Rigoletto

1980

Wednesday, July 1, 1980 7:30 PM
Sunday, July 5, 1980 2:00 PM
Wednesday, July 8, 1980 8:00 PM
Saturday, July 11, 1980 8:00 PM
Tuesday, July 14, 1980 8:00 PM
Friday, July 17, 1980 8:00 PM

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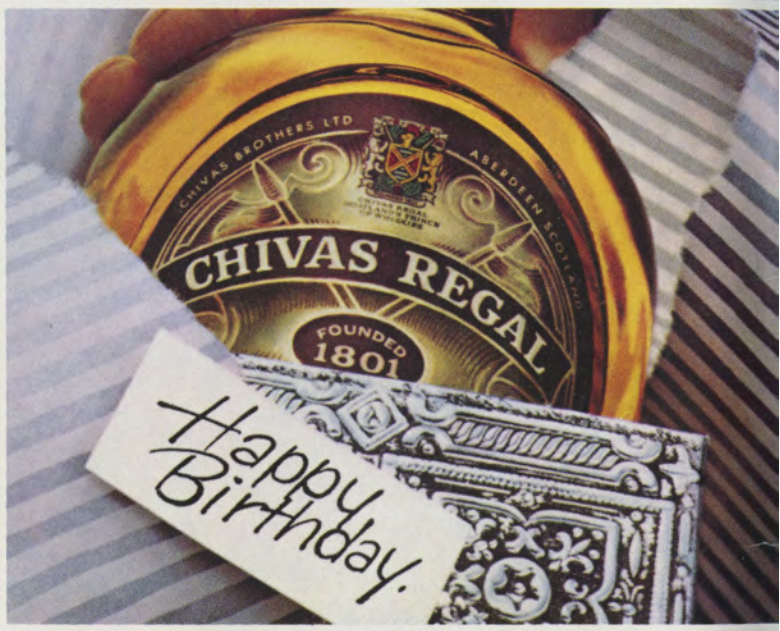
SAN FRANCISCO OPERA

Rigoletto

1981 SUMMER FESTIVAL

A PERFORMING ARTS PUBLICATION $1.00



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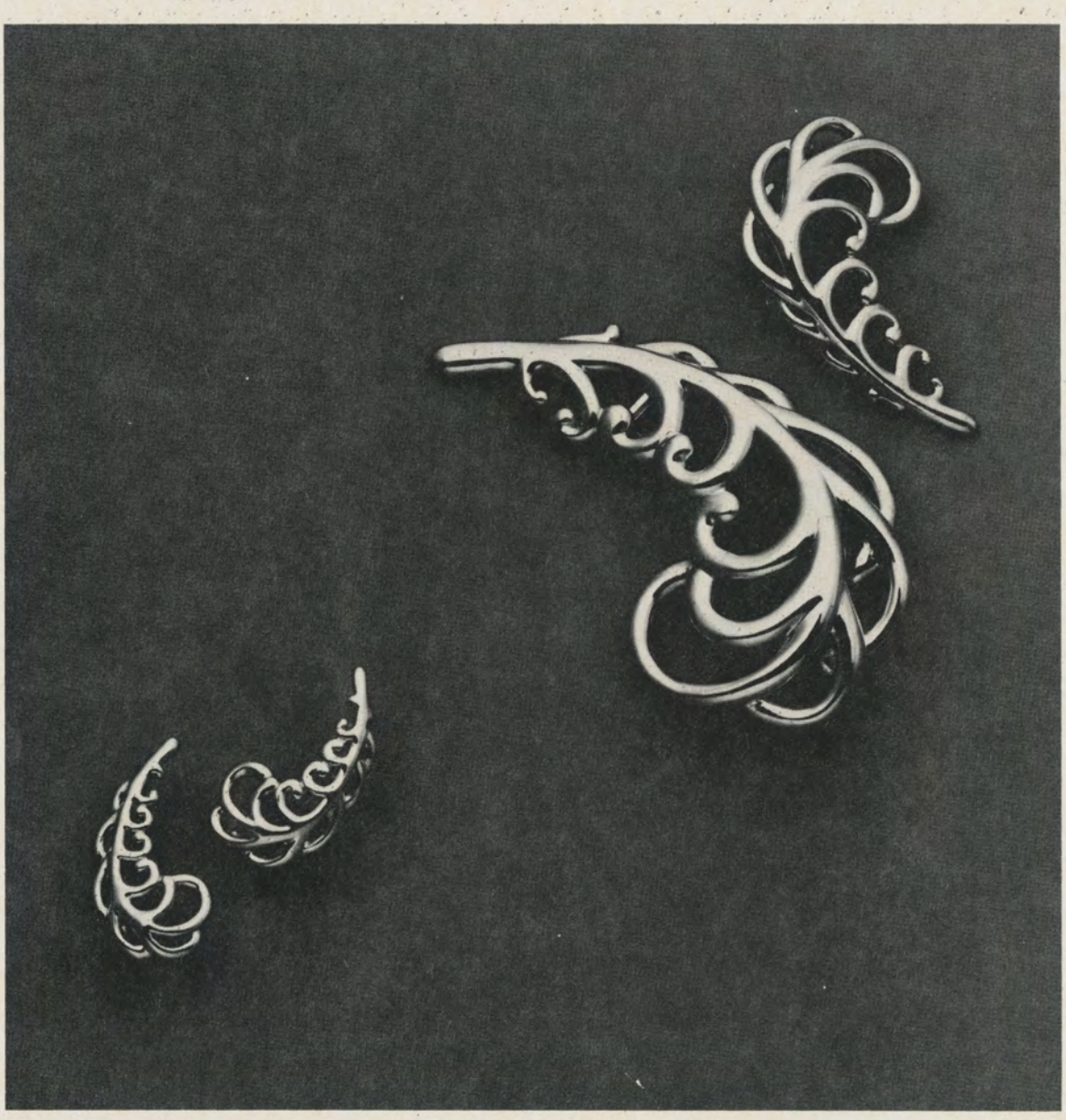

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Welcome to the San Francisco Opera's 1981 International Summer Festival. We are proud and excited to share with you this historic first for our Company and for our city. Hopefully, the Opera's new Summer Festival will become the nucleus for an annual Summer Festival embracing all of our area's wealth of performing and visual arts.

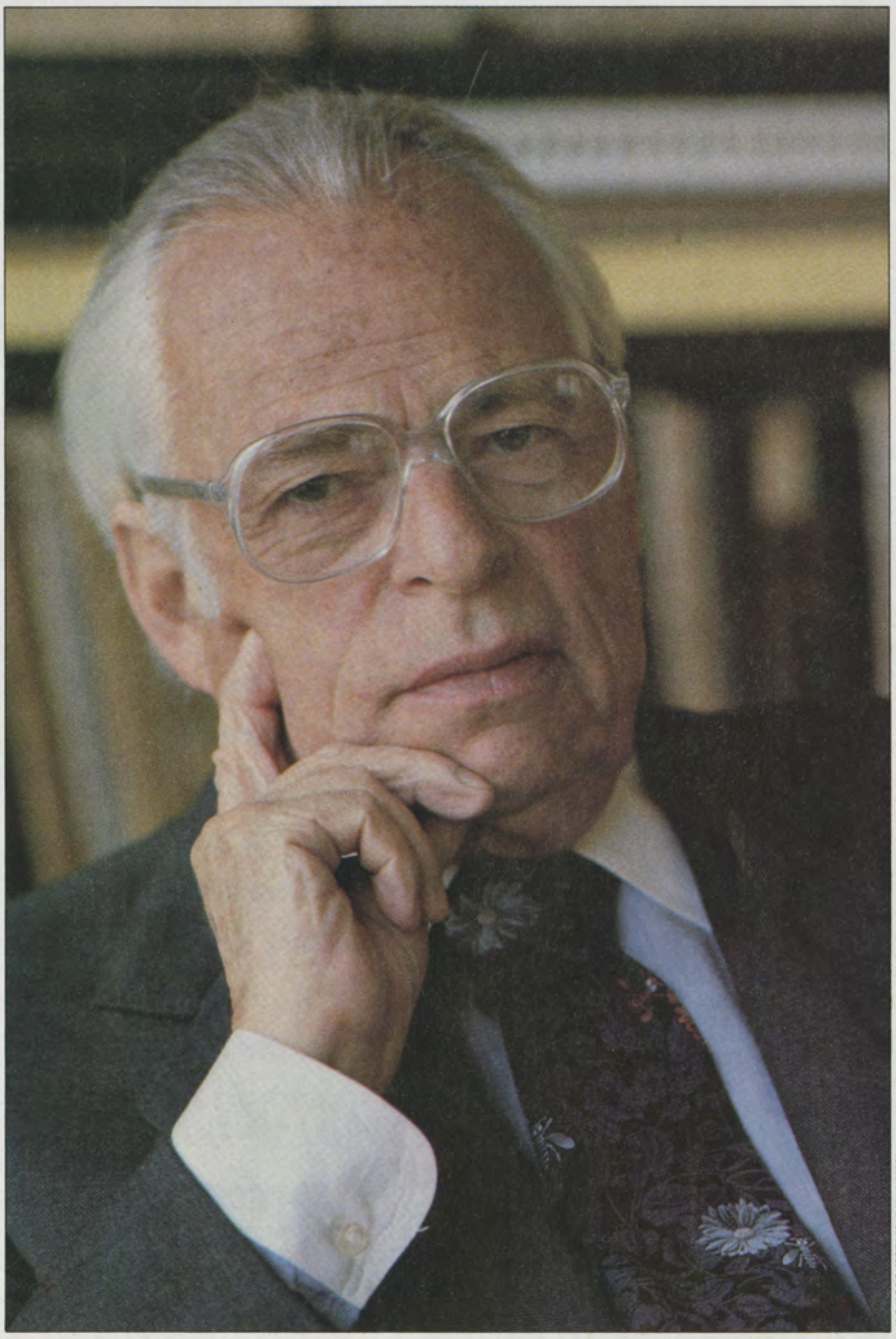
If you are a visitor to San Francisco, let me extend a special welcome to you. This city has a distinguished history of musical performance that has enabled it to become one of the great opera centers of the world. The extraordinary demand for opera by our audiences has made creation of this Summer Festival possible, and I know the people of the City are delighted to have you with us for such an important event.

The centerpiece of our Festival is its opening offering: the American premiere of Aribert Reimann's thrilling new *Lear,* in a fascinating production funded by the Carol Buck Sells Foundation and the San Francisco Opera Guild. This monumental undertaking continues the proud San Francisco tradition of musical discovery.

Our four other Festival operas present some of the outstanding productions in our repertoire, including *Don Giovanni* and *Rigoletto,* both thanks to generous gifts by James D. Robertson. *Die Meistersinger von Nürnberg* was originally created as a memorial tribute by relatives and friends of the late Robert Watt Miller, highly esteemed president of the San Francisco Opera for a long time.

I do hope that you will enjoy our summer of beautiful music, and that you will be with the San Francisco Opera for many festivals and seasons in years to come.

Most sincerely,



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RIGOLETTO/1981

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DEPARTMENTS

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FROM THE PRESIDENT

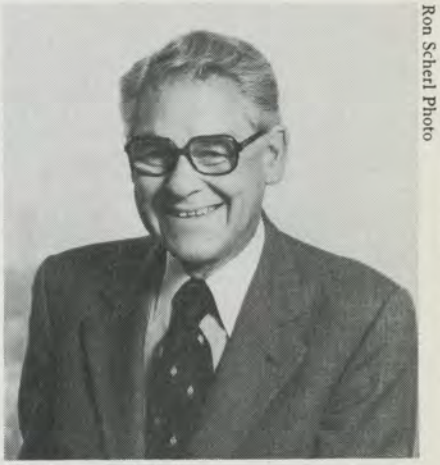
This summer marks an exciting period in the distinguished history of the San Francisco Opera. The inauguration of an International Summer Festival season has long been a dream of General Director Kurt Herbert Adler and our Company, and we are confident that this first season is the beginning of another great musical tradition in San Francisco.

Making opera virtually a year-round event here is a massive undertaking, but we are convinced that the benefits — both to visitors and to residents of the Bay Area — are well worth the difficulty and the high cost. The Summer Festival and all the manifold activities of the San Francisco Opera are made possible only because thousands of individuals join their generous support of the Company to that of businesses, foundations and local, state and federal government. Without these contributions, the San Francisco Opera would not be able to maintain ticket prices which are among the very lowest of the world's major opera companies.

If you are new to the San Francisco Opera, I hope you will consider helping the Company close the gap between ticket revenue and the soaring costs of production by making a contribution to our fund drive. If you are already a member of the Opera family, perhaps you will bear in mind the tremendous additional financial demands placed upon the Company by the production of the Summer Festival.

The magnificent productions you will see in the Opera House this summer have been made possible through exceptionally generous sponsorships, either this year or in years past. Our new production of *Lear,* which is already acknowledged as one of the most ambitious undertakings in the history of American opera, is made possible by the Carol Buck Sells Foundation and by the San Francisco Opera Guild. Both *Don Giovanni* and *Rigoletto* were underwritten by generous gifts from James D. Robertson. And friends of the late Robert Watt Miller made possible our *Die Meistersinger von Nürnberg* as a memorial tribute to the man who served for many years as president of the San Francisco Opera Association.

Numerous organizations and individuals work to ensure the financial and artistic well-being of the San Francisco Opera. I would like to extend our continuing gratitude to the National Endowment for the Arts and its chairman, Livingston L. Biddle, Jr.; 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 invaluable support of the San Francisco Opera.



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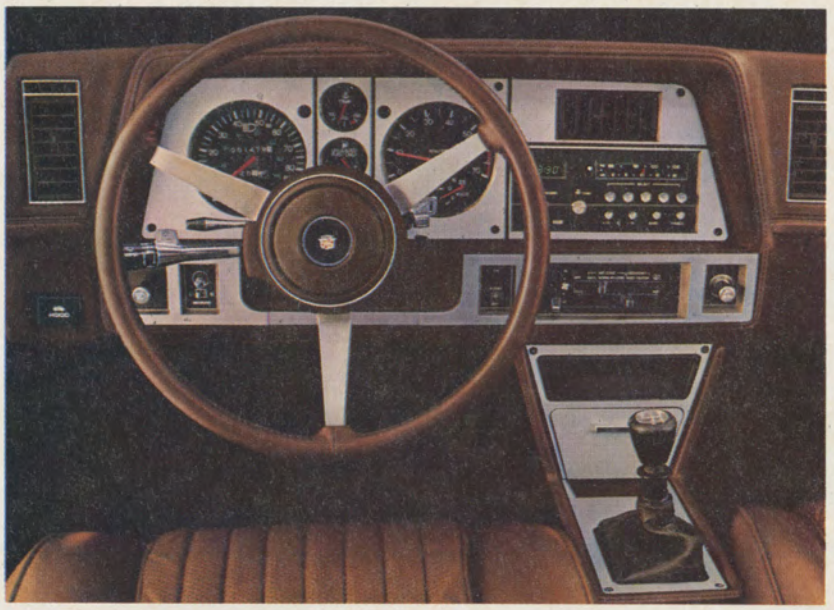

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Dottye Dean
Beverley Finn
Lisa Louise Glenister
Theodotia Hartman
Anne Huffington
Lola Lazzari-Simi
Cecilia MacLaren
Tamaki McCracken
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Rose Parker
Shelley Seitz
Bonnie Jean Shapiro
Susan Sheldrake
Barbara Louise Smith
Linda Millerd Smeage
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Lorice Stevens
Sally Winnington
Susan Witt
Garifalia Zeissig

Winther Andersen

Daniel Becker-Nealeigh
John Beauchamp
David Cherveny
Angelo Colbasso
Edward Corley
Robert Delany
Dale Emde
Peter Girardot
John L. Glenister
Timothy Jaggers
Gerald Johnson
Conrad Knipfel
Eugene Lawrence
Kenneth MacLaren

Kenneth Malucelli
Jim Meyer
Eugene Naham
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John Walters
Robert Waterbury
R. Lee Woodriff

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Karen Bergantz
Iris Boudart
Lael Carlson
Teresa Colyer
D'Ann Douthit
Gloria Holmby
Marena Lane

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Suga Moriwaki
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Renee Tashjian
Margaret Smiddy

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Donald Jack
Joseph Kelley
Ted Langlais
Gary Lea
Russell Lombard
Roger Marquardt
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1981 SUMMER FESTIVAL

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American Premiere
New Production

Lear

Production made possible by generous grants from the Carol Buck Sells Foundation and the San Francisco Opera Guild.

In English
Reimann

Dernesch*, Shane, Rawlins/Stewart, Lloyd*, Ludgin, Knutson*, Trussel*, Lewis, Neill, Duykers, Noble*, Voketaitis

Albrecht**/Ponnelle/Ponnelle-Halmen

Don Giovanni

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In Italian
Mozart

Vaness, Cuberli*, South/Siepi, Taddei, Winbergh, Langan, Macurdy

Fischer**/Everding/Businger/Sakellariou*

Die Meistersinger von Nürnberg

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In German
Wagner

Bode*, Cariaga/Ridderbusch*, Johns*, Hornik**, Rydl*, Gordon*, Del Carlo, Frank, Glaum*, Thomas, Halfvarson*, Harger*, Stapp, Winter, Woodman, Langan

Adler/Brenner*/Oswald/Sakellariou

Rigoletto

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In Italian
Verdi

Wise*, Vergara*, Richards, Ganz/Boyagian (7/1, 5), Manuguerra* (7/8, 11, 14, 17), Dvorský*, Rydl, Gordon, Robbins*, Stapp, Glaum

Bareza/Asagaroff/Ponnelle/Sakellariou

L'Incoronazione di Poppea

In Italian
Monteverdi

Troyanos, Walker*, Forrester, South, Mills, Richards/Tappy, Brendel, Macurdy, Frank, Duykers, Robbins, Tate, Woodman

Agler/Dittmann**/Maximowna

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

*San Francisco Opera Debut
**American opera debut

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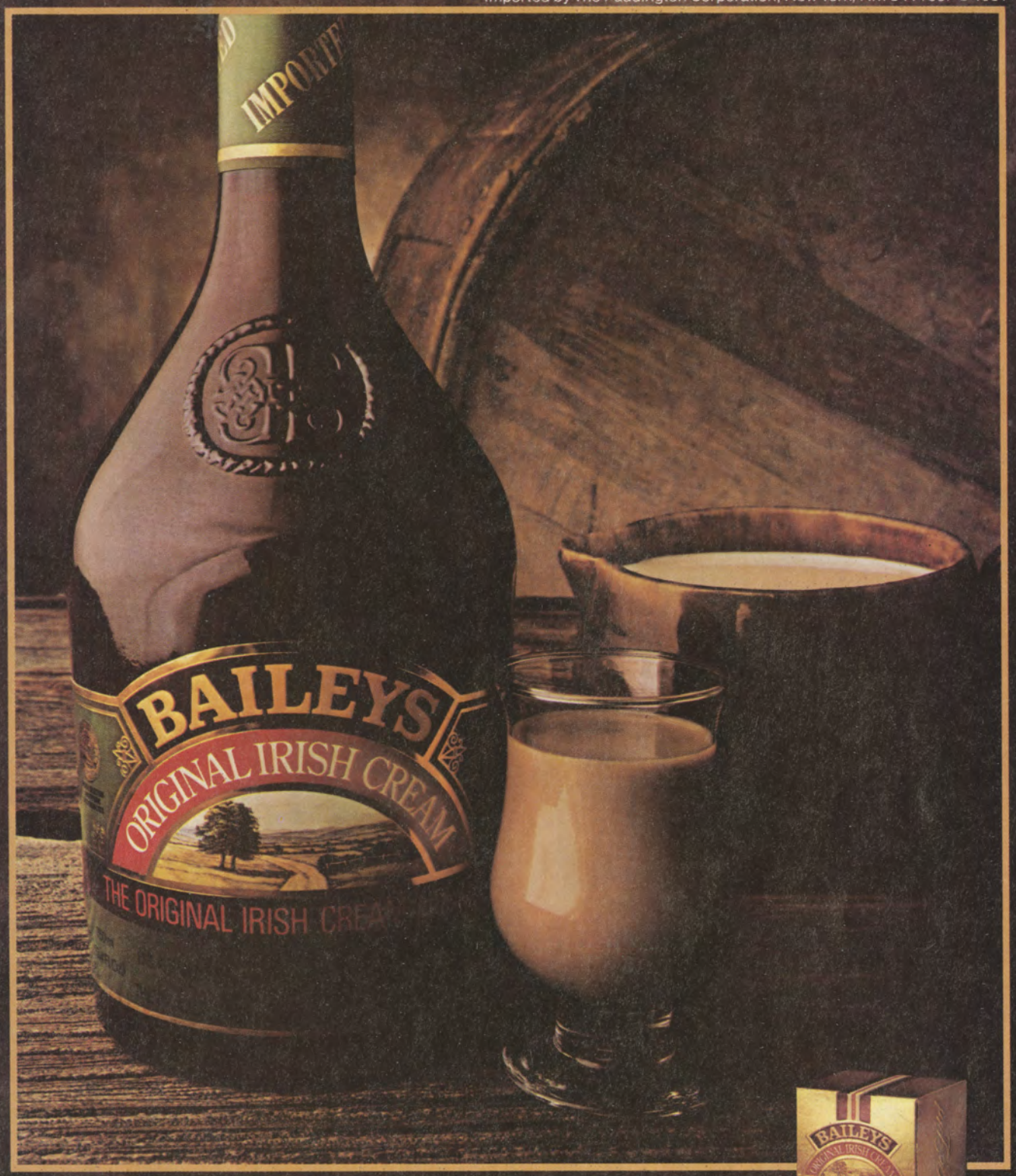

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Adler Years Photo History Available

The Adler Years, a comprehensive photo history celebrating 28 years of Kurt Herbert Adler's leadership of the San Francisco Opera, has just been published by the Company and is available at the Opera Shop. Lavishly illustrated in color and black & white, *The Adler Years* offers rare glimpses of some of the spectacular productions and singers seen at the San Francisco Opera over the last quarter century, as well as unique backstage photos of general director Adler and many of the thousands of people he has worked with at the War Memorial Opera House. During Adler's tenure as general director, the San Francisco Opera has risen to world-wide prominence and has produced a host of American premieres and launched a galaxy of outstanding opera singers, conductors, directors and designers. They and their work are intimately documented in *The Adler Years*. The book was edited, researched and written by Koraljka Lockhart, designed by Terry Down and features the work of more than a score of photographers who have documented the life of the San Francisco Opera over the last three decades.

Western Opera Theater Tours the Midwest for the First Time

Western Opera Theater, the touring and educational affiliate of the San Francisco Opera, launched its first-ever Midwest tour on April 22 in Kalamazoo, Michigan. The two-week, five-state tour included 10 performances — three of Gounod's *Romeo and Juliet* and seven of Donizetti's *The Elixir of Love* — in Indiana, Illinois, Kentucky and Wisconsin, as well as Michigan. The troupe of 14 singers, accompanied by WOT's own 26-piece orchestra, was led by music director Mark D. Flint. In May, following the Midwest tour, the company returned to Alaska for the first time since 1976 for a five-city series of performances of the Donizetti work in Sitka, Juneau, Anchorage, Fairbanks and Kenai. WOT's fourth visit to Alaska was funded by an initial $20,000 challenge grant from Sohio Petroleum, and matched in equal amounts by Alaska businesses, a state legislature grant for the OPERALASKA project, and sponsor fees.

New Opera Shop Premiere Acclaimed

One week after the June launching of its first-ever International Summer Festival, the San Francisco Opera opened another "premiere," the new San Francisco Opera Shop, located diagonally across Van Ness Avenue from the War Memorial Opera House at 199 Grove Street.

Grand-opening visitors have been dazzled by the new Shop's elegance, warmth and wide selection of gift items covering the fields of opera, symphony, ballet and art. An instant highlight is a new espresso bar. The Pasquini espresso machine is on permanent loan from Espresso Industries of North America.

The new Shop's design was created by the San Francisco firm of Esherick Homsey Dodge and Davis, while graphics (including a new logo trademark) are the work of Michael Vanderbeyl Designs.

The San Francisco Opera Shop spearheads a major, year-old effort by the Company to develop new sources of earned income in order to maintain relatively reasonable ticket prices. General director Kurt Herbert Adler has expressed the Company's gratitude to the Andrew W. Mellon Foundation for a grant which was partially used toward construction costs of the new Shop.

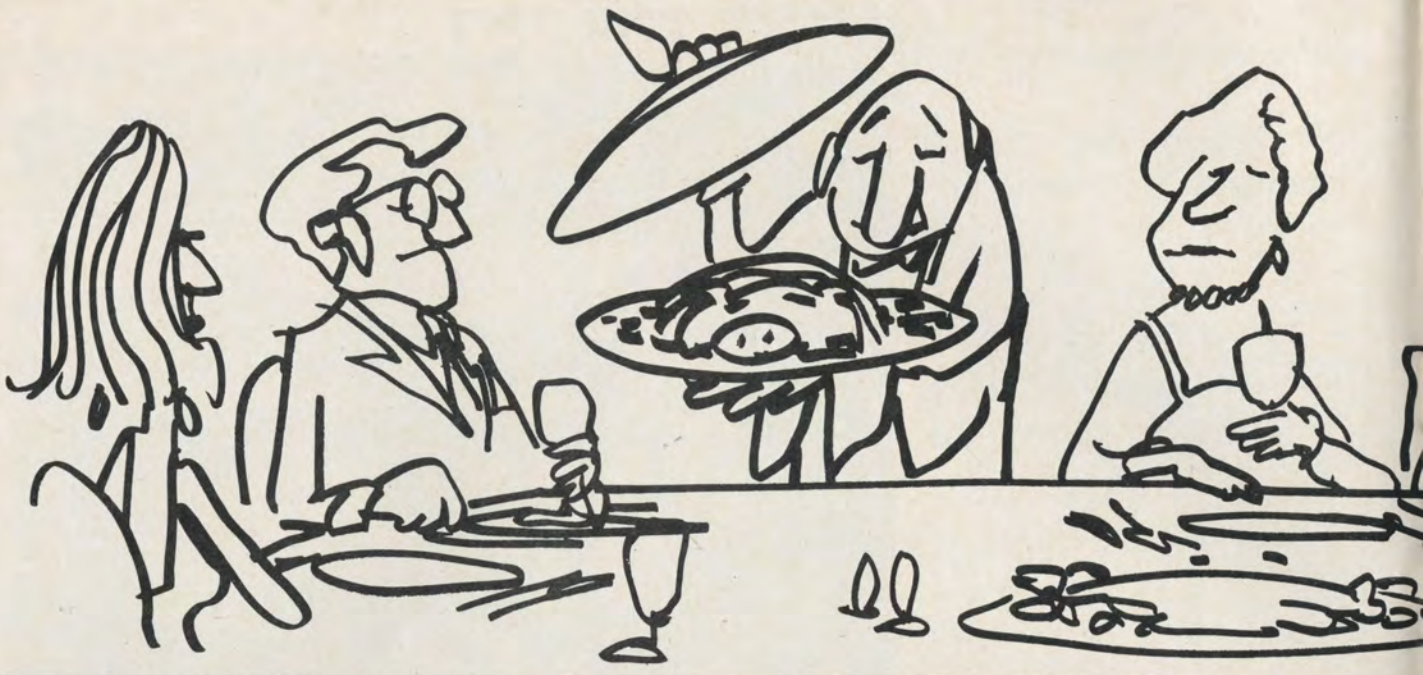
In addition to the espresso bar, featuring espresso, cappuccino and a selection of pastries, the Opera Shop's 2,200 square feet of space offer a huge selection of records, books, music publications from around the world, libretti, scores and opera glasses, libretti and program slip cases, and custom-designed gift items ranging from scarves and teeshirts to stationery and crystal. A separate art gallery area houses exhibits of arts-related works.

New Opera Shop Hours

The new San Francisco Opera Shop is located diagonally across Van Ness Avenue from the Opera House at 199 Grove Street. Hours: Monday through Saturday, 10 A.M. to curtain time. Purchases made before curtain time may be picked up in the main foyer of the Opera House after performances.

The smaller Opera Shop, in the Opera House, continues to operate before and during performances. The shop is located on the Box Level, South Corridor (adjacent to the Opera Museum) and is open one hour before every opera performance and during intermissions.

For additional information on the San Francisco Opera Shop, call (415) 565-6414.



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World Premiere of Mollicone's Emperor Norton

Brown Bag Opera presented the world premiere of Henry Mollicone's *Emperor Norton,* with a libretto by John S. Bowman based on the legendary figure from San Francisco's colorful past, in an eight-performance series at various locations in San Francisco May 14-20. This newly commissioned work was made possible in part by grants from the California Arts Council and the Kurt Herbert Adler Award Fund. The one-act opera was conducted by John Miner and designed and directed by Anne Ewers. It featured Affiliate Artists Thomas Woodman in the title role, Evelyn de la Rosa as Diana, Leslie Richards as Marla and former Affiliate Artist William Pell as Michael. The performances were free and open to the public.

IRA NOWINSKI PHOTO

The four singers from the San Francisco/Affiliate Artists-Opera Program who sang the lead roles in the world premiere of Mollicone's *Emperor Norton:* Thomas Woodman (bottom left) in the title role and, clockwise, William Pell, Leslie Richards and Evelyn de la Rosa.

DAVID GOULD PHOTO

Kurt Herbert Adler accepts the Peabody Award from Dr. Fred Davison (far right), president of the University of Georgia, at ceremonies held at the Hotel Pierre in New York on May 6, 1981.

SFO Broadcasts Receive Peabody Award

The San Francisco's Opera's much-lauded national radio broadcasts have received a 1980 George Foster Peabody Award for excellence, the broadcasting industry's highest and most coveted honor. The award cited the "deeply appreciative and loyal audience" the broadcasts have developed nationwide over the last 10 years and "the high quality and diversity that have gone into them." General director Kurt Herbert Adler accepted the honor on behalf of the Company in May at ceremonies in New York, where only seven radio programs were selected for honor from a field of over 200 entries. The broadcasts have been produced by Marilyn Mercur and engineered by Fred Krock, and production has been made possible in part by grants from Chevron USA, and the L.J. and Mary C. Skaggs Foundation of Oakland, with additional funds from the Corporation for Public Broadcasting.

The Peabody Awards have been given annually since 1939 as the broadcasting industry's equivalent of the Pulitzer, and are administered by the Henry W. Grady School of Journalism and Mass Communication at the University of Georgia and by a National Advisory Board comprised of persons from across the country who have achieved notable positions in public affairs. The Awards have always sought to foster excellence in broadcasting, and have emphasized quality and distinguished service over popularity and commercial success.

In honoring the San Francisco Opera, the Peabody Award paid particular tribute to the high technical quality of the broadcasts, and to the wide variety of intermission features heard along with the productions, including such analyses as the use of storms in opera, dramatizations of the lives of opera greats and round-table discussions with leading performers.

The Company's 1981 series of radio broadcasts, which will mark the second consecutive year of production in cooperation with station KQED-FM, will include parts of both the first International Summer Festival and the International Fall Season. The broadcasts will be carried throughout the United States on the member stations of National Public Radio, and can, for the first time, be heard in all parts of the country simultaneously. Via NPR's new Uplink Satellite, KQED-FM will transmit a taped stereo signal to stations throughout the country every Saturday at 11 A.M. Pacific time (2 P.M. Eastern, 1 P.M. Central and 12 Noon Mountain).

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The Quartet from the 1973 Jean-Pierre Ponnelle production of *Rigoletto.*

RON SCHERL PHOTO

The Rigoletto Show-stoppers: DRAMA vs. DISPLAY

"Caro nome," "La donna è mobile" and the Quartet are not just the three most famous numbers in *Rigoletto.* With them, Verdi created innovative forms to meet the drama's needs.

By GEORGE MARTIN

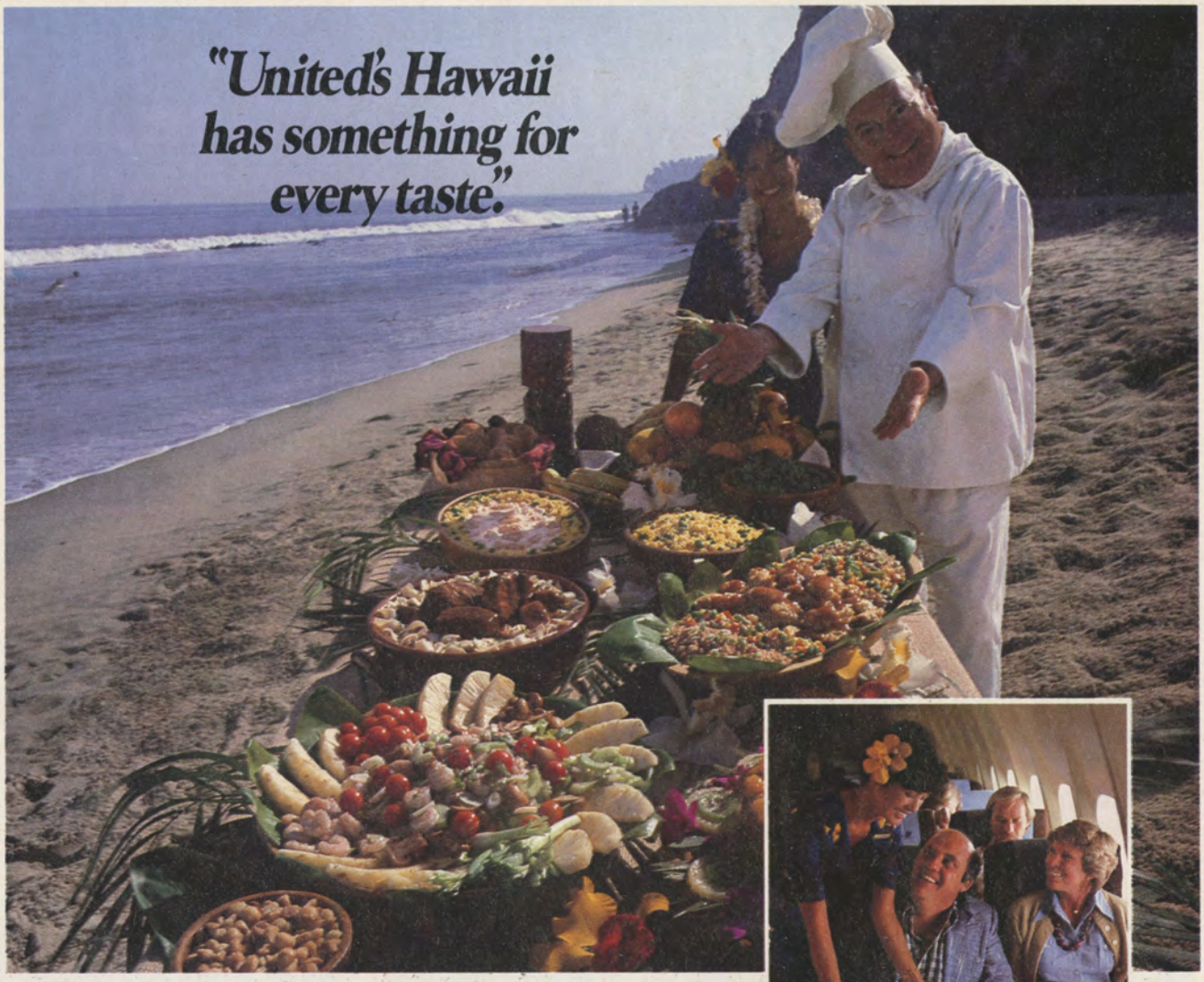
In 1852 Verdi wrote in a letter that *Rigoletto,* composed the previous year, was an opera "without arias, without finales, but with an unending string of duets." That was, he emphasized, "how I conceived it." But his first sketch for it, an astonishing 56 pages outlining it from start to finish, includes in almost final form the vocal lines of "Caro nome," "La donna è mobile" and the Quartet, three of the most famous numbers not only in *Rigoletto,* but in the entire operatic repertory — and not one a duet.

Yet as the terms "aria" and "finale" were understood in the early 1850s, he scarcely exaggerated. One of the opera's difficulties with the critics of that decade — it never had any with the public — was that neither "Caro nome" nor "La donna è mobile" were arias in the usual sense, and the Quartet, though the largest concerted number in the final act, was neither supported by a chorus nor ended the opera. To the critics, nothing was quite as it should be, and their puzzlement perhaps was reflected in Verdi's reply to the question (about 1855): Which of your operas do you admire most? "If I were a professional musician," he said. "*Rigoletto;* and if an amateur, *La Traviata.*"

He seems to have meant that *Traviata* was more conventional in its structure, therefore more quickly grasped and appealing to the casual operagoer. For example, recall the finales to the three acts (his division) of *Traviata:* The first, with Violetta onstage alone singing successive arias, slow and fast, in which she considers the possibility for her of true love, and rejects it; the second, at Flora's party, with every character onstage and full chorus; the third, with a quintet in which all the chief characters participate, and which is the large body of sound toward which the act steadily has been building.

Then compare how he closed the three acts (his division) of *Rigoletto:* First, with Rigoletto alone onstage, but in declamation, not aria; next, with Rigoletto and Gilda in duet; and last, with father and daughter in another duet during which Gilda dies, leaving Rigoletto alone. Nowhere in the opera is there a big choral number for all the characters and chorus, and the chorus throughout, for the only time in Verdi's operas, has no women's voices. French critics in particular seemed affronted by the lack of ensemble numbers, probably because they were so much a part of French grand opera.

In England criticism focused on the alleged failure of the arias. Henry



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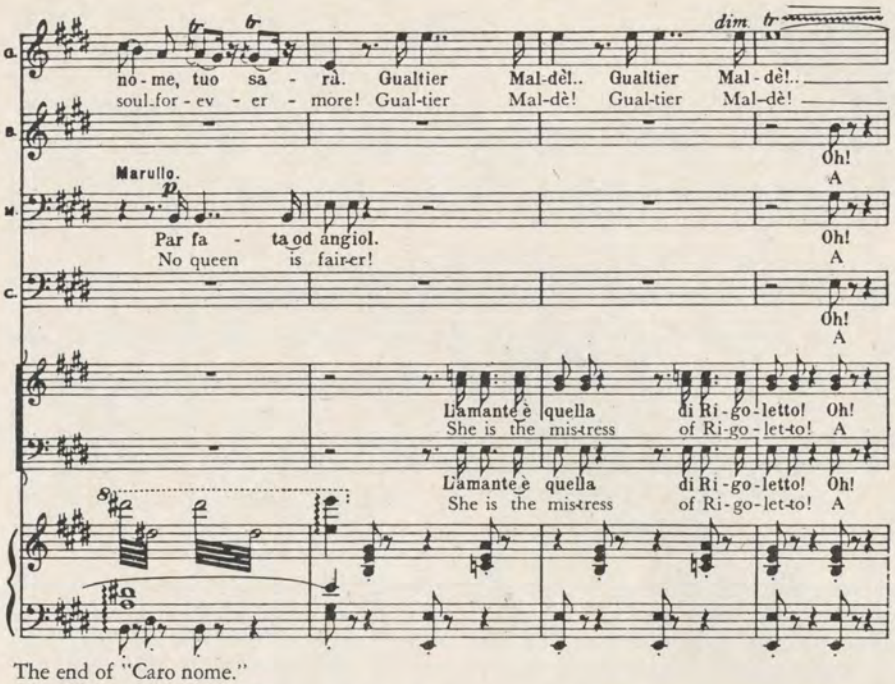
Chorley, writing for the *Atheneum*, complained of Gilda's "Caro nome" that "it would be hard to name anything in the shape of an air of exhibition more puerile and affected." It was "a lackadaisical yawn." His failure of appreciation, of course, arose from the difference between what he expected, "an air of exhibition," and the musical characterization in a new form that he got.

The old form, superbly used, closes the first act of *Traviata*. Violetta, after her guests have departed, has the stage to herself for 12 minutes, and first she wonders in recitative followed by a slow aria of two verses ("Ah, fors' è lui") whether Alfredo can bring true love into her life. Then in another passage of recitative she decides that true love is not for her ("Follie!") and launches into a fast aria of two verses ("Sempre libera") proclaiming — with many runs, trills and high notes — that she will live alone, free and for pleasure. And, if the soprano is able, she often will close by soaring or screeching to a high E flat that Verdi did not write and advancing to the footlights, arms upraised, to accept the cheers of the crowd.

It is a full scene for soprano solo, set to a formula of proven theatricality: slow aria, fast aria, high notes and applause. One miracle of *Traviata* is the skill with which Verdi and his

CAROLYN MASON JONES PHOTO

Izabella Nawe sang "Caro nome" as Gilda in the 1973 production.



The end of "Caro nome."

librettist Piave arranged the plot to be able to use such an "air of exhibition" not only to display the soprano's voice but also to present essential facets of Violetta's character: her susceptibility to love, her hard, cold surface, and the desperation born of the tension between the two.

But with Gilda they had a quite different character — a girl of perhaps 15, seven or eight years younger than Violetta and without her experience. Gilda, too, was to be susceptible to love, but the chief facet of her character in the opening act is innocence. She is heard first in a duet with her father and then, immediately after, in another with the disguised Duke, whom she believes is a poor, honest student. In both, as perhaps befits an innocent, she is dominated by the men, who set the pace and tune. Then on the Duke's departure she has her only aria in the opera, "Caro nome," a rumination on the supposed student's name: Gualtier Maldè.

The effect of "Caro nome" is dreamy innocence in contrast to the surrounding violence.

Verdi and Piave wanted the act to end, however, not with a display of Gilda's innocence but with the violation of that innocence: her abduction for the Duke's sexual pleasure. Clearly a 12-minute scene "of exhibition" in the act's middle, with Gilda ending triumphantly on high notes, would not only stop the drama but also misrepresent her character. So, to meet the drama's needs, Verdi created a new form.

Musically, he merged the slow and fast arias of the old form into one, keeping the pace of the slow and grafting onto it much of the display of the fast — the trills, runs and high notes. On paper these look fierce, and reassuring a fearful soprano, he wrote: "I don't see the need for agility. Perhaps you have not understood the tempo, which ought to be *allegretto molto lento*. With a tempo *moderato* and execution *sottovoce*, there should be no difficulty."

The aria is roughly in the form AA^1BA with the opening and closing sections relatively simple vocally and the A^1 and B sections, variations of A, both highly decorated. But even in these two sections, each of which closes with a cadenza, Verdi maintained the slow pace and did his best to insure against interruption by applause. Both cadenzas end on low notes, as does the aria, which the soprano should finish offstage, having entered the house. And well before she ends on a trilled (but not high) E, Verdi has brought the kidnappers onstage and started them singing. Thus the drama is kept going — if the soprano is willing. But many, agreeing with Chorley, in order to display their voices to greater advantage, doggedly remain onstage to the end, raising the E an octave; or they close the cadenzas with high notes, stopping the aria in the middle. In recital, probably no operatic aria is so often pulled out of shape by applause-seeking singers.

Yet in context, sung as written, it has always proved effective. The basic tune is simplicity itself, merely a scale sung downward. Verdi kept the accompaniment equally simple, scor-

ing in what he called his "vaporous" style: chiefly a flute, joined later by woodwinds, and a solo violin, all with upward-moving phrases to counter the downward thrust of the vocal line. With Gilda's coloratura slowly entwining around the simple tune, her face lit by the soft glow of her lantern, the effect is dreamy, introspective, innocent and in sharp contrast to the violence about to overwhelm her. Verdi loved such contrasts and constantly shaped his librettos to produce them.

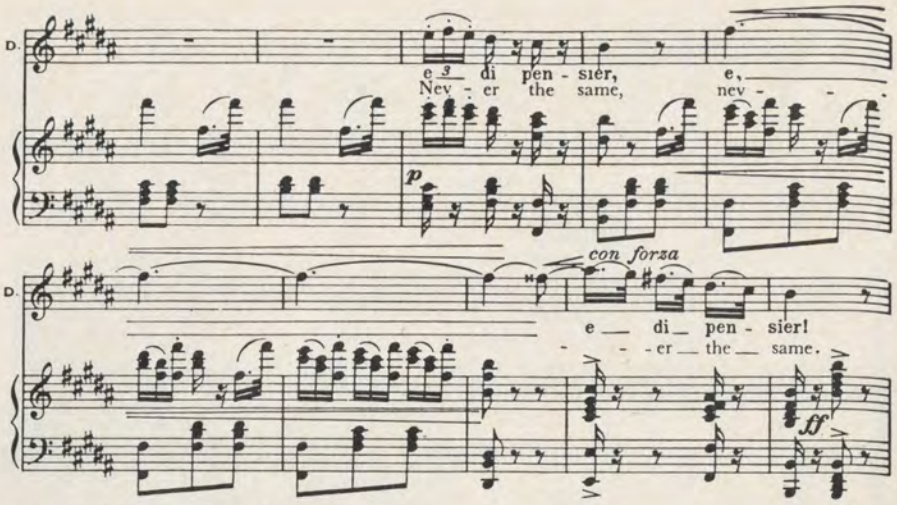
Another of the opera's arias for which contrast is an important part of context is the tenor's *canzone,* "La donna è mobile." In the 1850s a *canzone* was a song that in the opera's underlying play, poem or novel would have been sung. So usually, as here, it is simple. The Duke has gone to Sparafucile's tavern, as he says bluntly to Sparafucile, to enjoy "your sister

"La donna è mobile" is an explosion of sexual energy.

and some wine." (At least that is what he says in Verdi's sketch and later autograph score. But censorship required Verdi to soften the line in performance and published scores to "a room and some wine" — which

CAROLYN MASON JONES PHOTO

Giacomo Aragall thrilled audiences with his rendition of "La donna è mobile" in 1973.



The end of "La donna è mobile."

started a small controversy among critics about the Duke's motivation for going incognito to the tavern. The public never doubted, and some tenors now are beginning to sing, "Tua sorella e del vino.")

In a spoken play a song, of course, carries an automatic impact that is lost when surrounded by other music. In opera a *canzone* to be successful needs some special quality to set it off. In *Le Nozze di Figaro,* for example, Cherubino's "Voi che sapete" follows a long period of nervous, bustling recitative, with many entrances and exits, after which the simple, calm tune and its static setting — no one moves while it is being sung — is very striking.

Verdi used a similar technique with "La donna è mobile." The act opens with Rigoletto leading Gilda onstage so that she may see with her own eyes how cheap and deceitful the Duke can be in his pursuit of sex. (And, though no stage direction says as much, presumably Rigoletto has "set up" the Duke for assassination by telling him of Maddalena's charms.) The curtain rises on a prelude of eight bars, a tiny gem of nocturnal and psychological gloom. Rigoletto posts Gilda at a crack in the tavern wall through which she can observe the Duke. All their brief remarks, as well as those even briefer of the Duke and Sparafucile within the tavern, have a downward, dragging turn. Then suddenly, after a pause of silence, the orchestra in marked rhythm begins its vamp to "La donna è mobile," and the Duke picks up the tune with all the self-satisfaction of a smug, whoring male. The effect is of a sudden shaft of light, or of a geyser shooting up. It is an explosion of energy, of sexual energy. In an instant the dreary gloom has been banished by simple, animal vigor, and it is hard not to smile at the very rawness of it.

Enrico Checchi, one of Verdi's early biographers, recorded that at the premiere in Venice, "Hardly had the first verse finished before there arose a great cry from every part of the theater, and the tenor failed to find his cue to begin the second." The melody, like only the very greatest, seems always to have existed and to express perfectly the streak of vulgarity there is in almost everyone. A few early critics tried to question whether a duke, an aristocrat, would sing such a common tune, but the public recognized that on such a venture as the Duke's, patrician, plebe, man, woman under the skin are all the same.

The *canzone,* of course, has some refinements. Its key words, for example, have a royal origin, having been scratched on a window at Chambord by François Ier of France: "Souvent femme varie/fol qui s'y fie" and continued on paper, "Une femme souvent/n'est qu' une plume au vent." (Woman often is changeable/Mad is he who trusts her . . . A woman often/is only a feather in the wind.") Victor Hugo used the lines as a *canzone* in his play, *Le Roi s' amuse,* the source of *Rigoletto,* and Piave translated them for the opera:

La donna è mobile
Qual piuma al vento,
Muta d'accento
E di pensiero.

(Woman is fickle like a feather in the wind; she shifts the meaning of her words and of her thoughts.)

Had the Venetian censor not forced Verdi to demote the king of France into the fictional duke of Mantua, François Ier would have sung his quatrain around the world.

Another refinement, arising from context, is the multiple irony of the Duke singing of woman's fickleness when he is about to bed one and be saved from death by another. And musically Verdi leads out of this sudden burst of energy as carefully as he led in. The orchestral postlude gradually drops out instruments other than

strings, down to oboe and clarinet, and finally bassoon. Meanwhile before the end, as with "Caro nome," he brings on Sparafucile to start the next scene and return the drama to its sinister purpose.

This, of course, discourages applause, and tenors, to encourage it, traditionally have raised the final note, B, an octave.

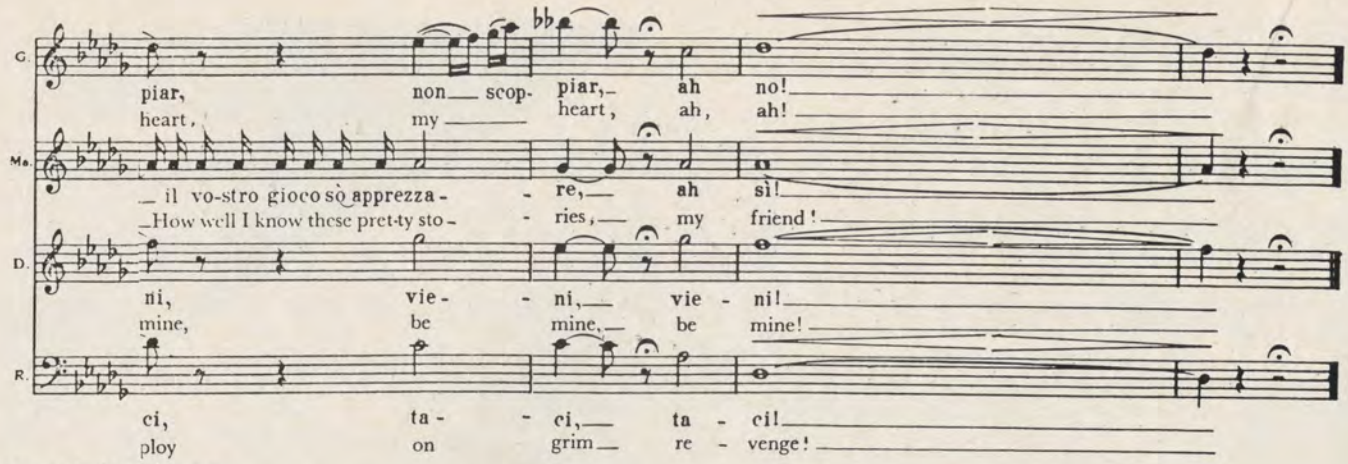
As a lead into the high note, they usually insert a cadenza, which Verdi also did not write. Presumably he considered it musically and dramatically inappropriate, for he included one in the Duke's more formal scene in Act II, which in structure corresponds to Violetta's scene in the first act of *La Traviata:* recitative, slow aria, recitative, fast aria. But in the *canzone,* which is essentially a street song, both additions seem slightly out of place, if only because street singers cannot sing them. And it *is* a street song.

The story goes that Piave, not long after the opera's premiere, encountered in a Venetian street a mistress who had discarded him. As she passed, he sang through his teeth, "La donna è mobile qual piuma al vento." To which she improvised, in perfect rhythm: "E Piave è un asino che val per cento." (And Piave is an ass, the equal of a hundred.) That is the spirit and occasion of the *canzone,* exactly.

In 1855 Verdi called *Rigoletto* "my best opera."

As everyone knows, Verdi brings back snatches of the song twice: first, when the Duke dozes in the room where he expects Maddalena shortly (here it is presented as a duet between tenor and clarinet) and later, when Rigoletto thinks he has the Duke's corpse in a sack, but hears in the distance the Duke's voice singing the song. This time Verdi gives the tenor a final high B to express the Duke's success in the evening's venture and to drive home the fact that the singer is no ordinary passer-by but the Duke. The reprise constitutes perhaps the finest example of musical-dramatic irony in all opera.

For much the same reasons as the aria and the *canzone,* the Quartet at first disappointed some critics. After the premiere, one in Venice complained of the opera in general that the orchestra counted for more than the voices; two years later a Milan critic said that the vocal line throughout was impoverished; and in London, Chorley, though admiring the Quartet, said that Gilda's share "amounts to little more than a chain of disconnected



The end of the Quartet.

sobs." All were so put off by the opera's innovations that at first they could not hear its melody or grasp its drama. Yet in every country the public ignored such questions, sufficiently absorbed by the drama not to notice or care about the innovations.

The Quartet at first disappointed some critics.

The Quartet, for example, is the only time in the opera that the three principals sing together. In *Lucia di Lammermoor,* by contrast, the sextet comes at a key position at the end of Act II, not halfway through Act III. In *Lucia,* also, the principals confront each other, but in *Rigoletto* they do not — ever. Even in the quartet the Duke is unaware of Rigoletto and Gilda. That is part of the story: he never knows of Gilda's sacrifice. Then, too, why is Maddalena in the Quartet? Sparafucile is a more important character, and Maddalena appears in the opera for the first time only 17 measures before the Quartet begins. Indeed, the Venetian impresario had difficulty persuading a leading mezzo-soprano to sing such a short role.

Taken out of context, put on the recital stage, the Quartet, unlike the sextet from *Lucia,* loses some of its impact. The Duke is perforce fully aware of Rigoletto and Gilda, and his behavior seems wrong: dramatically, musically he would confront them. Also an important musical reminiscence is lost. The quartet can be divided into an introduction, *allegro,* followed by the quartet proper, *andante.* The *allegro,* "Un dì, se ben rammentomi," opens with the Duke, over a tune that no one sings, flirting outrageously with Maddalena. The orchestral embroidery around the tune is based on several short phrases from "Caro nome," so that the Duke's offer of love to Maddalena becomes a mockery of the love Gilda had in mind for her poor student. Small wonder that by the time the Quartet proper begins, "Bella figlia dell'amore," Gilda has been reduced to "disconnected sobs."

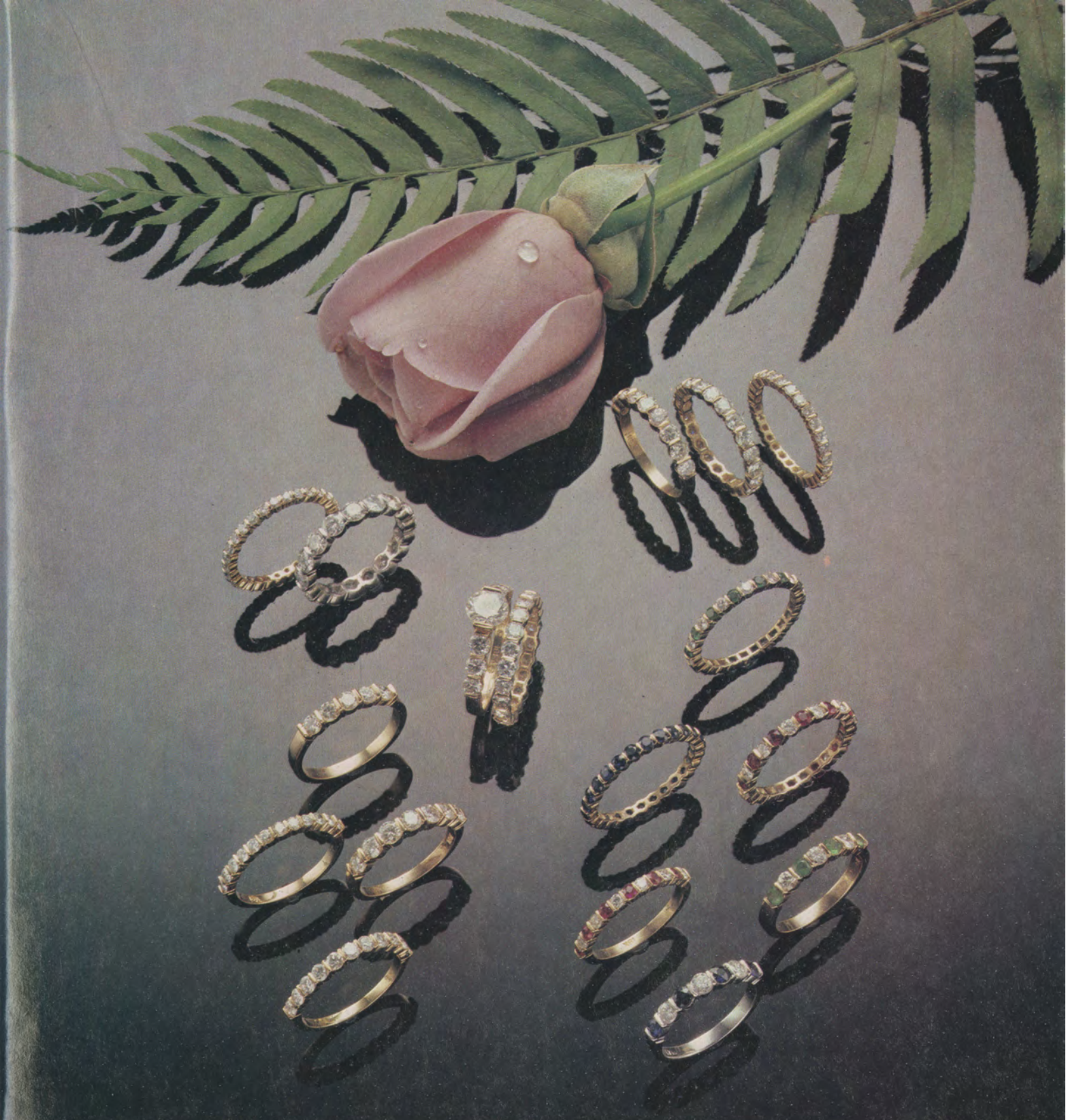
At the end of the Quartet, Verdi and the singers, as so often in this opera, are apt to part company. Verdi as usual heads for drama, and the soprano, in this case, for display. He intends her to end brokenly, "Ah, no!" on a C leading to the final D flat. Many sopranos, sure that they know more about Gilda than Verdi, choose instead to end in triumph on a high D flat reached from a high A flat. And most of the audience, alas, just loves it.

But despite these three famous exceptions, the opera is, as Verdi stated, primarily "an unending string of duets," Gilda and her father, Gilda and the Duke; but notice: never Rigoletto and the Duke. Gilda is the fulcrum, and in her duets, sung in context, the audience can hear her character changing. In the first act she is dominated by her father; in the second, she goes to him for comfort, but when he proclaims his *vendetta* on the Duke, she protests. Although he overrides her, she opposes him. In the final act, it is she who sets the pace and tune. She has, by her sacrifice, outgrown him, become more loving, more compassionate, more mature than he.

Today the opening reviews seem quite incredible. The *Times* in London, for example, concluded: "In short, with one exception (*Luisa Miller*), *Rigoletto* is the most feeble opera of Signor Verdi with which we have the advantage to be acquainted, the most uninspired, the barest, and the most destitute of ingenious contrivance. To enter into an analysis would be a loss of time and space." But Verdi, in his quiet way, wrote a friend in 1855, after he had completed *Il Trovatore* and *La Traviata,* that *Rigoletto* was — without qualification — "my best opera." ■

GEORGE MARTIN's books include *Verdi, His Music, Life and Times* and, most recently, *The Opera Companion to Twentieth Century Opera.*


The Act III quartet as pictured in an early vocal score, published by Ricordi.



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THE GENESIS OF *RIGOLETTO*

A complex web of circumstances gave rise to *Rigoletto,* from Victor Hugo's play, *Le Roi s'amuse,* to the turbulent politics of both Hugo's and Verdi's day, with Shakespeare, and particularly *King Lear,* always lurking in the background.

By BLAKE A. SAMSON

When Giuseppe Verdi was commissioned in 1850 to write an opera for the following year's carnival season at Venice's Teatro La Fenice, where he had previously premiered *Ernani,* he was 37 years old and had finished his first Shakespearean opera, *Macbet* (as he spelled it).

Rigoletto would be the 16th of 26 operas and the first of his so-called "middle period," which includes *Il Trovatore* and *La Traviata,* and ends with *Un Ballo in Maschera* in 1859.

We know that picking a libretto was crucial to Verdi's creative thinking. Once he received a strong situation in which a tense problem made characters display their passions and basic natures, he was full of ideas.

"As a subject, suggest Victor Hugo's *Le Roi s'amuse,"* he initially wrote Vincenzo Flauto, an impresario in Naples. "A wonderful play, with tremendous dramatic situations and two magnificent roles."

He had weighed and discarded: *Virginia,* Scribe's libretto already set by Mercadante; *Stradella,* a story set by Flotow in 1837; a Spanish drama by Gutierrez, which Verdi would make into *Il Trovatore* in 1853; as well as an 18th-century melodrama by Tomas de Iriarte, *Guzman el bueno,* Dumas' *Le Comte Hermann,* and *Ruy Blas,* also by Hugo.

Shakespeare's *King Lear,* as Verdi's sketches prove, continually exerted a powerful pull on his imagination. "At first glance," he wrote, "*Re Lear* seems so big and intricate a drama that it would be impossible to turn it into an opera; but after examining it I think the difficulties, although great, are not insuperable."

He also momentarily entertained another Shakespearean work, *The Tempest,* proposed for Covent Garden by Marie Escudier, the wife of his French publisher. He wrote her of his intention to do all the "principal plays by this great tragedian," but said he hadn't the time to tackle such "vast and beautiful subjects" then. Verdi was in full pursuit of ideas: questioning

Giuseppe Verdi around 1850.

Cammarano about *Le Roi s'amuse,* seeking and then declining a *Hamlet.*

"Now, if *King Lear* is difficult, *Hamlet* is even more so," he concluded, revealing, "for the moment I have also had to give up *King Lear,* too, leaving Cammarano the commission to adapt the play at some more convenient moment."

"*Le Roi s'amuse* — a wonderful play with tremendous dramatic situations and two magnificent roles."

Even when he ultimately put *Lear* off, as he would many times through his life (for example, there exists an 1853 libretto by Antonio Somma that Verdi partially set to music, then abandoned), he didn't forget its principle theme of parental and filial love.

Verdi would again go to Shakespeare in search of his opera, but in a roundabout way, through Alexandre Dumas' 1836 play *Kean.* A fanciful biography of the great Shakespearean actor, it is, predictably, full of references to the Bard.

But it is Hugo's play that most excited him. As he told Francesco Piave, "I've got another subject which, if the police would agree to permit it, would be one of the greatest works of art in the modern theater. . . .

"Try it. The subject is great, vast, and has one character which is one of the greatest inventions to be found in the theater of all countries and of all times. The subject is *Le Roi s'amuse,* and the character I'm talking about is Triboulet, which, if Varesi is engaged, couldn't be better for him and for us. . . . Run all over town and find some influential person who can get permission to do *Le Roi s'amuse.*"

He called its central character, Triboulet, later to be renamed Rigoletto, "a creation worthy of Shakespeare." He could give no higher praise.

Like most characters in Hugo's *Le Roi s'amuse,* the dwarf Triboulet is a historical figure, François Ier's jester at the court of Fontainebleau. Triboulet had been born not far from the Hugo family house at Blois, and young Victor read of him in the pages of a history of Blois which he found on his father's shelves.

Hugo's theme was clearly the ruthless immorality of those in high places. Triboulet, like Quasimodo in *Notre-Dame de Paris,* had personal significance for him. As Hugo explained in his memoires, he was "nearly deformed" himself as a youth. It left an indelible impression.

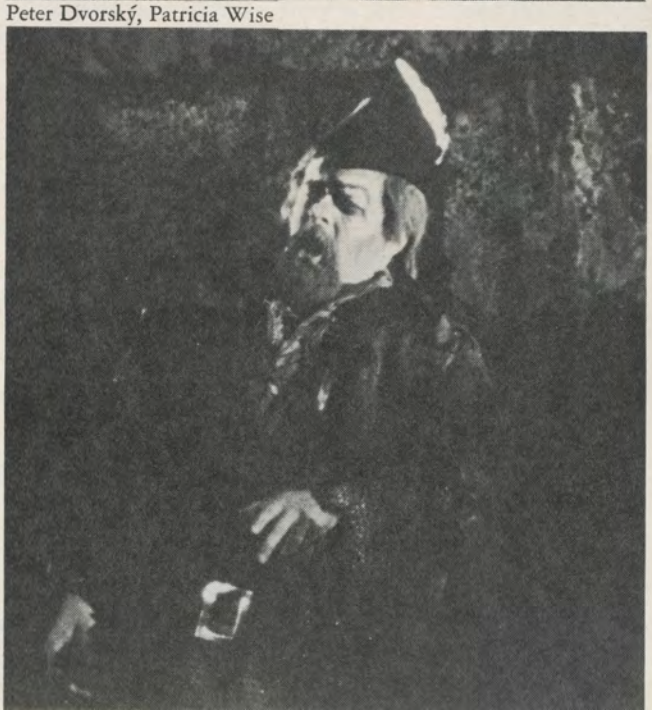
Triboulet, with his constant love for his daughter Blanche, his *"ange pur,"* is one of Hugo's greatest creations, depicted with total conviction. Triboulet's lament for Blanche is, perhaps, Victor Hugo's lament for the lost love of his wife Adèle. (And Verdi's lament, too; his first wife and two children had been dead a mere four years.)

continued on page 58

Peter Dvorský

Patricia Wise

Peter Dvorský, Patricia Wise



Kurt Rydl

Garbis Boyagian

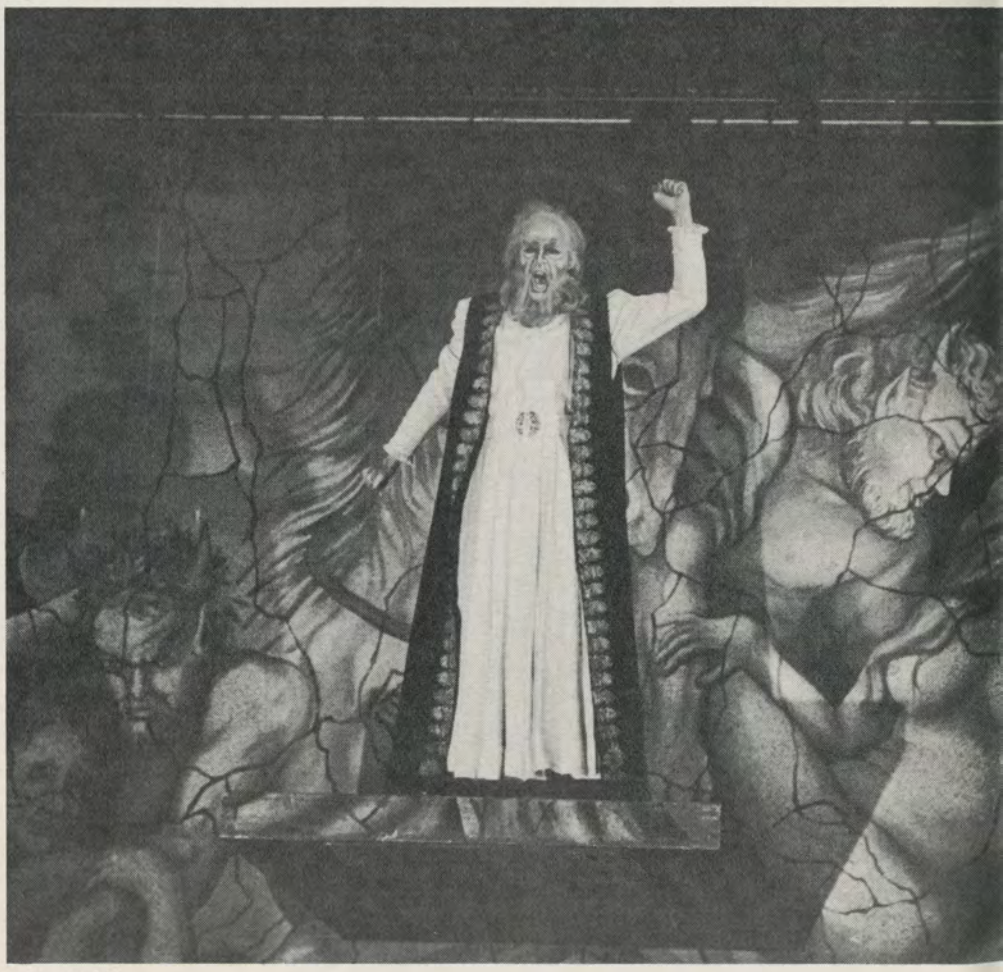
Rigoletto

Photos taken in rehearsal by IRA NOWINSKI

Garbis Boyagian, Patricia Wise

Garbis Boyagian

Victoria Vergara, Peter Dvorský



Julien Robbins

This production of *Rigoletto* was made possible by a generous and deeply appreciated gift from James D. Robertson.

Opera in three acts by GIUSEPPE VERDI

Libretto by FRANCESCO MARIA PIAVE

After the play *Le Roi s'amuse* by Victor Hugo

Rigoletto

(in Italian)

Conductor
Nikša Bareza

Production
Jean-Pierre Ponnelle

Stage Director
Grischa Asagaroff

Set Designer
Jean-Pierre Ponnelle

Costume Designer
Martin Schlumpf

Lighting Designer
Joan Sullivan

Chorus Director
Richard Bradshaw

Choreographic Assistant
Marika Sakellariou

Musical Preparation
Susanna Lemberskaya

Prompter
Susan Webb

Assistant Stage Directors
Robin Thompson
Preston Lovell Terry

Stage Manager
Gretchen Mueller

Scenery constructed in
San Francisco Opera Scenic Studios

Costumes executed by
Hans-Günther Willerscheidt

First performance: Venice, March 11, 1851

First San Francisco Opera performance: October 8, 1923

WEDNESDAY, JULY 1 AT 7:30
SUNDAY, JULY 5 AT 2:00
WEDNESDAY, JULY 8 AT 8:00
SATURDAY, JULY 11 AT 8:00
TUESDAY, JULY 14 AT 8:00
FRIDAY, JULY 17 AT 8:00

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

Please do not interrupt the music with applause.

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

The performance will last approximately three hours.

CAST

Rigoletto	Garbis Boyagian (July 1, 5) Matteo Manuguerra* (July 8, 11, 14, 17)
Gilda	Patricia Wise*
Duke of Mantua	Peter Dvorský*
Borsa	David Gordon
Countess Ceprano	Shelley Seitz
Marullo	Carl Glaum
Ceprano	Eric Halfvarson
Monterone	Julien Robbins*
Sparafucile	Kurt Rydl
Maddalena	Victoria Vergara*
Giovanna	Leslie Richards
A page	Sara Ganz
An usher	Gregory Stapp

Courtiers, Nobles, Soldiers

**San Francisco Opera debut*

TIME AND PLACE: Sixteenth century, Mantua and vicinity

ACT I	Scene 1	Duke's palace
	Scene 2	Street
	Scene 3	Rigoletto's house
	INTERMISSION	
ACT II	Duke's palace	
	INTERMISSION	
ACT III	Sparafucile's inn	

SYNOPSIS

Rigoletto

Place and Time: Mantua, 16th century

During the prelude Rigoletto kneels over the dead body of his daughter Gilda. The events leading to her death flash through his mind as in a terrible nightmare. Dazed, he carries the lifeless Gilda through a crowd of jeering courtiers as the action begins.

ACT I

Scene 1 — The Duke of Mantua surveys his court to choose a woman with whom to pass the night and selects the Countess Ceprano. She is flattered but nervous; her husband is present, which leads to an impasse. Marullo enters with news for the courtiers that Rigoletto, the jester, has a mistress in town. The Duke then discusses his impasse with Rigoletto, who suggests the following alternatives for Ceprano: prison, exile or beheading. Ceprano and the courtiers are outraged and swear vengeance on Rigoletto. Monterone, an old nobleman, comes to denounce the Duke and his dissolute court. With the Duke's consent, Rigoletto mocks the old man and dishonors his daughter before his very eyes. Monterone curses both Rigoletto and the Duke for laughing at a father's grief. Rigoletto suddenly fears for the safety of his own daughter, whom he has kept carefully hidden from the court.

Scene 2 — Later that evening Rigoletto is accosted by the hired assassin, Sparafucile, who offers his services. Rigoletto spurns his offer and then reflects on their encounter. He sees Sparafucile as his alter ego: one kills with a sword, the other with words. Monterone's curse continues to haunt him.

Scene 3 — Rigoletto returns home and greets his daughter, Gilda, declaring that she means the world to him. She reciprocates his feelings but questions why he has kept her concealed at home. He fears the courtiers and warns the nurse to guard Gilda carefully. Hearing a noise in the street, he goes out to investigate. The Duke, disguised as a student, enters and is astonished to discover that the girl he had seen in church is Rigoletto's daughter. He and Gilda declare their love. Then, fearing Rigoletto's return, he leaves. Left alone, Gilda rhapsodizes on the student's name, Gualtier Maldè, while outside the courtiers gather to kidnap the woman they believe to be Rigoletto's mistress. To exact their revenge on the jester, they will present the girl to the Duke. Rigoletto returns to find the courtiers near his house, but they fool him into thinking they have come to abduct the Countess Ceprano, who lives next door. Too late Rigoletto discovers the trick.

ACT II

Following the abduction, the courtiers have locked Gilda in a secluded room in the Duke's palace. The Duke, unaware of what has occurred, laments the fact that when he returned to Gilda's house he found it deserted. The courtiers describe how they stole Rigoletto's mistress for the Duke, and they bring her to him. When Rigoletto enters, a remark from the page alerts him to Gilda's whereabouts. He rages at his tormentors, but is soon reduced to begging them for pity. When Rigoletto discovers Gilda in the Duke's bed, the courtiers leave her alone with her father. She explains how she met the Duke, whom she had taken to be a student, at church. Rigoletto comforts her. Monterone, on the way to his beheading, laments that no one has yet struck down his daughter's seducer. Rigoletto promises to do so. Gilda begs mercy for the Duke.

ACT III

Rigoletto has brought Gilda to Sparafucile's inn to show her the real nature of the man she loves. The Duke, incognito, flirts with Sparafucile's sister, Maddalena, using the same words he spoke earlier to Gilda. She laments his faithlessness, yet loves him still. Rigoletto sends her home and hires Sparafucile to kill the Duke. Maddalena urges her brother to spare him, and he agrees provided another victim can be found as a substitute so that he can keep his pact with Rigoletto. Gilda, unable to stay away, returns disguised as a young man and, overhearing the conversation, presents herself as the victim. Rigoletto returns to collect his victim and is given a body. Hearing the Duke's voice in the distance, he quickly uncovers the wraps and finds the dying Gilda. Monterone's curse has been fulfilled.

PROFILES

PATRICIA WISE

American lyric coloratura Patricia Wise makes her first appearance with the San Francisco Opera as Gilda in *Rigoletto.* She made her professional debut in 1966 as Susanna in *The Marriage of Figaro* with the Kansas City Lyric Opera. Two years later as Rosina in *The Barber of Seville* she successfully debuted with the New York City Opera, where she was a leading soprano for six years, singing such roles as Gilda, Susanna, Zerbinetta and Lucia. Rosina also served as her debut role at Covent Garden in 1971 when she replaced an ailing colleague and received rave reviews. Engagements followed in the major American opera houses as well as in Glyndebourne, Geneva, Frankfurt and Vienna. Rosina was again her debut role when she was first heard at the Vienna State Opera in 1976 and she has since performed both lyric and coloratura roles, including Constanze in *Die Entführung aus dem Serail,* Pamina in *Die Zauberflöte,* Norina in *Don Pasquale* and Marie in *Daughter of the Regiment* in Munich, Hamburg, Berlin, Zurich, Tokyo, Rome, Venice and Milan. Miss Wise bowed at La Scala in 1980 as Nannetta in *Falstaff.* She has specialized in such Strauss roles as Aminta in *Die schweigsame Frau,* Zerbinetta in *Ariadne auf Naxos,* Zdenka in *Arabella* and Sophie in *Der Rosenkavalier.* A frequent concert soloist, she has been heard with leading orchestras in Israel, Vienna, New York, Chicago and Los Angeles.

VICTORIA VERGARA

Making her San Francisco Opera debut as Maddalena in *Rigoletto,* Chilean mezzo-soprano is especially identified with the title role in Bizet's *Carmen,* which she has sung throughout the Western Hemisphere. She first portrayed Carmen with the Michigan Opera Theater in Detroit and during the 1980-81 season has been heard as the gypsy heroine in six different productions in Miami, Houston, Cincinnati, Pittsburgh, Connecticut and Hawaii. She has also been acclaimed in the role in her native Santiago and in Caracas, Venezuela, where she has sung Rosina in *Il Barbiere di Siviglia,* and appeared in *Faust, Luisa Miller* and *La Gioconda.* In Santiago she has also performed Zerlina in *Don Giovanni* and Nicklausse in *Les Contes d'Hoffmann.* Miss Vergara made her New York City Opera debut in 1977 as Lola in *Cavalleria Rusticana* and has since been heard there as Maddalena in *Rigoletto.* During the 1978-79 season she first performed with Houston Grand Opera in the title role of *The Grand Duchess of Gerolstein* and in Jean-Pierre Ponnelle's new production of *La Traviata.* (She will portray Maddalena in Ponnelle's film version of *Rigoletto.*) She recently made her Lyric Opera of Chicago debut as Valencienne in a gala new production of Lehár's *The Merry Widow.*

LESLIE RICHARDS

Mezzo-soprano Leslie Richards, who made her Company debut last fall in *Die Frau ohne Schatten* and *Jenůfa,* sings Giovanna in *Rigoletto* and Pallade in *L'Incoronazione di Poppea.* She created the roles of Mme. Pernelle in the American Opera Project's world premiere of Kirke Mechem's *Tartuffe* in 1980 and Marla in the world premiere of Henry Mollicone's *Emperor Norton* with Brown Bag Opera in performances throughout San Francisco this spring. As a member of the 1980 Merola Opera Program she appeared as Nancy in *Albert Herring* and Berta in excerpts from *The Barber of Seville.* Last summer she was also featured with the Midsummer Mozart Festival under the baton of George Cleve. The mezzo-soprano participated in the San Diego Center Program and made her debut with that company as Sofia in Verdi's *I Lombardi* in 1979. A national winner in the 1980 Metropolitan Opera Auditions, Miss Richards was recently named the Combustion Engineering Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program. During the fall season she will be heard as Alisa in *Lucia di Lammermoor,* Rossweise in *Die Walküre* and Inez in *Il Trovatore.*

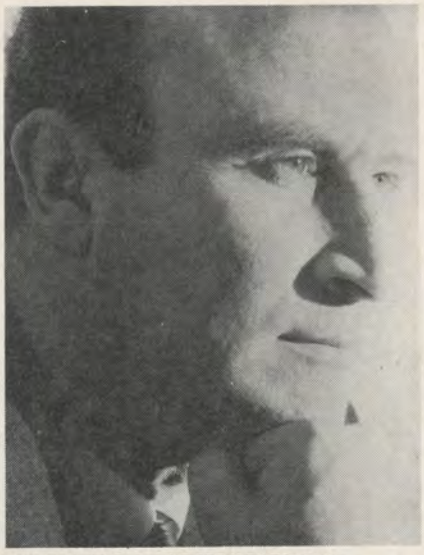
PROFILES

SARA GANZ

Following her San Francisco Opera debut last season as Jano in *Jenůfa,* soprano Sara Ganz appears as a Page in *Rigoletto* and will be heard during the fall season in *Manon* and *The Merry Widow.* As a member of the 1980 Merola Opera Program, she performed the roles of Lisette in *La Rondine* in Stern Grove and Emmie in *Albert Herring* at the Paul Masson Mountain Winery, and received a Merola Award in the Grand Finals of the San Francisco Opera Auditions. Earlier this year she toured with Western Opera Theater as Adina in *The Elixir of Love* and Juliet in *Romeo and Juliet,* and made her Spring Opera debut as Wanda in *The Grand Duchess of Gerolstein.* The Nebraska-born soprano sang Clorinda in *Cinderella* and Gretel in *Hansel and Gretel* with the Opera Guild of Southern California and portrayed Rosina in *The Barber of Seville* with Orange County Opera. She has been heard as Marzelline in *Fidelio* at the Carmel Bach Festival. A member of the 1979 Lyric Opera School of Chicago, Miss Ganz performed Laurette in Bizet's *Doctor Miracle* and Musetta in *La Bohème.*

GARBIS BOYAGIAN

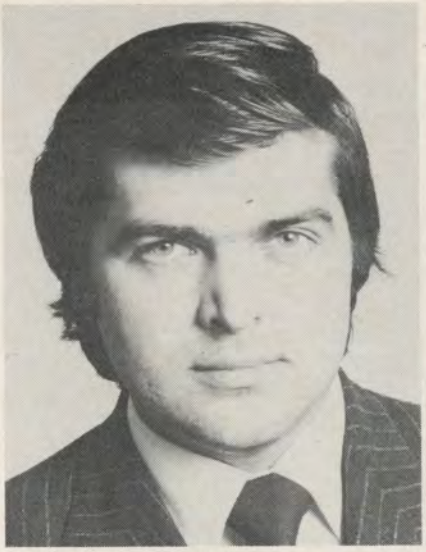
Italian-Armenian baritone Garbis Boyagian sings the title role in *Rigoletto* in the first two performances of Verdi's middle-period masterpiece during the Summer Festival. It is a role for which he has received repeated accolades at Covent Garden and in the opera houses of Munich, Hamburg, Frankfurt, Stuttgart, Turin and, most recently, Strasbourg. He will appear as the hunchback jester at this summer's Verona Festival, where he will also sing Amonasro in *Aida.* Other credits for the Verdi baritone include recent triumphs in the rarely performed *Alzira* and *Giovanna d'Arco* in Parma, Amonasro in Hamburg, the Count di Luna in *Il Trovatore* in Trieste and Don Carlo in *La Forza del Destino* in Vienna. Boyagian made his San Francisco Opera debut during the 1976 season in *La Forza del Destino* and in December of that year he sang Germont in *La Traviata* in Naples. His Metropolitan Opera debut occured in 1979 as Amonasro in *Aida* and Rodrigo in *Don Carlo.* He will sing his first Iago in *Otello* this fall in Bonn. He has been heard as Scarpia in *Tosca* during the 1980-81 season in Montreal and Zurich and sang his first Gérard in *Andrea Chenier* this spring in Verona. Boyagian made his operatic debut as Rigoletto in Turin in 1973 after winning no fewer than 11 first prizes in international vocal competitions held in Italy, where he still appears in all the major opera houses.



MATTEO MANUGUERRA

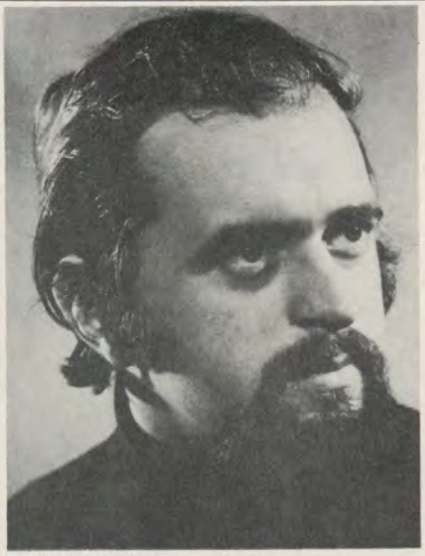
Born in Tunisia of Italian parents, baritone Matteo Manuguerra sings the title role in the last four performances of *Rigoletto.* He studied at the conservatory of the Teatro Colón in Buenos Aires and made his professional debut as Valentin in *Faust* with the Lyons Opera in 1962. Since then he has appeared at the major opera houses of Europe, including those in London, Paris, Hamburg, Vienna, Frankfurt, Florence, Parma, Turin, Barcelona and Geneva. He made his American debut as Gérard in *Andrea Chenier* with the Seattle Opera in 1968 and has been heard in this country in Cincinnati, Dallas, Hartford, Miami, New Orleans and Philadelphia. The lyric baritone made his Metropolitan Opera debut during the 1979-71 season as Enrico in *Lucia di Lammermoor* and his Lyric Opera of Chicago debut in 1976 as Rigoletto. He has also performed the baritone leads in *Cavalleria Rusticana* and *I Pagliacci* in Chicago and with the Met has appeared as Rigoletto, Scarpia in *Tosca,* Alfio in *Cavalleria Rusticana,* Barnaba in *La Gioconda,* Marcello in *La Bohème,* Escamillo in *Carmen,* the High Priest in *Samson et Dalila* and Valentin in *Faust,* in addition to the Verdi repertoire. A Verdi specialist, Manuguerra has sung Amonasro in *Aida,* Renato in *Un Ballo in Maschera,* Don Carlo in *La Forza del Destino,* Rodrigo in *Don Carlo,* Germont in *La Traviata,* the Count di Luna in *Il Trovatore,* Ford in *Falstaff,* as well as the title roles in *Nabucco* and *Rigoletto.*

PROFILES



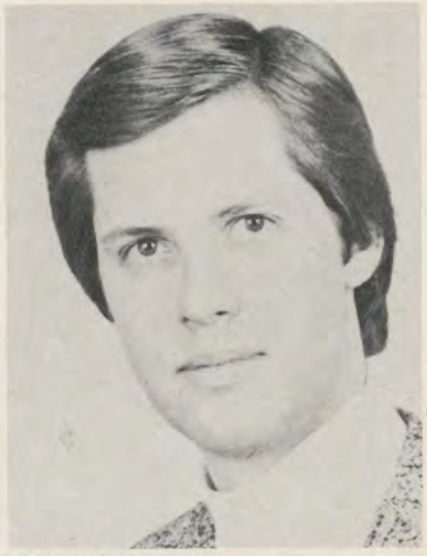
PETER DVORSKÝ

Slovakian tenor Peter Dvorský makes his San Francisco Opera debut as the Duke in *Rigoletto.* He studied at the conservatory in Bratislava and became a member of the Slovak National Theater in 1972, making his professional debut as Lensky in *Eugene Onegin* the following year. A prize winner in several international competitions, including the Tchaikovsky Competition in Moscow, Dvorský made his debut with the Vienna State Opera in 1976 as the Italian Singer in *Der Rosenkavalier* and subsequently sang Alfredo in *La Traviata* and the Duke in *Rigoletto* there that season. The role of the Duke also served for his Bavarian State Opera debut in 1977. That same year he first appeared with the Metropolitan Opera as Alfredo in *La Traviata,* and in quick succession made successful debuts at La Scala as Rodolfo in *La Bohème* in 1978 and as the Duke in *Rigoletto* at Covent Garden the following year. He will return to the Met in *Rigoletto* during the 1981-82 season. Dvorský will be the first non-Italian ever to sing Rodolfo in *La Bohème* on tour with La Scala when the company goes to the Orient late this summer. A member of the Vienna State Opera, where his recent engagements have included Nemorino in *L'Elisir d'Amore* and Edgardo in *Lucia di Lammermoor* as well as the Duke in *Rigoletto,* the tenor returns there in the fall for Macduff in *Macbeth.* In October he will sing Rodolfo in Munich under the baton of Placido Domingo. Dvorský's recording credits include Albert Gregor in Janáček's *Makropulos Affair* and Boris in the same composer's *Katya Kabanova,* both for London Records.



KURT RYDL

Making his debut with the San Francisco Opera, Viennese-born bass Kurt Rydl sings Pogner in *Die Meistersinger* and Sparafucile in *Rigoletto.* He was first heard in this country as Rocco in *Fidelio* under Bernstein and as Bartolo in *Le Nozze di Figaro* under Böhm during the 1979 tour of the Vienna State Opera. A member of that company, he has recently appeared in Vienna as Pogner, Narbal in *Les Troyens,* Osmin in *Die Entführung aus dem Serail,* Daland in *Der Fliegende Holländer,* Pimen in *Boris Godunov,* King Marke in *Tristan und Isolde,* Oroveso in *Norma,* Raimondo in *Lucia di Lammermoor* and in the title role of Verdi's *Attila.* In 1980 he performed several leading roles during the company's tour to Japan. During the 1980 Salzburg Festival Rydl portrayed Crespel in the Jean-Pierre Ponnelle production of *Les Contes d'Hoffmann.* He was featured in Ponnelle's film version of *Titus.* In addition to appearances at the Bayreuth Festival in 1975 and 1976 and at the Salzburg Festival for the past five years, he has also performed throughout Italy, Germany, Switzerland, France and the Iberian peninsula. Earlier this year he sang Rocco in a performance of *Fidelio* in Detroit for a 75th birthday gala honoring maestro Antal Dorati. Rydl will return for the 1981 fall season in San Francisco as Hunding in *Die Walküre* and Ferrando in *Il Trovatore.*



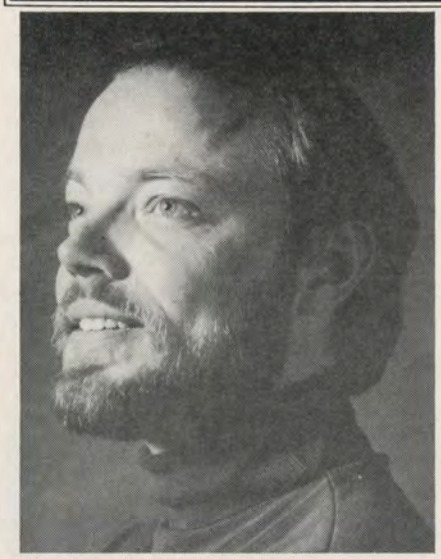
JULIEN ROBBINS

Making his debut with the San Francisco Opera, bass-baritone Julien Robbins sings Monterone in *Rigoletto* and Liberto in *L'Incoronazione di Poppea.* He first appeared with the Metropolitan Opera during the 1979-80 season in such roles as Gremin in *Eugene Onegin,* the King and Ramfis in *Aida,* Don Fernando in *Fidelio* and Monterone. This past season at the Met he was heard as Sam in *Un Ballo in Maschera,* the Marquis d'Obigny in *La Traviata,* the Speaker in *Die Zauberflöte,* a Nazarene in *Salome* and the Armchair in *L'Enfant et les sortilèges.* He has also performed King Philip in *Don Carlo* with the Miami Opera, Jake Wallace in *La Fanciulla del West* with the Chicago Lyric Opera and Lorenzo in *I Capuleti e i Montecchi* both with the Washington Opera and with the Opera Orchestra of New York at Carnegie Hall. In the summer of 1979 Robbins appeared at the Ravina Festival in *La Forza del Destino* and then made his Sante Fe Opera debut as the Speaker in *The Magic Flute.* Robbins, who studied at the Academy of Vocal Arts in Philadelphia and the Opera School of Chicago, has also performed with the opera companies of Philadelphia and Charlotte, North Carolina. During the 1981-82 season he will sing Colline in *La Bohème* in Washington and in a new production at the Met, and Timur in *Turandot* with the Miami Opera.

PROFILES

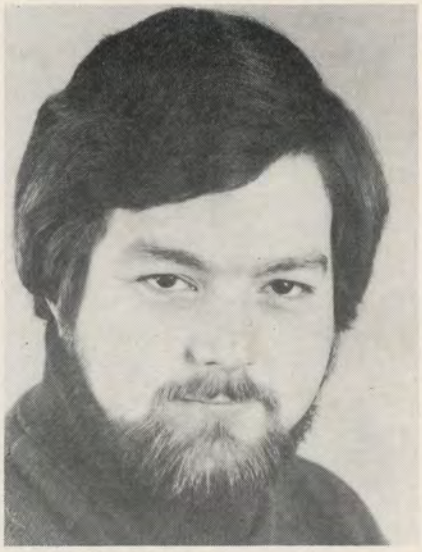
DAVID GORDON

Philadelphia-born tenor David Gordon makes his first appearance with the San Francisco Opera as David in *Die Meistersinger* and Borsa in *Rigoletto.* He has been heard as soloist with the Lyric Opera of Chicago since his debut there as a member of the Lyric Opera's apprentice artist program and will perform the roles of Scaramuccio in *Ariadne auf Naxos,* Juan in *Don Quichotte* and Nemorino in *L'Elisir d'Amore* with that company this fall. For four seasons Gordon was a leading tenor at the Landestheater in Linz, Austria, where he sang over 300 performances of 19 different operas. During February and March of this year he was artist-in-residence and visiting professor at the University of Denver, where he conducted master classes and workshops and sang the role of Tom Rakewell in *The Rake's Progress.* A frequent recitalist, he recently performed in a concert of Elizabethan music with the New York Renaissance Band at Lincoln Center and is a soloist with both the Folger Consort, the resident early music ensemble of the Folger Shakespeare Library, and the 20th Century Ensemble, in residence at the Smithsonian Institution.



ERIC HALFVARSON

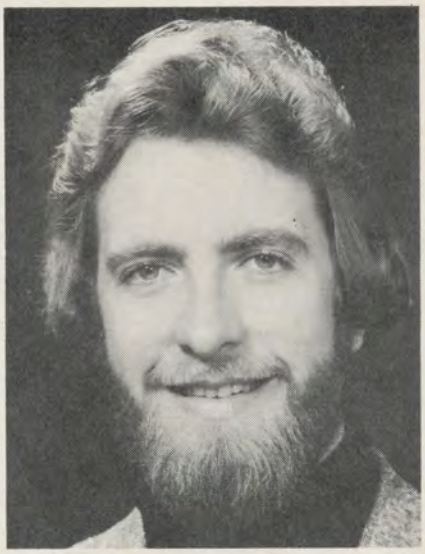
Bass-baritone Eric Halfvarson makes his first appearance with the San Francisco Opera as Hermann Ortel in *Die Meistersinger* and Count Ceprano in *Rigoletto.* Since joining the Houston Grand Opera in 1976, he has been heard there in productions of *Arabella, Norma, Aida, Tosca, Jenufa, Werther, Madama Butterfly* and *Die Meistersinger.* During the 1980-81 season he appeared with that company as Ferrando in *Il Trovatore* and as Sarastro in *The Magic Flute.* Other recent engagements include the Commendatore in *Don Giovanni* in Birmingham, il Principe in *Adriana Lecouvreur* in New Orleans, the Grand Inquisitor in *L'Africana* and Tom in *Un Ballo in Maschera* in Caracas and his New York debut as the Ghost in Thomas' *Hamlet* at Carnegie Hall. Halfvarson made his professional debut at the 1973 Lake George Opera Festival in *The Barber of Seville* and has since been heard there in *The Magic Flute, Manon, Madama Butterfly, Summer and Smoke* and *Don Giovanni.* In 1979 he made his Lyric Opera of Chicago debut in Prokofiev's *The Love for Three Oranges.* During the 1981 fall season Halfvarson will perform in productions of *Semiramide, Lady Macbeth of Mtsensk* and *Le Cid.*



CARL GLAUM

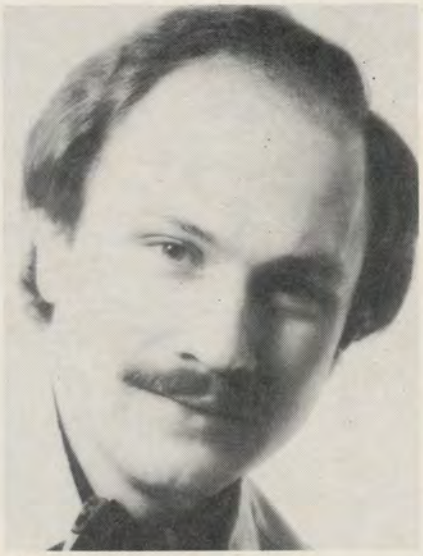
A member of the 1980 Western Opera Theater company, where he sang Dulcamara in *The Elixir of Love* and Friar Lawrence in *Romeo and Juliet,* among other roles, bass Carl Glaum makes his initial appearance with the San Francisco Opera as Hans Schwarz in *Die Meistersinger* and Marullo in *Rigoletto.* He was also heard in the Spring Opera production of the Gounod work and in *Il Ballo delle Ingrate.* Glaum began his career with the Illinois Opera Theater and the Lake George Opera Festival in 1971. He made his Lyric Opera of Chicago debut in 1974 in a production of *Peter Grimes* and remained a member of that company for six years. In 1978 he portrayed the title role in the Chicago Opera Theater's production of *Don Pasquale* and was a resident artist with the Minnesota Opera Company, where he sang Don Bartolo in *The Marriage of Figaro* and created the role of Colonel Blagden in the world premiere of Robert Ward's *Claudia LeGare.* With Skylight Comic Opera in Milwaukee he recently performed in Donizetti's *Viva la Mamma,* Offenbach's *Orpheus in the Underworld* and Blitzstein's *Regina.* Last June he sang the role of Morton in the Midwest premiere of Thea Musgrave's *Mary, Queen of Scots* with the Hinsdale Opera Theater. Glaum will appear in three operas during the 1981 fall season in San Francisco: *Manon, Lady Macbeth of Mtsensk* and *Le Cid.*

PROFILES



GREGORY STAPP
Bass Gregory Stapp appears as Hans Foltz in *Die Meistersinger* and an Usher in *Rigoletto* during the 1981 Summer Festival of the San Francisco Opera. He made his debut with the company last fall in *The Magic Flute* and *La Traviata,* and was heard with Spring Opera as Pluto in *Il Ballo delle Ingrate,* Ajax in *The Cry of Clytaemnestra* and Friar Lawrence in *Romeo and Juliet.* A graduate of the Academy of Vocal Arts in Philadelphia, he was heard with both the symphony orchestra and the opera company of that city. Last May he sang the role of Charlemagne in the American premiere of Schubert's *Fierrabras* with the AVA Opera Theater. A prize winner in several important vocal competitions in recent years, Stapp is an Atlantic Richfield Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program. During the fall season with the San Francisco Opera he will appear in *Semiramide, Lady Macbeth of Mtsensk, Le Cid* and *Lucia di Lammermoor.*

NIKŠA BAREZA
Recently named music director and conductor of the Graz Philharmonic Orchestra in Austria, Yugoslavian-born Nikša Bareza made his San Francisco Opera debut last season with the *Cavalleria Rusticana/I Pagliacci* double bill and returns during the 1981 Summer Festival for *Rigoletto.* From 1965-1974 he was music director and conductor of the Zagreb Opera, where he made his conducting debut with *Un Ballo in Maschera* in 1959. In 1966 he made successful foreign debuts with Borodin's *Prince Igor* in Graz and Tchaikovsky's *Pique Dame* at the Wiesbaden May Festival. Since 1972 he has conducted *Carmen, Aida, Boris Godunov, Khovanshchina, Werther, Il Trovatore* and *Rigoletto* at the Kirov Theater in Leningrad. In 1976 Bareza made his debut at Moscow's Bolshoi Theater with *Aida.* Since his 1974 debut at the Vienna State Opera conducting *Un Ballo in Maschera* and *La Traviata,* he has returned frequently for works in the Italian repertoire and has been invited to wield the baton for the initial period of Loren Maazel's first season as music director of that theater. In Paris Bareza has led performances of Verdi's *I Lombardi,* Rimsky-Korsakov's *Mlada* and Glinka's *Ivan Sussanin,* and in Zurich he has appeared on the podium for *Eugene Onegin,* Dvořák's *Jakobin, Falstaff, Il Trovatore, Der Fliegende Holländer, Ariadne auf Naxos, La Cenerentola, Tosca* and *Fidelio.* In 1979 he made his Bavarian State Opera debut with *Il Trovatore* and *Don Carlos* and his Deutsche Oper am Rhein debut with *Cavalleria/Pagliacci.*



GRISCHA ASAGAROFF
Now in his third season with the San Francisco Opera, German director Grischa Asagaroff revives the Jean-Pierre Ponnelle production of *Rigoletto.* He was assistant director to Ponnelle on the 1977 production of *Idomeneo* and assisted Nikolaus Lehnhoff on *Die Frau ohne Schatten* last season. While studying theater science, music and art history at the University of Munich, he served as stage manager and second assistant at the Bavarian State Opera, where he worked on 70 different operas from Monteverdi to Zimmermann with such directors as Rudolph Hartmann, Günther Rennert, Ponnelle, Otto Schenk and August Everding. From 1969-71 he was first assistant director of the Dortmund Opera and from 1971-79 was first assistant director and director for the Deutsche Oper am Rhein. He has been associated with the Zurich Opera since 1979 and is leader of the interns at the Zurich opera studio. Asagaroff's own productions include Cimarosa's *Il Matrimonio segreto* in Dortmund, *Die Entführung aus dem Serail* in the Netherlands and Passau, Domenico Scarlatti's *Il Trionfo dell'onore* in Dusseldorf, *La Cenerentola* in Athens, *Don Pasquale* and Pergolesi's *Lo Frate innamorato* in Zurich and Monteverdi's *L'Orfeo* at the Split Festival.

PROFILES

JEAN-PIERRE PONNELLE
One of the world's most noted directors and designers, Jean-Pierre Ponnelle adapts his acclaimed production of *Lear,* which first triumphed at the Munich Festival in 1978, to the War Memorial stage. His productions of *Der Fliegende Holländer, La Bohème, Turandot, Idomeneo* and *Il Prigioniero,* introduced to local audiences the past few seasons, have attracted international attention. Ponnelle made his American debut as designer with the San Francisco Opera premieres of Orff's *Carmina Burana* and *The Wise Maiden* in 1958 and returned the following season to design another prestigious American premiere, Strauss' *Die Frau ohne Schatten.* In 1968 he began to assume dual responsibility as director-designer, producing *Il Barbiere di Siviglia* and *Così fan tutte* for the Salzburg Festival prior to his American debut in that capacity with the San Francisco Opera in the much admired 1969 production of *La Cenerentola.* Local audiences have subsequently seen his productions of *Così fan tutte, Otello, Tosca, Rigoletto* (to be repeated during the 1981 Summer Festival season), *Gianni Schicchi, Cavalleria Rusticana* and *I Pagliacci.* Recent Ponnelle productions include a Mozart cycle in Cologne, a Monteverdi cycle and Mozart's *Idomeneo* and *Lucio Silla* in Zurich, the Ring cycle in Stuttgart, *Don Carlos, L'Elisir d'Amore* and *L'Italiana in Algeri* in Hamburg, *Pelléas et Mélisande* at La Scala and Munich, *Falstaff* at Glydnebourne, *Le Nozze di Figaro, Don Giovanni, Die Zauberflöte* and *Les Contes d'Hoffmann* at the Salzburg Festival, *Don Pasquale* at Covent Garden, *La Traviata* in Houston and Strasbourg and *Don Giovanni* in Chicago. He recently staged Molière's play *Tartuffe* in Zurich. He will direct *Tristan und Isolde* at this summer's Bayreuth Festival. Ponnelle's production of *Carmen* will be seen during the 1981 International Fall Season in San Francisco. His film credits include *Le Nozze di Figaro, Madama Butterfly* and *L'Incoronazione di Poppea,* all seen on television in this country.

MARIKA SAKELLARIOU
Making her debut with the San Francisco Opera during the 1981 Summer Festival, Marika Sakellariou is responsible for the choreography for *Don Giovanni, Die Meistersinger von Nürnberg* and *Rigoletto.* She was choreographer for the 1981 Spring Opera season, creating dances for *The Marriage of Figaro, The Grand Duchess of Gerolstein* and *Romeo and Juliet,* and danced in *Il Ballo delle Ingrate.* She is founder and director of the Marika Sakellariou Dance Company, which has performed throughout the Bay Area during the last five years. Miss Sakellariou studied at Connecticut College and the Juilliard School of Music and continued her training with Martha Graham and Merce Cunningham, among others. She has also performed with the José Limon Dance Company of New York, the Xoregos Performing Company of San Francisco and the San Francisco Opera ballet. Her other choreographic credits include the San Francisco Dance Theater, the Opera Folde-Rol and the Marin Civic Ballet.

JOAN SULLIVAN
In her second year with the San Francisco Opera, designer Joan Sullivan is responsible for the lighting for *Rigoletto* and *L'Incoronazione di Poppea* during the Summer Festival. Last fall she designed the lighting scheme for *Simon Boccanegra* and *Arabella* and was subsequently designer for all productions of the 1981 Spring Opera season. Assistant lighting designer for the Lyric Opera of Chicago, where she worked from 1974 through 1979 on all the company's productions, she also lit the Chicago production of Penderecki's *Paradise Lost* in the work's European premiere at La Scala in 1979. While in Chicago she also served as lighting designer for the Lyric Opera School, where her credits include Britten's *Turn of the Screw* and *The Rape of Lucretia,* Stravinsky's *The Rake's Progress,* Cimarosa's *Il Matrimonio segreto* and Bizet's *Doctor Miracle,* and for the Lyric Opera Ballet, where she lit works by such choreographers as Balanchine, Jerome Robbins and Jacques d'Amboise. Miss Sullivan was lighting designer for the Virginia Opera Association in 1976 and 1978, and for the Kentucky Opera Association from 1978 to 1980.

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A Gallery of Jesters, Dukes and Gildas

RON SCHERL PHOTO

Rigoletto has had one of the most distinguished performance histories of any work in the annals of the San Francisco Opera. Since it was first presented during the inaugural season in 1923, *Rigoletto* has been featured in 25 seasons of the 59-year history of the Company. In this it is surpassed only by the three Puccini favorites, *La Bohème, Madama Butterfly* and *Tosca.* Here is a photographic record of some of the outstanding artists who have appeared in Verdi's middle-period masterpiece over the years.

World-famous American baritone Sherrill Milnes made his Company debut in the 1973 Jean-Pierre Ponnelle production of *Rigoletto,* created for the San Francisco Opera.

Giuseppe De Luca and Beniamino Gigli, two of Italy's most celebrated singers of this century, lent luster to the first two seasons of the San Francisco Opera at the Civic Auditorium as Rigoletto and the Duke. De Luca (below) is seen as the jester. Gigli and Queena Mario, who was the Company's first Gilda, are photographed arriving at the Ferry Building for the 1923 season. Giacomo Lauri-Volpi appeared in the opening-night performance of the 1929 season as the Duke opposite De Luca and Mario.

FRANKLIN AND ROGNON PHOTO

The elegant musicality of Tito Schipa's Duke was among the highlights of the 1926 and 1935 seasons. From the 1935 production, Schipa is pictured in Act III with Ezio Pinza as Sparafucile and Eva Gruninger as Maddalena.

MORTON PHOTO

Lawrence Tibbett made the first of his five San Francisco Opera appearances as the hunchbacked jester in 1936. He is seen in a post-performance photo that year with (left to right) general director Gaetano Merola, stage director Armando Agnini, Josephine Tumminia (Gilda), maestro Gennaro Papi and Charles Kullman (the Duke).

In 1939 Tibbett returned as Rigoletto with Frederick Jagel in his only local appearance as the Duke. They are seen below at the Duke's court in Act I. At the right, Jagel appears in rehearsal with longtime San Francisco Opera associate Colin Harvey, then a member of the chorus, and Kathleeen Lawlor as the Page.

MORTON PHOTO

MORTON PHOTO

That same year Lily Pons sang her second Gilda at the War Memorial (her first was on the second night of the 1932 inaugural season for her Company debut). The diminutive French coloratura holds the record for both the number of consecutive seasons by a leading artist in a given role (eight) and the total number of season's by a leading soprano in a given role (11). Only Ezio Pinza's 12 seasons as Colline in *La Bohème* surpass Pons' achievement. Here she poses in her Act III disguise in front of the door to Sparafucile's tavern.

In 1941 Tibbett and Pons were joined for the first time by Jan Peerce as the Duke, a role he sang during eight seasons at the War Memorial between 1941-1952.

MORTON PHOTO

MORTON PHOTO

MORTON PHOTO

During the 1940s two distinguished American basses made impressive debuts in the relatively small but important role of Monterone. Jerome Hines (left) made his professional debut in the role here in 1941. George London (then known as George Burnson) made his San Francisco Opera debut as Monterone in 1943.

FRANKLIN AND ROGNON PHOTO

In the 1937 production Richard Bonelli portrayed the title role. He also appeared as Rigoletto in 1926 and 1935, and was the first baritone to sing the role at the War Memorial in 1932.

METROPOLITAN OPERA ARCHIVES

Leonard Warren offered his acclaimed portrayal of the title role in three seasons: 1944, 1948 and 1954. The 1954 production of *Rigoletto* featured Richard Tucker as the Duke with another French coloratura, Mado Robin, succeeding Lily Pons as Gilda in her American debut. In the opening-night performance Robin astounded the audience with a spectacular interpolated B above high C at the end of "Caro nome."

ROBERT LACKENBACH PHOTO

Noted Bulgarian baritone Ivan Petroff made his San Francisco Opera debut as Rigoletto in 1943, sharing the role with John Charles Thomas that season. Petroff also portrayed the deformed jester in 1945 with Lily Pons and Jan Peerce.

MORTON PHOTO

BILL COGAN PHOTO

Popular baritone Robert Weede returned for his third War Memorial appearance as the hunchbacked protagonist in 1958 (he had previously sung the role here in 1940 and 1951) with Turkish soprano Leyla Gencer as Gilda.

The principals for the 1961 *Rigoletto* were Cornell MacNeil (above) in the title role, Mary Costa (below) as Gilda and Renato Cioni (above right) as the Duke. Famed Italian baritone Ettore Bastianini sang a single performance as Rigoletto that year.

CAROLYN MASON JONES PHOTOS

CAROLYN MASON JONES PHOTOS

Audiences in 1966 saw the Verdi masterpiece with American coloratura Reri Grist paired with Spanish tenor Alfredo Kraus (left) and English baritone Peter Glossop (above) in the lead roles. In the fourth performance and for the Young People's Series Chester Ludgin (top) was heard as Rigoletto.

GENESIS OF *RIGOLETTO*

continued from page 35

At first a classicist and loyalist, Hugo wrote a new preface to his *Odes* in October 1826, permanently aligning the Romantic movement with anti-royalist politics, and in December 1827 his play *Cromwell* was published. Its long preface became the *ars poetica* of the Romantic movement. In it, he espouses a mixture of "the grotesque with the sublime . . . a tragedy beneath a comedy." Later, in the preface to *Le Roi s'amuse*, Hugo stated that Shakespeare would define "the Romantic theater for France."

Although *Marion de Lorme* (1829) and *Hernani* (1830) had both ran afoul of the royal censor, Hugo was confident the regime of bourgeois King Louis-Philippe would not object to *Le Roi s'amuse*. Had not the charter of 1830 banned censorship? He would learn otherwise. The new king was a Bourbon, after all, and shared with other members of his family the sensitivity to any criticism of past monarchs, particularly those who had been his direct ancestors.

Several attempts had been made on the king's life, and it was Hugo's misfortune that *Le Roi s'amuse* opened only three days after still another ardent democrat had taken a shot.

Even if Louis-Philippe had not been shaken by his narrow escape, it is doubtful he would have liked Hugo's latest play. It depicted François Ier as the most wanton of libertines, leading a band of sycophantic courtiers into unspeakable orgies. Hugo also unflatteringly named among the courtiers many of the great families of France, members of which were still in attendance at the court of Louis-Philippe.

Victor Hugo in 1832, the year of the *Roi s'amuse* premiere.

The front cover of the first edition of *Le Roi s'amuse*, with an illustration of the final scene by Tony Johannot.

Having hailed *Notre-Dame de Paris* "a work of genius" when it appeared in 1831, Thackeray came to the opening and only performance of *Le Roi s'amuse* at the Porte Saint-Martin Theater on November 22, 1832, and described it in marked understatement: "The piece was not quite damned."

"The whole story lies in that curse."

It had led to the kind of riot associated with the premieres of all of Hugo's plays since *Hernani*, the writer's first theatrical success performed at the Comédie Française in 1830. It seemed that all of Paris's committed youth were recruited for duty. The pit was occupied by partisans and claqueurs, students of law and medicine and liberal politics, rounded up by Théophile Gautier and Célestin Nanteuil. In the boxes were royalty and foreign service dignitaries, including Talleyrand.

By Saint-Vallier's (Monterone in *Rigoletto*) tirade, the pit was already stamping, "The Academy is dead . . . . Down with the aristocrats." The boxes, roused to fury by the attacks on the Cossés, Montmorencys and other noble families, raised a hail of catcalls at Triboulet's line, "Your mothers were prostitutes to the lackeys. You are all bastards." In the last act the door through which the king was to

make his exit stuck. That was the last straw. So great was the uproar, Hugo nearly did not take a curtain call.

Performances of *Le Roi s'amuse* were immediately suspended. It could not be performed again until a royal board had reviewed its status. The next day the minister, the Comte d'Agout, "in view of the fact that several passages constitute an outrage on public manners," banned all subsequent performances.

The Parisian magistrate who had condemned *Hernani* now called Victor Hugo "the leader of those insolent authors I should readily sentence to corporal punishment." Louis-Philippe's censors could not see the monarchy, even in the person of François Ier, ridiculed on the public stage.

The king ordered the permanent suppression of the play on the grounds of immorality — the censor's catchall. Hugo lodged an appeal, having invested a substantial sum of his own money in the play, and was strongly backed by Eugène Renduel, the play's publisher. They sued before the Tribunal de Commerce as a means of rousing public opinion. The famous barrister and parlimentarian Odilon Barrot and Armand Carrel, the republican leader, were Hugo's counsel.

The case was heard amid uproar, as unruly spectators were ejected from the trial, singing "La Marseillaise." In his personal testimony, Hugo gave a powerful oration in behalf of freedom of speech, after which Montalembert, the liberal deputy, exclaimed, "Well, if the theater is closed to you, you will always be able to fall back upon the podium."

Predictably, the court dismissed the case, and Hugo's money was lost. But if he had lost the battle, he had won the war. His fame was greatly increased, and he lived to have the last laugh.

On November 22, 1882, *Le Roi s'amuse* had its second performance, exactly 50 years to the day after the premiere. Hugo was the honored guest in the director's box, as was the President of the Republic, Jules Grévy.

Hugo completed *Le Roi s'amuse* in 22 days, on June 23, 1832. On July 9 he started *Lucrèce Borgia,* finishing it in 11 days. It hardly presents a pleasant picture of *noblesse oblige,* but it fared better with the censors than did *Le Roi s'amuse.* Borgia was not a queen, merely the wife of a reigning duke.

Lucrèce Borgia (1833), first called *Le Souper à Ferrare,* is very much a companion piece to *Le Roi s'amuse.* In the one, Hugo endowed the deformed jester with paternal love. In *Lucrèce Borgia* he presented one of the most monstrous women in history, the daughter of a pope and a courtesan, renowned for incest and for countless murders. This depravity or "moral deformity" was found in a woman blessed with great beauty.

Her maternal devotion, so like Triboulet's paternal love, would be her redeeming grace. "La paternité sanctifiant la difformité physique, voilà *Le Roi s'amuse,*" Hugo would write in his preface; "la maternité purifiant la difformité morale, voilà *Lucrèce Borgia.*" In *Le Roi s'amuse* and *Lucrèce Borgia,* the evildoers are punished by inadvertently killing their own children.

Hugo's theme was the ruthless immorality of those in high places.

Hugo ended his career as a playwright in 1843 after the dismal failure of *Les Burgraves.* The great *Les Misérables* was yet to come, in 1862, as well as the important essays "William Shakespeare," which served as a preface to his son François-Victor's translation of the complete plays of Shakespeare. The preface was about Shakespeare, but only to a limited extent. The real subject was genius, or genuises — those Hugo placed on the same level with Shakespeare: Homer, Job, Aeschylus, Isaiah, Ezekiel, Lucretius, Juvenal, Tacitus, Saint Joan, Dante, Rabelais and Cervantes. Only one Frenchman, only one Greek, no Germans.

François Ier, the libertine hero of Hugo's play, in his 22nd year, just after he had become king of France, in a portrait by a member of the École de Clouet.

Returned to Paris from his self-imposed exile on the Channel Islands following the collapse of Napoléon III and the Second Empire, Hugo continued to write, talk and make love to the very end. Hugo died of lung congestion at the age of 84 in 1887. His body lay in state under the Arc de Triomphe and then was buried in the Panthéon. Verdi read of his funeral in Italy's papers and must have thought of the many Hugo plays he had almost set and the two that he had: *Hernani* and *Le Roi s'amuse.*

The title Verdi wanted for his opera based on the latter was *La Maledizione di Vallier (The Curse of Saint-Vallier,* who had not yet become Monterone) or, to shorten it, *La Maledizione.* He saw this as the drama's pivotal theme. "The whole story lies in that curse," he wrote Piave. Hugo had said as much in his preface: "The real subject of the drama is the curse of M. de Saint-Vallier."

> "Whoever you are, slave with a viper's tongue who laughs at the sorrow of a father, may you be cursed!"
>
> "The buffoon will be struck by Providence in exactly the same manner as M. de Saint-Vallier," Hugo added.

Yet, if we compare Verdi's opera to Hugo's play, a significant difference becomes immediately apparent. While the name of the court jester appears only as a subtitle to Act V of the Hugo play, as the title of the opera suggests, Verdi centers his attention on Triboulet and his fate.

Hugo paints a richly colorful picture of Renaissance life, where the superficiality of the court is set against the human suffering of the oppressed;

Louis-Philippe, the constitutional monarch of France from 1830-1848 who ordered the suppression of *Le Roi s'amuse.*

Hugo's own drawing of Triboulet, entitled "Le dernier bouffon songeant au dernier roi" ("the last jester thinking of the last king") for *Le Roi s'amuse.*

Verdi narrows in on the suffering and frustration of Triboulet, detracting nothing from the larger political aspects.

Throughout the summer of 1850, Verdi believed that the Austrian censors would approve the libretto. Piave had assured him there would be no difficulty. After the premiere of *Stiffelio,* and only three months before the proposed date for the opening, the libretto was rejected:

"Triboulet — a creation worthy of Shakespeare."

"His Excellency the Military Governor Chevalier de Gorskowski . . . . directs me to communicate to you his profound regret that the poet Piave and the celebrated Maestro Verdi have not chosen some other field to display their talents than the revolting immorality and obscene triviality forming the story of the libretto *La Maledizione* . . . .

"His Excellency has decided that the performance must be absolutely forbidden and wishes me at the same time to request you not to make further inquiries in this matter." Verdi had already finished his first draft.

Again, as with Hugo's play, all the arguments of immorality and politics were raised. Even the curse was considered blasphemous. Man could not move God to action without the intermediary services of the Church. To argue otherwise was Protestantism. Blanche's "suicide" was not presented as a sin, and lastly, vice in the form of the libertine king was triumphant.

Verdi spent the better half of 1850 in negotiations. By letter, he wisely defended his libretto, offering to concede unimportant points and arguing firmly for those he believed were basic.

He was willing to give up the French court with its historical background, the names of the characters, a key bedroom scene and the title. He insisted, however, that the monarch be an absolute ruler and a libertine and that he be cursed for ravishing his subject's daughter. "Without this curse," he wrote the directors, "what point, what meaning is left to the drama? . . . Finally I see that they object to Triboulet being ugly and a hunchback. A hunchback that sings? Why not? . . . . I find this the most wonderful part: to portray this extremely deformed and ridiculous creature who yet is inwardly passionate and full of love. I chose the subject just for this reason . . . ."

Thus, François Ier, King of France, became a run-of-the-mill, fictitious Duke of Mantua. Blanche became — by way of Bianca — Gilda; Saint-Vallier, first Castiglione, then Monterone; Saltabadil, Sparafucile ("shoot-gun"); and Triboulet, first Triboletto, then the familiar Rigoletto, which also became the title of the opera. The Duke's rape of Gilda is presented in other, gentler ways, and Verdi elaborates on a line of Hugo's that immediately recalls Shakespeare, "a tempest in heaven, a murder on earth," and unites the last two acts with an ingenious storm.

But on all important points, Verdi won out, without ever removing the scathing portrait of a tyrant. Finally, Piave could write from Venice, "Our Rigoletto has survived safe and sound, with no broken bones or amputations."

The censor had objected on moral grounds; but the real reason was political, that Verdi's opera would undermine the institution of the monarchy.

Francesco Maria Piave, librettist of *Rigoletto* and nine other Verdi operas.

Carlo III of Bourbon, duke of Parma, the profligate ruler of Verdi's native province who furnished a parallel to the fictitious Duke of Mantua.

In 1848-50, Italy was under the joint yokes of Austria and France. Rome had just fallen to the French, then Florence and Brescia. Verdi had hoped for a new Italy and had written enthusiastically in April 1848: "They will not succeed in robbing the people of their rights. Yes, yes, a few more years, perhaps a few months more, and Italy will be free, united, republican. What else should she be?"

Now Italy found a conquerer's guns in her face, a very different sort of intervention from the one Verdi and the Italian republicans expected.

The title Verdi wanted for his opera was *La Maledizione.*

As a citizen of Parma, Verdi did not have to look far for another model to replace Hugo's François Ier. He had Carlo Ludovico, Parma's Duke Carlo II, a middle-aged playboy whose only desire was to live the life of a dandy. And Carlo III de Bourbon, who became duke upon his father's abdication on May 18, 1849, was an even greater tyrant. His eccentric habits, his corrupt administration of public affairs, his tyrannical attitudes, his immoral conduct far exceeded his father's.

Carolippo Guerra, in preface to his play "Carlo III Duca di Parma," provides a rather good characterization:

Carlo III de Bourbon seemed urged on by the rash design of obliterating with his obscenities the memory of his father's follies . . . Raised amongst fawning youths, pimps and prostitutes, Carlo III also plunged into vice. The passions which dominated him were indulged in without re-

Felice Varesi, the first Rigoletto.

Teresa Brambilla, the first Gilda.

Raffaele Mirate, the first Duke of Mantua.

straint, gratifying his every craving.

He was very fond of women, but only out of sensuality. Orgies were his habitual way of life, and he made absolutely no mystery of his licentiousness, indulging both in private and public in the most unbecoming behavior and in the most obscene and lascivious way.

Every action, even the foulest, struck him as lawful, all abuse of power admissable, as he would add mockery to the injuries and insults of others . . . ."

When, for instance, a second lieutenant in his army climbed into a young girl's bedroom of a good Parma family, her outraged parents had the commander of the brigade arrest the lieutenant. Charles III intervened: "Release the lieutenant immediately, and meddle no more in his love affairs, and if the girl's father should bother you again, tell him to go stick it." On March 27, 1854, the duke died, stabbed by an assassin's knife. History has a way of improving upon fiction.

"*Rigoletto* . . . has variety, vitality, pathos."

The analogy between Verdi's duke of Mantua and the real duke of Parma was surely seen by Verdi's contemporaries.

On February 5, 1851, the opera was finally completed and on March 11 had its premiere at the Fenice. Teresina Brambilla's Gilda, Felice Varesi's Rigoletto, Raffaele Mirate's Duke of Mantua were cheered, and after the quartet, Verdi admitted to Varesi, "I'll never do better than that."

The Gazzetta di Venezia summed it all up, ". . . the opera had the most complete success and the composer was acclaimed, applauded and called after almost every number, two of which had to be repeated."

So captivating did Venice find *Rigoletto* that it was performed 21 times in quick succession. Four years later it was given its first American production, at the Academy of Music in New York on February 9, 1855, becoming there, as everywhere, one of the most popular of all operas, a familiar work that nevertheless seems to renew itself on every hearing.

Some two years after its sensational first night, Verdi wrote Antonio Somma, clearly thinking his *Rigoletto* was modeled on a Shakespearean mold:

"My long experience has confirmed me in the belief I've always held concerning dramatic effect, though in my youth I didn't have the courage to put them wholly into practice. (For instance, 10 years ago I wouldn't have risked composing *Rigoletto.*) To me, our opera nowadays sins in the direction of too great monotony. . . .

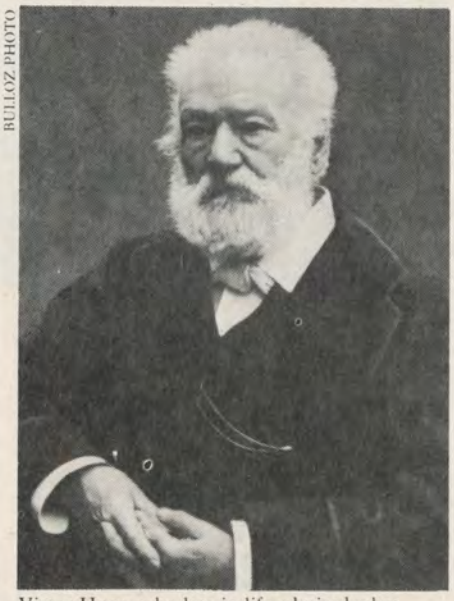
"They offer extremely interesting dramatic situations, but they lack variety . . . . For the same reason I prefer Shakespeare to all other dramatists, including the Greeks. As far as dramatic effectiveness is concerned, it seems to me that the best material I have yet set to music (I'm not speaking of literary or poetic worth) is *Rigoletto.* It has the most powerful dramatic situations, it has variety, vitality, pathos; all the dramatic developments result from the frivolous, licentious character of the Duke. Hence Rigoletto's fears, Gilda's passion, etc."

Later, when asked which of his operas he preferred, he replied, "If I were a professional musician, I would prefer *Rigoletto;* if I were an amateur, I would prefer *La Traviata.*"

Up until then, Verdi had written mostly heroic music that had inspired the Italian patriots and made him a national figure; now he began to translate human emotions into passionate or tender melodies that would make him immortal.

Hugo himself acknowledged this years later — after his initial threats of court action because of the changes in the libretto — when he was finally induced to hear the opera. He was overwhelmed by the dramatic effects of the work — especially the quartet — and envied, he said, the power of music to evoke so much that the bare words could not convey. ■

BULLOZ PHOTO



Victor Hugo, who late in life admired what Verdi had achieved in adapting *Rigoletto* from *Le Roi s'amuse.*

BLAKE A. SAMSON can be read in the *Sacramento Bee, Contra Costa Times, Independent Gazette* and *San Mateo Times.*

1981 FALL SCHEDULE

Kurt Herbert Adler, General Director

San Francisco Opera Premiere

Semiramide

In Italian
Rossini

Caballé, Horne/Gonzales, Morris*, Halfvarson, Green, G. Stapp

Bonynge/Pizzi*/Pizzi

Manon

This production of *Manon* was made possible, in 1971, through the sponsorship of the Metropolitan Life Insurance Company and a gift from James D. Robertson.

In French
Massenet

Grist, South, P. Hunter*, Quittmeyer, Ganz/Burrows, Duesing, Malta, Gardner, Castel*, Noble, Glaum

Rudel/Levine*/Mitchell-George/Sakellariou

San Francisco Opera Premiere

Lady Macbeth of Mtsensk

In Russian
Shostakovich

Silja, Nelson*, de la Rosa/W. Lewis, Neill, Ludgin, Langan, Halfvarson, Harger, G. Stapp, Green, Freeman*, Glaum, Noble, Woodman

Simmons/Freedman/Skalicki-Colangelo

San Francisco Opera Premiere

The Merry Widow

Production from the Canadian Opera Company

In English
Lehár

Sutherland, Forst, P. Hunter, Ganz/Hagegard*, Austin**, Stark*, Isaac*, Green, Woodman, Harger, Wexler, Del Carlo

Bonynge/Mansouri/Laufer*-Mess/Sappington

New Production

Carmen

In French
Bizet

Berganza, Cook, South, Quittmeyer/Bonisolli, Estes, Eisler, Gardner, Langan, Noble
October 10, 14, 18 (mat), 22, 26, 30, November 3

Adler-Ponnelle/Ponnelle-Juerke*

Schwarz, Mitchell, South, Quittmeyer/Domingo, Carlson*, Eisler Gardner, Langan, Noble
December 4, 7, 10, 13 (mat)

Adler/Hope*/Ponnelle-Juerke

San Francisco Opera and West Coast Premiere

Le Cid

(Concert Version)

In French
Massenet

Neblett, Ringo*/Domingo, Furlanetto, Noble, Halfvarson, Green, Glaum, G. Stapp, Woodman

Rudel/Frisell/Munn

Wozzeck

In English
Berg

Martin, Nelson/Evans, Cox*, R. Lewis, Kennedy*, Harger, Green, Langan, Woodman, Freeman

Rennert/Evans/Bauer-Ecsy-Mason

Lucia di Lammermoor

This production of *Lucia di Lammermoor* was made possible, in 1972, by a generous and deeply appreciated gift from Cyril Magnin.

In Italian
Donizetti

Putnam*, Richards/Shicoff*, Zancanaro, Furlanetto, Eisler, Freeman

Agler/Frisell/Toms

Popular-priced performances in Italian

Ringo, Richards/Morales*, Gardner, G. Stapp, Freeman, Harger

Bradshaw/Farruggio/Toms

New Production

Aida

This new production of *Aida* was made possible by a friend of the San Francisco Opera.

In Italian
Verdi

M. Price, Toczyska, Quittmeyer/Pavarotti, Estes, Mróz*, Langan, Freeman

Navarro*/Wanamaker*/Schmidt-Casey

Die Walküre

In German
Wagner

Nilsson (11/20, 25, 12/1), Kovács* (11/28, 12/6, 12), Rysanek, Denize*, P. Hunter, Cook, Olssen*, Quittmeyer, Morgan*, Richards, Rice*, Shaulis*/King, Schenk*, Rydl

Suitner/Hager/Skalicki

Il Trovatore

In Italian
Verdi

L. Price, Cossotto, Richards/Lamberti, Brendel, Rydl, Freeman

Steinberg**/Mansouri/Skalicki-West

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

*San Francisco Opera Debut
**American opera debut

REPERTOIRE AND CASTS SUBJECT TO CHANGE.

MEROLA PROGRAM SCHEDULE 1981

Every summer, approximately 20 singers are selected from a nationwide series of San Francisco Opera Auditions to participate in the prestigious Merola Opera Program at the San Francisco Opera. The 1981 program begins June 15 under the supervision of H. Wesley Balk and will culminate with the Grand Finals of the Auditions on the stage of the War Memorial Opera House on August 23 at 8 P.M.

General director Kurt Herbert Adler created the Merola Opera Program to offer young American singers rigorous professional training in the operatic craft, and continues to personally oversee the annual 10-week session. Renowned soprano Elisabeth Schwarzkopf will again offer master classes (open to Merola Fund members only), as will Adler and the president of the Merola Fund, James H. Schwabacher. Master coaches for the program are Margaret Singer, who will also supervise the apprentice coaches, Martha Gerhart, George Lawner and Willie Anthony Waters. Barbara Hardgrave will again be the diction coach.

In addition to receiving intensive instruction in such aspects of opera performance as diction, movement, acting, stage deportment and make-up, 1981 Merola participants will perform Otto Nicolai's *The Merry Wives of Windsor* in a free concert at Stern Grove on July 26 at 2 P.M. under Balk's direction, with George Lawner conducting the San Francisco Opera Orchestra. Merola will also celebrate its 20th consecutive year of performances at the Paul Masson Mountain Winery with Strauss' *Die Fledermaus* on August 15 and 16, with Matthew Farruggio directing and Willie Anthony Waters conducting. David Agler will conduct the orchestra for the August 23 Grand Finals. For free tickets send a stamped, self-addressed envelope to Grand Finals, War Memorial Opera House, San Francisco, CA 94102.

On August 9 at Stern Grove, Kurt Herbert Adler will conduct a free concert at 2 P.M. featuring three notable alumni of the Merola Program, soprano Carol Vaness, tenor Barry McCauley and bass Kevin Langan.

PRELUDES

Director Jean-Pierre Ponnelle and composer Aribert Reimann chat while viewing an exhibit on "Lear, from Shakespeare to Reimann," which was featured in the Opera House Museum during June. The exhibit was one of several events offering additional insight into Reimann's opera *Lear*, which opened the first Summer Festival in the Opera House. The San Francisco Opera Guild sponsored a preview lecture on the opera and a panel discussion featuring Reimann and Ponnelle as well as the librettist, conductor and two members of the cast of *Lear*. In connection with the opera premiere, the Pacific Film Archive in Berkeley offered screenings of two acclaimed film versions of Shakespeare's play, Peter Brook's 1969 version and Grigori Kozintsev's 1971 film from the Soviet Union. The Opera Museum's extensive *Lear* exhibit was created by the Opera's education coordinator, Jeffrey Dufford.

1981 PREVIEWS

1981 OPERA PREVIEWS

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 PREVIEWS

SAN FRANCISCO OPERA GUILD AUXILIARY

Opera "Insights" held in the Green Room of the Herbst Theatre, Veterans' 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. Schedule to be announced. For additional information, please call (415) 565-6432.

MARIN

Previews held at Park School Auditorium, 360 East Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8:00 p.m. Series registration is $17.50 for 6 previews ($15.00 for students and seniors). Single tickets are $3.50 ($3.00 for students and seniors). For further information, please call (415) 565-6432.

SEMIRAMIDE
Arthur Kaplan 9/3

LADY MACBETH
Speight Jenkins 9/17

CARMEN
Robert Jacobson 9/24

LE CID
James Keolker 10/8

WOZZECK
Dale Harris 10/22

DIE WALKÜRE
Henry Holt 11/19

NORTH PENINSULA

Previews held at William Crocker School, 2600 Ralston Ave., Hillsborough. Lectures begin at 7:30 p.m. Series registration is $15.00; single tickets are $4.50. For further information, please call (415) 342-8674 or (415) 343-7620.

SEMIRAMIDE AND SEASON HIGHLIGHTS
Ramona Rockway and singers 9/8

CARMEN
Robert Jacobson 9/28

WOZZECK and LE CID
Arthur Kaplan 10/12

DIE WALKÜRE
Henry Holt 11/16

FRIENDS OF THE KENSINGTON LIBRARY PRESENTS GENERAL LECTURE ON VERDI

A general lecture on the operas of Giuseppe Verdi, with an emphasis on *Il Trovatore* and *Aida*, will be given by Michael Barclay on Thursday, November 5 at the Kensington Library, 61 Arlington Avenue, Kensington. The lecture will begin at 7:30 p.m. and admission is free. For further information, please call (415) 526-3043.

PIEDMONT ADULT EDUCATION OPERA PREVIEW SERIES

Previews will be held at the auditorium of Piedmont High School, 800 Magnolia Avenue, Piedmont, at 7:30 p.m. on two Tuesday and ten Monday evenings. Lectures will be given by San Francisco Opera Magazine editor Arthur Kaplan and Opera Education International director Michael Barclay. Series registration is $45; $40 for Piedmont residents. Pre-registration desirable. For further information call (415) 653-9454 or 658-3679.

SEMIRAMIDE
Arthur Kaplan 9/1

MANON
Arthur Kaplan 9/8

LADY MACBETH
Michael Barclay 9/14

CARMEN
Arthur Kaplan 9/21

LE CID
Arthur Kaplan 9/28

WOZZECK
Michael Barclay 10/5

LUCIA
Michael Barclay 10/12

AIDA
Arthur Kaplan 11/2

DIE WALKÜRE
Michael Barclay 11/16

IL TROVATORE
Arthur Kaplan 11/23

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Herbst Theater in the Veterans' Auditorium, Van Ness and McAllister. Lectures begin at 11:00 a.m. There is no admission charge. For information, please call Darralyn Saladino at (415) 931-0266.

SEMIRAMIDE
Arthur Kaplan 10/10

MANON
Speight Jenkins 10/15

LE CID
Dale Harris 10/22

WOZZECK
Michael Barclay 11/14

NAPA OPERA LECTURE SERIES

For the ninth year there will be a ten-week course called ADVENTURES IN OPERA in Napa. The course, which accompanies the Saturday and Sunday series at the San Francisco Opera, will be held on Thursday nights from 7:30 to 9:00 p.m. at a location to be determined. Ernest Fly will again teach the course. For further information, please call Mr. Fly at (707) 224-6162. Cost for the entire series will be $18.00. Individual lectures will be $2.00

SEMIRAMIDE 9/10
MANON 9/17
LADY MACBETH 9/24
MERRY WIDOW 10/1
CARMEN 10/8
WOZZECK/LE CID 10/15
LUCIA 10/29
AIDA 11/5
DIE WALKÜRE 11/12
IL TROVATORE 11/19

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of all the operas of the 1981 season will be given by Arthur Kaplan, editor of the San Francisco Opera Magazine, and Michael Barclay, director of Opera Education International. All lectures are given in the auditorium of the Dr. William Cobb School, 2725 California Street, between Scott and Divisadero, at 7:30 p.m. Free parking is available in the schoolyard outside the auditorium. Discount series tickets for all 11 lectures, including Barclay's discography "The 1981 Season on Records," is $45. Individual admission is $5. For further information call (415) 526-5244.

SEMIRAMIDE
Michael Barclay 9/2

MANON
Arthur Kaplan 9/9

LADY MACBETH
Michael Barclay 9/17

CARMEN
Michael Barclay 9/22

MERRY WIDOW
Michael Barclay 9/28

LE CID
Arthur Kaplan 10/7

WOZZECK
Michael Barclay 10/20

LUCIA
Michael Barclay 10/29

AIDA
Arthur Kaplan 11/5

DIE WALKÜRE
Michael Barclay 11/10

IL TROVATORE
Arthur Kaplan 11/16

SAN JOSE OPERA GUILD

Previews will be held at the Saratoga Civic Theater, 13777 Fruitvale Ave., Saratoga. All lectures begin at 10 a.m. Series is open to the public at a cost of $3.00 per lecture (free of charge to San Jose Opera Guild members). For further information, please call (408) 741-1331.

SEMIRAMIDE
Arthur Kaplan 9/11

LADY MACBETH
Speight Jenkins 9/17

CARMEN
Robert Jacobson 9/25

LE CID
Dale Harris 10/2

WOZZECK
Dale Harris 10/23

LUCIA
Donald Pippin 10/30

AIDA
James Keolker 11/6

DIE WALKÜRE
Henry Holt 11/13

SOUTH PENINSULA

Previews held at the Palo Alto Cultural Center, 1313 Newell Road, at 8:00 p.m. Series registration is $15.00; single tickets are available. For further information, please call (415) 941-3890.

LADY MACBETH
Speight Jenkins 9/15

LE CID
Arthur Kaplan 9/22

CARMEN
Robert Jacobson 9/29

WOZZECK
Dale Harris 10/20

LUCIA
Donald Pippin 10/27

DIE WALKÜRE
Henry Holt 11/10

There will be a special Champagne Gala Preview of SEMIRAMIDE with singers on September 15 at 8:00 p.m., also at the Cultural Center. Admission is $5.00.

CHABOT COLLEGE LECTURE SERIES/OPERA FOR EVERYONE

A ten-week series of introductions to the 1981 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 ten consecutive Thursday evenings. All lectures are from 7:00 to 9:15 p.m. beginning on Thursday, September 10, and are located at the City of San Leandro Community Library Auditorium, 300 Estudillo Avenue, San Leandro. For further information, please call (415) 786-6632.

SEMIRAMIDE 9/10
MANON 9/17
LADY MACBETH 9/24
THE MERRY WIDOW 10/1
CARMEN 10/8
LE CID 10/15
WOZZECK 10/22
AIDA 10/29
DIE WALKÜRE 11/5
IL TROVATORE 11/12

BANK OF AMERICA PREVIEW SERIES

Previews will be held at the Bank of America, 555 California St., San Francisco, in the A.P. Giannini Auditorium, at 12:05 p.m. The series is open to the public at no cost. For further information, please call (415) 953-1000.

SEMIRAMIDE 8/27
MANON 9/15
LADY MACBETH 9/18
DIE WALKÜRE 9/23
CARMEN 10/26
LE CID 10/8
LUCIA 10/27
AIDA 11/6
IL TROVATORE 11/19

U.C. BERKELEY EXTENSION LECTURE SERIES

Eleven illustrated previews will be given by Jan Popper, professor of music emeritus, UCLA (8/31 to 10/5), and Natalie Limonick, professor of music, USC (10/12-11/16). All previews on Mondays (except Tuesday, 9/8) at 7 p.m. in the auditorium of the UC Extension Center, 55 Laguna St. (at Market), San Francisco. Series $65, preregistration advisable; single previews $7 at the door if space is available. For more information, please call (415) 642-4111.

SEMIRAMIDE 8/31
MANON 9/8
LADY MACBETH 9/14
THE MERRY WIDOW 9/21
CARMEN 9/28
LE CID 10/5
WOZZECK 10/12
LUCIA 10/19
AIDA 10/26
DIE WALKÜRE 11/9
IL TROVATORE 11/16

SERVICES

Bus Service

Many Operagoers who live in the northern section of San Francisco are regular patrons of the Municipal Railways'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.

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 glasses are available for rent in the lobby.

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

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

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

For lost and found information, inquire at check room No. 3 or call (415) 621-6600, 9 A.M. to 4 P.M.

Watch That Watch

Patrons are reminded to please check that their digital watch alarms are switched OFF before the performance begins.

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.

ANNUAL SUPPORTERS

The San Francisco Opera Association extends its most sincere appreciation to all those contributors who help maintain the Company's annual needs and to those whose gifts are insuring continued growth and a secure future. Listed below are those individuals, corporations and foundations whose gifts and pledges of $250 or more, singly or in combination, were made to the Opera's various giving programs from February 1, 1980 through April 15, 1981. These programs include the annual fund drive, the Endowment Fund, production sponsorships and special projects. Contributions received after April 15, 1981, will be reflected in the programs for the International Fall Season. Space does not allow us to pay tribute to the hundreds of others who help make each season possible.

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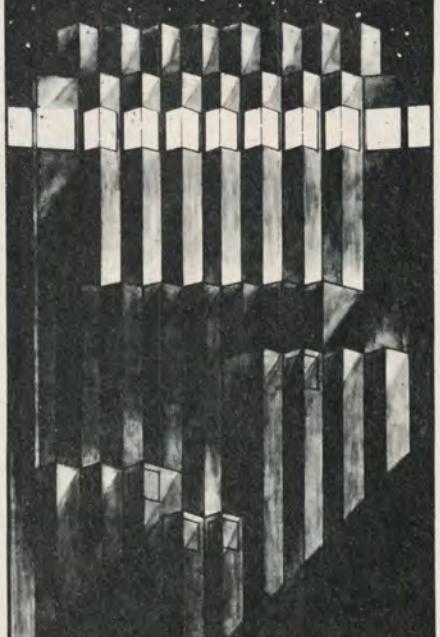

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In either length—King or 100's:

Carlton is lowest.

See how Carlton stacks down in tar compared with U.S. Gov't. figures for brands that call themselves low in tar:

	tar mg./cig.	nicotine mg./cig.
Carlton Box (lowest of all brands)		
	less than 0.01	**0.002**
Carlton Soft Pack	**1**	**0.1**
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

Carlton Menthol.

King & 100's

The lighter menthols.

King—Less than 1 mg. tar, 0.1 mg. nic. 100's—Only 5 mg. tar, 0.4 mg. nic.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Box: Less than 0.01 mg. "tar", 0.002 mg. nicotine; 100's Box: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette by FTC method. Soft Pack: 1 mg. "tar", 0.1 mg. nicotine; Menthol: Less than 1 mg. "tar", 0.1 mg. nicotine; 100's Soft Pack: Less than 6 mg. "tar", 0.5 mg. nicotine; 100's Menthol: 5 mg. "tar", 0.4 mg. nicotine av. per cigarette, FTC Report Dec. '79.