnelle

Chorus Director: Bradshaw

Saturday, Nov. 10, 1:30PM

Tuesday, Nov. 13, 8PM

Friday, Nov. 16, 8PM

Sunday, Nov. 18, 2PM

Wednesday, Nov. 21, 8PM

Saturday, Nov. 24, 8PM

Special Family-Priced Matinee

Cook, Quittmeyer, South/Hoback, Gardner, Turnage

Conductor: Agler*

Stage Director: Joël

Designer: Ponnelle

Chorus Director: Bradshaw

Saturday, Nov. 24, 1:30PM

San Francisco Opera Premiere

Stylized Concert Version

TANCREDI

Rossini

IN ITALIAN

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

Conductor: Lewis*

Stage Director: Hager

Chorus Director: Bradshaw

Saturday, Nov. 17, 8PM

Tuesday, Nov. 20, 8PM

Friday, Nov. 23, 8PM

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

*San Francisco Opera debut

**American opera debut

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seemingly by magic. Or a blanket to
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lesson that makes you the master
of willful chopsticks.

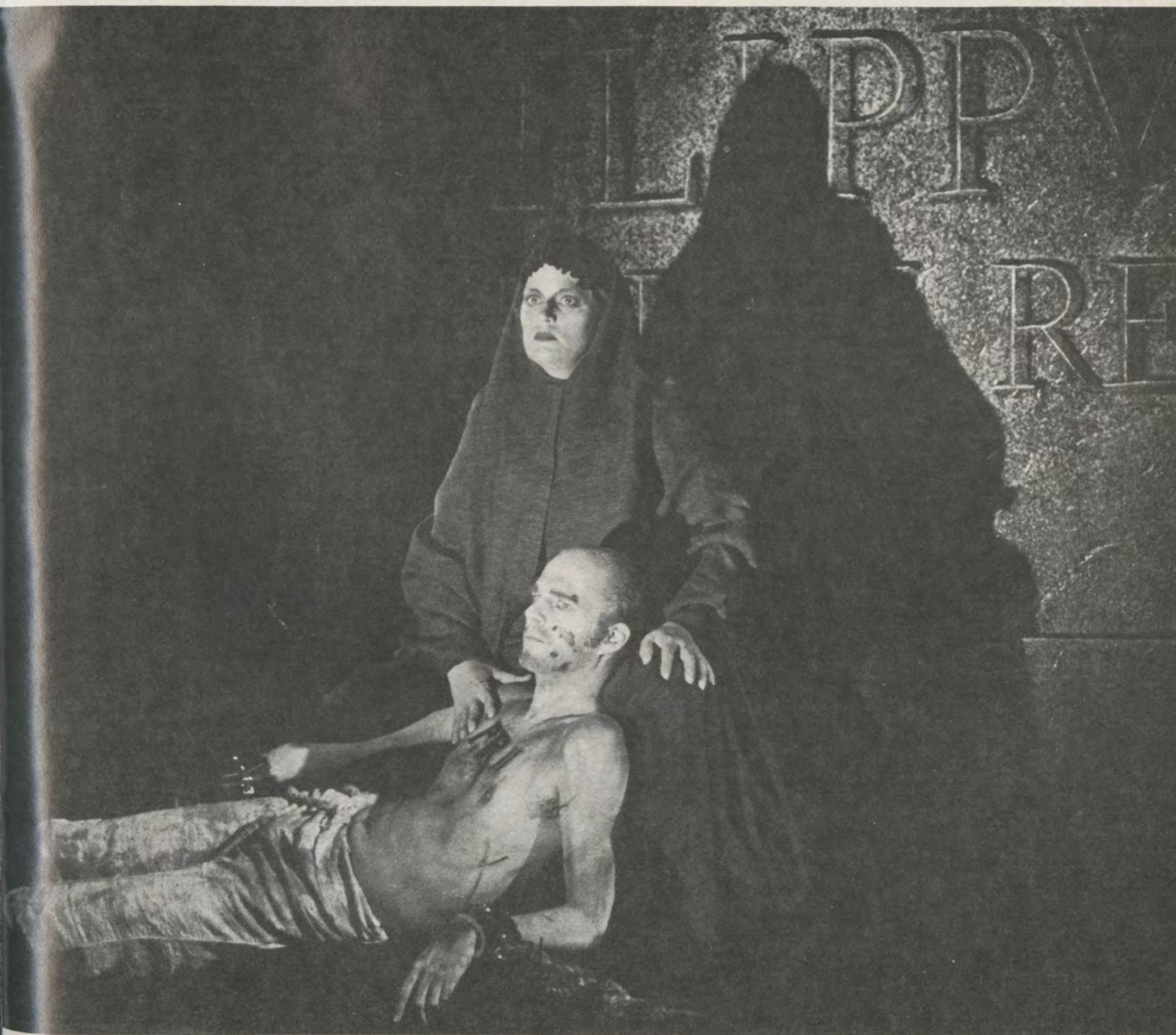
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important you are.

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the way we fly.



JAPAN AIR LINES

Il Prigioniero



Michael Devlin as the prisoner and Janis Martin as his mother.

Photos by Ira Nowinski.

Il Prigioniero



Werner Goetz as the Grand Inquisitor.

La Voix humaine



Magda Olivero as the woman.

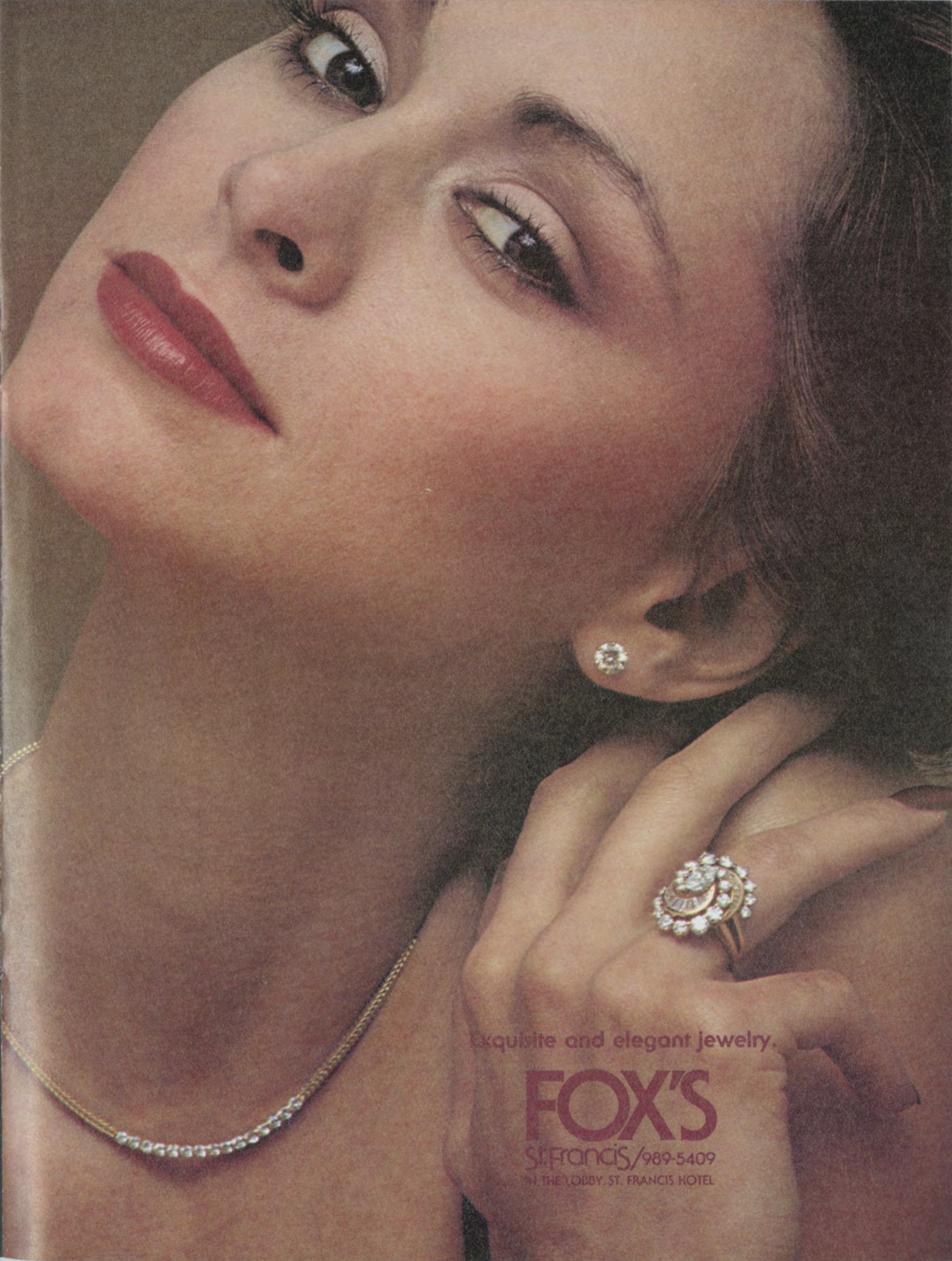
Gianni Schicchi



Giuseppe Taddei in the title role with Sheri Greenawald as Laretta.

(from left) George Massey as Betto, Pamela South as Nella, Federico Davia as Simone, Fedora Barbieri as Zita, Francis Egerton as Gherardo, Susan Quittmeyer as La Ciesca and Yordi Ramiro as Rinuccio.





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WELLS FARGO PERSONAL BANKER

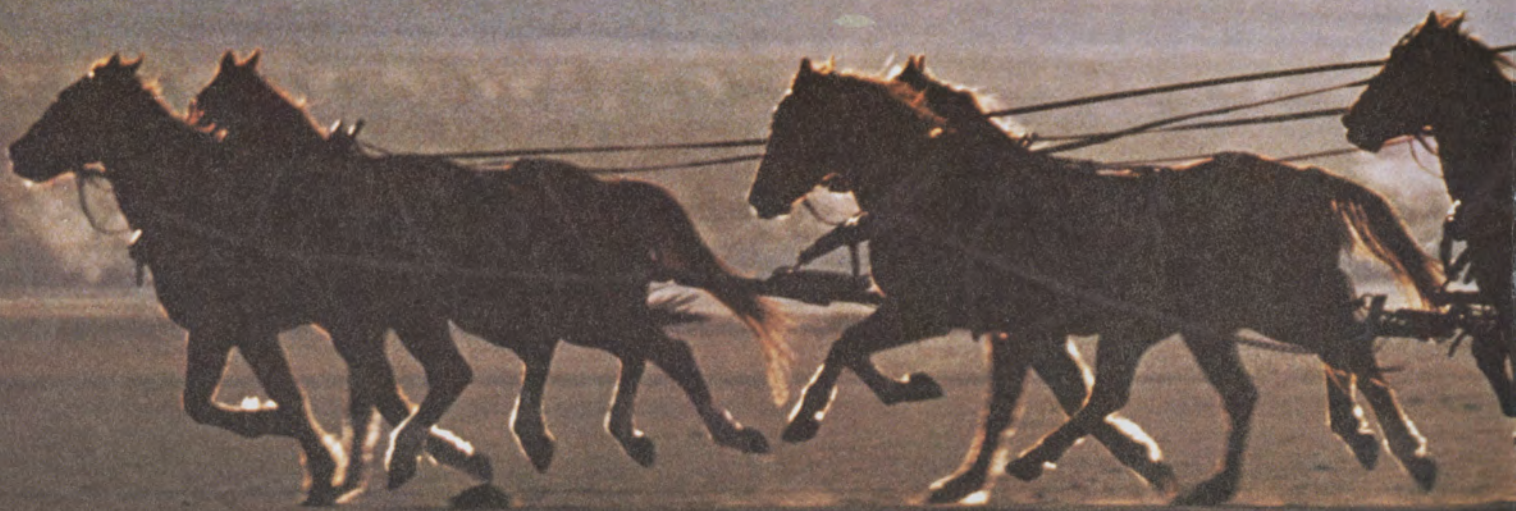
555-7273



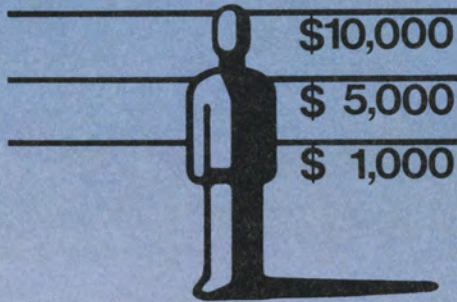
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In honor of the 75th Anniversary of the birth of Luigi Dallapiccola

The production of *Il Prigioniero* is made possible by a generous and deeply appreciated gift from the San Francisco Foundation.

Opera in one act with a prologue by LUIGI DALLAPICCOLA.

Based on *La Torture par l'espérance* by VILLIERS DE L'ISLE-ADAM and *Lá Légende d'Ulenspiegel et de Lamme Goedzak* by CHARLES DE COSTER.

English translation by HAROLD HEIBERG.

(by arrangement with Boosey & Hawkes, Inc., sole agent for Edizioni Suvini Zerboni, publisher and copyright owner.)

San Francisco Opera Premiere

New Production

Il Prigioniero

(IN ENGLISH)

Conductor

Reynald Giovaninetti

Production

Jean Pierre Ponnelle

Designer

Pet Halmen*

Lighting Designer

Thomas Munn

Chorus Director

Richard Bradshaw

Men Choristers prepared by

Louis Magor

Musical Preparation

James Johnson

Prompter

Randall Behr

Organ by Baldwin

CAST

The mother Janis Martin

The prisoner Michael Devlin

The jailer }
Grand Inquisitor } Werner Götz**

Two priests Francis Egerton
Boris Martinovich

A monk Janusz

**American debut

*San Francisco Opera debut

First performance: Florence, May 20, 1950

PLACE AND TIME: Spain during the reign of Philip II

SYNOPSIS/IL PRIGIONIERO

PROLOGUE. The Prisoner's mother waits to see her son. Disturbed by a presentiment that she will see him for the last time, the mother tells of the frequent appearance in her dreams of the hated tyrant Philip II—appearances that trouble and torture her.

SCENE I. The mother visits her son in his cell of the prison in Saragossa. The Prisoner reveals that, despite multiple tortures, he has begun to have hope because the guard calls him "Brother."

SCENE II. The guard tortures the Prisoner with hope, telling him that a revolt of the Protestants in Flanders has just taken place which will lead to the downfall of Philip II and the liberation of Flanders. The guard leaves the cell door unlocked and the Prisoner steals out of his cell.

SCENE III. In a passage of the dungeon the Prisoner encounters first a torturer and then two priests, none of whom

appear to see him. He reaches the prison portal.

SCENE IV. In the garden outside the prison the Prisoner ecstatically rejoices in his freedom. As he stretches out his arms in a gesture of love for all humanity, he is embraced by the Grand Inquisitor. Recognizing the voice of the guard, he realizes that it is hope which is the final torture.

followed by

The production of *La Voix humaine* is made possible by a generous and deeply appreciated gift from the San Francisco Foundation.

Opera in one act by FRANCIS POULENC

Text by JEAN COCTEAU

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

San Francisco Opera Premiere

New Production

La Voix humaine

(IN FRENCH)

Conductor
Reynald Giovaninetti

Production
Nicolas Joël

Designer
Pet Halmen*

Lighting Designer
Thomas Munn

Musical Preparation
Margaret Singer

Prompter
Susan Webb

CAST

The woman · Magda Olivero

First performance: Paris, February 9, 1959

SYNOPSIS/LA VOIX HUMAINE

The woman, jilted by her lover who is about to marry another girl, engages in a farewell phone conversation, often interrupted by disconnections and other voices on the line. Her moods change quickly from anguish to a forced calm and back again. She discloses that she has taken sleeping pills

to no effect, and we see her wind the telephone cord around her neck in a desperate gesture. She speaks standing, sitting, prone, supine, on her knees, roaming the room to the extent of the phone cord, finally falling on the bed, her head hanging, the phone receiver lying like a stone.

followed by

The production of *Gianni Schicchi* was made possible in 1975 by a generous and deeply appreciated gift from James D. Robertson.

Opera in one act by GIACOMO PUCCINI

Libretto by GIOVACCHINO FORZANO

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

Gianni Schicchi

(IN ITALIAN)

Conductor

Reynald Giovaninetti

Production

Jean Pierre Ponnelle

Assistant Stage Director

Virginia Irwin

Designer

Jean Pierre Ponnelle

Lighting Director

Christine Wopat

Musical Preparation

Margaret Singer

Prompter

Susan Webb

Costumes executed by

Ray Diffen Stage Clothes

CAST

Zita

Fedora Barbieri

Rinuccio

Yordi Ramiro**

Gherardo

Francis Egerton

Nella

Pamela South

Gherardino

David Kersnar*

Betto

George Massey*

Simone

Federico Davià

Marco

David Koch

La Ciesca

Susan Quittmeyer*

Gianni Schicchi

Giuseppe Taddei

Lauretta

Sheri Greenawald

Spinelloccio

William Mallory

Amantio di Nicolao

John Miller

Pinellino

Richard Haile

Guccio

Colin Harvey

**American debut

*San Francisco Opera debut

First performance: New York, December 14, 1918

*First San Francisco Opera performance:
September 29, 1923*

WEDNESDAY, OCTOBER 3 AT 7:30

SATURDAY, OCTOBER 6 AT 8:00

TUESDAY, OCTOBER 9 AT 8:00

SUNDAY, OCTOBER 14 AT 2:00

FRIDAY, OCTOBER 19 AT 8:00 (Live broadcast)

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

Please do not interrupt the music with applause

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

The performance will last approximately three hours and ten minutes

PLACE AND TIME: The bedchamber of Buoso Donati in Florence, Italy; 1299

SYNOPSIS/GIANNI SCHICCHI

The bedroom of Buoso Donati's home in Florence. The rich Donati is ill and his relatives are anxiously awaiting his demise. Upon his death, their exaggerated grief changes to anger when they hear the rumor that Donati has left everything to the church. Impatiently, they begin to search the room for Donati's will. The young Rinuccio finds it but will not allow the others to read it until he has their permission to marry Lauretta, the daughter of Gianni Schicchi. They assure him that he may wed anyone he chooses, and anxiously unroll the will. All are doomed to bitter disappointment, for they discover the rumor is true and Donati has indeed left his entire fortune to a monastery. Rinuccio finally manages to quiet the agitated group with the suggestion that there is one man in Florence who will be able to help them—the talented Gianni Schicchi. He is certainly the only man clever enough to suggest some kind of trick for nullifying the will. At first the relatives scorn his suggestion, saying Schicchi is from the country, and they think that the young man is merely trying to further his romance with Schicchi's daughter. But Rinuccio vigorously defends the Tuscan and, in the aria "Firenze è come un albero fiorito," he declares that a man of Schicchi's talents is a credit to the wonderful city of Florence.

Now Schicchi himself arrives, accompanied by his daughter. The problem is put before him and he is also told that Rinuccio now cannot marry the daughter of a nobody. He then refuses to have any part in the plan and expresses his contempt for the rapacious relatives. Rinuccio implores him to help and Lauretta adds her entreaties ("O mio babbino caro"). Schicchi finally agrees and before long comes up with an idea: since no one knows as yet that Donati is dead, he himself will impersonate the old man and

dictate a new will ("Si corre dal notaio"). They are interrupted in their plan by the arrival of the doctor. Hiding from view, Schicchi impersonates Donati's voice, saying he is better but resting and to return later. Having successfully fooled the doctor, Schicchi is then dressed in Donati's night clothes and climbs into his bed, warning the relatives as he does so that if anyone should find out about the deception, they will all suffer severe punishment. The penalty for conniving at the falsification of a will is extremely harsh, he tells them. "Your hand is cut off, and, even worse, you are banished from beautiful Florence" ("Prima un avvertimento!")

A notary is summoned and while awaiting his arrival, the relatives arrange the distribution of Donati's property, each privately promising to pay Schicchi if he will give them the best—the house, the mule and the saw mills. Now the notary, accompanied by two witnesses, arrives. Schicchi proceeds to dictate the will. He makes a few trifling bequests to the relatives—but when it comes to the best of the property, he leaves all of it to himself! The relatives are furious but, remembering the penalty that will be inflicted on them if they should betray Schicchi, they can do nothing. As soon as the notary leaves, the relatives attack Schicchi, attempting to take as much as possible as Schicchi drives them from the house, which is now his. Rinuccio and Lauretta, however, remain. Lauretta is now the daughter of a rich man, and the two lovers can get married. As they sing happily of their love ("Lauretta mia"), Schicchi turns to the audience and tells them that for his trickery the great Dante has consigned him to Hell. But if they, the audience, have enjoyed themselves, would they kindly, by their applause, return the verdict of not guilty?

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Ticket Information

SAN FRANCISCO OPERA BOX OFFICE

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

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

Unused Tickets

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

Opera Museum

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

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

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

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Bus Service

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

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

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

Its route is as follows:

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

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

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

Opera Glasses

Opera glasses are available for rent in the lobby.

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

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

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

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

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Taxi Service

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

Emergency Telephone

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

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

Food Service

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

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

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COSÌ FAN TUTTE

Mozart
IN ITALIAN

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

Special Matinee for Senior Citizens
Friday, November 23, 1979, 1:30 p.m.
(Sponsored by Bay View Federal
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Nilsson to Return in November Concert



One of the most eagerly-awaited events of the 1979-80 music season is the return of famed soprano Birgit Nilsson in a concert at the War Memorial Opera House on Sunday evening, November 18, with Kurt Herbert Adler conducting the San Francisco Opera Orchestra.

Generally considered the greatest Wagnerian soprano of the past two decades, Nilsson last appeared in San Francisco as Isolde during the 1974 season and has not sung in the United States for the last five years, although she has appeared constantly to great acclaim throughout Europe. She will also give a concert at the Metropolitan in New York this November and appear in opera at both the Metropolitan and San Francisco Operas in 1980—*Elektra* in New York and the Dyer's Wife in *Die Frau ohne Schatten* here. Miss Nilsson's American opera debut was made with the San Francisco Opera as Bruennhilde in *Die Walkuere* in 1956 and she has since sung *Fidelio*, *Turandot*, *Isolde* and all the Bruennhildes here. A native of Sweden, she sang *Agathe* in *Der Freischuetz* for her debut with the Stockholm Opera in 1946. Her burgeoning career took her to Glyndebourne in 1951, Vienna in 1954 and La Scala in 1958. She has since sung in all the world's leading houses, including many seasons at the Bayreuth festival.

Tickets for her November 18 concert are available now at the Opera Box Office.

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Profiles

JANIS MARTIN



Following her electrifying Ortrud in last year's new production of *Lohengrin*, Sacramento-born soprano Janis Martin sings the Mother in the premiere production of Dallapiccola's *Il Prigioniero* in her eleventh season with the San Francisco Opera. She began her operatic career as a mezzo-soprano with the Merola Opera Program and made her War Memorial debut in 1960, performing over 20 roles here during the ensuing four seasons. In 1962 she won the Metropolitan Opera National Auditions and sang mezzo-soprano roles with that company for three seasons. Miss Martin's first major Wagnerian assignment was Venus in *Tannhäuser*, sung here in 1966. It was the role of her La Scala debut in 1967 and of her Paris Opera debut in 1968. Subsequent appearances as a Wagnerian soprano have included Sieglinde, heard locally in 1976, Senta, Eva and especially Kundry in *Parsifal*, for which she is highly celebrated. Other roles with which she is particularly associated include Tosca, sung here in 1976, and Marie in *Wozzeck*, which she has performed at the Metropolitan Opera, Covent Garden and, most recently, at La Scala under the baton of Claudio Abbado. A member of the Deutsche Oper of Berlin since 1971, when she debuted there as Marina in *Boris Godunov*, Miss Martin has performed at all of the major opera houses in Europe and the United States under the direction of such conductors as Böhm, Jochum, Leinsdorf, Levine, Maazel, Sawallisch, Solti and Steinberg.

MICHAEL DEVLIN



American baritone Michael Devlin makes his San Francisco Opera debut as Golaud in *Pelléas et Mélisande* and in the title role of Dallapiccola's *Il Prigioniero*. Since first appearing with the New Orleans Opera in *Les Contes d'Hoffmann*, he has sung with nearly every major opera house and symphony orchestra in this country. Devlin made his New York City Opera debut in the Company's opening night performance at Lincoln Center in Ginastera's *Don Rodrigo*. He has returned there in a variety of parts, including the title roles in *Julius Caesar* and *Mefistofele*, Count Almaviva in *Le Nozze di Figaro*, Don Alfonso in *Così fan tutte*, Reverend Blitch in *Susannah*, the four villains in *Hoffmann*, Golaud and Escamillo in *Carmen*. This last part served for his debut at the Metropolitan Opera in 1978. That same season he made his first appearance with the Canadian Opera Company in the title role of *Don Giovanni*, which he had previously sung to great success at the Houston Grand Opera, the Frankfurt Opera and Covent Garden. The baritone made his European debut in 1974 portraying Count Almaviva at Glyndebourne and was first heard at Covent Garden the following year as Hector in Tippett's *King Priam*. At Santa Fe, where he was an apprentice while still an undergraduate, he has sung Count Almaviva and, most recently, the title role in *Eugene Onegin* in 1978. This summer he performed at the Aix-en-Provence festival in *Le Nozze di Figaro*. Devlin has been heard by local audiences in Beethoven's ninth symphony and as Mephisto in Berlioz' *La Damnation de Faust* with the San Francisco Symphony.

WERNER GÖTZ



German dramatic tenor Werner Götz makes his American debut with the San Francisco Opera as the Jailer in the premiere production of Dallapiccola's *Il Prigioniero*. Following his first engagement as Don Alvaro in *La Forza del Destino* with the Oldenburg Opera in 1967, he became a member of the Deutsche Oper am Rhein in Düsseldorf where he has sung all of the leading dramatic tenor roles. Recently he sang the role of Edmund in the world premiere of Reimann's *Lear* at the Munich Staatsoper and appeared as Alviano in the Frankfurt revival of Schreker's *Gezeichneten*. Among his foreign engagements have been *Parsifal* and Mahler's *Das Lied von der Erde* under the direction of Pierre Boulez at the Edinburgh festival. Götz has also been heard in Amsterdam, Athens, Barcelona, London, Prague, Zurich and at the Holland festival. He received acclaim for a recent recital of Korngold arias over public radio in his native Berlin.



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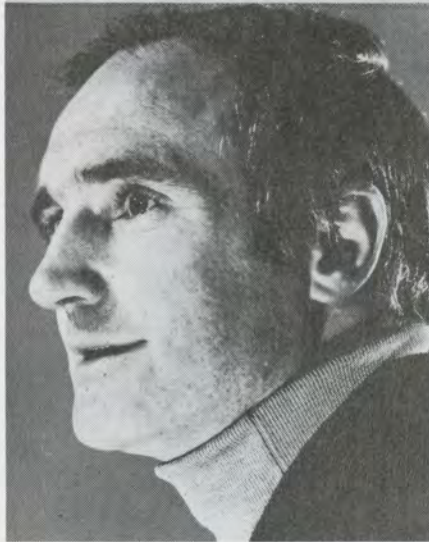
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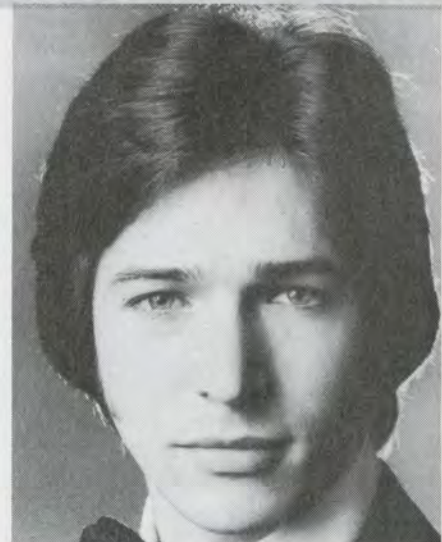
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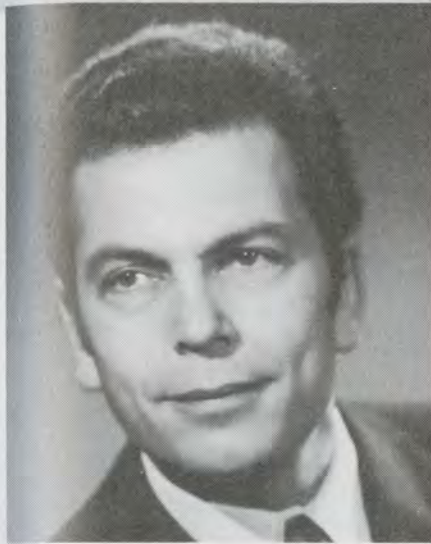
Irish-born tenor Francis Egerton returns for his second year with the San Francisco Opera as a priest in *Il Prigioniero*, Gherardo in *Gianni Schicchi*, Nick in *La Fanciulla del West* and Trabuco in *La Forza del Destino*. In his American debut with the Company last year he was heard as Red Whiskers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

BORIS MARTINOVICH



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

REYNALD GIOVANINETTI



Algerian-born maestro Reynald Giovaninetti returns to the San Francisco Opera to conduct a triple bill of Dallapiccola's *Il Prigioniero*, Poulenc's *La Voix humaine* and Puccini's *Gianni Schicchi*. Last heard here on the podium for the 1974 production of *Manon Lescaut*, he made his Company debut two years earlier with *Le Nozze di Figaro*. After receiving several awards, including an international prize at the competition of orchestra conductors in Besançon, he made his symphonic debut in 1959 with the French Radio and Television Orchestra, for which he still performs frequently. From 1962-67 he was general director of the Théâtre Municipal in Mulhouse and from 1972-75 was artistic director of the Marseilles Opera, where he returns annually to conduct both opera and concerts. During the past few years Giovaninetti has appeared in North America leading *Manon* (1977) in Dallas, *Don Carlos* (1977) and *Rigoletto* (1978) in Toronto, and *Werther* (1978) in Chicago. A frequent guest conductor in Italy, he has led performances of *Faust*, *Medea*, *Carmen* and *Boris Godunov* in Bologna, *Aida* in Naples, *Thaïs* in Rome, and *Carmen* in Trieste and at the Verona Arena. Giovaninetti made his United States debut with the American Opera Society at Carnegie Hall, first with Meyerbeer's *Les Huguenots* in 1969 and then Goldmark's *Queen of Sheba* in 1970. In April of this year he was acclaimed in his American orchestra debut with the Milwaukee Symphony.

JEAN PIERRE PONNELLE



One of the world's most noted directors and designers, Jean Pierre Ponnelle returns for his eleventh season with the San Francisco Opera to stage the premiere of Dallapiccola's *Il Prigioniero* and revivals of *Der Fliegende Holländer* and *Gianni Schicchi*, and as designer of *Così fan tutte*. His productions of *La Bohème*, *Turandot* and *Idomeneo*, introduced to San Francisco audiences in the past few seasons, have drawn international attention. Ponnelle made his American debut as a designer in the Company's 1958 premiere of Orff's *Carmina Burana* and *The Wise Maiden*, returning the following season to design the production for another prestigious American premiere, Strauss' *Die Frau ohne Schatten*. In 1968 he began to take on dual responsibility as director-designer, producing *Il Barbiere di Siviglia* and *Così fan tutte* for the Salzburg festival prior to his American debut in that capacity with the San Francisco Opera in the much admired production of Rossini's *La Cenerentola* in 1969. Local audiences have subsequently seen his productions of *Così fan tutte* (1970, 1973), *Otello* (1970, 1974, 1978), *Tosca* (1972, 1976, 1978), *Rigoletto* (1973), *Der Fliegende Holländer* (1975), *Gianni Schicchi* (1975) and *Cavalleria/Pagliacci* (1976). All of these but *Così* were created for the San Francisco Opera. Recent Ponnelle productions include a Mozart cycle in Cologne, *Don Carlos* and *L'Elisir d'Amore* in Hamburg, the Ring cycle in Stuttgart, the world premiere of *Lear* in Munich, *Pelléas et Mélisande* at La Scala, *Falstaff* at the Glyndebourne festival, *Le Nozze di Figaro*, *Don Giovanni* and *Die Zauberflöte* at the Salzburg festival, *Don Pasquale* at Covent Garden and *La Traviata* in Houston.

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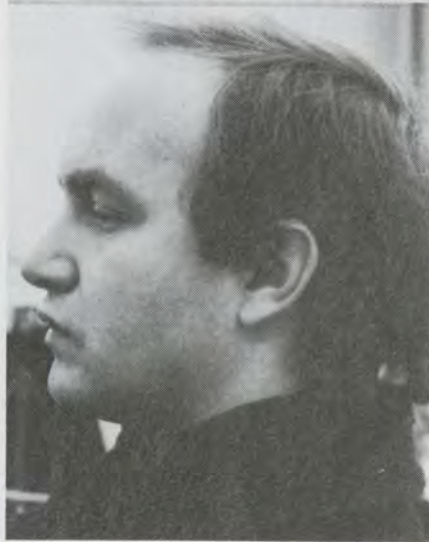
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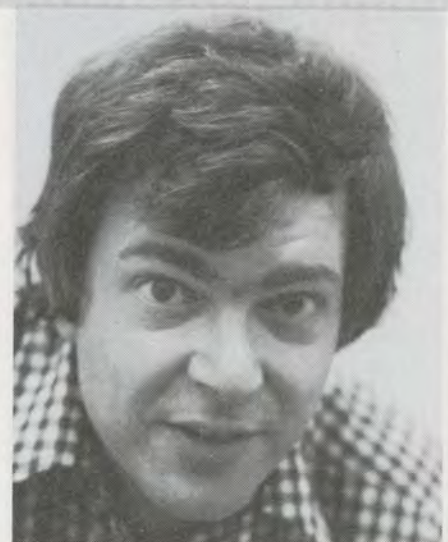
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PET HALMEN



Rumanian-born set and costume designer Pet Halmen is responsible for three productions during the 1979 San Francisco Opera season: the revival of Wagner's *Der Fliegende Holländer*, the costumes for which he created for the Company in 1975 and which were seen at the Metropolitan Opera this past season, and the premiere productions of Dallapiccola's *Il Prigioniero* and Poulenc's *La Voix humaine*. His work was last seen here with the costumes for the 1977 production of *Turandot*. Following his apprenticeship as a theater painter in West Berlin, he became an assistant for set and costume design to Jean Pierre Ponnelle. Collaborations with the celebrated director include costume design for a television production of Orff's *Carmina Burana*, *Salome* in Cologne, *L'Elisir d'Amore* in Hamburg, a Monteverdi cycle in Zurich and *La Traviata* for the Houston Grand Opera, in addition to *Turandot* and *Der Fliegende Holländer*. Halmen has also worked with stage directors Gian Carlo Menotti, Oscar Fritz Schuh and August Everding, among others, and in ballet with choreographers John Cranko and Erich Walter. He also designs record covers, posters and special magazine illustrations, many of which were seen in a major exhibition in New York. Recent design commissions include Wagner's Ring cycle in a co-production by Strasbourg-Lyons in France, of which *Das Rheingold* was premiered in January of this year, *L'Enfant et les sortilèges* at the Deutsche Oper in Berlin, *Norma* in Zurich, *The Tales of Hoffmann* in Salzburg, costumes for Ponnelle's Monteverdi cycle films and both a Mozart and a Molière cycle in Zurich.

THOMAS MUNN



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



Legendary Italian soprano Magda Olivero returns to the San Francisco Opera after her triumphant debut last season as Tosca to portray the Woman in the premiere production of Poulenc's monodrama *La Voix humaine*. She has performed the role successfully throughout Italy and in Dallas and New York. The soprano recently added several American cities to those where she has been acclaimed as Puccini's tempestuous Tosca during the Metropolitan Opera's 1979 spring tour. Miss Olivero's first appearance on the opera stage was as Lauretta in *Gianni Schicchi* in her native Turin in 1933. Other early engagements included Violetta, Cio-Cio-San, Manon and Adriana Lecouvreur. Following marriage, she retired in 1941 and returned to the lyric theater only a decade later when, persuaded by composer Francesco Cilea, she recreated her portrayal of Adriana in Brescia. In Italy she began specializing in the verismo repertoire with performances of Giordano's *Fedora*, Mascagni's *Iris*, Zandonai's *Francesca da Rimini* and Minnie in *La Fanciulla del West*, among others. She also participated in the Italian premiere of von Einem's *The Visit of the Old Lady* in Naples. Her first American appearance was in Cherubini's *Medea* with the Dallas Opera in 1967. In recent years Miss Olivero has sung Kostelnicka in the La Scala premiere of Janáček's *Jenufa*, Margherita in Boito's *Mefistofele* in New Jersey and the Countess in Tchaikovsky's *Pique Dame* in Florence and the 1977 Spoleto festival in Charleston. A noted recitalist, she has recently made a return engagement to Carnegie Hall and in March of 1980 will sing in a benefit concert with the Oakland Symphony under Calvin Simmons.



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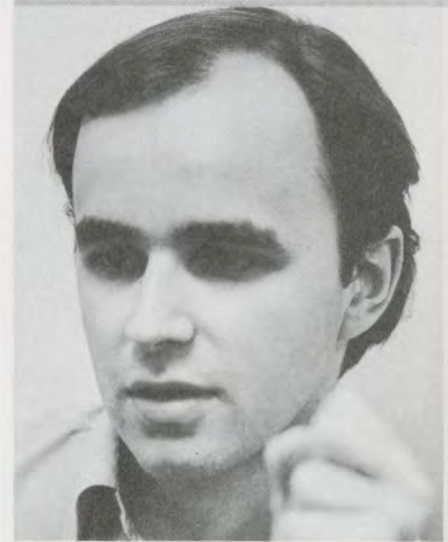




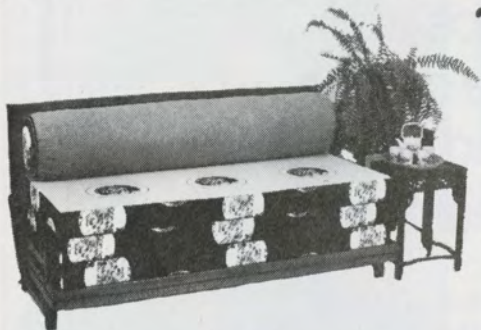
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NICOLAS JOEL



Young French director Nicolas Joël returns for his third consecutive season with the San Francisco Opera for the premiere of Poulenc's *La Voix humaine* and the revival of *Così fan tutte* in the Jean Pierre Ponnelle setting. Last year he directed *Tosca* and assisted Ponnelle on *Otello* and *La Bohème*. He has previously worked with the world-renowned director at the Opéra du Rhin in Strasbourg and, for two summers, at the Salzburg festival on *Don Giovanni*. For three years he acted as assistant to Patrice Chéreau in his controversial Ring cycle at the Bayreuth festival. Joël recently began staging a Ring cycle of his own, which is being shared by Strasbourg and Lyons: *Das Rheingold* was premiered in Strasbourg in January and *Die Walküre* in Lyons in May. For the Opera du Rhin he has also directed the first staging of Haydn's *L'Infedeltà delusa* and was assistant director for Offenbach's *La Belle Hélène*. In 1975 at Arles, as part of the Aix-en-Provence festival, he co-designed the production of Rossini's rarely performed *Elisabetta, Regina d'Inghilterra*, starring Monserrat Caballé. In December he will stage *Tosca* for the San Francisco Opera's first tour abroad in the Philippine Islands.



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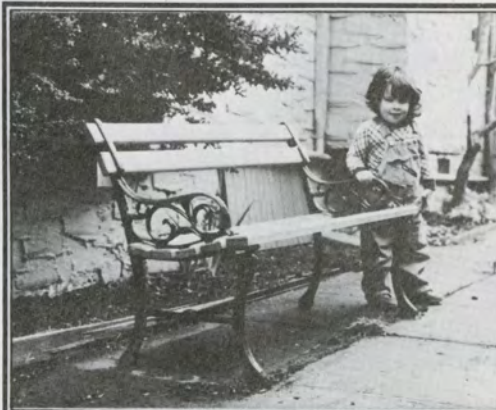
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SHERI GREENAWALD



Iowa-born soprano Sheri Greenawald sings Lauretta in *Gianni Schicchi* following her San Francisco Opera debut last season as Marzelline in *Fidelio*. She advanced her operatic career as a member of the Texas Opera Theatre, appearing there in *Così fan tutte*, *Turn of the Screw* and *Hansel and Gretel*. During the 1975/76 season she made her debut with several companies: in the title role of Carlisle Floyd's *Bilby's Doll* in that work's world premiere with the Houston Grand Opera; as Rosina in *Il Barbiere di Siviglia* with Omaha Opera; as Musetta in *La Bohème* with the Michigan Opera Theater; and as Susanna in *Le Nozze di Figaro* with Santa Fe Opera. She opened her 1976/77 season with another world premiere, Thomas Pasatieri's *Washington Square*, with the Michigan Opera Theater, and also starred in the work's New York premiere that season. Subsequent engagements with the aforementioned companies include *Falstaff* in Santa Fe, *Don Pasquale*, *Don Giovanni* and *The Abduction from the Seraglio* in Omaha, *The Coronation of Poppea* and *Peter Grimes* in Houston and, during the 1978/79 season, *Sophie* in *Werther* in both Houston and Omaha. Miss Greenawald has been heard with the Opera Theater of St. Louis in *Così fan tutte*, *Pygmalion* and, most recently, as Mimi in *La Bohème*. With the Shreveport, Augusta and Fort Worth opera companies she has sung Adele in *Die Fledermaus*. As a guest soloist she has appeared with the Rotterdam Philharmonic, the Indianapolis Symphony (*Béatrice et Bénédicte*), the Pittsburgh Symphony, the St. Louis Symphony, the New Jersey Symphony and the Pro Arte Chorale.

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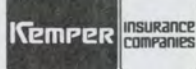
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FEDORA BARBIERI



PAMELA SOUTH



Internationally acclaimed mezzo-soprano Fedora Barbieri, who will celebrate the 40th anniversary of her career in opera with *Mistress Quickly* in *Falstaff* at the Bregenz festival in 1980, returns to the San Francisco Opera for Zita in *Gianni Schicchi*. She created the role in the Jean Pierre Ponnelle production here in 1975, when she was also heard as Frugola in *Il Tabarro*. Her previous appearances with the Company date back to 1952 when she sang Azucena, Santuzza and Amneris. Born in Trieste, she made her debut in Florence as Fidalma in Cimarosa's *Il Matrimonio segreto*, closely followed by Azucena in *Il Trovatore*. After successes in Italy, Miss Barbieri debuted in various foreign theaters during the post-war years—as Amneris at the Teatro Colon in Buenos Aires in 1947, as *Mistress Quickly* at Covent Garden in 1950 and as Eboli that same year at the Metropolitan Opera. The mezzo-soprano has performed with the most illustrious conductors, including von Karajan, De Sabata, Furtwängler, Toscanini, Serafin, Votto, Gavazzeni, Kubelik, Guarnieri and Levine. Among her most famous portrayals are Neris in *Medea*, Adalgisa in *Norma* and Brangäne in *Tristan und Isolde*, all opposite Maria Callas, Carmen, Dalila, Orfeo, Cenerentola, Marra in *Khovanshchina*, Ortrud, Santuzza and Marina, in addition to her Verdi repertoire. Miss Barbieri has also distinguished herself in contemporary music, singing in works by Stravinsky, Henze, Pizzetti, Dallapiccola, Rossellini, Porrino and Testi.

Now in her fifth consecutive season with the San Francisco Opera, Pamela South appears as Nella in *Gianni Schicchi* and as Despina in the student matinee and special family-priced performances of *Così fan tutte*. In the same series last year she was heard as Musetta in *La Bohème*. The young soprano won critical acclaim for her comic talents as the Prima Donna in Donizetti's *Viva la Mamma* and for her portrayal of Servilia in Mozart's *Titus* in her debut season with Spring Opera Theater in 1977. She returned in 1978 as Elvira in *The Italian Girl in Algiers* and this past season starred in the title role of Offenbach's *La Perichole*. A member of the Merola Opera Program in 1974, she toured with Western Opera Theater in 1975 and 1976 in such roles as Susanna in *The Marriage of Figaro* and Gabriella in Cherubini's *The Portuguese Inn*. Miss South has been a winner of both San Francisco and Metropolitan Opera regional auditions. Roles with the San Francisco Opera include Giannetta in *L'Elisir d'Amore*, Papagena in *The Magic Flute*, Mascha in *Pique Dame* and Christa in *The Makropulos Case*. She has appeared with the San Francisco Pops concerts conducted by Arthur Fiedler, with the Anchorage Symphony and in March of this year sang the title role in Donizetti's *Daughter of the Regiment* with the Portland Opera. Miss South just completed two years as an affiliate artist in the San Francisco/Affiliate Artist-Opera Program.

SUSAN QUITTMEYER



In her debut season with the San Francisco Opera mezzo-soprano Susan Quittmeyer appears as la Ciesca in *Gianni Schicchi* and Dorabella in the student matinees and special family-priced performance of *Così fan tutte*. Since doing graduate work in music at the Manhattan School of Music in 1977, she has performed with several opera companies in and around her native New York. Her repertoire to date encompasses roles in Menotti's *The Consul* and *Amahl and the Night Visitors*, Maddalena in *Rigoletto*, and two Mozart roles, Cherubino in *Le Nozze di Figaro* and the Third Lady in *Die Zauberflöte*. The mezzo-soprano has sung with the Opera Theater of St. Louis, with Asolo Opera Theater and, as an apprentice, with the Santa Fe Opera in 1978. During the 1979 Spring Opera Theater season she bowed as Annina in *La Traviata*. In August she portrayed Hermione in the world premiere of John Harbison's *Winter's Tale* and will appear as Siebel in *Faust* with the Baltimore Opera in February 1980. Miss Quittmeyer was recently named the Xerox Corporation Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program.

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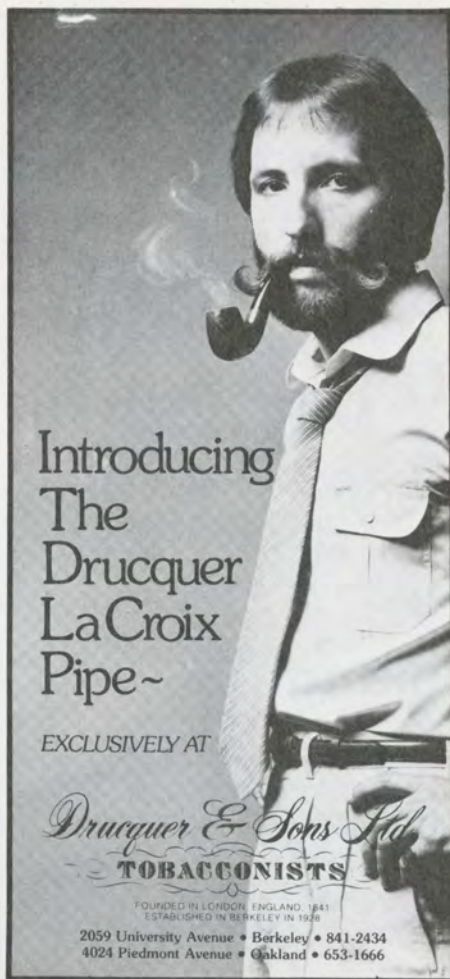
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GIUSEPPE TADDEI



YORDI RAMIRO



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

Mexican-born tenor Yordi Ramiro makes his American debut with the San Francisco Opera as Rinuccio in *Gianni Schicchi*, a role he performed at the Vienna Staatsoper in February. A member of that theater since the 1977/78 season, he has also been heard there as the Duke in *Rigoletto*, Rodolfo in *La Bohème*, Lt. Pinkerton in *Madama Butterfly*, Edgardo in *Lucia di Lammermoor*, the Italian singer in Strauss' *Der Rosenkavalier* and *Capriccio*, and as Beppe in *I Pagliacci* and Romeo in *I Capuleti e i Montecchi*. It was as the Italian singer in *Der Rosenkavalier* that he bowed at the Salzburg festival in 1978, alternating the role with Luciano Pavarotti. During this year's festival he was sole tenant of that role under the direction of Christoph von Dohnanyi. Ramiro will make his debut with the Hamburg Staatsoper during the 1979/80 season and in May 1980 will sing Alfredo in *La Traviata* in Seattle.



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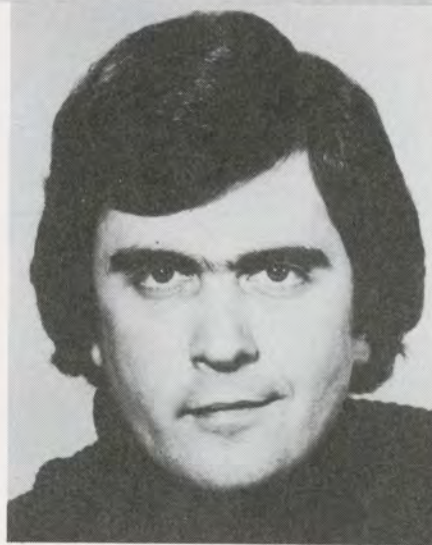


FEDERICO DAVIÀ



Bass Federico Davià, who sang three Puccini character roles here last season, the Sacristan in *Tosca* and both Benoit and Alcindoro in *La Bohème*, returns for another Puccini part, Simone in *Gianni Schicchi*. He first appeared with the San Francisco Opera in 1966 and 1967 and was also heard in the 1975 season as Mathieu in *Andrea Chenier*, Talpa in *Il Tabarro* and Simone. Born in Genoa, Davià made his operatic debut in Milan in 1959 as Colline in *La Bohème*. Two years later he made his first appearances on the stage of La Scala. His career has subsequently taken him to the major opera houses of Europe and to such festivals as Wexford and Glyndebourne. At the latter festival he most recently was heard in Strauss' *Die schweigsame Frau*. Other engagements for 1979 include Haydn's *Il Mondo della luna* in Lyons and *Wozzeck* at La Scala. Davià's repertoire encompasses such classics as *Così fan tutte*, *L'Italiana in Algeri*, *Don Pasquale*, *Faust*, *Les Contes d'Hoffmann*, *Pelléas et Mélisande*, *Rigoletto*, *Simon Boccanegra*, *Aida* and *Turandot* as well as such modern operas as Pizzetti's *Murder in the Cathedral* and Musco's *Il Gattopardo*. The bass sang in the world premieres of Chailly's *Wassiliev*, Turchi's *Il Buon Soldato Swaig* and Negri's *Giovanni Sebastiano*.

DAVID KOCH



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

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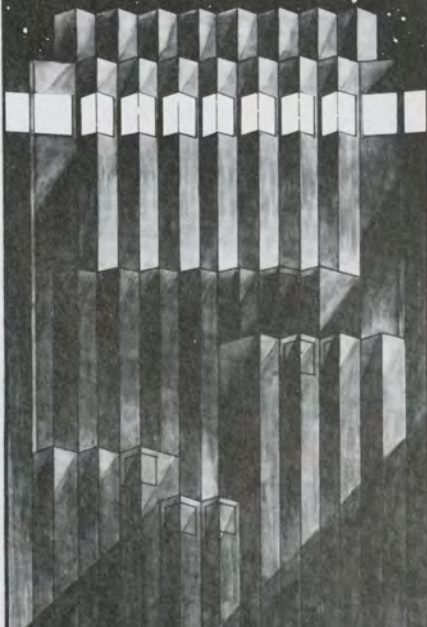
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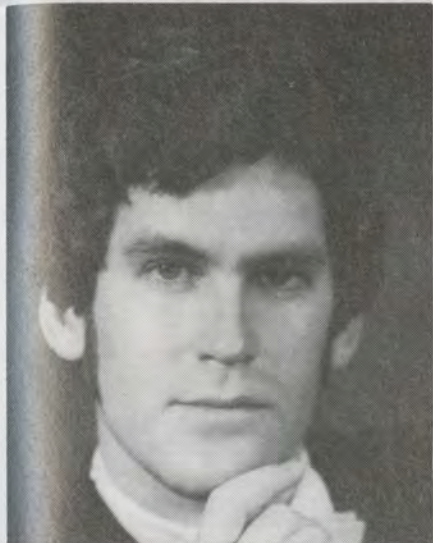
WILLIAM MALLORY



Following two seasons with Western Opera Theater during which he performed the roles of Marcello and Schaunard in *La Bohème*, Malatesta in *Don Pasquale*, Mr. McLean in *Susannah*, Roselbo in *The Portuguese Inn*, Dandini in *La Cenerentola* and Dr. Falke in *Die Fledermaus*, baritone George Massey bows with the San Francisco Opera as Betto in *Gianni Schicchi* and Jose Castro in *La Fanciulla del West*. A native of Jacksonville, Florida, he began his professional career with the Cincinnati Opera appearing in *Boris Godunov*, *Gianni Schicchi*, *Carmen* and *Showboat*. A charter member of the Cincinnati Opera Ensemble, he has also been heard as a frequent soloist with the Cincinnati May festival under such conductors as Julius Rudel, James Levine and Robert Shaw. He has also appeared with the San Francisco Symphony, the Cincinnati Symphony, the Chautauqua festival, the Jacksonville Opera, the Civic Opera of the Palm Beaches and Omaha Opera. Recently Massey performed in concert in Florida and in a production of *Così fan tutte* in New York.

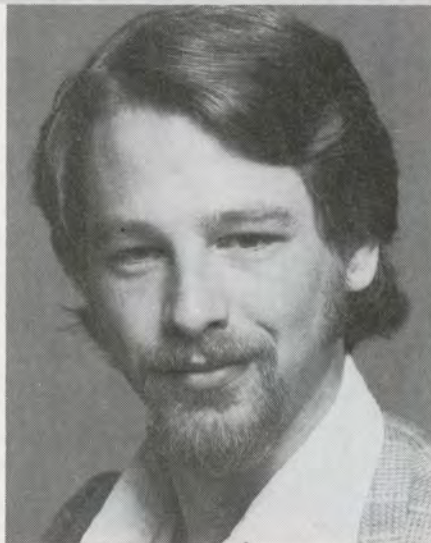
Lyric baritone William Mallory makes his San Francisco Opera debut in three roles this season: a Flemish deputy in *Don Carlo*, Spinelloccio in *Gianni Schicchi* and Handsome in *La Fanciulla del West*. He has appeared twice with Spring Opera Theater, first in Monteverdi's *The Combat* in 1977 and this spring in the highly acclaimed production of Britten's *Death in Venice*. He has sung lead roles in *The Magic Flute*, *La Cenerentola*, *La Bohème*, *I Pagliacci*, *L'Heure espagnole*, *Amahl and the Night Visitors*, *The Old Maid and the Thief* and Xador's contemporary opera *The Scarlet Mill*. Equally at home on the musical comedy stage, his credits include Billy Bigelow in *Carousel*, Sid in *Pajama Game*, Lt. Cable in *South Pacific*, Rutledge in *1776*, Lancelot in *Camelot*, Petruccio in *Kiss Me Kate* and Cliff in *Cabaret*. He has been heard with Opera à la Carte in various Gilbert and Sullivan works and was seen on the nationally televised San Diego Opera production of *The Merry Widow* with Beverly Sills. Winner of the 1975 "Singer of the Year" award from the National Association of Teachers of Singing, Mallory has sung baritone solos in Bach's B Minor Mass, Puccini's *Messa di Gloria*, the Fauré Requiem, Vaughan Williams' Mass in G Minor and Handel's *Messiah*.

JOHN MILLER



Bass-baritone John Miller performs three roles with the San Francisco Opera this season: a Flemish deputy in *Don Carlo*, Amantio di Nicolao in *Gianni Schicchi* and Sid in *La Fanciulla del West*. In 1971, as a finalist in the San Francisco Opera Auditions, he appeared in various productions with the Merola Opera Program. A former member of the San Francisco Opera chorus, he was heard in five solo roles during the 1973 and 1978 seasons and with Spring Opera Theater in Cavalli's *L'Ormino* and Bach's *Passion According to St. Matthew*. In recent years Miller has been featured with the San Jose Symphony in their productions of *Carmen*, *Roméo et Juliette* and *La Traviata*, and with the Bear Valley music festival in *The Elixir of Love* and *The Marriage of Figaro*. As a result of placing in the finals of the Western Regional Metropolitan Opera Auditions last year, he sang in a special broadcast performance of the Verdi Requiem. Miller's concert career has included appearances with the Oakland Symphony in Mahler's eighth symphony and with the San Francisco Symphony in the St. Matthew Passion, Prokofiev's *Ivan the Terrible* and as Brander in Berlioz' *La Damnation de Faust*. This summer he performed with the San Francisco Pops in "An Evening of Lerner and Loewe," with the Midsummer Mozart festival in Mozart's *Solemn Vespers* and as Time in the world premiere of John Harbison's *Winter's Tale* at the Herbst Theatre. Miller will repeat his portrayal of the Jailor in *Tosca* when the San Francisco Opera performs the work in Manila this December.

RICHARD HAILE



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

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COLIN HARVEY



Associated with the San Francisco Opera for 38 years, Colin Harvey returns to the Company to perform Guccio in *Gianni Schicchi*. He last portrayed Ambrogio in *Il Barbiere di Siviglia* during the 1976 season. A native of Lancashire, England, the baritone was accepted in the Opera chorus in 1937 by Gaetano Merola, founder and first general director of the San Francisco Opera. In 1939 Harvey was Yamadori in *Madama Butterfly*, then traveled to Broadway for performances of *The Student Prince* and *Blossom Time*. In 1945 he sang in the New York City Opera's production of *The Merry Widow*. When the work was staged in the Midwest and conducted by Kurt Herbert Adler, Adler invited Harvey to return to the San Francisco Opera. For thirty years he was heard season after season on the stage of the War Memorial in the chorus and in many solo roles. Some of these include the innkeeper in *Falstaff*, the notary in *The Daughter of the Regiment* and the customhouse guard in *La Bohème*. In addition, for over three decades he was a well-loved member of the Opera staff, serving as chorus librarian until 1977. In 1974 Harvey received the Kurt Herbert Adler Award and the San Francisco Opera Medal, the highest honors the Company can bestow upon an artist.

Dallapiccola-Notes
continued from p. 42

objectivity which makes possible what we might call the second phase of the historical avant-garde. That is, the Italian composer finds—first in himself, then in external things, and lastly in the realism originating from the interaction of these two points of view — that which we may define as the Schoenberg condition."

Il Prigioniero, is scored for a large orchestra, with choruses, organ and a group of brass and bells behind the scenes; but this orchestra is used economically. There are many passages which are assigned to solo instruments, arranged so as to give the impression of a chamber ensemble, particularly in places where the words are especially important. The great mass of sound is exploited in the two choral interludes, particularly in the second, which expresses the crushing voice of the Inquisition. There is a footnote in the score at this point advising the use of loudspeakers to obtain the required volume of sound, which was a bold innovation in 1948.

There are three 12 tone rows used in *Prigioniero*, and they may be defined as representing prayer, hope and freedom. There are also thematic nuclei, musical cells which are of fundamental importance throughout the opera.

Two of these have to be mentioned at once. The three dissonant chords with which the opera opens (and which are heard repeatedly throughout the course of the opera) immediately give an idea of the degree of tragic tension which dominates the whole work. If we take

Con impeto (♩=120)

Archi
Legni

ff stridente
Trb., Trbn. (sord.)

the upper sounds and read them from left to right, we find the motif representing *Roelandt*, the great bell of Ghent. The total-chromatic is obtained by means of tritones.

II Pr. Der B.
(quasi senza fiato) "parlato"
-ro-la: "Fra - tel - lo.,," Dol
aus-sprach: "Mein Bru - der.,," O

2 Cl., Vla
PPP

Vcl.
Cl.
Arp.
pp armonioso

Br. c.
Cb.

There is a very important motif at the word "Fratello . . .", a motif which forms the central core of the opera. It

Cl.
pp (senza luce)

in rilitico
III. TEMA

is formed by intervals of a second and a minor third, respectively with a descending chromatic succession of three notes, supported in this case by two minor triads. Subsequently the motif is expressed in single notes, forming the total-chromatic or in two-note chords (as in the second *Ricercare*), or in multi-note chords, or in ostinato figures (as in the Interlude between the second and third scenes). The motif also appears in the choral interludes, as the last three notes of the row.

ff
Et sancti tu-i ex-(sul) - tent,
tent, ex-(sul) - tent, —

During the Prologue the mother, full of sad forebodings, is waiting to visit her son imprisoned by the Spanish Inquisition. Her vocal line is based chiefly on the row representing prayer, which after many vicissitudes is melodically and rhythmically defined just before the end of the first scene. In respect to this; I should like to point out that in his *Spurlinien* (Traces), Harald Kaufmann describes the rows as—so to speak—neutral or even polyvalent material, inasmuch as they assume a colouring and adapt to each other in musical shape, according to the dramatic situation. As an example, he quotes the row representing prayer, used in "Signore, aiutami a camminare" (Lord, help me to go on walking)

pp; timidamente (con devozione)
"Si - gno - re, a -
iu - ta - mi - a cam - mi -
- na - re

with an expressive, imploring melody and in "Signore, aiutami a salire" (Lord, help me to rise) with an impetuous, rising melody; in construction, the

Largamento; recitando (d. co) *maucere!*
"Si - gno - re, *maucere!*
"O - Herr, *maucere!*
a - sal - ire - a - sal - ire!
gü - Ste - le mer - ste - ste - ste!

latter is nothing but the retrograde inversion of the row. A choral interlude brings us to the first scene. Here, in the main character's opening recitative, the row representing freedom appears for the

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first time, although not discernible by listening only; and the "Fratello . . ." motif, which is heard for the first time when he relates to the mother how a ray of hope has shone within him, is followed by the row representing hope

in tempo esatto!

Sul-l'ò ce-a-no, sul-la
Auf dem O-zen, auf der

cresc.

schel-da, con il so-le, con la
Vhel-de, in der Son-ae, und im

ploggia, con la gran-di-ne e la ne-vo,
Re-gen, in dem Ha-gel und dem Schnee-sturm

which develops in the dialogue between the prisoner and his mother, in an imitation of increasing strictness. The opening of the second scene is also based on the row representing hope, twice interrupted by the "Fratello . . ." motif sung by the gaoler; this row continues to the point at which the gaoler exhorts the prisoner to hope fervently, when the brass in four-part canon introduce the row representing freedom. As the gaoler tells his victim about the revolution which has broken out in Flanders, the name of the bell, Roelandt, appears for the first time, represented by diminished fifths. After this comes the *Song of the Beggars* (aria in three stanzas), constructed in diatonic intervals on the row. This is like a popular revolutionary

meno pp

che mi
sie er -

diede ancor fi-du-cia nel-la
-neuten mein Vertra-uen auf das

vi-ta.
Le-ben

song, and it gives birth to a two-part canon in the second stanza and a three-part canon in the third, sustained by accompaniment formulas.

After this savage outburst, to relieve the tension the gaoler makes his victim listen to a childish, innocent ditty about the sun returning to the liberated cities. The prisoner tries to take up the song himself, but breaks into sobs and bursts out: "Fratello, grazie a te, che mi hai fatto sperare!" (Brother, let me thank you for making me hope again!) The first part of the gaoler's task seems to be over. After a further exhortation to have faith, he goes out, leaving the door ajar. Three times, in chords, the "Fratello . . ." motif is heard again, interwoven with three fragments from the *Song of the Beggars*.

In the third scene the prisoner tries to escape through the interminable passages of the Saragossa prison. The chromatic notes of the "Fratello . . ." motif are widely spaced, pianissimo, and alternate at first with the consecutive chromatic fifth from the same motif, and then with two fourths, followed by a major seventh. In this gloomy atmosphere the prisoner intones his childhood prayer, after which the *Ricercare* begins, based on the same row. A Fra Redemptor (a torturer) passes near him, but seems not to see the prisoner. "Signore, aiutami a camminare" is heard once more, as a two-part canon, and this is followed by a *Ricercare* on the "Fratello . . ." motif, which at the words "Vieni fuori!" (Come forth!) is combined with the notes of the first *Ricercare*. There is another moment of terror, with the appearance of two priests. The prisoner is firmly convinced that one of them has seen him . . . but the priests go out, talking of theological matters. The third *Ricercare* develops on Roelandt motif, which is soon combined with the themes of the two previous *Ricercare*. Finally a breath of wind over his hands leads the prisoner to think that

continued on p. 111

Sweeney Todd and Books in Gift Shop

Books and *Sweeney Todd* aprons are among the fastest-selling items in the San Francisco Opera's Gift Shop, located on the south mezzanine level of the Opera House and open before every performance and at each intermission during the current opera season.

Choices of books are fairly eclectic, ranging from the new and rare hard-bound second volume of Julian Budden's *The Operas of Verdi* to paperback biographies of Fats Waller, George Gershwin and Cole Porter. For those interested in starting a basic library, the shop stocks both *Milton Cross Complete Stories of the Opera* and its sequel *More Stories of the Complete Operas*. There are also paperback art book editions of *French Opera Posters* and *Old Opera Stars in Historic Photographs*.

The *Sweeney Todd* aprons are based on the new Broadway show of the same name which tells the rather grisly tale of a London barber who butchers his customers and turns them over to his lady-friend Mrs. Lovett who, in turn, makes meat pies out of them in her kitchen!

All profits from the Opera's Gift Shop, which is staffed by volunteers, benefit the San Francisco Opera. The store is suggested by opera officials as a good place for patrons to use for their Christmas and Holiday gift shopping.

In addition to more expensive gifts there are such "stocking stuffer" items as post-cards and note-cards, costume jewelry, T-shirts, opera buttons, mugs, key rings and gift copies of the elaborate souvenir program for last fall's Anniversary Gala.

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Civic Light Opera's "run" at Ghirardelli Square was one example of the organization's long community involvement. Another one occurred in September when "42 Hours of Dancin'" was presented on an open air stage outside of the Hyatt on Union Square to note the arrival of Bob Fosse's production of "Dancin'" at the Orpheum Theatre.

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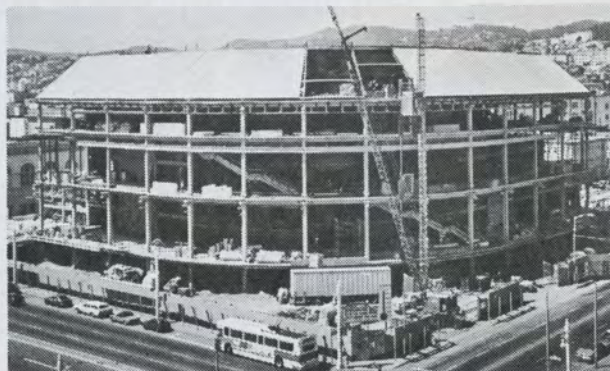
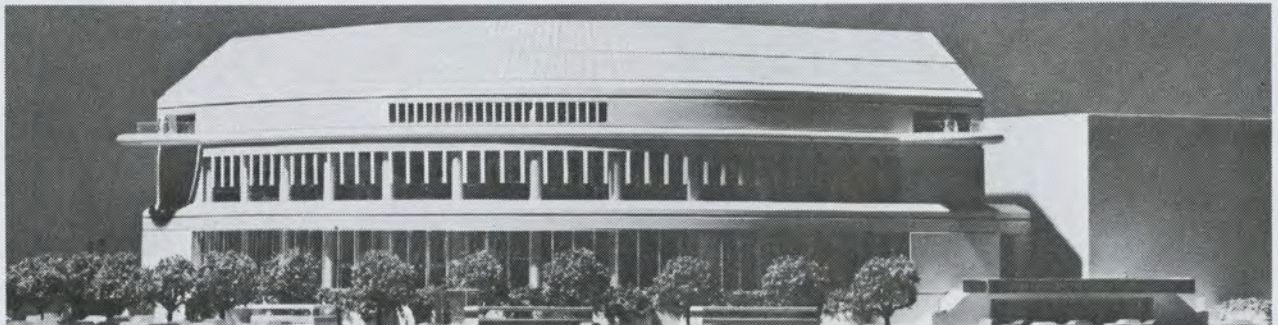
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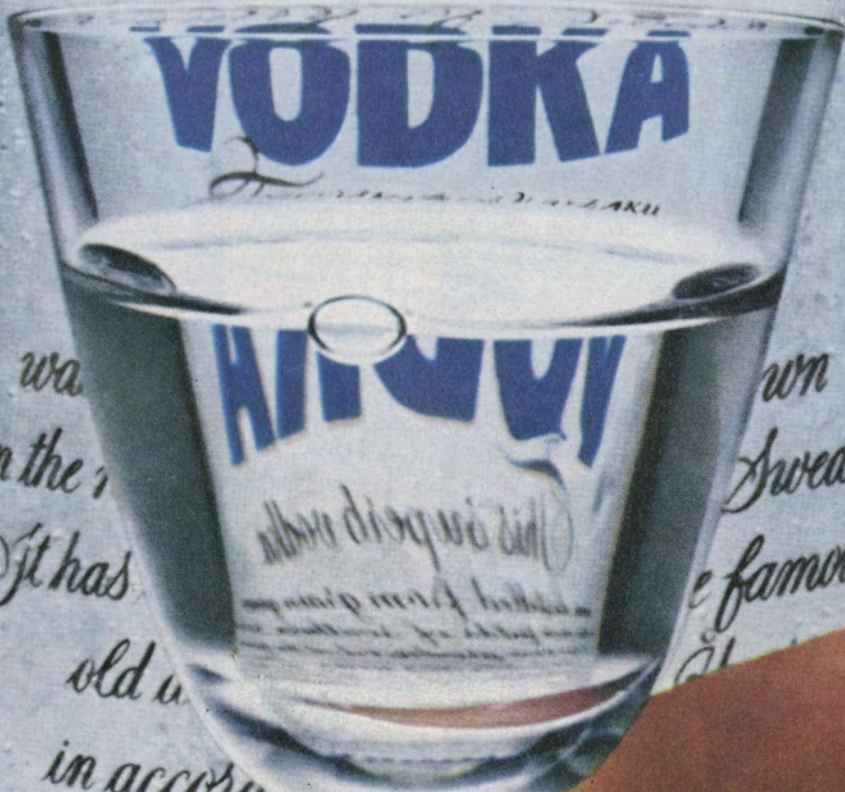
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The City of Florence Permeates *Gianni Schicchi*

*Schicchi Himself, His First "Creator," Dante, and
Librettist Forzano All Were Natives of Italy's Golden City*

By JOSEPH A. RUSSO

Who is this Gianni Schicchi, who after 600 years of obscurity, suddenly leaped into international prominence by the appearance of Puccini's opera? We have all heard of "late bloomers," but Gianni Schicchi must certainly be "the latest of the latest!" Who is this GIANNI-come-lately?

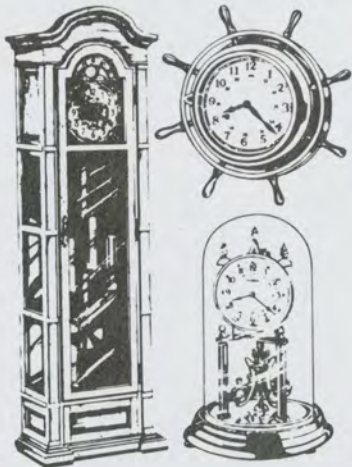
According to the old commentators of Dante, Gianni Schicchi (sometimes Sticchi) seems to have been a notoriously shrewd and unscrupulous Florentine of the thirteenth century, noted for his clever impersonations. He was perhaps the Rich Little of the thirteenth century, or a precursor of one of Pirandello's characters, ready to put on any mask in the spur of the moment.

The commentators tell the story of how Gianni Schicchi impersonated the wealthy Buoso Donati, who had died, dictated a false will, and bequeathed most of Buoso's wealth to himself, including a precious mare, "the queen of the herd."

The first mention of Gianni Schicchi in literature was made by Dante Alighieri (1265-1321) in his *Divine Comedy*. Perhaps the word *mention* should be underscored because it was hardly more than that. Dante places Gianni Schicchi amongst the *Falsifiers* in the tenth *Malevolgia* (Pit) of the thirtieth canto of the *Inferno*. He is not a sympathetic character and is treated only with indifference and even scorn. (1) Dante does not dignify Gianni's presence, either by speaking to him directly or by having him tell his story as so many others do in the *Divine*

The Ponte Vecchio, the old bridge, over Florence's river Arno in to which Lauretta threatens to throw her life if she is not allowed to marry Rinuccio in *Gianni Schicchi*. Photo: David Pavales

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Comedy. Instead, he treats him almost as an intruder, and has the shade of Griffolino d'Arezzo make only passing references to him. When Dante sees two shades "smorte e nude" (naked and wan), v. 25, Griffolino points to one of them, and says to Dante, in an indifferent and scornful tone: "Quel folleto è Gianni Schicchi." (That goblin is Gianni Schicchi.) v. 32. It is evident that Dante wishes to have nothing to do with Schicchi, for he quickly asks Griffolino about the other shade in whom he seems to show more interest. Griffolino obliges, and tells Dante that she is Myrrha, who in life had impersonated another woman in order to possess her father, Cinyras, King of Cyprus. It is not until later, when Gianni Schicchi begins to walk away, that, almost as an after-thought, Griffolino tells Dante the sin for which Schicchi is in *Hell*: "Per guadagnar la donna della toрма/Falsificar in sè Buoso Donati/Testando e dando al testamento forma." (In order to gain the queen of the herd (a fine mare; author's note), he disguised himself as Buoso Donati, making a will and giving it legal form). v. 43-45) Dante tells us no more! (2) In all deference to Forzano's talents, we cannot consider him as an inspired amplifier of Dante's three cryptic *Terza Rima* verses (the *SEED*), but rather as an amplifier of the *SEEDLING* provided by the fourteenth century Dante's commentator, the so-called, *Anonimo Fiorentino*.

According to Dante scholars, of the many *SEEDLINGS* that have appeared since the fourteenth century, the best account of the Gianni Schicchi story, and the one usually given in modern editions of the *Divine Comedy*, is that of *Anonimo Fiorentino*. (3) His account, which follows, is generally considered to be close to the oral tradition of the story. (4)

Messer Buoso Donati, being ill and near death, wanted to make a will, inasmuch as he thought he had much to return that he had taken from others.

His son, Simone, put him off, in one way or another, until his father died. Fearing then that his father might have left a will not in his favor—there were rumors that he had left a will—he kept his father's death a secret and went to Gianni Schicchi to seek his advice. Gianni Schicchi knew how to imitate everyone with words and actions, especially Messer Buoso whom he knew well. He said to Simone: "Have a notary come, and say that Messer Buoso Donati wants to make a will: I will get in his bed and thrust him behind; I will bandage myself well, will put on his night-cap, and will make a will as you wish. Of course, I will want to gain by this." Simone agreed. Gianni Schicchi got in bed all disguised, and imitated the voice of Messer Donati so well that it seemed as though Buoso himself were speaking, and began to dictate: "I leave 20 *soldi* to the Church of Santa Reparata, and five *lire* to the Frati Minori, and five *lire* to the Predicatori," and thus he went on distributing for God, but very little money. This pleased Simone. "And I leave 500 florins to Gianni Schicchi," he continued. At this, Simone jumped up and said: "We don't need to put that in the will, father; I will give it to him as you say." "Simone," replied Gianni Schicchi, "you will let me do with what is mine as I see fit. I will leave you so well off that you will be content." Simone, out of fear, kept silent. And Gianni Schicchi continued: "And I leave Gianni Schicchi my mare," for Messer Buoso had the best mare in all of Tuscany. "Oh, Messer Buoso," said Simone to his supposed father, "he really doesn't want your mare." "I know better than you what Gianni Schicchi wants," replied the testator. Simone felt angry, but he controlled himself out of fear. Gianni Schicchi continued: "And I leave Gianni Schicchi one hundred florins which are owed me by a certain neighbor, and for the rest I leave Simone my univer-

sal heir with this clause, that unless every bequest is made within fifteen days, the whole heredity shall go to the Convent of Santa Croce." And the will being made and the notary having left, Gianni Schicchi got out of bed, the body of Messer Buoso was placed in it, and Simone and Gianni Schicchi began bewailing the sudden death of Messer Buoso. (5)

Forzano's libretto falls into a category all of its own. Contrary to most librettists who *condense* a full-length literary work (a *libro*) into a *libretto* (booklet), Forzano expands a 400-word *libretto* into a full-length *libro*. The result, therefore, is neither an adaptation nor an entirely original libretto. This reverse situation, from *LIBRETTO* to *LIBRO* was probably advantageous: when once Forzano decided to retain the central theme of *Anonimo*, he had full freedom to develop the theme, both dramatically and psychologically, according to his own creative artistry. Had Forzano been compelled to condense a full-length literary work, he could not have been as creative, being constrained to adhere to the factual elements of the original.

What makes Forzano's libretto unique, is that he was probably the first to create an Italian *Choral libretto*, just as Giovanni Verga created the first Italian *Choral novel*, *I Malavoglia* (1881) twenty-seven years before Forzano wrote his libretto (1918). There are two important correlations between Verga's novel and Forzano's libretto. The first being, that just as Verga makes the entire town of *ACI TREZZA* (the chorus) a vital part of his novel, so does Forzano make the entire clan of relatives (the chorus) an intrinsic part of the libretto. There can be very little doubt that Forzano, as a writer, must have been familiar with such a literary milestone as *I Malavoglia*, and as a librettist, he must have known Verga's short story, *Cavalleria Rusticana* on which Mascagni's opera was based. It would not be presumptuous,

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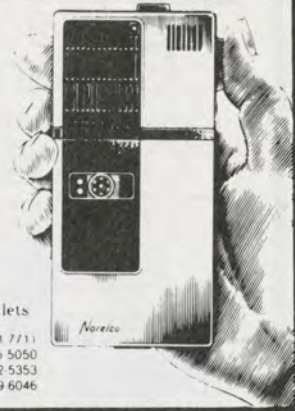
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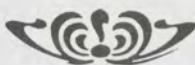
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therefore, to assume that Forzano was inspired by Verga's novel.

What a stroke of genius on the part of Forzano to create a *clan* of relatives rather than retain the *single* relative in *Anonimo* version. With the exception of one aria for each of the principals: "Firenze è come un albero fiorito" (Rinuccio); "O mio babbino caro" (Lauretta); "In testa la cappellina" (Schicchi), **the entire opera belongs to the Donati clan.** Their repetitious, pantomimed choruses, reminiscent of the *Commedia dell'Arte*, monopolize the libretto. "Lo dicano a Signa" at the opening of the libretto is repeated ten times! Finally, Zita's curiosity is so aroused that she asks: "For heaven's sake, what is rumored at Signa?" When Gianni Schicchi finally consents to help, the entire clan is in ecstasy and repeats in unison: "Schicchi!!!" eight times! The best of the inheritance, "The house, the mare, the mills at Signa," is repeated eleven times! And when they all claim them, "They belong to me; they belong to us," is repeated four times. While Gianni Schicchi is being dressed in Buoso's clothes by Zita, Nella and Ciesca, not only do the women try to bribe Schicchi for the best of the inheritance, but also Simone and Betto get into the act. "I'll fill your pocket until it spills," is repeated by each one. When Zita, Nella and Ciesca are through dressing Schicchi, they look at him comically and sing a trio, each singing nine different verses and all ending with the phrase: "O Gianni Schicchi, our savior!" After Schicchi reminds the relatives in "Addio Firenze" of the risk they run of losing their right hand and banishment from Florence by conspiring to fraud, they all join in the refrain "Addio Firenze, addio cielo divino." In short, there are *forty* directions calling *tutti* in the twenty-five page libretto! This clearly shows the prominence given to the chorus and the justification for the nomenclature *choral libretto*.

Let us refer again to *I Malavoglia* and see the other correlation between Verga's novel and Forzano's libretto. In his novel Verga makes the town of *Acì Trezza* as much a protagonist as its fishermen. And so does Forzano with Florence. Florence becomes as much a "protagonist" in *Gianni Schicchi* as Paris is in Charpentier's *Louise* or as in Hugo's *Notre Dame de Paris*. Florence permeates the masterly libretto of Forzano by his many allusions to *The City of Flowers*, as Cellini first called Florence in his *Autobiography*. Florence is like a tree in bloom; Florence blossoms; Florence, city of charm; Florence of the divine sky; behold golden Florence inundated in sunshine; Florence from a distance (Fiesole) is like Paradise. He adorns the city by his references to its famous landmarks: Piazza Signoria; Piazza Santa Croce; the Ponte Vecchio; Porta Rossa. One of the most dramatic moments is during Rinuccio's aria when he flings open the *finestrone* of Buoso's bedroom and there before our eyes stands the sky-piercing tower of the *Palazzo Vecchio*, the Eiffel Tower of Florence. Forzano seems to want to keep Florence enclosed, intact, so to speak, and thus envelops and embraces it by its surrounding locales: Mugello, Val d'Este, Signa, Prato, Funecchio, Empoli, Fiesole. And to add flavor and atmosphere, Forzano makes reference to some of the great men of Florence: Giotto, Arnolfo, the Medici, as well as the rival political parties, the Guelfs and the Ghibellines.

This glorification of Florence should not be considered as chauvinism on the part of Forzano. Perhaps it is civic pride. After all, how many authors are called upon to write a libretto on their native city? As a Tuscan and a Florentine, it was natural for Forzano to indulge in some civic pride; it was a natural response and we are the richer because of it. As a native, he was able to give us a greater physical and psy-

chological authenticity, perhaps more so than other librettists had done in evoking a Parisian, Japanese or Californian atmosphere.

But, it may be neither chauvinism nor civic pride. In honoring Florence, Forzano perhaps wished to pay tribute to Dante's native city, to the city that he was forced to leave, never to return. Perhaps Forzano hoped that in honoring Dante's native city, it would somehow "atone" for the hardships and mental anguish that Dante endured when forced to leave it. We know what the pains of exile were for Dante; he tells us in his own words: "The first sharp dart of exile is to abandon everything that is dear and precious." Then he tells us "how bitter is the bread of others, and how hard the road that leads to strangers' stairs." Par. XVLL, 55-60.

The creation of such a vivid sense of Florence on the brink of its most glorious hour cannot be attributed only to Forzano's native response. Although Florence had retained its medieval atmosphere, there was bound to be a difference between Forzano's Florence and Schicchi's. In order to evoke the most authentic medieval atmosphere possible, Forzano had to look elsewhere. What he was looking for was a small, Tuscan town that had changed but little since the thirteenth century. He found it in San Gimignano some twenty-five miles outside of Florence. We are told by Max de Schauensee (*Opera News*, Jan. 14, 1952) that both Puccini and Forzano visited San Gimignano while they were evolving *GIANNI SCHICCHI*. Here, Forzano must have felt, was the most suggestive and unspoiled glimpse of Tuscany in the Middle Ages. The atmosphere of San Gimignano evidently rubbed off on him as he walked amongst its thirteen towers and its cobbled streets under the Tuscan sun.

In introducing the love element, Forzano had more in mind than the ob-

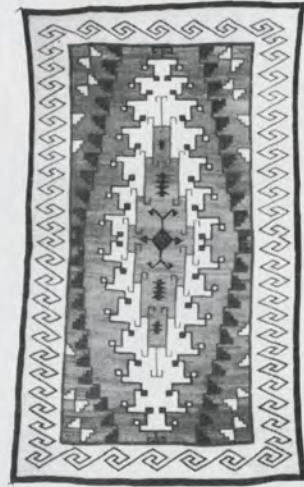
vious reason. He made it the focal point of the plot. The only way to bring about a happy solution was to make possible the marriage between the lovers, the two opposing forces: Rinuccio, of the old, established family of the Donati, and Lauretta, Schicchi's daughter and of a lower social class without a dowry. Schicchi's shrewdness brings this about by using all the wealth that he wills for himself, with the possible exception of the mare, for his daughter's dowry.

The love element results also in the humanization of Schicchi. Because of the love he bears for his daughter, and his wish to see her happy, he goes through a metamorphosis. He is no longer the grasping rogue, the scoundrel, the thief who turns every situation to his own ends as the Gianni Schicchi in the *ANONIMO* story. Forzano shifts all these offensive qualities to the Donati clan, and makes Gianni Schicchi an unselfish, clever and charming character. He takes part in the fraud for altruistic reasons: to provide a dowry for his daughter so that she can marry the man she loves and enter into the upper social class of the Donati family. While Forzano may have taken the sting out of the original story, he has advanced the dramatic punch. Gianni Schicchi is still the shrewd Gianni Schicchi of the original story, but he uses his shrewdness in an ingenious and charming way, and thus brings about a happy denouement. In the end, Schicchi, Lauretta and Rinuccio are happy; the Donati clan *should be happy* if it weren't for their greed. After all, they *did* receive an equal part of the cash on hand, as they requested; they *did* receive the particular piece of property they wished. The pillaging at the end only emphasizes their greed. And even the soul of Buoso should rest in peace. Did not "the best of the inheritance" revert to his family in the form of

continued on p. 110

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		La Fanciulla del West 8 pm, A,C
	22	23
November San Francisco Opera Guild FOL DE ROL Monday, November 12, 8 PM Civic Auditorium Concert BIRGIT NILSSON Kurt Herbert Adler, conducting San Francisco Opera Orchestra Sunday, November 18, 8 PM Opera House **Family-priced matinee with special cast		Roberto Devereux 8 pm, A,C
	29	30
		La Forza del Destino 8 pm, A,B
	5	6
		Così fan tutte 8 pm, A,B
	12	13
		Tancredi 8 pm, A
	19	20

Opera Calendar

Wednesday

Thursday

Friday

Saturday

Sunday

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

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Florence
continued from p. 107

Lauretta's dowry? Under such circumstances, who can refrain from applauding at the end of Schicchi's epilogue:

"Tell me, Ladies and Gentlemen
Could you imagine
A better use of Buoso's money?
For the trick I have played
They have sent my soul to Hades.
Well, Amen!
With all deference to the great
Dante
If you have enjoyed yourselves
I hope you will applaud the verdict
. . . not guilty!"

To quote Schicchi: "In all deference to the great Dante," and let us add to *Anonimo*, had it not been for the happy combination of Puccini and Forzано, Gianni Schicchi would probably still be living in obscurity, known only to the literary priesthood.

Notes:

1. Although one would not expect to find sympathetic characters in *Hell*, Dante does have compassion for some. For example, upon hearing Francesca da Rimini tell her story (Inf. V), Dante was so moved that ". . . di pietade/ lo venni men così com'io morisse/ E caddi come corpo morto cade." (v. 140, 1, 2): *I was so moved with pity that I fainted as if dying, and fell like a dead body falls.* Perhaps Dante had personal reasons to treat Schicchi with scorn and indifference. First of all, Buoso Donati was a relative of his wife, Gemma Donati, and Dante may never have forgiven him for the trick he played. It may also be that Dante, being a *GUELPH*, had a hatred for Schicchi who was a *Ghibelline*.
2. In spite of Dante's terseness, he is usually quoted as the source of Gianni Schicchi. Some say that the story is based on the history of a citizen of medieval Florence. The idea of falsifying a will is not original with Dante. He simply made it popular by giving it literary im-

portance. There are at least two similar instances in history before Dante. 1. Laodice, wife of Antiochus Theos, King of Syria, poisoned him because of his interest in another woman. She kept the death a secret, had someone impersonate him so that he could name their son the successor to the throne. Lamprière's *Classical Dictionary*. Lamprière quotes from the Roman historian, Appian. 2. Under Emperor Nero (37-68) a law was passed that "no person who wrote a will for another should put down in it any legacy to himself." Suetonius Tranquillus: *The Lives of the First Twelve Caesars*, translated by Alexander Thomson, London, 1796, p. 436. It stands to reason that if the enactment of such a law became necessary, such practices were prevalent.

3. *Commento alla Divina Commedia d' Anonimo Fiorentino del sec. XIV*, stampato a cura di Pietro Fanfani, Bologna, 1866-1878, 3 volumi. Although the first printed edition of the *Divine Comedy* appeared in 1472, Dante did not come into his own until the 19th century. As late as 1933 when D.C. Grandgent published his edition of the *Divine Comedy*, he says: "Why are we so strangely stirred by the words of a man of whom we know so little?"
4. The story of Gianni Schicchi is reported by Dante's commentators as city gossip and has not been proved historically true. It has been suggested that some unknown author of the 13th century, knowing the character and inclinations of Gianni Schicchi, attributed to him a story that was much older which had come down through oral tradition (cf. note 2): *Bollettino della Società Dantesca*, Anno VIII (1900-1901), note p. 284.
5. Author's translation of *Anonimo* story quoted in Scartazzini, G. A. *La Divina Commedia*, Milano, Ulrico Hoepli, 1903.

the door is not far away. He prays "Signore, aiutami a salire," he starts running, he sees the door . . . At this moment the orchestra explodes fortissimo, mostly on wind and percussion; this is the Roelandt motif, with its diminished fifths. The prisoner cries: "La campana di Gand! La gran campana!" (The bell of Ghent! The great bell!) etc.

The second choral interlude thunders forth. At the end of it the prisoner is in the open air, in a wide garden, beneath a starry sky. His first reaction is a repeated cry of "Alleluia!" in praise of God, in the notes of the row representing freedom.

In this last episode, the chorus behind the scenes continue to chant, and twice in the very last pages they sing four bars taken from the "Prayer of Mary Stuart," from the *Canti di prigionia*.

In conclusion I should like to quote the summary of the opera made by Harald Kaufmann. He points out how the figurations of the rows and the motifs, as they overlap, combine, correspond to or contrast with the text, form a chain of significant associations which create a continual ambivalence. The contrasts are superimposed on each other, become identical and cancel each other out by turns—"freedom and imprisonment; hope and supplication; the mother and the great bell of Ghent; the monk as gaoler and Grand Inquisitor and Philip and Death; atonement and salvation; grace and torture; prayer and blasphemy. The prisoner is overcome by the confusion of these hollow concepts which have completely reversed their meanings, and while the angel of death leads him towards the flames with comforting words of love, he stammers out: 'Freedom?' The end is thus a question mark. Dallapiccola's passionate involvement with humanity takes on the force of an accusation, without this ever being directly expressed."

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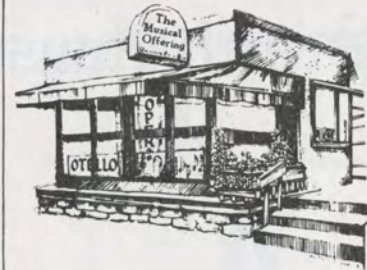
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Luigi Dallapiccola
continued from p. 12

1940. The following year his *Piccolo Concerto per Muriel Couvreur* was performed at the Teatro delle Arti of Florence and the complete *Canti di Prigionia* in Rome. Considering the composer's well-known liberal and humanitarian stances, it is not surprising that not a single newspaper or magazine in the Fascist capital granted space to the latter performance.

Then came a violent letter from the Reichsmusikkammer to the publishing house of Ricordi which not only announced the banning of Dallapiccola's music in Germany, but also forbade the release of any copies of the just-published score of *Volo di Notte*. For the remainder of the war the composer was, for all intents and purposes, blackballed. He concentrated his efforts on composing the libretto and the music for his second opera, *Il Prigioniero*.

It was not always possible to work uninterruptedly, however. When the Nazis entered Florence in September 1943, the Dallapiccolas prudently accepted a friend's invitation and took up residence in a villa not far from Fiesole. With the official rounding up of the Jews in the city, the couple went to Como. Upon their return to Florence and for the remainder of the Fascist regime, they were forced to seek temporary shelter, together or separately, with various hospitable families in the city.

Dallapiccola considered the day of Mussolini's death the happiest day of his life. His only child, a daughter born in 1945, was named Anna Libera ("to peace").

In the difficult days immediately following the war, the composer was active on behalf of Italian musicians on the international scene. In 1946 he went to London and succeeded in obtaining Italy's readmittance to the I.S.C.M. At the first post-war festival of that Society the *Canti di Prigionia* were performed. During the 1948 I.S.C.M. festival in Holland, Prince Bernhard asked Edward Clark, then President of

the Society, "Who is the best composer here?" Clark answered, "Dallapiccola." The Prince then asked, "And who is the nicest person here?" Clark again replied, "Dallapiccola."

During the next few years the composer's work began to reach even wider audiences. His music was first heard in the United States in 1948 when *Due Liriche di Anacreonte* received enthusiastic acclaim in New York. *Il Prigioniero*, conducted by Hermann Scherchen, had its world premiere over Italian radio in November 1949 and was given its first staging at the 1950 Maggio Musicale in Florence, again under Scherchen's baton. That same year his Biblical drama, *Job*, commissioned by the Anfiparnaso di Roma, was presented at that city's Teatro Eliseo.

Launched on his international career, Dallapiccola's ties with the musical life of the United States became especially close during the next decade and were to remain so until his death. Serge Koussevitzky invited him to teach a six-week course at the Berkshire Music Center in Tanglewood in 1951. In March of that year *Il Prigioniero* received its first performance outside of Italy at the Juilliard Opera Theatre. In 1952 the composer took part in the first concert of his career devoted entirely to his music in Mexico City. After a second visit to Tanglewood that year, at which time he had important meetings with Thomas Mann and Arturo Toscanini, he returned to teach at Queens College in New York in 1956/57. The following year he gave lectures and concerts in various Eastern and Midwestern cities, where he conducted his own music for the first time.

Now firmly established among the leading composers of the day, Dallapiccola received invitations and commissions from the world over. The The Rameau Chamber Music Society of Tokyo asked him to compose a work, as did the Norddeutsche Rundfunk of Hamburg. In 1958 he was invited by

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the Stockholm Radio to attend a performance of his *Canti di Liberazione*, conducted by Sixten Ehrling. That same year he was named a member of both the Royal Academy of Arts of Stockholm and the Akademie der Künste of Berlin.

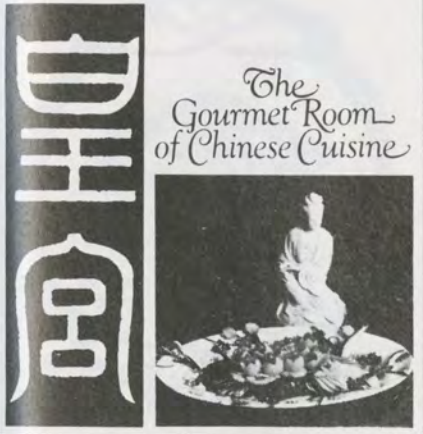
Dallapiccola returned to the United States on several occasions during the next few years to teach, at Queens College again in 1959, and then at the University of California in Berkeley in 1962, where he was named Visiting Professor in the Chair of Italian Culture. During his stay in the Bay Area, he wrote *Pregchiere* to a poem by Murilo Mendes and heard many of his works performed in a series of six concerts in Berkeley and San Francisco.

The year 1964 proved a highpoint in Dallapiccola's career. He was awarded the Ludwig Spohr prize for music by the city of Braunschweig. He was named a corresponding member of the Academia Nacional de Bellas Artes de La Argentina, while teaching in Buenos Aires. On that occasion, the Teatro Colon, which had previously mounted *Il Prigioniero* and *Volo di Notte*, presented *Job* under the direction of Fernando Previtali. Dallapiccola personally conducted his own music in concerts at Carnegie Hall and the newly-opened Philharmonic Hall in Lincoln Center. The Library of Congress, where his *Cinque Canti* were premiered in 1956, invited him to conduct the world premiere of his *Parole di San Paolo*. (A third world premiere, the composer's "Sicut umbra . . .," was held there in October 1970). Finally, in 1964 he was also named member of both the American Academy of Arts and the National Institute of Arts and Letters of New York.

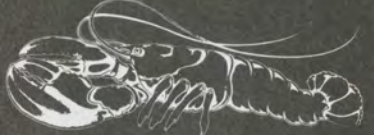
Further honors were to come his way in the following years: the Moretti d'oro prize in Udine; a medal from the German Federal Republic; an honorary doctorate of music from the University of Michigan; membership in the Institut de France, the Royal Acad-



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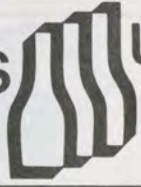


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emy of Music of London and the Akademie für Musik und darstellende Kunst of Graz; and the Prix Arthur Honegger in 1972. Alongside his activities as composer, he continued to give lectures and concerts, many of the latter with his friend and musical partner since 1930, violinist Sandro Materassi.

The world premiere of Dallapiccola's final opera *Ulisse*, based on Homer's *Odyssey*, took place at the Deutsche Opera of Berlin in September 1968. The work was repeated at the Deutsche Oper am Rhein in Dusseldorf and at La Scala in 1970.

As musicologist David Drew wrote in a tribute to the composer, "Until his death in February 1975, Luigi Dallapiccola was continuing to add to the small store of twentieth-century works that seem destined to survive as classics. His music had long possessed those qualities of creative imagination and character which, over the centuries, have proved more enduring than any style or idiom. It was surely in that sense, rather than simply to identify the city in which he lived, that contemporaries would refer to him as 'the Florentine Master.'" Boston Evening Globe music critic Richard Dyer expressed his appreciation of Dallapiccola's music in a recent article: "It is music that cuts across all the categories and reaches directly to the heart, combining the greatest formal mastery with a Mediterranean warmth of expression and sensuousness of surface. Like Britten's, but more impulsively, much of Dallapiccola's music is a full response to poetic texts of significance and, more than that, the full response of a great musician to the great human and ethical issues of history." Perhaps the most telling tribute came from Hans Werner Henze on the occasion of the composer's 70th birthday: "... he's a rare example of a very complete humanitarian artist."

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S.F. Ballet Returns to Opera House in December

The San Francisco Ballet will return to the San Francisco War Memorial Opera House this December upon completion of their current tour of four Pacific Rim cities—Pasadena, Seattle, Portland and Honolulu.

Opening the 1979-80 Opera House season on December 13 will be Lew Christensen's spectacular production of *Nutcracker*. There will be 29 performances of *Nutcracker* running through December 30.

On January 15, 1980, the San Francisco Ballet will begin its 1980 Repertory Season, presenting five months of exciting dance—from classic to contemporary—in the dazzling style which is unique to the San Francisco Ballet.

Highlighting the 1980 Repertory Season will be four World Premieres of ballets choreographed by the Company's resident choreographers: Michael Smuin's full-length ballet *The Tempest*, and new works by Robert Gladstein, John McFall and Tomm Ruud.

The Tempest is San Francisco Ballet Co-Director Michael Smuin's third full-length ballet after *Cinderella*, choreographed in 1974 with Co-Director Lew Christensen, and *Romeo and Juliet*, choreographer in 1976. This new ballet follows William Shakespeare's serene fantasy of romance and intrigue from the spectacular opening shipwreck to its magical conclusion. The island paradise of Shakespeare's imagination provides the setting and a cast of dukes and lords, spirits and mythological deities adrift in a world of romantic allusion and remarkable natural beauty.

The three additional World Premieres will consist of Robert Gladstein's new work set to the music of Leonard Bernstein's "Chichester Psalms"; John McFall's new contemporary ballet set to Henri Lazarof's "Canti," an a cappella choral work in five languages; and

Tomm Ruud's new neoclassical ballet for 14 dancers set to Sir Edward Elgar's Introduction and Allegro, Opus 47, for quartet and string orchestra.

The 1980 Repertory Season will also feature revivals of Lew Christensen's *Don Juan* and Willam Christensen's *Nothin' Doin' Bar. Nothin' Doin' Bar*, choreographed in 1950 to a score by Darius Milhaud, will be presented as part of a Bay Area celebration in honor of Milhaud, sponsored by Mills College.

Three works by George Balanchine will also be in the repertory schedule. *Divertimento No. 15* will be given its San Francisco premiere; and that choreographer's *Allegro Brillante*, given its San Francisco Ballet premiere during the 1979 Summer Season, and *Symphony in C* are included.

Other scheduled works from repertory include: Sir Frederick Ashton's full-length *La Fille Mal Gardée*; Lew Christensen's *Scarlatti Portfolio* and *Sinfonia*; Michael Smuin's *A Song for Dead Warriors, Q.aV.*, *Scherzo*, *Mozart's C Minor Mass*, *Harp Concerto Pas de Deux* and *Duettino*, a 1979 Summer Season premiere; Robert Gladstein's *The Mistletoe Bride*; and John McFall's *Le Rêve de Cyrano*.

In addition to the 1980 Repertory Season at the Opera House, the San Francisco Ballet will present four different programs at Zellerbach Auditorium on the U.C. Berkeley campus and at the San Jose Center for the Performing Arts in San Jose.

People interested in *Nutcracker*, the 1980 Repertory Season at the Opera House, or in the Zellerbach or San Jose performances are urged to check local newspapers for upcoming announcements of performance schedules, or to call the San Francisco Ballet at (415) 751-2141 for information.

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Bigger Raffle At Opera Fair

Highlighting the third annual San Francisco Opera Fair on Sunday, October 28, will be the "Bigger Than Ever Raffle", offering more than one hundred prizes. The Fair itself will be held throughout the Opera House from noon to 6 p.m. and is supported by a grant from Eureka Federal Savings and Loan. Admission tickets to the Fair at the nominal cost of \$3.50 for adults and \$1.50 for children and senior citizens are available now at the Opera Box Office.

Prizes in the giant raffle include two hundred shares of Marathon Oil common stock; round-trip San Francisco-Paris Apex airfare for two people plus accommodations for two weeks (not to exceed \$2,600) from Siemer & Hand Travel; a \$2,500 gift certificate from Statements; a one-week coastal cruise for two to Canada from Delta Cruise Lines; and a \$2,000 gift from Narsai Catering.

Other prizes range from a color television set (Payless Drug Store) to a sterling silver mesh necklace designed by Elsa Peretti (Tiffany & Company) to a week-end for two at the Hotel St. Francis.

Raffle tickets at \$5 each or six for \$25 are available now in the basement bar area of the Opera House during intermissions at every performance and may also be purchased at the Opera Box Office and through the mail. By purchasing raffle tickets you are making a contribution to benefit the San Francisco Opera. Drawing for all prizes will be held at 5 p.m. at the Fair, although winners need not be present at the drawing.

The 1979 Fair will also feature free musical entertainment throughout the Opera House by artists of the San Francisco Opera, Brown Bag Opera and the Affiliate Artists. New this year are "How Did They Do That!?", an exciting staged demonstration of special effects, combat techniques and pyrotechnic magic from the Opera tech shop, and "Spotlight on *Forza*", a rare opportunity to observe from the dress circle a technical preparatory rehearsal for *La Forza del Destino*.

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