

Don Pasquale

1980

Saturday, September 27, 1980 8:00 PM

Friday, October 3, 1980 8:00 PM (Live radio broadcast)

Monday, October 6, 1980 8:00 PM

Wednesday, October 8, 1980 7:30 PM

Sunday, October 12, 1980 2:00 PM

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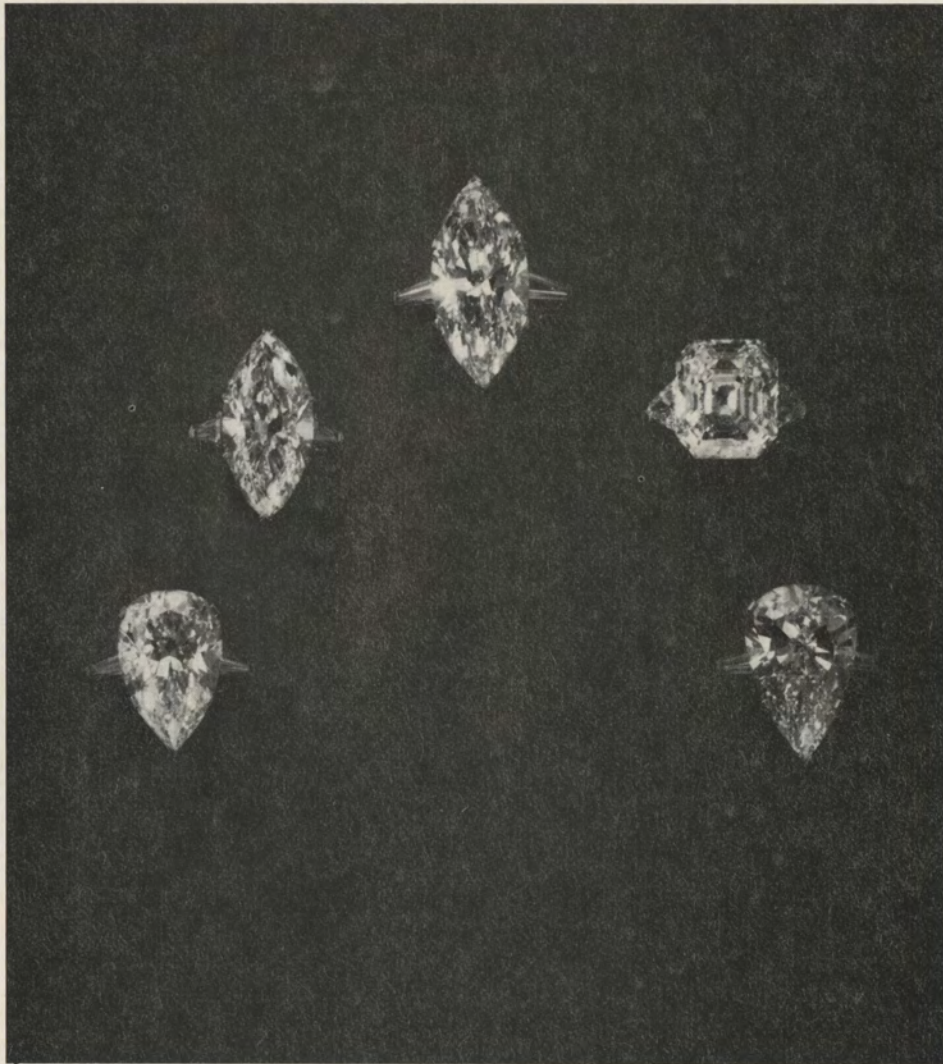
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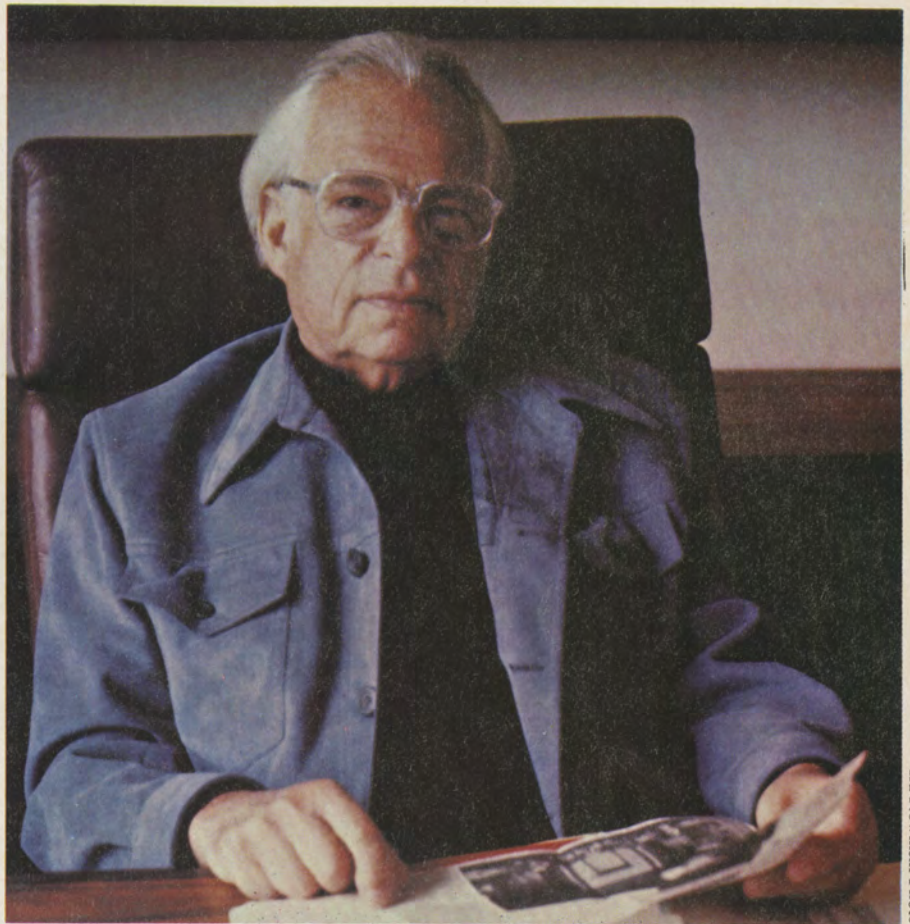
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Welcome to our new season and to the beginning of the busiest period in San Francisco Opera history. We are proud to present for you our 58th fall season, the longest in the company's history. The extraordinary demand for opera by our audiences is 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.



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Cover: Elements from John Conklin's set designs
for the new production of *Don Pasquale*.

Edited by the San Francisco Opera Marketing and Public Relations Department, Thomas O'Connor/Roberta Pilk, Co-Directors.
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DON PASQUALE/1980

FEATURES

Last of the Great Opera Buffas 36

by William Ashbrook

Opera buffa reached its zenith in 1843 with *Don Pasquale*, which holds more than a hint of Donizetti autobiography.

SFO Medal Honors Evans 38

From Ser (Marcantonio) to Don (Pasquale) 55

by Philip Gossett

An old libretto found magical new life in the quick-working hands of Donizetti and Giovanni Ruffini, but the librettist at first kept his name off *Don Pasquale*.

A New 'Pasquale' Beams Sunshine and Elegance 70

by Arthur Kaplan

The creators of the new San Francisco production of *Don Pasquale* wanted elegance, charm, lightness and 'a certain humanity.'



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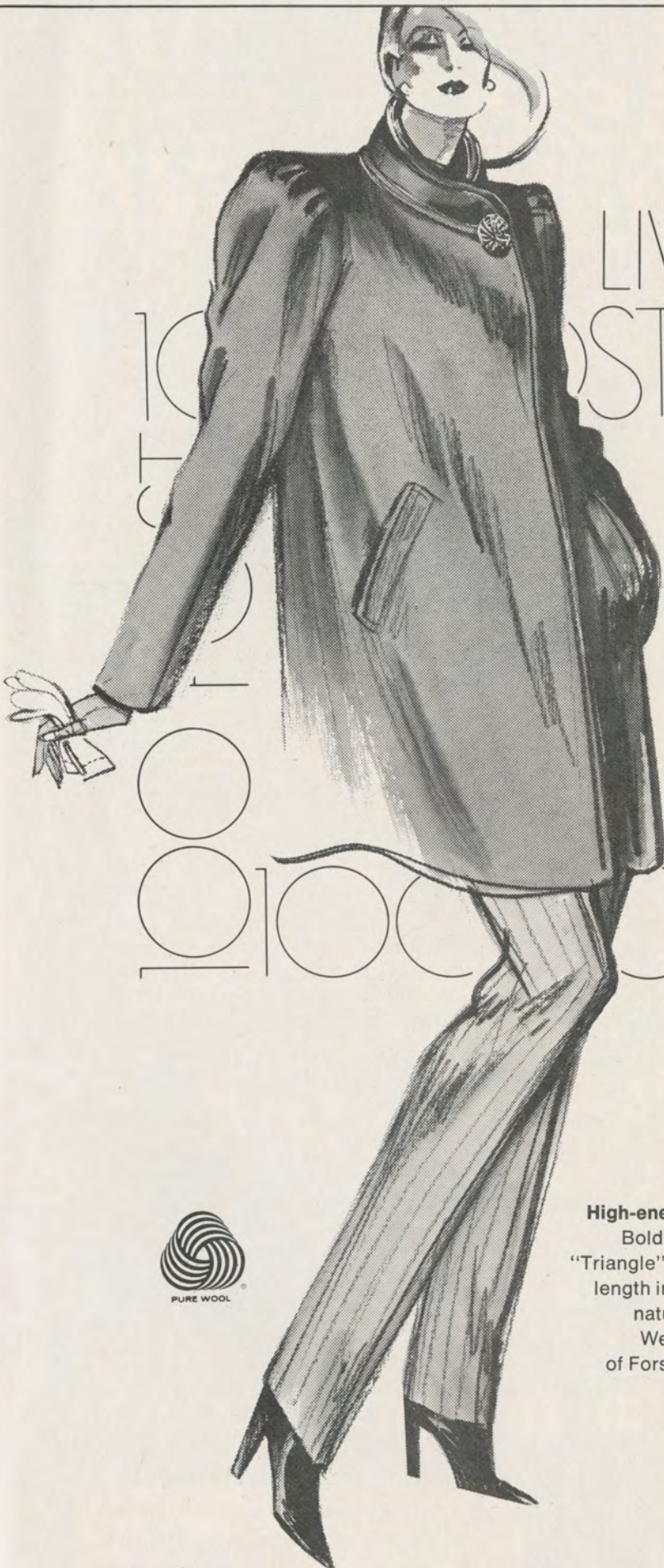
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Simon Boccanegra

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*

Klobučar/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, 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,* 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, Bailey,* Malta, Ballam, Brandstetter, Langan
W. Rennert**/Cox*/Dalton*

Tristan und Isolde

In German
Wagner

Gwyneth Jones, Baldani/Wenkoff, Stewart, Estes, Ellsworth,* Green, Ballam, Del Carlo
Adler/Haugk/Weyl

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

Cavalleria Rusticana

In Italian
Mascagni

Rysanek (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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Thomas Munn, Lighting Designer
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*San Francisco Opera debut

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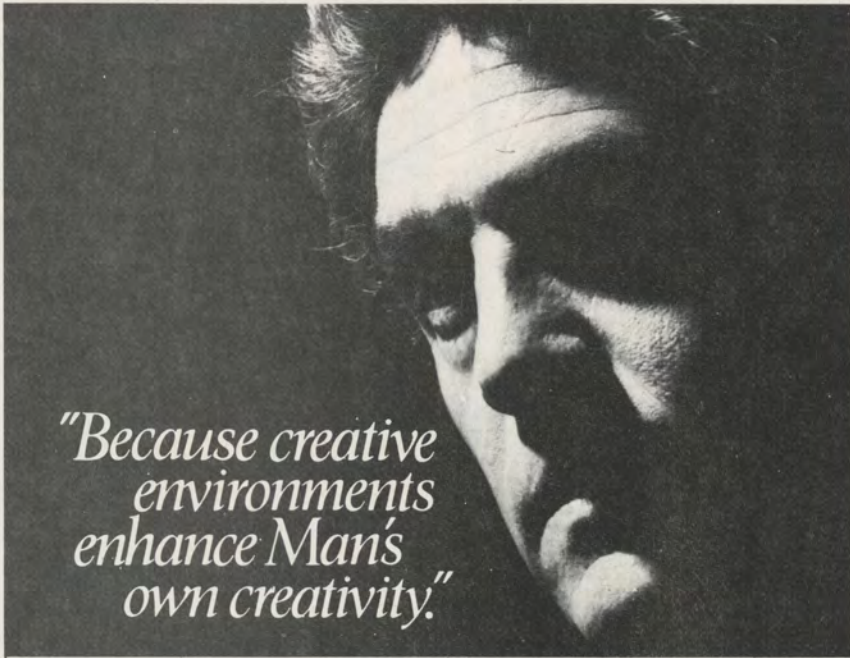


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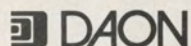
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Tuesday, November 25, 1:00 p.m.

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

Friday, December 5, 1:00 p.m.

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Friday, November 28, 1:00 p.m.



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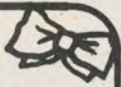
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1980 PREVIEWES

1980 OPERA PREVIEWES

Information on opera previews and lectures is always carried in the San Francisco Opera program magazines. To enable patrons to make advance plans, we are printing a list of all previews and lectures which are open to the public.

**SAN FRANCISCO OPERA
GUILD PREVIEWES**

**SAN FRANCISCO OPERA
GUILD AUXILIARY**

Previews held in the Green Room of the Herbst Theatre, Veteran's Memorial Building, Van Ness & McAllister, in San Francisco. Lectures are free to the public and feature some of the season's outstanding artists in discussion. For further information, please call (415) 565-6432.

ARABELLA 10/21, 6:45 p.m.
TRISTAN UND ISOLDE 10/28, 6:45 p.m.

MARIN

Lectures begin at 8:00 p.m. Series registration is \$12.50 (\$10.00 for Guild members, students and seniors). Single tickets are \$3.00 (\$2.50 for Guild members, students and seniors). Location to be announced. For further information, please call (415) 565-6432.

THE MAGIC FLUTE
James Schwabacher 10/9
ARABELLA
Dale Harris 10/23

SOUTH PENINSULA

Previews held at the Palo Alto Cultural Center, 1313 Newell Road, at 8:00 p.m. Series registration is \$10.00; single tickets are \$3.00. For further information, please call (415) 941-3890.

ARABELLA
Dale Harris 10/21
TRISTAN UND ISOLDE
Andor Toth 10/28

**SAN JOSE OPERA
GUILD PREVIEWES**

Previews will be held at the Courtside Tennis Club, Wingate Room, 14675 Winchester Blvd., Los Gatos. All lectures begin at 10 a.m. except for Sept. 11, which is at 7:30 p.m. Series is open to the public at a cost of \$2.00 per lecture

(free of charge to San Jose Opera Guild members). For further information, please call (408) 867-0669.

THE MAGIC FLUTE
David Kest 10/3
TRISTAN UND ISOLDE
James Koelker 10/10
To Be Announced 10/17
ARABELLA
Dale Harris 10/24

**JUNIOR LEAGUE
OPERA PREVIEWES**

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

THE MAGIC FLUTE
Michael Walsh 10/9
ARABELLA
Dale Harris 10/22
TRISTAN UND ISOLDE
Allan Ulrich 11/4

**FRIENDS OF THE
KENSINGTON LIBRARY**

A general lecture on Verismo Opera, with concentration on *Cavalleria Rusticana*, *I Pagliacci* and *Madama Butterfly*, will be given by Michael Barclay on Thursday, October 23 at the Kensington Library, 61 Arlington Ave., Kensington. The lecture will begin at 8 p.m. and admission is free. For further information, please call (415) 524-3043.

**U-C BERKELEY EXTENSION
LECTURE SERIES**

Previews will be given by Michael Barclay on Monday evenings at 7:30 in Richardson Auditorium, UC Extension Center, 55 Laguna St. (at Market), San Francisco. Series registration is \$55, which includes 11 lectures plus Barclay's discography "The Season on Records—1980." Single lectures are \$5.50. For further information, please call (415) 666-3291.

THE MAGIC FLUTE 10/6
LA TRAVIATA 10/13
ARABELLA 10/23
TRISTAN UND ISOLDE 10/27
CAVALLERIA RUSTICANA/
I PAGLIACCI 11/3
MADAMA BUTTERFLY 11/10

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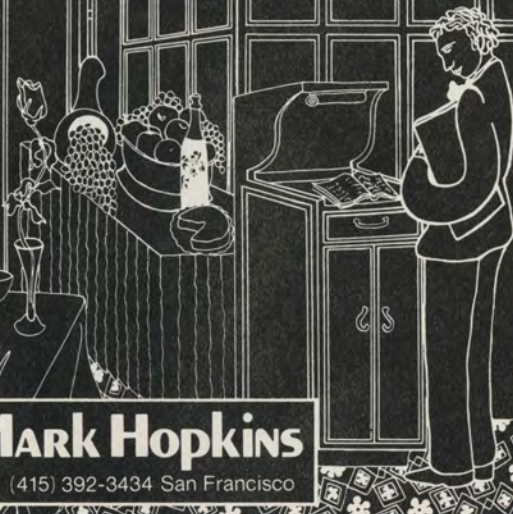
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PREVIEWS

PIEDMONT ADULT EDUCATION OPERA PREVIEW SERIES

Previews will be held in the auditorium of Piedmont High School, 800 Magnolia Avenue, Piedmont, at 7:00 p.m. on one Tuesday, one Thursday and nine Monday evenings. Lectures with slides will be given by San Francisco Opera Magazine editor Arthur Kaplan. Series registration is \$35; \$30 for Piedmont residents. Pre-registration desirable. For further information, please call (415) 653-9454 or 658-3679.

THE MAGIC FLUTE 10/9
LA TRAVIATA 10/13
ARABELLA 10/27
TRISTAN UND ISOLDE 11/3
CAVALLERIA RUSTICANA/
I PAGLIACCI 11/10
MADAMA BUTTERFLY 11/17

EAST BAY FRIENDS OF THE OPERA

Previews will be presented by Michael Barclay at St. Procopius Catholic Church, 1901 - 8th St., in Berkeley. Individual admission is \$5.00 with a discount series ticket of \$35.00 offering 8 lectures for the price of 7. All lectures will begin at 7:30 p.m. For further information, please call (415) 848-9583.

LA TRAVIATA 10/14
ARABELLA 10/21
TRISTAN UND ISOLDE 10/28
MADAMA BUTTERFLY 11/4

SOUTH PENINSULA JEWISH COMMUNITY CENTER OPERA PREVIEW SERIES

Previews will be held in the auditorium of the South Peninsula Jewish Community Center, 830 E. Meadow Dr., Palo Alto, at 7:30 p.m. Lectures will be given by opera educator Michael Barclay. The admission for individual lectures is \$4.50 (\$3.00 for center members). Series subscriptions, 5 lectures for the price of 4, are available through the Community Center. For further information, please call (415) 494-2511.

DON PASQUALE 10/2
ARABELLA 10/16
TRISTAN UND ISOLDE 10/30

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UNIVERSITY OF THE PACIFIC LECTURE SERIES

A series of nine Saturday morning opera previews to be held August 30 to November 15 in central San Francisco near the Opera House. Programs begin at 10:30 a.m. Lecturer for the series is Professor George Buckbee. University extension credit is available for participants. For additional information or to register, please call the University of the Pacific at (209) 946-2424, or write OPERA PREVIEWES, Continuing Education, University of the Pacific, Stockton, CA 95211.

NAPA OPERA LECTURE SERIES

For the eighth year there will be an eleven-week course called ADVENTURES IN OPERA in Napa. The course, which accompanies the Sunday series at the San Francisco Opera, will be held on Wednesday nights from 7:30-9 p.m. (location to be determined). Ernest Fly will again teach. For further information, please call Mr. Fly at (707) 224-6162. Cost for the entire series will be \$15.00. Individual lectures will be \$2.00.

JENUFA 10/1
THE MAGIC FLUTE 10/8
LA TRAVIATA 10/15
ARABELLA 10/22
CAVALLERIA RUSTICANA/
I PAGLIACCI 10/29
TRISTAN UND ISOLDE 11/5
MADAMA BUTTERFLY 11/12

CHABOT COLLEGE LECTURE SERIES/OPERA FOR EVERYONE

A ten-week series of introductions to the 1980 San Francisco Opera Season. Offered by Chabot College and conducted by Eugene Marker, these 10 lectures are open to all, free of charge, and will be given on eight Thursday evenings and two Wednesday evenings. All lectures are from 7:00 to 9:15 p.m. beginning on Thursday, September 4, 1980 and are located at the City of San Leandro Community Library Center, 300 Estudillo Avenue, San Leandro. For further information, please call (415) 786-6632.

DON PASQUALE 10/2
LA TRAVIATA 10/9
ARABELLA 10/15
TRISTAN UND ISOLDE 10/23
CAVALLERIA RUSTICANA/
I PAGLIACCI 10/30
MADAMA BUTTERFLY 11/6



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David McNaughton in SCARLATTI PORTFOLIO photo: Lloyd Englert



Attila Ficzere in PSALMS photo: Lloyd Englert



Alexander Filipov in THE TEMPEST photo: Tony Plewik



DIVERTIMENTO NO. 15 photo: Lloyd Englert

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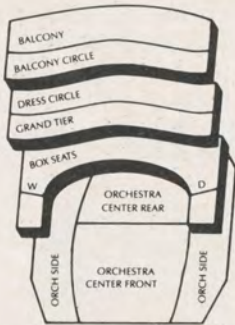
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- 10/3 DON PASQUALE
- 10/10 JENÚFA
- 10/17 LA TRAVIATA
- 10/24 SAMSON ET DALILA*
- 10/31 THE MAGIC FLUTE
- 11/7 DIE FRAU OHNE SCHATTEN*
- 11/14 ARABELLA
- 11/21 TRISTAN UND ISOLDE
- 11/28 CAVALLERIA RUSTICANA/
I PAGLIACCI
- 12/5 MADAMA BUTTERFLY

*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.

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- Portland KOAP 91.5 FM
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- Chicago* WFMT 98.7 FM

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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.

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 December 6

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 March 10

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 April 1

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 May 7

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

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

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

Its route is as follows:

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

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.

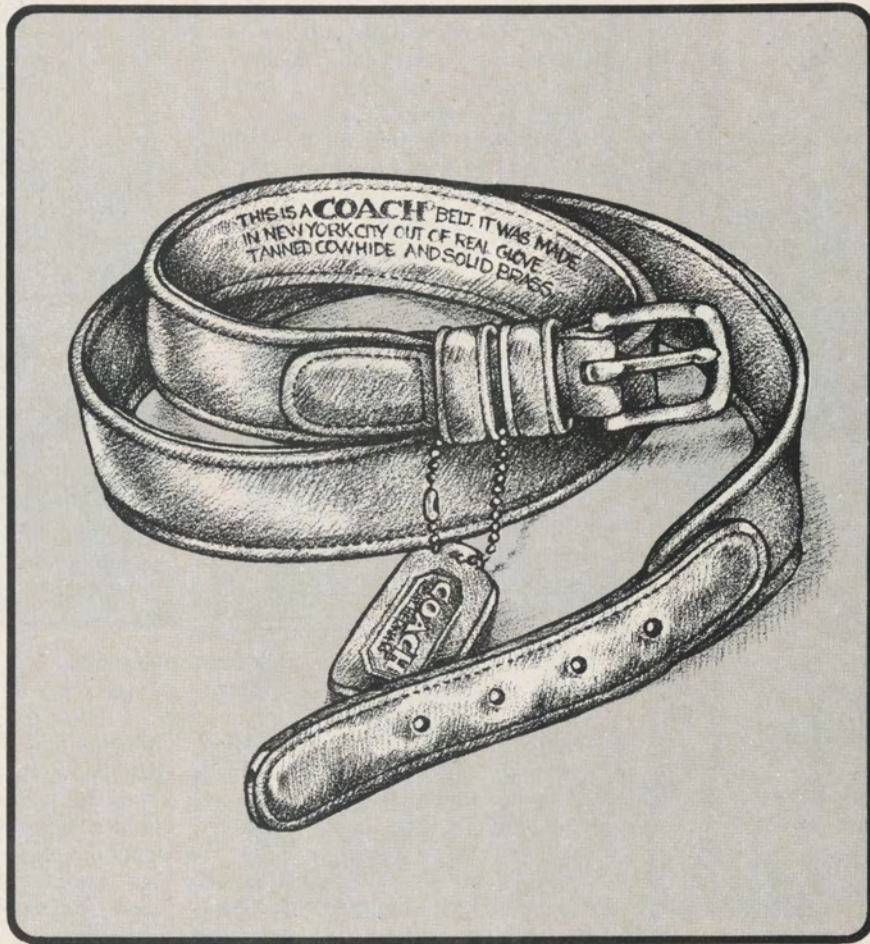
Please note that no cameras or tape recorders are permitted in the Opera House.

Children of any age attending a performance must have a ticket. Management reserves the right to remove any patron creating a disturbance.

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FROM THE PRESIDENT

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.

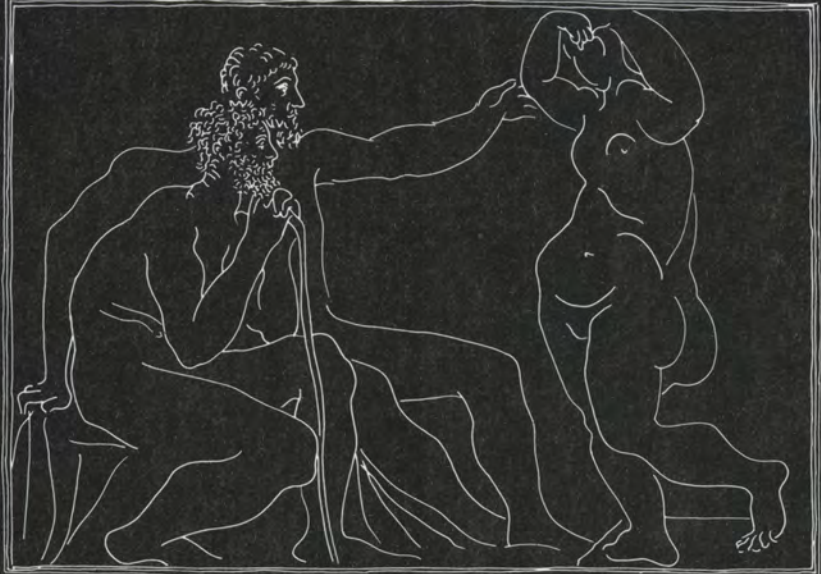
If you have not already contributed to our fund drive, I urge you to join the Opera family of supporters now.

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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Walter M. Baird
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PRELUDES

Library Aids Available

The Art and Music Department of the San Francisco Public Library has a complete collection of recordings and libretti for all 12 operas in the 1980 San Francisco Opera fall season available for loan. The department is in the main branch, in the Civic Center.

Friday SFO Broadcasts on KQED-FM

Look for the regular Friday night stereo broadcasts of the entire San Francisco Opera season in a new spot on radio dials in the Bay Area this year—KQED-FM 88, which will originate the broadcasts and feed them to the new National Public Radio up-link satellite for instantaneous transmission across the United States. San Francisco's public radio station will carry nine of the season's 11 productions live (*Samson et Dalila* on October 24 and *Die Frau ohne Schatten* on November 7 are heard on tape delay) on Fridays at 8 P.M.* Thanks to the NPR satellite, any NPR-member station in the country can do so as well, or receive and tape a superior-quality signal for broadcast at a later date. San Mateo's KCSM-FM 91 will air the broadcasts the following Saturday afternoon at 2 P.M. for Bay Area listeners who miss the live Friday broadcasts or want a double-dose of a favorite opera. A schedule and listing of other Pacific Coast stations carrying the broadcasts live is on page 27. The broadcasts, now in their 10th consecutive season, are a production of the San Francisco Opera, in cooperation with KQED. The announcer is Gene Parrish, Marilyn Mercur is producer and Fred Krock the engineer. Production costs are underwritten by Chevron, USA, and by the L.J. and Mary C. Skaggs Foundation of Oakland, California.

**Tristan und Isolde* on November 21 airs at 7 P.M.

New Memorial Fund Honors Robert Jones

A fund to honor the memory of Robert Jones has been established by friends of the late San Francisco Opera choral conductor and Merola coach. Proceeds will be used to establish the Robert Jones Memorial/Merola Collection of foreign language dictionaries and resource books. The materials will be housed in the San Francisco Opera Library to be used by Merola Program singers and San Francisco Opera staff.

Members of the San Francisco Opera Chorus have launched the fund with a joint contribution, and proceeds from the sale of Christmas decorations at the October 5 Opera Fair also are going to the new fund. The Christmas decorations were donated by Mrs. Rolf Gille, a trustee of the Merola Fund.

Contributions to the fund are tax-deductible, and may be sent to: Merola Fund/Robert Jones Collection, War Memorial Opera House, San Francisco, CA 94102. For information, phone (415) 864-1377.

'Samson' Taped for Telecast

Operagoers watching *Samson et Dalila* at the performances on September 18 and 21 shared the Opera House with television cameras that taped the new San Francisco Opera production for later telecast over the Public Broadcasting System. Like last fall's multi-award-winning telecast of *La Gioconda*, the taping puts the Opera in association with KCET-TV Los Angeles, and with the same production team, headed by producer John Goberman and television director Kirk Browning. Executive producer for the telecast is San Francisco Opera business manager Robert Walker. Both performances were recorded in their entirety, and the two tapes are now being edited into a single, final version. Production was made possible by a gift from a friend of San Francisco Opera and from the San Francisco Opera Guild. A nationwide air date will be announced.

Unprecedented Honors Bestowed at Merola Finals

San Francisco Opera general director Kurt Herbert Adler presented cash awards to eight singers and two apprentice coaches at the conclusion of the 1980 San Francisco Opera Audition Grand Finals, held late in August at the War Memorial Opera House. The concert was the culmination of the ten-week Merola Opera Program, the residency program for young singers that was recently honored by the National Opera Institute for service to American opera. Adler and the Merola Opera Program staff (including renowned soprano Elisabeth Schwarzkopf), who judged the event, created three new ad hoc awards, in order to honor a larger number of talented young artists.

Prize winners included: Sally Wolf, soprano from Ravenna, Ohio, recipient of the \$2,000 Schwabacher Memorial Award; bass Kevin J. Langan, from New Monmouth, New Jersey, recipient of the \$1,000 Florence Bruce Memorial Award; soprano Shirley Willis Jaron of Philadelphia, who received the \$750 Kent Family Award; Austin, Texas, soprano Marilyn Jean Howell, who received the \$600 Leona Gordon Lowin Award; and baritone Thomas Hampson, currently residing in Los Angeles, who was granted the \$500 Il Cenacolo Award.

Three new awards, called Merola Awards, each with \$500 prizes, were given to Sara Ganz, a soprano from Gibbon, Nebraska; Quade Winter, a tenor from Pendleton, Oregon; and Thomas Woodman, a baritone from Cos Cob, Connecticut. Miss Ganz will appear with the 1980-81 Western Opera Theater touring company, and Mr. Woodman has recently been appointed to the San Francisco/Affiliate Artist-Opera Program.

The Otto Guth Memorial Award, honoring the master coach and long-time vocal supervisor for the San Francisco Opera, was given to two apprentice coaches: \$600 each, to Mark Haffner and Terry Turner-Jones.

The new San Francisco Opera Orchestra was led by Merola Opera Program musical director W. Anthony Waters; master of ceremonies for the evening was Merola Fund president James Schwabacher.

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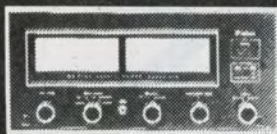
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Last of the Great Opera Buffas

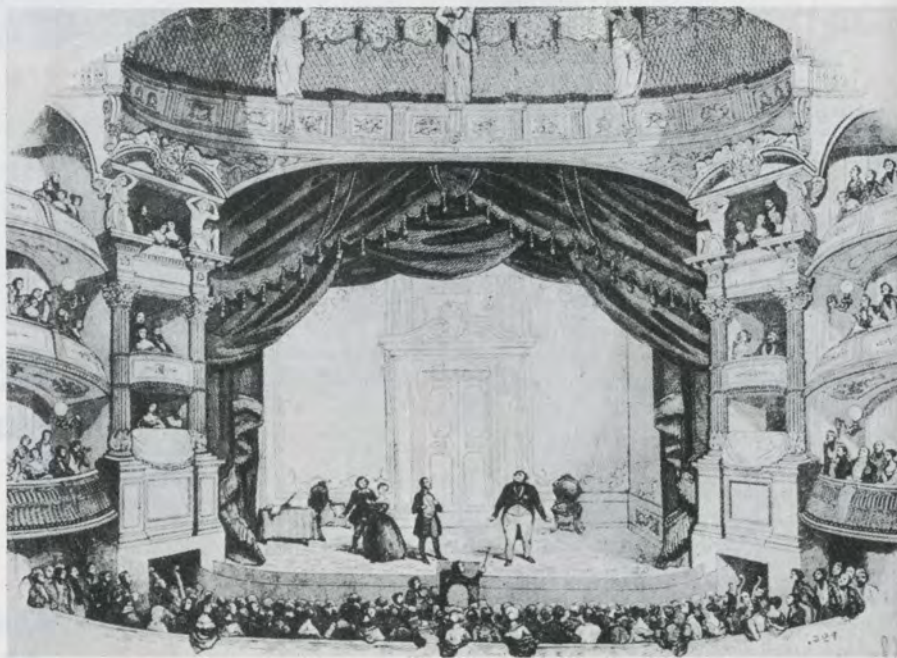
Opera buffa reached its zenith in 1843 with *Don Pasquale*, which holds more than a hint of Donizetti autobiography.

By WILLIAM ASHBROOK

Don Pasquale may be the last great Italian opera buffa but it is not the last great Italian operatic comedy. Both *Falstaff* and *Gianni Schicchi* come later, but cannot be described as opera buffas since neither conforms to the traditional structure or employs the old conventions of the genre. *Don Pasquale* dates from 1843, and there were composers who wrote perfectly traditional opera buffas after that time, but none of them could be put in the same class. Who today even knows the names of composers like Serafino De Ferrari or

Nicola De Giosa or Emilio Usiglio, let alone the titles of their comedies? The only opera buffa composed after *Don Pasquale* whose title might ring even a faint bell is *Crispino e la comare*, written by the Ricci brothers in 1850, and that is because both Tetrizzini and Sutherland recorded an aria from it.

We can appreciate *Don Pasquale* more fully if we approach it both in terms of the tradition from which it springs and of Donizetti's earlier comedies. Opera buffa emerges from the comic *intermezzi*



The premiere production of *Don Pasquale* at the Théâtre-Italien in Paris on January 3, 1843, featured Giulia Grisi as Norina, Mario as Ernesto, Antonio Tamburini as Malatesta and Luigi Lablache as Don Pasquale.



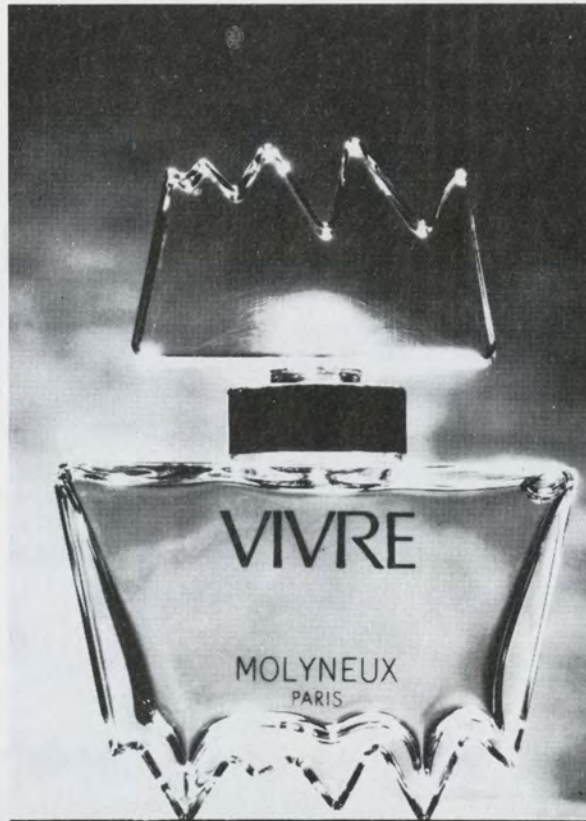
An 1840 caricature of Donizetti, showing him writing an opera buffa with the right hand and an opera seria with the left hand.

of the 1730s, short works played between the acts of longer, serious ones. Opera buffa was the great success story of 18th-century operatic history. Starting out as a decidedly more humble form, it gradually gained ground against opera seria, with its mythological or historical subjects, with its virtuoso-voiced *castrati* and with its formal balanced structure as a sort of stage-equivalent of court etiquette. In contrast to that pomp, opera buffa was unpretentious, human in scale and intended only to make an audience laugh. Since comedy depends much more on interaction between characters than does a heroic plot, opera buffa developed ensembles and finales earlier than did opera seria. Thus, where opera seria seemed all too frequently like a slow-moving concert in elaborate costumes, opera buffa was rapid, more densely plotted, and musically more venturesome. By 1800 opera buffa had far outstripped its serious

continued on p. 42



An 1841 self-caricature by Donizetti.



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SFO Medal Honors Evans

CAROLYN MASON JONES PHOTO



Falstaff in the 1970 production, which also marked Evans' American debut as stage director.

Welsh bass-baritone Sir Geraint Evans made his American debut with the San Francisco Opera in 1959 as Beckmesser, the hapless town clerk in *Die Meistersinger von Nurnberg*, and has gone on to sing an exceptional array of roles here over the last two decades, as well as serving as a stage director.

The title role in *Don Pasquale* is his 18th role with the San Francisco Opera; on these pages, a look at Sir Geraint in some of his many previous incarnations here.

For his exceptional contributions to the Company, Sir Geraint Evans receives this fall the San Francisco Opera Medal.



CAROLYN MASON JONES PHOTO

Papageno in the 1969 production of *The Magic Flute*, with Margaret Price as Pamina.



Figaro in the 1972 production of *Le Nozze di Figaro*.



Beckmesser in the 1971 production of *Die Meistersinger*.



Captain Balstrode in the 1976 production of *Peter Grimes*, which he also directed.

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MARLA JEANETTE PHOTO

Sir Geraint Evans as Leporello in *Don Giovanni* (1962).

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Evans directing the 1976 production of *Peter Grimes*.



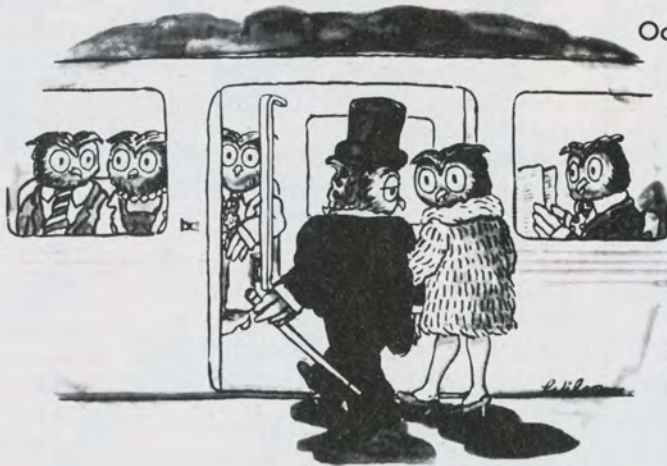
In the title role of Berg's *Wozzeck*, which he alone has interpreted in San Francisco in 1960, 1962 and 1968.

continued on p. 74

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Last of the Great Opera Buffas

rival, in Italy at least, and would maintain its dominance for about two decades. During this time opera seria were still being written, but, in a period of crisis and change, they were rarely able to exercise their old influence on audiences who thought of opera houses as social arenas rather than as places to concentrate on what was happening on stage.

It is not surprising that opera buffa had its heyday in the Napoleonic period. In those topsy-turvy times Napoleon's relatives occupied, none too securely, a number of hastily vacated thrones. The status quo, which opera seria tended to reinforce, did not make much sense when many of the old dynasties had been sent into the wings. Comedy, with its emphasis on improvisation, disguise and impersonation, perfectly suited the temper of those times. This is the world in which Donizetti, born in 1797, grew up. His first musical impressions were primarily of opera buffa, and his first teacher, the composer Mayr, was actively engaged in writing comedies as well as serious works. Mayr's music school staged a comic pastiche at the end of every term, and Donizetti performed in several and contributed music to them.

In an active career that stretched from 1818 until 1845, Donizetti completed 65 operas, and of these roughly a third were comedies. Not all of these were true opera buffas. Some were Neapolitan farces: works with spoken dialogue and a principal comic character whose role was entirely in the local dialect and who treated the score as a point of departure for his improvisations. Today these works are irreproducible as the tradition they upheld no longer exists. Donizetti also wrote two French opéra-comiques, *La Fille du Régiment* and *Rita*, but these have spoken dialogue, use typical French forms and have a decidedly Gallic *cachet*, creating a very different effect than that of a typical Italian opera buffa.

Donizetti composed ten operas before he produced one that was given very widely. In 1824 he brought out an opera buffa, *L'Ajo nell'imbarazzo* (*The Tutor in Difficulty*), that was revived with some frequency over the next decades. [The Merola Opera Program presented it at the Paul Masson Mountain Winery in 1976.] It has all the characteristics of opera buffa: the sparkling overture, keyboard-accompanied recitatives, patter passages and ensemble-finales. It has an excellent libretto by Feretti, who wrote the text for Rossini's *Cenerentola*. In *L'Ajo* we find the first traces of typical Donizettian opera buffa effects. Instead of the onrushing tide of wit and brilliance that is typical of Rossini and makes

his comedies well-nigh irresistible, *L'Ajo* has a constant thread of true sentiment (rarely met in Rossini) that rises to moments of pathos. There is also a sense of human vulnerability that gives this youthful and somewhat slender comedy a



Giovanni Simone Mayr, Donizetti's teacher.

multi-dimensionality that is oddly moving.

If *L'Ajo* gives us our first glimpse of an essentially Donizettian turn to opera buffa, his next notable work in that genre, *Alina, regina di Golconda*, strengthens our impression. *Alina* dates from 1828 and has an amusing and touching text by Felice Romani, famous for the tragic librettos he wrote for Bellini and Donizetti. The chorus is important in *Alina*, more so than in many such works, where it seems pitch-forked onto the stage to strengthen the tonal mass in the finales. In *Alina* the chorus participates in the action in a number of charming and effective ways. This opera also contains a moment deliberately designed by Romani to imitate the famous episode in Rossini's *Barber* when Don Basilio turns into a "statue." Donizetti would not forget the effect when Don Pasquale is stunned to find his "bride," who had seemed so demure, suddenly turn into an extravagant she-devil. But the crown of *Alina* is the episode in which the heroine recreates around the sleeping Belfiore the landscape of his native Provence and an off-stage female chorus, singing a tender melody, awakens him to the realization that Alina truly loves him. For charm and depth of feeling this moment is, to me, the highpoint in an opera buffa of the 1820s. Surprisingly enough, with all the other out-of-the-way Donizetti scores that have been revived in the last fifteen years or so, *Alina* has so far been overlooked.

The great vogue of opera buffa went into sudden eclipse with the emergence of tragic Romantic melodrama. Works

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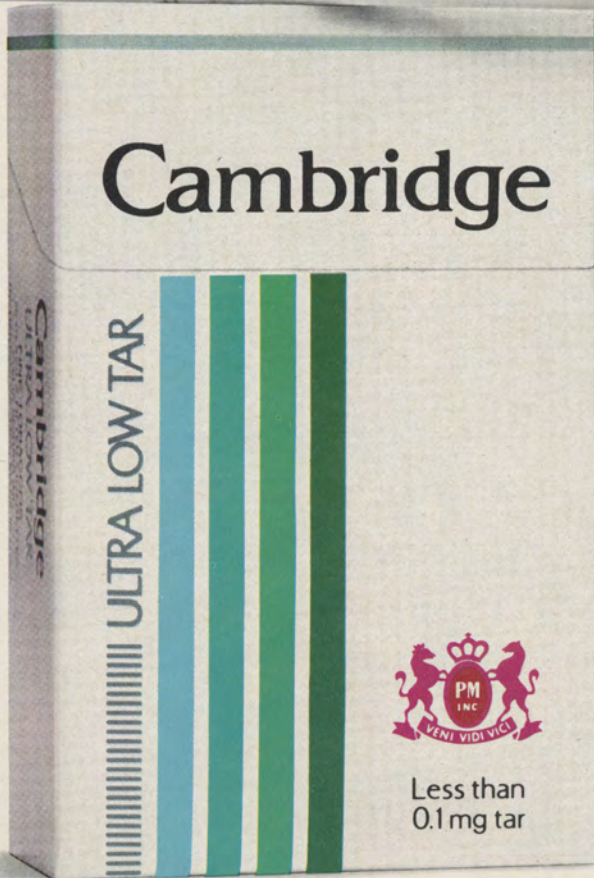
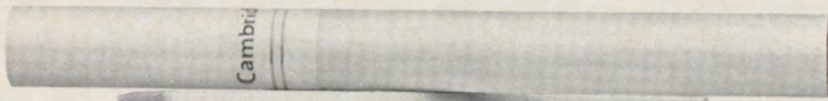


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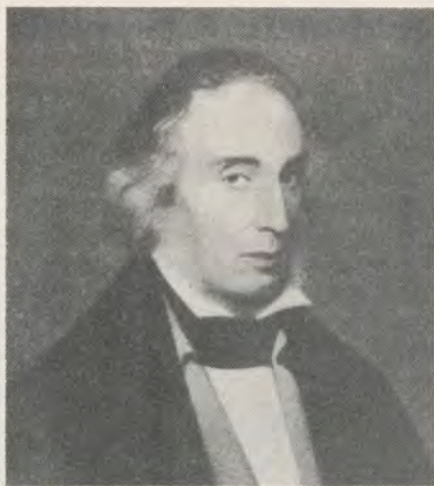
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Jacopo Ferretti, librettist of *L'Ajo nell'imbarazzo*.

with such plots came into fashion about 1830 and would go on to dominate Italian stages until almost the end of the century. Donizetti showed a great aptitude for operas in this vein, and with scores like *Lucrezia Borgia*, *Parisina* and *Lucia* he did much to establish its enduring popularity. He did not desert opera buffa entirely, but in the second half of his career he turned less frequently to that genre. *L'Elisir d'Amore* of 1832 is the earliest of Donizetti's comedies that has continuously held the stage. Its popularity does not rely just on its celebrated tenor aria, "Una furtiva lagrima," because there

Opera buffa was the great success story of 18th-century operatic history.

is not a weak or ineffective number in this tidy, well-balanced score, set to Romani's finest comic libretto. What really keeps audiences coming to *L'Elisir* is Donizetti's gift for highlighting pathos—that is what "Una furtiva lagrima" is all about—in a plot that memorably demonstrates how true feeling is stronger than the medicine man's hokum or the sergeant's swagger.

Don Pasquale comes practically at the end of Donizetti's career. It is one of his last three operas, and its rich comic surface is untroubled by any hint of the tragic disintegration that in a couple of years would confine him to a sanatorium, his mind gone and his body paralyzed. In deciding on the subject of *Don Pasquale*, Donizetti chose the scenario of Pavesi's *Ser Marc' Antonio* of 1810, a now-forgotten comedy from the golden age of opera buffa that occurred in his youth. He updated the old plot and turned it into a contemporary (1843) comedy of manners. As a composer Donizetti had refined and enriched his art throughout his long years of working in

the theater. Through its surety of effect and solidity, with all of its old charm and tenderness and tell-tale moments of pathos, *Don Pasquale* is his funniest and warmest comedy.

While there is pathos in Ernesto's aria ("Cercherò lontana terra") at the beginning of Act II, where he sings of his dejection at being disinherited by his uncle and having to renounce his beloved Norina, there is even more near the beginning of Act III at the moment Norina slaps Pasquale. In a flash of terrible insight the old man realizes he has made a fool of himself and is forced to confront the impotence of his old age. "E finita, Don Pasquale," he mutters to himself against a pathetic tune in the orchestra that a little later is transformed and expanded as Norina's "E durezza la lezione," when, in an aside, she expresses her genuine sympathy for his plight. To contrast with Pasquale's hope for heirs less collateral than his nephew, there is the youthful ardor of Ernesto and Norina at the beginning of the final scene. The emotion here is an intensification of the one in Belfiore's "waking dream" in *Alina*. Ernesto's off-stage serenade ("Com'è gentil") is accompanied by guitars, Basque drums and chorus as Donizetti captures the flavor of a romantic Roman *stornello*. (Rome, the scene of Donizetti's own courtship, is the setting for this opera.) This serenade is followed by a rapt duet for the lovers, their voices harmonizing throughout and, now and then, moving chromatically one against the other in a sensuous vocal caress. The chorus in *Don Pasquale* is more briefly employed than in *Alina* and with even greater skill. They are individualized in the little episode that opens Act III, and later in the same scene provide an interlude as they comment ironically against an ingratiating little waltz on the strange confusion that upsets this



Felice Romani, librettist of several Donizetti operas, including *L'Elisir d'Amore*.

household. This chorus was one that Richard Strauss was tempted to imitate in *Die schweigsame Frau*, a score that owes Donizetti a sizable debt.

If there is an underlying dramatic and musical motif to this comedy, it is the pungent contrast between the old-fashioned and the modern. By having his singers wear what were then contemporary costumes, something practically unheard of on the operatic stage in the mid-19th century, he stresses a sense of modernity that clashes with Pasquale's antiquated dress and ideas. The contrast between marriage by arrangement and falling in love through natural attraction, an old notion versus a modern idea, undergirds the plot. Norina points out the conflict between foolish fancy and real life in her aria at the start of the second scene. She is reading a gushy romance ("Quel guardo il cavaliere") and mocks its stilted diction, finally dissolving into laughter at it. The second section of this aria moves upon a lilting dance-rhythm ("So anch'io la virtù magica") in which she asserts that feminine charm and a sense of humor are more conducive to love than books. (Here, she reminds us of Adina when we first encounter her in *L'Elisir*, reading about Isotta and the magic love-potion and laughing at it.) Donizetti characteristically uses dance rhythms to underscore the "modern" attitudes in his plot, setting them off against the traditional buffo musical idiom he employs to underline "old-fashioned" ones. Comedies end in reconciliation, acceptance and tolerance, and Donizetti italicizes the point by bringing together the two contrasting tendencies of his opera at its close. In the traditional opera buffa finale one or more characters points up the moral of the plot; he has Norina do so here, setting her words to a buoyant dance tune in 6/8.

Don Pasquale's moral is: An old man is foolish and asking for trouble when he contemplates marriage. In one way, and not necessarily a conscious one, *Don Pasquale* is somewhat autobiographical. The setting in Rome, the contemporary period and the moral at the end provide clues of a sort. At this time, Donizetti was a widower in his later 40s. His hair was almost completely gray and he was feeling his years (people aged psychologically far earlier a century ago than they do today). Because he was a successful and prosperous public figure, he was continually evading well-meaning efforts to marry him off. In *Don Pasquale* he manages, like the expert writer of comedy, to get the last laugh, even if it is tinged with more than a little irony. ■

WILLIAM ASHBROOK is the author of *Donizetti* and *The Operas of Puccini* and is readying a book on Arrigo Boito.



Geraint Evans



Ruth Welting



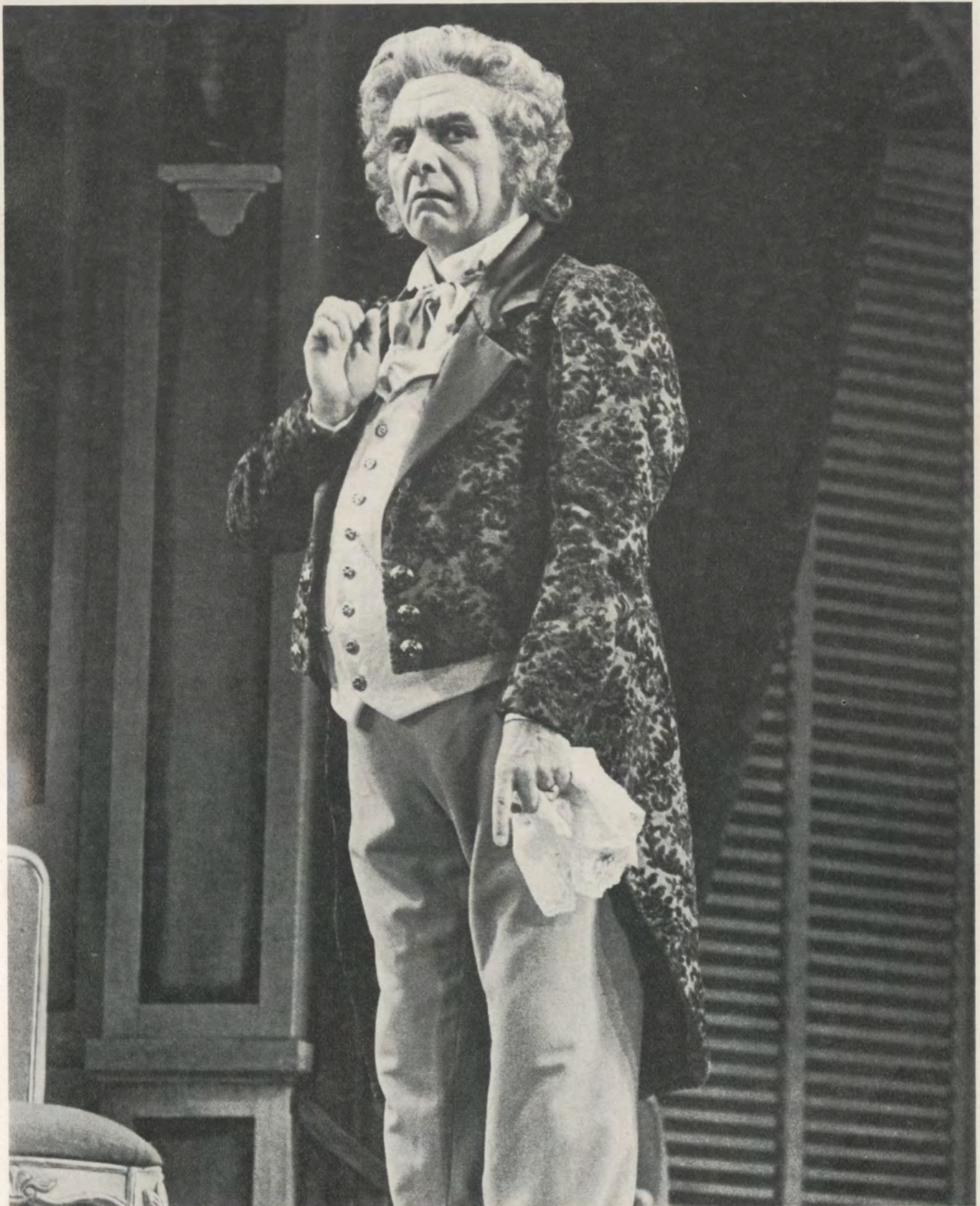
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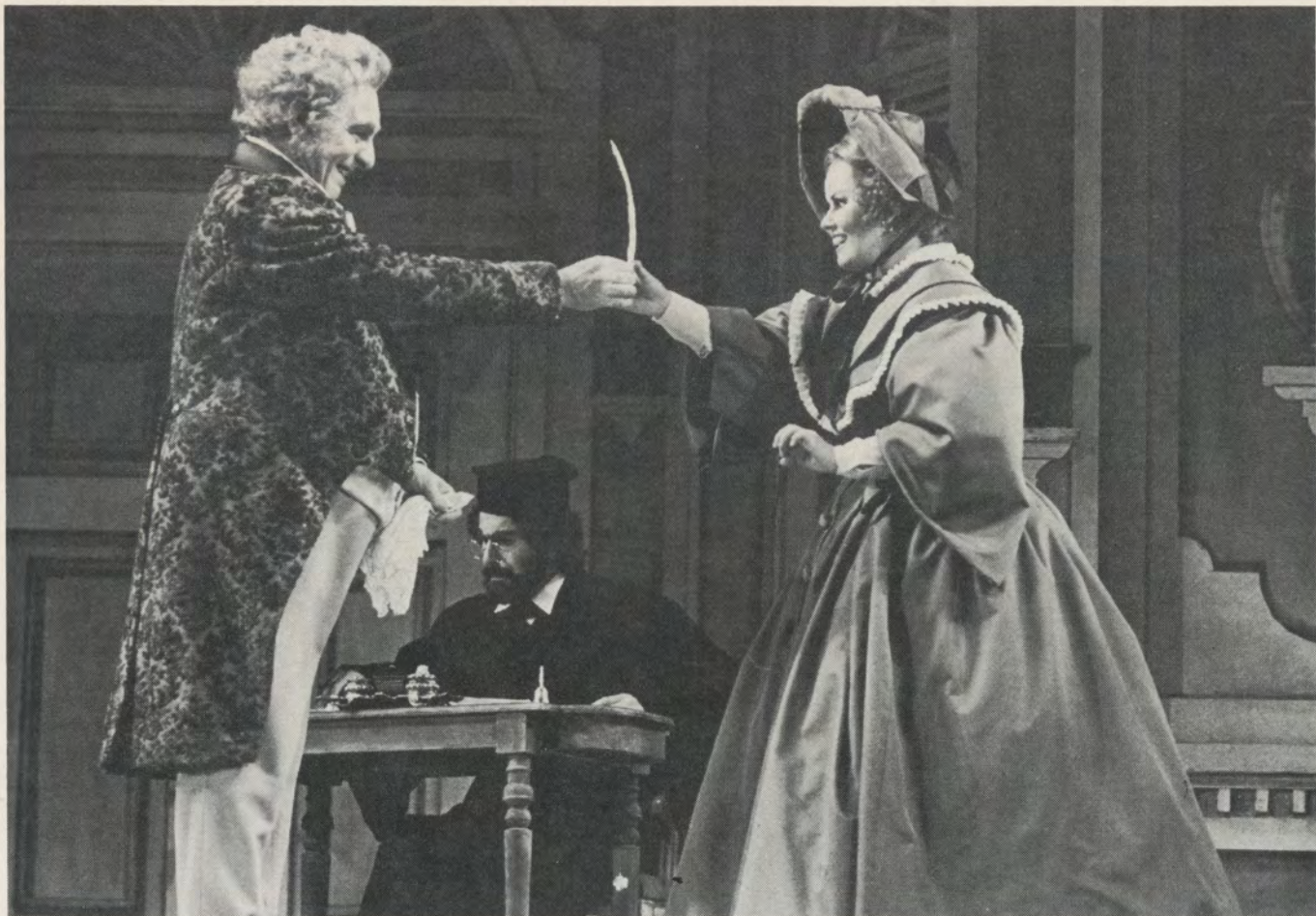
David Rendall

Don Pasquale

Photos taken in rehearsal by Ira Nowinski



Geraint Evans



Geraint Evans, Stanley Wexler (rear), Ruth Welting



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*Don Pasquale,
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Geraint Evans

Performances in English

Alexander Malta

*Dr. Malatesta,
his friend*

Timothy Nolen

John Brandstetter

*Ernesto,
nephew of Pasquale*

David Rendall

James Hoback

*Norina,
a young widow*

Ruth Welting

Erie Mills

A Notary

Stanley Wexler

Stanley Wexler

Tradespeople, Servants

***American opera debut*

PLACE AND TIME: Rome, 1830

ACT I Scene 1 The study in Don Pasquale's house

Scene 2 Norina's bedroom

Scene 3 Ernesto's studio

Scene 4 Pasquale's sal n

INTERMISSION

ACT II Scene 1 Pasquale's salon

Scene 2 Pasquale's garden

*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 and one-half hours.*

Don Pasquale

(A young painter, Ernesto, who lives with his old bachelor uncle, Don Pasquale, has refused to wed the woman of his uncle's choice because he is in love with a charming young widow, Norina. Pasquale has decided to punish Ernesto by getting married and providing himself with an heir, thereby cutting off his rebellious nephew without a penny. Dr. Malatesta, a friend of Pasquale as well as Ernesto and Norina, has devised a plan to save Pasquale from his folly and, at the same time, to help the young couple.)

ACT I

SCENE 1—Pasquale is impatiently awaiting the arrival of Malatesta, who is to suggest a prospective bride for the 70-year-old bachelor. Malatesta describes his beautiful younger sister, whose convent upbringing has taught her the virtues of modesty and frugality and whom he proposes to bring for Pasquale's inspection that very evening. Overjoyed at the prospect, Pasquale offers Ernesto one last chance to marry the woman he has chosen for him. When Ernesto adamantly refuses, Pasquale announces his own plans to marry and orders his astonished nephew out of the house.

SCENE 2—Norina receives a farewell note from Ernesto informing her that Pasquale has refused permission for them to marry. Malatesta enters and lets her in on his scheme: she is to impersonate his convent-bred sister Sofronia—and he instructs her on how to play the part. Persuaded that the subterfuge will lead to her marriage with Ernesto, she consents.

SCENE 3—In his artist's studio, Ernesto, ignorant of Malatesta's plot, expresses his sorrow at the turn of events as he packs his bags and gets ready to leave his uncle's house.

SCENE 4—Pasquale has donned his best attire for the meeting with his bride-to-be. Malatesta introduces Norina/Sofronia and, after a short interview, the enchanted Pasquale suggests that a notary be summoned immediately to draw up

the marriage contract. Malatesta quickly brings in his cousin, whom he has enlisted to pose as a notary, to officiate at the mock marriage. A second witness is needed to legitimize the contract and when Ernesto bursts in he is recruited and secretly let in on the hoax. No sooner has the fake ceremony taken place and Pasquale's property been signed over to his new bride, than Norina/Sofronia is promptly transformed from a demure convent girl to an ill-tempered spitfire. She flies into a rage, telling Pasquale that he is too old for a young woman of society and demands that Ernesto be her escort. Declaring herself mistress of the house, she announces her intention to hire additional servants and purchase an alarming array of costly items for her new home. Pasquale, confused and angry, moans that he is ruined.

ACT II

SCENE 1—Don Pasquale's house is being lavishly redecorated by an army of new servants. Norina/Sofronia enters dressed for the theater. Pasquale admonishes her for her extravagances and attempts to detain her, but ends up getting his face slapped. She saunters out, intentionally dropping a note which mentions an evening rendezvous with a secret lover in the garden. Pasquale reads it in disbelief and goes in search of Malatesta. After instructing Ernesto to be in the garden that evening, Malatesta pretends to sympathize with Pasquale and proposes that they lie in ambush for the guilty pair.

SCENE 2—After singing a serenade, Ernesto is joined by Norina in the garden. They renew their vows of love in full view of Pasquale and Malatesta. The enraged Pasquale rushes out of hiding to denounce the young couple. As Malatesta reveals the hoax, the old man, glad to be freed of his own false marriage, sanctions the marriage of Ernesto and Norina, and joins in observing that an old man who contemplates marriage is a fool.

FROM SER (MARCANTONIO) TO DON (PASQUALE)

An old libretto found magical new life in the quick-working hands of Donizetti and Giovanni Ruffini, but the librettist at first kept his name off *Don Pasquale*.

By PHILIP GOSSETT

During the 18th century it was common practice in Italian opera for a single libretto to be set to music by many different composers. A libretto by one of the more famous writers, an Apostolo Zeno or a Pietro Metastasio, two extremely important librettists of the era, might be adopted dozens of times, sometimes over a period of 40 years. Each new composer, of course, brought something of himself to the text, providing a setting attuned to changing musical tastes, different geographical centers, or personal style. To permit these adaptations, the libretto could be altered, in part, for each occasion; after it underwent several successive revisions for various composers it might well be practically unrecognizable.

The practice of resetting older librettos fell out of favor in the 19th century, as new attitudes towards the work of art began to spread, emphasizing the uniqueness of the artistic creation. A librettist was attached to each major theater, and he was expected to create new works for the composers with whom he collaborated. Composers searched instead for subjects among the rich dramatic traditions of the French, German, and Spanish stage or among topics from the English Romantic tradition. The vast majority of the librettos set by Rossini, Bellini, Donizetti, and Verdi were explicitly prepared for the composers.

Occasionally a librettist was himself responsible for suggesting the reuse of his text. Bellini's *I Capuleti e i Montecchi* was composed to a libretto by Felice Romani actually prepared several years earlier as *Giulietta e Romeo* for Nicola Vaccaj. But such incidents were quite rare in this period.

There were, to be sure, examples of multiple settings of a single libretto, but frequently they arose from unusual circumstances, particularly the excessive speed with which certain operas had to

be prepared. For example, with little more than a month separating the performance of Rossini's *L'Italiana in Algeri* (1813) from its commission, the composer had recourse to a libretto written by Angelo Anelli for an opera by Luigi Mosca of the same name (1808). Contemporary audiences were so keenly aware of the source that Rossini was accused of borrowing Mosca's music as well, a charge without foundation. Rossini's audacity at setting Beaumarchais' *Le Barbier de Séville*, even using an ostensibly new libretto by Cesare Sterbini (but one clearly dependent on the libretto by Giuseppe Petrosellini for Paisiello's 1782 *Il Barbieri di Siviglia*), helped ensure the opera's initial failure. By 1816 audiences did not easily accept rival settings of the same or similar texts.

Faced with the necessity of composing an opera in little time, and without the services of a knowledgeable librettist, Donizetti was in just such a situation in the fall of 1842. It had been a hectic year for him. Already famous for *Anna Bolena*, *L'Elisir d'Amore*, *Lucrezia Borgia* and *Lucia di Lammermoor*, Donizetti continued to show the restlessness that marked his career after the death of his

In the 18th century,
a libretto might be adapted
dozens of times . . .

beloved wife, Virginia, in 1837. He began the year in Milan, mounting a new opera, *Maria Padilla*, to open the Carnival season at the Teatro alla Scala. After witnessing the triumphant premiere of *Nabucco* by an unknown young composer named Giuseppe Verdi, he departed for Bologna, where, at the personal request of Rossini, he conducted the first Italian performances of the latter's *Stabat Mater*

on March 18, 19 and 20. By the end of the month he was already in Vienna. There he produced another new opera, *Linda di Chamounix* (largely written before his departure from Milan), conducted further performances of Rossini's *Stabat Mater* and took charge of the entire opera season. His great personal success earned him an appointment as Hofkapellmeister to the Austrian Emperor.

Sought by theaters throughout Europe ("tutti mi chiedono, tutti mi vogliono . . ." he wrote to a friend, quoting from Figaro's "Largo al factotum") and driven by his own internal demons, Donizetti returned to Italy. He spent the summer in Milan, Bergamo, and Naples, arranging future contracts and visiting friends, before departing again for Paris, where he arrived late in September. His plans were vague ("castles in air," he wrote), but several prospects existed: to mount *Le Duc d'Albe*, largely composed in 1839-40, at the Opéra; to write an opera in French to a text by Jules Henri Vernoy de Saint-Georges (*Ne m'oubliez pas*) for the Opéra-Comique; or to prepare a new Italian opera for the Théâtre-Italien. He also intended to produce *Linda di Chamounix* at the Théâtre-Italien and arrange French translations of the latter and of *Maria Padilla*. As if this were not enough, he began serious work on the operas planned for production in Venice and Naples the next year.

Le Duc d'Albe was never produced during Donizetti's lifetime and *Ne m'oubliez pas* remained incomplete, but for the Théâtre-Italien a subject struck the composer's fancy: the old libretto by Angelo Anelli, *Ser Marcantonio*, originally set by Stefano Pavesi in 1810. Through Donizetti's friend Michele Accursi, a librettist was located, an Italian émigré and literary figure, Giovanni Ruffini. From Ruffini's correspondence we learn that he was compelled to work at breakneck speed simply to keep up with Donizetti, while the composer, an able

versifier himself, particularly of doggerel, constantly demanded modifications. Unwilling to recognize the resulting libretto as his own, Ruffini refused to allow his name to appear, so that the original libretto was published as the work of "M[astro] A[nonimo]." Unhappily, these initials are also those of Michele Accursi, and hence the endless confusion about the proper attribution of the libretto. Whatever the rift between Donizetti and Ruffini, however, it was quickly patched up, and the latter was responsible for translating Donizetti's last opera, *Dom Sébastien*, into Italian.

Angelo Anelli was a capable, inventive librettist, but Donizetti could not



Gaetano Donizetti (1797-1848).

simply adopt his *Ser Marcantonio*, even though the Pavesi opera, extremely famous in its day, had been forgotten. Neither the formal and structural assumptions inherent in Anelli's work nor his attitudes towards his characters and plot were completely appropriate for a composer of Donizetti's generation. To make matters worse, Ruffini was a literary figure, not a librettist. It should come as no surprise, then, that he found Donizetti's demands difficult and incomprehensible. The composer had clear expectations as to how an opera should be constructed, expectations which were the product of 30 years of change in Italian opera between 1810 and 1840, and Anelli's libretto would therefore require significant revision. Ruffini had not only to write acceptable verses, which he surely was capable of doing, but also to put them into forms congenial to the composer. And through this all he had to consider Donizetti's character and style.

A comparison of the Anelli libretto with the libretto of *Don Pasquale* (we shall call it "Donizetti's," without under-

estimating Ruffini's role) is instructive on many levels. Let us emphasize some of the broadest points of difference in dramaturgy and character portrayal. To begin with, Anelli employs many more characters than Donizetti. Ser Marcantonio (Don Pasquale) has not only a nephew, Medoro (Ernesto), but also a niece, Dorina. And just as Medoro loves Bettina (Norina), Dorina loves the brother of Bettina, Tobia (Dottor Malatesta). The libretto of Anelli also requires two servants for Ser Marcantonio, Pasquino and Lisetta, and a chorus which appears occasionally throughout the opera, adopting various roles (old men, townspeople, and judges, as well as the chorus of servants common also to *Don Pasquale*).

With all these characters and groups, Anelli has a larger number of dramatic possibilities than Donizetti, but as Donizetti must have realized, this very diversity detracts from the central dramatic thrust of the opera. Anelli must find time to let Tobia sing of his love for Dorina in a Cavatina, "Quando, o Dorina amabile"; Dorina must be given an aria in which she expresses her fear of being betrayed by Tobia, as she lashes out at the servants who have attempted to enlighten her ("Crudeli . . . Infin l'amante"). Add to this an obligatory *aria di sorbetto* for the servant girl, Lisetta, "Un, che in età decrepita," commenting on her master's desire to marry. (Berta's "Il vecchiotto cerca moglie" from Rossini's *Il Barbiere di Siviglia* belongs to the same tradition.) With all the characters and their arias, *Ser Marcantonio* is much more loosely constructed than *Don Pasquale*: it is written in a style typical of the early 19th century. Donizetti instead required a libretto more concentrated in design, more limited in the number of characters, and more concerned with exploring the emo-

The tone of Donizetti's libretto is enormously different from Anelli's . . .

tional worlds of those characters. Thus, Dorina disappears, Pasquino and Lisetta disappear, the chorus is reduced to a single function, Tobia is seen as a friend, not as yet another lover. Attention can be focused on the central characters, Don Pasquale, Norina and Ernesto, and their emotions can be explored more thoroughly.

There are other ways in which Donizetti condenses and tightens the action. Anelli's libretto, divided into two acts, includes 19 musical numbers, separated from each other by *secco recitative*. Doni-

zetti reduces the number of units in the opera from 19 to 13, and arranges them in three acts. (The difference in number of acts is not very significant. The long first acts so characteristic of Italian comic



Stefano Pavesi (1779-1850), whose opera buffa *Ser Marcantonio* (1810) inspired Donizetti's *Don Pasquale*.

opera earlier in the century were out of favor by the 1840s. Rossini's *Il Barbiere* was already being performed in three acts, dividing the first act into two. Its resultant similarity with the act divisions of *Don Pasquale* should be obvious.) The reduction in the number of musical units apparent in *Don Pasquale* is not merely a matter of the elimination of arias for secondary characters not present in Donizetti's opera. Equally important, several independent numbers in Pavesi's opera are integrated by Donizetti into a single, longer musical number.

Both operas have a *terzetto* in which Tobia (Dottor Malatesta) introduces Bettina (Norina) to Ser Marcantonio (Don Pasquale); in each case it is a short piece in a single section. Whereas Anelli continues with *secco recitative*, a *quartetto* for Bettina, Medoro, Tobia, and Ser Marcantonio, additional recitative, an aria for Dorina, still more recitative, and only then the *finale primo* (in the midst of which there is a change of set), Donizetti moves directly from the trio into accompanied recitative and then the elaborate but musically coherent finale, which provides continuous music, without recitative, until the close of the act. In Anelli, Medoro (Ernesto)'s entrance and despair at seeing Bettina (Norina) as Marcantonio (Pasquale)'s future wife occurs in the separate *quartetto*, long before the marriage ceremony, while the finale itself begins with a passage of reconciliation for Medoro and Bettina. Dramatically the effect is much weaker than in Donizetti's version, where all these events are united within a single musical context. Ernesto's entrance is delayed until after the contract is prepared. He is then forced to double as a witness, and is only let in on the joke after Norina turns on Don Pasquale and

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assures him that she will now command. This sequence of events is quicker and more direct; the motivations of the characters and their emotions are displayed more effectively; and Donizetti includes more action within the musical number rather than assigning it to the recitative.

The tone of Donizetti's libretto is enormously different from Anelli's, particularly in the way the relationship between Norina and Don Pasquale is handled. At the beginning of Anelli's second act (equivalent to Donizetti's third), after a short introductory chorus for servants (essentially carried over by Donizetti), Bettina enters and sings an aria, "Per piacere al mio sposino." In it she claims to have hired these dressmakers, servants, hatmakers, etc., only in order to please her husband. She models three separate outfits for him. But his mood remains somber, and so she throws away each one in turn: a regular dress, then a Venetian costume (her verses are in Venetian dialect as she describes it), and finally a dress in the Parisian mode ("faite exprès pour être aimée"). It is a funny aria, offering Bettina many opportunities to strut around the stage. When she has finished and Marcantonio is still unhappy with the choices, she calls

**Don Pasquale constantly
rises above its
commedia dell'arte
forbearers.**

back her dressmakers and servants (who repeat the opening chorus) and tells them to return with more new things for her in the morning.

The moment is ripe for the characters to confront one another in a duet, but Anelli writes one that depends only on stock situations and broad comedy. If he wants to please her, Bettina assures Ser Marcantonio ("Brutto, e vecchi alla tua sposa"), he must be more of a "gallant." To effect the necessary transformation, she proceeds to dress him up as her "cicisbeo" (recall the role of Taddeo in Anelli's libretto for *L'Italiana in Algeri*). They set off together, with Ser Marcantonio, looking thoroughly ridiculous, complaining:

Fui pur sciocco . . . fui pur matto . . .
A sposarmi in questa età!

("I must have been a fool, an idiot to marry at my age"). As funny as this entire scene may be, compare it with the duetto for Norina and Don Pasquale. When Norina slaps him, his sorrow is real indeed ("E finita, Don Pasquale"), a sorrow so beautifully expressed by Donizetti that we cannot fail to be moved by the old man's plight, however much we may think him comic. The final cabaletta, with its wonderful dissimilar melodies, her "Via, caro sposino," in which

she sends him off to bed, his "Divorzio! divorzio!," in which he tries to escape from her clutches, restores the more farcical element, to be sure, but it cannot cancel her slap and his moment of disillusionment. From an old fool typical of the *commedia dell'arte*, a Ser Marcantonio, Donizetti has created a human being, a Don Pasquale, whose foibles we know, at whom we can easily laugh, but with whom we can also thoroughly sympathize. Bettina's aria would not suit Norina at all, while Bettina's trick of dressing Ser Marcantonio as her "cicisbeo" would be grotesque in the context of Donizetti's opera.

To take a final example, the garden scene in Pavesi's opera is an excuse for an ensemble stylistically indistinguishable from other parts of the opera. In Donizetti it gives birth to Ernesto's magical *serenade*, "Com'è gentil," imitating old Roman serenades with accompaniment for guitars and tambourines, and the short but exquisite *duetto* for Norina and Ernesto, "Tornami a dir che m'ami." Nothing similar to these moments of Romantic "Nachtmusik" exists in Anelli's text or Pavesi's setting. And whereas Donizetti then moves directly through recitative into his finale, Anelli and Pavesi slow things down again, with an aria for Lisetta and a big coro, scena and aria for Bettina (another opportunity for her to exert her wiles to torment Ser Marcantonio). Only then is the dénouement allowed to work itself out, in the context of an elaborate but uninspired finale. By means of his scene in the garden, on the other hand, Donizetti is able to raise our perception of the love of Ernesto and Norina to an entirely different plane, whereas Anelli and Pavesi never alter their tone. Norina, as the opera closes, may point up the moral, but she could not stoop to express Bettina's line: "Costui sarà la favola di tutta la città." ("He will be the laughing stock of the whole city.") Norina has won the love and hand of Ernesto, and Donizetti has made us believe in their love. She has no need to crow her triumph nor to mock Don Pasquale throughout the city.

While it is true, then, that the basic plot of *Don Pasquale* comes from Anelli's *Ser Marcantonio*, Donizetti so transforms it, so transfigures its characters, that we are left with a work which constantly rises above its *commedia dell'arte* forbears. Its buffo style is laced with sentiment and tender feelings. *Don Pasquale* is the fruit of Donizetti's genius as a composer of opera buffa and as a sensitive observer of the human soul. There are few composers who have succeeded in joining these attributes so convincingly. ■

PHILIP GOSSETT teaches at the University of Chicago.

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RUTH WELTING

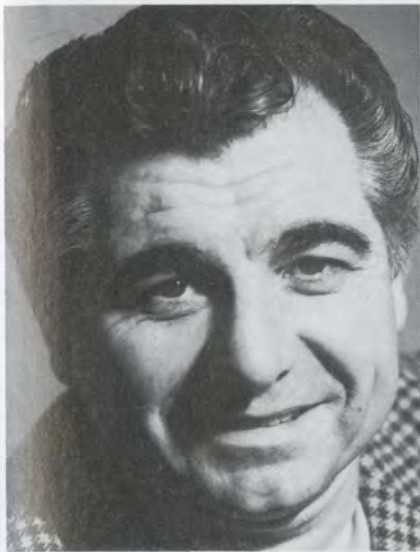
Young American coloratura soprano Ruth Welting, whose sensational reception at the San Francisco Opera as Zerbinetta in *Ariadne auf Naxos* in 1977 was followed by Zerlina in *Don Giovanni* in 1978, portrays Norina in *Don Pasquale*. She first appeared here in 1972 singing the title role in *Lucia di Lammermoor* for the student matinee performances. She was soloist with the San Francisco Symphony for the past two years in the *Night in Old Vienna* program under Kurt Herbert Adler and the late André Kostelanetz. After her operatic debut as Blondchen in *The Abduction from the Seraglio* with the New York City Opera in 1971, Miss Welting has been heard with the company as Oscar in *Un Ballo in Maschera* (her Covent Garden debut role), Despina in *Così fan tutte*, Zerlina, Olympia in *Les Contes d'Hoffmann* (her Lyric Opera of Chicago debut role in 1976), Gilda in *Rigoletto*, Lucia, Rosina in *Il Barbiere di Siviglia*, Adele in *Die Fledermaus*, the Prima Donna in Mozart's *The Impresario* and the title role in *The Ballad of Baby Doe*, the first opera to be televised over PBS. In 1975 Miss Welting bowed with the Santa Fe Opera in *L'Enfant et les sortilèges* and as Nanetta in *Falstaff*, a role she also interpreted with the Netherlands Opera. With that company she sang her first Sophie in *Der Rosenkavalier*, which she has subsequently portrayed at the Met following her debut there as Zerbinetta. During the 1978/79 season she made her debut at the Hamburg Staatoper in *Die Entführung aus dem Serail* and her National Arts Centre, Ottawa, debut in Massenet's *Cendrillon*, which she has

recorded under the baton of Julius Rudel and has sung with Washington Opera. She has recently performed the title role in Donizetti's *Daughter of the Regiment* in Honolulu, New Orleans and Ottawa.



ERIE MILLS

Making her San Francisco Opera debut, young American soprano Erie Mills sings the Fiakermilli in *Arabella* and Norina in the English-language performance of *Don Pasquale*. Other Strauss roles in her repertoire include Zerbinetta in *Ariadne auf Naxos*, which she has recently performed at the Opera Theater of Saint Louis, and Sophie in *Der Rosenkavalier*, heard in the Houston Opera production. Last summer she received rave reviews for her performance as Gretel in Offenbach's *Christopher Columbus* with Washington Opera and later that season made her Lyric Opera of Chicago debut in Prokofiev's *The Love for Three Oranges* and with Opera/Omaha in *Die Fledermaus*. She has also sung Adele with the Arizona Opera. Other roles in her repertoire include Blonde in *Die Entführung aus dem Serail*, Susanna in *Le Nozze di Figaro*, Zerlina in *Don Giovanni* and Despina in *Così fan tutte*, as well as Lauretta in *Gianni Schicchi*, Gilda in *Rigoletto*, Nanetta in *Falstaff* and Oscar in *Un Ballo in Maschera*, which she will sing in Washington and Houston next year.



SIR GERAINT EVANS

A favorite of San Francisco Opera audiences, distinguished Welsh bass-baritone Sir Geraint Evans performs his 18th role with the Company, the title role in *Don Pasquale*. Since his American debut here as Beckmesser in 1959, he has offered an outstanding array of portrayals, including the title roles in *Gianni Schicchi*, *Wozzeck* and *Falstaff*; Bottom in *A Midsummer Night's Dream*, Leporello in *Don Giovanni*, Figaro in *Le Nozze di Figaro*, Don Alfonso in *Così fan tutte* and Captain Balstrode in *Peter Grimes*. The 1970 production of *Falstaff* marked Evans' American debut as stage director, and he subsequently directed the 1973 and 1976 productions of *Peter Grimes*. Sir Geraint began his career in 1948 as the Nightwatchman in *Die Meistersinger* at Covent Garden. Since then he has sung in all the major opera houses of the world and at the Salzburg, Glyndebourne and Edinburgh Festivals. In 1960 he became the first British singer in 35 years to appear in a title role at La Scala in Milan, when he was invited by von Karajan to perform Figaro in Mozart's opera. Awarded the CBE in 1959 in recognition of his services to music, he was knighted 10 years later. In 1980 he received the Fidelio Award for service to music by the International Association of Opera Directors, and won the Salzburg Television Award for his appearance as Scrooge in Norman Kay's *A Christmas Carol*. In 1978 he both staged and sang the title role in *Don Pasquale* with the Lyric Opera of Chicago and has since played the loveable old bachelor on British television in 1979 and this year at Covent Garden and in Buenos Aires, Palm

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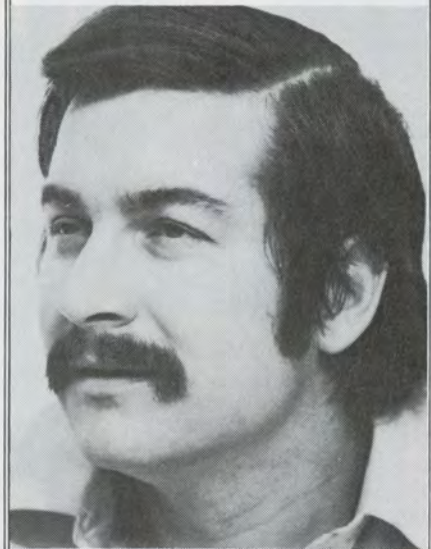
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Springs and Seattle. Sir Geraint is the recipient of the 1980 San Francisco Opera Medal in recognition of his 16 seasons of outstanding artistic service to the Company.



ALEXANDER MALTA

Alexander Malta returns to the San Francisco Opera for his fourth season as Count Waldner in *Arabella* and Don Pasquale in the English-language performances of Donizetti's opera. The Swiss-born bass made his American debut with the Company in 1976, appearing in *Thaïs*, *La Forza del Destino* and *Peter Grimes*; in 1977 he portrayed Fasolt in *Das Rheingold* and Truffaldino in *Ariadne auf Naxos*; in 1978 he was Don Fernando in *Fidelio* and the Police Commissioner in *Der Rosenkavalier*. His early career began in Stuttgart and he has since been heard in most of the major European opera houses, including Berlin, Hamburg, Frankfurt, Munich, Brussels, Paris and Vienna. In 1977 he sang Colline in *La Bohème* and Golaud in *Pelléas et Mélisande* in productions by Jean-Pierre Ponnelle in Strasbourg, and Méphistophélès in both Gounod's *Faust* and Berlioz' *La Damnation de Faust*. He also appeared in television productions of Nicolai's *The Merry Wives of Windsor* and Ullmann's *Der Kaiser von Atlantis*. In 1979 Malta made his Brussels debut as Osmin in *Die Entführung aus dem Serail*. This year's engagements include *La Bohème* in Hamburg and Lisbon, *Les Contes d'Hoffmann* in Switzerland and France, Orest in *Elektra* in Rome and Fasolt in the new Ring cycle at the Florence Opera.



DAVID RENDALL

Returning to the San Francisco Opera after his highly successful debut as Don Ottavio in the 1978 production of *Don Giovanni*, English tenor David Rendall sings Ernesto in *Don Pasquale*, a role he performed earlier this year in his debut season with the Metropolitan Opera. Voted "Young Musician of the Year 1973" by the Greater London Arts Association, he bowed at Covent Garden as the Italian Singer in *Der Rosenkavalier* during the 1975/76 season. That same year he also made his English National Opera debut in *Maria Stuarda* and his Glyndebourne Opera debut as Ferrando in *Così fan tutte*, which he has since sung in Strasbourg, Ottawa, Paris, Hamburg and Munich. He is scheduled to portray Ferrando in a new production at the Met later this year. In 1978 he made his first appearance at the New York City Opera and that year was also heard in Marseilles in *Don Giovanni*, in Ottawa in *A Midsummer Night's Dream* and at Covent Garden as Almaviva in *Il Barbiere di Siviglia*. Other recent engagements include Lenski in *Eugene Onegin* in Hamburg and Santa Fe. A frequent concert soloist, Rendall was heard in the Mozart Requiem with the Orchestre de Paris under Barenboim, in Berlioz' *Te Deum* with the London Philharmonic and the National Symphony in Washington, D.C., under Rostropovich, in Bruckner's *Te Deum* under Karajan, in Haydn's *Theresien Mass* under Bernstein and, most recently, in Berlioz' *La Damnation de Faust* at the Hollywood Bowl under López-Cobos.

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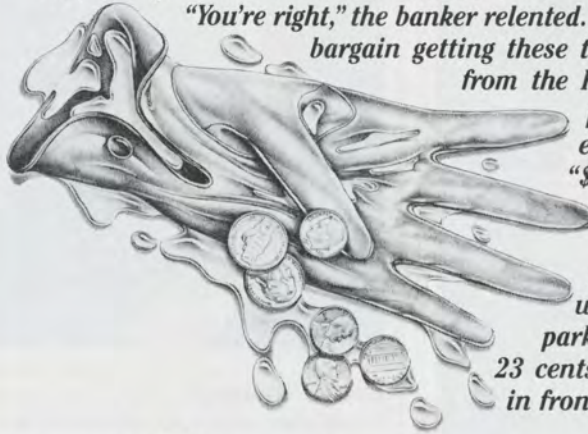
"Oh, splurge a little for once," said his wife.

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JAMES HOBACK

Young American tenor James Hoback returns to the San Francisco Opera for his fourth season as the Apparition of a Youth in *Die Frau ohne Schatten* and as Ernesto in the student matinee and family-priced performances of *Don Pasquale*, in which series he sang Ferrando in *Così fan tutte* last season. He made his debut with the Company with four roles in 1976 and was heard as the Novice in *Billy Budd* in 1978. He had previously appeared with Spring Opera in Mascagni's *L'Amico Fritz* and, as a member of the Merola Opera Program, sang the role of Enrico in Donizetti's *L'Ajo nell'imbarazzo*. During the 1978-79 season he made his debut with three American opera companies: as Pedrillo in Washington Opera's *The Abduction from the Seraglio*, as Fenton in *Falstaff* with the Opera Company of Boston and as Little Bat in Carlisle Floyd's *Susannah* with the Cincinnati Opera. He also returned to the Greater Miami Opera Association, where he had sung Pedrillo and Fenton, as Almaviva in *The Barber of Seville*, and bowed at the Spoleto Festival in Charleston in Cimara's *The Desperate Husband*. With the Lyric Opera of Chicago Hoback has appeared in *Manon Lescaut* and *Die Meistersinger*. This summer he made his Glyndebourne Opera debut as Pedrillo. The lyric tenor is known for his portrayal of the title role in Britten's *Albert Herring*, which he first sang with the Opera Theater of St. Louis and which was seen over PBS television in 1978.

TIMOTHY NOLEN

American baritone Timothy Nolen, who made his San Francisco Opera debut in Milhaud's *Christopher Columbus* in 1968 and was last heard here as Figaro in the 1976 production of *Il Barbiere di Siviglia*, sings Dr. Malatesta in *Don Pasquale*. Other local appearances include *Tosca*, *Carmen*, *Salome* and *Otello* in 1970 and Marullo in *Rigoletto*, Ned Keene in *Peter Grimes* and Schaunard in *La Bohème* in 1973. Principal baritone with the Cologne Opera, Nolen is well known there for



such roles as Pelléas, Malatesta, Belcore in *L'Elisir d'Amore*, Figaro and the Barber in Strauss' *Die schweigsame Frau*. He sang with Western Opera Theater from 1969 to 1971 and made his European debut in 1974 as Pelléas, a role which he repeated to critical acclaim in Bordeaux, Cologne, Zurich and Paris. In 1979 he performed Belcore at the festival in Aix-en-Provence and returned there in 1978 for Malatesta. A bel canto specialist, he has been heard as Dandini in *La Cenerentola* with the Lyric Opera of Chicago in Jean-Pierre Ponnelle's production and in Philadelphia. Other Chicago engagements include *Peter Grimes*, Lescaut in *Manon Lescaut*, Albert in *Werther* and, during the 1979 season, *The Love for Three Oranges* and *La Bohème*. Nolen created the role Lord Henry Wotton in *The Picture of Dorian Gray* by Dutch composer Hans Kox in Amsterdam and will sing the title role in the composer's *Lord Rochester*, soon to have its premiere in that city.

JOHN BRANDSTETTER

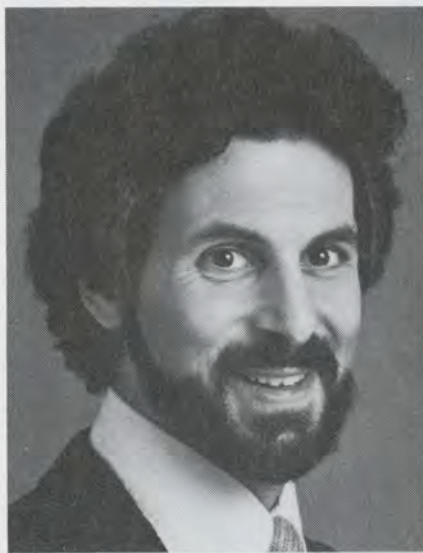
Following his appearance with Spring Opera in Conrad Susa's *Transformations*, baritone John Brandstetter bows



with the San Francisco Opera as Baron Douphol in *La Traviata*, Count Dominik in *Arabella* and Dr. Malatesta in the English-language performances of *Don Pasquale*. After completing his apprenticeship with the Santa Fe Opera, he became a regular member of the Minnesota Opera, appearing as the Count in *The Marriage of Figaro*, Germont in *La Traviata*, Orlando in Robert Ward's *Claudia Legrand*, in the staged version of Bach's *St. Matthew Passion* and as Griswold in the world premiere of Dominick Argento's *The Voyage of Edgar Allen Poe*. With Opera/Omaha he sang Marcello in *La Bohème* and earned critical praise for his performance as the Manager in the American premiere of Peter Schat's *Houdini* at the Aspen Music Festival in August 1979. Brandstetter's credits include engagements with the Lyric Opera of Chicago, Opera/Midwest, the Virginia Opera and the opera companies of Philadelphia and Rochester. He was a national finalist in the 1977 Metropolitan Opera Auditions and received an "Up and Coming Young Artist" citation from High Fidelity/Musical America.

STANLEY WEXLER

Following his Spring Opera debut in Susa's *Transformations*, in which he also performed the 1978 PBS telecast from the Minnesota Opera, bass-baritone Stanley Wexler makes his first appearances with the San Francisco Opera in several roles: the Second Philistine in *Samson et Dalila*, the notary in *Don Pasquale*, the Second Priest in *The Magic Flute*, the Marquis d'Obigny in *La Traviata* and Yamadori in *Madama Butterfly*. A member of Western Opera



Theater in 1976 and 1977, he sang the title roles in *Don Pasquale* and *The Marriage of Figaro*, and Dr. Bartolo in *The Barber of Seville*, among others. Since then he has performed with the Lyric Opera of Kansas City as Figaro, the King in *Aida*, Sonora in *The Girl of the Golden West* and, most recently, Don Giovanni. With the Minnesota Opera he has been heard in Virgil Thomson's *The Mother of Us All* and Menotti's *The Consul*. He has sung Pistola in *Falstaff* with Portland Opera and early this year portrayed Sulpice in *The Daughter of the Regiment* with Augusta Opera. Wexler's credits include appearances with Santa Fe Opera, the Wolf Trap Company and the Goldovsky Opera Company. He is frequently heard as a concert soloist and sang with the San Francisco Pops in 1977 and again this summer in the Rodgers and Hammerstein program.

UWE MUND

Currently director of the Gelsenkirchen Opera, Austrian conductor Uwe Mund makes his American opera debut conducting *Don Pasquale*. He began his professional career as conductor of the Wiener Sängerknaben. He did two coast-to-coast tours of the United States with the Vienna Choirboys and led the Vienna Philharmonic in cantatas and oratorios at the Hofmusikkapelle. Engaged by von Karajan as coach at the Vienna Staatsoper, he was also musical assistant at the Salzburg and Bayreuth Festivals. Mund won conducting competitions in Salzburg and Nice, and in 1965 became personal assistant to the music director of the Freiburg Opera. He conducted at the State Theater am Gärtnerplatz in Munich and was asso-

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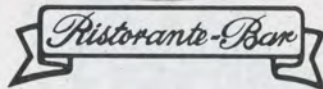
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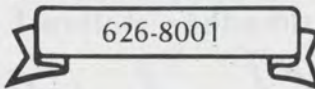
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ciate conductor of the Kiel Opera and the Frankfurt Opera. Recent engagements include *Le Coq d'Or*, *Carmen*, *The Cunning Little Vixen*, *Tannhäuser* and the West German premiere of Dessau's *Einstein* in Gelsenkirchen, *La Traviata* in Warsaw, *Il Barbiere di Siviglia* and *Der Freischütz* in Hamburg, *Tosca* in Berlin, *Parsifal* in Dortmund and *Siegfried* in Hanover.



DAVID AGLER

Exxon/Arts Endowment conductor and musical supervisor with the San Francisco Opera, David Agler conducts the English-language performances of *Don Pasquale*, for which series he led *Così fan tutte* last year in his Company debut. He received the highest praise for Henze's *Elegy for Young Lovers*, Britten's *Death in Venice* and Kurka's *The Good Soldier Schweik* during the last three seasons with Spring Opera. In 1979 he led the world premiere of John Harbison's *Winter Tale* to inaugurate the American Opera Project at Herbst

Theatre and returned there for the Project's second offering, the world premiere of Kirke Mechem's *Tartuffe*, this year. Agler was musical director of the Syracuse Opera Theater, for which he conducted *Rigoletto*, *Tosca*, *Die Fledermaus*, *Aida* and *The Marriage of Figaro*, and was associated as administrator and conductor with the Festival of Two Worlds in Spoleto, where his credits included Menotti's *Tamu Tamu* and *The Old Maid and the Thief*, Britten's *The Rape of Lucretia* and the world premiere of Bruni Tedeschi's *La Giusta Causa e una Buona Ragione*. This summer he made his Santa Fe Opera debut conducting *The Magic Flute* and Schönberg's *Erwartung*.



LOTFI MANSOURI

Eminent stage director Lotfi Mansouri returns to the San Francisco Opera for his 13th year to stage the new production of *Don Pasquale*. Last year he staged the opening *La Gioconda*, which was subsequently seen over live television in the United States and in Europe. The Iranian-born director has staged a total of 27 different works for the Company, including such rarities as Bellini's *La Sonnambula* (1963) and Massenet's *Esclarmonde* (1974) with Joan Sutherland, Donizetti's *Daughter of the Regiment* (1974) with Beverly Sills, Auber's *Fra Diavolo* (1969) with Mary Costa and Nicolai Gedda, and Meyerbeer's *L'Africaine* (1972) with Shirley Verrett and Plácido Domingo. From 1960 to 1965 he served as resident stage director of the Zurich Opera and from 1965 to 1974 was head stage director at the Grand Théâtre in Geneva. While in Switzerland, Mansouri was director of dramatics at both the Zurich International Opera and the Centre Lyrique in Geneva. In 1976 he made his Metropolitan Opera debut with *Esclarmonde*

and his Vienna State Opera debut with *La Fanciulla del West*. General director of the Canadian Opera Company since 1978, his stagings there include *Don Carlos* (in the original French), *Wozzeck*, *Der Rosenkavalier*, *Don Giovanni*, Tchaikovsky's *Joan of Arc*, *Carmen*, *Tristan und Isolde*, *Simon Boccanegra* and *Peter Grimes*. For the Netherlands Opera he has directed Strauss' *Capriccio*, *Tosca*, *Carmen* and Offenbach's *La Vie Parisienne*. In 1979 he staged *The Merry Widow* with Joan Sutherland for the Australian Opera and *Lucia di Lammermoor* at Santa Fe, and this year was responsible for *Norma* in Rio de Janeiro and Verdi's *Giovanna d'Arco* in San Diego.



VIRGINIA IRWIN

Assistant director for the new production of *Don Pasquale*, Virginia Irwin also stages the English-language performances of the opera. Her association with the San Francisco Opera began in 1968 when she was a production assistant. That year she also played the mime role of Andromaque in Berlioz' *Les Troyens*. In the following three seasons she served as assistant stage manager and assistant director. In 1970 she assisted Sir Geraint Evans and Ghita Hager on *Falstaff* and the next season worked with Paul Hager on *Der Rosenkavalier* and Piero Faggioni on *Il Tabarro*. During the 1975 and 1979 seasons she was assistant director to Jean-Pierre Ponnelle on *Der Fliegende Holländer* and *Gianni Schicchi* and worked with him on the Wagner opera at the Metropolitan Opera as well in early 1979. Miss Irwin was stage manager for the 1978 Anniversary Gala honoring general director Kurt Herbert Adler. In 1973 she directed the Western Opera Theater production of *Turn of the Screw* and in 1976 was the stage manager for the world premiere of



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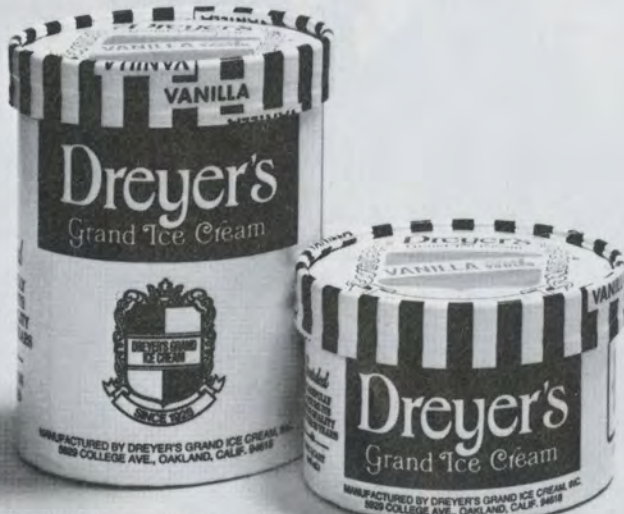
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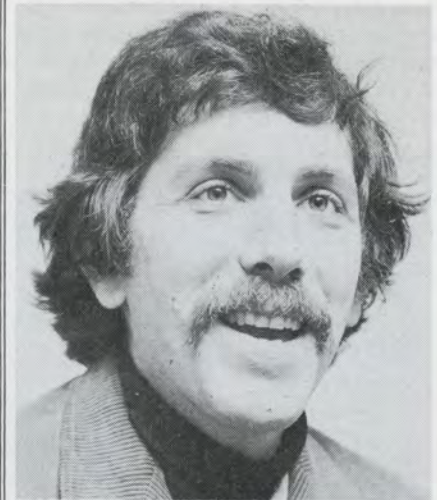
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*Don Giovanni. Act 2, Scene 5.

Meeting Mr. Ives with Spring Opera. For San Diego Opera she directed *The Medium*, which toured schools and universities in California. Miss Irwin began her career as an actress on the East Coast and performed with the Center Stage in Baltimore and in *The Boyfriend* at the San Juan Drama Festival. She was actress and associate producer with the Straight Wharf Theater in Nantucket and actress and director with the Barn Players in London, New Hampshire.



JOHN CONKLIN

Stage designer John Conklin, who made his San Francisco Opera debut in 1977 with a unanimously praised production of *Un Ballo in Maschera*, which will be seen at the Lyric Opera of Chicago this year, designs the new production of *Don Pasquale*. He received high acclaim for *Orfeo* (1972), *Death in Venice* (1975 and 1979) and *Julius Caesar* (1978) with Spring Opera and a Menotti double bill of *The Old Maid and the Thief* and *The Medium* for Western Opera Theater. Long associated with Santa Fe Opera, Conklin credits there include *Così fan tutte*, *Salome*, *Fedora*, the world premiere of Stephen Oliver's *The Duchess of Malfi*, *Eugene Onegin* and the first American production of the three-act version of *Lulu* in 1979. For the New York City Opera he has designed Rossini's *Il Turco in Italia* and the world premiere of Dominick Argento's *Miss Haversham's Fire*. This season he creates a new production of *The Merry Wives of Windsor* for that company. His design credits in opera also include work with the Opera Theater of Saint Louis, the Washington Opera Society and the Minnesota Opera. He has also worked with the New York Shakespeare Festival, the Guthrie Theater in Minneapolis, the Arena Theater in Washington, D.C., the Long Wharf Theater in New

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Haven, the Hartford Stage Company, the Joffrey Ballet and the Royal Ballet of London. Conklin has designed both sets and costumes for the first two seasons of the California Shakespeare Festival in Visalia. A frequent designer for the legitimate theater, he just created the sets and costumes for Michael Cacoyannis' production of *The Bacchae* at Circle in the Square in New York.



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 Bohème*, *Katya Kabanova*, *Un Ballo in Maschera*, *Thäis*, *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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A New Pasquale Beams Sunshine and Elegance

By ARTHUR KAPLAN

"He was the perfect Pasquale," smiles designer John Conklin, recalling a meeting last spring in Lotfi Mansouri's Toronto office when the Canadian Opera Company director acted out the role of Donizetti's foolish but loveable old bachelor.

One can easily imagine the energetic, ebullient Mansouri, with his portly frame, avuncular bonhomie and contagious good humor, showing his collab-

orator on the San Francisco Opera's new production of *Don Pasquale* exactly how Pasquale's scenes should be played.

"I like to act things out when I'm directing," says Mansouri. "Talking things out is sometimes difficult. Semantics are tricky, especially when you're dealing with subtle emotional levels. A word may mean something entirely different to you than it does to me, but I might be able to show you what I want with pantomime and movement. It's

more communicative and leaves less room for misunderstanding. Also, I find it much easier to show the chorus what I want. They perceive it right away and do it.

"I'm not afraid of looking ridiculous," he adds. "I have no self-consciousness about that. If a character is ridiculous, I'll be, too. As a 70-year-old man who wants to be a Romeo, Don Pasquale is ridiculous. That's what John Conklin and I have tried to bring out in his wedding costume. He wears a corset to keep his tummy in with the result that his chest sticks out like a peacock. But you mustn't make him look like an idiot; you've got to make it real. He's 70 and wants to look 50, not 30. We told Richard Stead [head of the San Francisco Opera wig and makeup department] that we wanted his wig to look as if it's been dabbed, not dipped—brushed with black, so that he doesn't appear too grotesque."

When they met to discuss the new production, Conklin and Mansouri, both of whom had previously worked for the San Francisco Opera but never together, hit it off immediately. "It's sometimes difficult between designers and directors who have different ideas about a piece," says Mansouri. "Then each is forced to compromise, which is not good. John and I had a wonderful meeting of minds; we were in absolute agreement. I'm much more extroverted and he's much more controlled, so we complement each other. I like things that are overtly theatrical and direct; John is wonderful for meticulous details and elaboration. I bring out his flamboyance and he brings out my organization."

After toying with the idea of a heavily-built, Gothic house for *Pasquale*, Conklin agreed with Mansouri to keep the mood very light. ("So much of designing is deciding what you *don't* want to do.") The yellow ochre sky and billowy clouds that form the side masking and show curtain background find their complement in an airy latticework portal which frames the entire production. Sets for the six scenes, each flown in from above the stage separately, are stylized (there are no completely constructed rooms), but retain definite realistic elements. The overall look is painterly rather than cartoonlike, emphasizing the ultimate humanity of this very human opera buffa.



John Conklin's costume design for Don Pasquale, Act I, scene 1.

The creators of the new San Francisco production of *Don Pasquale* wanted elegance, charm, lightness and 'a certain humanity.'

This all fits perfectly with the director's conception of the opera. "It should be done with elegance, charm, lightness and a certain humanity," says Mansouri. "With all these delicate, sinuous Donizettian melodies, you need lots of air—Roman air—to breathe. With San Francisco's big stage, John has concentrated the action in a small area, keeping it intimate while maintaining a spacious feeling. With the central downstage platform, he's put the singers as close to the

audience as possible for a maximum understanding of the comedy. The sets create the mood of the piece beautifully."

Conklin and Mansouri have opted for a period look somewhere between 1830 and 1835, which they have termed "Italian Biedermeier." "It's just perfect for this piece," the director enthuses. "The pertness of the dresses and the coiffures, the close cut of the men's clothes all give a crispness and elegance rather than the caricature grotesque of



Costume design for Don Pasquale's wedding attire.

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John Conklin's set design for *Don Pasquale*, Act I, scene 1.

the buffo look.

"The people in the opera are no longer commedia dell'arte characters, although the story is developed from a commedia dell'arte plot. The characters are all three-dimensional, and I find it the height and perfection of opera buffa. After *Don Pasquale*, the genre doesn't go anywhere. It becomes either all imitation or evolves toward a more sophisticated and psychological kind of comedy like *Falstaff*.

"It's a chamber opera really; only four characters who should play together like a string quartet. They delicately complement each other and weave in and out of each other's emotional conflicts."

Mansouri deftly characterizes each of the *dramatis personae* and their interrelationships. "Pasquale is a charming man, but he has a negative side. For example, he's a miser. Before Norina arrives, we show him first in a musty old

The overall look is painterly rather than cartoonlike . . .

room, attended by a majordomo who has been wearing the same uniform for 37 years. Pasquale also has the fantasy that he can look young enough to attract a young wife. Sure he's foolish, but who isn't? Don't we all have fantasies about ourselves that don't gibe with reality? Despite this foolishness, we have enormous sympathy for him after he gets slapped by Norina. His age suddenly shows; you see a man close to 70 outfoxed by a young girl. There's a wonderful touch of pathos in their duet.

"But Norina shouldn't be played like a shrew. If she becomes a shrew, she loses our sympathy. She's a widow and has experience in life. I don't like her

played like a soubrette. Her sophistication comes across in her very first aria as she reacts to this hyperromantic novel, which Ernesto probably gave to her. She laughs and says, 'Come off it. That's nonsense. "Cavaliere" indeed! "So anch'io la virtù magica" ("I know how much a glance can do").' It's a beautiful character exposition. She is realistic and worldly, with a wonderful personality and lots of bubbles. She truly loves Ernesto. Her mission is to get the man she loves and, at the same time, not let a 70-year-old man fall into the trap of a true gold-digger, who would really take him for a ride and make a miserable man out of him.

"At the finale I have Norina come out toward the audience and give the moral of the piece to the public, like in *The Marriage of Figaro* or *Don Giovanni*. Then it becomes a charming thing. If she were to say it directly to Pasquale, it would sound as if she were giving him a lecture, rubbing it in. By saying it



Costume design for Norina's theater dress.

directly to the audience, with a twinkle in her eye, the whole thing is more fun and makes Norina more sympathetic.

"I've been very fortunate that my Norinas have always been very delicious. *Don Pasquale* was one of my first productions when I started my contract in Zurich in 1960 and Reri Grist was my Norina. She played her with sparkle as a peppery young girl who suddenly loses her cool as Pasquale keeps accusing her of being a

"It just keeps moving, moving, moving . . ."

'civetella' (vixen) and slaps him. After the slap, she looked at her hand, as if to say 'Oh, my God! What have I done!' You were more involved in her guilt than in his reaction. Later Norina keeps repeating 'or, bisogna, or bisogna,' (this is necessary, this is necessary), rationalizing that it's for Pasquale's own good. And Graziella Sciutti . . . she really spoiled me. She always made everything so real with the most wonderful charm and natural grace. You'd never find her Norina unsympathetic.

"I've made Ernesto an artist. He's an impulsive, romantic adolescent who is given to explosive outbursts. When his uncle says 'I'm taking a wife,' he doesn't use logic to dissuade him; he goes crazy in one of the best musical doubletakes ever written. Ernesto can't resolve the situation. He's not weak; he just has an artistic temperament and is completely unrealistic. Norina, being more mature emotionally and more practical, has to take the situation in hand.

"And Malatesta, who is everybody's friend. He's a very positive friend, unlike Iago, who is everybody's negative friend. I play him around 45, very intelligent, a little bit like Don Alfonso in *Così fan tutte* in his maturity and philosophy. He's certainly not unsympathetic; he's trying to save Pasquale from himself.

"All the characters are very well developed and each of the musical units is not just a set piece. They all advance the story. You don't feel that there's any break between the recitative and the musical numbers; it's totally seamless—one continuous line. And that Act I finale [Act II in the published score] . . . I know it's sacrilegious, but it's practically as perfect as the second act finale in *Figaro*, which to me is perfect. From Norina's entrance as Sofronia, there's not one second that isn't a continual crescendo; it just keeps moving, moving, moving.

"And the duets, they're masterpieces. I love the piece. It's so fresh, like a wonderful ray of sunshine." ■

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A portrait taken during his first Figaro with the Company in 1961. He also performed the role in 1964, 1966 and 1972.

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As Pizarro in the final scene of *Fidelio* (1964).

New Charter To Aid Arts

by David Glotzer

In November, besides presidential candidates, a plethora of Supervisorial candidates, seven or more amendments to the Charter and various state and local propositions, San Franciscans will vote on Proposition A, a proposed new Charter for the city. To many, the whole notion of a Charter is seemingly irrelevant, too complicated or too vague. The Charter is, in fact, the basic constitutional document of the City and in its pages one will find the structure and mechanisms by which the City runs—well, badly, cheaply or expensively.

Cities, unlike the Federal government, completely change, rather than amend, their charters to meet the demands of new situations. San Francisco has had five charters so far. Since Propositions 13 and 4, Californians have, indeed, entered a new situation; it is possible that these tax initiatives and the general desire for smaller, more flexible, more responsive government require a new charter.

San Francisco's present Charter was written in 44 days in 1932 and was very much a document of the era. In the years since, it has been amended more than 500 times and currently has more than 100,000 words. (The U.S. Constitution has 8,000.) There have been four attempts to revise it prior to the current effort. The 15-member Charter Commission which prepared this new draft differs from its predecessors in that its members were elected (November 1978) and its draft has gone directly onto the ballot without approval or emendation by the Board of Supervisors or the Mayor.

This particular proposed charter has a provision which is of great importance to the arts, not only in San Francisco, but nationwide. Included at the end under "Miscellaneous Provisions," Article 15.106 establishes a "publicity and advertising fund" for "the support of groups and organiza-

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Signing ceremonies marking completion of the Charter Commission's work were held in San Francisco in August, presided over by (left) California Secretary of State March Fong Eu, commission chairman Wilson Chang and commission member Jack Webb.

tions engaged in the arts, culture, and promotion." A Publicity and Advertising Fund has existed in San Francisco for this purpose since 1961. The current P & A Fund was established by ordinance, a law passed by the Supervisors and ratified by the Mayor. As such, it does not have the legal force of a fundamental principle. The provision in Article 15, should the Charter pass, would carry that force and would be the first constitutional guarantee for arts support in the United States.

The provision allocates 20% of the revenue of the Hotel Tax to the Publicity and Advertising Fund at up to the 8% level of the tax. The Hotel Tax is currently 9¾%, which means that the percentage for the Fund does not include the revenue from the 1¾% over 8. The reason that this somewhat complicated formula was adopted was to limit the total dollars the Fund would receive while at the same time ensuring that its revenue would increase as the tourist trade increases.

Currently, the amount in the Fund is decided each year by the Chief Administrative Officer, the Mayor and the Board of Supervisors. This has made it subject to the fortunes of political fash-

ion. Since the passage of Proposition 13, those fortunes have risen and fallen like a roller coaster. In the budget for 1978, just after Proposition 13 passed, the Fund went down \$4 million to \$2.8 million. Last year, it went back to \$4 million; this year it is down to \$3 million. The Fund took a 25% cut when most city departments were only being cut by 10%.

According to a position paper issued by the 1978 U.S. Conference of Mayors, entitled "The Taxpayer's Revolt and the Arts," precipitous cuts in arts budgeting, even in the face of shrinking revenues, are shortsighted and harmful economically as well as to the quality of life. This is particularly true in San Francisco, where the primary industry is tourism.

It should be remembered, too, that monies from the Hotel Tax are from tourists and business visitors, not from San Francisco residents, whose real estate taxes make up the basic operating capital of the city. When the State passed legislation in 1961 enabling the city to institute a hotel tax, it did so with the intent that the money collected would be reinvested in promoting trade. This makes logical business sense and



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The bulk of the revenue from the Hotel Tax does, indeed, go for reinvestment purposes. More than half of the money goes to underwrite the Moscone Convention Center and Candlestick Park, and a large portion of the P & A Fund has also traditionally been allocated to the Convention and Visitors Bureau. The innovative feature of the City's disbursement, then, is the inclusion of arts and culture as important activities which directly affect San Francisco's reputation and its attractiveness to individual tourists and, more importantly, conventions.

The city's landmark decision to include the arts and culture was a national model. In the years since the founding of the P & A Fund, more than 80 cities around the nation have imitated it. One of those is Miami Beach, where it was recognized that a waning tourist trade could be revitalized by arts activity. The logical extension of this leadership role is to declare the essential importance of the arts and culture in relation to a healthy economy and to a superior quality of life.

I do not, of course, propose that anyone should vote for the Charter solely on account of the arts provision; but I hope that each of you will take the time to familiarize yourself with it and decide if the other changes it proposes for City government are as forward-thinking and as timely as this arts provision.

The arts community views the recognition implicit in this provision as a mandate to provide more and better programs not only for visitors but for the residents of the city and the Bay Area. As an integral element in the creation of a vibrant, healthy culture and a sound economy, the arts community is committed to continue providing that which sustains the heart and mind of the "body politic."

DAVID GLOTZER is assistant development director of the San Francisco Opera.

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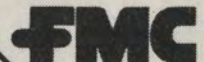
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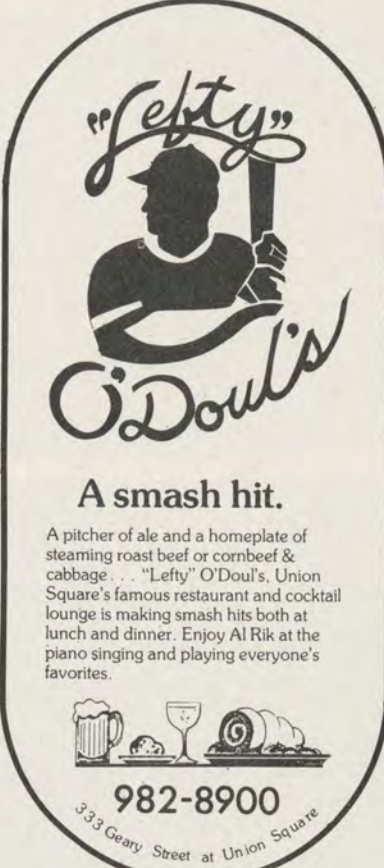
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NEVADA ENTERTAINMENT GUIDE

for NOVEMBER 1980

RENO

- Harrah's Reno (Headliner Room)**—
(Reservations toll free 800/648-3773)
thru Nov. 5—Loretta Lynn
Nov. 6-19—Merle Haggard
Nov. 20-Dec. 3—Tony Orlando
- Sahara-Reno (Opera House Showroom)**—
(Reservations toll free 800/648-3990)
Current—"Burlesque, USA" starring Red
Buttons, Eddie Bracken and Tempest Storm
- 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)
Nov. 15 only—Judy Lynn's Final Performance

LAKE TAHOE

- Harrah's Tahoe (South Shore Room)**—
(Reservations toll free 800/648-3773)
thru Nov. 8—Steve Lawrence & Eydie Gorme
Nov. 9-17—Glen Campbell
Nov. 18-25—Bill Cosby
Nov. 26-Dec. 4—Neil Sedaka
- Sahara Tahoe (High Sierra Room)**—
(Reservations toll free 800/648-3322)
Nov. 25-30—Johnny Cash
- Caesars Tahoe (Cascade Showroom)**—(Ticket
reservations toll free 800/648-3353)
thru Nov. 5—Shirley MacLaine/Smother
Brothers
Nov. 6-12—Dolly Parton
Nov. 21-23—Emmylou Harris

LAS VEGAS

- Caesars Palace (Circus Maximus)**—
(Reservations toll free 800/634-6661)
thru Nov. 5—Sammy Davis Jr.
- 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 Nov. 5—Wayne Newton/Dave Barry
Nov. 6-26—Roy Clark
Nov. 27-Dec. 3—Steve Lawrence & Eydie
Gorme
- Las Vegas Hilton (Hilton Showroom)**—
(Reservations 415/772-7200)
thru Nov. 17—Bill Cosby
- MGM Grand (Celebrity Room)**—
(Reservations toll free 800/634-6363)
thru Nov. 5—Mac Davis
Nov. 6-19—Engelbert
Nov. 20-Dec. 3—Mac Davis
- Ziegfeld Theatre**—Current: "Hallelujah,
Hollywood"
- Riviera (Versailles Room)**—
(Reservations toll free 800/634-6855)
thru Nov. 12—Neil Sedaka/Bernadette
Peters
Nov. 13-26—Anne Murray/Larry Gatlin
- Sahara (Congo Room)**
(Reservations toll free 800/634-6666)
thru Nov. 5—Dinner Show: Jerry Lewis/
Buddy Greco
Cocktail Show: Buddy Hackett/
Joey Heatherton
Nov. 6-13—Dinner Show: Jack Jones
Cocktail Show: Flip Wilson/
Mel Torme
Nov. 14-16—Johnny Carson/Sahara Girls
Nov. 17-26—Dinner Show: TBA
Cocktail Show: George Carlin
Nov. 27-Dec. 4—Dinner Show: Helen Reddy
- Sands (Copa Room)**—
(Reservations toll free 800/634-6901)
thru Nov. 4—Shecky Greene/Jerry Vale
Nov. 5-18—Tony Bennett
Nov. 19-Dec. 16—Wayne Newton/Dave Barry



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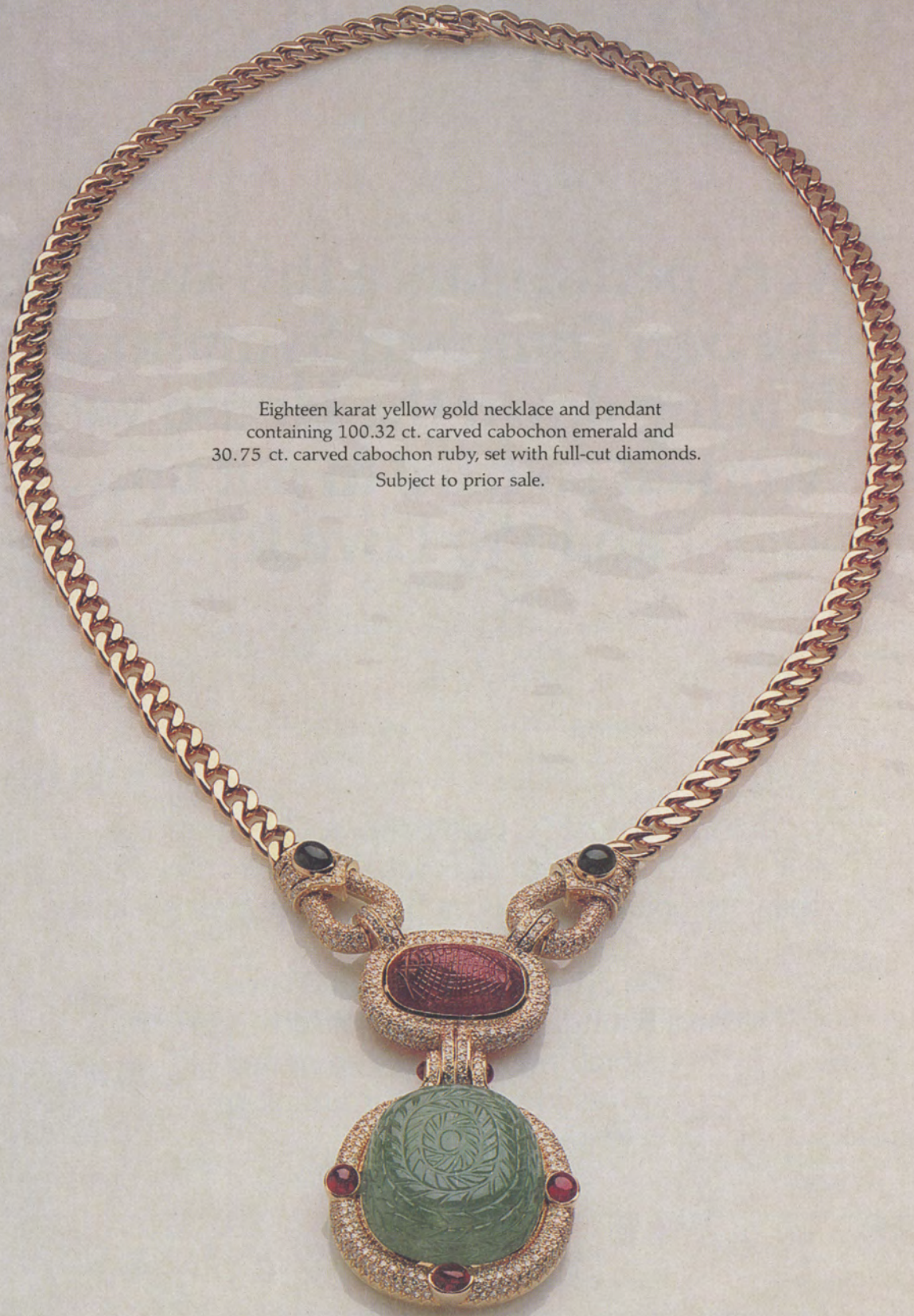
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Monday

Tuesday

Wednesday

SEPTEMBER

Park concert
Sunday, September 7
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Orchestra
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Placido Domingo

	8	Samson et Dalila 7:30 pm	9	Die Frau ohne Schatten 8 pm	10
			D, E		**G, H
	15	Die Frau ohne Schatten 8 pm	16	Simon Boccanegra 7:30 pm	17
	A, B				D, F
	22	Simon Boccanegra 8 pm	23	Samson et Dalila 8 pm	24
			A, C		R, T
	29	Die Frau ohne Schatten 8 pm	30	Jenůfa 7:30 pm	1
			R, T		D, E

OCTOBER

Opera Fair
Sunday, October 5
War Memorial
Opera House
12 — 6 p.m.

Don Pasquale 8 pm	6	Jenůfa 8 pm	7	Don Pasquale 7:30 pm	8
	A, C		R, T		D, E
	13	Jenůfa 8 pm	14	Magic Flute 7:30 pm	15
			A, B		D, F
	20	Magic Flute 8 pm	21	La Traviata 8 pm	22
			A, B		R, T
	27	La Traviata 8 pm	28	Arabella 7:30 pm	29
			A, C		D, F

NOVEMBER

Fol de Rol
Thursday, November 13
Civic Auditorium
8 p.m.

- * Broadcast
- ** Broadcast of *Samson* will be heard on October 24.
- Die Frau ohne Schatten* will be heard on November 7.
- Special Family Matinee
- Senior Citizens' Matinee
- Opera Guild Opera for Young Audiences

	3	Arabella 8 pm	4	La Traviata 7:30 pm	5
			A, B		D, E
	10	Tristan und Isolde 7 pm	11	Cavalleria Rusticana & I Pagliacci 7:30 pm	12
			A, C		D, F
Arabella 8 pm	17	Cavalleria Rusticana & I Pagliacci 8 pm	18	•Don Pasquale 1 pm Madama Butterfly 7:30 pm	19
	R, T		A, C		D, F
	24	•Don Pasquale 1 pm Cavalleria Rusticana & I Pagliacci 8 pm	25	Tristan und Isolde 7 pm	26
			R, S		D, F

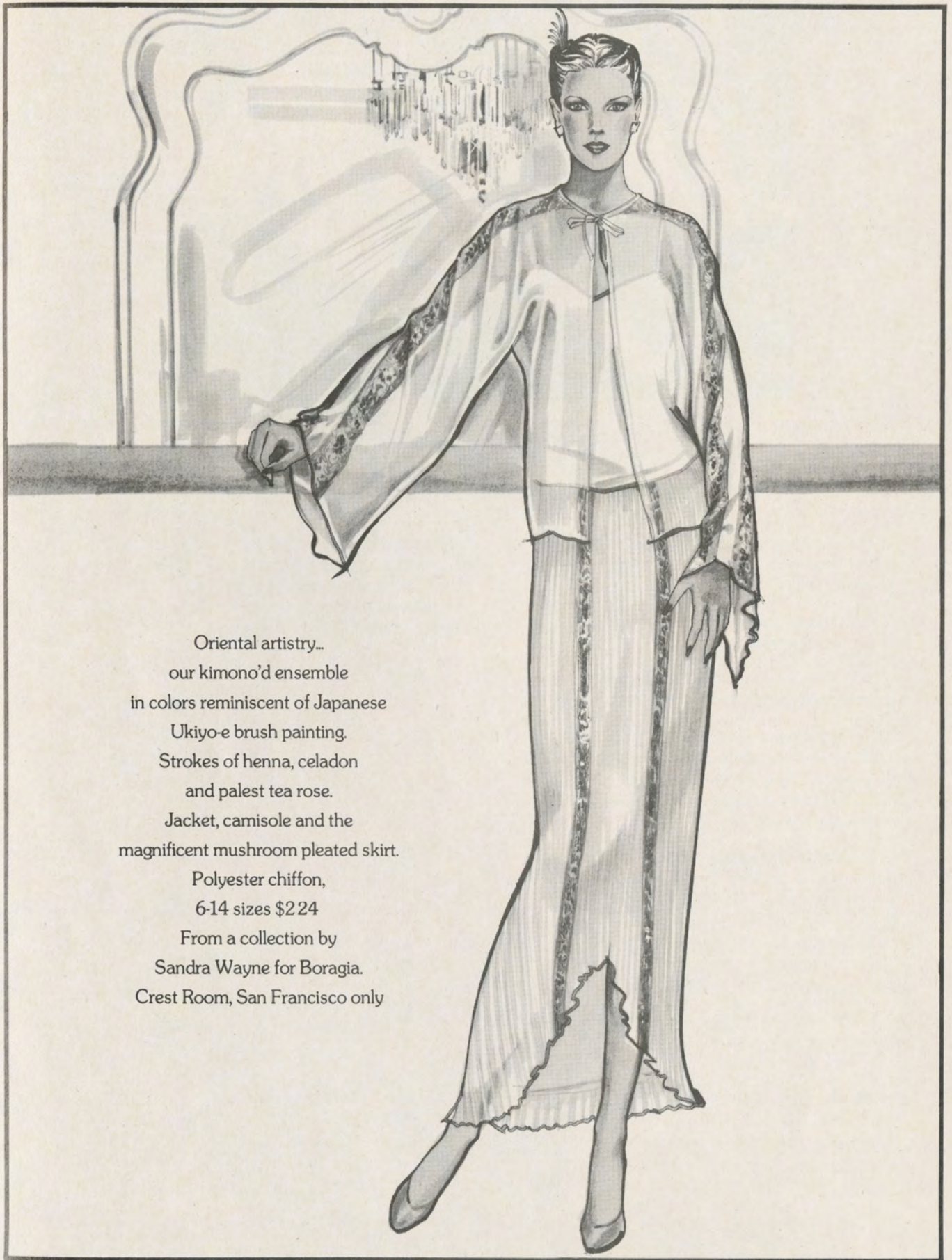
DECEMBER

Letters designate
subscription series

•Don Pasquale 1 pm	1	Madama Butterfly 8 pm	2	Don Pasquale (in English) 8 pm	3
			A, B		R, T

1980 CALENDAR

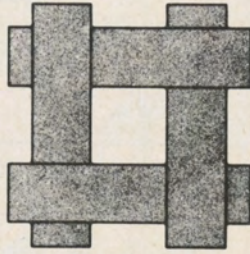
Thursday	Friday	Saturday	Sunday				
	Opening Night Samson et Dalila 7 pm	5 A	Simon Boccanegra 8 pm	6 J, K	Park Concert 2 pm	7	
Simon Boccanegra 8 pm	11 R, S		12	Samson et Dalila 8 pm	13 J, L	Simon Boccanegra 2 pm	14 M, N
Samson et Dalila 8 pm	18 **G, I		19	Die Frau ohne Schatten 8 pm	20 J, K	Samson et 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	<u>**Don Pasquale 1 pm</u> Cavalleria Rusticana & I Pagliacci 8 pm	28 *G, H		29 J, L	Madama Butterfly 2 pm	30 M, N
4	<u>*Don Pasquale 1 pm</u> Madama Butterfly 8 pm	5 *G, I		Don Pasquale (in English) 8 pm	6 S		7



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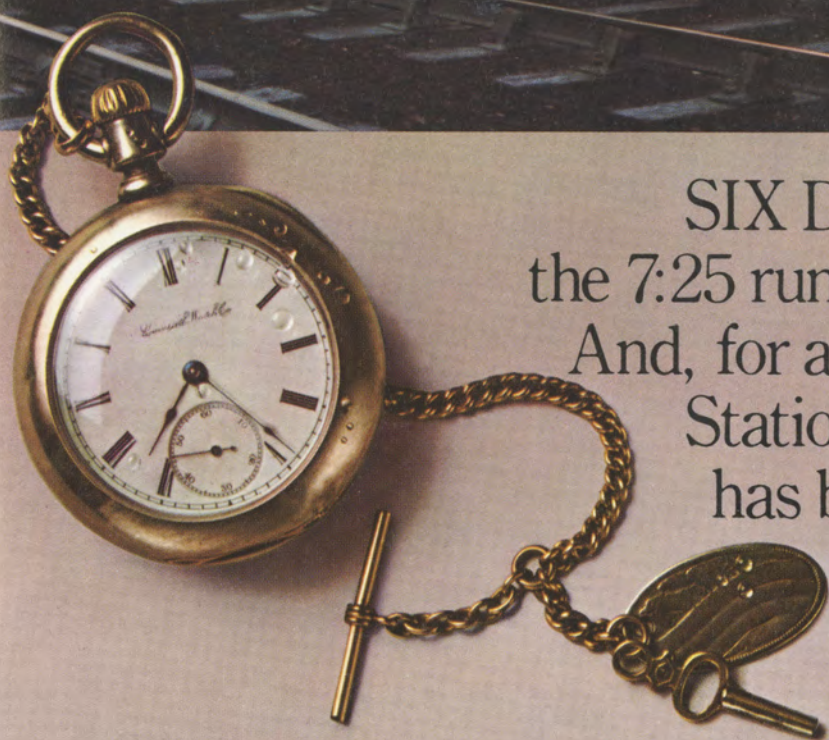
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Carlton 100's Box	1	0.1
Carlton 100's Soft Pack	less than 6	0.5
Kent	11	0.9
Kent 100's	14	1.0
Merit	8	0.6
Merit 100's	10	0.7
Vantage	11	0.8
Vantage 100's	12	0.9
Winston Lights	14	1.1
Winston Lights 100's	13	1.0



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SAN FRANCISCO OPERA

On September 30, 1980,
the San Francisco Foundation voted
a much-appreciated gift to the San Francisco Opera
for the new production of *Don Pasquale*.

San Francisco Opera

Kurt Herbert Adler, general director

Opera in two acts by GAETANO DONIZETTI

Text by GIOVANNI RUFFINI and the composer

(English translation for November 22, December 3, 6 by Phyllis Mead,
used by arrangement with Associated Music Publishers, Inc.,
U.S. agent for G. Ricordi & Co., Milan.)

New Production

Don Pasquale

(in Italian)

Conductor

Uwe Mund**

David Agler (*English performances*)

Production

Lotfi Mansouri

Assistant Stage Director,

Staging of *English performances*

Virginia Irwin

Set and Costume Designer

John Conklin

Lighting Designer

Thomas Munn

Chorus Director

Richard Bradshaw

Musical Preparation

Martha Gerhart

Prompter

Philip Eisenberg

Randall Behr (*English performances*)

Scenery constructed in

San Francisco Opera Scenic Shop

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San Francisco Opera Costume Shop

First Performance: Paris,

January 3, 1843

First San Francisco Opera

performance: September 27, 1929

(in Italian)

SATURDAY, SEPTEMBER 27 AT 8:00

FRIDAY, OCTOBER 3 AT 8:00

MONDAY, OCTOBER 6 AT 8:00

WEDNESDAY, OCTOBER 8 AT 7:30

SUNDAY, OCTOBER 12 AT 2:00

(in English)

SATURDAY, NOVEMBER 22 AT 2:00

WEDNESDAY, DECEMBER 3 AT 8:00

SATURDAY, DECEMBER 6 AT 8:00

Don Pasquale radio broadcast live
on October 3

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

CAST

Don Pasquale,
an old bachelor

Geraint Evans

Performances in English

Alexander Malta

Dr. Malatesta,
his friend

Timothy Nolen

John Brandstetter

Ernesto,
nephew of Pasquale

David Rendall

James Hoback

Norina,
a young widow

Ruth Welting

Eric Mills

A Notary

Stanley Wexler

Stanley Wexler

Tradespeople, Servants

***American opera debut*

PLACE AND TIME: Rome, 1830

ACT I Scene 1 The study in Don Pasquale's house

Scene 2 Norina's bedroom

Scene 3 Ernesto's studio

Scene 4 Pasquale's salon

INTERMISSION

ACT II Scene 1 Pasquale's salon

Scene 2 Pasquale's garden

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 and one-half hours.

SYNOPSIS

Don Pasquale

(A young painter, Ernesto, who lives with his old bachelor uncle, Don Pasquale, has refused to wed the woman of his uncle's choice because he is in love with a charming young widow, Norina. Pasquale has decided to punish Ernesto by getting married and providing himself with an heir, thereby cutting off his rebellious nephew without a penny. Dr. Malatesta, a friend of Pasquale as well as Ernesto and Norina, has devised a plan to save Pasquale from his folly and, at the same time, to help the young couple.)

ACT I

SCENE 1—Pasquale is impatiently awaiting the arrival of Malatesta, who is to suggest a prospective bride for the 70-year-old bachelor. Malatesta describes his beautiful younger sister, whose convent upbringing has taught her the virtues of modesty and frugality and whom he proposes to bring for Pasquale's inspection that very evening. Overjoyed at the prospect, Pasquale offers Ernesto one last chance to marry the woman he has chosen for him. When Ernesto adamantly refuses, Pasquale announces his own plans to marry and orders his astonished nephew out of the house.

SCENE 2—Norina receives a farewell note from Ernesto informing her that Pasquale has refused permission for them to marry. Malatesta enters and lets her in on his scheme: she is to impersonate his convent-bred sister Sofronia—and he instructs her on how to play the part. Persuaded that the subterfuge will lead to her marriage with Ernesto, she consents.

SCENE 3—In his artist's studio, Ernesto, ignorant of Malatesta's plot, expresses his sorrow at the turn of events as he packs his bags and gets ready to leave his uncle's house.

SCENE 4—Pasquale has donned his best attire for the meeting with his bride-to-be. Malatesta introduces Norina/Sofronia and, after a short interview, the enchanted Pasquale suggests that a notary be summoned immediately to draw up

the marriage contract. Malatesta quickly brings in his cousin, whom he has enlisted to pose as a notary, to officiate at the mock marriage. A second witness is needed to legitimize the contract and when Ernesto bursts in he is recruited and secretly let in on the hoax. No sooner has the fake ceremony taken place and Pasquale's property been signed over to his new bride, than Norina/Sofronia is promptly transformed from a demure convent girl to an ill-tempered spitfire. She flies into a rage, telling Pasquale that he is too old for a young woman of society and demands that Ernesto be her escort. Declaring herself mistress of the house, she announces her intention to hire additional servants and purchase an alarming array of costly items for her new home. Pasquale, confused and angry, moans that he is ruined.

ACT II

SCENE 1—Don Pasquale's house is being lavishly redecorated by an army of new servants. Norina/Sofronia enters dressed for the theater. Pasquale admonishes her for her extravagances and attempts to detain her, but ends up getting his face slapped. She saunters out, intentionally dropping a note which mentions an evening rendezvous with a secret lover in the garden. Pasquale reads it in disbelief and goes in search of Malatesta. After instructing Ernesto to be in the garden that evening, Malatesta pretends to sympathize with Pasquale and proposes that they lie in ambush for the guilty pair.

SCENE 2—After singing a serenade, Ernesto is joined by Norina in the garden. They renew their vows of love in full view of Pasquale and Malatesta. The enraged Pasquale rushes out of hiding to denounce the young couple. As Malatesta reveals the hoax, the old man, glad to be freed of his own false marriage, sanctions the marriage of Ernesto and Norina, and joins in observing that an old man who contemplates marriage is a fool.

The San Francisco Opera GIFT SHOP is open before every performance and at every intermission on the south mezzanine level of the Opera House. All proceeds from sales benefit the San Francisco Opera Association.

San Francisco Opera 58th Season
September 5 through December 6, 1980
War Memorial Opera House