

La Traviata  
(The Fallen Woman)

1980

Friday, October 17, 1980 8:00 PM (Live radio broadcast)  
Wednesday, October 22, 1980 8:00 PM  
Saturday, October 25, 1980 8:00 PM  
Tuesday, October 28, 1980 8:00 PM  
Sunday, November 2, 1980 2:00 PM  
Wednesday, November 5, 1980 7:30 PM  
Saturday, November 8, 1980 8:00 PM

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LA TRAVIATA/1980

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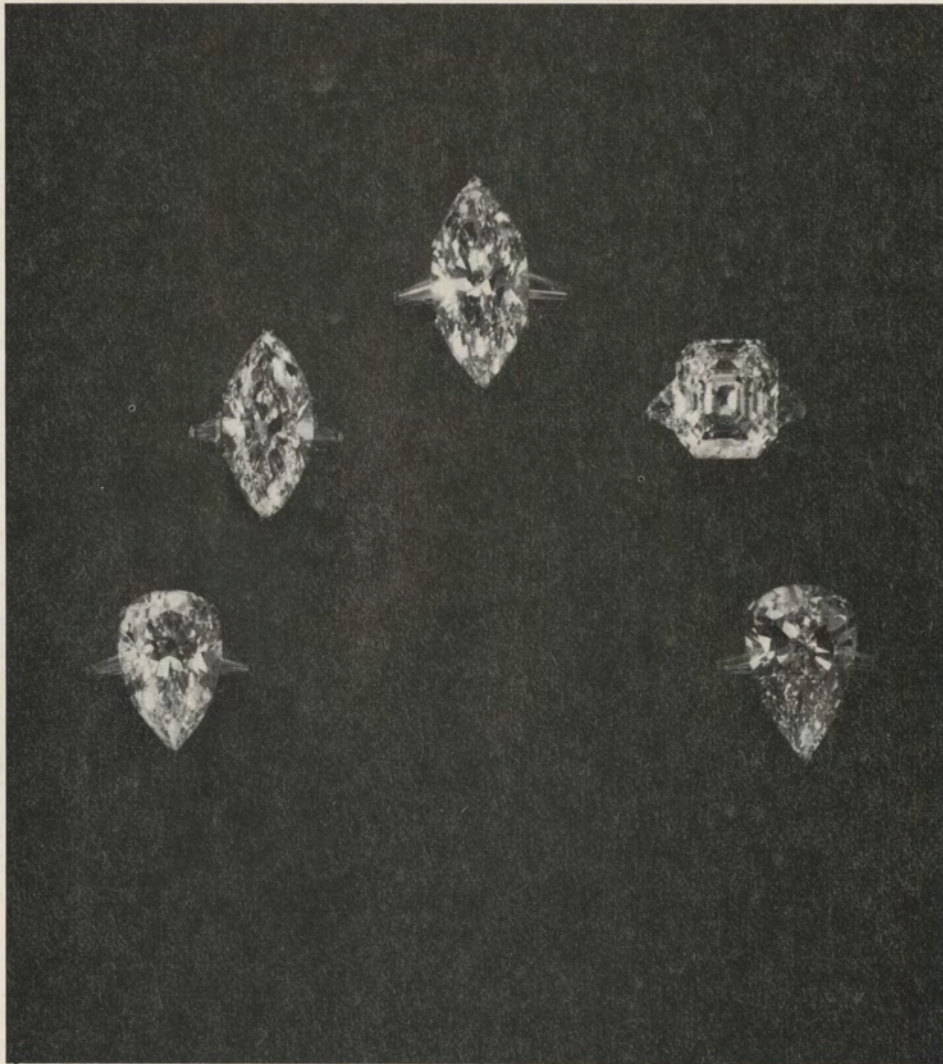
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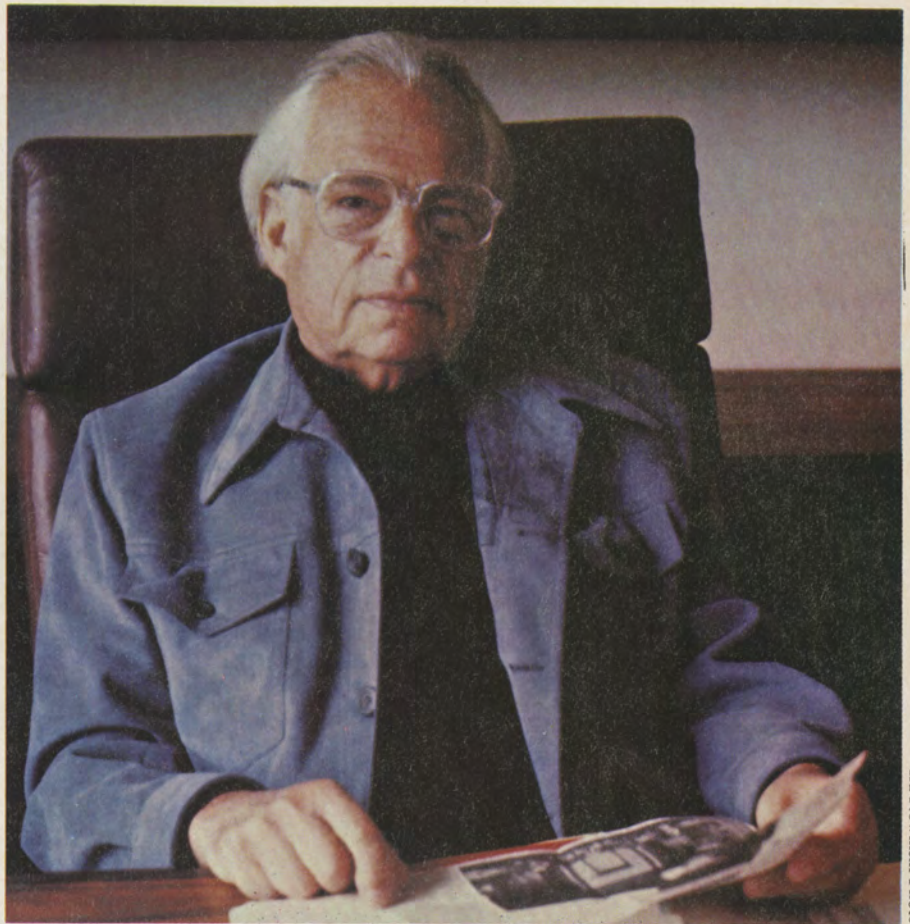
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Welcome to our new season and to the beginning of the busiest period in San Francisco Opera history. We are proud to present for you our 58th fall season, the longest in the company's history. The extraordinary demand for opera by our audiences is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

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

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

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



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# SAN FRANCISCO OPERA

Kurt Herbert Adler, General Director

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

Cover: Edouard Viénot's portrait of Marie Duplessis, who was the inspiration for Marguerite Gautier in Dumas fils' *La Dame aux Camélias* and Violetta Valery in Verdi's *La Traviata*. Design by Richard High.

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

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#### Les Dames aux Camélias 34

A gallery of great Violettas has graced the San Francisco stage over the years.

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Verdi found echoes of his own romance in Dumas' moving account of Marie Duplessis, the real Lady of the Camellias.

#### The Sixth International Verdi Congress 55

by Arthur Kaplan

California last spring saw a rare and illuminating production of the original 1862 version of Verdi's *La Forza del Destino*.

#### The Tempestuous Beginnings of "Traviata" 66

by Martin Chusid

Verdi's best-loved opera had a disastrous premiere. Several documents (some never before published) shed a clearer light on *La Traviata's* tumultuous birth.



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The San Francisco Opera is supported by much appreciated grants from the City and County of San Francisco Hotel Tax Fund, the California Arts Council and the National Endowment for the Arts, a Federal Agency.

Special preparatory rehearsals for the new San Francisco Opera Orchestra were conducted by David Agler, Randall Behr and W. Anthony Waters.



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Frederick Burchinal  
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Steven Cole\*  
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Benito di Bella  
Placido Domingo  
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Gerd Feldhoff\*  
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Roberta Irene Bowman  
Hilda Chavez  
Louise Corsale  
Dotty Dean  
Beverly Finn  
Lisa Louise Glenister  
Theodotia Hartman  
Anne Huffington  
Lola Lazzari-Simi  
Gail MacGowan  
Cecilia MacLaren  
Tamaki McCracken  
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Irene Moreci  
Rose Parker  
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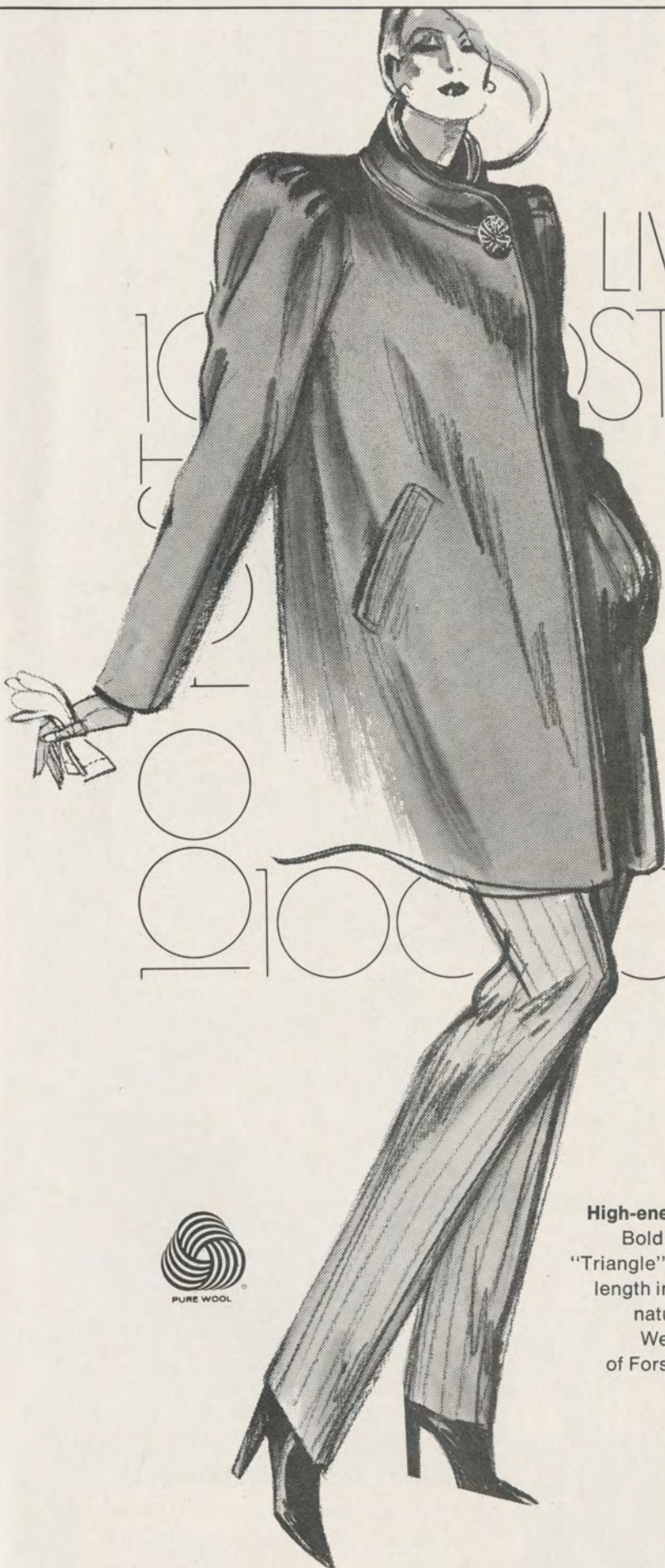
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William Weber  
Amos Yang

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Cecilia Marta  
Elvia Marta  
Sherri Parks  
Kathy Pruzan  
Kathryn Roszak  
Marika Sakellariou

Jay Lehman  
Darryl Lloyd  
William Sanner Ramsdell  
John Riley  
James Shipley  
Jeffrey Smith

**MIMES**  
Priscilla Alden  
Ed Holmes  
Douglas Leach  
Carol Sue Thomas

**Supernumeraries**

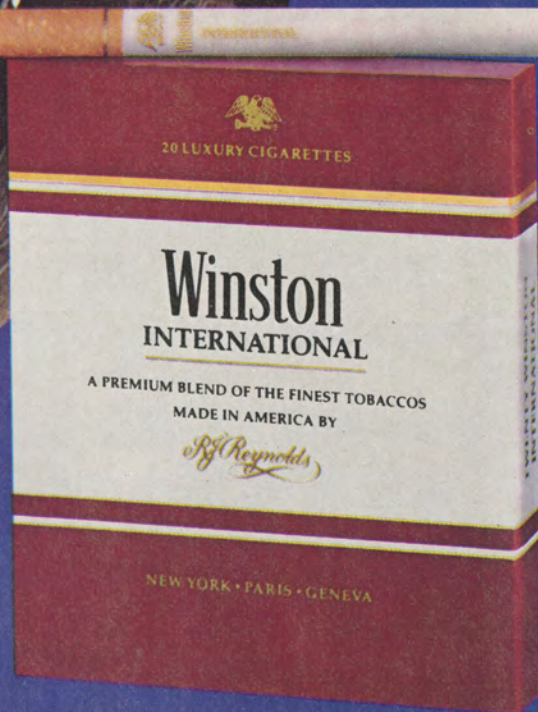
Debbie Behrens  
Janet Dahlsten  
Renee De Jarnatt  
Liza Groen  
Suella Hanlon  
Heather Horsfield  
Tiffany Kreitzer  
Kathy Marshall  
Holly Morrison  
Katherine Prongos  
Sally Scott  
Mary Angela Whooley

Jack Barnich  
Steve Bauman  
Stanley Biesiadecki  
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William Burns  
Roy Castellini  
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Bill Coppock  
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Tom Curran  
Daniel De Jarnatt  
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Mickey Frettoloso  
Jo Glasgow  
Cliff Gold  
Dennis Goza  
Tony Grandberry  
Michael Grinnage  
Louis Handler  
Joe Hay  
James Hayes  
Mark Hendsch  
Philippe Henry  
Mark Heulsman  
John Janonis  
Dean Johnson  
Julius Karbolis  
John Kovacs  
Thomas Kumorek

Terry Kyle  
Gary Lile  
Wendell Maunula  
Joe Menzel  
Greg Moawad  
Steven Moawad  
James Muth  
Neil Nevesny  
Paul Newman  
David Pace  
Charles Page  
Joel Posner  
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# 1980 SEASON

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New Production

## Samson et Dalila

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

In French  
Saint-Saëns

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

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

## Simon Boccanegra

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

In Italian  
Verdi

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

## Die Frau ohne Schatten

Production made possible by a generous gift from Cynthia Wood

In German  
Strauss

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

Klobučar/Lehnhoff-Asagaroff/Zimmermann

New Production

## Don Pasquale

In Italian  
Donizetti

Welting/Evans, Rendall, Nolen, Wexler

Mund\*\*/Mansouri/Conklin

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

Agler/Mansouri-Irwin/Conklin

## Jenůfa

In Czech  
Janáček

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

Rosen\*/Rennison\*/Bauer-Ecsy/Prendergast

## The Magic Flute

Production from The Metropolitan Opera

In English  
Mozart

Translation by Andrew Porter

Greenawald, Carter,\* Peterson, Cook, Gwen. Jones, Rakusin\*/P. Price,\* Duesing, Cold,\*\* White, Cole,\* Green,\* Wexler, Ballam, G. Stapp\* Weder\*\*/Hebert\*/Chagall\*

## La Traviata

In Italian  
Verdi

Masterson,\*\* Cervena, Quittmeyer/Prior,\* Saccomani,\* Tate, Brandstetter,\* Wexler, Langan de Almeida/Karpo/Businger/Vesak

San Francisco Opera Premiere

## Arabella

Production from the Houston Grand Opera

In German  
Strauss

Te Kanawa, Daniels,\* Mills,\* Cervena, Cook/Wixell, Bailey,\* Malta, Ballam, Brandstetter, Langan  
W. Rennert\*\*/Cox\*/Dalton\*

## Tristan und Isolde

In German  
Wagner

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

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

## Cavalleria Rusticana

In Italian  
Mascagni

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

followed by

## I Pagliacci

In Italian  
Leoncavallo

Rawlins\*/King, di Bella, Saccomani, Green, Tate, Woodman  
Bareza\*\*/Martinoty/Ponnelle

## Madama Butterfly

In Italian  
Puccini

Hayashi,\* Forst, Quittmeyer/Lima,\* Monk, Livingston,\* Del Carlo, Langan, Wexler, Harvey  
Chung\*/Farruggio/Businger

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

\*San Francisco Opera debut

\*\*American opera debut

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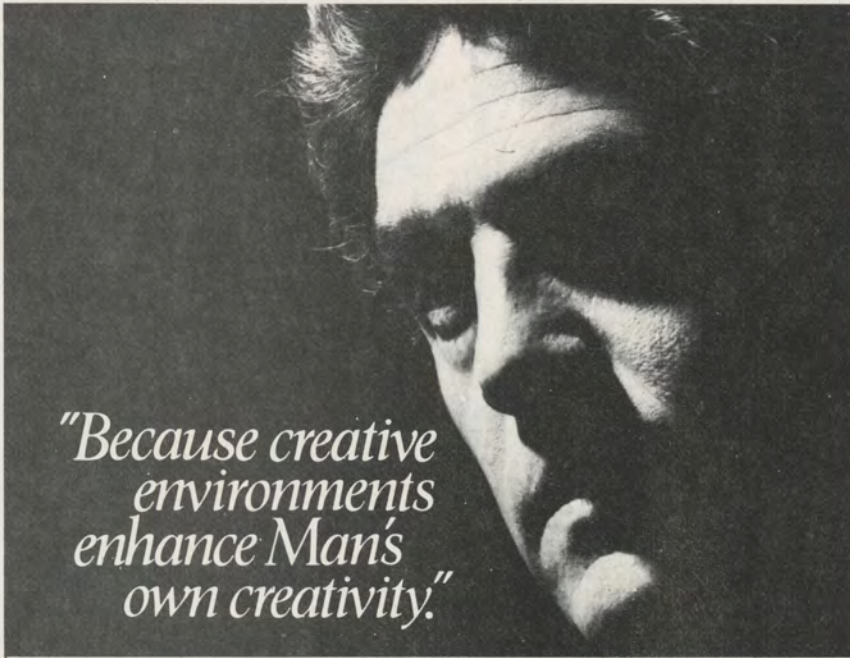


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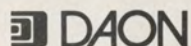
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Tuesday, November 25, 1:00 p.m.

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

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

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



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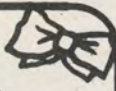


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# 1980 PREVIEWES

**1980 OPERA PREVIEWES**  
 Information on opera previews and lectures is always carried in the San Francisco Opera program magazines. To enable patrons to make advance plans, we are printing a list of all previews and lectures which are open to the public.

**SAN FRANCISCO OPERA GUILD PREVIEWES**

**SAN FRANCISCO OPERA GUILD AUXILIARY**  
 Previews held in the Green Room of the Herbst Theatre, Veteran's Memorial Building, Van Ness & McAllister, in San Francisco. Lectures are free to the public and feature some of the season's outstanding artists in discussion. For further information, please call (415) 565-6432.  
 ARABELLA 10/21, 6:45 p.m.  
 TRISTAN UND ISOLDE 10/28, 6:45 p.m.

**MARIN**

Lectures begin at 8:00 p.m. Series registration is \$12.50 (\$10.00 for Guild members, students and seniors). Single tickets are \$3.00 (\$2.50 for Guild members, students and seniors). Location to be announced. For further information, please call (415) 565-6432.  
 THE MAGIC FLUTE  
 James Schwabacher 10/9  
 ARABELLA  
 Dale Harris 10/23

**SOUTH PENINSULA**

Previews held at the Palo Alto Cultural Center, 1313 Newell Road, at 8:00 p.m. Series registration is \$10.00; single tickets are \$3.00. For further information, please call (415) 941-3890.  
 ARABELLA  
 Dale Harris 10/21  
 TRISTAN UND ISOLDE  
 Andor Toth 10/28

**SAN JOSE OPERA GUILD PREVIEWES**

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

(free of charge to San Jose Opera Guild members). For further information, please call (408) 867-0669.  
 THE MAGIC FLUTE  
 David Kest 10/3  
 TRISTAN UND ISOLDE  
 James Koelker 10/10  
 To Be Announced 10/17  
 ARABELLA  
 Dale Harris 10/24

**JUNIOR LEAGUE OPERA PREVIEWES**

All Junior League opera previews will be held at the Herbst Theatre in the Veterans' Auditorium, Van Ness and McAllister. Lectures begin at 11:00 a.m. There is no admission charge. For information, please call (415) 567-8600.  
 THE MAGIC FLUTE  
 Michael Walsh 10/9  
 ARABELLA  
 Dale Harris 10/22  
 TRISTAN UND ISOLDE  
 Allan Ulrich 11/4

**FRIENDS OF THE KENSINGTON LIBRARY**

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

**U-C BERKELEY EXTENSION LECTURE SERIES**

Previews will be given by Michael Barclay on Monday evenings at 7:30 in Richardson Auditorium, UC Extension Center, 55 Laguna St. (at Market), San Francisco. Series registration is \$55, which includes 11 lectures plus Barclay's discography "The Season on Records—1980." Single lectures are \$5.50. For further information, please call (415) 666-3291.  
 THE MAGIC FLUTE 10/6  
 LA TRAVIATA 10/13  
 ARABELLA 10/23  
 TRISTAN UND ISOLDE 10/27  
 CAVALLERIA RUSTICANA/  
 I PAGLIACCI 11/3  
 MADAMA BUTTERFLY 11/10

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# PREVIEWS

## PIEDMONT ADULT EDUCATION OPERA PREVIEW SERIES

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

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

## EAST BAY FRIENDS OF THE OPERA

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

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

## SOUTH PENINSULA JEWISH COMMUNITY CENTER OPERA PREVIEW SERIES

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

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

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## NAPA OPERA LECTURE SERIES

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

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

## CHABOT COLLEGE LECTURE SERIES/OPERA FOR EVERYONE

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

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



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David McNaughton in SCARLATTI PORTFOLIO photo: Lloyd Englert



Attila Ficzere in PSALMS photo: Lloyd Englert



Alexander Filipov in THE TEMPEST photo: Tony Plewik



DIVERTIMENTO NO. 15 photo: Lloyd Englert

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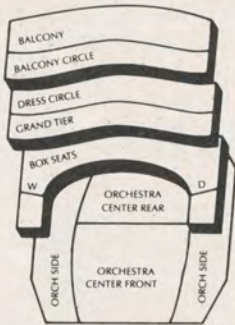
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ETERNAL IDOL  
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May 3

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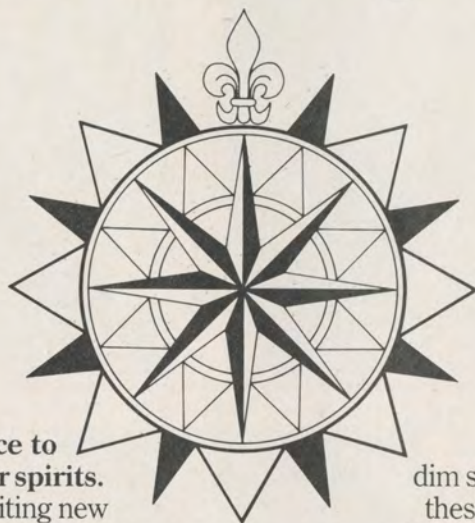
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\*Taped from an earlier performance. All broadcasts begin at 8:00 PM Pacific Time, Fridays except for *Tristan und Isolde* which begins at 7:00. San Francisco Opera broadcasts can also be heard throughout the United States over National Public Radio.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

- San Francisco KQED 88.5 FM
- Fresno KVPR 89 FM
- Los Angeles KUSC 91.5 FM
- Sacramento KXPR 89 FM
- San Diego KFSD 94.1 FM
- Corvallis KOAC 550 AM
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### KQED 88.5 FM

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

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**SERVICES**

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

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

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

Its route is as follows:

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

**Taxi Service**

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

**Food Service**

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

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

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

**Ticket Information**

San Francisco Opera box office. Lobby, War Memorial Opera House: Van Ness at Grove, (415) 431-1210. 10 a.m. to 6 p.m. Monday through Saturday. 10 a.m. through first intermission on all performance days.

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

**Unused Tickets**

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

**Opera Museum**

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

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

Opera glasses are available for rent in the lobby.

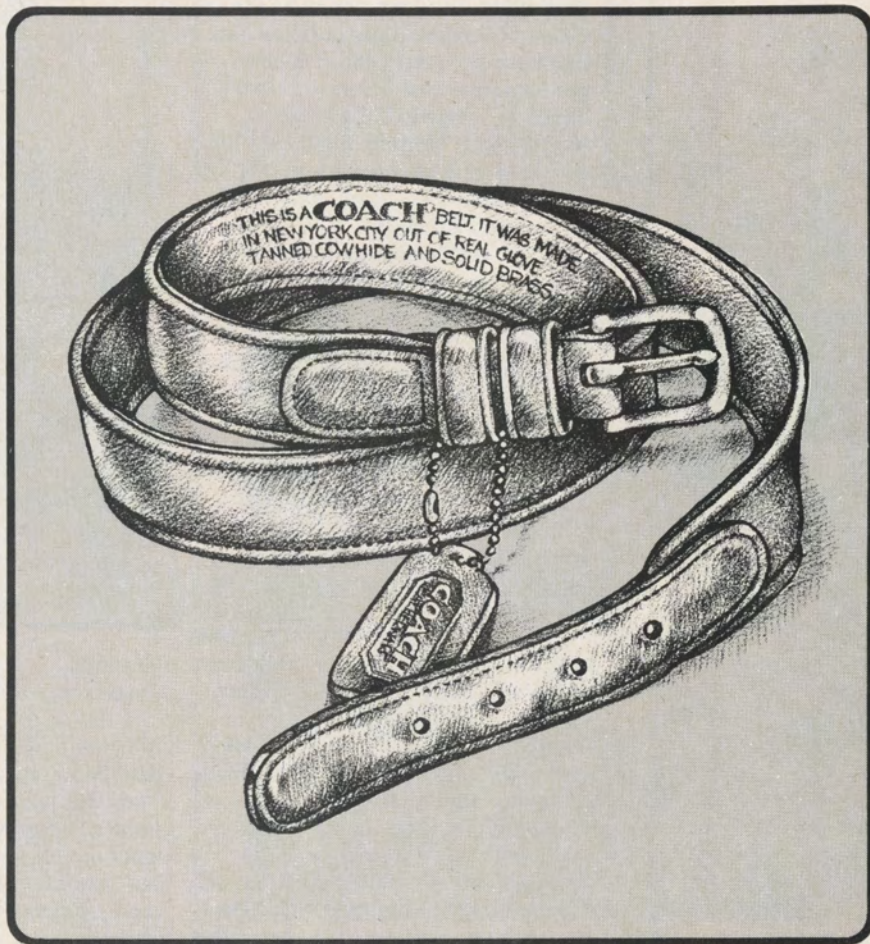
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## FROM THE PRESIDENT

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

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

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

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



Ron Scherl Photo

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

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

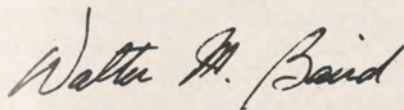
Creating an orchestra of that caliber is expensive, as is every aspect of producing international grand opera. Thanks to capacity houses for nearly all performances and modest price increases, we continue to cover nearly 60% of our soaring costs from box office revenues, a high proportion compared to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

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

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

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

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



Walter M. Baird  
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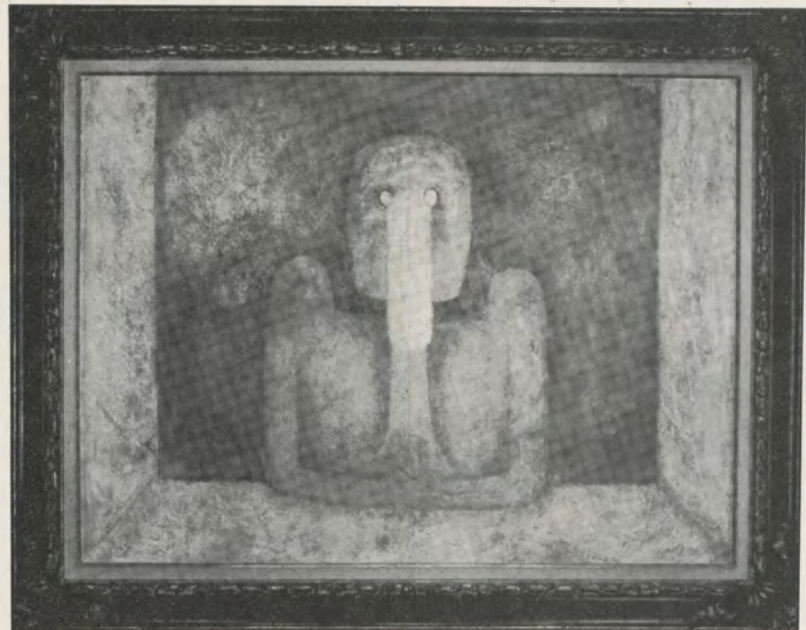
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### PAINTINGS, DRAWINGS, MIXOGRAPHS, AND CARBORUNDUM AQUATINTS

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OCTOBER 1 to NOVEMBER 20, 1980

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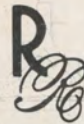


Rufino Tamayo, UNTITLED, 1972, oil on canvas, 38 x 50 ins.

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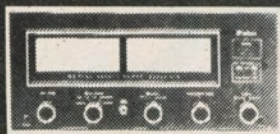
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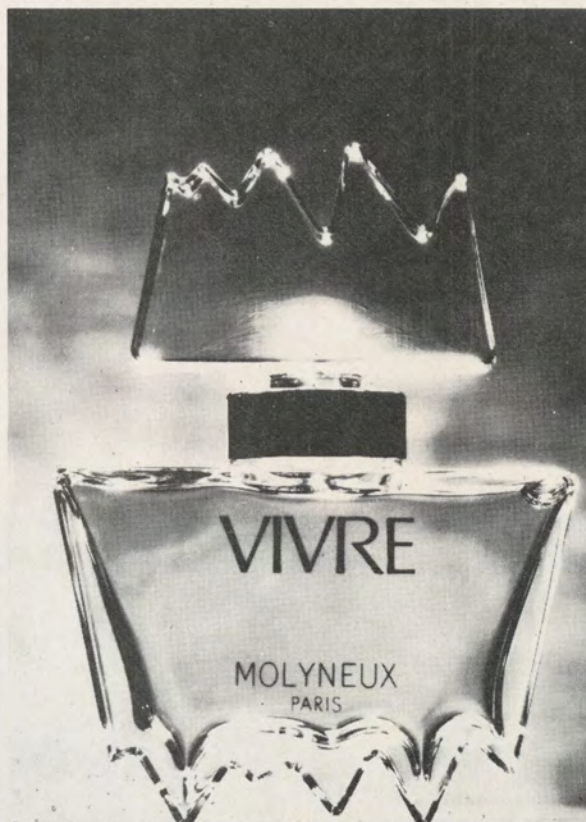


R. STROHMEYER PHOTO

Licia Albanese (1943, 1945-48, 1953 and 1957).



Lily Pons (1951, 1952).



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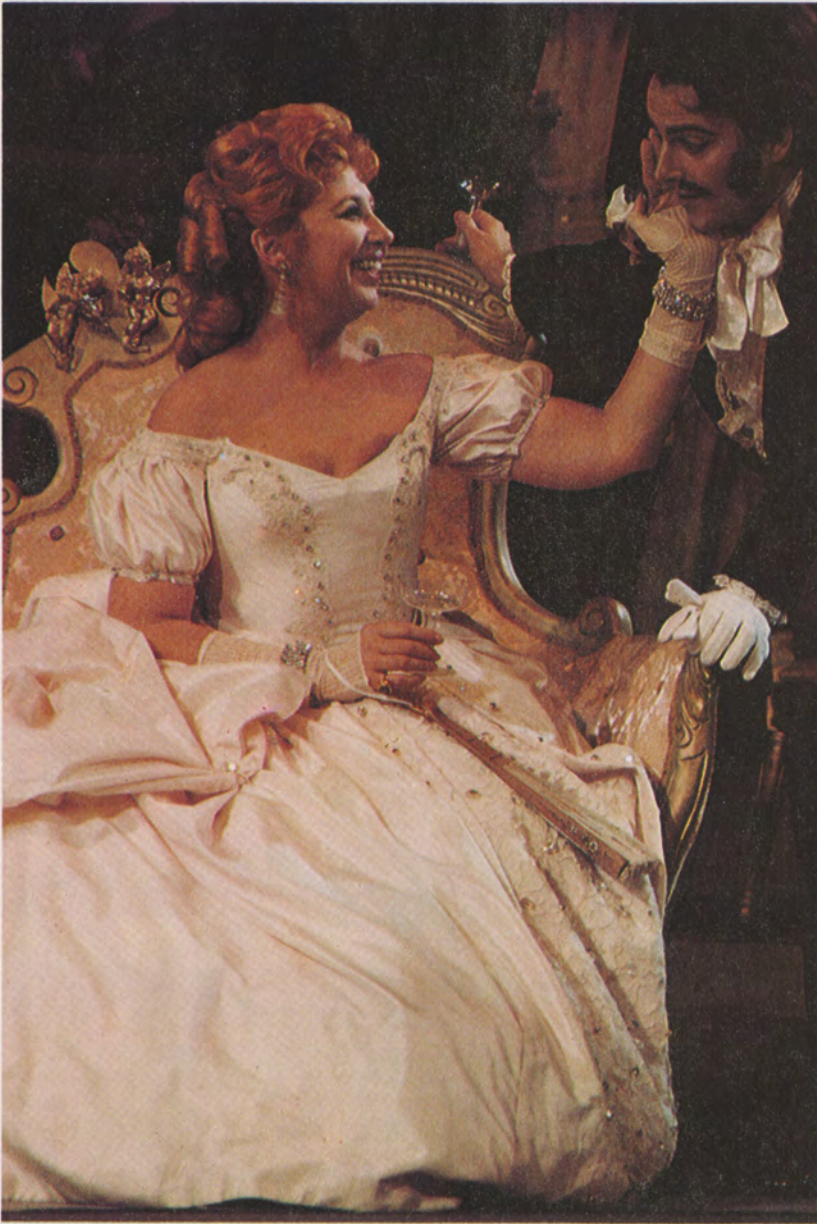
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Mary Costa (1960 and 1963)

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Beverly Sills (1973)

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Jeannette Pilou (1969)



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Leyla Gencer (1957).

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DENNIS GALLOWAY PHOTO

Joan Sutherland (1964), with Robert Hofsvaly.

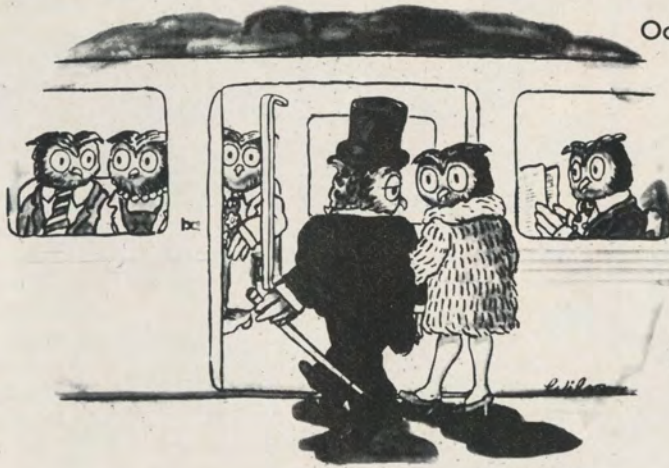


Dorothy Kirsten (1948 and 1953), with (right) David Poleri. Anna Moffo (1960).

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# A Summer Villa in Passy

Marie Duplessis (née Alphonsine Plessis), who was the inspiration for the Lady of the Camellias, in a portrait by Edouard Viénot.

Verdi found echoes of his own romance in Dumas' moving account of Marie Duplessis, the real Lady of the Camellias.

By MARK STEINBRINK

In 1844, the handsome young poet and boulevardier Alexandre Dumas fils, met and fell in love with Marie Duplessis, the most celebrated courtesan of her day. Dumas was 21; she was six months older. To shelter their love from the pressures of life in Paris, the lovers withdrew to a villa in the countryside at nearby Passy. There they passed a few tempestuous and ultimately unsatisfying weeks. The young poet, unable to maintain Marie's luxurious life-style—and Marie unwilling to give it up—took pride in hand and left his mistress in despair. Marie returned to her place in the glittering Parisian "demi-monde," where three years later in 1847 she died of consumption. One year later, in 1848, the young Dumas transformed his grief into a novel loosely based on his life with Marie. He called it *La Dame aux Camélias* and it was a tremendous success.

Giuseppe Verdi visited Paris for the first time in 1847, the year of Marie's death. Although he arrived in June and Marie had died five months previously, her memory was still very much alive in the salons of that city. Verdi stayed in Paris longer than he had expected, partly because of a commission to transform *I Lombardi* into *Jérusalem* for the Paris Opéra, but also because while there he renewed a relationship with Giuseppina Streponi, an old friend he had known at La Scala many years before. Now, several years later, Giuseppina—or Peppina as Verdi called her—was one of the loveliest and most accomplished ornaments in the world of Parisian salons. That summer she and Verdi fled the restrictions of city life and, like Dumas

and Marie three years before, took a villa together at Passy. While they were there, *Jérusalem* was produced at the Opéra, the revolution of 1848 gave rise to the Second Republic, and Dumas published his novel. It seems likely that Verdi made the acquaintance of *La Dame aux Camélias* during this stay in Paris—it was, after all, the most successful novel published that year, and Verdi and Peppina were in the habit of reading new novels to each other aloud. Five years later, of course, Verdi would add yet another element to Dumas' tale, and according to Marcel Proust (who evidently took a dim view of the original) would thereby "lift *La Dame aux Camélias* into the realm of art."

Verdi visited Paris initially on his way to London for the premiere of *I Masnadieri*. He was nervous because of reports that his star, the famous Jenny Lind, would not learn a new opera, and so rushed on, staying only two days in the French capital.

Returning from London (where Lind did sing and *I Masnadieri* was a success) Verdi decided to stay longer in Paris. Whether or not Peppina was the reason we don't know, but it seems likely. Verdi first met Peppina in 1839. At that time she was a well-known diva and the mistress of Bartolomeo Merelli, the director of La Scala. Verdi was a struggling young composer with a wife and family who had not yet had an opera produced. Peppina liked Verdi's first opera, *Oberto*, and it was largely due to her influence that it was performed that year at La Scala.

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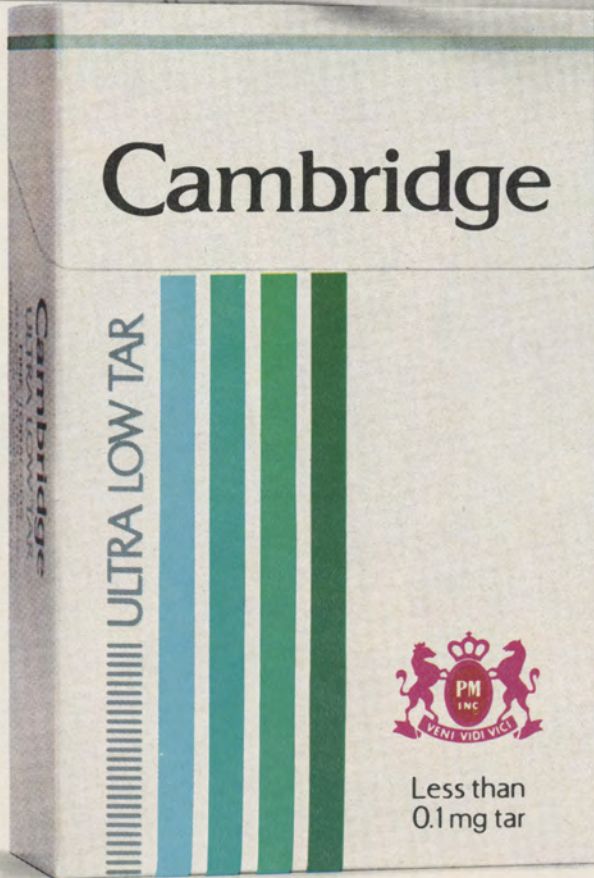
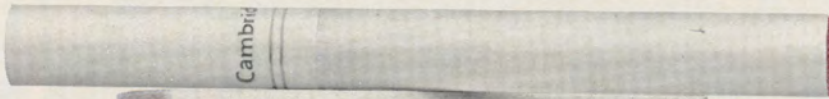


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his daughter, then his son and then his wife within a 22-month period. He went into a deep despair that lasted several months and swore that he'd never write another opera. Giuseppina left Merelli, lost her voice at the unusual age of 31 (not that astonishing considering that at the height of her career she sometimes sang seven concerts a week!), and settled in Paris. There she taught singing, and lived the life of an attractive, cultured and intelligent woman with a large income and an international reputation. She frequented the most brilliant artistic and literary salons of Paris and may, in fact, have met the real Marie Duplessis. It was into this world that Giuseppina introduced Verdi in 1847 and from this world, of course, would one day come Violetta Valery.

Giuseppina and Verdi became lovers that summer in Paris. In an ironic aside, we are told that it was Peppina who first convinced Verdi to take a villa in the country at Passy. Verdi, Peppina later told the Countess Maffei, had up until then "almost a horror of country visits." Years later, when Verdi would wall himself up in their farm at Sant'Agata and they would live like virtual recluses, it is possible that Giuseppina, still the "parfaite Parisienne" and longing for the diversions of city life, grew to regret the day she first encouraged Verdi to visit the country.

That summer, however, they were happy with their pastoral existence. Verdi, after initial skepticism, agreed to transform his *I Lombardi alla Prima Crociata* into *Jérusalem* for the Paris



Giuseppe Verdi (1813-1901) around the time of the *Traviata* premiere in 1853.

Opéra. Although he had once announced that the Paris Opéra was "in a state of intolerable decadence" and that "no composer could (write for it and) extract himself with honor," once the commission was actually offered, he accepted with alacrity.

Peppina's presence undoubtedly had a great deal to do with Verdi's decision to stay in Paris. Although Verdi was 34 at the time, this Paris adventure was really his first extended stay outside his native Italy. He liked the French capital, and as he remarked to a friend, he particularly liked "the free life one can lead there."

He did not, however, find a similar situation in Italy when he and Peppina returned there the next year to live. He bought a farm at Sant'Agata, four miles from his birthplace at Le Roncole, but life for them was hard there. What cosmopolitan Paris had accepted as a matter of course—a relationship outside marriage—provincial Italy saw as cause for scandal. The "irregular situation," as the Victorians called it, of Verdi and Peppina caused them to be ostracized for many years in the region of Verdi's birth. The composer responded to this censure by simply digging in, composing and tending to his farm with more determination than ever. But life for Peppina was hard. With practically no one to talk to, she tells us that she read so much each day that by evening she could no longer distinguish letters on a page.

To appease Peppina, the couple travelled often to Paris, living either at Passy or in Peppina's old apartment at 13 rue de la Victoire. And it was on one of these excursions in 1852 that Verdi and Peppina saw the theatrical version of Dumas' novel, *La Dame aux Camélias*.

### Proust said that Verdi lifted *La Dame aux Camélias* into the realm of art.

Dumas had actually transformed his novel into a play in 1849, the year after its publication. There were, however, enormous problems with the censors, and he had to wait three years to have it produced. Indeed, it was probably due only to the considerable influence of the playwright's father, Alexandre Dumas père, (author of *The Three Musketeers* and *The Count of Monte Cristo*) that the play was produced at all. The younger Dumas, badly in need of money at the time, transformed his novel into a play with incredible speed—he completed the work in eight days—the second act in five hours (the novel, three years before, had taken him all of three weeks!).

The well-publicized trouble with the censors, combined with the topicality of the subject and the fact that most of Paris



Giuseppina Strepponi (1815-1897), Verdi's second wife, who performed the role of Abigaille in the composer's first great success, *Nabucco*, in 1842. At the time they saw *La Dame aux Camélias* in Paris, they were living as lovers and had taken a summer home in Passy, a situation similar to that of Marguerite Gautier and Armand Duval in the Dumas play.

had actually known the heroine, made success almost unavoidable. Verdi and Peppina were at the play's premiere, and, like most of Paris, were very moved by Dumas' depiction of the good-hearted courtesan who sacrifices all for her lover.

Men of letters, like Théophile Gautier (who had actually known the real Marie) said of the play: "At last Marie Duplessis has the statue which we asked for her. The poet has taken over the task of sculptor, and instead of the body, has given us a soul!"

But who was Marie Duplessis, the courtesan who died a countess at the age of 24 and has since achieved immortality in so many varied forms? Despite her aristocratic end, her origins were anything but exalted.

She was born Rose Alphonsine Plessis in 1824. Her father was not only poor and notoriously bad-tempered, but actually had the reputation in his village of being a witch-doctor. He sent Rose Alphonsine to work in the fields at an early age, but fate (and Alphonsine) evidently had other things in mind.

She soon made her way to Paris where she was a great favorite with the students of that city. Then, moving quickly through a series of wealthy lovers, she found herself, at the age of 21, in a sumptuous apartment at 11 Boulevard de la Madeleine (a nice touch considering Madeleine means Magdalene in French). There she was kept in great style by an octogenarian aristocrat named Le Comte de Stackelberg. By this time she was no longer an untutored farm girl



Alexandre Dumas fils, whose novel and subsequent play *La Dame aux Camélias* were the source of *La Traviata*.

(she read poetry and played the piano); nor did she still call herself Alphonsine Plessis. Somewhere along the way she exchanged her given name for the more mellifluous (and quasi-aristocratic) Marie Duplessis. Somewhere along the way she also won almost every heart in Paris (including some of the most discriminating). Tributes to her beauty and elegance are legion. The ever-faithful Théophile Gautier described her as "a woman of exquisite distinction" with a "pure, delicate type of beauty." Jules Janin said that she had an elegance found generally only in women of the highest rank. Franz Liszt, who tells us that generally he didn't much like the breed, was nevertheless at one time Marie's lover, and said (like so many others) that "she had a great deal of heart."

In her portrait by Edouard Viénot (with a camelia that was probably added later when she came to be associated with that flower) we see an ephemeral, sylph-like creature whose fragile beauty perfectly embodies the Romantic ideal of womanhood so popular at the time.

It was while she was living on the Boulevard de la Madeleine that Dumas first met Marie. Appropriately enough, he tells us it was at the theater (scene of so many of her later incarnations), and like so many others, he fell instantly under her spell.

The events which followed in real life are fairly faithfully portrayed by Dumas, and later Verdi, until somewhere in the second acts of their respective works. Piave, Verdi's librettist, cut important scenes in Act II of Dumas' play, so that the opera doesn't depart from reality in exactly the same place as its predecessor.

What happened in real life was this. Dumas, after falling hopelessly in love with Marie, visited her home several times uninvited (since they had never

met) to make inquiries after her health, which was even then precarious. Marie, touched by the solicitude of this mysterious admirer, asked him to a small dinner party (there were five guests) at her home. During the meal, she was seized by a fit of coughing and retired to her bedroom. Dumas followed and declared his love. She was touched again by his tenderness and agreed to be his lover. There then follows what is probably one of the origins of Marie's nickname, the lady of the camellias. The importunate Dumas asked when they could consummate their match. Marie, with typical French subtlety, handed him a red camelia and said: "For 25 days of the month the camelia is white; for five days it is red. Return when the camelia has changed color. It is not always possible to carry out the terms of a treaty on the day it is signed." Marie's meaning was evidently not lost on the young Dumas, and he returned the next day.

It was soon thereafter that the lovers took their villa in Passy. Here, it seems, their troubles began in earnest. Because Marie was evidently very attached to luxury, and because Dumas, with his small income, couldn't really provide it, Marie thought it only practical that she maintain her more monied connections. This rankled the young poet's pride, and at midnight on August 30, 1844, he left his mistress at her villa. Not, however, before penning what must be one of the most epigrammatic utterances ever made by a man in pain.

"Dear Marie," he wrote, "I am neither rich enough to love you as I would wish, nor poor enough to be loved by you as you would like. Let us both, therefore forget—you, a name which cannot mean very much to you, and I, a happiness which is no longer possible for me. You have too much heart not to understand the reasons for this letter, and



Sarah Bernhardt as Marguerite Gautier in *La Dame aux Camélias*.

too much heart not to forgive me.

A thousand memories,  
A.D.

And so Dumas rushed into that summer night, never again, it seems, to see his beloved Marie. We're told, however, that he did see the note again (as a matter of fact, he used it in a later play). In a touching aside, Ernest Newman tells us that Dumas ran across this letter many years later in an autograph shop or auction catalogue. Marie, after her death, evidently left the letter to her sister, who must have sold it at a time when Dumas' signature was commanding a high price among collectors. Thus, perhaps walking down a quay in Paris many years after the event, Dumas happened, by chance, on this symbol of his unhappy love for Marie Duplessis. He bought the letter and gave it to Sarah Bernhardt, whose portrayal of "La Dame aux Camélias" on stage, Dumas said, awakened in him many old memories of that summer in Passy.

### Gautier described Marie Duplessis as a woman of exquisite distinction.

The events which followed became increasingly sad. Marie's health began to decline in 1846. She married a young Viscount and began to travel pathetically from spa to spa desperately trying to regain her strength. Her efforts were unsuccessful, and she died in 1847. Contrary to popular belief (and her portrayal in the opera) she did not die in poverty. Her assets at the end were considerable and she died, materially at least, in comfort.

Dumas was away travelling at the time of Marie's death. He had written her from abroad that he had been mistaken in leaving her. Marie, however, never responded. When he returned to Paris, Marie was already dead.

The tragic conclusion to Dumas' love for Marie Duplessis haunted the poet for the rest of his life. Verdi, however was much more fortunate in his love for Peppina. After 12 years of "irregularity," they married in 1859, and lived together in their villa at Sant'Agata until Peppina's death in 1897. Peppina had, in a sense, watched over Verdi's entire career as a composer—from the first performance of *Oberto* in 1839 to *Falstaff* in 1893. And in 1852, when Verdi decided to transform *La Dame aux Camélias* into *La Traviata*, he undoubtedly did so with heightened vision, gleaned years before when his mistress suggested they take a summer villa at Passy. ■

MARK STEINBRINK is an Oakland-born writer now living in New York who writes for *New York Magazine* and whose credits include *New West*.

# La Traviata



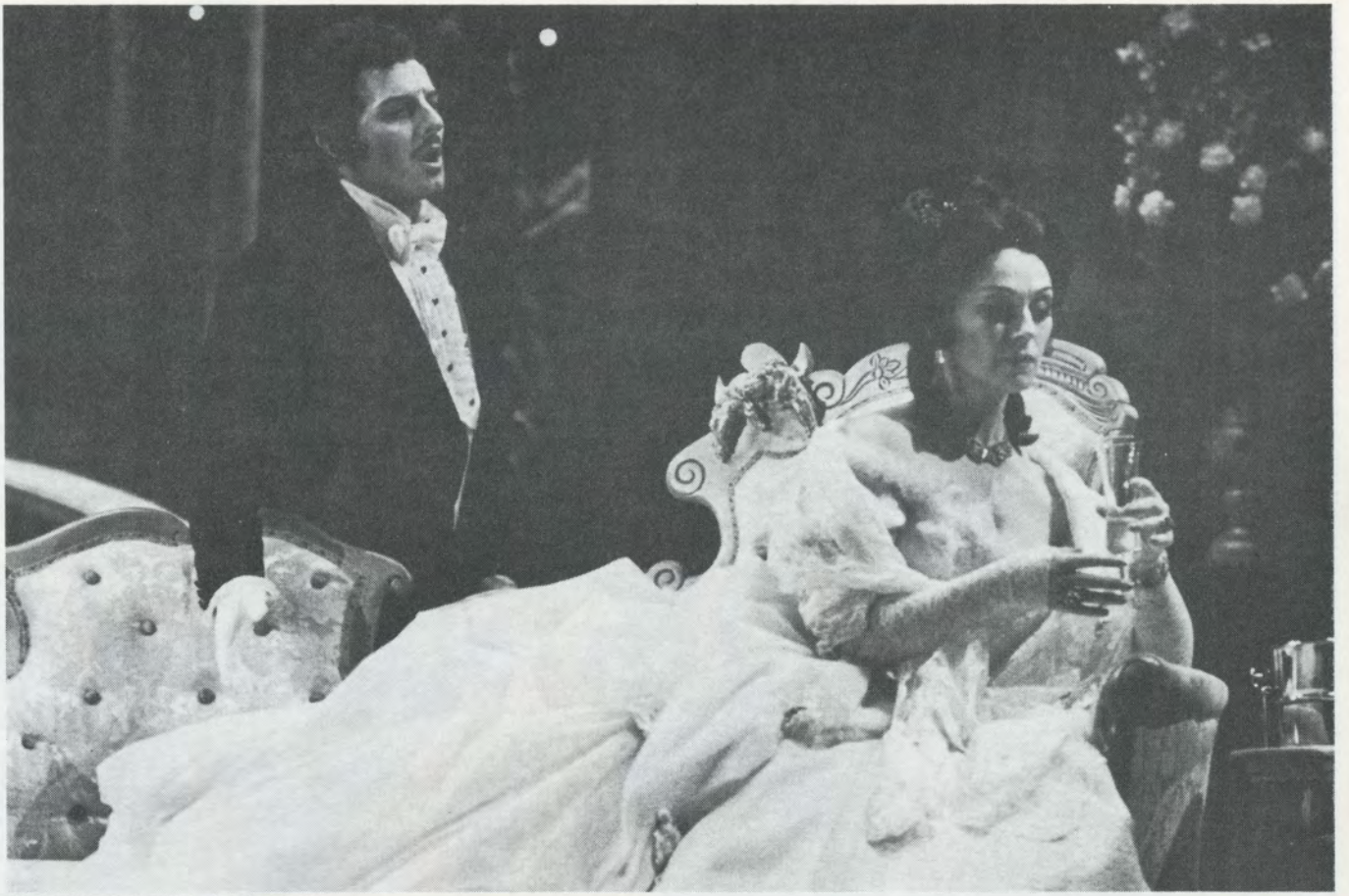
Beniamino Prior



Valerie Masterson

Photos taken in rehearsal by Ira Nowinski



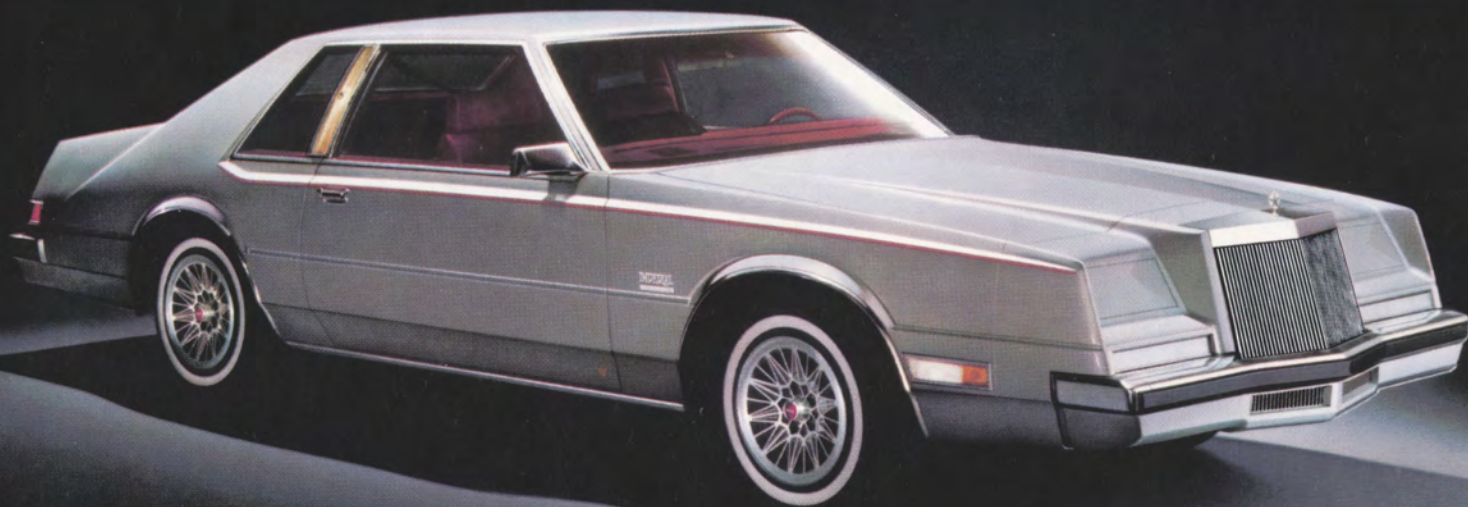


Beniamino Prior, Valerie Masterson



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Libretto by FRANCESCO MARIA PIAVE

Based on the play *La Dame aux Camélias* by Alexandre Dumas fils

# La Traviata

(in Italian)

*Conductor*

Antonio de Almeida

*Stage Director*

Jacques Karpou

*Designer*

Toni Businger

*Lighting Designer*

Thomas Munn

*Chorus Director*

Richard Bradshaw

*Choreographer*

Norbert Vesak

*Musical Preparation*

Margaret Singer

*Prompter*

Susan Webb

*First performance: Venice, March 6, 1853*

*First San Francisco Opera performance:*

*October 4, 1924*

FRIDAY, OCTOBER 17 AT 8:00

WEDNESDAY, OCTOBER 22 AT 8:00

SATURDAY, OCTOBER 25 AT 8:00

TUESDAY, OCTOBER 28 AT 8:00

SUNDAY, NOVEMBER 2 AT 2:00

WEDNESDAY, NOVEMBER 5 AT 7:30

SATURDAY, NOVEMBER 8 AT 8:00

La Traviata radio broadcast live on October 17

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

*Please do not interrupt the music with applause*

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

*The performance will last approximately three hours*

CAST (in order of appearance)

*Violetta Valery*

Valerie Masterson\*\*

*Flora*

Sona Cervena

*Marquis d'Obigny*

Stanley Wexler

*Baron Douphol*

John Brandstetter\*

*Doctor Grenvil*

Kevin Langan

*Gastone*

Robert Tate

*Alfredo Germont*

Beniamino Prior\*

*Annina*

Susan Quittmeyer

*Giuseppe*

Dale Emde

*Giorgio Germont*

Lorenzo Saccomani\*

*Messenger*

Gregory Stapp

*Ladies and Gentlemen; Servants and Maskers;  
Dancers and Guests*

\*\* American opera debut

\* San Francisco Opera debut

TIME AND PLACE: Mid-19th century Paris and environs

ACT I Violetta's house

INTERMISSION

ACT II A villa near Paris

INTERMISSION

ACT III Flora's house

INTERMISSION

ACT IV Violetta's house

# SYNOPSIS

## La Traviata

### ACT I

At a party given by Violetta Valery, a courtesan who is the toast of Paris, Alfredo, a young man from Provence, is introduced to the hostess, whose beauty and charm have enchanted him. When the guests withdraw to dance, Violetta, suffering from the early stages of consumption, is seized by a severe coughing spell and remains behind. Alfredo stays with her, expressing first his concern and then his love, which deeply affects Violetta. After the guests have left, she reflects on his declaration of love and is torn by its impact on her.

### ACT II

Violetta has forsaken her former life and is living happily with Alfredo in a small country house near Paris. Receiving an invitation to a masked ball at her friend Flora's house, she laughingly tosses it aside. Alfredo, upset to learn from the maid Annina that Violetta has been selling her jewelry to help pay their expenses, goes to Paris to get some money with which to repay her. Germont, Alfredo's father, arrives to persuade Violetta that she must give up Alfredo if she truly loves him. Their liaison is not only damaging his son's career, but has also jeopardized his daughter's forthcoming marriage. Left alone, Violetta writes a farewell note to Alfredo, but he returns before she has finished. She hides the letter and conceals her true feelings from him. Alfredo tells her he has heard that his father is coming to visit them. On the pretext that the two men should be left alone, Violetta leaves. She sends the farewell letter to Alfredo by messen-

ger. When Germont returns, he finds his son in despair and vainly tries to console him without revealing his role in Violetta's departure.

### ACT III

Alfredo goes to Paris in search of Violetta and finds her with a former protector, Baron Douphol, at Flora's ball. Alfredo, who has been lucky at the gambling table, challenges Douphol to a game of cards and adds to his winnings. When the guests go to supper, Violetta, desperately fearing a duel between the two men, begs Alfredo to leave the party. He bitterly accuses her of faithlessness, which, remembering her promise to Germont, she does not deny. Alfredo calls back the guests and denounces her before them, throwing his winnings at her and proclaiming his debt paid in full. Germont, who has followed his son to Flora's house, arrives in time to witness the scene and denounces him for his ungentlemanly conduct.

### ACT IV

Violetta, abandoned by all her friends, has been confined to bed by the ravages of consumption. Despite her doctor's reassurances, she knows that she has only a short time to live. She is cheered by a letter of apology from Germont, who writes that Alfredo is returning to ask her forgiveness. But Violetta fears it will be too late. Alfredo rushes in and in the joy of reunion they make plans to leave Paris for the country. Her recovery is only temporary, however, and as Germont and the doctor arrive, Violetta collapses and dies.

# THE SIXTH INTERNATIONAL VERDI CONGRESS

California last spring saw a rare and illuminating production of the original 1862 version of Verdi's *La Forza del Destino*.

By ARTHUR KAPLAN

With the virtually uncut 1979 San Francisco Opera performances of Verdi's *La Forza del Destino* (1869 version) still fresh in the memory, it was with great interest and curiosity that I attended the Sixth International Verdi Congress, held on the U.C. Irvine campus from April 24-26, which focused on the original 1862 St. Petersburg version of the opera. The Congress was cosponsored by the University of California, Irvine, the American Institute for Verdi Studies and the National Endowment for the Humanities.

During an intense three-day period, Verdi specialists from Italy, Germany, Canada and the United States presented 20 papers, the majority of which related to *Forza* and the performance and staging of Verdi's operas in the 19th century. In addition, there was a symposium on the Irvine performance of *Forza I*.

Those performances were dedicated to the memory of Dario Soria, long-time Verdi enthusiast and scholar, who produced the first opera LP, coincidentally a recording of *La Forza del Destino*, in 1949. Soria, who passed away less than a month before the Congress, was remembered in a simple but moving tribute by William Weaver.

Those attending were especially delighted that the Irvine performances corresponded to a scholarly attempt to recreate, as nearly as possible, the kind of production seen by the St. Petersburg audience at the November 10, 1862 premiere. Director Clayton Garrison, dean of the School of Fine Arts at Irvine, eschewed any self-serving gimmickry by adopting a straightforward approach to the staging based on the official production book used for the 1863 Madrid performances of *Forza I*, which Verdi personally supervised and directed.

Sets and costumes were tastefully adapted by Richard Triplett from Carlo Ferrario's designs for the premiere of the 1869 version at La Scala (those of the St. Petersburg *Forza I* are lost). Sketches for the Irvine production were attractively displayed alongside photo-



The set design by Carlo Ferrario for Act I, scene 2, of *La Forza del Destino* in the premiere of the revised (1869) version at La Scala, which served as a basis for the set designs of the recent production of the 1862 version of the opera given at the University of California, Irvine, in April 1980.

graphs of those for the 1869 production in an interesting Verdi Exhibition mounted in the Fine Arts Gallery. The musical text was prepared by Professor William C. Holmes of the Irvine music faculty from three Verdi autographs of *Forza I*. The stage lighting simulated pre-electric mid-19th century techniques with often magical results, especially in the atmospheric auroral lighting on the painted flats of the battle camp in Act III. Vocal style was influenced by recordings of artists who had studied with singers coached by Verdi, furnished by critic-in-residence Andrew Porter.

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## The earlier version contains substantial musical differences from the 1869 one.

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The only non-authentic element in the production was Porter's otherwise excellent English translation, commissioned for the occasion. It may well be

an "... authentic realization of Verdi's belief that a musical drama should be done in a language understood by the artists and audience," as the New Yorker critic stated in his eloquent program notes, but it is doubtful that the upper class Petersburgers who attended the premiere had sufficient command of Italian to wade through the plot intricacies of Piave's somewhat convoluted libretto.

Scholars have written about the changes wrought by Verdi in the critical seven-year period between the two versions of *Forza*, but with neither a score nor a recording available, one's appreciation remained abstract.

From the very first notes of the prelude, it was evident that the earlier version contained substantial musical differences from the 1869 version. Although it embodies some of the same thematic material, the 1862 prelude is shorter and far less relentlessly driving than the revised overture, familiar to concert and opera audiences around the world.





Carol Vaness, who sang the role of Leonora, and conductor Richard Bradshaw in the soprano's dressing room prior to a performance of *La Forza del Destino*.

*Forza I*, performed uncut, ran four hours with intermissions, but because of an inner consistency lacking in the revised version, did not seem rambling or prolix as its successor sometimes does. In either version, *Forza* is Verdi's most Shakespearean creation, with its juxtaposition of tragedy and comedy, upper and lower class life, and its panoramic sweep which disregards the classical unities, as George Martin pointed out during one of the finer talks of the Congress.

After hearing two performances of *Forza I*, one came away with the impression that it is clearly the better of the two versions dramatically, just as *Forza II* is clearly the better of the two versions musically.

The dramatic contours of Acts I and II are the same in both versions: the lovers' thwarted elopement and the accidental death of the Marquis; the inn scene, where the disguised Carlo nearly catches up with his disguised sister Leonora in his quest for vengeance; the monastery scene, with Leonora's acceptance as a hermit by Padre Guardiano and the monks.

It is in Act III that major divergences begin to appear. The "Sleale" enmity duet between Alvaro and Carlo, which followed the camp scene in the first version, was rewritten by Verdi and occurs earlier in the act, after Carlos' "Urna fatale." This rearrangement in the 1869 version has the disadvantage of grouping the three tenor-baritone duets in the first part of the act and ending it with a dramatically weak, though musically rousing camp scene capped by the Rataplan chorus. (The 1979 San Francisco Opera production reverted to the sequence of scenes in the St. Petersburg version.)

The 1862 Act III not only separates the two short friendship duets from the long and dramatically opposing "Sleale" duet with the divertissements of the camp scene, thereby relieving the tension and affording the tenor and baritone a vocal rest, but ends the act with the far stronger dramatic confrontation between the male protagonists. In the St. Petersburg version, Carlo and Alvaro rush off the stage to duel. Alvaro returns alone, convinced that he has slain his pursuer, and launches into an aria and cabaletta in

which he vows to seek death on the field of battle.

Not only is the tenor aria a rather thankless piece of music, but it is extremely difficult to bring off in performance. First, it comes at the end of a long act in which the tenor has already sung a lengthy romanza ("Oh tu che in seno agli angeli") and three duets; secondly, the cabaletta in its original key of C major has a very taxing tessitura and ends on a fortissimo exposed high C. It was written for the great German tenor Tamberlick, who created the role and must have had lungs of iron. Henry Howell, the English tenor who portrayed Alvaro in Irvine, despite possessing a strong voice, strangled on that note in the first two performances and wisely opted to take it down an octave at the final performance. Verdi himself transposed the aria down a half tone for the Madrid performances and later decided to cut it altogether. The aria does, however, serve an important dramatic function, making Alvaro's decision to enter the monastery and his subsequent surprise and delight at seeing Carlo alive more comprehensible.

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### The first is clearly the better version dramatically.

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It is in the final act that the two versions show the greatest divergence. After following the same general story line through the soup scene and the second confrontation duet for tenor and baritone, the finales of the two versions are fundamentally different. In *Forza I*, Carlo and Alvaro approach Leonora's solitary retreat dueling *on stage*. Leonora emerges from her retreat at the sound of the clashing swords and, unaware that her brother lies nearby mortally wounded, she ecstatically embraces her beloved Alvaro, whom she thought to be dead. Carlo, believing that the two lovers have been posing fraudulently as monks in order to live together in unwedded bliss, stabs his sister *on stage*. Alvaro, feeling relentlessly pursued by an adverse "force of destiny," climbs to the top of a precipice and hurls himself to his death, shouting, "Receive me, oh Hell!" as the assembled monks intone a Miserere. All of this hews faithfully to the Spanish play, *Don Alvaro, o la fuerza del sino* (1835) by the Duke of Rivas, on which the opera is based.

This ending is admittedly far more violent, bloody and blasphemous than the compromise solution of Manzonian resignation adopted for the 1869 version, but it makes infinitely more dramatic sense. The significance of the *Forza del Destino* title is vitiated in the later version by Alvaro's farfetched conversion in the light of such an unmitigated series of personal calamities.

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The musical second thoughts of the mature Verdi in *Forza II*, however, are invariably for the better. *Forza I* contains stretches of inappropriate vocal and orchestral music, especially in certain of the duets—the end of the Leonora-Guardiano duet in Act II, the “Sleale” duet in Act III—and in the music for Melitone during the soup scene, all of which are vastly improved in the 1869 version. Furthermore, Verdi rescored and changed the dynamic markings of many shorter sections, all to greater effect.

Because of the musical superiority of *Forza II*, citing the sublime redemption trio of the 1869 finale as a prime example, it is unlikely to be supplanted by the dramatically superior but musically inferior St. Petersburg version.

The Irvine performances of *Forza I*, whatever one’s analysis of the relative merits of the two versions, were an unqualified success. A large measure of that success can be attributed to the talents of two young artists familiar to San Francisco Opera audiences — conductor Richard Bradshaw and soprano Carol Vaness, who sang the role of Leonora. The two had worked together in close collaboration during the initial year of the groundbreaking San Francisco/Affiliate Artists-Opera Program and in the memorable 1978 Spring Opera production of Handel’s *Julius Caesar*, where Miss Vaness sang Cleopatra in Bradshaw’s translation and musical edition of the opera, which he also conducted.

Bradshaw had the good fortune to work closely with two internationally distinguished musicologists and Verdi scholars, Julian Budden and Andrew Porter, who were Regents’ Professors at U.C. Irvine during the rehearsal period and were present at all musical rehearsals.

Budden, whose two books on the operas of Verdi are considered the finest in the field, was there to lend his advice and expertise. “I got to respect him enormously,” says Bradshaw. “What Julian had to say was always very shrewd, coming from years of experience. It turns out that Julian Budden is also a very good rehearsal pianist. He said that’s really what he meant to do, not write books on Verdi or be the head of opera production for the BBC. He coached singers for me and even played the piano dress rehearsal.”

Bradshaw worked even more closely with Andrew Porter, noted music critic, musicologist and opera translator, whose recent translation of *The Magic Flute* will be used in the San Francisco Opera production of the opera this fall. Porter, too, served as a member of the musical staff for *Forza*, coaching the singers, giving them copious notes and conducting backstage choruses for Bradshaw during the rehearsals. “Andrew was passionately concerned with recreating what he considered an authentic performing

tradition. His commitment is such that one is swept up by it. I learned more in two months working with him than I’d learned from anyone else ever about 19th-century opera,” says Bradshaw.

Porter and Bradshaw conferred at length after evening rehearsals and then again during morning constitutions on the beach at Laguna. The conductor had come to Irvine committed to performing a somewhat shortened *Forza I*, but was won over by the musicologist’s persuasiveness to present it uncut. “Instead of feeling tense about Andrew’s judgment and being inhibited by a man of his reputation, I found him to be a strong releasing influence. He gave me a tremendous feeling of freedom and was completely loyal throughout. He’s not in any way a pedant and is very shrewd about what works musically and what does not. He would write four detailed pages of bar-by-bar suggestions after the performances and persuaded the young singers that they didn’t have to push all evening to sing Verdi.”

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The original is unlikely to  
supplant the musically  
superior 1869 version.

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The result of such dedicated commitment on everyone’s part was a palpable sense of the occasion. Although working with a somewhat reduced orchestra (“we could only fit 42 in the pit”), composed largely of students, Bradshaw led a taut series of performances, which had genuine sweep and passion. The popular scenes involving the student chorus, many of whom doubled as dancers for Eugene Loring’s simple but effective choreography, showed a rare sense of animation and fun. Bradshaw credits Dean Garrison with involving the Irvine students professionally and imbuing them with the importance of the *Forza* undertaking.

Following the intense three months of preparation and performance, what is Bradshaw’s conclusion concerning the respective merits of the two versions of *Forza*? “I agree with Joe Kerman (Professor of Music at U.C. Berkeley and noted Verdi scholar) that the 1862 *Forza*, taken as a whole, without cuts, with all its warts, has a sense of unity and coherence which for me works better. There’s an extraordinary thematic and harmonic coherence throughout the piece. Apart from the glories of the music — and I very much miss the trio at the end — I don’t find the 1869 ending satisfactory. I think the finale is weakened by the change. I grew very fond of the 1862 suicide finale — it’s an exciting piece of music. You know, I really came to believe in this project.” ■

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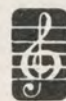
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# PROFILES



**VALERIE MASTERSON**

British soprano Valerie Masterson makes her American opera debut with the San Francisco Opera as Violetta in *La Traviata*, a role she has sung with great success at both Covent Garden and the English National Opera in London and in Toulouse. After appearing as principal soprano with the D'Oyly Carte Opera Company, she bowed with Sadler's Wells Opera (which became the ENO in 1974) as Constanze in *The Abduction from the Seraglio*. Other roles with that company include Countess Adele in *Count Ory*, Susanna and the Countess in *The Marriage of Figaro*, Sophie in *Der Rosenkavalier*, Oscar in *A Masked Ball*, Micaela in *Carmen*, Pamina in *The Magic Flute*, Gilda in *Rigoletto*, Annina in *A Night in Venice*, Mimi in *La Bohème*, Cleopatra in *Julius Caesar*, and the title role in Massenet's *Manon*. At Covent Garden she has been heard in *Das Rheingold*, *Götterdämmerung*, *Fidelio* and the world premiere of Henze's *We Come to the River*. Miss Masterson has been acclaimed at the festival in Aix-en-Provence in *Le Nozze di Figaro*, *Alcina*, *Così fan tutte* and Rossini's *Elisabetta*, *Regina d'Inghilterra* and in Paris as Marguerite in *Faust*, Drusilla in *L'Incoronazione di Poppea* and Constanze in *Die Entführung aus dem Serail*. Other engagements in France include Manon in Marseilles, Pamina in Strasbourg and the Countess in Rouen. She has recently portrayed Constanze in Munich and at the Glyndebourne Festival.

**SONA CERVENA**

Czechoslovakian mezzo-soprano Sona Cervena, who made her American debut with the San Francisco Opera as Carmen in 1962, returns to the Company for her 10th season to sing Grandmother Buryja in *Jenůfka*, Flora in *La Traviata*, Adelaide in *Arabella* and Mamma Lucia in *Cavalleria Rusticana*. She has performed more than 25 roles here, including Azucena in *Il Trovatore*, Countess Geschwitz in *Lulu*, Louise's mother in *Louise* and Herodias in *Salome*, along with such comic parts as the Countess of Berkenfeld in *La Figlia del reggimento*, Mother Goose in *The Rake's Progress*, Mistress Quickly in *Falstaff*, Berta in *Il Barbiere di Siviglia*, Orlofsky in *Die Fledermaus* and Martha in *Faust*. Miss Cervena spent three years with the Prague Drama Company before beginning her career as a singer at the Janáček Opera in Brno. Guest appearances followed at the National Theater in Prague in such roles as Carmen and Cherubino. Subsequently, she became a member of the



State Opera in Berlin and was granted the title of Kammersängerin by that company following her portrayal of the title role in Gluck's *Orfeo ed Euridice*. She has been heard as guest artist in London, Vienna, Milan, Zurich, Geneva, Lisbon, Moscow and Warsaw and throughout Germany. Miss Cervena has performed at the festivals of Bayreuth, Salzburg, Glyndebourne, Edinburgh, Wexford, Ghent, Amsterdam and Schwetzingen. She is now a member of the Frankfurt Opera.



**SUSAN QUITTMAYER**

Mezzo-soprano Susan Quittmeyer, who made her San Francisco Opera debut last season as La Ciesca in *Gianni Schicchi* and Dora-bella in the student and special family-priced matinee performances of *Così fan tutte*, sings five roles with the Company: Amelia's servant in *Simon Boccanegra*, a solo voice in *Die Frau ohne Schatten*, the Maid in *Jenůfka*, Annina in *La Traviata* and Kate Pinkerton in *Madama Butterfly*. She performed the *Traviata* role in her Sping Opera debut in 1979 and was heard in Susa's *Transformations* this year. She portrayed Hermione in the world premiere of John Harbison's *Winter's Tale* to inaugurate the American Opera Project last August, and this spring was Elmire in the world premiere of Kirke Mechem's *Tartuffe* in the Project's second offering. Recipient of a master's degree in music from the Manhattan School of Music, she has appeared with the Asolo Opera Theater in Florida, the Opera Theater of St. Louis and as an apprentice with Santa Fe Opera in 1978 in such roles as Cherubino in *The Marriage of Figaro*, the Third Lady in *The Magic Flute* and Maddalena in *Rigo-*

letto. This February she was heard as Siebel in *Faust* with the Baltimore Opera. Miss Quittmeyer is the U.S. Steel Affiliate Artist in her second year in the San Francisco/Affiliate Artist-Opera Program.



**BENIAMINO PRIOR**

Making his first appearance with the San Francisco Opera, Italian tenor Beniamino Prior sings Alfredo in *La Traviata*. After performing in the Mozart Requiem at La Fenice in Venice under Carlo Maria Giulini, he made his operatic debut as Arturo in *Lucia di Lammermoor* at La Scala. Following performances in such secondary roles as Beppe in *I Pagliacci* and Raffaele in *Stiffelio*, Prior began singing lead roles in 1968 with Edgardo in *Lucia* at La Fenice. He has also appeared there in Bellini's *La Straniera* and at Turin's Teatro Regio in *Un Ballo in Maschera*, both opposite Renata Scotto. He won the Verdi Voice Competition sponsored by RAI Italian Radio and Television in 1971. In 1975 he achieved a great personal success in the title role of *Faust* at the Teatro Comunale in Bologna. Previous appearances in North America include Nemorino in *L'Elisir d'Amore* in Toronto with Washington Opera, Macduff in *Macbeth*, Pinkerton in *Madama Butterfly*, Rodolfo in *La Bohème* and Alfredo in *La Traviata* with Dallas Civic Opera and Rodolfo in the 1979 Lyric Opera of Chicago production of *La Bohème*. Prior has also been heard in the opera houses of Amsterdam, Barcelona, Dublin, Florence, Naples, Vienna and Trieste.



**LORENZO SACCOMANI**

Singing Germont in *La Traviata* and Silvio in *I Pagliacci*, Italian baritone Lorenzo Saccomani is heard for the first time in San

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



ROBERT TATE

In his first season with the San Francisco Opera tenor Robert Tate performs four roles: the Messenger of the Philistines in *Samson et Dalila*, Captain of the guards in *Simon Boccanegra*, Gastone in *La Traviata* and the first farmer in *I Pagliacci*. He made his Spring Opera debut in the ensemble of Britten's *Death in Venice* in 1979 and subsequently sang *Antigonus* in the world premiere of John Harbison's *Winter's Tale* to inaugurate the American Opera Project last summer. This year Tate appeared with Spring Opera in Susa's *Transformations* and with the American Opera Project as Valère in the world premiere of Kirke Mechem's *Tartuffe*. The lyric tenor has portrayed Ernesto in *Don Pasquale* with Brown Bag Opera, Pocket Opera and West Bay Opera. Additional engagements with Pocket Opera include Lindoro in Rossini's *The Italian Girl in Algiers*, Sellem in Stravinsky's *The Rake's Progress* and Percy in Donizetti's *Anna Bolena*. Other recent assignments were Gastone with Mobile Opera and the Fisherman in Stravinsky's *Rossignol* at the Aspen Music Festival. Tate, who has been heard with many Bay Area music organizations, won the first-place L. Henry Garland Award in the 1979 San Francisco regional San Francisco Opera Auditions.

### JOHN BRANDSTETTER

Following his appearance with Spring Opera in Conrad Susa's *Transformations*, baritone John Brandstetter bows with the San Francisco Opera as Baron Douphol in *La Traviata*, Count Dominik in *Arabella* and Dr. Malatesta in the English language performances of *Don Pasquale*. After completing his apprenticeship with the Santa Fe Opera, he became a regular member of the Minnesota Opera, appearing as the Count in *The Mar-*



riage of Figaro, Germont in *La Traviata*, Orlando in Robert Ward's *Claudia Legrand*, in the staged version of Bach's *St. Matthew Passion* and as Griswold in the world premiere of Dominick Argento's *The Voyage of Edgar Allen Poe*. With Opera/Omaha he sang Marcello in *La Bobème* and earned critical praise for his performance as the Manager in the American premiere of Peter Schat's *Houdini* at the Aspen Music Festival in August 1979. Brandstetter's credits include engagements with the Lyric Opera of Chicago, Opera/Midwest, the Virginia Opera and the opera companies of Philadelphia and Rochester. He was a national finalist in the 1977 Metropolitan Opera Auditions and received an "Up and Coming Young Artist" citation from High Fidelity/Musical America.



**STANLEY WEXLER**

Following his Spring Opera debut in Susa's *Transformations*, in which he also performed in the 1978 PBS telecast from the Minnesota Opera, bass-baritone Stanley Wexler makes his first appearances with the San Francisco Opera in several roles: the Second Philistine in *Samson et Dalila*, the notary in *Don Pasquale*, the Second Priest in *The Magic Flute*, the Marquis d'Obigny in *La Traviata* and Yamadori in *Madama Butterfly*. A member of Western Opera Theater in 1976 and 1977, he sang the title roles in *Don Pasquale* and *The Marriage of Figaro*, and Dr. Bartolo in *The Barber of Seville*, among others. Since then he has performed with the Lyric Opera of Kansas City as Figaro, the King in *Aida*, Sonora in *The Girl of the Golden West* and, most recently, Don Giovanni. With the Minnesota Opera he has been heard in Virgil Thomson's *The Mother of Us All* and Menotti's *The Consul*. He has sung Pistola in *Falstaff*

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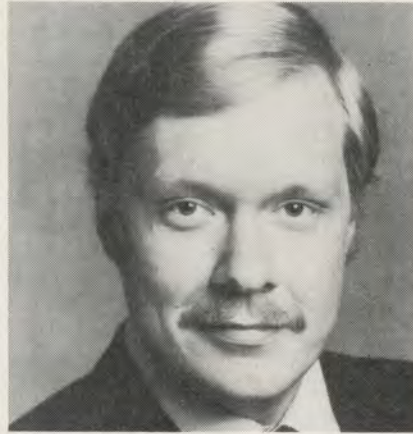
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## PROFILES

with Portland Opera and early this year portrayed Sulpice in *The Daughter of the Regiment* with Augusta Opera. Wexler's credits include appearances with Santa Fe Opera, the Wolf Trap Company and the Goldovsky Opera Company. He is frequently heard as a concert soloist and sang with the San Francisco Pops in 1977 and again this summer in the Rodgers and Hammerstein program.



KEVIN LANGAN

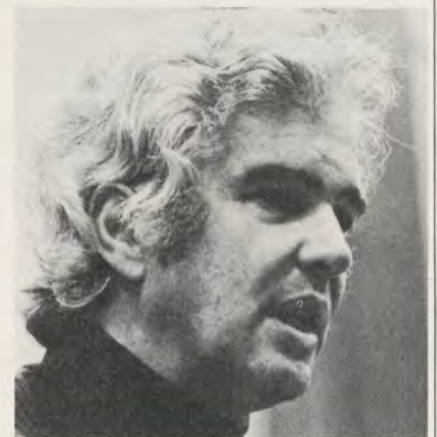
Bass Kevin Langan sings a variety of roles in his debut season with the San Francisco Opera: the Old Hebrew in *Samson et Dalila*, Pietro in *Simon Boccanegra*, a watchman in *Die Frau ohne Schatten*, Dr. Grenvil in *La Traviata*, Count Lamoral in *Arabella* and the Imperial Commissioner in *Madama Butterfly*. He holds a master's degree in voice from Indiana University, where he performed over 15 leading roles, including Figaro and Dr. Bartolo in *The Marriage of Figaro*, Don Alfonso in *Così fan tutte*, Sarastro in *The Magic Flute*, Daland in *The Flying Dutchman*, Mephistopheles in *Faust* and Pimen in *Boris Godunov*. He studied with Margaret Harshaw and was a protégé of the late Walter Legge and soprano Elisabeth Schwarzkopf. Under their sponsorship he made a highly acclaimed recital debut at Wigmore Hall in London in 1979. In January of that year he sang the role of Pimen in a concert version of *Boris Godunov* with the St. Louis Symphony Orchestra. Other recent engagements include productions of *Don Carlo* and *La Traviata* with the New Jersey Opera, and *The Magic Flute* with the Opera Theatre of Philadelphia under the baton of Julius Rudel. A member of the Merola Opera Program for the past two summers, Langan was the recipient of the Florence Bruce Award in the Grand Finals of the San Francisco Opera Auditions.

### GREGORY STAPP

Making his debut with the San Francisco Opera this fall, young American bass Gregory Stapp performs the Second Armored Man in *The Magic Flute* and a messenger in *La Traviata*. A graduate of the Academy of Vocal Arts, he has appeared with the Philadelphia Orchestra and the Opera Company of Philadelphia. Under the auspices of AVA Concert Bureau he has been heard frequently in concert, has given informal recitals and has participated in various educational programs. In May of this year he sang the role of Charlemagne in the American premiere of Schubert's *Fierrabras* with the AVA Opera Theater. A prize winner in the 1979 Balti-



more Opera National Vocal Competition, the 1979 Sullivan Musical Foundation Auditions and the 1980 Metropolitan Opera Rocky Mountain Regional Auditions, Stapp was recently named Combustion Engineering Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program.



ANTONIO DE ALMEIDA

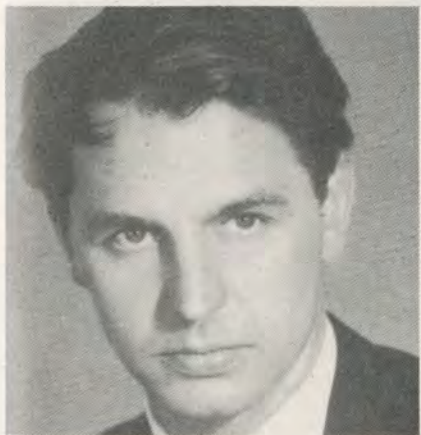
Antonio de Almeida, who made his San Francisco Opera debut two seasons ago with *Werther*, returns to lead performances of *La Traviata*. Born in Paris of American-Portuguese parents, he is recognized as an authority on Offenbach, whose stage works he is presently editing. Earlier this year his new version of *Les Contes d'Hoffmann* had a highly successful world premiere in Miami. He has recently conducted the work in Santiago and will lead it later this season with the New York City Opera. Known for his work in French opera in general, he has recorded such rarities as Thomas' *Mignon* and Massenet's *La Navarraise* and recently led performances of the latter work in Tulsa. He began his musical studies in Argentina with Alberto Ginastera and studied with Paul Hindemith at Yale. He pursued his training with Serge Koussevitsky, George Szell and Sir Thomas Beecham. Almeida has been music director of both the Opera and Philharmonic in Nice, France, and conductor of the Stuttgart Philharmonic. As guest conductor, he has performed with such orchestras as the Berlin and Leningrad Philharmonics, the New Philharmonia, the Orchestre de la Suisse Romande, the London Symphony, the Philadelphia Orchestra and the Chicago Symphony. His operatic credits include the Paris Opera, the Philadelphia Lyric Opera, the Teatro del Liceo in Bar-

celona and the Festival of Aix-en-Provence. Recent engagements include *Don Giovanni* in Santiago and *I Puritani* in Mexico City. Almeida is co-artistic director of the Haydn Foundation and has unearthed unknown works by Bizet, Mozart, Paisiello and Wagner, which he has edited and performed, and has helped reconstruct Delibes' original three-act version of *Coppelia*.



**JACQUES KARPO**

Artistic director of the Marseilles Opera since 1975, Jacques Karpo stages *La Traviata* in his third season as director with the San Francisco Opera. Following his debut with *Faust* in 1977, he was responsible for highly praised productions of *Pelléas et Mélisande* and *Roberto Devereux* last season. No stranger to the Company, he worked here as both stage manager and assistant director from 1968 through 1972. Among his recent successes in Marseilles were the French premiere of Verdi's *Attila*, uncut performances of Berlioz's *La Prise de Troie* and *Les Troyens à Carthage*, a revival of the five-act *Don Carlos* and productions of *Götterdämmerung*, *Salome* and *Carmen*. Karpo also directs extensively for other opera houses in the South of France, such as Bordeaux, Avignon and Monte Carlo, where he has staged his productions of *Les Contes d'Hoffmann*, *Don Carlos*, *Samson et Dalila* and *Rigoletto*. Recent assignments outside of France include *Tannhäuser* in Bari, *Aida* in Naples and *Carmen* in Dortmund.



**TONI BUSINGER**

Toni Businger is responsible for the designs of this season's productions of *La Traviata* (seen here in 1969 and 1973) and *Madama Butterfly* (first seen in 1966, the year of his American debut with the San Francisco Opera, and revived in 1968, 1969, 1971 and

1974). Other credits with the Company are *The Magic Flute* (1969 and 1975) and *Don Giovanni* (1974), which was revived in 1978 and will be seen in next's year's summer festival. The Swiss scenic and costume designer for opera, theater and television began his studies at the University of Zurich and went on to become personal assistant to Teo Otto at the Schauspielhaus in that city, where he made his theatrical debut in 1957. Three years later he designed his first opera production, *Otello*, at the Stadttheater in Freiburg. From 1973 to 1975, Businger was chief scenic designer of the Hamburg Staatstheater, and he has also created designs for opera houses in Austria, Finland, France, Holland, South Africa, Switzerland, West Germany, Yugoslavia and the United States. In addition to his *Magic Flute* and *Don Giovanni* designs for San Francisco, Businger's other Mozart credits have included *Don Giovanni* in Paris, *Die Zauberflöte* for the Savonlinna Festival (where it has been seen every summer since 1974), *Così fan tutte* for Geneva (1977) and *Die Entführung aus dem Serail* for Miami and the Washington Opera (1978). In 1978 he also designed a production of *Ariadne auf Naxos* for the Zurich Opera, and the following year designed *Turandot* for Bregenz. This year his designs for *Giselle* will be seen in Zurich.



**NORBERT VESAK**

Responsible for the dance sequences in this season's production of *La Traviata*, Canadian choreographer Norbert Vesak returns to the San Francisco Opera, where he was director of ballet from 1972 through 1974. Following that, he held the position of director of ballet and resident choreographer for the Metropolitan Opera. Vesak has created some 50 ballets in the past 10 years for such diverse companies as the Royal Winnipeg Ballet, the National Ballet of Canada, the Deutsche Oper in Berlin, the Scottish Ballet, the Joffrey II and the North Carolina Dance Theater. His works have been applauded at royal galas in London and at the White House. He has staged works for television, film and various opera and ballet companies. He made his American debut as a director with the California premiere of Bernstein's *Mass*. During the 1980-81 season, he is scheduled to direct Menotti's *The Medium* and Bizet's *Carmen* for Miami Opera and choreograph new productions of ballets based on *Romeo and Juliet* and *The Turn of the Screw*. Vesak has been a master teacher worldwide and has twice directed conferences of the National Craft of Choreography. In 1980 he was awarded the gold medal for choreography at International Ballet Competitions in Osaka, Japan, and Varna, Bulgaria, the first choreographer to win this double honor.

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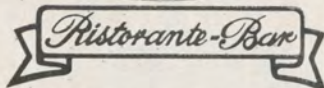
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# The Tempestuous Beginnings of 'Traviata'

Verdi's best-loved opera had a disastrous premiere. Several documents (some never before published) shed a clearer light on *La Traviata's* tumultuous birth.

By MARTIN CHUSID  
*Traviata's* premiere, and for that matter the entire first season of performances, was an unhappy one for Verdi's 19th opera, a work Julian Budden has described as "not only Verdi's best-loved opera, but the most popular piece in the entire operatic repertory." Following the first performance on March 6, 1853, the composer wrote laconically to his Italian publisher, Giovanni Ricordi, "*Traviata* was a fiasco." The next day he wrote to his friend and former pupil, Emanuele Muzio, "Last night *La traviata*, a fiasco.

Is the fault mine or the singers? Time will tell." Of course time has told in Verdi's favor. Apparently the singers alone were at fault. I say apparently because the truth of the matter is not quite so simple.

The original of the first document comes from the archive of La Fenice, the famous Venetian opera house where *Traviata* and four other Verdi operas were first performed. It clearly supports Verdi's contention. A printed form at whose bureaucratic verbiage we can all shudder reads:

**GRAN TEATRO LA FENICE**  
Per la sera di Domenica 6 Marzo 1853. Recita XLI.  
PRIMA RAPPRESENTAZIONE DELL'OPERA NUOVA  
**LA TRAVIATA**  
Libretto & F. M. PIAVE. — Musica del Maestro G. VERDI rappresentata composta per questo Teatro.

|                              |                       |                           |                  |
|------------------------------|-----------------------|---------------------------|------------------|
| <b>PERSONAGGI</b>            | <b>ARTISTI</b>        | <b>PERSONAGGI</b>         | <b>ARTISTI</b>   |
| VIOLETTA Valery              | Fanny Salvini D'Amico | BRUNO Truppi              | Franco D'Amico   |
| FLORA Bernasconi             | Francesca Chiaromonte | RAIN, RECA e CIGARY       | Giuseppe Tassani |
| ANNUNZIATA                   | Carlotta Bernasconi   | DOTTORE FERRARI           | Andrea Biondi    |
| ALFREDO Germont              | Luigi Bernasconi      | GUÉREY, servo di Violetta | E. Bernasconi    |
| MERMOYNT, suo padre          | Federico Ferraro      | DOMENICO e Flora          | G. Tassani       |
| GIUSTINO, Valere de Loredano | Agostino Zucchi       | COMMISSARIO ARABO         | Antonio Rossetti |

Casa di Signori e Signore annessi di Violetta e Flora. Mattarello, Pavesani e Zanussi. — Contrasse di Bernasconi e Valery e di Flora, una buona, altro. — Sicca, Parigi e suo ristorante nel 1200 circa. La spartita è di proprietà del Sig. Giovanni Ricordi & Muzio. — Il vestuario di proprietà del signor. — Le scene di avanzamento e lavoro del Sig. Giuseppe Bernasconi.

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**LA LUCERNA MARAVIGLIOSA**

|                   |                       |  |                  |
|-------------------|-----------------------|--|------------------|
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| ALFREDO           | Francesca Chiaromonte | VALERIO, Re di Danimarca, autore di lettere a Violetta e Flora | Franco D'Amico   |
| FLORA             | Carlotta Bernasconi   | ELISABETH, Reale danese  | Giuseppe Tassani |
| MERMOYNT          | Federico Ferraro      | FRANCESCO, servo della Lucerna                                 | G. Tassani       |
| GIUSTINO          | Agostino Zucchi       | ARABO, servo del Comissario                                    | Antonio Rossetti |
| VALERY            | Fanny Salvini D'Amico | GIUSTO, servo della Lucerna                                    | Antonio Rossetti |

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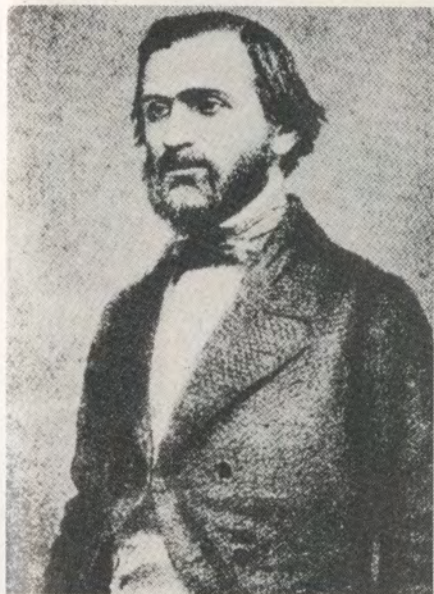
Il prezzo del Biglietto d'Ingresso. — Avete L. 5 — Per Piccoli Fanciulli — 1 1/2

La prima Fila degli Scazzoli resta riservata per Sig. Ubbiali, e gli altri tutti al venduto ad A. L. 3 — al Casale di M. Marangoni presso il quale sono stabiliti anche i Padri e deputazioni dell'Opera.

Dalle ore 11 ore, alle ore 3, pass. saranno degnissimi i libretti al Sig. Ubbiali nel quale locale degli abbonamenti in Teatro — dovendo che i libretti che fossero trovati in circolazione non siano del Teatro dell'Opera saranno acquistati per riguardo de' diritti di proprietà.

Di' Governatori Teatro di S. Marco 1853. Si allea la Teat alle ore 8. Agostino G. B. LUNA.

Playbill for the premiere of *La Traviata* on March 6, 1853.



Verdi in 1853, the year of the *Traviata* premiere.

GRAN TEATRO LA FENICE  
 CARNIVAL AND LENT 1852-53  
 THE PRESIDENCY OF THE  
 AFOREMENTIONED THEATER  
 CALLS UPON DOCTOR Biagi  
 TO GO TO *Lodovico Graziani*,  
*Primo Tenore Assoluto* . . . [who  
 is] NOT IN ATTENDANCE AT  
 THE THEATER BY VIRTUE OF  
 ILLNESS, [and] HIMSELF (i.e.  
 Dr. Biagi) TO ATTEST TO THE  
 TRUE SITUATION [in the space]  
 BELOW.

VENICE March 8, 1853  
 (Signed) G. Brenna, Secretary

I ATTEST that the throat ailment  
 of the Tenor *Sig. Graziani*, having  
 worsened, it is impossible for him  
 to sing this evening.

(Signed) *Pietro V. Biagi*

As a result of *Graziani's* illness, the  
 third performance of *Traviata* was post-  
 poned and Verdi's *Il corsaro* was substi-  
 tuted. Note that the medical certificate  
 indicates that *Graziani* had a throat  
 condition prior to March 8 and that it  
 had simply worsened.

So much for *Alfredo*. The evening's  
*Germont*, *Felice Varesi*, had a different  
 problem. He was disaffected, disap-  
 pointed with the brevity of his part,  
 particularly after, in his own words,  
 "Verdi had already written for me those  
 two colossal roles of *Rigoletto* and *Mac-  
 beth*." *Varesi* also appears to have been  
 suffering from vocal exhaustion, and the



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\*Don Giovanni, Act 2, Scene 5.



Fanny Salvini-Donatelli, the first in a long line of sopranos to sing the title role in *La Traviata*.

tessitura for the part of Germont in the first version is placed consistently higher than most other baritone roles; there are many F's and G flat's above middle C. It isn't surprising to learn that both male leads received bad reviews from contemporary critics.

The Violetta of the first season was Fanny Salvini-Donatelli. Although the fact has been overlooked in the older Verdi literature, she was by far the most successful and effective of the three principal singers. Her "Ah fors' è lui" and "Sempre libera" were particularly well received and, in fact, according to contemporary reviews, all of Act I was a success; both singers and composer were called out a number of times to accept applause. However, the soprano seems to have been a somewhat old-fashioned vocalist, not particularly suitable for the increasingly dramatic requirements of opera after the middle of the 19th century. (In this regard it is noteworthy that Salvini sang many roles in Verdi's earlier operas but, as far as I know, never Luisa Miller, Gilda, Leonora or any other later Verdi heroine.) In *Traviata*, great dramatic skill is called for, especially in Acts II and III. Furthermore, a contemporary print shows Salvini as a rather pleasant, but somewhat large woman. We might describe her today as full-blown. This was not especially suitable for Act III where Violetta is supposedly dying of tuberculosis. As a result the audience laughed, which for Verdi was the deepest cut of all. But what really counted, as Verdi himself said repeatedly, was the box office. A glance at the report of the season's "take" tells the sad story. The total, minus the benefit for the poor, did little more than cover Verdi's com-

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mission, which appears to have been 8,000 Austrian lire.

### CARNIVAL 1852-53

The first performance of *La traviata* took place March 6, 1853.

There were nine performances.

The receipts for the first night were 3489.90 Austrian lire.

|                              |        |         |
|------------------------------|--------|---------|
| II <sup>nd</sup> Performance | L[ire] | 971.30  |
| III                          | "      | 1139.50 |
| (benefit for the poor)       |        |         |
| IV                           | "      | 2095.   |
| V                            | "      | 1583.   |
| VI                           | "      | 1156.   |
| VII                          | "      | 471.60  |
| VIII                         | "      | 787.50  |
| IX                           | "      | 1491.50 |

Fourteen months later, on May 6, 1854, *Traviata* was performed again and this time triumphantly. I haven't as yet uncovered a printed libretto for that event but there is a libretto for the '53 season at La Fenice in the Santa Cecilia Conservatory, Rome, with the cast of the original season canceled and a new one written on the blank facing page. Also

"*Traviata*," wrote Verdi the next day, "was a fiasco."

written in is the note "Spring 1854 T[eatro] S[an] Benedetto." Those members of the cast mentioned in the Verdi correspondence of the time coincide with the list given and, therefore, I think we can safely assume the accuracy of the remaining names. As far as I know, this is the first published listing of the cast for the second season.

#### 1853 Cast (cancelled)

Fanny Salvini-

|                     |                                |
|---------------------|--------------------------------|
| Donatelli           | Violetta Valery                |
| Speranza Giuseppini | Flora Bervoix                  |
| Carlotta Berini     | Annina                         |
| Lodovico Graziani   | Alfredo                        |
| Felice Varesi       | Germont                        |
| Angelo Zuliani      | Gaston                         |
| Andrea Bellini      | Dottore Grenvil                |
| G. Borsato          | Giuseppe, servo<br>di Violetta |

#### 1854 Cast Roles

|                   |   |
|-------------------|---|
| Maria Spezia      | Violetta Valery                         |
| [-Aldighieri]     | Flora Bervoix                           |
| L[ugia] Morselli  | Annina                                  |
| L[aura] Saini     | Alfredo                                 |
| G[iovanni] Landi  | Germont                                 |
| F[ilippo] Coletti | Gaston                                  |
| [Antonio] Galetti | Dottore Grenvil                         |
| Andrea Bellini    | Giuseppe, servo<br>di Violetta          |
| Meneguzzi         |   |
| [Antonio Gallo]   | [Principal violinist<br>and impresario] |



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The gondola entrance of La Fenice in Venice, sight of the *Traviata* premiere.

It is not certain whether at this time Verdi knew at first hand the voices of Spezia (Violetta) or Landi (Alfredo). I suspect not, and he was in Paris at the time primarily concerned with composing *Les Vêpres siciliennes* (first performance, June 1855). However he certainly knew Filippo Coletti (Germont) since the composer had already rehearsed and directed the baritone at the first performances of *Alzira* (Naples, 1845) and *I masnadieri* (London, 1847). A Verdi specialist, Coletti's repertory included no fewer than 15 Verdi roles.

The impresario for the event was the



Baritone Felice Varesi, who had created the title roles in *Macbeth* and *Rigoletto*, complained that the role of Germont was too small for a singer of his talents.

high-spirited Antonio Gallo, an active violinist who kept a music shop in the Piazza San Marco, where Verdi frequently met his Venetian friends. It should be noted that Gallo selected for the three most important secondary roles singers who had earlier worked well with Verdi. Luigia Morselli (Flora), Laura Saini (Annina) and the only holdover from the 1853 cast, Andrea Bellini (Dr. Grenvil), had all sung at the premiere of *Rigoletto* (Venice, 1851). In addition, Saini and Bellini had sung at the first performance of *Ernani* (Venice, 1844) and Bellini was to sing again at the premiere performance of *Simon Boccanegra* (Venice, 1857). It should be borne in mind that with rare exception, Verdi rehearsed and directed all first performances of his operas.

At this point we might well ask a key question. If the failure in 1853 was due solely to the singers — and Verdi's remarks to Muzio and others certainly imply this — why did the composer withhold permission for additional performances for 14 months? Despite the initial failure, interest was strong on the part of a number of different cities such as Genoa, Rome and Naples. Under normal circumstances (i.e. no revolutions or other political problems) there would have been performances of a new Verdi opera in anywhere from six to a dozen different European cities.

During the successful run at San Benedetto rumors began spreading to the effect that Verdi had extensively revised the score, thereby accounting for the new-found success. The composer was furious, as the following letter to his closest Neapolitan friend, Cesare De Sanctis, indicates.

26 May 1854

Be informed that the *Traviata* which is being performed at the Teatro San Benedetto is the same, exactly the same as was performed last year at La Fenice apart from some transpositions of key and a few *puntature* [a difficult term to translate meaning pitch changes and minor rewriting of a voice part without alteration of the original harmonies] which I myself did to suit it better to these singers; the transpositions and the *puntature* will remain in the score because I consider the opera as written for the actual company [now performing it]. For the rest, not a piece has been altered, not a piece has been added or taken away, not a musical idea has been changed. Everything that was there for La Fenice is there for San Benedetto. There it was a fiasco; now it is creating a *furore*. Draw your own conclusions!!

How accurate was the picture Verdi drew for his friend? His ego had been badly bruised in 1853 and he still wasn't ready to accept any part of the blame for the failure. Study of the scores for the first version — there is a manuscript copy of a full orchestral score at La Fenice and there are extant copies of at least one piano-vocal score in a printed edition based on the original version — reveals that an extremely important number in the opera, the confrontation scene between Violetta and Germont (Act II), was significantly revised and, I might add, greatly improved. Dramatically this scene marks the climax of the opera: Violetta struggles with Germont; she is defeated; and her all-too-brief moments of happiness are at an end. Musical weaknesses at this point — and there were several in the original version — could very well have undermined an audience's ability to concentrate on the plot.

---

### The first Germont, Felice Varesi, was disappointed with the brevity of his part.

---

When he was revising the score, Verdi transposed the music down a half-step in two highly important numbers: the duet just mentioned and the opera's penultimate scene. In Act III the transposition is particularly significant structurally. This extensive passage, 140 bars, begins with Alfredo's "Tu impallidisci"

midway through the duet scene for Violetta and Alfredo, and continues to the end of the cabaletta, "Gran Dio morir si giovine." The cabaletta, the longest portion of the revised passage, was originally in D flat minor. But that tonality is the main key for the finale of the opera which follows immediately. I think that on revision Verdi lowered this passage not only for the sake of the singers, but also so that the key of C minor would end the duet. This meant that the D flat portions of the finale would emerge as fresher and dramatically more effective.

In all Verdi made changes of one sort or another in five of the eight numbers comprising Acts II and III. These changes were relatively minor in two instances, the finale of each act; but they were important structurally in the other three: the two duets just discussed and Germont's cabaletta, "No, no udrai rimproveri" (Act II), which is usually omitted in performances today. To be sure, the number of bars altered is a small fraction of the opera's total. But their placement is critical and Verdi's changes are qualitatively superior to the original. They are never simply alternate versions for different singers — as Verdi claimed



Lodovico Graziani, who interpreted many Verdi tenor roles, including Alfredo in the premiere of *La Traviata*.

— but necessary improvements, and I think the composer knew it. This is the only plausible explanation for Verdi's refusal to allow the opera to be performed before he could make the revisions.

During a National Endowment for the Humanities seminar that I directed this past summer, there was a live performance of the original Violetta-Germont duet. The instant and unanimous reaction of the group — all musicians who knew *Traviata well* — was: How old-fashioned the replaced passages sounded, and how much less effective both musically and dramatically.

### Verdi intended to conduct rehearsals for *Trovatore* and simultaneously write *Traviata*.

What was it then that led Verdi to accept solutions to musical problems in Acts II and III that he was to find unacceptable scarcely a year later? I think the answer may be found in the pressures resulting from two, almost simultaneous, deadlines. Through most of 1852 Verdi was concerned with composing *Il trovatore*, which he rehearsed and directed little more than six weeks before the premiere of *Traviata*. The highly successful first performances of *Trovatore* took place in Rome on January 19, 1853, and there is evidence that Verdi had not composed a significant amount of music for *Traviata* before he left Rome on January 22.

The contract signed early in May required Verdi to submit a libretto for approval by the administration of La Fenice and the police censors before the end of June. However, the composer kept requesting extensions and in fact did not decide to base the Venetian opera on *La Dame aux Camélias* until November. We know this because quite late in October Verdi wrote to his French publisher, Léon Escudier, thanking him for a copy of Dumas' play. At about the same time Francesco Maria Piave, the resident librettist and stage director at La Fenice, author of 10 of Verdi's librettos, including *Traviata*, came to the composer's estate, Sant'Agata, for a working visit. He remained until the second week in November. A letter written by Piave to Guglielmo Brenna, Secretary of La Fenice, shortly before the librettist returned to Venice — he arrived November 12 — tells us precisely when and how the decision to do *Traviata* was reached:

[Early November 1852]

As far as Verdi is concerned, it was the *Ernani* situation all over again. The libretto was as good as done and I was on the verge of returning when the Maestro is en-

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flamed by another subject. In five days I had to dash off the scenario which I am finishing at this moment and which he [Verdi] will send to La Fenice for approval. I think Verdi will write a fine opera now that I've seen him so worked up.

If this letter is taken at face value, and I see no reason for not doing so, Piave had not yet begun the actual versification of the libretto. This scenario may have been all Verdi had to work with when he began drafting the music for *Traviata*. While all the *Traviata* sketches are not yet available for study, two pages were published in Carlo Gatti's pictorial volume, *Verdi nelle immagini* (1941). They provide a summary in Verdi's own words, with three important pieces of music. There is also a fragment, music later discarded, of the Germont-Violetta duet. Not one word of the final libretto is present; Violetta is still called Margherita as in Dumas; Alfredo is simply "il tenore"; and there are no names provided for the fragment from Act II.

In mid-November it is clear that Piave was just beginning to write the actual words for the libretto that would eventually be called *Traviata*. Verdi was hard at work on *Trovatore*. Apparently the composer intended to conduct the rehearsals for *Trovatore* and simultaneously write *Traviata*, as the following letter to his Roman friend, the sculptor Vincenzo Luccardi, indicates:

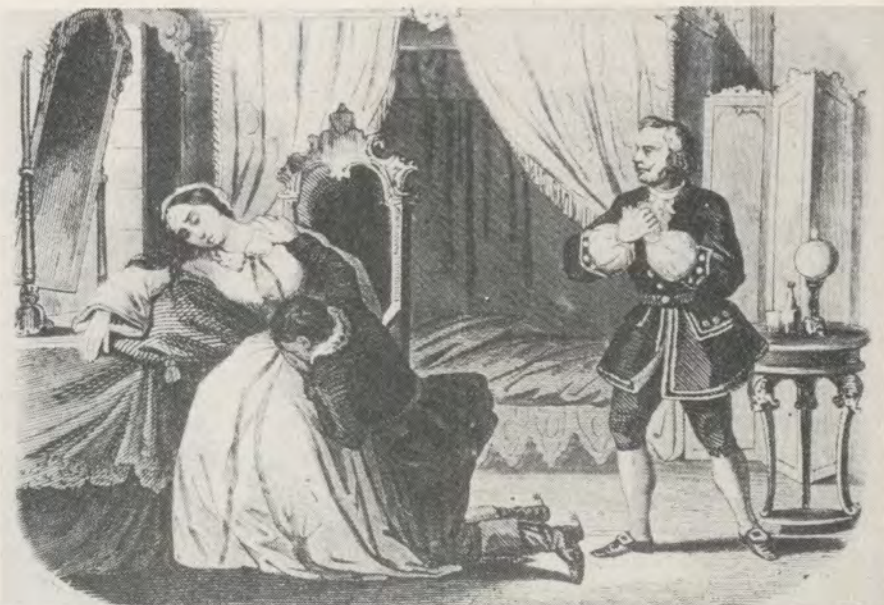
[December 1852]

I'll be in Rome the 20th . . . I ask you, who have always been so good to me . . . confirm my apartment for that day.

More, go to [the impresario] Jacovacci, who will give you a piano, and have it placed in my study so that as soon as I arrive I can write the opera



Francesco Maria Piave (1810-1876), who wrote the libretti for 10 Verdi operas, including *La Traviata*.



The first Venice production of *La Traviata* in 1853 as depicted in the earliest piano score, showing the opera's final scene in early 18th-century dress.

for Venice without losing a moment's time.

*Trovatore* is completely finished; not a single note is missing and I am happy with it. Let it suffice that the Romans agree.

In summary, I implore you to have everything arranged so that as soon as I arrive I can begin writing in my study. Make sure the piano is a good one. Either good or not at all!

An additional problem that Verdi faced during the summer and fall of 1852 was the fact that Salvatore Cammarano, the experienced Neapolitan librettist — who had written among other works Donizetti's *Lucia di Lammermoor* and Verdi's *Alzira*, *La battaglia di Legnano* and *Luisa Miller* — had died in July, leaving the libretto for *Trovatore* not quite complete. Verdi was forced to work with a young, inexperienced poet, Leone Emanuele Bardare, and to do so through an intermediary, Cesare De Sanctis. A splendid letter to De Sanctis written on New Year's Day, 1853, details some of the composer's thoughts on operatic subjects and librettists, and also introduces for the first time, still tentatively, the name *Traviata*. The abbreviated prose version of the opera completed in November had originally been called *Amore e morte* (*Love and Death*), but the censors had disallowed that title while approving the scenario itself.

I should like nothing better than to find a good libretto and thereby a good poet (we need one very badly) but I won't hide from you the fact that I read without pleasure the librettos sent to me. It is impossible or almost impossible for someone else to guess what it is that I want. I want subjects [that are] *new, great, beautiful, different (varied?)*,

*daring . . . and daring to the extreme limits with new forms etc. etc. and at the same time that are capable of being set to music . . .* When someone tells me: I did this because Romani, Cammarano, etc. did it, we no longer understand each other. Precisely because those great ones have done it in this way, I should like it done differently.

At Venice I am doing the *Dame aux Camélias* which will be entitled, perhaps, *Traviata*. A subject of our time, someone else perhaps might not have done it because of the [lack of] costumes, because of the times, and for a thousand other silly reasons . . . I'm doing it with the greatest pleasure. Everyone shouted when I suggested putting a hunchback on the stage. Well I was happy writing *Rigoletto* (I'm sorry it is being performed in Naples: they will do it badly and understand nothing). So with *Macbeth* etc. etc.

While he was in Rome Verdi received two letters from Giuseppina Strepponi, with whom he was living and who was to become his second wife in 1859. They were obviously written in response to letters from the composer complaining of difficulty with *Traviata*. They also suggest that this highly intelligent woman, gifted linguistically and experienced in the theater herself — she had been one of Italy's leading sopranos from 1835 to 1842 — played a not insignificant part in the shaping of Verdi's operas during his first period of mastery.

Jan. 3, 1853

And you haven't written [any of the music for *Traviata*] yet? You see! You need your poor Nuisance in a corner of the room curled up in an

armchair, to say: *'That's beautiful' — 'That's not' — 'Stop' — 'Repeat; that's original.'* Now, without this poor Nuisance, God is punishing you, making you wait and rack your brains, before opening up all the little pigeon-holes and allowing your magnificent musical ideas to emerge.

And two weeks later:

Jan. 17, 1853

. . . I am very sorry about what you tell me concerning the opera for Venice. I hope, however, that the situation is not quite so black as you paint it, and that on your arrival in Livorno [where they were to meet] you will have several pieces in your trunk.

Following his return from Rome — the trip to Busseto was a difficult one in those days and lasted about six days — Verdi recalled Piave to Sant'Agata to work on the libretto for *Traviata* once again. At this particular moment the composer was losing two important battles with the administration of La Fenice and the police censors. The first concerned the cast. Verdi had missed a January 15th deadline for demanding the replacement of Salvini by another soprano. The other concerned the setting, the costumes and scenery for the opera. In this regard as in others, the older Verdi literature has been in error. That literature perpetuated the myth that one of the reasons for *Traviata's* failure was that audiences would not accept an opera in modern dress. But no audience of the time ever saw *Traviata* in modern dress. The setting at the premiere, and in all probability for 50 years afterward, was circa 1700. At La Scala the precise year in which the change to a setting around 1850 took place was 1906, when the mid-19th century was no longer contemporary.

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**No audience of the time ever saw *Traviata* in modern dress.**

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Furthermore, Verdi was suffering an ailment to his right arm which was threatening the completion of the Venetian commission. This illness accounts for the first part of a letter from Piave to Carlo Marzari, the senior president of La Fenice, which is, in effect, a letter from a very angry Verdi. Only in the postscript, and there only in part, does Piave speak for himself. It should be observed that illness, either of the throat, other parts of the digestive tract or of the arm, plagued Verdi through much of his creative career. Significantly, they were most bothersome when he was meeting a deadline.

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"Soirée à l'Arsenal," an 1831 etching by Tony Johannot which reflects the atmosphere of Act III of *La Traviata*.

Feb. 4, 1853

... The Presidency he [Verdi] said, is legally right, I confess it, but artistically wrong because not only Salvini but the entire company is unworthy of the *Gran Teatro La Fenice*. I don't know if my indisposition will allow me to complete the opera, and in this uncertainty it is useless that the management hire other artists; let it then be Salvini and company. But I declare that in case the opera is given, I have no hope for the outcome, but rather [expect] that there will be a complete fiasco...

P.S. Everything that I wrote [has been] in the name of Verdi but now I must add on my own account that he is in a really infernal mood, perhaps because of his illness, but more because he has no faith in the company. I've read the [anonymous] letter sent to him [while he was] in Rome which analyzes and pulverizes not only Salvini but the exhaustion of Varesi[']s voice] and the marmoreal, monotonous singing of Grazi-ani (these are the epithets I read!). I also received my share of scolding for having remained silent about what (he says) is the chronic state of the company. He adds that perhaps it was unwise advice to give *Il corsaro* because he says such an opera will suffer the same fate [as *Traviata*]. You can readily imagine how much negotiation and renegotiation I must engage in, but I'm satisfied because if, as I hope, Verdi's health holds up, the opera will be finished inasmuch as it has reached a good point. In fact I have heard the first act and I think it is wonderful for effect and novelty.

Piave's postscript is particularly significant because it tells us that only one month prior to the premiere and two weeks before the composer had to leave for Venice he had completely finished only Act I. Verdi arrived in Venice on February 21st with barely two weeks to orchestrate the opera as well as to rehearse the singers and instrumentalists. This is the tightest schedule of Verdi's career, as a comparison with the amount of time spent rehearsing his other operas will show. (See the "Chronological Timetable" in *The Verdi Companion*, New York, W. W. Norton, 1979.)

The limited time available meant that the singers had less time than usual to learn their parts, and from the psychological point of view it meant that the strains on Verdi and his low opinion of the cast must have adversely affected the morale of the cast.

The evidence seems persuasive. Although it is clear that *Traviata's* initial failure was caused in large part by the singers, there was another factor: the immense pressure of time under which Verdi completed his fourth Venetian commission. Keeping the splendid achievement of *Trovatore* in mind, we may well turn full circle at this point and marvel that the first version of *Traviata* needed so little revision to become one of the composer's supreme masterpieces, a rare gem among Italian operas. ■

MARTIN CHUSID is professor of music and director of the American Institute for Verdi Studies at New York University. In 1974 he published *A Catalog of Verdi's Operas*; he has read papers on Verdi at six international congresses and edited *Rigoletto*, to be published in the new complete Verdi edition.

## New Charter To Aid Arts

by David Glotzer

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

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

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

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

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

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

The provision allocates 20% of the revenue of the Hotel Tax to the Publicity and Advertising Fund at up to the 8% level of the tax. The Hotel Tax is currently 9 $\frac{3}{4}$ %, which means that the percentage for the Fund does not include the revenue from the 1 $\frac{3}{4}$ % over 8. The reason that this somewhat complicated formula was adopted was to limit the total dollars the Fund would receive while at the same time ensuring that its revenue would increase as the tourist trade increases.

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

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

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

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



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

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

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

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

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

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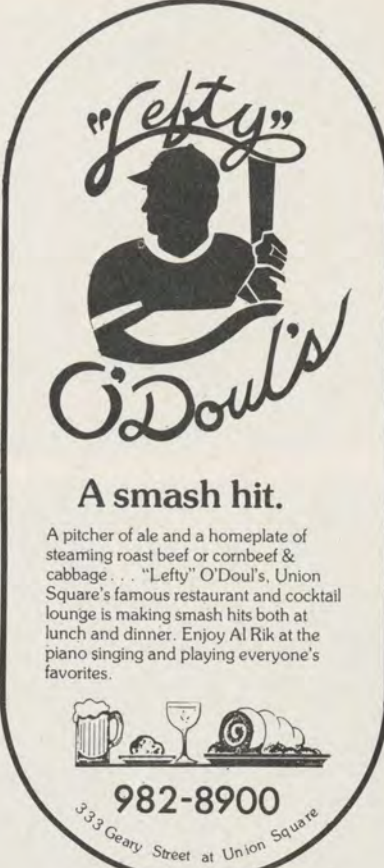
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# NEVADA ENTERTAINMENT GUIDE

for NOVEMBER 1980

## RENO

- Harrah's Reno (Headliner Room)**—  
(Reservations toll free 800/648-3773)  
thru Nov. 5—Loretta Lynn  
Nov. 6-19—Merle Haggard  
Nov. 20-Dec. 3—Tony Orlando
- Sahara-Reno (Opera House Showroom)**—  
(Reservations toll free 800/648-3990)  
Current—"Burlesque, USA" starring Red  
Buttons, Eddie Bracken and Tempest Storm
- MGM Grand Reno (Ziegfeld Theatre)**—  
(Reservations toll free 800/648-4585)  
Current—"Hello, Hollywood, Hello"
- John Ascuaga's Nugget (Celebrity Room)**—  
(Reservations toll free 800/648-1177)  
Nov. 15 only—Judy Lynn's Final Performance

## LAKE TAHOE

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

## LAS VEGAS

- Caesars Palace (Circus Maximus)**—  
(Reservations toll free 800/634-6661)  
thru Nov. 5—Sammy Davis Jr.
- Desert Inn (Crystal Room)**—  
(Reservations toll free 800/634-6906)  
Current—"Les Alcazar de Paris"
- Dunes (Casino Showroom)**—  
(Reservations toll free 800/634-6971)  
Current—"Casino de Paris '80"
- Frontier (Music Hall)**—  
(Reservations toll free 800/634-6966)  
thru Nov. 5—Wayne Newton/Dave Barry  
Nov. 6-26—Roy Clark  
Nov. 27-Dec. 3—Steve Lawrence & Eydie  
Gorme
- Las Vegas Hilton (Hilton Showroom)**—  
(Reservations 415/772-7200)  
thru Nov. 17—Bill Cosby
- MGM Grand (Celebrity Room)**—  
(Reservations toll free 800/634-6363)  
thru Nov. 5—Mac Davis  
Nov. 6-19—Engelbert  
Nov. 20-Dec. 3—Mac Davis
- Ziegfeld Theatre**—Current: "Hallelujah,  
Hollywood"
- Riviera (Versailles Room)**—  
(Reservations toll free 800/634-6855)  
thru Nov. 12—Neil Sedaka/Bernadette  
Peters  
Nov. 13-26—Anne Murray/Larry Gatlin
- Sahara (Congo Room)**  
(Reservations toll free 800/634-6666)  
thru Nov. 5—Dinner Show: Jerry Lewis/  
Buddy Greco  
Cocktail Show: Buddy Hackett/  
Joey Heatherton  
Nov. 6-13—Dinner Show: Jack Jones  
Cocktail Show: Flip Wilson/  
Mel Torme  
Nov. 14-16—Johnny Carson/Sahara Girls  
Nov. 17-26—Dinner Show: TBA  
Cocktail Show: George Carlin  
Nov. 27-Dec. 4—Dinner Show: Helen Reddy
- Sands (Copa Room)**—  
(Reservations toll free 800/634-6901)  
thru Nov. 4—Shecky Greene/Jerry Vale  
Nov. 5-18—Tony Bennett  
Nov. 19-Dec. 16—Wayne Newton/Dave Barry



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# SAN FRANCISCO OPERA

Monday

Tuesday

Wednesday

## SEPTEMBER

Park concert  
Sunday, September 7  
Golden Gate Park, 2 p.m.  
Kurt Herbert Adler  
conducting the San  
Francisco Opera  
Orchestra  
with Shirley Verrett,  
Placido Domingo

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

## OCTOBER

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

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

## NOVEMBER

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

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

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

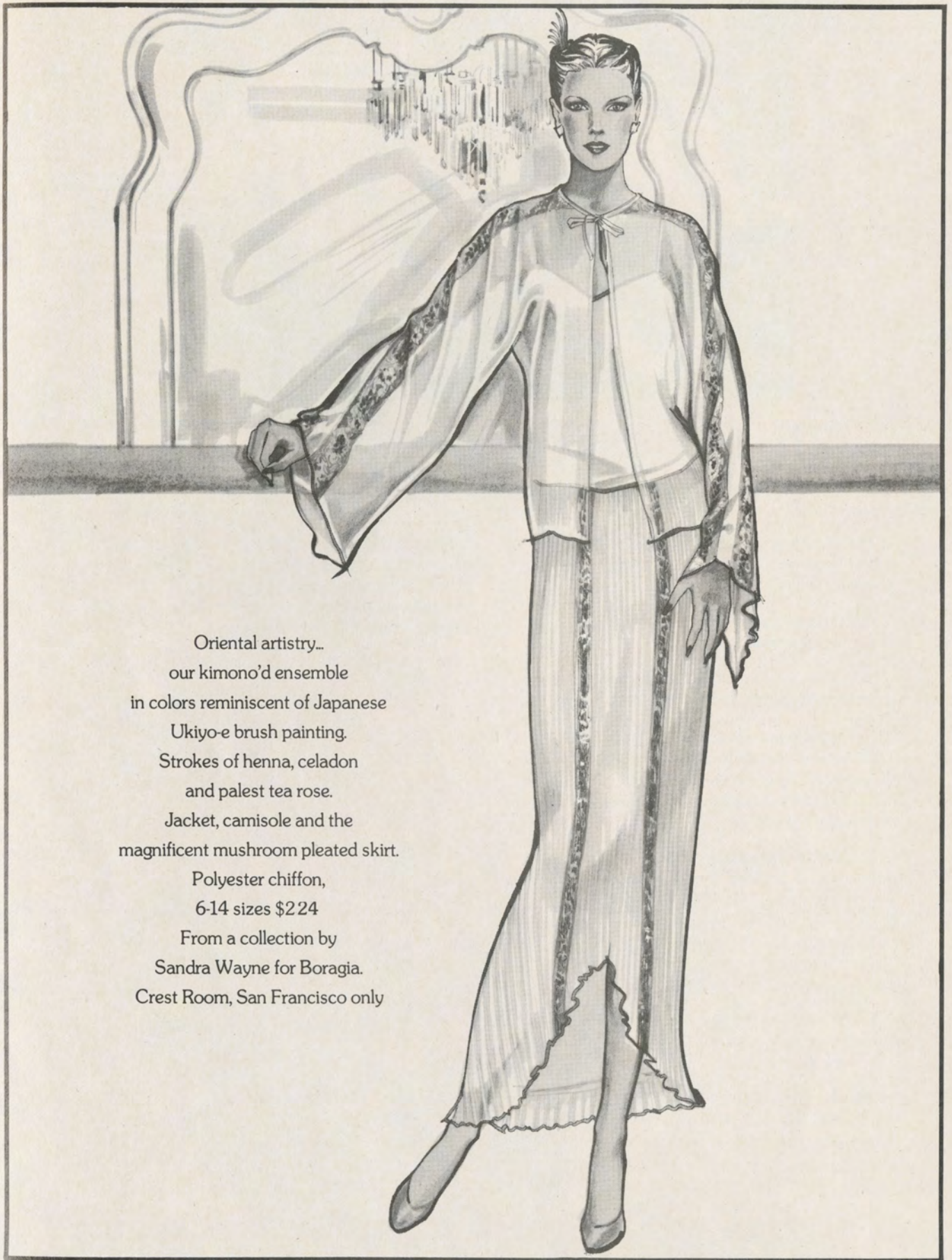
## DECEMBER

Letters designate  
subscription series

|                       |   |                          |      |                                      |      |
|-----------------------|---|--------------------------|------|--------------------------------------|------|
| •Don Pasquale<br>1 pm | 1 | Madama Butterfly<br>8 pm | 2    | Don Pasquale<br>(in English)<br>8 pm | 3    |
|                       |   |                          | A, B |                                      | R, T |

# 1980 CALENDAR

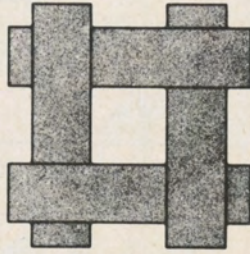
| Thursday                                 | Friday  | Saturday   | Sunday                   |                                      |                      |   |                   |
|--|---|--|--------------------------|--------------------------------------|----------------------|---|-------------------|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



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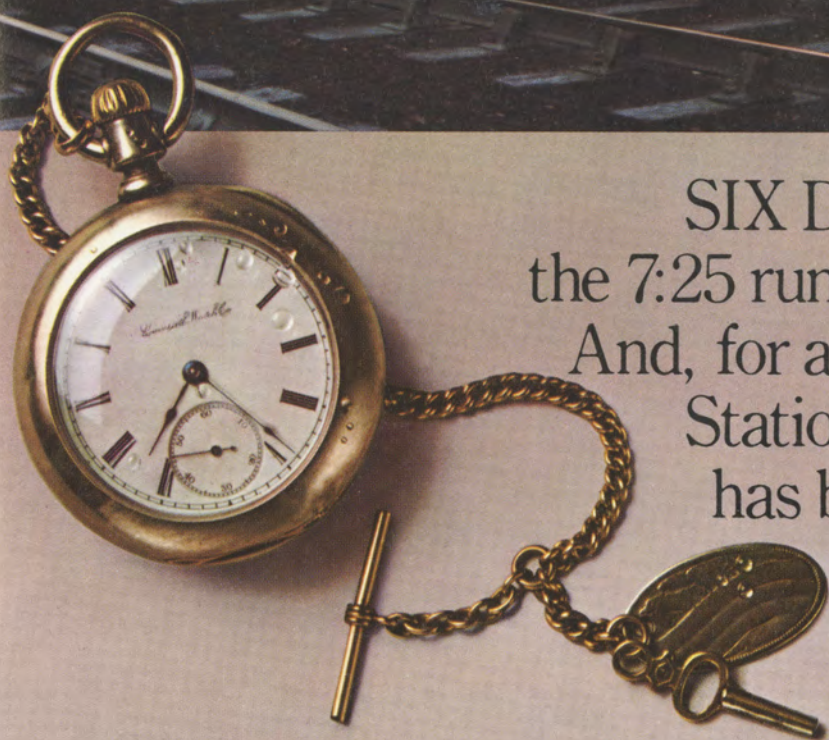
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| Kent                                      | 11                    | 0.9                  |
| Kent 100's                                | 14                    | 1.0                  |
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| Merit 100's                               | 10                    | 0.7                  |
| Vantage                                   | 11                    | 0.8                  |
| Vantage 100's                             | 12                    | 0.9                  |
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November 8, 1980

**BARBARA DANIELS**

has kindly agreed to take over  
the role of Violetta Valery  
in this performance of *La Traviata*  
instead of VALERIE MASTERSON,  
who is indisposed.



**BARBARA DANIELS**

Currently a leading soprano with the Cologne Opera, Barbara Daniels makes her San Francisco Opera debut as Zdenka in *Arabella*. She first appeared in Cologne as Ilia in the Jean-Pierre Ponnelle production of *Idomeneo* in 1978 and has since been heard there as Violetta in *La Traviata*, Pamina in *Die Zauberflöte*, Marguerite in *Faust*, Gilda in *Rigoletto*, Fiordiligi in *Così fan tutte*, Marzelline in *Fidelio*, Euridice in *Orfeo*, Elisetta in *Il Matrimonio segreto*, Mimi in *La Bohème* and the title role in *La Pêrichole*. As a regular guest artist, she has sung Elisetta with the Deutsche Oper in Berlin, Violetta in *La Traviata* in Stuttgart and Frankfurt, and Rosalinde in *Die Fledermaus* in Frankfurt, which she performed in her 1978 Covent Garden debut to critical and audience acclaim. During the 1979 Berlin Festival she was heard in Schumann's "Faust Scenes" with the Berlin Philharmonic under Wolfgang Sawalisch and repeated the work under his direction with the Orchestre de la Suisse Romande and Rome's Santa Cecilia. In January 1980 she sang Margherita in the Zurich Opera production of *Mefistofele*. Born in Ohio, Miss Daniels returns regularly to the United States and has recently performed Violetta with Pittsburgh Opera, Norina in *Don Pasquale* with Washington Opera and the title role in Massenet's *Manon* at the Cincinnati May Festival this year.

