

Cavalleria Rusticana
(Rustic Chivalry)

1980

Wednesday, November 12, 1980 7:30 PM

Saturday, November 15, 1980 8:00 PM

Tuesday, November 18, 1980 8:00 PM

Sunday, November 23, 1980 2:00 PM

Tuesday, November 25, 1980 8:00 PM

Friday, November 28, 1980 8:00 PM (Live radio broadcast)

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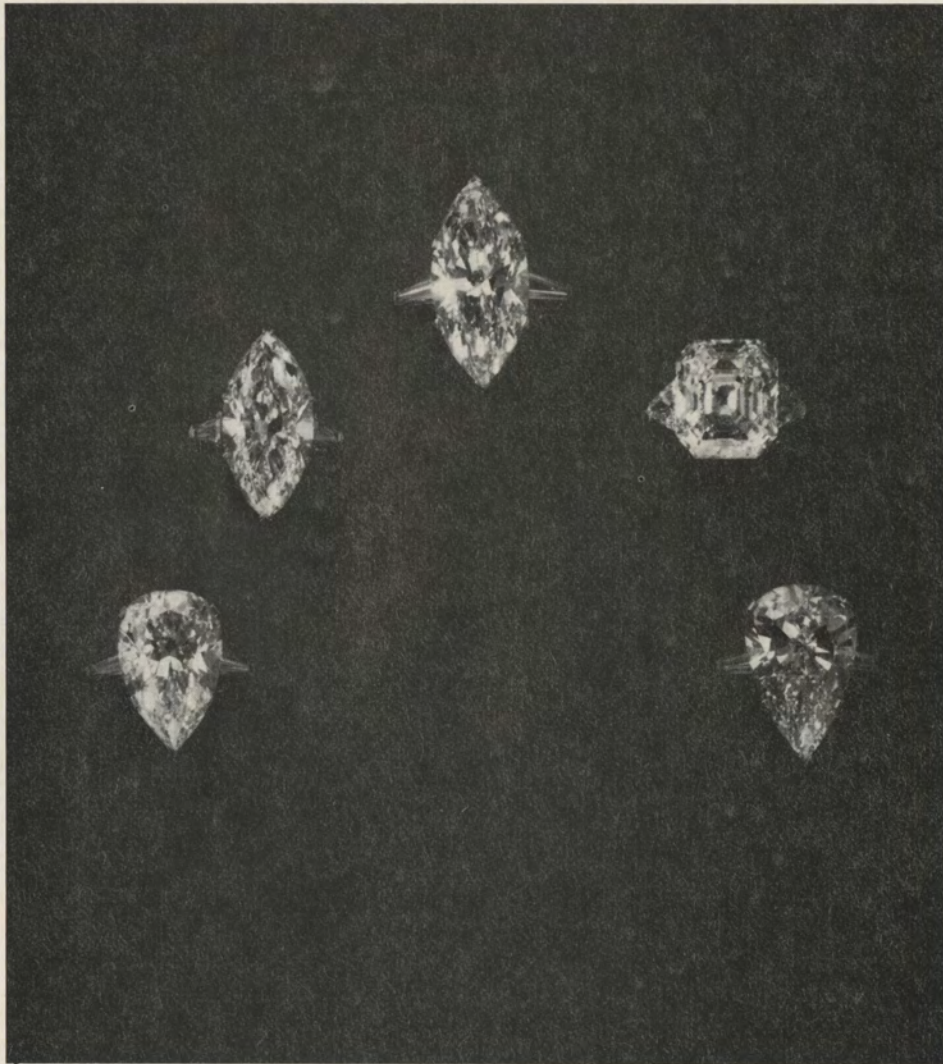
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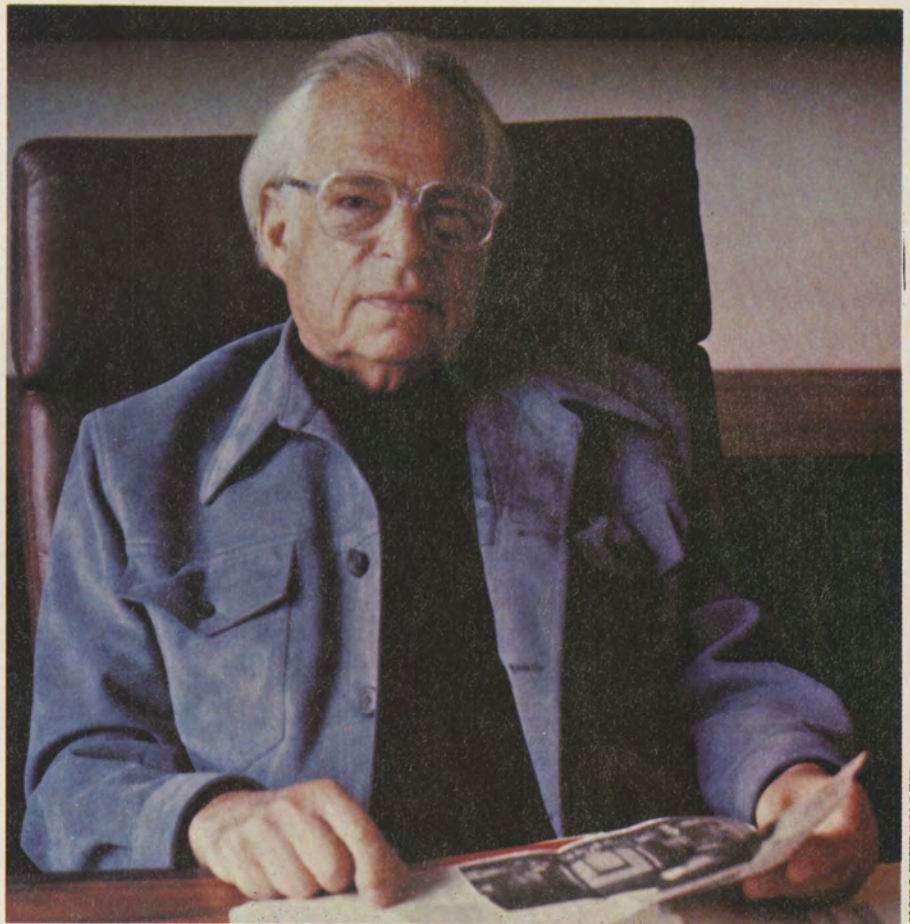
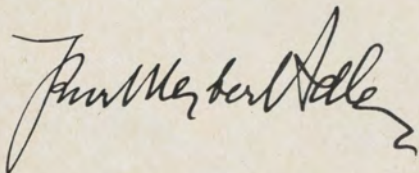
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Welcome to our new season and to the beginning of the busiest period in San Francisco Opera history. We are proud to present for you our 58th fall season, the longest in the company's history. The extraordinary demand for opera by our audiences is what has made this growth necessary, and I hope we can now better accommodate the constantly growing numbers of opera lovers in the San Francisco area.

This fall we share the excitement and pride of our colleagues at the San Francisco Symphony over the opening of the Louise M. Davies Symphony Hall. With the expanded Opera House, the Herbst Theatre and the soon-to-be-completed rehearsal wing, San Francisco will now have a complex of performing arts facilities worthy of our city's exceptional cultural heritage and reputation. The Opera, too, has a proud first this season, the inauguration of our own San Francisco Opera Orchestra, made necessary by the Symphony's move from the Opera House and unavoidably conflicting performance schedules. The difficult task was accomplished through an intensive nationwide search for the finest operatic instrumentalists.

Our initial offering of the 1980 season is an ambitious new production of *Samson et Dalila*, which has been made possible thanks to the cooperation of the Gramma Fisher Foundation of Marshalltown, Iowa, and of our colleagues at the Lyric Opera of Chicago, who will share the production. *Samson* is being taped for a later national telecast.

Following our fall season, Spring Opera will return in 1981 with another season of innovative musical presentations. Then, in an exciting first, we will inaugurate in June a San Francisco Opera summer festival season with five international productions at the War Memorial Opera House. The next year will indeed be a period of unprecedented musical richness for our public, and we hope you will enjoy every moment with us.



Ira Nowinski Photo

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Editors: Thomas O'Connor, Arthur Kaplan • Art Director: Richard High • Editorial Assistant: Robert M. Robb

Courtyard bell of a small church in Calabria in southern Italy
where the San Francisco Opera productions of *Cavalleria Rusticana* and *I Pagliacci* are set.

Edited by the San Francisco Opera Marketing and Public Relations Department, Thomas O'Connor/Roberta Pilk, Co-Directors.
Editorial Offices: San Francisco Opera, War Memorial Opera House, San Francisco, CA 94102. Phone (415) 861-4008.

CAVALLERIA RUSTICANA & I PAGLIACCI/1980

FEATURES

**Verga's Tale of
Rustic Chivalry** by Arthur Kaplan 34

Novella, play and opera, *Cavalleria Rusticana* is a monument
in the history of Italian *verismo*.

Bring on the Pagliacci by William Weaver 58

Leoncavallo's *Pagliacci* triumphed at its 1892 Milanese
premiere; its vitality remains undiminished as it nears
its hundredth birthday.

Italy's Greatest Export by Joseph Morella 74

An Italian-American reflects on the emotional side of his
cultural heritage and on the hot blood in opera's *verismo* twins.



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San Francisco Opera Magazine 1980 is a Performing Arts publication, Michel Pisani, Publisher; Lizanne Leyburn, Editor; Jerry Friedman, General Manager; T. M. Lilienthal, Advertising Director; Florence Quartararo, Advertising Manager; Toni Navone, Sales Representative. © All rights reserved 1980 by Performing Arts. Reproductions from this magazine without written permission is prohibited. Performing Arts S.F. Office: 651 Brannan Street, San Francisco, California 94107. Telephone (415) 781-8931; L.A. Office: 9025 Wilshire Boulevard, Beverly Hills, California 90211. Telephone (213) 273-8161. Printed in San Francisco.

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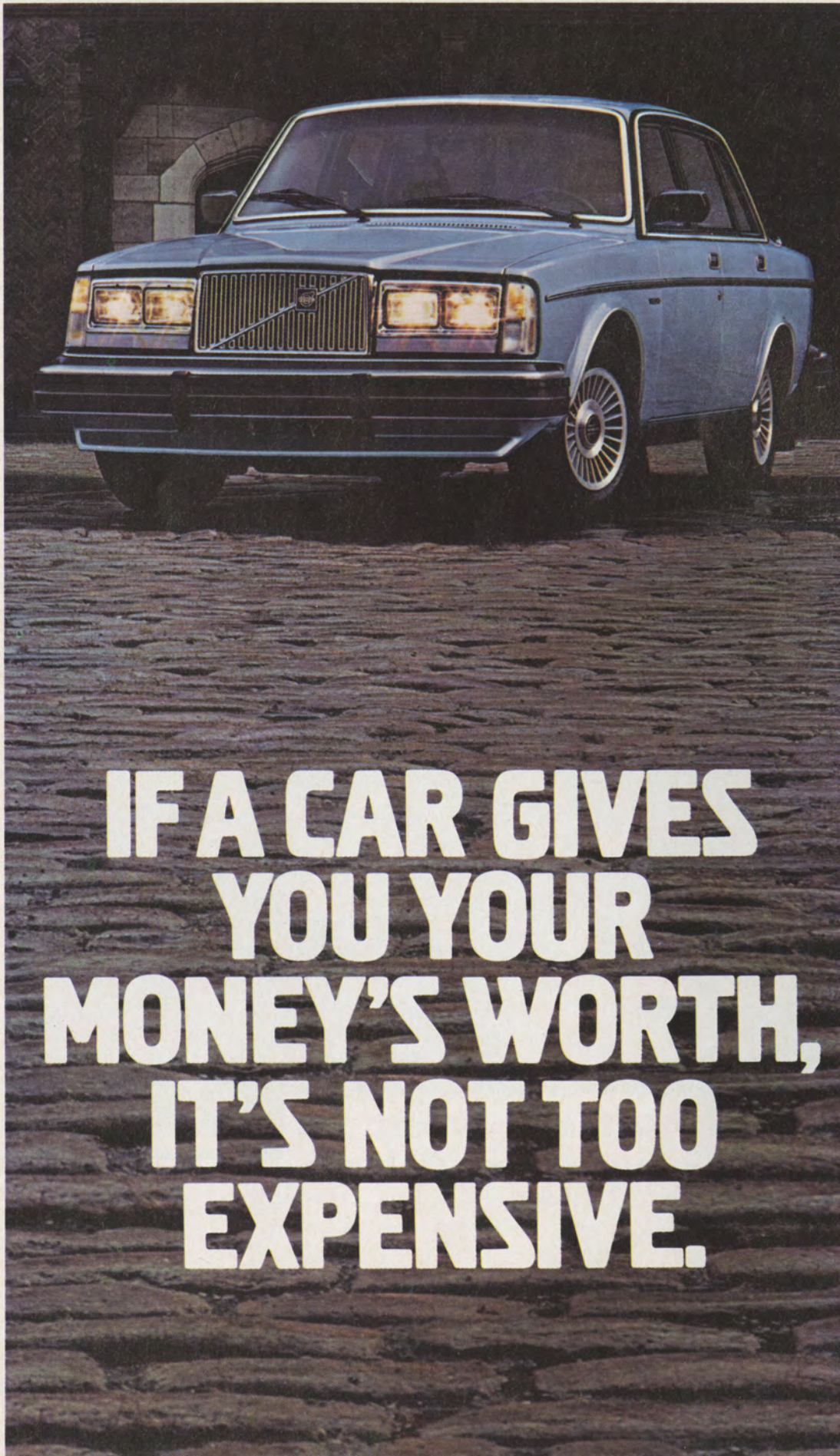
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OBOE

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 Raymond Dusté

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Avi Downes
Lara Downes

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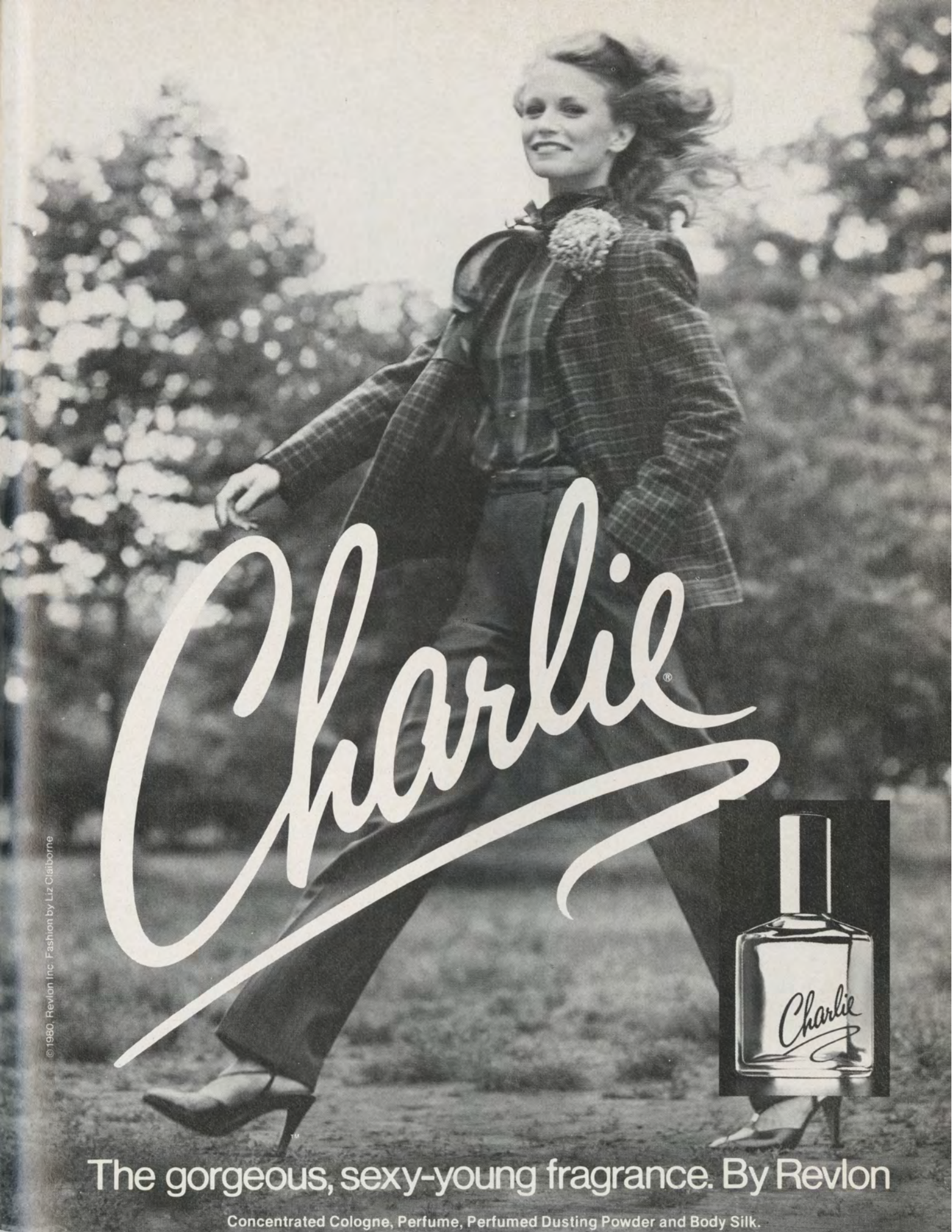
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Suga Moriawaki
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Miriam Preece
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Doug Beardslee
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Tom Carlisle

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1980 SEASON

Kurt Herbert Adler, General Director

New Production

Samson et Dalila

Produced through the cooperation of the Gramma Fisher Foundation of Marshalltown, Iowa, The Lyric Opera of Chicago and San Francisco Opera Guild

In French
Saint-Saëns

Verrett/Domingo, Brendel, Voketaitis,* Langan,* Ballam, Tate,* Wexler*/Holder

Rudel/Joël/Schmidt/C. Robbins*/Sappington

Simon Boccanegra

Production from The Lyric Opera of Chicago, donated by the Gramma Fisher Foundation of Marshalltown, Iowa

In Italian
Verdi

M. Price, Quittmeyer/Bruson, Lamberti,* Siepi, Burchinal, Langan, Tate Gardelli*/Frisell/Pizzi

Die Frau ohne Schatten

Production made possible by a generous gift from Cynthia Wood

In German
Strauss

Rysanek, Marton (9/30), Nilsson, Hesse, Cook, Gwen. Jones, de la Rosa, South, Quittmeyer, Richards*/King, Feldhoff,* Herincx, Ballam, Del Carlo, Voketaitis, Hoback, Burchinal, Langan, Woodman*

Klobucar/Lehnhoff-Asagaroff/Zimmermann

New Production

Don Pasquale

In Italian
Donizetti

Welting/Evans, Rendall, Nolen, Wexler

Mund**/Mansouri/Conklin

Popular-priced performances in English
Mills/Malta, Hoback, Brandstetter, Wexler

Agler/Mansouri-Irwin/Conklin

Jenůfa

In Czech
Janáček

Söderström, Jurinac, Cervena, Cook, South, Ganz* Gwen. Jones, Quittmeyer, Richards/Cathcart, Lewis, Del Carlo, White*

Rosen*/Rennison*/Bauer-Ecsy/Prendergast

The Magic Flute

Production from The Metropolitan Opera

In English
Mozart

Translation by Andrew Porter
Greenawald, Carter* (10/11), Shane,* Peterson, Cook, Gwen. Jones, Rakusin*/P. Price,* Duesing, Cold,** White, Cole,* Green,* Wexler, Ballam, G. Stapp*

Weder**/Hebert*/Chagall*

La Traviata

In Italian
Verdi

Masterson,** Cervena, Quittmeyer/Prior,* Saccomani,* Tate, Brandstetter,* Wexler, Langan

de Almeida/Karpo/Businger/Vesak

San Francisco Opera Premiere

Arabella

Production from the Houston Grand Opera

In German
Strauss

Te Kanawa, Daniels,* Mills,* Cervena, Cook/Wixell, Lewis, Malta, Ballam, Brandstetter, Langan

W. Rennert**/Cox*/Dalton*

Tristan und Isolde

In German
Wagner

Gwyneth Jones, Baldani/Wenkoff, Stewart, Estes, Ellsworth,* Green, Winter,* Del Carlo

Adler/Haugk/Weyl

Productions made possible, in part, by a generous gift from James D. Robertson.

Cavalleria Rusticana

In Italian
Mascagni

Troyanos (11/12, 15, 18, 23), O. Stapp (11/25, 28), South, Cervena/Svetlev,* di Bella

followed by

I Pagliacci

In Italian
Leoncavallo

Rawlins*/King, di Bella, Saccomani, Green, Tate, Woodman

Bareza**/Martinoty/Ponnelle

Madama Butterfly

In Italian
Puccini

Hayashi,* Forst, Quittmeyer/Lima,* Monk, Livingston,* Del Carlo, Langan, Wexler, Harvey

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Richard Bradshaw, Chorus Director
Thomas Munn, Lighting Designer
Joan Sullivan, Assistant Lighting Designer*

*San Francisco Opera debut

**American opera debut

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PRELUDES

Senate Confirms Adler Largest Opera

The United States Senate has unanimously approved Kurt Herbert Adler's appointment by President Carter to membership on the National Council on the Arts, the policy-making advisory board to the National Endowment for the Arts. The San Francisco Opera's general director, who has previously served as a member of the Opera/Musical Theater panel of the Endowment, will sit for a six-year term on the National Council along with 25 other distinguished Americans from all areas of the arts.

Fair Ever

The largest and best-attended San Francisco Opera Fair ever spilled through nearly every crevice of San Francisco's Performing Arts Center on October 5, raising funds for the Opera and offering the entire Bay Area community a day of operatic festivities, colorful sights and sounds and good things to eat or do. Dedicated this year to the memory of its late founder, Jean Donnell, the Opera Fair was headed by San Francisco Opera board member Robert Leefeldt. Sir Geraint Evans served as grand marshal of the opening parade.

Summer Festival Tour Packages Set

In connection with the San Francisco Opera's first annual International Summer Festival in 1981, California Inbound Services will offer 3, 4 and 5-night San Francisco Opera tours, including orchestra seats for 1, 2 or 3 operas, an additional concert, transfers, hotel accommodations, sight-seeing and optional tours to the wine country, the Monterey Peninsula and even onward tours to Hawaii and Mexico. For the first time, a large number of tickets for the San Francisco Opera will be available through these tours to out-of-town visitors from the U.S., Canada and from overseas. Three-night tours start at \$284.00 per person, on the basis of sharing a double room in a first class hotel. The dates are June 12-July 19, 1981.

Detailed brochures for the San Francisco Opera Summer Festival 1981 tours may be obtained from travel agents, airline tour desks, Opera Guilds or from the operator, California Inbound Services, a division of Char-Tours, Inc., 605 Market Street, San Francisco, California 94105. Toll free phone numbers are: (800) 652-1479 in California or (800) 227-3124 from elsewhere, except Hawaii and Alaska.



ROBERT MESSICK PHOTO

A young fairgoer tries to measure up to Brunnhilde at the opera character photo booth.

SFO Wig & Make-Up Program Recognized

Spurred by the success of its debut year, the Wig and Make-Up Training Program of the San Francisco Opera will continue in 1981, offering professional instruction under the direction of Richard Stead. Fourteen students will be accepted for the seven-month program, beginning in January. The Washington-based National Opera Institute has awarded the Program a \$3,000 grant to assist with operational costs, recognizing the esteem the program has already won among musical theater professionals. Director Stead has been head of the San Francisco Opera's Wig and Make-Up Department for the last 12 years.

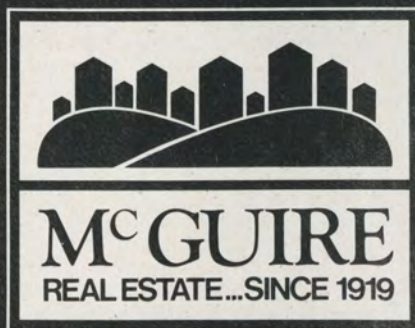


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April 1

Paula Robison, flute
Ruth Laredo, piano
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Illustrated brochures with all performance details and ticket information are available now. To get your free copy, contact the Opera Box Office, or call (415) 775-5967.

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SERVICES

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.

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.

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.

Emergency Telephone

The telephone number 431-4370 may be used by patrons for emergency contact only during performances. Before the performance, patrons anticipating possible contact should leave their seat number at the Nurse's Station in the lower lounge where the emergency telephone is located.

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.

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

The 1980 exhibit in the opera museum honors Wagnerian soprano Kirsten Flagstad and mezzo-soprano Blanche Thebom. In addition to rare photographs from the San Francisco Opera files and costumes which Miss Thebom has donated to the San Francisco Opera, there are materials from the Flagstad Memorial Collection, founded by Mrs. Milton H. Esberg, Sr., and recently placed in the care of the San Francisco Archives for the Performing Arts, which has prepared the current exhibit.

The Archives for the Performing Arts, with headquarters in the San Francisco Public Library, Presidio Branch, is a non-profit, tax-exempt corporation which serves as a depository for invaluable collections pertaining to opera, dance, music and theater. It is headed by artistic director Russell Hartley and administrative director Judith Solomon. The opera museum, located in the south foyer, box level, is open free of charge during all performances.

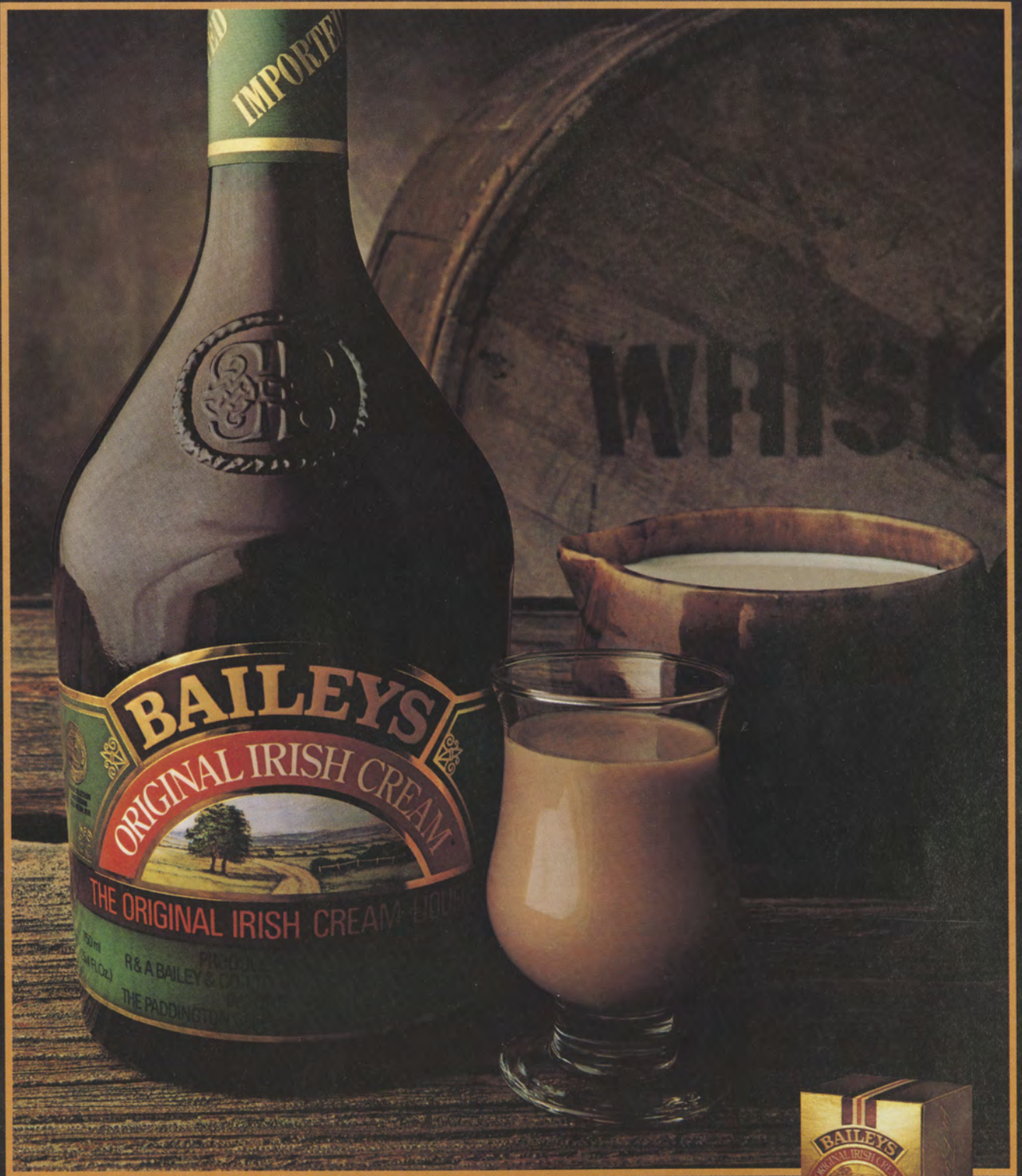
Opera glasses are available for rent in the lobby.

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 lost and found information inquire at check room No. 3 or call (415) 621-6600, 9 a.m. to 4 p.m.



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Monday, December 1, 1:00 p.m.

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Matinee for Senior Citizens
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Friday, November 28, 1:00 p.m.

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- 9/26 SIMON BOCCANEGRA
- 10/3 DON PASQUALE
- 10/10 JENŪFA
- 10/17 LA TRAVIATA
- 10/24 SAMSON ET DALILA*
- 10/31 THE MAGIC FLUTE
- 11/7 DIE FRAU OHNE
SCHATTEN*
- 11/14 ARABELLA
- 11/21 TRISTAN UND ISOLDE
- 11/28 CAVALLERIA RUSTICANA/
I PAGLIACCI
- 12/5 MADAMA BUTTERFLY

*Taped from an earlier performance. All broadcasts begin at 8:00 PM Pacific Time, Fridays except for *Tristan und Isolde* which begins at 7:00. San Francisco Opera broadcasts can also be heard throughout the United States over National Public Radio. Please check local listings for dates and times.

- San Francisco KQED 88.5 FM
- Fresno KVPR 89 FM
- Los Angeles KUSC 91.5 FM
- Sacramento KXPR 89 FM
- San Diego KFSD 94.1 FM
- Corvallis KOAC 550 AM
- Portland KOAP 91.5 FM
- Seattle KING 98.1 FM
- Chicago* WFMT 98.7 FM

*Check local listings for day and time.

KQED 88.5 FM

Matters Musical, including commentary on the San Francisco Opera season, can be heard Tuesday through Friday at 7:40 AM with Allan Ulrich as host. The program is made possible in part through a grant from the L. J. and Mary C. Skaggs Foundation of Oakland, California.

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


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KPFA Opera Review with Bill Collins, Melvin Jahn and Bob Rose. November 2, 9, 23 and 30, all at 5 PM.

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KEN HOWARD PHOTO

**Spring Opera Theater Returns
 to the Curran
 in February**

Spring Opera Theater will return to the Curran Theater in February, celebrating its 20th season of popular-priced opera in English produced by the San Francisco Opera, Kurt Herbert Adler has announced.

The four-production, 19-performance season will include new productions of Mozart's *Marriage of Figaro* and Gounod's *Romeo and Juliet*,

the West Coast premiere of John Eaton's gripping *The Cry of Clytaemnestra*, and a revival of Offenbach's sparkling, perennial favorite, *The Grand Duchess of Gerolstein*.

The season will run from February 19 through March 15, and five subscription series will be offered, including a new, Saturday matinee, three-opera series.

Both *Figaro*, Mozart's comic masterpiece, and *Romeo*, Gounod's melodic setting of Shakespeare's timeless ro-

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■ **1979.** The renowned Sacramento Bee Wine Tasting. *A panel of leading experts picked Giumarra Chablis over 76 other California white wines, giving it a much coveted gold medal.*

■ **1978.** The International Viticulture and Wine Fair. *Experts from all over Europe awarded Giumarra Chablis still another gold.*

■ **1977.** The Los Angeles County Fair. *Among California Chablis, Giumarra was given the Fair's highest award.*

■ **1976.** The Los Angeles County Fair. *Giumarra's long, full body and pleasing character delighted the judges, who gave it a gold medal over 25 other popular California Chablis.*

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CAROLYN MASON JONES PHOTO

Bruce Yarnell created the role of General Boom in the 1973 Spring Opera production of *The Grand Duchess of Gerolstein*.

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mance, have not been performed by Spring Opera since 1969. John Eaton's *The Cry of Clytaemnestra* had its world premiere at the Indiana University Opera Theater in March of 1980, where it received international acclaim for its dramatic intensity, virtuoso vocal and orchestral writing, and its telling portrayal of the tragic Greek myth. *Grand Duchess*, given on the Spring Opera stage in 1973 and 1974, makes a long-awaited return to the repertoire as one of the most delightfully charming productions in Spring Opera's history.

Subscriptions, which are available for the first time at a discount, are as follows: *Four Thursday evenings*: February 19, *Figaro*; February 26, *Romeo*; March 5, *Duchess*; March 12, *Cry*. *Four Friday evenings*: February 20, *Duchess*; February 27, *Figaro*; March 6, *Cry*; March 13, *Romeo*. *Four Saturday evenings*: February 21, *Figaro*; February 28, *Romeo*; March 7, *Duchess*; March 14, *Cry*. *Three Saturday matinees*: February 28, *Duchess*; March 7, *Romeo*; March 14, *Figaro*. *Four Sunday matinees*: February 22, *Duchess*; March 1, *Figaro*; March 8, *Cry*; March 15, *Romeo*.

More information and a free brochure are available by writing: SPOT brochure, War Memorial Opera House, San Francisco, CA 94102, or by calling (415) 391-4000. ■

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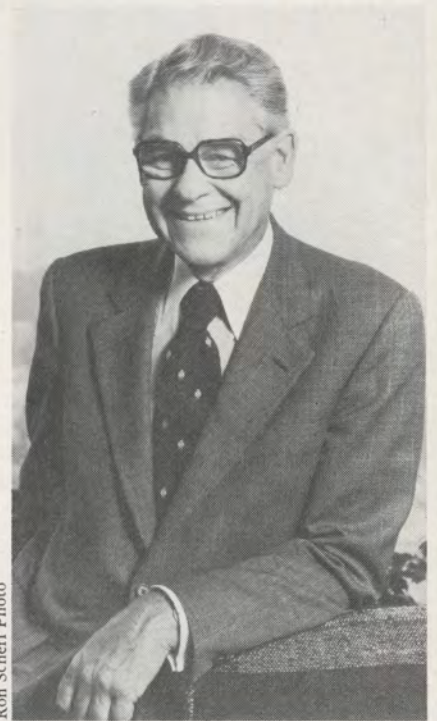
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1979 was so full of "firsts"—our international telecast of *La Gioconda*, the visit of our company to the Philippines, the completion of the Opera House addition, our four San Francisco premieres and five new productions—that it seemed 1980 might be somewhat of a letdown. Not so; Kurt Herbert Adler and his staff have embarked on a year of unprecedented ambition and excitement for all of us.

The current season opens with a new production of Saint-Saëns' *Samson et Dalila* which we will share with the Lyric Opera of Chicago. It has been made possible through the cooperation of the Gramma Fisher Foundation of Marshalltown, Iowa, the Lyric and the San Francisco Opera Guild. Television cameras will again be in the Opera House to tape this production for future airing nationwide. We are also creating a new production of Donizetti's delightful *Don Pasquale*.

The Lyric Opera of Chicago has also sent us their beautiful production of Verdi's *Simon Boccanegra*, which was donated by the Gramma Fisher Foundation, while from New York we will see the Metropolitan Opera's Chagall-designed production of Mozart's *The Magic Flute*, made possible by a gift to the Met from the late Mrs. John D. Rockefeller, Jr. And from the Houston Grand Opera comes the production of *Arabella*, the first time San Francisco audiences have heard this lilting Strauss opera.

This will be the tenth season that the sounds of the San Francisco Opera have been broadcast from the stage of the Opera House to a radio audience numbering in the millions. The broadcasts this year will originate with station KQED and will be beamed directly throughout the United States on the new satellite hook-up of the National Public Radio network. This exciting development will make it possible for NPR stations anywhere in the country to receive the Friday broadcasts live or to tape a superior-quality signal for later airing. Production of the broadcasts, which make the San Francisco Opera truly a national resource, is made possible by grants from Chevron, U.S.A., Inc.



Ron Scherl Photo

and the L. J. and Mary C. Skaggs Foundation of Oakland, California.

In the pit this season you will hear our newly constituted, independent San Francisco Opera Orchestra. Now that our colleagues at the San Francisco Symphony have their magnificent new home next door and our seasons will overlap, musicians can no longer play in both orchestras. Maestro Adler and his musical staff performed a herculean task in assembling some of the finest musicians—from the Bay Area and from across the country—into a first-class new orchestra.

Creating an orchestra of that caliber is expensive, as is every aspect of producing international grand opera. Thanks to capacity houses for nearly all performances and modest price increases, we continue to cover nearly 60% of our soaring costs from box office revenues, a high proportion compared to other major companies. Since most of our costs are wages, salaries and the fees of the hundreds of singers, orchestra members, artisans, technicians and others who comprise our company, we are particularly subject to the ravages of inflation, despite the economies

effected by Maestro Adler and his staff, which are nothing short of miraculous. Raising the remaining 40% of our costs is a continuing challenge. The number of individuals contributing to the San Francisco Opera has increased substantially in the last few years, and it is only through the support of our thousands of contributors—with gifts both large and small—that we have been able to bridge the gap between expenses and ticket revenue without pushing ticket prices through the ceiling.

If you have not already contributed to our fund drive, I urge you to join the Opera family of supporters now.

I would like to take this opportunity to welcome the newest member of our staff on board. Terry McEwen, who will succeed Kurt Herbert Adler as general director of the Company in 1982, joined the Opera staff this summer to begin the long-range planning necessary for future seasons. We are delighted to have him with us, and look forward to the success that will surely crown his future leadership of the Company.

A host of organizations and individuals continue to play a vital role for the San Francisco Opera, assuring our financial and moral support. I would like to extend our continuing gratitude to the National Endowment for the Arts and its chairman, Livingston Biddle; the California Arts Council and its chairman, Marl Young; the Honorable Dianne Feinstein, Mayor of San Francisco; Chief Administrative Officer Roger Boas; the City and County of San Francisco; the War Memorial Board of Trustees and the San Francisco Opera Guild for their support which is so essential to the San Francisco Opera.

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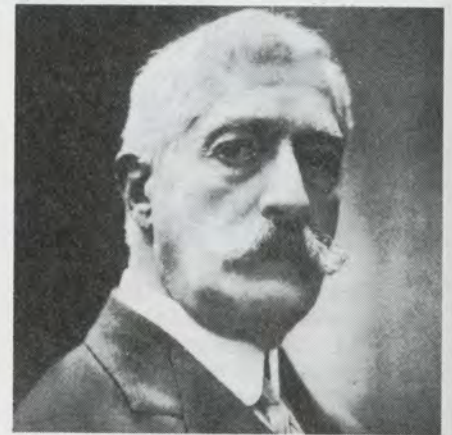
Novella, play and opera, *Cavalleria Rusticana* is a monument in the history of Italian *verismo*.

By ARTHUR KAPLAN

Although Giovanni Verga (1840-1922) is not well known outside Italy, where he is considered among the most important literary figures of the late 19th century, at least one of his works is familiar to millions around the world. For Verga is the author of *Cavalleria Rusticana*, written first as a novella and subsequently adapted into a one-act drama, on which Pietro Mascagni based his celebrated opera of the same name.

Born in Catania, Sicily, near the family estate in Vizzini in the mountainous region south of the city, Verga maintained close contact with the agrarian world of his ancestors that would play such an important part in his literary output. After pursuing legal studies at the university of Catania, he decided to devote himself to a career as a writer. In 1869, in order to establish his reputation, he settled in Florence, then the capital of a united Italy and the cradle of Italian literature and language since the time of Petrarch, Dante and Boccaccio. When the capital was transferred to Rome in 1870 and Milan became the cultural as well as commercial center of the nation, Verga moved to the latter in 1872. However, he maintained a certain distance from the bohemian artistic movement of the time known as the *Scapigliatura*, of which Arrigo Boito, the writer, composer and future librettist of Verdi's *Otello* and *Falstaff*, was among the leaders.

Following the initial success of the short novel *Storia di una capinera* (*Story of a Linnet*), the Milanese editor Treves cheaply acquired the publishing rights to the young Sicilian's future opus. Writing feverishly, Verga began work on a cycle of novels to be called *I vinti* (*The Defeated*), whose theme was the ex-



Giovanni Verga (1840-1922).

hausting struggle of all levels of humanity to achieve a meaningful existence.

**Eleanora Duse had a
tremendous personal triumph
as Santuzza.**

Nedda, the first in a series of novellas or short stories based on Sicilian peasant and fisherfolk life, was published in 1874, and in the late 1870s a series of Verga's novellas dealing with Sicilian life began appearing in the leading periodicals of the day. One of them, *Cavalleria Rusticana*, was first published in the March 1, 1880, issue of *Farfulla* in Rome.

That same year these novellas were collected in a volume entitled *Vita dei campi* (*Life of the Fields*). Although written in Italian rather than in Sicilian dialect, the tales vividly capture the atmosphere of Verga's native province—its local usages, speech patterns, everyday activities and mentality—and, as

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such, stand at the forefront of what came to be known as *verismo*.

Verismo, a term supposedly coined by Verga himself, had its roots, as did the majority of European artistic movements, in France. *Naturalisme*, as the French forerunner was called, was an outgrowth of the Realist movement in literature, of which Flaubert was the most famous exponent. Under the leadership of Emile Zola, whose *Roman expérimental* (1880) stands as the manifesto of the movement, a school of Naturalist writers was spawned whose influence held sway for a generation (1865-1895).



Eleonora Duse as Santuzza, the role she created in Verga's one-act drama, *Cavalleria Rusticana*, in a pastel by Roussoff.



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The set design for Verga's *Cavalleria Rusticana* in its premier production in Turin in 1884.

The Naturalists' generally sympathetic concern with the ordinary vicissitudes of the lower classes, treated in a pseudo-scientific, impersonal manner, spread rapidly. Verga was among the first to pick up the banner in Italy and turn his back on the more idealized Christian Realism of the Manzoniist currents in Italian literature.

Cavalleria Rusticana, like the other novellas in *Vita dei campi*, has documentary value as an unidealized "slice of life" ("*uno squarcio di vita*," as Tonio sings in the Prologue to *I Pagliacci*, itself a kind of musical manifesto of the *verismo* school). With themes and people taken directly from Sicilian life, it must have had a folkloric appeal for even Northern Italian readers, who, to this day, consider the ways of *il mezzogiorno* (the Southern part of Italy) foreign. Foremost of these themes are the Sicilian concepts of honor—the sanctity of female virtue: virginity before marriage, fidelity afterwards—and personalized vengeance, which are the mainsprings of *Cavalleria Rusticana's* plot.

The Sicilian concepts of honor and personalized vengeance are the mainsprings of the story.

Following the success of *Vita dei campi*, Verga thought of adapting his tale of rustic chivalry for the stage. For centuries literary battles had been waged more prominently in the theatrical arena than elsewhere. The forces of tradition and convention were stronger in the theater, so that the dramatization of the

novella was a far bolder enterprise than its narrative predecessor.

Verga was very conscious of creating a new theatrical genre and renouncing the "*vieti amminnicoli della tradizione*" ("obsolete triviality of tradition"), in the words of his friend Giuseppe Giacosa, a fellow playwright and the future co-librettist of *La Bohème*, *Tosca* and *Madama Butterfly*.

Verga's friendship with Giacosa had, in fact, been a stimulus to the Sicilian writer's theatrical ambitions. Although Giacosa was most enthusiastic about *Cavalleria Rusticana* as a work for the legitimate stage, other friends, including Boito and Cesare Rossi, whose company was to premiere the work, tried to dissuade Verga from the task. Boito was suspicious of the rapidity with which the play was drafted, and Rossi was reluctant to expose himself and his company to what he thought would be certain denunciation and financial loss. (A leading actor of the day, Rossi did not, as might be expected, choose to portray the role of Turiddu but rather that of Alfio.) The followers of Manzoni, who had damned Verga's masterpiece, the novel *I Malavoglia* (*The House by the Medlar Tree*), when it was published in 1881, would be out in force.

Although his story depended on local customs largely unfamiliar to Northern Italian audiences who were accustomed to more abstract themes and the confirmation of middle class values, Verga's faith in it made him willing to endure financial sacrifices to assure a staging of his revolutionary theatrical venture. He agreed not only to underwrite the production expenses, including costumes brought specially from Sicily,



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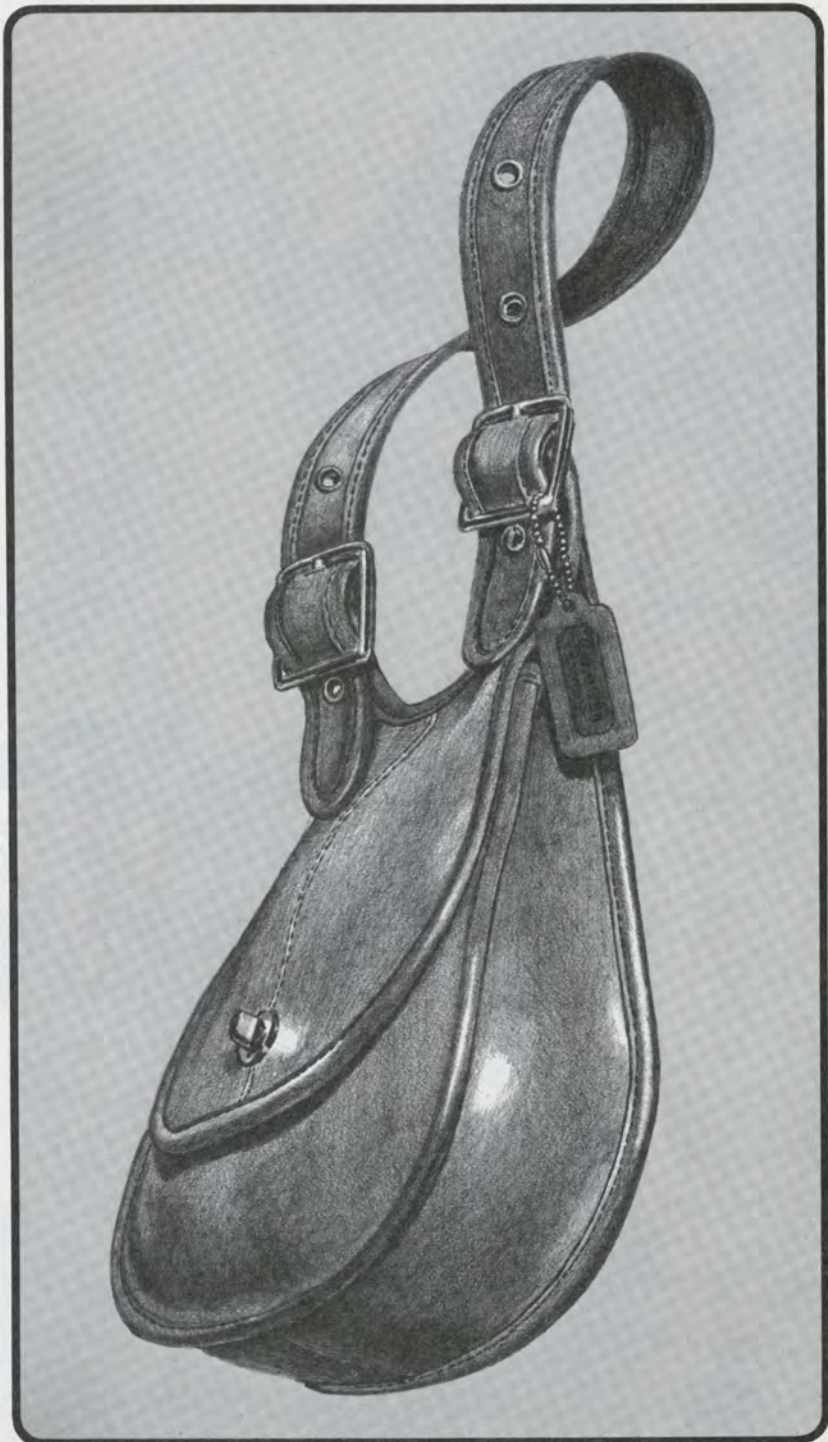
but also to forego the usual author's rights and royalties.

Rehearsals proceeded apace, though not without difficulty, and on January 10, 1884, four days before the Turin premiere, Verga wrote to his Swiss friend Edouard Rod: "My play—or let's call it better my attempt at a play [it was officially titled *Cavalleria Rusticana*, *bozzetto drammatico*, *scene popolari* (dramatic sketch, popular scenes)] in a very risky genre which goes against the prevailing public taste, will pass unnoticed even in Italy, and the majority will shrug their shoulders at a misguided idea . . . but I feel the necessity of affirming the genre."

Giacosa was more positive. "Tomorrow evening at the Carignano theater," he wrote in a letter of January 13, "a dramatic work by Giovanni Verga will be presented. This is an artistic event of great importance, and all of Italy has its eyes on us." Not coincidentally, Verga dedicated the play to Giacosa.

Verga and Rossi needn't have feared. The premiere was an overwhelming success (Zola sent a congratulatory telegram), the only true triumph of Verga's career. The 25-year-old Eleanora Duse had a tremendous personal triumph as Santuzza. Her leading men were Rossi as Alfio; Tebaldo Checchi, her real-life husband, as Zio Brasi; and Flavio Andò, who soon thereafter became her lover (between more important affairs with Boito and Gabriele D'Annunzio), as Turiddu. Duse performed *Santuzza* in numerous Italian cities (Mascagni saw *Cavalleria Rusticana* first in Milan with Flavio Andò's company and only much later with Duse) and in America, where she toured with it several times.

Perhaps because Duse was then the darling of Northern Italian theater-

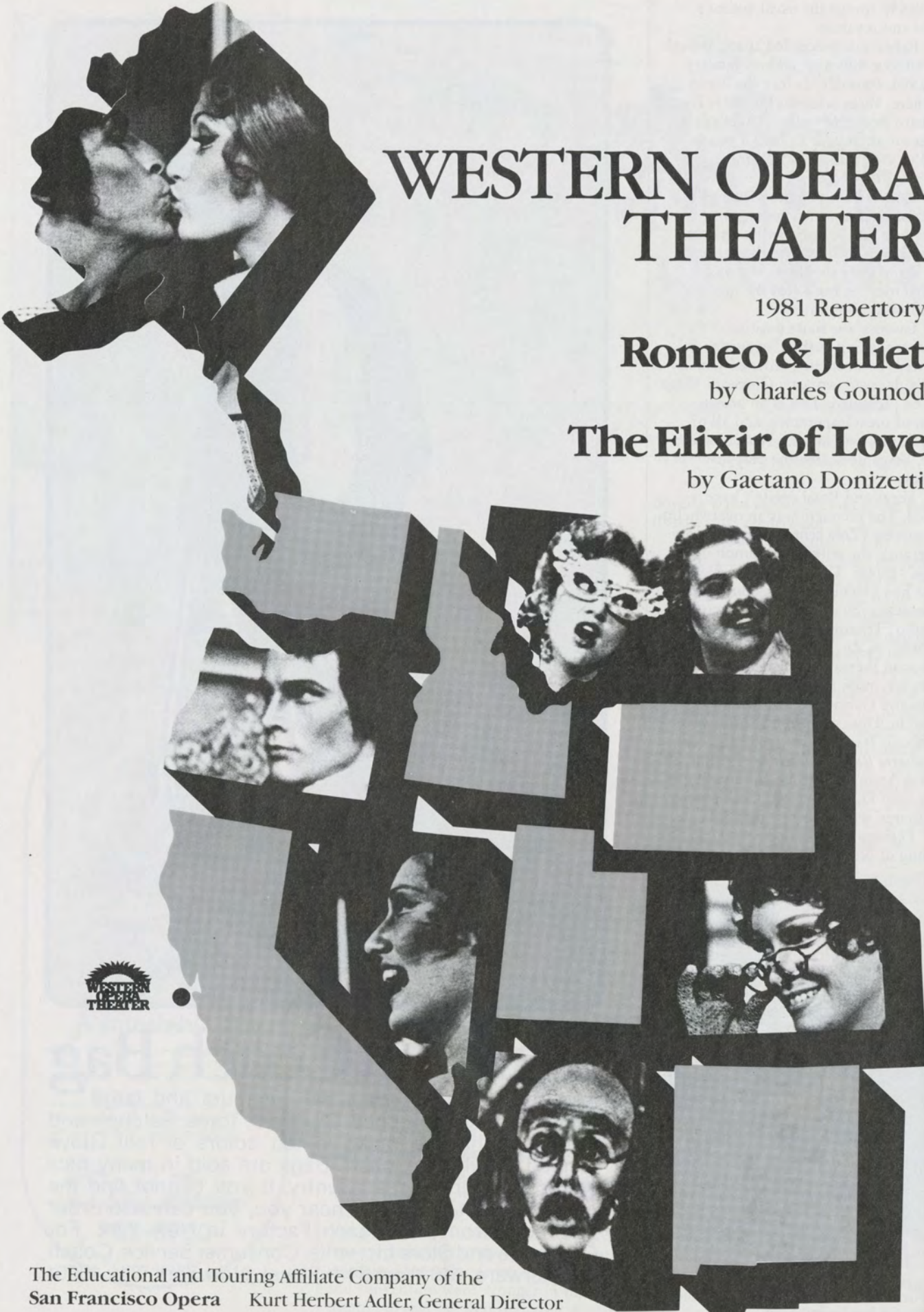


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Giuseppe Giacosa and Arrigo Boito, friends and artistic confidants of Verga, who wrote libretti for Puccini and Verdi.



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goers, the character of Santuzza (she is known only as Santa in the novella) becomes the focal point of the play. It is to her that audience sympathy is principally drawn, whereas in the novella she is depicted in a much less favorable light. Pictured there as fairly well-to-do (her father is described as "rich as a pig"), she assures Turiddu that she would provide a substantial dowry if the Lord were to send her the right man. Furthermore, we see her in action, and then only briefly, as a flirt in the two marvelously playful "courting" dialogues with Turiddu as he flatters and cajoles her and she responds in a coyly come-hither manner. (In the novella the ironic title *Rustic Chivalry* thus takes on a second meaning of country courtship, a meaning that is lost in the play, whose action begins after Turiddu's affections are once more focused on Lola, the girlfriend of his pre-military days.)

We see Santa slamming the window shut on Turiddu after he begins paying attention to Lola once again, then meditating vengeance as she waits her turn behind Lola at the confessional. ("Sull'anima mia, non voglio mandarti a Roma per la penitenza"—"upon my soul, I don't intend to send you to Rome for your penance.") She gets revenge by telling Alfio of his wife's philandering while he was away. Although achieved in much the same language and dramatic context in both novella and play, it appears far more an act of selfish and thoughtless jealousy in the former.

In the play it is Santuzza who symbolizes the sanctity of the hearth and family affection, a role given in the novella to Turiddu's mother, gnà Nunzia. Santa appears almost as the curtain rises in the opening scene of the one-act



Soprano Gemma Bellincioni, the first Santuzza in Mascagni's *Cavalleria Rusticana*.



The Santuzza-Turiddu duet with Gemma Bellincioni and Roberto Stagno featured on the cover of the musical score of *Cavalleria Rusticana*.


drama and leaves the stage only after serving as the pivotal character for three-quarters of its length. In scene 1 she comes looking for Turiddu and confesses her sins to gnà Nunzia; in scene 2 she pleads with Turiddu to return to her; in scene 3 with Lola present she comes to the realization that Turiddu's love for her has vanished; in scene 4 she tries desperately to prevent Turiddu from following Lola to church; in scene 5 she informs Alfio of Lola's infidelity.

Throughout she is painfully aware of her transgression and her consequent loss of honor (her final words in the play are "*Sono in peccato mortale*"—"I'm in mortal sin"). As a sinner she is humble, timid and self-deprecating. She makes her first entrance with her face shamefully hidden in her shawl. She begs Nunzia to treat her with pity as Christ did Mary Magdalene. Twice she refuses Nunzia's invitation to enter her house lest she bring shame on the old woman.

Twice she bursts into tears, confessing her plight as the abandoned woman whose honor the betraying lover had promised to respect.

In her speech to Nunzia—by far the longest in the play (and the basis of Santuzza's great aria in Mascagni's opera, "*Voi lo sapete*")—she tells how out of jealousy both Turiddu and then Lola played up to each other at her expense and renewed their relationship as lovers. Santuzza even hints that she may be pregnant ("*Ora che sono in questo stato . . .*")—"Now that I'm in this state . . .") and says that her brothers will kill her with their own hands when they find out. As a *scomunicata* she cannot even go to Easter services with the other villagers.

Her confrontation scenes with Turiddu, missing in the novella, are at the heart of the play. She has no pride left; all the villagers are aware of her situation, and the crueler ones taunt her. She doesn't care who sees or hears her



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begging Turiddu to come back to her. She doesn't care if she has to humiliate herself before him. She tells him that he can walk all over her face; he can slaughter her with his own hands like a lamb and she will lick those same hands like a dog; he can kill her (she repeats this twice), just as long as he doesn't desert her for Lola.

The pathetic nature of her entreaties and questions ("Don't you see that I'm dying of grief? . . . What will I do if you leave me? . . . Why does she want to steal you from me, who has nothing else in the world? . . . Do you want to see me die of despair?") is heart-rending. A true *appassionata*, she is incapable of logical behavior in the irrefutable evidence of Turiddu's infidelity ("And don't I still burn within me for you who have betrayed me?").

Cavalleria Rusticana has documentary value as a "slice of life."

During their entire first scene together, Santuzza uses the polite "*voi*" form of address with Turiddu, indicating her shame and deference, whereas Turiddu uses the more familiar "*tu*" with her, as opposed to the "*voi*" that he uses with Lola. It is only after Lola's departure that, in her desperate state, crazed with grief and jealousy, Santuzza addresses him with the "*tu*" form.

Turiddu responds to her frenzied pleas in a short speech that is a marvel of psychological penetration. He says: ". . . I don't know what ideas you've put in your head; and you intend to disgrace me left and right; and to spy on my comings and goings as if I were still a little boy; am I no longer my own master to do what I want?" Here is the crux of the Latin—and more specifically Italian-Sicilian—attitude toward the male-female relationship. Turiddu, having lived under the acceptable and cherished domination of his mother for so long (in the novella she still waits up for him to return home every evening), finally gained a measure of independence in the army, an independence he is certainly not willing to relinquish for a simple amorous peccadillo. He obsessively repeats his need for freedom of action—both as a defense mechanism against Santuzza's accusations and because he really feels it—five times in their first colloquy and once again in his departing phrases.

Only in the face of death does he return to the warm, protective embrace of his mother as a final refuge against a world gone awry. (The farewell phrase is even more touching in the novella than in the play: "Mamma . . . do you remember when I went away to the army and you thought I might not return? Give me a loving kiss as you did then, because tomorrow morning I'm going far away" vs. "Mother, embrace me like you did when I went away to the army

and you thought I might not return, because today is Easter.")

As if to confirm the more lyrical quality of the mother-son relationship in the novella, Verga there has Turiddu stand up to Alfio in the duel of rustic chivalry because "before coming here I saw my old mother, who, feeling an uneasiness in her heart, had gotten out of bed on the pretext of cleaning up the chicken coop in order to see me leave. And, as God is my witness, I will kill you like a dog so as not to cause my dear old mother [*"mia vecchierella"*] any tears . . . I can still see her before my eyes." And Verga ends his violent tale of irrational jealousy with Turiddu's "blood gurgling forth like foam from his throat and he couldn't even gasp, *'ab, mamma mia!'*"

In the play, Turiddu's final thoughts go not to his mother (who is here less pitiable anyway as a self-sufficient shopkeeper) but to Santuzza, as befits her central role in the dramatic adaptation. He says to Alfio: "I have a debt of conscience to comare Santa, because I'm the one who brought her to her downfall and, as God is my witness, I will kill you like a dog so as not to leave the poor girl with no one to look after her" (*"in mezzo alla strada"*). Later, he tells his mother "If anything should happen . . . mother, think of Santa, who has no one else in the world."

The solos and duets arise naturally from the text of the play.

Pietro Mascagni's opera, which had its triumphant premiere at the Teatro Costanzi in Rome on May 17, 1890, with the beautiful Gemma Bellincioni as Santuzza, was adapted by Giovanni Targioni-Tozzetti and Guido Menasci from Verga's play, not the novella. Aside from adding the requisite choral pieces and short solos for Alfio and Lola, all of which are logical extensions of the dramatic situations in the play, and the opening Siciliana for Turiddu, Mascagni and his librettists followed the text of the one-act drama scrupulously. The solos and duets for Turiddu and Santuzza arise naturally from the text of the play. Entire phrases are taken quasi-verbatim from Verga's stage work. The opera ends in exactly the same way as the play with the spoken cries of a distraught village woman, *"Hanno ammazzato compare Turiddu"* ("They've killed compare Turiddu").

The changes necessitated by the exigencies of the lyric theater do nothing, therefore, to alter the basic unfolding of the drama. The chorus loses its individuality—the villagers in the play were

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Mascagni (seated) with the cast of *Cavalleria Rusticana*.

clearly differentiated types—and becomes a colorful background of spectators against which the melodrama is played out, much as in the original novella.

The principal characters undergo slight modifications. Alfio is musically and dramatically depicted as more of a loud-mouthed extrovert (c.f., "Il cavallo scalpita") and takes on a vaguely villainous character absent in the play, where his hard-working wagoner's existence amply justifies the personalized vengeance of the Sicilian code of honor. Lola, with her *stornello* serenade ("Fiori di giaggiolo") and her toast to Turiddu's good fortune following the Easter services (she politely refuses his offer of wine in the play), comes across as a more provocative coquette. Turiddu emerges

The brutal intensity of the
novella is diffused in the
process of adaptation.

as slightly more sympathetic at the opera's end because of his touching farewell to Mamma Lucia (much easier to sing than gnà Nunzia) and his repeated urgings for her to act as Santuzza's mother should he not return, because "I had sworn to marry her." Nothing quite as remorseful is hinted at in Turiddu's character either in the novella or the play. Santuzza alone remains almost exactly as she was in the stage play, a passionate and pitiful character whose inability to tame her jealous fury precipitates the village tragedy. She does return to the stage at the very end of the opera to cry out an "O madre mia" on a high B flat as she throws her arms around Mamma Lucia's neck and then caps the final chorus cry of horror with a for-

tissimo high C before fainting dead away as the curtain falls.

The Sicilian flavor of the novella's wonderfully succinct dialogues, already diluted in the play, is further attenuated in the opera, where the language maintains little of its local color and character. The brutal intensity of the original is considerably diffused in the process of adaptation from printed page to theater to opera house. The novella can be read in under 10 minutes; the play enacted in little more than a half hour; the opera sung in approximately an hour and 10 minutes.

The box-office success of the opera incited Verga to outrage at being defrauded of his author's rights. Although he had given Mascagni his authorization to set the play to music (through the good offices of a mutual friend, Giovanni Salvestri), Verga instituted a long series of denunciations and suits against the composer and his publisher, Sonzogno. This was not as a matter of principle, but for financial recompense. The courts sided with the playwright and in an 1893 decision condemned Mascagni-Sonzogno to pay him 143,000 lire. (Another musical version of *Cavalleria Rusticana*, by Domenico Monleone, reopened the hostility with Mascagni-Sonzogno into which Verga threw himself with renewed fierceness.)

Whatever the individual merits of the novella, play and opera—and they are considerable—all three versions of *Cavalleria Rusticana* stand as groundbreaking monuments in the history of Italian *verismo*. It is the opera, however, with the universal appeal of Mascagni's passionately dramatic score grafted to the tale of rustic chivalry that has made the short story Verga's most famous and has kept interest in the play alive today. ■

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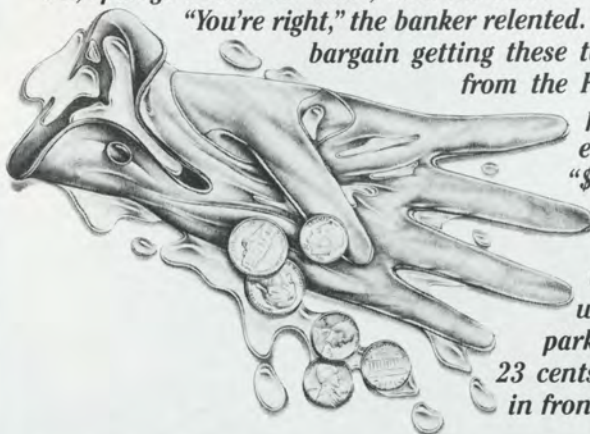
"You're right," the banker relented. "After all, it is quite a bargain getting these two complete dinners


from the PreTheatre menu and parking for the whole evening for just \$30."

"\$29.77," said his wife, wringing out her evening glove into the ashtray.

"While you were getting the valet parking receipt, I fished

23 cents out of the fountain in front."

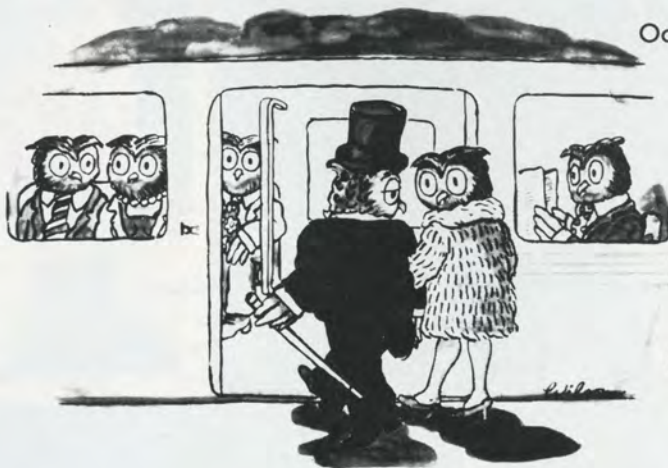


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Cavalleria Rusticana



Sona Cervena, Michail Svetlev

IRA NOWINSKI PHOTO

IRA NOWINSKI PHOTO



Michail Svetlev

RON SCHERL PHOTO



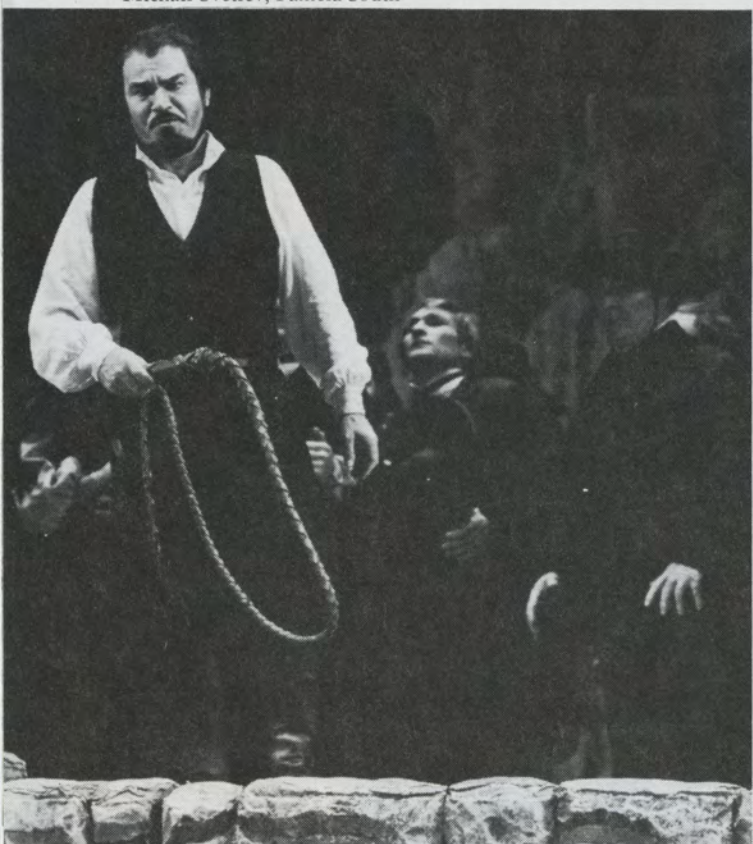
Tatiana Troyanos (photo from the 1976 production)

Parsons de Herles

IRA NOWINSKI PHOTO



Michail Svetlev, Pamela South



Benito di Bella



RON SCHERL PHOTO

Tatiana Troyanos (photo from the 1976 production)

IRA NOWINSKI PHOTO

I Pagliacci



James King

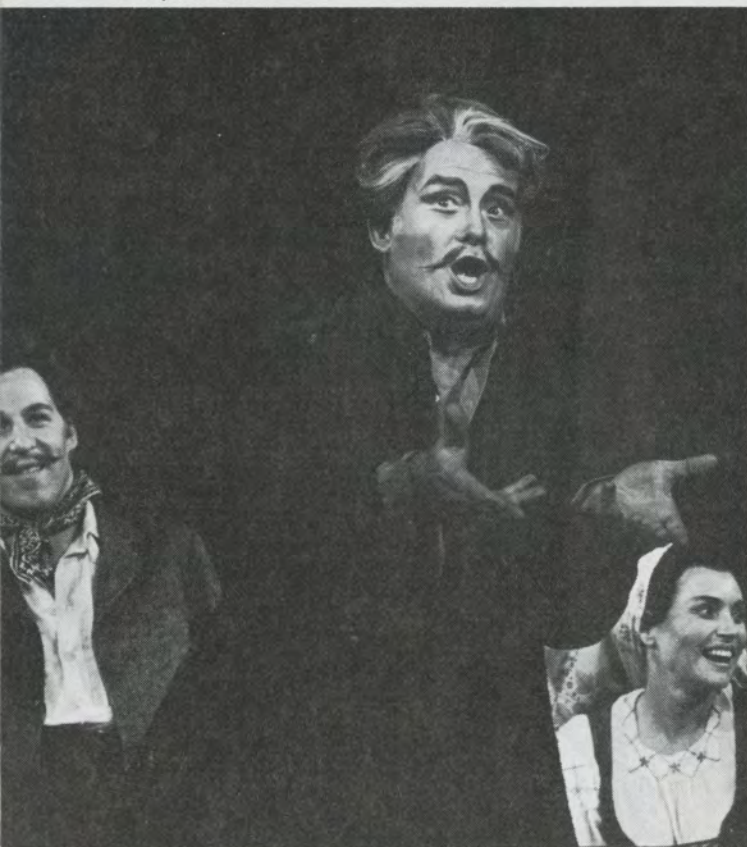


Benito di Bella

Photos taken in rehearsal by Ira Nowinski



Emily Rawlins



James King



Emily Rawlins, Lorenzo Saccomani

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Opera in one act by PIETRO MASCAGNI

Text by GIOVANNI TÀRGIONI-TOZZETTI and GUIDO MENASCI
Based on the play by GIOVANNI VERGA

Cavalleria Rusticana

(IN ITALIAN)

Conductor

Nikša Bareza**

Production designed by

Jean-Pierre Ponnelle

Stage Director

Jean-Louis Martinoty

Chorus Director

Richard Bradshaw

Lighting Designer

Thomas Munn

Musical Preparation

James Johnson

Susanna Lemberskaya

Prompter

Randall Behr

San Francisco Boys Chorus

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Bavarian State Opera

First performance: Rome, May 17, 1890

First San Francisco Opera performance:

September 24, 1927

CAST

(in order of appearance)

Turiddu

Michail Svetlev*

Santuzza

Tatiana Troyanos (November 12, 15, 18, 23)

Olivia Stapp (November 25, 28)

Mamma Lucia

Sona Cervena

Alfo

Benito di Bella

Lola

Pamela South

Peasants and villagers

***American opera debut*

**San Francisco Opera debut*

TIME AND PLACE: Good Friday, around 1930;

a village in Southern Italy

Cavalleria Rusticana

Returning from military service, Turiddu found his fiancée Lola married to a prosperous wagon owner and driver, Alfio. To get his revenge, he seduced Santuzza. Lola, in her jealousy, took up with him again in an adulterous affair.

As the curtain rises, Turiddu's voice is heard praising Lola and, from afar, one hears men and women singing the joys of spring and love: as if in a nightmare, Santuzza envisions the love between Turiddu and Lola. Instead of going for wine in Francoforte, she tells Mamma Lucia, Turiddu has spent the night with Lola while Alfio was away. Alfio suddenly arrives and is suspicious at having seen Turiddu lurking about his house. As a warning to Turiddu, he publicly boasts of his love for Lola and of her fidelity. The Good Friday procession emerges from the church, with the religious fervor mounting to hysterical fever pitch. Santuzza cannot enter the church, for everyone knows she has sinned with Turiddu, and she considers herself excommunicated and damned. She joins her voice to the others, provoking general disapproval. Once the crowd leaves, Santuzza accosts Turiddu, who tries in vain to deny his affair with Lola. Just then Lola passes on her way to church, which leads to an

ironic exchange between the two women. Santuzza and Turiddu engage in a storm of recriminations, before Turiddu breaks away and goes into the church. When Alfio arrives to join his wife at church, Santuzza cries out in her grief and jealousy that Lola has been unfaithful to him. Too late Santuzza realizes the bloodthirsty desire for vengeance she has set off in Alfio will doom Turiddu.

Both Lola and Turiddu emerge from mass and recognize by Santuzza's vengeful smile that she has betrayed their secret to Alfio. As a final provocation, Turiddu publicly offers a toast to Lola, then drinks heartily to bolster his courage. Alfio enters, and the ritual challenge to a duel occurs. In keeping with custom, Turiddu draws Alfio's blood by biting his ear, which signifies a fight to the death. In a moment of weakness towards Santuzza that earns the crowd's scorn, Turiddu asks Alfio and, later, Mamma Lucia to care for Santuzza if he should not return; he had promised, he says, to marry her. With Mamma Lucia and Santuzza standing face to face, the cries of the village women announce Turiddu's death. Santuzza's nightmare has come full circle—love and revenge.

I Pagliacci

In the Prologue, Tonio, a clown in a small theatrical road company, announces that the author has written a true story about actors, who share the same joys and sorrows as other human beings.

On the Feast of the Assumption, a company of touring actors, accompanied by excited villagers, arrive at the outskirts of a small village in southern Italy. Canio, head of the troupe, announces that the performance will begin at 11 PM that evening. When one of the crowd suggests that Tonio is courting Nedda behind his back, the jealous Canio warns that he tolerates no flirting with his wife. Canio joins a group of villagers and goes off to the nearby inn. The *zampognari* (bagpipers) enter the square and entertain the gathered villagers before they go to the church, leaving Nedda alone in her thoughts. Disturbed by her husband's suspicious glances, she envies the freedom of the birds that soar overhead. Tonio, who has listened to Nedda's reverie, tries to make love to her, but she strikes him, sending him away in a rage. A moment later her lover, the villager Silvio, appears; taking Nedda in his arms, he persuades her to run away with him at midnight. Meanwhile, after spying on them, Tonio leaves to report the tryst to Canio, who returns from the inn and discovers the guilty pair. A chase ensues, but Silvio manages to escape. Though threatened with a

knife, Nedda refuses to divulge her lover's name, and Beppe, another actor, has to stay Canio's hand. Tonio advises the enraged husband to wait until evening for vengeance. Alone, Canio laments his lot as an actor, laughing through his tears for the public's amusement.

The villagers assemble to see the play, and Nedda, collecting money for the performance, exchanges some words with Silvio, assuring him of their rendezvous. The *commedia* begins, which is based on the familiar tale of Pagliaccio and Colombina. In the absence of her husband, Pagliaccio (played by Canio), Colombina (Nedda) is serenaded by her lover Arlecchino (Beppe). Together they drive away her servant the buffoon Taddeo (Tonio). Colombina and Arlecchino dine together and plot to poison Pagliaccio, whose approach interrupts their love-making. After Arlecchino has escaped, Taddeo with pointed malice assures Pagliaccio of his wife's innocence. Obsessed with jealousy, Canio forgets he is onstage and demands that Nedda name her lover. She tries to continue the play, as the audience gradually realizes the reality of the situation. Beppe tries to intercede, but Tonio holds him back. Maddened by her continued defiance, Canio stabs Nedda and Silvio, who has rushed forward to help her. Canio cries out that the comedy is ended.

Production made possible, in part, by a generous gift from James D. Robertson

Opera in one act by RUGGIERO LEONCAVALLO
Text by the composer

I Pagliacci

(IN ITALIAN)

Conductor

Nikša Bareza**

Production designed by

Jean-Pierre Ponnelle

Stage Director

Jean-Louis Martinoty

Chorus Director

Richard Bradshaw

Lighting Designer

Thomas Munn

Musical Preparation

Philip Highfill

Prompter

Randall Behr

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Bavarian State Opera

First performance: Milan, May 21, 1892

First San Francisco Opera performance:

October 6, 1923

WEDNESDAY, NOVEMBER 12 AT 7:30

SATURDAY, NOVEMBER 15 AT 8:00

TUESDAY, NOVEMBER 18 AT 8:00

SUNDAY, NOVEMBER 23 AT 2:00

TUESDAY, NOVEMBER 25 AT 8:00

FRIDAY, NOVEMBER 28 AT 8:00

Cavalleria Rusticana/I Pagliacci radio
broadcast live on November 28

CAST

(in order of appearance)

Tonio (Taddeo) Benito di Bella

Canio (Pagliaccio) James King

Nedda (Colombina) Emily Rawlins*

Beppe (Arlecchino) Jonathan Green

Two Farmers Robert Tate

Thomas Woodman

Silvio Lorenzo Saccomani

Pantomime by William Sanner Ramsdell

Jay Lehman

Marika Sakellariou

Peasants and villagers

***American opera debut*

**San Francisco Opera debut*

TIME: The Feast of the Assumption, around 1930

PLACE: A village in Southern Italy

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 two hours and fifty minutes

Bring on the Pagliacci

Leoncavallo's *Pagliacci* triumphed at its 1892 Milanese premiere; its vitality remains undiminished as it nears its hundredth birthday.



Ruggiero Leoncavallo (1858-1919)

By WILLIAM WEAVER

The 1892 opera season in Milan, though not exceptional, was certainly interesting. Verdi's *Falstaff*, practically finished, was still a year away from its Scala premiere; Puccini's *Manon Lescaut*, also nearing completion, was already promised to Turin, to the Teatro Regio. But on January 20 of that year La Scala had mounted, for the first time, Catalani's *La Wally*, an immense success, with Hariclea Darclee—future creator of *Tosca*—in the title role and Adelina Stehle—soon to be the first *Nannetta*—in the trouser-role of Walter. There had also been a revival of *Otello*, with Victor Maurel repeating his Iago, a *Huguenots* (again with Stehle and Maurel), and to close the Scala season, on March 31, a revival of Ponchielli's *Il figliuol prodigo*, for five performances.

On closing night, Leoncavallo was called out in front of the curtain at least 30 times.

But opera in Milan, in those happy days, did not begin and end at La Scala; and at the somewhat less sumptuous Teatro Dal Verme there was a stimulating early-summer season, sponsored by the impresario Carlo Superti. The program included the Italian translation of Ambroise Thomas' *Hamlet* (already familiar to Italy) and—to open towards the end of May—the world premiere of *I Pagliacci* by the virtually unknown 35-year-old Neapolitan composer Ruggiero Leoncavallo.

Though the impresario Superti was alert (a few years earlier, in Rio de Janeiro, he had been responsible for promoting the young cellist Arturo Toscanini to the rank of conductor), he was not exactly reliable. And on May 27, the Milanese theatrical paper *Il trovatore* reviewed the new opera with a slightly

Continued on page 96



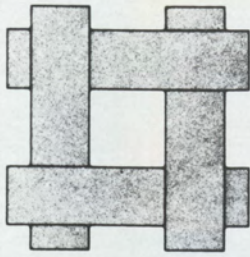
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As a special service to opera-loving holiday gift-givers, the San Francisco Opera Shop will be open for daytime shopping on November 20, 21, 28, 29 and December 3, 4, 5, 6 from 11 AM to 4 PM each day. Enter through the southernmost Van Ness Avenue doors of the Opera House.

Additionally, a limited selection of Opera Shop items are now on sale Monday through Friday in the outer lobby area of the Opera House (where the box office windows are located). Sales hours are Monday, Wednesday and Friday from 1 PM to 5 PM; Tuesday and Thursday from noon to 5 PM.

The expanded Opera Shop has won universal plaudits this season for its fine selection of practical and gift items, exceptional collection of opera records and books and designer accessories. "The opera boutique is a winner this year," wrote Robert Commanday in the *San Francisco Chronicle*, "with a proper and comprehensive stock." The Opera Shop spearheads the San Francisco Opera's current development of a line of merchandising activities, headed by staff member Irma Zigas. All proceeds benefit the Opera directly, and the Shop is staffed by volunteers.

In addition to the special holiday hours, the Shop itself will continue to open one hour before curtain at all performances, as well as at intermissions and immediately after final curtain.



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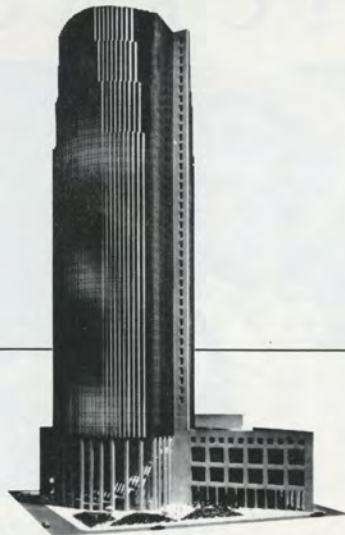


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thru Dec. 3—Tony Orlando
Dec. 4-10—Natalie Cole
Dec. 11-19—The Dirt Band
Dec. 27-Jan. 7—Debbie Reynolds
- Sahara Reno** (Opera House Showroom)—
(Reservations toll free 800/648-3990)
Dec. 1-31—to be announced
- MGM Grand Reno** (Ziegfeld Theatre)—
(Reservations toll free 800/648-4585)
Current—"Hello Hollywood, Hello"
- John Ascuaga's Nugget** (Celebrity Room)—
(Reservations toll free 800/648-1177)
Dec. 31-Jan. 3—The Oak Ridge Boys

LAKE TAHOE

- Harrah's Tahoe** (South Shore Room)—
(Reservations toll free 800/648-3773)
thru Dec. 4—Neil Sedaka
Dec. 5-18—Sammy Davis Jr./Rita Moreno
- Sahara Tahoe** (High Sierra Room)—
(Reservations toll free 800/648-3322)
Dec. 1-31—to be announced
- Caesars Tahoe** (Cascade Showroom)—
(Ticket reservations toll free 800/648-3353)
Dec. 25-31—Mac Davis

LAS VEGAS

- Aladdin** (Bagdad Showroom)—
(Reservations toll free 800/634-6287)
Dec. 26-Jan. 5—Lola Falana
- Caesars Palace** (Circus Maximus)—
(Reservations toll free 800/634-6661)
thru Dec. 10—Paul Anka
Dec. 26-Jan. 7—Paul Anka
- Desert Inn** (Crystal Room)—
(Reservations toll free 800/634-6906)
Current—"Les Alcazar de Paris"
- Dunes** (Casino Showroom)—
(Reservations toll free 800/634-6971)
Current—"Casino de Paris '80"
- Frontier** (Music Hall)—
(Reservations toll free 800/634-6966)
thru Dec. 3—Steve Lawrence & Eydie Gorme
Dec. 4-17—Glen Campbell
Dec. 26-31—Mel Tillis
- Las Vegas Hilton** (Hilton Showroom)
(Reservations 415/772-7200)
Dec. 2-16—Liberace
- MGM Grand** (Celebrity Room)—
(Reservations toll free 800/634-6363)
thru Dec. 3—Mac Davis
Ziegfeld Theatre: Current—"Hallelujah,
Hollywood"
- Riviera** (Versailles Room)—
(Reservations toll free 800/634-6855)
thru Dec. 3—Buddy Hackett
Dec. 4-13—Liza Minnelli
Dec. 26-1—Tony Orlando/Doc Severinsen
- Sahara** (Congo Room)—
(Reservations toll free 800/634-6666)
thru Dec. 4—Dinner Show: Helen Reddy
Cocktail Show: TBA
Dec. 5-6—Johnny Carson
Dec. 7-17—Flip Wilson/Joey Heatherton
Dec. 18-24—Jerry Lewis/Jack Jones
Dec. 25-31—Don Rickles
- Sands** (Copa Room)—
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thru Dec. 16—Wayne Newton/Dave Barry
Dec. 27-31—Wayne Newton/Dave Barry
- Stardust** (Lido Showroom)—
(Reservations toll free 800/634-6421)
Current—"Lido de Paris '80"
- Tropicana** (Folies Showroom)—
(Reservations toll free 800/634-6414)
Current—"Folies Bergere '80"

PROFILES



TATIANA TROYANOS

Internationally acclaimed mezzo-soprano Tatiana Troyanos returns to the San Francisco Opera to recreate the role of Santuzza, which she portrayed when the current production of *Cavalleria Rusticana* was unveiled in 1976. She made her company debut to rave reviews the previous year in the title role of *L'Incoronazione di Poppea*, which she will again perform during San Francisco Opera's first international Summer Festival in 1981. In 1975 she also earned praise as Adalgisa in *Norma* and has subsequently been heard here as Amneris in *Aida* and the Composer in *Ariadne auf Naxos*. Other "trouser" roles for which she is famous include Octavian in *Der Rosenkavalier*, with which she made her Metropolitan Opera debut in 1976, Sextus in *La Clemenza di Tito* in the Jean-Pierre Ponnelle production, recently filmed in Rome, Hansel in *Hansel and Gretel*, Orsini in Donizetti's *Lucrezia Borgia*, the title role in Handel's *Ariodante*, with which she opened the Kennedy Center, and Romeo in Bellini's *I Capuleti e i Montecchi*, sung opposite Beverly Sills in Boston. Following her New York City Opera debut as Jocasta in Stravinsky's *Oedipus Rex*, Miss Troyanos was the leading mezzo at the Hamburg State Opera for over 10 years, scoring successes in such roles as Dorabella in *Così fan tutte*, Giulietta in *Les Contes d'Hoffmann*, Carmen and Eboli in *Don Carlos* (a role she has sung in the original French with the Canadian Opera Company and performed in the "Live from the Met" series over PBS). Other roles for which she is known include Charlotte in *Werther*, Kundry in *Parsifal*, Venus in *Tannhäuser* and Countess Geschwitz in *Lulu*. She has appeared at Covent Garden, the Paris Opera, in Munich, Berlin and at La Scala, where she made her debut as

Adalgisa opposite Montserrat Caballé in the first live telecast by satellite. A frequent recording and concert artist, Miss Troyanos just sang Mahler's *Das Lied von der Erde* with the Los Angeles Philharmonic under Giulini.



OLIVIA STAPP

Following her San Francisco Opera debut as Donna Anna in the 1978 production of *Don Giovanni*, Olivia Stapp returns as Santuzza in the final two performances of *Cavalleria Rusticana*. She performed the role in her Lyric Opera of Chicago debut in 1978. Miss Stapp began her career as a mezzo-soprano and only recently has begun singing roles in the soprano range. She made her New York City Opera debut in 1972 as Carmen and also sang Sara in *Roberto Devereux*, Jane Seymour in *Anna Bolena*, Jocasta in *Oedipus Rex*, Herodias in *Salome*, Magda Sorel in *The Consul* and Santuzza with that company. She launched her soprano career with a series of successful debuts in Italy: Katiusha in Franco Alfano's *La Risurrezione* at the Teatro Massimo in Sardinia; Ariane in Dukas' *Ariane et Barbe-Bleue* in Trieste; the title role in Mascagni's *Iris* in Naples; Lady Macbeth in Palermo and Santuzza in Bari. Other roles in her repertoire include Cherubini's *Medea*, Cio-Cio-San in *Madama Butterfly*, Elettra in *Idomeneo*, Strauss' *Elektra* and two Verdi heroines, Odabella in *Attila* and Abigail in *Nabucco*. During the 1979-80 season Miss Stapp was heard as Lady Macbeth in Palermo, and in new productions of Bellini's rarely performed *La Straniera* and Strauss' *Elektra* in Italy. She was awarded the prize for Best Performance for her portrayal of Minnie in *La Fanciulla del West* at the annual Puccini Festival in Torre del Lago in August 1979.

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PROFILES



EMILY RAWLINS

Emily Rawlins, who made her American opera debut as Violetta in the 1979 Spring Opera production of *La Traviata*, bows with the San Francisco Opera as Nedda in *I Pagliacci*. Born in Ohio, the soprano studied at the University of Indiana, at the Curtis Institute of Music with Margaret Harshaw, and in master classes with Maria Callas and Tito Gobbi. After appearing in the finals of the Metropolitan Opera Auditions in 1972, she went to Vienna to study on a Fulbright Scholarship. With the Stadtheater of Basel from 1973 to 1977, she sang such diverse roles as Poppea, Cherubino, Pamina, Desdemona, Cio-Cio-San, Liù, Rusalka, Octavian and the Composer. Presently a member of the Deutsche Oper am Rhein, Miss Rawlins has been heard there as Nedda, Violetta, Rusalka, Marie in *The Bartered Bride*, Eurydice in *Orpheus in the Underworld*, Antonia in *Les Contes d'Hoffmann*, Concepción in *L'Heure espagnole* and, during the 1979-80 season, Musetta in *La Bohème*, Manon Lescaut in Henze's *Boulevard Solitude* and Zerlina in Auber's *Fra Diavolo*. She has appeared there in the Ponnelle production of Aribert Reimann's *Lear* as Cordelia and will repeat that role in the work's American premiere during the 1981 San Francisco International Summer Festival.

PAMELA SOUTH

In her sixth consecutive season with the San Francisco Opera, soprano Pamela South is heard as a servant, a child, the Guardian of the Temple and a solo voice in *Die Frau ohne Schatten*; as Karolka in *Jenůfa*, and as Lola in *Cavalleria Rusticana*. During the past two seasons she appeared as Despina



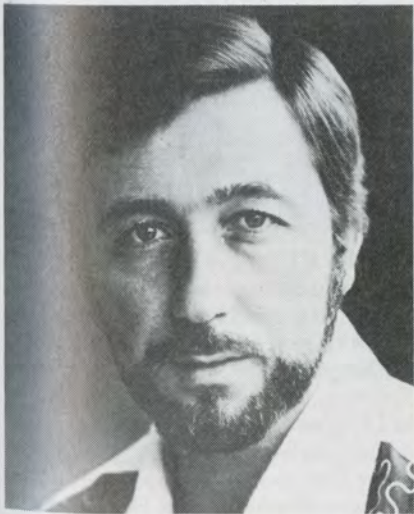
in *Così fan tutte* and Musetta in *La Bohème* in the student matinee and family-priced performances of those works. The young soprano won critical acclaim for her comic talents as the Prima Donna in Donizetti's *Viva la Mamma* and for her portrayal of Servilia in *Titus* in her debut season with Spring Opera in 1977. She returned as Elvira in *The Italian Girl in Algiers* in the following year, in the title role of *La Perichole* in 1979 and in Susa's *Transformations* this year. 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 Zerlina in *Don Giovanni*. Miss South has been a winner of both San Francisco Opera and Metropolitan Opera regional auditions, and from 1977-1978 was an Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program. She has appeared with the San Francisco Pops under Arthur Fiedler and last year sang the title role in *The Daughter of the Regiment* with Portland Opera.

SONA CERVENA

Czechoslovakian mezzo-soprano Sona Cervena, who made her American debut with the San Francisco Opera as Carmen in 1962, returns to the Company for her 10th season to sing Grandmother Buryja in *Jenůfa*, Flora in *La Traviata*, Adelaide in *Arabella* and Mamma Lucia in *Cavalleria Rusticana*. She has performed more than 25 roles here, including Azucena in *Il Trovatore*, Countess Geschwitz in *Lulu*, Louise's mother in *Louise* and Herodias in *Salome*, along with such comic parts as the Countess of Berkenfeld in *La Figlia del reggimento*, Mother Goose in *The Rake's Progress*, Mistress Quickly in *Falstaff*, Berta in *Il Barbiere di Siviglia*, Orlofsky in *Die Fledermaus* and



Martha in *Faust*. Miss Cervena spent three years with the Prague Drama Company before beginning her career as a singer at the Janáček Opera in Brno. Guest appearances followed at the National Theater in Prague in such roles as Carmen and Cherubino. Subsequently, she became a member of the State Opera in Berlin and was granted the title of Kammersängerin by that company following her portrayal of the title role in Gluck's *Orfeo ed Euridice*. She has been heard as guest artist in London, Vienna, Milan, Zurich, Geneva, Lisbon, Moscow, Warsaw and throughout Germany. Miss Cervena has performed at the festivals of Bayreuth, Salzburg, Glyndebourne, Edinburgh, Wexford, Ghent, Amsterdam and Schwetzingen. She is now a member of the Frankfurt Opera.



MICHAIL SVETLEV
Bulgarian tenor Michail Svetlev, who has sung leading Italian roles at La Scala, the Vienna Staatsoper, the Munich Staatsoper, the Deutsche Oper in Berlin and the Deutsche Oper am

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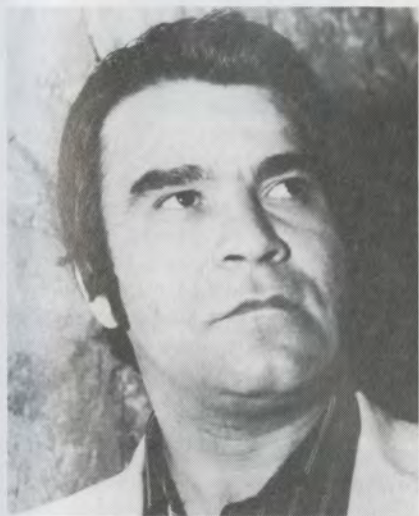
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JAMES KING

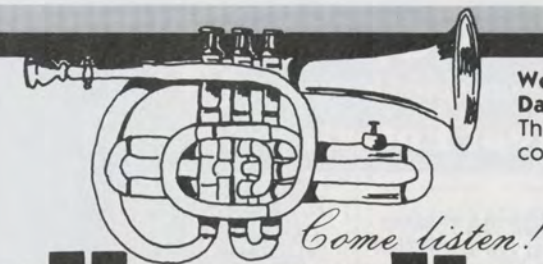
American dramatic tenor James King returns to the San Francisco Opera in a role with which he is closely associated, the Emperor in *Die Frau ohne Schatten*, and is heard as Canio in *I Pagliacci*. He made his professional debut with San Francisco's Spring Opera in 1961 as Don Jose in *Carmen* opposite Marilyn Horne. He first appeared with the San Francisco Opera as Bacchus in *Ariadne auf Naxos* and as Florestan in *Fidelio* during the 1969 season. In 1971 he sang Walther in *Die Meistersinger* and Manrico in *Il Trovatore*, and in 1974 was heard in the title

role in *Otello*. He portrayed the Emperor under the baton of Karl Böhm both at the 1974 Salzburg Festival and with the Metropolitan Opera. He has appeared with the major opera companies of Europe, including La Scala, Covent Garden, the Munich, Hamburg and Vienna State Operas and the Salzburg and Bayreuth Festivals. His repertoire encompasses the Wagnerian roles — Siegmund, Lohengrin, Parsifal, Walthar and Tristan — as well as the dramatic tenor roles in the Italian and French repertoires. Recent engagements include *Die Frau ohne Schatten*, *Fidelio* and *Palestrina* in Hamburg; and *Fidelio*, *Elektra* and *Ariadne auf Naxos* in Munich. This summer he was heard as Bacchus at the Salzburg Festival under the direction of Karl Böhm. Between his two series of performances in San Francisco, King will appear with the Vienna State Opera in Tokyo in *Ariadne* and *Elektra*.



BENITO DI BELLA

A native of Palermo, Italy, baritone Benito di Bella made his American debut as Jack Rance in last season's production of *La Fanciulla del West* and returns to sing both Alfio in *Cavalleria Rusticana* and Tonio in *I Pagliacci*. He has performed this double bill several times in recent years, including the 1977 productions in Verona, and more recent performances in Brussels, Munich, Vienna and Berlin. In May he portrayed Tonio at the Teatro Colon in Buenos Aires. After graduating from the Rossini Conservatory in Pesaro, di Bella made his professional debut as Amonasro in *Aida* in Spoleto. He has appeared throughout Italy in such opera houses as La Scala in Milan, the Teatro Verdi in Trieste, the Teatro



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Rhein in Dusseldorf, in addition to the opera houses of Paris, Amsterdam, Sofia, Tel Aviv and Athens, makes his San Francisco Opera debut as Turiddu in *Cavalleria Rusticana*. It is a role he has performed with success at La Scala and in Vienna. In September he made his American operatic debut with the Washington Opera as Riccardo in *Un Ballo in Maschera* and just sang Manrico in the Houston Grand Opera production of *Il Trovatore*. In 1977 Svetlev portrayed Cavaradossi in a gala performance of *Tosca* at the National Theater in Mannheim with Montserrat Caballé and Sherrill Milnes and last season brought premieres of *Don Carlos* and *Un Ballo in Maschera* in Dusseldorf, Janáček's *Glagolitic Mass* conducted by Edo de Waart, Tchaikovsky's *Mazeppa* for the Paris Radio and a recording of *Andrea Chenier* with Radio Berlin. The tenor, whose repertoire includes all the major Verdi and Puccini roles and the Russian classics, recently sang Cavaradossi in Zurich and Manrico in Mexico City.

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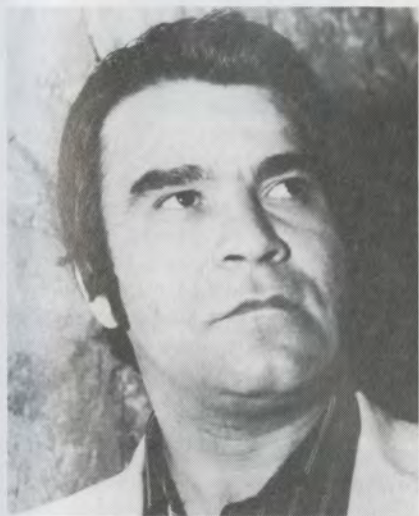
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Comunale in Florence, the Teatro dell'Opera in Rome, the Teatro Massimo in Palermo and the San Carlo in Naples. He is a frequent guest at the Vienna and Munich State Operas and at the opera houses of Frankfurt, Dusseldorf and West Berlin. Recent engagements include Count di Luna in *Il Trovatore* in Rio di Janeiro and the title role in *Macbeth* in Barcelona.



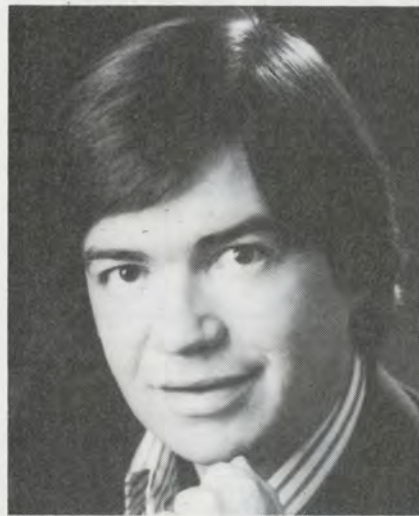
LORENZO SACCOMANI

Singing Germont in *La Traviata* and Silvio in *I Pagliacci*, Italian baritone Lorenzo Saccomani is heard for the first time in San Francisco. Ever since his Milan debut in *Lucia di Lammermoor* conducted by Claudio Abbado, he has been a leading singer at La Scala in such roles as Renato in *Un Ballo in Maschera*, Rodrigo in *Don Carlo*, Monforte in *I Vespri Siciliani*, Ezio in *Attila*, Sharpless in *Madama Butterfly*, Marcello in *La Bohème*, Albert in *Werther*, Valentin in *Faust* and the Boyar Shaklovity in *Khovanshchina*. Saccomani has sung with the Metropolitan Opera, Covent Garden, the Lyric Opera of Chicago, Dallas Civic Opera, the Vienna Staatsoper and the Liceo in Barcelona. Recent engagements include Carlo in *Ernani* in Santiago, Marcello at La Scala, Rodrigo in Caracas, the title role in *Nabucco* in Parma and Germont and Silvio in Buenos Aires. He has recorded the latter role for Decca.

JONATHAN GREEN

Tenor Jonathan Green, who won critical raves for his portrayal of the title role in Kurka's *The Good Soldier Schweik* with Spring Opera this year, makes his San Francisco Opera debut this season as the First Priest in *The Magic Flute*, the Shepherd in *Tristan*

PROFILES

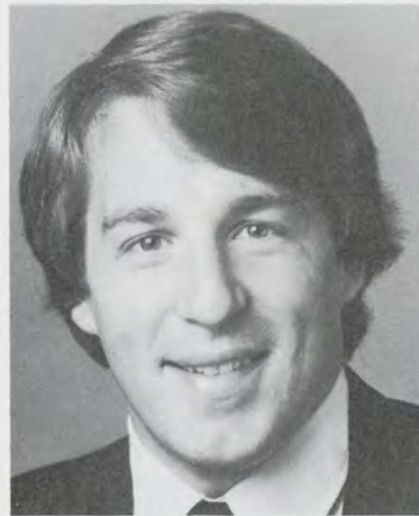


und *Isolde* and Beppe in *I Pagliacci*. A frequent performer with the New York City Opera, he bowed there as Don Basilio in *The Marriage of Figaro* in 1977 and sang 12 other roles that season. Highlighting the following season were performances as Lippo Fiorentino in Weill's *Streetscene*, recently seen over PBS television, the creation of the role of Raymond Pocket in the world premiere of Dominick Argento's *Miss Haversham's Fire*, both with NYCO, and a debut with the Cincinnati Opera as the Abbé in *Adriana Lecouvreur* and as Goro in *Madama Butterfly* with the Milwaukee Symphony. Other roles in his repertoire include Pedrillo in *The Abduction from the Seraglio*, Ferrando in *Così fan tutte*, Tamino in *The Magic Flute*, Scaramuccio in *Ariadne auf Naxos* and Rinuccio in *Gianni Schicchi*. He was recently heard as the English servant in Offenbach's *Monsieur Choufleuri* with Spoleto, U.S.A. A former apprentice with Central City Opera and the St. Paul Opera, Green has performed extensively in concert and oratorio.

of Kirke Mechem's *Tartuffe*. The lyric tenor has portrayed Ernesto in *Don Pasquale* with Brown Bag Opera, Pocket Opera and West Bay Opera. Additional engagements with Pocket Opera include Lindoro in Rossini's *The Italian Girl in Algiers*, Sellem in Stravinsky's *The Rake's Progress* and Percy in Donizetti's *Anna Bolena*. Other recent assignments were Gastone with Mobile Opera and the Fisherman in Stravinsky's *Rossignol* at the Aspen Music Festival. Tate, who has been heard with many Bay Area music organizations, won the first-place L. Henry Garland Award in the 1979 San Francisco regional San Francisco Opera Auditions.

ROBERT TATE

In his first season with the San Francisco Opera, tenor Robert Tate performs four roles: the Messenger of the Philistines in *Samson et Dalila*, Captain of the guards in *Simon Boccanegra*, Gastone in *La Traviata* and the first farmer in *I Pagliacci*. He made his Spring Opera debut in the ensemble of Britten's *Death in Venice* in 1979 and subsequently sang Antigonus in the world premiere of John Harbison's *Winter's Tale* to inaugurate the American Opera Project last summer. This year Tate appeared with Spring Opera in Susa's *Transformations* and with the American Opera Project as Valère in the world premiere



THOMAS WOODMAN

Young American baritone Thomas Woodman makes his San Francisco Opera debut as a watchman in *Die Frau ohne Schatten* and the second farmer in *I Pagliacci*. As a member of the 1980 Merola Opera Program, he was heard as the Count in *The Marriage of Figaro*

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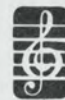


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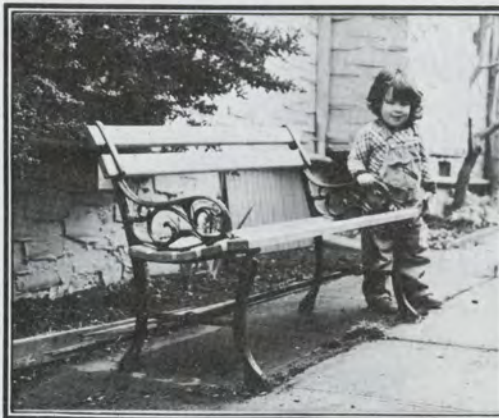
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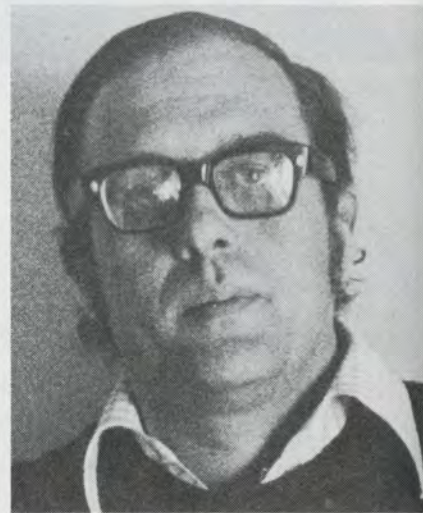
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PROFILES

and Mr. Gedge in *Albert Herring*, and received a Merola Award in the Grand Finals of the San Francisco Opera Auditions. He made his professional debut with the Connecticut Opera Association, where he performed roles in *La Traviata* and *Madama Butterfly*. In 1979 with Central City Opera he appeared in *The Barber of Seville*, *The Merry Widow*, *The Marriage of Figaro*, Mollicone's *The Face on the Barroom Floor*, Cadman's *Shanewis* and Susa's *Black River*. Woodman was recently named Reader's Digest Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program.



NIKŠA BAREZA

Recently named music director and conductor of the Graz Philharmonic Orchestra in Austria, Yugoslavian-born Nikša Bareza makes his American opera debut with the *Cavalleria Rusticana*/*I Pagliacci* double bill. From 1965-74 he was music director and conductor of the Zagreb Opera, where he made his conducting debut with *Un Ballo in Maschera* in 1959. In 1966 he had successful foreign debuts with Borodin's *Prince Igor* in Graz and Tchaikovsky's *Pique Dame* at the Wiesbaden May Festival. Since 1972 he has guest-conducted *Carmen*, *Aida*, *Boris Godunov*, *Khovanshchina*, *Werther*, *Il Trovatore* and *Rigoletto* at the Kirov Theater in Leningrad and appeared in concert with the Leningrad Philharmonic. In 1976 Bareza made his debut at Moscow's Bolshoi Theater with *Aida*. Since his 1974 debut at the Vienna Staatsoper conducting *Un Ballo in Maschera* and *La Traviata*, he has returned frequently for works in the Italian repertoire. In Paris he has been on the podium for Verdi's *I Lombardi*, Rimsky-Korsakov's *Mlada* and Glinka's *Ivan Susanin*; in Zurich

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for *Eugene Onegin*, *Jakobin* by Dvorák, *Falstaff*, *Il Trovatore*, *Der Fliegende Holländer*, *Ariadne auf Naxos*, *La Cenerentola*, *Tosca* and, in May of this year, *Fidelio*. In 1979 Bareza made his Munich Staatsoper debut with *Il Trovatore* and *Don Carlos* and his Deutsche Oper am Rhein debut with *Cavalleria/Pagliacci*. Other recent engagements include *Turandot* in Graz, *Simon Boccanegra* at the Split Festival and Tchaikovsky's *Mazepa* in Trieste, where he has been named best conductor of the season.



JEAN-LOUIS MARTINOTY

A frequent collaborator with Jean-Pierre Ponnelle, whom he assisted in the 1976 productions of *Cavalleria Rusticana* and *I Pagliacci*, French director Jean-Louis Martinoty makes his San Francisco Opera debut as stage director with the verismo double bill. His work with Ponnelle includes several films, among them *Carmina Burana*, *Le Nozze di Figaro*, *Madama Butterfly* and, most recently, *Titus*, completed in Rome this year. Martinoty, who has worked as a teacher, musical editor, playwright and for the French radio and various publications, has directed opera in France, Germany and Switzerland. During the 1979-80 season his credits include productions of *Carmen* in Bern, *Orphée aux Enfers* and Handel's *Semele* in Karlsruhe and the world premiere of *Ecouter-Mourir* by the young Vietnamese composer Nguyen-Thien-Dao at the Avignon Festival. In 1981 he is scheduled to direct Rossini's *La Cenerentola* and Handel's *Hercules* in Karlsruhe and Cavalli's *Ercole Amante* in Paris.

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JEAN-PIERRE PONNELLE
One of the world's most noted directors and designers, Jean-Pierre Ponnelle is responsible for the designs of *Cavalleria Rusticana* and *I Pagliacci*, first seen in his 1976 productions at the San Francisco Opera. His productions of *Der Fliegende Holländer*, *La Bohème*, *Turandot*, *Idomeneo* and *Il Prigionero*, introduced to local audiences the past few seasons, have attracted 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 *La Cenerentola* in 1969. Local audiences have subsequently seen his productions of *Così fan tutte* (1970, '73, '79), *Otello* (1970, '74, '78), *Tosca* (1972, '76, '78), *Rigoletto* (1973) and *Gianni Schicchi* (1975, '79), as well as those mentioned above. All of these except *Così* were created for the Company. Recent Ponnelle productions include a Mozart cycle in Cologne, *Don Carlos*, *L'Elisir d'Amore* and *L'Italiana in Algeri* in Hamburg, the Ring cycle in Stuttgart, a Monteverdi cycle in Zurich, *Pelléas et Mélisande* at La Scala and Munich, *Falstaff* at the Glyndebourne Festival, *Le Nozze di Figaro*, *Don Giovanni*, *Die Zauberflöte* and, this summer, *Les Contes d'Hoffmann* at the Salzburg Festival, *Don Pasquale* at Covent

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Garden and *La Traviata* in Houston and Strasbourg, and *Don Giovanni* in Chicago. His production of Aribert Reimann's *Lear*, which triumphed at its Munich premiere in 1978, will be seen in the first San Francisco International Summer Festival in 1981.



THOMAS MUNN

In his fifth year as lighting designer/director of the San Francisco Opera, Thomas Munn creates the lighting designs for the new productions of *Samson et Dalila* and *Don Pasquale*, and for all the other 1980 productions except *Simon Boccanegra* and *Arabella*. In 1979 he was responsible for lighting *La Gioconda*, *Il Prigioniero*, *La Voix humaine* and *Roberto Devereux*, and designed the scenery for the Donizetti opera and for *Pelléas et Mélisande*. In past seasons he has also created special effects for the Company's productions and has served as supervising set designer for *Adriana Lecouvreur*, *Faust* and *Billy Budd*. Since 1976 he has designed the lighting for the new productions of *Billy Budd*, *La Bobème*, *Katya Kabanova*, *Un Ballo in Maschera*, *Thaïs*, *La Forza del Destino*, *Die Frau ohne Schatten*, *Cavalleria Rusticana*, *I Pagliacci* and the world premiere of Imbrie's *Angle of Repose*. He created the scenery and lighting for the Netherlands Opera productions of *Macbeth* and *Lulu*, and early this year designed the lighting for *Tristan und Isolde* and *Lucia di Lammermoor* with the Washington Opera Society. In December he received critical praise for his production of *The Nutcracker* with the Hartford Ballet. He has designed numerous regional opera productions in addition to his work in television, film and the legitimate theater throughout the country.

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Italy's Greatest Export

An Italian-American reflects on the emotional side of his cultural heritage and on the hot blood in opera's *verismo* twins.

By JOSEPH MORELLA

Several years ago when I was visiting London, an English friend introduced me to his brother. "Morella. That's an Italian name, isn't it? Are you an Italian? Or an American?" he demanded.

"I'm an Italian-American," I responded, somewhat bewildered, for I thought the answer was evident.

"That's the trouble with you Americans," he remarked haughtily. "No one is an American. You're all Italian-Americans, or Jewish-Americans, or Polish-Americans, or some such thing. The trouble with your country is . . ."

I stopped him right there. To his shock (I might even say horror) he quickly learned that what I meant was that I'm an American by birth and politics and an Italian by emotion.

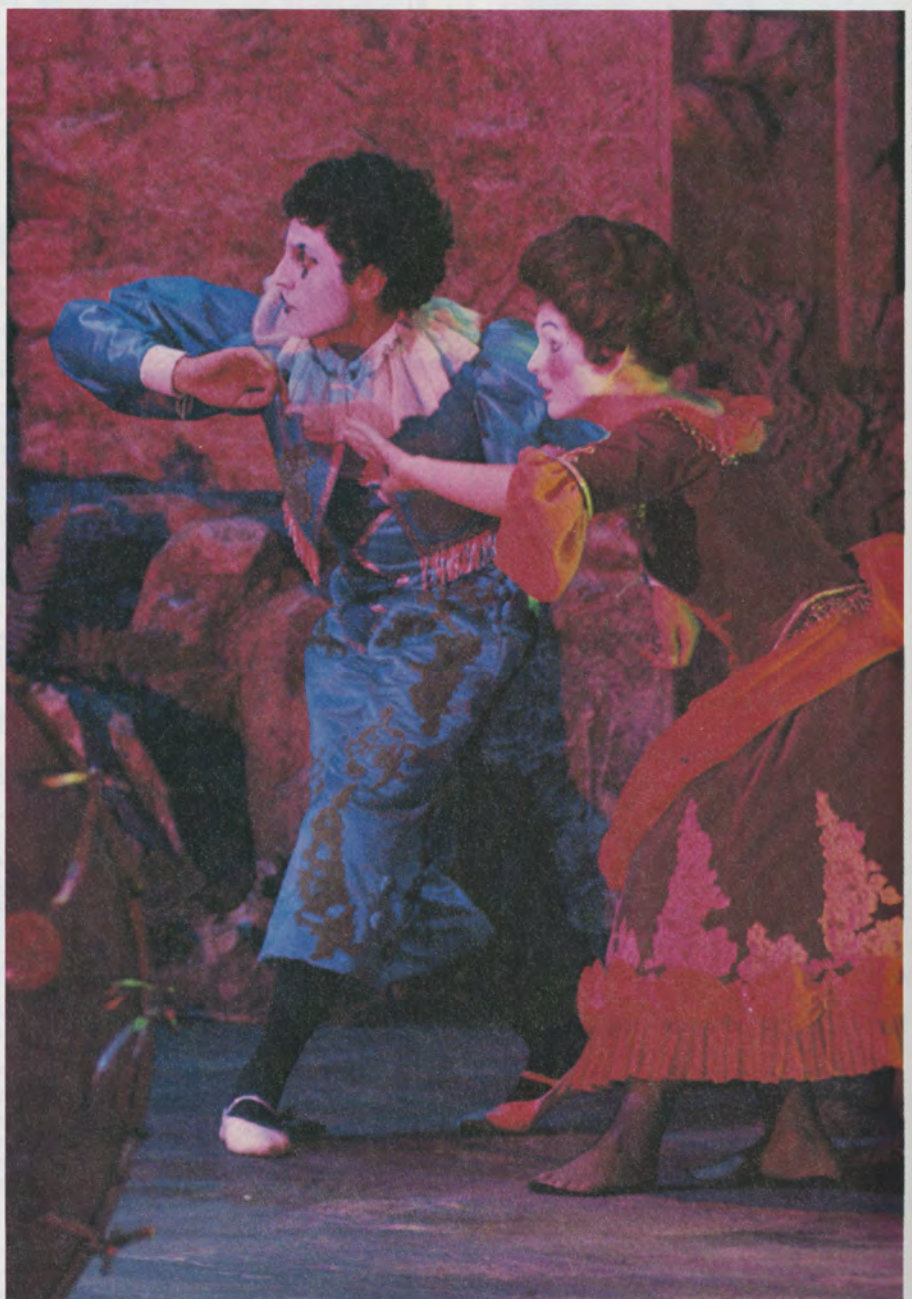
Emotion/Italian. Are they synonymous?

I never think of myself as emotional. I don't cry easily. Except at some sentimental scene in a film. Or maybe when I think of my Aunt Rose and the hard life she endured. I never get *really* angry. Oh yes. That one time in Los Angeles. Then I finally understood the terms "crime of passion" and "temporary insanity." I've never experienced ecstasy. Unless you count those few times my mother's ravioli, meatballs and sauce all turned out simultaneously perfect. I've never, well, hardly ever, exhibited fear. And yet I'm Italian. Therefore I must have emotions.

Emotion. From the Latin *emovere*, to stir up, to agitate, to excite or move.

Emotion. The secret word. A common item. Something found around the house every day.

But what exactly are emotions? Ask people to describe emotions and you'll get as many definitions as people. And as many degrees of intensity. We all think we know what the basic human emotions are. But do we? Psychologists tell us that there are eight basic human emotions



Silvio and Nedda in the pantomime opening of *I Pagliacci* in the 1976 San Francisco Opera production.

and then eight to 10 more of what we call primary mixed emotions. The emotion *love* is included in this last group. As if we all didn't know love was a mixed emotion—the poets and lyricists have been telling us that for centuries.

Back to the basics. In their most intense form, the basic eight emotions are: rage, terror, grief, ecstasy, adoration, loathing, vigilance and amazement. We generally experience them in less intense forms: anger, fear, sadness, joy, acceptance, disgust, anticipation and surprise. Love falls somewhere between joy and acceptance. Remorse falls between sadness and disgust. Then there's jealousy, envy, despair, aggression. The list of emotions is endless.

Italians have no monopoly on emotions, though sometimes it appears that way simply because we are more apt to display our feelings. Emotions are expressed in a variety of ways. Crying or weeping. Smiling or laughing. Giving in to stunned shock or violent rage.

The Italians' need to express emotion is enjoyed worldwide.

But expressing emotions, and especially the degree of intensity with which emotions can be expressed, is a matter of social acceptability. In America there is confusion between emotional maturity and social maturity. Italian-Americans, Latino-Americans and other ethnic groups who freely express their feelings are often misunderstood and treated with disdain in an attempt to mold them to socially acceptable behavior as perceived by our culture. The display of emotion in the United States seems to cause fear or embarrassment. We Italians, I confess, do often show our emotions in their most intense form. We are prone to express rage, not just anger. Loathing, not just disgust. And grief—the most intense state of sorrow.

Who has been to an Italian funeral and not experienced a "story"? One of my Irish-American friends tells a beauty. Johnny was only 18 when he attended his first Italian-American wake in the Bronx. His best friend's father had died at 78. John had been warned that Mrs. Carboni would be inconsolable and vocal, but he was unprepared for her grief.

When she saw John enter the funeral hall and while he was still 50 feet from her, Mrs. Carboni began wailing, "Johnny . . . Lou. Lou. Look who came to see you. It's Johnny. Johnny, you're gonna see Lou no more . . ." John stood in shocked silence for another hour. Mrs. Carboni sobbed uncontrollably and replayed the scene for each new person who entered.

"Maria! Lou . . . look who came to see you, Lou . . ." When it was time to leave, the old woman kept screaming, "Lou . . . Lou . . . Take me with you, Lou." She attempted to throw herself onto the casket. In the midst of her wailing, as she was being dragged off by her two sons, she pointed to her chair and whispered, "Don't forget my pocketbook." Then, without missing a beat she resumed her mournful cries and was pulled away.

John was shocked that she'd come out of character for that brief second. He mistakenly thought her entire evening of grief was a sham. Of course, he later discovered what all Italian-Americans know. He had experienced a most Italian phenomenon. She had behaved exactly as expected. She knew she would be judged by her display of grief. Of course, her sorrow was real, even though it had not rendered her as helpless as she would have us believe. Besides, this was a time for sorrow. She could play out *all* her sorrow, perhaps using up the sadness, remorse, disappointment which she had repressed for years. If her emotional outburst frightened or embarrassed others, that was their problem, not hers.

To understand why Italian-Americans are more apt to display their emotions, we must look to the old country. All basic emotions can be traced back to one primary function in evolution—survival. And survival is the keynote of the Italian culture. The Neapolitans have a word for it—*arrangiarsi*, to arrange oneself. In short, survival by making do with absolutely nothing but your wits. To keep their country, their language, their culture alive, the Italians have subscribed to one golden rule—survival. It is the only choice for Italians. Non-survival is unthinkable. And survival depends on the expression of the basic human emotions.

The display of emotion in the United States seems to cause fear or embarrassment.

To further understand Italians, and perforce Italian drama and opera, one must examine the three key sociological elements added to this emotional expression. Italians, more than any other ethnic group since the ancient Greeks, exist for the esteem of others. One lives for approval and *rispetto*. When respect or *onore* is lost, all is lost. There is much an Italian can endure, but not loss of honor. Because respect and approval are so all-important, gossip becomes all-powerful. In Italy people gossip in the town square, at the communal water fountain, at the stream where clothes are being



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Ruggiero Leoncavallo in an autographed photo to the first Viennese Canio, Ernest van Dyck, with the two most famous measures from "Vesti la giubba."

washed, at the cafe, and even in church and at the cemetery. Every detail may be gossiped about as long as the person involved is not confronted.

And finally, one must consider that the Italian people (again like the ancient Greeks) feel manipulated by external forces, forces over which they have no control, especially love and passion. Thus, with the need for emotional expression, it is easy for Italians to externalize the internal drama they feel.

So take the need for respect. Add a dash of externalization. Pepper with the excitement of gossip. And stir with the necessity of survival and you create the perfect Italian dish: emotion. Certainly there can be emotion without being Italian. But more certainly, there cannot be an Italian without emotion. As sure as our ancestors brought over their vines, their recipes, their hope and their willingness to work, they brought their need to express emotions. And the Italians' need to express emotion is enjoyed worldwide. Emotion produces drama. Today Italy's major dramatic export is its films. At the turn of the century it was its operas.

My two favorite operas are, of course, *Cavalleria Rusticana* and *I Pagliacci*. I say of course because, to me, these operas represent everything that is Italian. Emotion—brief and intense. "Cav" and "Pag" were the first operas I ever saw. And like millions of others, I owe my interest and appreciation of opera to these two great pieces.

As every opera buff knows, *Cavalleria Rusticana* and *I Pagliacci* introduced *verismo* to opera. *Verismo* literally means "truth," but it is translated in dramatic and literary terms as more than "true to life." It's described as realism or natu-

ralism. Operas of emotion and violence. But operas before and after "Cav" and "Pag" expressed emotions and displayed scenes of violence. What makes them special? They are simple stories of basic human emotions. The stories are so basic they can be told in mime. They represent the everyday but nonetheless wrenching experience of rejection, betrayal and revenge. They have characters and situations to which the common man can relate. They capture audiences because more than any other operas, they emotionally involve people. No matter how emotionally repressed one is, no matter how sheltered a life one has led, we all at one time or another have wanted to betray someone because we felt they had betrayed us.

Moreover, the stories of "Cav" and "Pag" are about common people, like ourselves. How many of us can really identify with a Parisian courtesan, an Ethiopian slave or a learned man who sells his soul to the devil? Musically, maybe. Emotionally, never.

More sophisticated opera lovers than I often look upon *Cavalleria Rusticana* and *I Pagliacci* with the patronizing eyes (or ears) of an indulgent parent. "Oh, yes, they've been popular with the masses for nearly a century, but they're certainly not in the same league with . . ." I stop listening. For me "Cav" and "Pag" do what no other operas can. They put me in touch with my emotions. As an Italian-American, I have but one fear: that my emotions are being diluted—Americanized, as it were. I don't mind bringing my terror down to fear, even further down to apprehension. I suppose I even feel proud that I've learned to control my rage—it isn't even anger anymore, only annoyance. But when my grief slips to mere pensiveness and my ecstasy seems only happiness, I begin to wonder if I'm losing touch with my feelings.

Survival is the keynote of the Italian culture.

It is a sad commentary on American life that there are hundreds of books devoted to how to use your emotions, and scores of lecturers teaching people how to be a human being. We must all stop being afraid of our emotions—of the intensity of our emotions. For me the easiest way to dispel this fear is to witness emotional intensity in others. To see that emotion is a basic human trait. A failing or a strength. A blessing or a curse. But human. And being Italian (and emotional), I choose opera as the medium in which to do my witnessing.

Emotional impact makes great opera. And though some critics carp that the music of Mascagni and Leoncavallo does



Pietro Mascagni in an autographed photo inscribed "To my friend Giacomo Puccini," dated a month after the *Cavalleria Rusticana* premiere.

not have the finesse of Bizet or the variety of Puccini, the emotional impact produced by "Cav" and "Pag" have helped them endure for almost a century.

To my mind Leoncavallo is the greater of the two composers, for he wrote both music and libretto while Mascagni adapted *Cavalleria* from a successful play by Giovanni Verga. (It was Verga, by the way, who coined the term *verismo*.) Even then Mascagni relied on two other men to write the libretto. But (and it's a big but) Mascagni, with *Cavalleria*, did two things which elevate him to the ranks of greatness. First, with his beautiful music he enhanced and encapsulated the tale and caught it in time and place. The story of a rustic code of honor endures as a folk opera but would have long been forgotten as a mere play. Secondly, because of the enormous popularity of the one-act *Cavalleria Rusticana*, Leoncavallo was encouraged to write a similar work, an opera which was short, realistic, about common people caught up in turbulent emotions. *I Pagliacci* was based on a true story which Leoncavallo recalled from his youth in Calabria.

It is fascinating to note that both these operas are set in Southern Italy. Although the people of Northern Italy were ready for *verismo* in opera, they undoubtedly felt more comfortable having their Southern cousins displaying emotions and violence. Then, as now, people in Northern Italy think of those south of Rome (and especially south of Naples) as unreasonable, irrational, impulsive, capricious and—worst of all—sentimental. But they look to the peasants of the South as an endless link to tradition, as a well of emotional ex-



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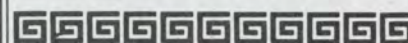
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A community gathering outside a local cafe in Licata, Sicily, in 1976.

pression, and as a never-ending source of dramatic material, much as we Americanized Italian-Americans look to our cousins who have recently come to these shores.

By setting "Cav" and "Pag" in Southern Italy, the authors were half-way home. We know that Southern Italians have strong and basic emotions. We know they are subject to passion and explosive earthiness. Others, when they know they may regret their actions, may hesitate. We Southern Italians don't. In fact, we often *do* know we will regret our actions, but if given the chance to live it over, would do the same thing again.

Who of us in a moment of passion hasn't said, "I'll kill him!"?

Can't you just see Santuzza at Turridu's funeral? Remorseful and repentant. Now her emotions would be like ours—ambivalent. But during the time the action takes place, her emotion is intense as only pure emotion can be. And it is this emotion we all respond to. We know that no matter how remorseful she may be later, she cannot be stopped from destroying the man who has jilted her. In *I Pagliacci*, too, betrayal must be avenged without heeding the cost.

A wise man once said, "People don't want facts. They want one good satisfying emotion." Satisfying emotion—that's just what *Cavalleria* and *Pagliacci* give us. What Italian woman would kill herself if abandoned by her husband? She'd kill him first! We may sympathize with *Butterfly*, but we can never empathize. We feel what Tonio feels, for who of us in a moment of passion hasn't said "I'll kill her (him)!"? And who knows how many of us, if caught up in a play, wouldn't act on that passionate thought? We can project our own emotion into his.

Some critics of *I Pagliacci* and *Cavalleria Rusticana* complain that in both instances it is the play and not the music which accounted for the opera's success. "Leoncavallo was a writer by profession," some remark, the implication being that he should have stuck with that trade and not ventured into music. Others have noted that the publisher Sonzongo (also Mascagni's publisher) accepted *I Pagliacci* on the strength of the libretto and not the music.

The story is brilliant. Theatrical people living a play within a play—showing us that life is theater and the theater is life. Putting the emotions of a tragedian in the costume of a clown. Underscoring the ambivalence of emotion. Magnifico!

As a play, *I Pagliacci*, like *Cavalleria Rusticana*, would have been successful. But as an opera it has become immortal.

It is difficult for us to imagine the impact these two operas must have had when they premiered. We see violence on television every day. We have been inundated with realism, naturalism, sensationalism. The plots of "Cav" and "Pag" are tame by today's standards. But the music puts the stories into a time frame. And the emotions expressed are universal and timeless. The emotions sweep us into the story. The music increases our sensation.

I believe that when other operas have faded from memory, *Cavalleria Rusticana* and *I Pagliacci* will live on. No matter how urbanized our world becomes, there will always be rustic villages with small town codes of honor. No matter how mechanized our entertainment, there will always be strolling players. No matter test tube babies, there will always be passion, jealousy and revenge. How fortunate for us that Signor Sonzongo recognized the power of emotion as well as the beauty of music. Emotions live forever.

Did I say Italy's greatest dramatic export was its operas and films? Of course I'm wrong. Those are only the media. Italy's greatest export is emotion. ■

JOSEPH MORELLA is co-author of over a dozen books, most recently *The Ince Affair*, a novel, and *The Left-Handers Handbook*. His new book, a biographical novel of Paganini, will be released next fall.

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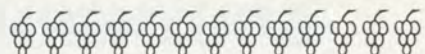
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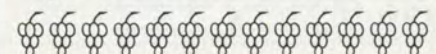
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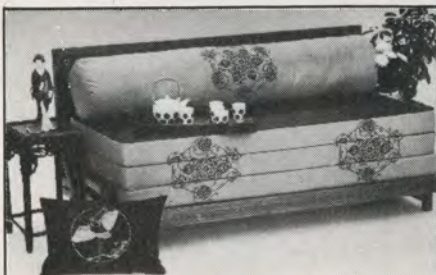
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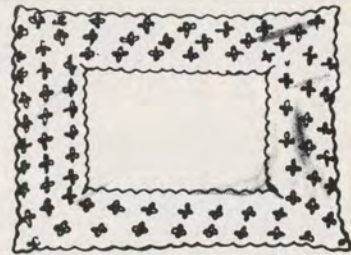
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Pagliacci

Continued from page 58

surprised tone. The notice began, in fact: "The postponement which we had foreseen, knowing the hesitations, the uncertainties, and the . . . habits of the current management of the Teatro Dal Verme, did not occur; and Saturday last, as had been announced, there was the first performance of the opera *I Pagliacci* . . ."

The anonymous reviewer then went on to say: "The theater was not full, but there was a sizeable audience, the gala public. The success was truly enthusi-



Powerful musical publisher Giulio Ricordi, who commissioned the music of *I Medici* from Leoncavallo.

astic, as it was deserved. The author proved himself not only an excellent musician, but also an opera composer. This work reveals both imagination and learning. It will live . . ."

The other reviewers were more or less in agreement. In the *Gazzetta dei teatri*, Carlo D'Ormeville wrote: ". . . the libretto is a quite worthy work of art, both for the development of the dramatic plot, and because of its almost always distinguished and correct form. And it is also an undeniably bold and impressive conception, such as to supply the elements necessary for equally bold, equally impressive music."

The critic complained about the work's excessive length (it seems to have been given by itself, so this complaint is puzzling) but praised the originality of the Prologue and the "heart-rending sentence with which the tenor closes the first part," and then the "always exquisite instrumentation."

In *La frusta teatrale*, another theatrical journal of the period, the report is slightly less favorable: "If it did not have a colossal success, we can still say that the audience liked it very much. Apart from the usual, extremely tiresome racket made by the claque, the calls for the composer and the unanimous applause were sincere expressions of the opinion of the public." And he added: "The music, which in many passages

lacks unity of conception with the libretto, did not drive people wild, but the originality of the action of the drama was greatly successful."

In 1892, Ruggiero Leoncavallo was not a young man; in fact, by Italian standards, he was a bit old to be making his operatic debut. Born in 1857 (not 1858 as most musical dictionaries have it), he was the son of a distinguished, aristocratic judge; his mother, Virginia d'Auria, was the daughter of a well-known Neapolitan painter and the god-daughter of Donizetti. So Leoncavallo grew up in comfortable, stimulating surroundings, in a Naples that still had the style and beauty of a major capital. He pursued the usual studies, took his diploma from the Conservatory at the age of 16, then went to Bologna to study literature at the university with the great Giosuè Carducci.

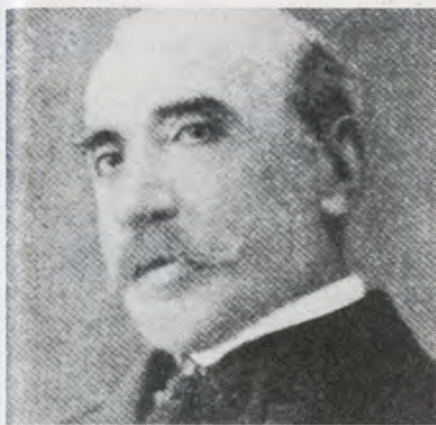
But Leoncavallo had an adventurous spirit, and he left his studies to set off for Egypt, where he had an influential uncle. After playing at court and being appointed "maestro di camera," Leoncavallo found himself in the midst of a war, and he was forced to flee. In Arab dress, he rode from Cairo to Ismalia, then to Port Said, where by giving a recital in the home of canal-builder Lesseps' agent, he made enough money to book passage to Marseilles on the English vessel, *The Propitious*.

The aspiring composer then settled in Paris, where—according to his memoirs—he "had to begin by accompanying café singers." Then gradually he achieved a certain renown in this field and was asked to compose some little songs for the leading chanteuses. In Paris, too, Leoncavallo got to know Jules Massenet and, even more importantly, the baritone Maurel.

Opera in Milan in those happy days did not begin and end at La Scala. . . .

One day Leoncavallo confessed to this new friend his aspirations as an opera composer and read to him the completed libretto of his ambitious historical opera *I Medici* (intended as the first work in a kind of Italian Ring cycle). Maurel was impressed. About to leave for Milan to create the role of Iago in Verdi's *Otello*, he urged the young would-be composer to come with him, promising an introduction to the all-powerful publisher Giulio Ricordi.

Leoncavallo's memoirs continue: "Maurel kept his word, and Ricordi gave me a commission to write the music to the libretto of *I Medici*, which I had read to him, for the sum of 2,400 lire, payable at 200 francs monthly, and with



Edoardo Sonzogno, head of the rival publishing house to Ricordi, was responsible for publishing both *Cavalleria Rusticana* and *I Pagliacci*.

the obligation on my part to finish the opera within a year."

Within a year the opera was finished, but Ricordi showed no sign of wanting it staged, so Leoncavallo kept himself alive by working on librettos (including brief help with the troubled *Manon Lescaut* text) and other musical odd jobs. Then the overwhelming success of Mascagni's *Cavalleria Rusticana* in 1890 inspired him: "Convinced that the publisher Ricordi would never do anything for me, desperate, but determined to wage a last battle, I locked myself up in my house, and in five months I wrote the text and the music of that *Pagliacci* which was bought by the publisher Sonzogno after only reading the libretto."

Maurel declared himself enthusiastic about the opera and volunteered to create the unsympathetic role of Tonio, and when Superti approached the baritone, trying to persuade him to star in the Thomas *Hamlet* in his Dal Verme season, Maurel made a production of *I Pagliacci* a condition of his contract. Apparently it was Maurel then who suggested to Leoncavallo the idea for the baritone's Prologue.

The Dal Verme *Hamlet*, in spite of the presence of Maurel, with Adelina Stehle as Ophelia and Toscanini conducting, was a qualified success (*La frusta teatrale* reported: "The only encore was the saxophone solo preceding the second act pantomime, very well played by Professor Capredoni"). But Maurel got his own back with *I Pagliacci*. From the Prologue—interrupted several times by applause—to the end of the opera, he was very much the star. But Adelina Stehle also pleased the public, who insisted she repeat her Ballata; and the tenor Fiorello Giraud, at the very beginning of his career (he was later to become an outstanding Italian Wagnerian), also had to repeat his big aria. Even the second tenor, Francesco Daddi, had to give an encore after Harlequin's Serenade. The success

of the work increased from performance to performance (needless to say, the young conductor Toscanini came in for his share of praise and applause), and on closing night Leoncavallo was called out in front of the curtain at least 30 times.

In the summer and fall of 1892, there was an International Theater Exposition in Vienna, with dramatic and operatic companies from many lands. Italy was officially represented by a Goldoni troupe headed by Giacinto Gallina and by an opera company assembled by Sonzogno, who was naturally eager to present his composers. His star, Pietro Mascagni, was to be there, presiding over performances of his *Cavalleria Rusticana* (already given at the Vienna Opera the year before) and his new *L'amico Fritz*. Young Umberto Giordano was there, with his *Mala vita*, and the virtually debutant Francesco Cilea, with his *Tilda*.

"I locked myself up in my house and in five months wrote the text and the music..."

And, on September 17, *I Pagliacci* was also given. It was the start of the work's international career: in a matter of months, the opera was heard in Warsaw, Berlin, Dresden, Prague, Moscow, London, New York and Buenos Aires (to name only the major centers).

Leoncavallo's path—or rather, the path of his opera—was not entirely smooth. Some authoritative critics approved of *I Pagliacci* (the feared Eduard Hanslick of Vienna among them), but others were violently against it. Rimsky-



Famous French baritone Victor Maurel, for whom Verdi wrote the roles of Iago and Falstaff, encouraged Leoncavallo and created the role of Tonio in *I Pagliacci*.

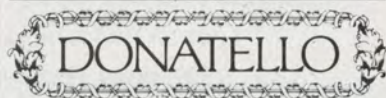


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Korsakov called it "illusionist music" (i.e. phoney); Camille Bellaigue, friend of Boito and Verdi and dean of Parisian critics, wrote: "*I Pagliacci*, the other evening at the Opéra, horrified me." George Bernard Shaw, alias Corno di Bassetto, on seeing the opera in London, was more appreciative of its modernity: "The moment you hear *Pagliacci*, you feel it is all up with *L'Elisir*. It is true that Leoncavallo has shewn as yet nothing comparable to the melodic inspiration of Donizetti; but the advance in serious workmanship, in elaboration of detail, in variety of interest, and in capital expenditure on the orchestra and the stage, is enormous."

Leoncavallo insisted the passionate crime had really taken place, in Calabria . . .

When *I Pagliacci* was translated into French and given in Paris, Catulle Mendès accused the composer-librettist of having taken the story from his play *La Femme à Tabarin*. Leoncavallo hotly—but not entirely convincingly—denied the charge; there was a lawsuit, settled out of court. Immediately after the Milan premiere, Carlo D'Ormeville (agent, dramatist, and stage director of many operas, including *Aida* in Cairo in 1871) suggested that the libretto was based on a Spanish play *Un drama nuevo*, which had been played widely in Italy, first by Ernesto Rossi and Giovanni Emmanuel and, in 1891, by Ermete Novelli.

Leoncavallo insisted that the passionate crime of his opera had really taken place in Calabria when he was a boy, and his father, the judge, had presided over the trial. As a final convincing detail, he added: ". . . the protagonist of my opera is still alive and, having been released from prison, is in the service of Baron Sprovieri of Calabria."

Now, almost a century after the opera's premiere, it matters little if a French or a Spanish play served as the story's point of departure. It also matters little that Rimsky and Bellaigue and others have deplored the work. Leoncavallo took his story and gave it life: its vitality remains, as it nears its hundredth birthday. In writing to the novelist Pierre Loti, Leoncavallo said of himself: "It is a deep part of my nature as a southerner, this torrent of human passions . . ." The torrent still flows. ■

WILLIAM WEAVER is Italian opera correspondent to the London Financial Times and the Paris International Herald Tribune. He is the author of *Verdi: A Documentary Study* and *The Golden Century of Italian Opera from Rossini to Puccini*.

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	Monday	Tuesday	Wednesday
SEPTEMBER Park concert Sunday, September 7 Golden Gate Park, 2 p.m. Kurt Herbert Adler conducting the San Francisco Opera Orchestra with Shirley Verrett, Placido Domingo	8	Samson et Dalila 7:30 pm	9 Die Frau ohne Schatten 8 pm **G, H
	Die Frau ohne Schatten 8 pm	15 A, B	16 Simon Boccanegra 7:30 pm
	22	Simon Boccanegra 8 pm	23 Samson et Dalila 8 pm R, T
	29	Die Frau ohne Schatten 8 pm	30 Jenůfa 7:30 pm D, E
	Don Pasquale 8 pm	6 A, C	7 Jenůfa 8 pm R, T
	Don Pasquale 8 pm	13	14 Jenůfa 8 pm A, B
OCTOBER Opera Fair Sunday, October 5 War Memorial Opera House 12 — 6 p.m.	20	Magic Flute 8 pm	21 La Traviata 8 pm R, T
	27	La Traviata 8 pm	28 Arabella 7:30 pm D, F
	3	Arabella 8 pm	4 La Traviata 7:30 pm D, E
NOVEMBER Fol de Rol Thursday, November 13 Civic Auditorium 8 p.m. * Broadcast ** Broadcast of <i>Samson</i> will be heard on October 24. <i>Die Frau ohne Schatten</i> will be heard on November 7. •• Special Family Matinee •• Senior Citizens' Matinee • Opera Guild Opera for Young Audiences	10	Tristan und Isolde 7 pm	11 Cavalleria Rusticana & I Pagliacci 7:30 pm D, F
	Arabella 8 pm	17 R, T	18 Cavalleria Rusticana & I Pagliacci 8 pm A, C
	24	•Don Pasquale 1 pm Cavalleria Rusticana & I Pagliacci 8 pm	25 Tristan und Isolde 7 pm D, F
	•Don Pasquale 1 pm	1	2 Madama Butterfly 8 pm A, B
DECEMBER Letters designate subscription series	•Don Pasquale 1 pm	1	2 Don Pasquale (in English) 8 pm R, T

1980 CALENDAR

Thursday	Friday	Saturday	Sunday				
	Opening Night Samson et Dalila 7 pm	5 A	Simon Boccanegra 8 pm	6 J, K	Park Concert 2 pm	7	
Simon Boccanegra 8 pm	11 R, S		12	Samson et Dalila 8 pm	13 J, L	Simon Boccanegra 2 pm	14 M, N
Samson et Dalila 8 pm	18 **G, I		19	Die Frau ohne Schatten 8 pm	20 J, K	Samson et Dalila 2 pm	21 M, O
Die Frau ohne Schatten 7:30 pm	25 D, E	Simon Boccanegra 8 pm	26 *G, H	Don Pasquale 8 pm	27 J, L		28
2	Don Pasquale 8 pm	3 *G, I		Jenůfa 8 pm	4 J, K	Opera Fair 12 pm to 6 pm	5
9	Jenůfa 8 pm	10 *G, I		Magic Flute 8 pm	11 J, K	Don Pasquale 2 pm	12 M, O
16	La Traviata 8 pm	17 *G, H		Magic Flute 8 pm	18 R, S	Jenůfa 2 pm	19 M, N
23	Magic Flute 8 pm	24 I		La Traviata 8 pm	25 J, L	Magic Flute 2 pm	26 M, N
30	Magic Flute 8 pm	31 *G, H		Arabella 8 pm	1 J, L	La Traviata 2 pm	2 M, O
6	Tristan und Isolde 7 pm	7 R, S		La Traviata 8 pm	8 K	Arabella 2 pm	9 M, O
Fol de Rol Civic Auditorium 8 pm	13	Arabella 8 pm	14 *G, I		15 J, L	Tristan und Isolde 1 pm	16 M, O
	20	Tristan und Isolde 7 pm	21 *G, H		22 J, K	Cavalleria Rusticana & I Pagliacci 2 pm	23 M, N
Madama Butterfly 8 pm Thanksgiving	27	**Don Pasquale 1 pm Cavalleria Rusticana & I Pagliacci 8 pm	28 *G, H		29 J, L	Madama Butterfly 2 pm	30 M, N
4	*Don Pasquale 1 pm Madama Butterfly 8 pm	5 *G, I		Don Pasquale (in English) 8 pm	6 S		7

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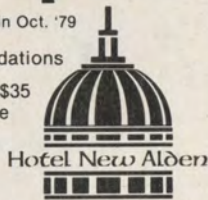
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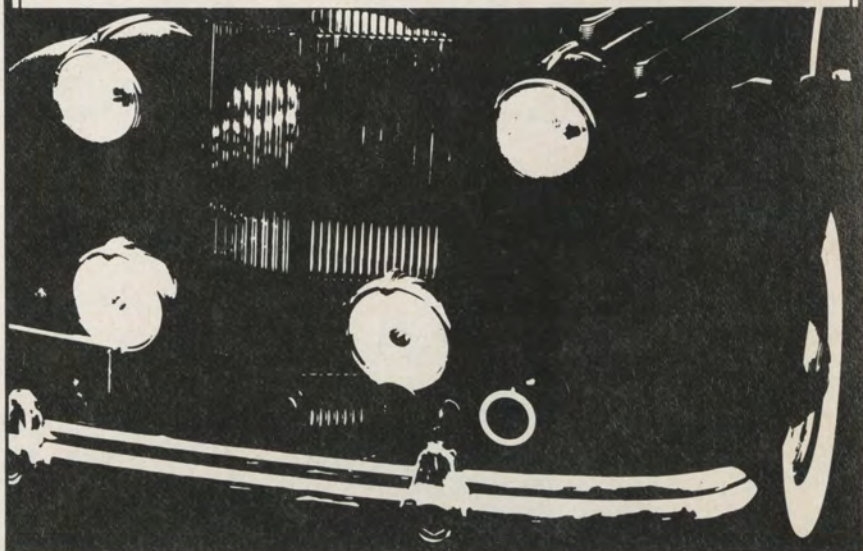
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San Francisco Opera

Kurt Herbert Adler, general director

Production made possible, in part, by a generous gift from James D. Robertson
Opera in one act by PIETRO MASCAGNI

Text by GIOVANNI TARGIONI-TOZZETTI and GUIDO MENASCI
Based on the play by GIOVANNI VERGA

Cavalleria Rusticana

(IN ITALIAN)

Conductor

Nikša Bareza**

Production designed by

Jean-Pierre Ponnelle

Stage Director

Jean-Louis Martinoty

Chorus Director

Richard Bradshaw

Lighting Designer

Thomas Munn

Musical Preparation

James Johnson

Susanna Lemberskaya

Prompter

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First performance: Rome, May 17, 1890

First San Francisco Opera performance:

September 24, 1927

CAST

(in order of appearance)

Turiddu

Michail Svetlev*

Santuzza

Tatiana Troyanos (November 12, 15, 18, 23)
Olivia Stapp (November 25, 28)

Mamma Lucia

Sona Cervena

Alfo

Benito di Bella

Lola

Pamela South

Peasants and villagers

***American opera debut*

**San Francisco Opera debut*

TIME AND PLACE: Good Friday, around 1930;
a village in Southern Italy

SYNOPSIS

Cavalleria Rusticana

Returning from military service, Turiddu found his fiancée Lola married to a prosperous wagon owner and driver, Alfio. To get his revenge, he seduced Santuzza. Lola, in her jealousy, took up with him again in an adulterous affair.

As the curtain rises, Turiddu's voice is heard praising Lola and, from afar, one hears men and women singing the joys of spring and love: as if in a nightmare, Santuzza envisions the love between Turiddu and Lola. Instead of going for wine in Francoforte, she tells Mamma Lucia, Turiddu has spent the night with Lola while Alfio was away. Alfio suddenly arrives and is suspicious at having seen Turiddu lurking about his house. As a warning to Turiddu, he publicly boasts of his love for Lola and of her fidelity. The Good Friday procession emerges from the church, with the religious fervor mounting to hysterical fever pitch. Santuzza cannot enter the church, for everyone knows she has sinned with Turiddu, and she considers herself excommunicated and damned. She joins her voice to the others, provoking general disapproval. Once the crowd leaves, Santuzza accosts Turiddu, who tries in vain to deny his affair with Lola. Just then Lola passes on her way to church, which leads to an

ironic exchange between the two women. Santuzza and Turiddu engage in a storm of recriminations, before Turiddu breaks away and goes into the church. When Alfio arrives to join his wife at church, Santuzza cries out in her grief and jealousy that Lola has been unfaithful to him. Too late Santuzza realizes the bloodthirsty desire for vengeance she has set off in Alfio will doom Turiddu.

Both Lola and Turiddu emerge from mass and recognize by Santuzza's vengeful smile that she has betrayed their secret to Alfio. As a final provocation, Turiddu publicly offers a toast to Lola, then drinks heartily to bolster his courage. Alfio enters, and the ritual challenge to a duel occurs. In keeping with custom, Turiddu draws Alfio's blood by biting his ear, which signifies a fight to the death. In a moment of weakness towards Santuzza that earns the crowd's scorn, Turiddu asks Alfio and, later, Mamma Lucia to care for Santuzza if he should not return; he had promised, he says, to marry her. With Mamma Lucia and Santuzza standing face to face, the cries of the village women announce Turiddu's death. Santuzza's nightmare has come full circle—love and revenge.

I Pagliacci

In the Prologue, Tonio, a clown in a small theatrical road company, announces that the author has written a true story about actors, who share the same joys and sorrows as other human beings.

On the Feast of the Assumption, a company of touring actors, accompanied by excited villagers, arrive at the outskirts of a small village in southern Italy. Canio, head of the troupe, announces that the performance will begin at 11 PM that evening. When one of the crowd suggests that Tonio is courting Nedda behind his back, the jealous Canio warns that he tolerates no flirting with his wife. Canio joins a group of villagers and goes off to the nearby inn. The *zampognari* (bagpipers) enter the square and entertain the gathered villagers before they go to the church, leaving Nedda alone in her thoughts. Disturbed by her husband's suspicious glances, she envies the freedom of the birds that soar overhead. Tonio, who has listened to Nedda's reverie, tries to make love to her, but she strikes him, sending him away in a rage. A moment later her lover, the villager Silvio, appears; taking Nedda in his arms, he persuades her to run away with him at midnight. Meanwhile, after spying on them, Tonio leaves to report the tryst to Canio, who returns from the inn and discovers the guilty pair. A chase ensues, but Silvio manages to escape. Though threatened with a

knife, Nedda refuses to divulge her lover's name, and Beppe, another actor, has to stay Canio's hand. Tonio advises the enraged husband to wait until evening for vengeance. Alone, Canio laments his lot as an actor, laughing through his tears for the public's amusement.

The villagers assemble to see the play, and Nedda, collecting money for the performance, exchanges some words with Silvio, assuring him of their rendezvous. The *commedia* begins, which is based on the familiar tale of Pagliaccio and Colombina. In the absence of her husband, Pagliaccio (played by Canio), Colombina (Nedda) is serenaded by her lover Arlecchino (Beppe). Together they drive away her servant the buffoon Taddeo (Tonio). Colombina and Arlecchino dine together and plot to poison Pagliaccio, whose approach interrupts their love-making. After Arlecchino has escaped, Taddeo with pointed malice assures Pagliaccio of his wife's innocence. Obsessed with jealousy, Canio forgets he is onstage and demands that Nedda name her lover. She tries to continue the play, as the audience gradually realizes the reality of the situation. Beppe tries to intercede, but Tonio holds him back. Maddened by her continued defiance, Canio stabs Nedda and Silvio, who has rushed forward to help her. Canio cries out that the comedy is ended.

Production made possible, in part, by a generous gift from James D. Robertson

Opera in one act by RUGGIERO LEONCAVALLO
Text by the composer

I Pagliacci

(IN ITALIAN)

Conductor
Nikša Bareza**

Production designed by
Jean-Pierre Ponnelle

Stage Director
Jean-Louis Martinoty

Chorus Director
Richard Bradshaw

Lighting Designer
Thomas Munn

Musical Preparation
Philip Highfill

Prompter
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First performance: Milan, May 21, 1892

First San Francisco Opera performance:
October 6, 1923

WEDNESDAY, NOVEMBER 12 AT 7:30

SATURDAY, NOVEMBER 15 AT 8:00

TUESDAY, NOVEMBER 18 AT 8:00

SUNDAY, NOVEMBER 23 AT 2:00

TUESDAY, NOVEMBER 25 AT 8:00

FRIDAY, NOVEMBER 28 AT 8:00

Cavalleria Rusticana/I Pagliacci radio
broadcast live on November 28

CAST
(in order of appearance)

Tonio (Taddeo) Benito di Bella
Canio (Pagliaccio) James King
Nedda (Colombina) Emily Rawlins*
Beppe (Arlecchino) Jonathan Green
Two Farmers Robert Tate
Thomas Woodman

Silvio Lorenzo Saccomani
Pantomime by William Sanner Ramsdell
Jay Lehman
Marika Sakellariou

Peasants and villagers

**American opera debut

*San Francisco Opera debut

TIME: The Feast of the Assumption, around 1930

PLACE: A village in Southern Italy

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