

Lucia di Lammermoor

1981

Wednesday, November 4, 1981 7:30 PM

Saturday, November 7, 1981 8:00 PM

Sunday, November 8, 1981 2:00 PM

Monday, November 9, 1981 8:00 PM

Friday, November 11, 1981 8:00 PM

Tuesday, November 17, 1981 8:00 PM

Sunday, November 22, 1981 2:00 PM

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SAN FRANCISCO OPERA



Lucia di Lammermoor

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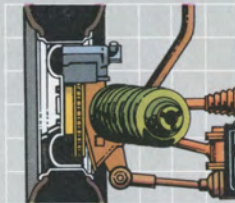
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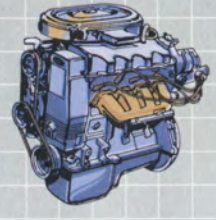
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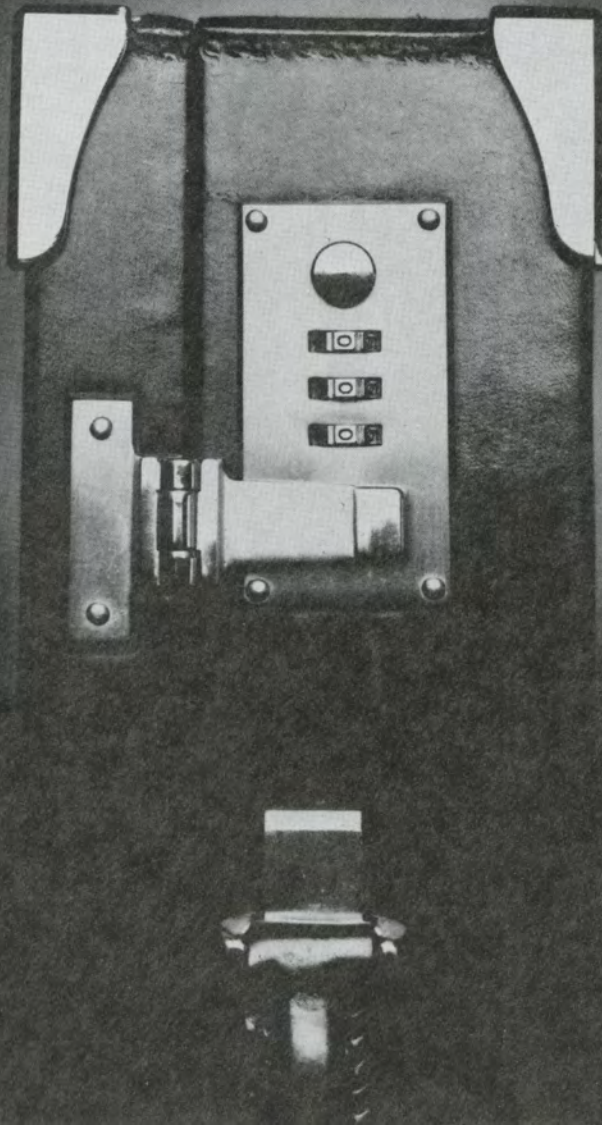
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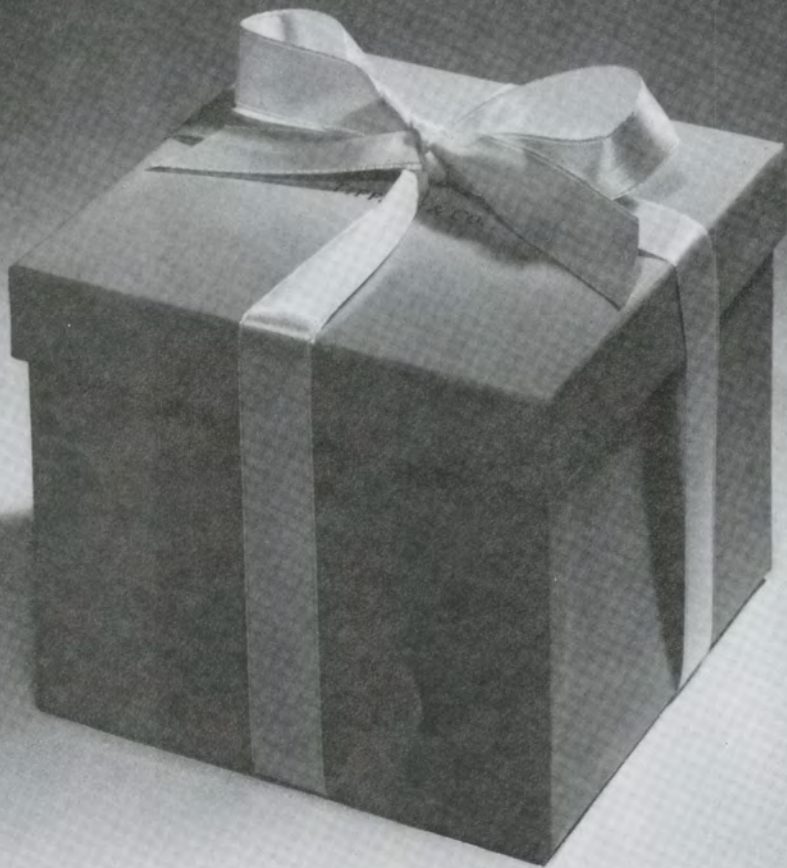
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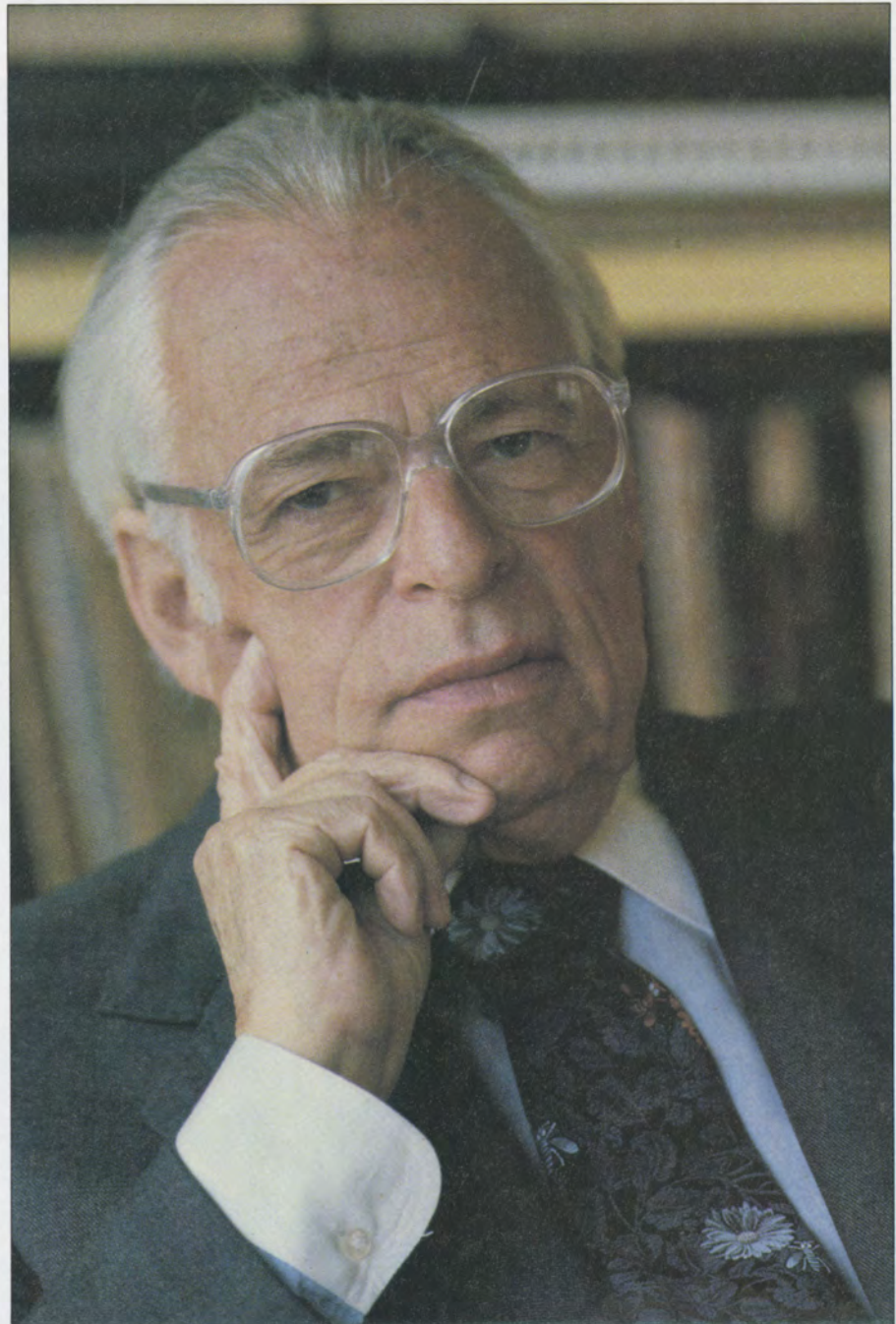
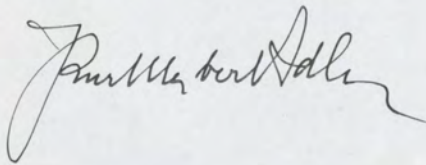
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A warm welcome to our 59th annual Fall Season, which climaxes the busiest year in the history of San Francisco Opera. We welcome back a host of dear friends of the Company and of mine, and we are also happy to introduce a number of exceptional artists new to San Francisco. Two of the most popular works in all opera — Verdi's *Aida* and Bizet's *Carmen* — receive new productions; the new *Aida* is San Francisco Opera's contribution to San Francisco's city-wide celebration of the 800th anniversary of the birth of St. Francis of Assisi, the City's patron. Three works are presented here in premiere performances: Rossini's *Semiramide*, Massenet's *Le Cid* (which has never before been heard in the American West) and Lehár's *The Merry Widow*. Shostakovich's *Lady Macbeth of Mtsensk*, the original version of *Katerina Ismailova*, is heard for the first time in 45 years in the United States. After this season, I will step down from the position of general director of the Company, having enjoyed 38 years of association with San Francisco Opera. Together with you, our audiences and faithful supporters, we have built an opera company of international renown. In 1954, when I assumed directorship, there were five weeks of grand opera in San Francisco; this year, we are proud to present a total of twenty in the War Memorial Opera House. With inauguration of the Summer Festival, an extended Fall Season and the activities of our affiliates, opera is now a permanent part of the vibrance that makes San Francisco such an enviable place to live. I hope this new season, and many more to come, will bring you the artistic satisfaction you desire. Thank you, and may you enjoy our sincere efforts.



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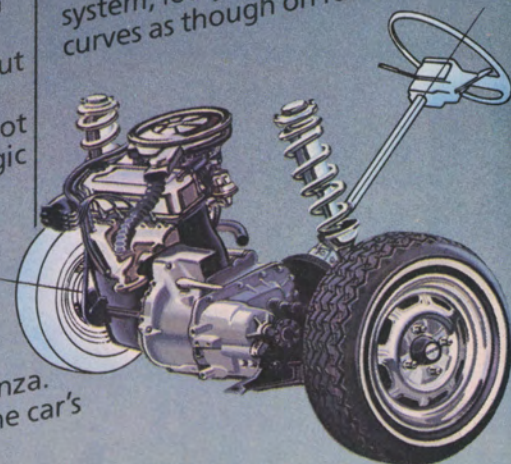
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LUCIA DI LAMMERMOOR/1981

FEATURES

Emma Bovary at the Opera 36

Flaubert's Madame Bovary found in Donizetti's Lucia a dramatic expression of the powerful emotional currents running through her own heart.

Scott, Donizetti and *The Bride of Lammermoor* by Julian Budden 45

Sir Walter Scott's novel was adapted by Donizetti and his librettist Cammarano into a work embodying the Romantic sensibility.

Lucia: A Touchstone of the Romantic by William Ashbrook 78

The enduring popularity of *Lucia di Lammermoor* might puzzle some modern audiences who misunderstand the work and its early history.



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THE COVER

All 11 works in the 1981 Fall Season take their names from central characters. The covers for the magazines focus on non-operatic depictions of these title heroes and heroines, as seen through the filter of various other artistic media.

LUCIA: Wood engravings by J.D. Cooper based on illustrations by John Williamson for a late 19th-century edition of Sir Walter Scott's *The Bride of Lammermoor*. Designed by Richard High.

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FROM THE PRESIDENT

When Kurt Herbert Adler lays down his baton after conducting the final performance of this 59th annual Fall Season, he will retire after nearly three decades as general director of the Company. It is characteristic that his last year in charge is a spectacular one of unparalleled activity and ambition. After launching a new San Francisco Summer Festival, he has assembled a fall opera season that, in breadth of repertoire and caliber of artists, is quite simply the dream of every opera lover.

We are deeply indebted to Mr. Adler for his development of San Francisco Opera to become one of the leading opera companies of the world. I know that all patrons of San Francisco Opera wish him good health and happiness in his retirement during the years to come, a retirement he has earned and richly deserves.

As I am sure you know, Terry McEwen takes on the responsibility of leading the Company this coming winter. He is committed to maintaining the exceptional standards of quality that have characterized the Adler years, and we are fortunate to have someone of his ability, determination and vision.

As mentioned in previous letters, costs of producing operas of the quality for which we are famous are staggering, and ticket revenues cover

only 55-60 per cent of the costs, even with sold-out houses. Further, the expenses of developing our new Summer Festival are significant and, of course, the ravages of inflation wreak particular havoc with our finances since we are a labor-intensive enterprise. As a result, our need for contributions to the annual fund drive is greater than ever. It is vital that we materially increase our contributed revenues this year if we are to maintain our financial health, which we must do if we are to continue our artistic strength. If you are one of our thousands of donors, I hope you will seriously consider increasing your contribution this year; if you are not, won't you please join them? We offer a host of attractive benefits to contributors, and a number of useful deferred giving plans have been developed. Please let us know how we can help you to help the San Francisco Opera, and please act now.

A number of the beautiful productions you see this fall are special gifts: *Semiramide* through a grant from the San Francisco Foundation, and the new *Aida* through the generosity of a friend of San Francisco Opera. *Manon* was made possible in 1971 through the sponsorship of the Metropolitan Life Insurance Company and a gift from James D. Robertson, while our *Lucia di Lammermoor* was created in 1972 thanks



RON SCHERL PHOTO

Walter M. Baird
President and Chief Executive Officer
San Francisco Opera Association

to a gift from Cyril Magnin. We are also delighted this fall to present the Canadian Opera Company's production of *The Merry Widow*.

I would like to extend our continuing gratitude to the National Endowment for the Arts and its chairman, Livingston L. Biddle, Jr.; the California Arts Council and its chairman, Karney Hodge; the Honorable Dianne Feinstein, Mayor of San Francisco; Chief Administrative Officer Roger Boas; the City and County of San Francisco; the War Memorial Board of Trustees and the San Francisco Opera Guild for their invaluable support of the San Francisco Opera.

Enjoy the season!

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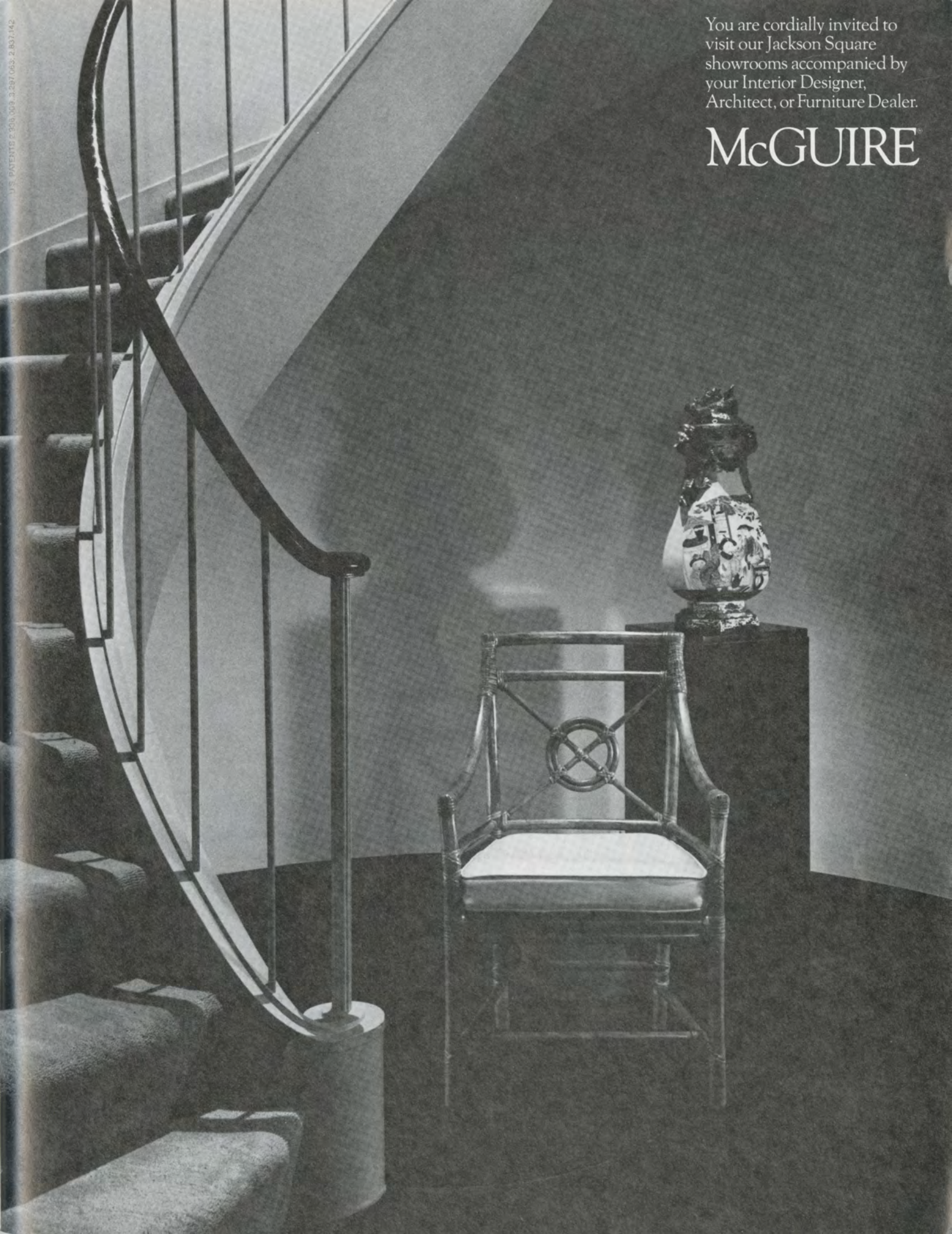
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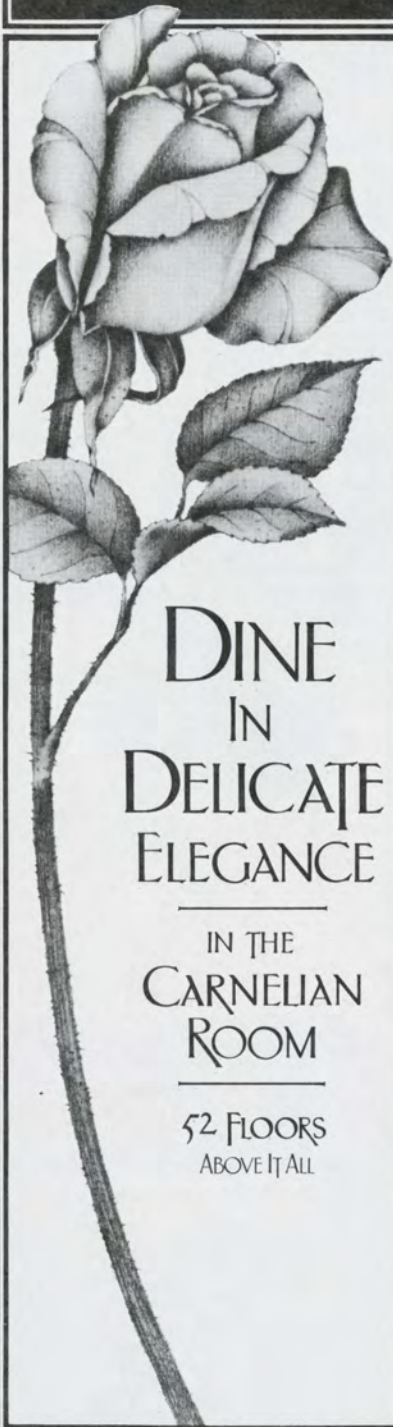
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Extra Chorus

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Elizabeth Anker	Iris Miller	John L. Glenister
Iris Boudart	Linda Moody	Edgar C. Harris
Lael Carlson	Susan Sheldrake	David House
Teresa Colyer	Lorice Stevens	Conrad Knipfel
Lisa Louise Glenister	Winther Andersen	Henry Metlenko
Theodotia Hartman	Mamoru Arimoto	Steven Meyer
Gloria Holmby	John Beauchamp	Eugene Naham
Anne Huffington	Manfred Behrens	Stephen Ostrow
Liya Kushnirskaya	Raymond Chavez	Autris Paige
Marena Lane	Thomas Clark	Robert Philip Price
Lola Lazzari-Simi	Angelo Colbasso	Robert Romanovsky
Cecilia MacLaren	David Durrett	Kevin Skiles
Roberta Maxwell	Dale Emde	Micaele Sparacino
Susan McClelland		James Starkey
		James Tipton

Girls Chorus

Elizabeth Ashton	Samantha Graff	Alissa Kingsbury
Deidre Atkinson	Karla Haeberle	Rachel Lopez
Malieka Bundy	Martha Hicks	Jennifer Marshall
Anne Coriston	Julia Hunt	Kristin McCarthy
Teresa Davis	Ann Huppert	Stefanie Naifeh
Sharon D'Cunha	Anna Marie Jegers	Amy Sharp

Boys Chorus

Kevin Barry	Patrick Egly	Ian Luce
Paul Bemesderfer	Michael Folk	David Martin
Brian Butler	Andrew Fredericks	Eric Marty
Adam Colety	Timothy Genis	Peter McKean
Jonathan Couchman	George Graham	Torin Newsome
Brian Darby	Kenyan Hopkins	Daniel Potasz
James Datri	Gary Jones	David Roberts
John Datri	David Kersnar	Aaron Shapiro
Justin Dudley	Thor Klippert	Carl Smith
Geoffrey Dunn	Christopher Lev	William Weber

Dancers

Peggy Davis	Diane Rothenberg	David Jones
Anne Elizabeth Egan	Marika Sakellariou	Alonso King
Carolyn Houser	Katherine Warner	Daryl Lloyd
Marti Kennedy	Peter Childers	William Sanner Ramsdell
Cecilia Marta	Hassan Al Falak	Pete J. Shoemaker
Elvia Marta	Greg Gible	John Sullivan
Kathryn Roszak		Charlie West

Actors

Alan Blumenfeld	Colin Harvey	Claudia Siefer
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continued on p. 24

The New Classic from Klaus Murer

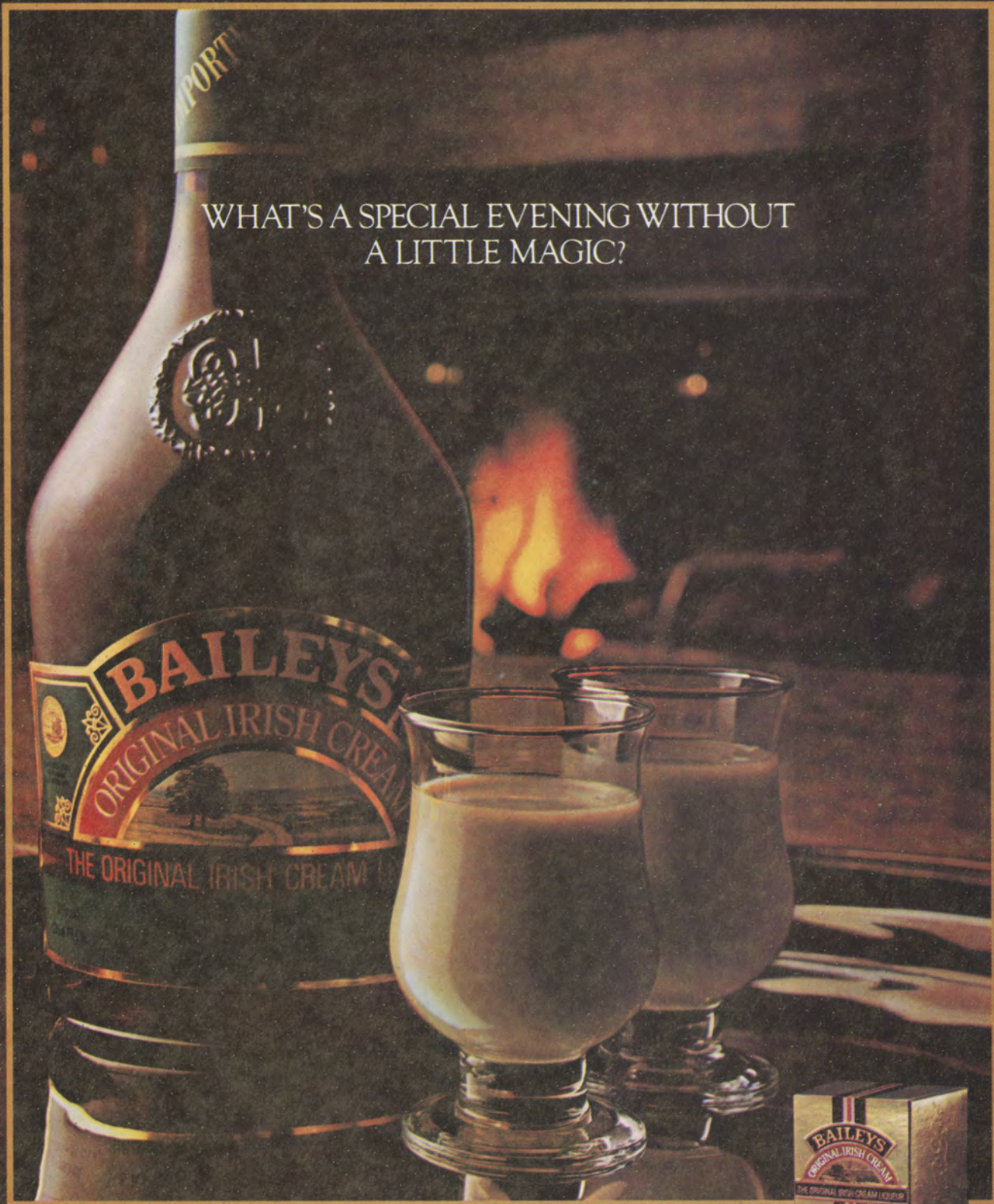


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1981 SEASON

Kurt Herbert Adler, General Director

San Francisco Opera Premiere

Semiramide

In Italian
Rossini

This production of *Semiramide* was made possible through a generous and much appreciated grant from the San Francisco Foundation.

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

Bonyngé/Pizzi*/Pizzi

Manon

In French
Massenet

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

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

Rudel/R. Levine*/Mitchell-George/Sakellariou

San Francisco Opera Premiere

Lady Macbeth of Mtsensk

In Russian
Shostakovich

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

Simmons/Freedman/Skalicki-Colangelo

San Francisco Opera Premiere

The Merry Widow

In English
Lehár

Production from the Canadian Opera Company

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

Bonyngé/Mansouri/Laufer*-Mess*/Holder*

New Production

Carmen

In French
Bizet

This new production of *Carmen* was made possible in part through the generosity of friends of Kurt Herbert Adler as a tribute to the unique contribution he has made to the San Francisco Opera.

Berganza, Cook, South, Quittmeyer/Bonissolli, Estes, Eisler, Gardner, Langan, Noble

October 10, 14, 18 (mat), 22, 26, 30, November 3

Adler/Ponnelle/Ponnelle-Juerke*

Schwarz, Mitchell, South, Quittmeyer/Domingo, Carlson, Eisler, Gardner, Langan, Noble

December 4, 7, 10, 13 (mat)

Adler/Ponnelle-Hope*/Ponnelle-Juerke

San Francisco Opera and West Coast Premiere

Le Cid

In French
Massenet

(Stylized Concert Version)

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

Rudel/Frisell

Wozzeck

In English
Berg

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

Rennert/Evans/Bauer-Ecsy—Mason

Lucia di Lammermoor

In Italian
Donizetti

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

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

Agler/Frisell/Toms

Popular-priced performances in Italian

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

Bradshaw/Farruggio/Toms

New Production

Aida

In Italian
Verdi

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

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

Navarro**/Wanamaker*/Schmidt-Casey/Sappington

Die Walküre

In German
Wagner

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

Suitner/Hager/Skalicki

Il Trovatore

In Italian
Verdi

L. Price, Cossotto, Richards/Lamberti, Brendel, Rydl, Freeman, G. Stapp, Lakes*

Steinberg**/Mansouri/Skalicki-West

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

*San Francisco Opera Debut
**American opera debut

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1st VIOLIN

Zaven Melikian *Concertmaster*
Adolf Bruk *Assistant Concertmaster*
Ferdinand Claudio
William E. Pynchon *Assistant
Principal*
William Rusconi
Agnes Vadas
Mafalda Guaraldi
Barbara Riccardi
Jeremy Constant
Tanya Rankov
Robert Galbraith
Celia Rosenberger

2nd VIOLIN

Roy Malan *Principal*
Virginia Price
Felix Khuner
Lev Rankov
Eva Karasik
Leonid Igudesman
Gerard Svazlian
Lani King
Linda Deutsch
Rise Patt†
Sarah Ushert†

VIOLA

Rolf Persinger *Principal*
Natalia Igudesman
Lucien Mitchell
Asbjorn Finess
Jonna Hervig
Ellen Smith
Alison Avery
Patrick Kroboth†

CELLO

David Kadarauch *Principal*
Samuel Cristler
Judiyaba
Doug Ischar
Jonathan Kramer
Helen Stross

BASS

Charles Siani *Principal*
Jon Lancelle
Steven D'Amico
Shinji Eshima
Philip Karp

FLUTE

Walter Subke *Principal*
Alice F. Miller
James Walker
Mary Hargrove†

PICCOLO

James Walker

OBOE

James Matheson *Principal*
Deborah Henry
Raymond Dusté

ENGLISH HORN

Raymond Dusté

CLARINET

Philip Fath *Principal*
Joanne Burke Eisler
Gregory Dufford

BASS CLARINET

Gregory Dufford

BASSOON

Rufus Olivier *Principal*
Jerry Dagg
Robin Elliott

CONTRA BASSOON

Robin Elliott

FRENCH HORN

William Klingelhoffer *Principal*
David Sprung *Principal*
Carlberg Jones
Brian McCarty
Paul McNutt
Lawrence Ragent†

TRUMPET

James Miller *Principal*
Edward Haug
Timothy Wilson

TROMBONE

McDowell Kenley *Principal*
Donald Kennelly
John Bischof

TUBA

Robert Z.A. Spellman

TIMPANI

Elayne Jones

PERCUSSION

Peggy Lucchesi
Richard Kvistad
Danny Montoro†
David Rosenthal†

HARP

Anne Adams *Principal*
Marcella de Cray

LIBRARIAN

Lauré Campbell

ORCHESTRA MANAGER

Thomas B. Heimberg

†Additional players

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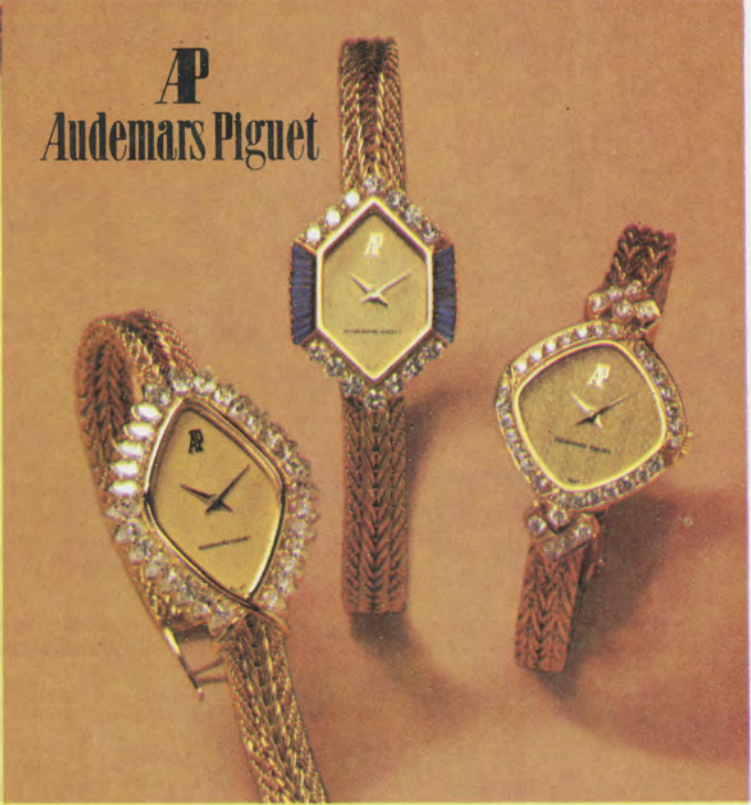
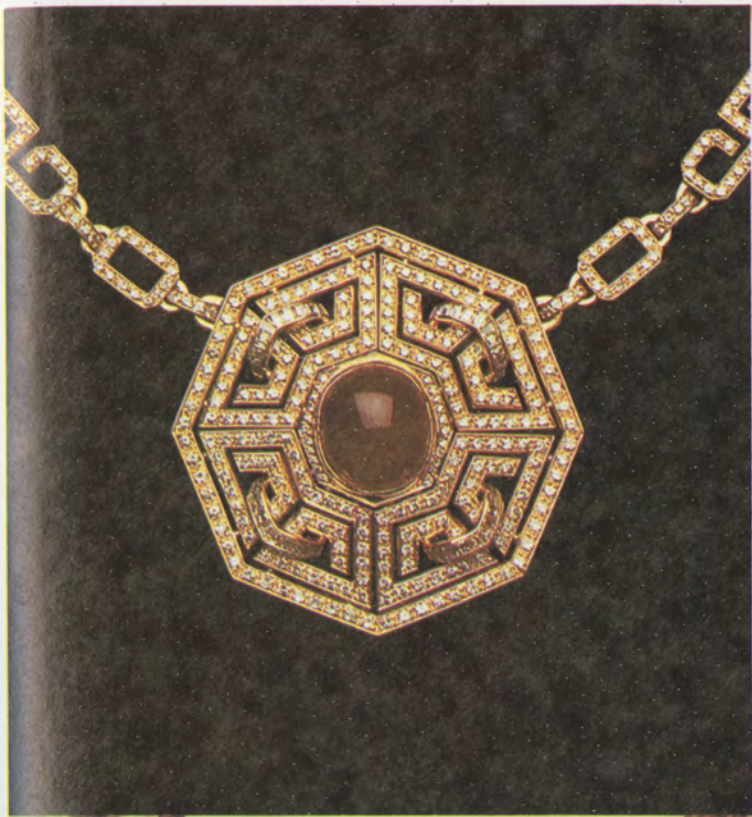
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ARTISTS

Supernumeraries

Patricia Angell	Tom Carlisle	Darryl Marick
Joan Bachrach	Roy Castellini	Greg Marks
Dorothy Baune	Gil Chun	Roger Marquardt
Elke Behrens	David Clover	Donald Martin
Dottie Brown	Rudolph Cook	Wendell Maunula
Barbara Clifford	Bill Coppock	Berri McBride
Janet Dahlsten	Robert Corrick	Rodney McCoy
Betty Davis	Don Crawford	Kenneth McDonald
Renee DeJarnatt	Tom Curran	Joseph Menzel
Joan Henry Detessan	Chas Dargis	Lawrence Millner
Christina Fox	Mark Dean	Steven Moawad
Diane Graham	Dick Deval	Steve Mongillo
Leishen Hartman	Eduardo Dominguez	Gary Morgret
Mary Joyce	Julio Dorigoni	Edwin Morse
Kahlila Kramer	Owen Dougherty	Stewart Morton
Karen Moawad	W.J. Drummond	James Muth
Alta Moody	Hilbert Duperrior	Neil Nevsny
Jan Moody	Bill Easley	Paul Newman
Holly Morrison	Jack Eiman	Mark Nichol
Janet Morse	Allan Ellis	David R. Nowicki
Ellen M. Nelson	Richard Eस्कilsen	Chip Olson
Barbara Norton	Peter Felleman	Theodore Pappas
Marianne Petroni	Humberto Fitch	Raul Picardo
Miriam Preece	Robert Flax	Michael Piccini
Katherine Prongos	Joel Fort	Michael Pitkin
Nathalie Rubens	Mickey Frettoloso	Joel Posner
Louise Russo	Lyn Gardella	Paul Price
Ellen Sanchez	Cliff Gold	Paul Ricks
Nikki Scofield	Rex Golightly	Christopher Riley
Sally Scott	Dennis Goza	Warren Schmalenberger
Susie Scott	Larry Grail	Robert Schmidt
Bess Sherman	John Grimes	Harry Lee Semme
Stella Tatro	Louis Handler	Robert Serian
Marcia Tusting	Guy Harrison	William D. Shaw
Carolyn Waugh	Joe Hay	Chris Sheffield
Janet Weil	Phillippe Henry	Ronald Sickman
Susan Weiss	Michangelo Hernandez	Roy Siniard
	Gary Hill	Rick Skarolid
Andrew Alder	Mark Huelsmann	Patrick Smith
Paul Allerton	Richard Hughes	Kent Speirs
Gene Angell	Donald Jack	Jonathan Spieler
Sky Bamford	James Jackson	Jerry Steimle
Gene Barnes	Stephen Jacobs	Bill Stephens
Jack Barnich	John Janonis	Christopher Thoma
Gilbert Bates	Clinton Jennings	Briar Tomlinson
Steve Bauman	Dean Johnson	Barry Tucker
Doug Beardslee	Dean Jones	Allen Tusting
Michael Boehm	William Joyce	Eric Van Johnson
Stephen Boughanough	Julius Karoblis	Doug Varchol
Joseph Bowen	Joseph Kelley	John Vassalo
Peter Bray	Terrance Kyle	Don Wagner
Gerald Breen	Ted Langlais	Richard Weil
William Brenner	Russell Lombard	David White
William Burns	Al Lucchini	Steven White
Allyne Butcher	Reese Lund	Joseph Willis
John Cailleau	Bill Maley	Bill Xenos
		Art Zigas



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PRELUDES



Martin Welcomes Adler to 'Over Easy'

Mary Martin welcomes San Francisco Opera general director Kurt Herbert Adler to the nationally televised program *Over Easy* on Thursday, December 3, at 7:00 PM on KQED-TV 9 and the same evening at 9:30 PM on KQEC-TV 32. The two are seen during taping of the program earlier this fall.

Western Opera Theater Tours Again in Feb.

Western Opera Theater takes to the road in February for its 16th consecutive season. San Francisco Opera's touring and educational affiliate will present fully staged and costumed performances, in English, of Puccini's *La Bohème* and Mozart's *The Marriage of Figaro*. The company will also mount a special one-hour version of Rossini's *The Barber of Seville* for student audiences. WOT will travel to communities in 10 Western states (California, Arizona, Washington, Oregon, New Mexico, Utah, Idaho, Montana, Wyoming and Nevada) and, by popular demand, will again head east for orchestra performances in Illinois, Indiana, Iowa, Ohio and Pennsylvania.

The 1982 artist roster, selected through national auditions, includes WOT returnee Joan Tirrell; former Merola Opera Program participants Charlotte Ellsaesser, Peter Atherton

and Richard Haile; two current San Francisco/Affiliate Artist-Opera Program members, Evelyn de la Rosa and Thomas Woodman; and newcomers Nikki Hartliep, Kathyne Jennings, Dianne Iauco, Gregory Kunde, Randolph Locke, David Kline, John Matthews and Stephen Smith. Returning for his second year as music director is Mark D. Flint. When the company winds up its tour at the end of April, it will have recorded 15,000 miles and been seen by 75,000 opera enthusiasts.


Arts Center Seeks Guides

Tour guides and receptionists are needed for Monday tours of the Performing Arts Center (Davies Symphony Hall, the Opera House and the Herbst Theater). Training will begin on Monday, January 18. For further information, phone 552-8338.



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PRELUDES

DAVID POWERS PHOTO

Samson Telecast Nov. 23

The San Francisco Opera's 1980 production of *Samson et Dalila* will be seen nationwide on PBS television stations Monday, November 23, at 8 P.M. on WNET-TV's *Great Performances* series. The much-acclaimed new production of Saint-Saëns' opera, which opened the 1980 Fall Season in the War Memorial Opera House, starred Placido Domingo and Shirley Verrett in the title roles, with Wolfgang Brendel as the High Priest. Julius Rudel conducted. The visually spectacular production was created by stage director Nicolas Joël and by designers Douglas Schmidt, Carrie Robbins and Thomas Munn. Taping of the production was partially funded through the generosity of a friend of San Francisco Opera and the San Francisco Opera Guild, and was supervised by television director Kirk Browning. The opera production itself was made possible by and produced through the cooperation of the Gramma Fisher



Samson et Dalila, 1980: Shirley Verrett, Placido Domingo.

Foundation of Marshalltown, Iowa, the Lyric Opera of Chicago and San Francisco Opera.



Chinese Stagecraft Team Visits

The Chinese Stagecraft Study Team of the People's Republic of China, led by Minister of Culture Wu Xue, visited the United States in July of this year for an eight-city tour originating in New York and ending in San Francisco. At the invitation of the U.S. International Communications Agency, the study team participated in a program designed to provide its members with a broad understanding of the current technology of stagecraft in this country.

In addition to their scheduled tour of the Performing Arts Center and other Bay Area groups, the team made

a special request to be given a demonstration of the techniques of the San Francisco Opera's Wig and Make-Up Training Program, the first professional training school of its kind in the United States. Under the direction of company wigmaster Richard Stead (shown at left, placing the bald pate on apprentice Lotta Ulfung) and with the assistance of Steve Anderson, also a member of the school, Miss Ulfung was transformed into King Lear, using the same process for Thomas Stewart's make-up and wig for the American premiere of *Lear* during the San Francisco Opera's first Summer Festival. The visiting group followed the demonstration with great interest and appreciation.

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1

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First, an "Early-Bird" Special Drawing for everyone who beats the deadline of October 15, 1981. The prize is a fantastic one-week TWA Paris roundtrip for two — including

charming hotel on the Left Bank, dinner at Maxim's, lunch at Tour d'Argent, tickets to the Folies Bergeres and the Crazy Horse Saloon, and more.

2

OPERA RAFFLE DRAWING — \$10,000 DIAMOND, 7 TRIPS AND 500 PRIZES!

The Opera Raffle major drawing for the \$10,000 Diamond Ring and the full panorama of trips and other prizes will be held on December 21, 1981.

All you do is complete the Official Entry Card and mail it in with as many raffle tickets as you wish.

3

BONUS DRAWING — VIP CHINA TRIP!

Return all 12 raffle tickets and you are eligible to participate in this special Bonus Drawing to win a once-in-a-lifetime prize — an unbelievable VIP Mainland China Trip, two weeks for two people!

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OCTOBER–NOVEMBER, 1981



OISEAU SOLAIRE, 1966, bronze sculpture, edition 5, 62½x94½x54 ins. (158x240x137 cm)

A fully illustrated color catalogue is being published on the occasion of this exhibition and is available for \$15 postpaid from the gallery.



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1981 PREVIEW SERIES

1981 OPERA PREVIEW SERIES

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 PREVIEW SERIES

MARIN

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

DIE WALKÜRE
Henry Holt 11/19

NORTH PENINSULA

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

DIE WALKÜRE
Henry Holt 11/16

FRIENDS OF THE KENSINGTON LIBRARY PRESENTS GENERAL LECTURE ON VERDI

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

PIEDMONT ADULT EDUCATION OPERA PREVIEW SERIES

Previews will be held at the auditorium of Piedmont High School, 800 Magnolia Avenue, Piedmont, at 7:30 p.m. on two Tuesday and ten Monday evenings. Lectures will be given by San Francisco Opera Magazine editor Arthur Kaplan and Opera Education International director Michael Barclay. Series registration is \$45; \$40 for Piedmont residents. Single tickets are \$5.00. For further information call (415) 653-9454 or 658-3679.

AIDA
Arthur Kaplan 11/2
DIE WALKÜRE
Michael Barclay 11/16

IL TROVATORE
Arthur Kaplan 11/23

NAPA OPERA LECTURE SERIES

For the ninth year there will be a ten-week course called ADVENTURES IN OPERA in Napa. The course, which accompanies the Saturday and Sunday series at the San Francisco Opera, will be held on Wednesday nights from 7:30 to 9:00 p.m. at St. Mary's Episcopal Church, 1917 Third Street, in Napa. Ernest Fly will again teach the course. Cost for the entire series will be \$18.00. Individual lectures will be \$3.00. For further information, please call Mr. Fly at (707) 224-6162.

AIDA 11/4
DIE WALKÜRE 11/11
IL TROVATORE 11/18

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of all the operas of the 1981 season will be given by Arthur Kaplan, editor of the

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

AIDA
Arthur Kaplan 11/5
DIE WALKÜRE
Michael Barclay 11/10

IL TROVATORE
Arthur Kaplan 11/16

SAN JOSE OPERA GUILD

Previews will be held at the Saratoga Civic Theater, 13777 Fruitvale Ave., Saratoga; November 9 lecture at West Valley College Theater. Series is open to the public at a cost of \$3.00 per lecture, \$2.00 for students and senior citizens (free of charge to San Jose Opera Guild members). For further information, please call (408) 741-1331.

AIDA
James Keolker 11/6, 10 a.m.

DIE WALKÜRE
Henry Holt 11/19, 7:30 p.m.

SOUTH PENINSULA

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

DIE WALKÜRE
Henry Holt 11/10

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AIDA 11/6
IL TROVATORE 11/19

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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.

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A print caricaturing the Act II sextet from *Lucia di Lammermoor* with the singers standing in a row gesticulating.

Emma Bovary at the Opera

Flaubert's Madame Bovary found in Donizetti's Lucia a dramatic expression of the powerful emotional currents running through her own heart.

EDITORS' NOTE: In Gustave Flaubert's classic 1857 novel, *Madame Bovary*, Emma Bovary and her husband Charles attend a performance of *Lucia di Lammermoor* in Rouen. A vivid evocation of the atmosphere of a provincial opera house in the mid-19th century, this scene finds Emma projecting her own situation onto that of Donizetti's heroine.

The crowd was lined up against the wall, standing symmetrically between railings. At the corner of the adjoining streets huge posters echoed in ornate lettering: "*Lucie de Lammermoor* . . . Lagardy . . . Opera . . . etc." The weather was lovely; everyone felt the heat; sweat rolled down carefully coiffed curls, and handkerchiefs

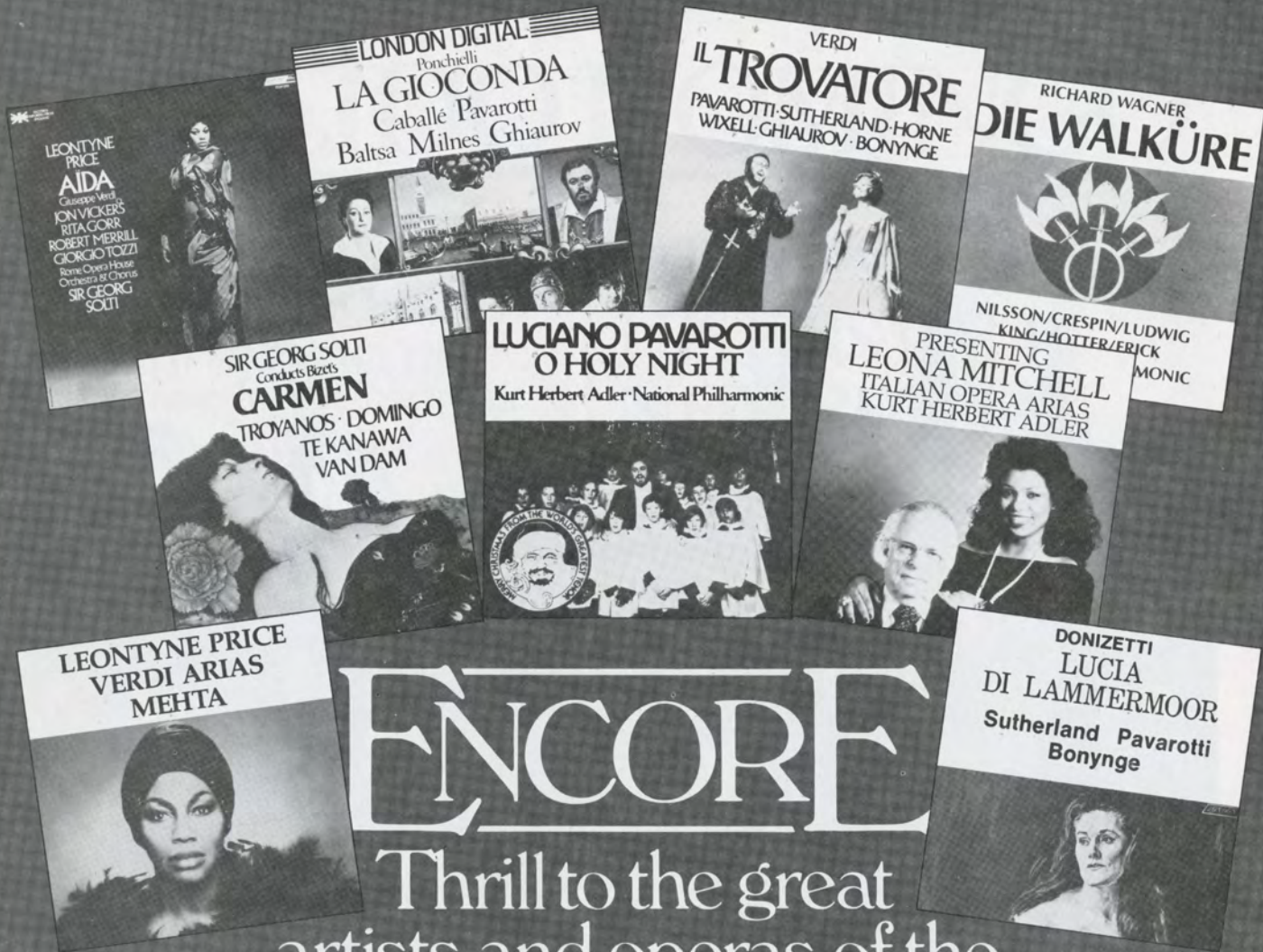
mopped flushed foreheads. From time to time a warm breeze blowing from the river gently stirred the edges of the canvas awnings that hung over the tavern doors. A little further away, however, there was a refreshing draught of icy air that smelled of tallow, leather and oil. It was the exhalations from the Rue des Charrettes with its large, black warehouses where wine casks were stored.

Lest they appear ridiculous, Emma insisted on taking a short stroll along the river front before going inside, and Bovary cautiously clasped the tickets in his pants pockets, which he pressed against his stomach.

Her heart beat faster as soon as she entered the foyer. A subconscious smile of self-satisfaction crossed her

lips upon seeing the crowd hurry to the right along the other corridor while she climbed the stairs to the first tier of boxes. She took a childlike pleasure in pushing open the wide upholstered door with one finger; with a deep breath she took in the dusty smell of the passageways and, once seated in her box, arched her back with the offhanded manner of a duchess.

The theater began to fill; opera glasses were removed from their cases; and the regular subscribers, catching a glimpse of one another, exchanged greetings. They had come to find relaxation in the fine arts after the worries of the business day; but far from forgetting "business matters," they were still chatting about cotton,



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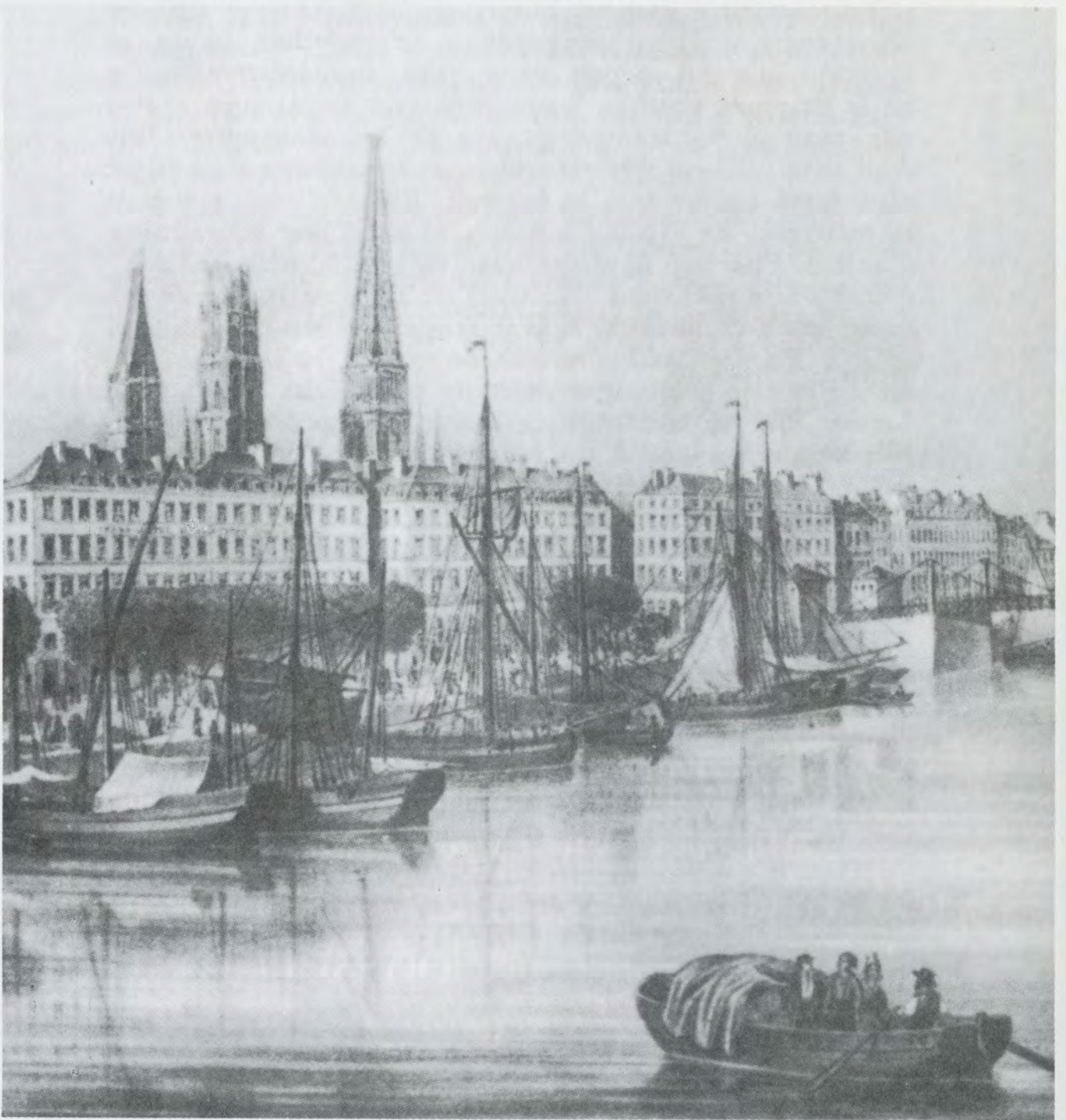
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The port of Rouen, where Emma and Charles take a stroll prior to a performance of *Lucia di Lammermoor*, in a drawing by Courtin, lithograph by Turgis (1849).

spirits and indigo. The expressionless and serene heads of the old men with their grayish-white hair and complexion gave them the look of silver medals tarnished by lead fumes. The young beaux were strutting about on the main floor, showing off their rose or apple-green cravats through open waistcoats; Mme. Bovary looked down on them admiringly as they leaned the palms of their tight yellow gloves on their gold-knobbed walking sticks.

Meanwhile, the candles were lit in the orchestra pit; the crystal chandelier came down from the ceil-

ing, and its glittering facets filled the theater with a sudden gaiety. Then the musicians filed in and there was a lengthy cacophony of rumbling basses, squeaking violins, blaring cornets and

She let herself be lulled by the melodies . . .

chirping flutes and flageolets. Suddenly three loud knocks on the stage were heard; there was a roll of kettle-drums, the brass struck up a few chords, and the curtain rose on a country scene.

It was the crossroads of a woods, with a fountain to the left in the shade of an oak tree. Peasants and lords, their tartans over their shoulders, all joined voices in a hunting chorus. Then on came a captain who invoked the spirit of evil by raising both arms towards heaven. Another man appeared; they went off together and the hunting chorus began again.

She was transported back to the reading of her youth, into the works of Sir Walter Scott. She seemed to hear, through the mist, the sound of Scottish bagpipes echoing across the

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A lithograph by Eugène Delacroix showing Edgar and Lucie exchanging vows at the fountain.

heather. Moreover, her recollection of the novel helping her to understand the libretto, she followed the plot line by line as vague thoughts that drifted across her mind were immediately dispelled by floods of music. She let herself be lulled by the melodies and felt her entire being vibrate as if the bows of the violins were being drawn across her nerves. She couldn't get a close enough look at the costumes, the scenery, the singers, the painted trees that shook with the slightest footstep, and the velvet caps, the cloaks, the swords — all of these fictitious trappings moved about among the harmonies as if in the atmosphere of another world. Then a young woman stepped forward, throwing a purse to a groom dressed in green. She was left alone, and one could hear the sound of a flute like the murmuring of a fountain or the warbling of a bird. Lucie valiantly attacked her cavatina in G major; she sighed of love, she longed for wings.

Emma, too, would have wished to fly away from the cares of life into an embrace. Suddenly Edgar Lagardy appeared.

He had the kind of magnificent pallor that lends something of the majesty of marble statues to the passionate races of the south. His robust frame was clad in a brown doublet, a small, chiseled dagger swung against his left thigh, and he gazed languidly about, flashing his white teeth. It was said that a Polish princess, hearing him sing one evening on the beach at Biarritz where he worked mending boats, had fallen in love with him. She had ruined herself for him, but he had jilted her for other women, and his notoriety as a lover only served to enhance his reputation as an artist. The shrewd crowd-pleaser even made a point of slipping into his publicity a poetic phrase about his fascinating good looks and the sensitivity of his soul. A fine instrument, complete self-

assurance, more temperament than intelligence, more pomposity than poetry added the finishing touches to this curious charlatan, in whom there was something of both the hairdresser and the toreador.

From his very first scene, he held the audience enraptured. He clasped Lucie in his arms, walked away from her, came back again, seemed in despair. Angry outbursts alternated with elegiac gurglings of infinite sweetness as notes full of sobs and kisses poured from his bare throat. Emma leaned forward to see him, digging her nails into the velvet railing of her box. She filled her heart with the prolonged, melodious lamentations which, accompanied by the double basses, resembled the cries of the shipwrecked in the tumult of the tempest.

She recognized all the ecstasy and the anguish from which she had nearly died. The soprano's voice seemed but the reverberation of her conscience, and the dreams that enthralled her something right out of her own life. But no one on earth had ever loved her with such a love. *He* had not wept, like Edgar, on that final moonlit evening when they said, "Till tomorrow; till tomorrow! . . ." The theater burst with bravos — the entire stretta was

Why hadn't she, like Lucie, resisted, implored?

repeated: the lovers spoke of the flowers on their tomb, of vows, exile, fate, hopes; and when they uttered their last farewell, Emma let out a sharp cry that merged with the sound of the final chords.

"Why," asked Bovary, "is that lord persecuting her?"

"No, no," she answered, "he's her lover."

"But he keeps on swearing vengeance on her family while the other man, the one who came on earlier, said, 'I love Lucie and I think she loves me.' Besides, he went off arm in arm with her father. That *is* her father, isn't it, the ugly little man with the cock's feather in his hat?"

Despite Emma's explanations, as soon as they arrived at the recitative in which Gilbert reveals to his master, Ashton, his abominable schemes, Charles, seeing the false engagement ring that was to deceive Lucie, thought it was a love-token sent by Edgar. Moreover, he admitted that he did not understand the story "because of the music, which kept interfering with the words."

"What does it matter," said Emma. "Do be quiet!"

"But," he continued, leaning over her shoulder, "you know how I like to understand what's going on."

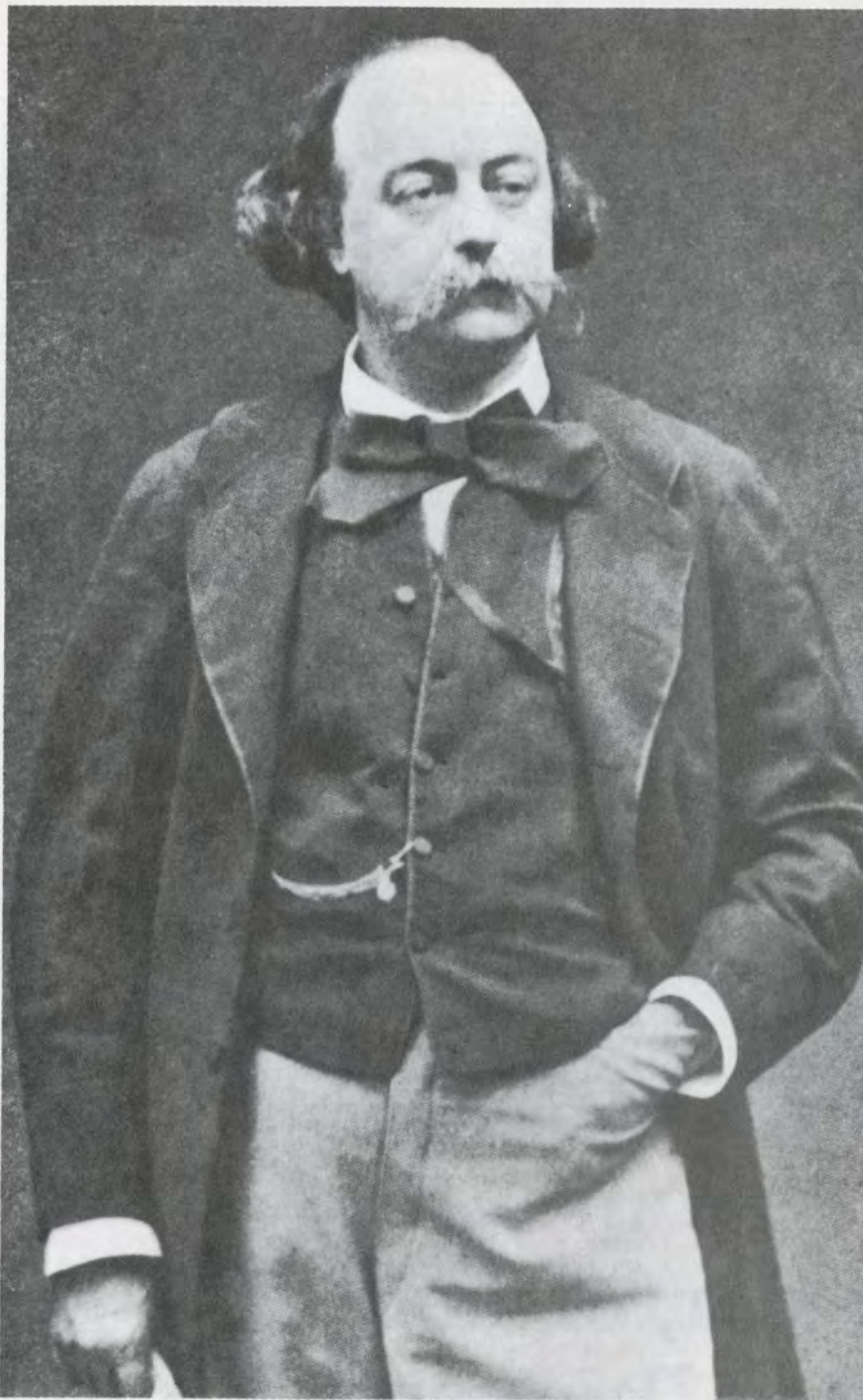


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Gustave Flaubert (1821-1880), author of *Madame Bovary*.

"Be quiet, will you!" she said impatiently.

Lucie stepped forward, half-supported by her attendants, a wreath of orange blossoms in her hair, and paler than the white satin of her gown. Emma thought back to her own wedding day and visualized herself there walking toward the church along the tiny path through the wheat fields. Why hadn't she, like Lucie, resisted and implored? But no, she had been joyous, unaware of the abyss into which she was plunging . . . Ah! if in

the freshness of her beauty, before being sullied by marriage and disillusioned by adultery, she had been able to entrust her life to a great and noble heart, then virtue, tenderness, sensual joys and duty all intermingling, never would she have come down from such a pinnacle of happiness. But that kind of happiness was doubtless a lie dreamed up for the despair of all yearning. She now knew the triviality of the passions magnified by art. Striving to divert her thoughts, Emma no longer wanted to see in this enactment

of her own plight anything but a pretty fantasy to please the eyes. She even managed an inward smile of contemptuous pity when, at the back of the stage under a velvet-draped doorway, a man in a black cloak appeared.

His wide-brimmed, Spanish hat fell to the ground at a single gesture, and the singers and the orchestra immediately struck up the Sextet. Edgar, flashing with fury, dominated all the others by the greater brightness of his voice; Ashton hurled homicidal provocations at him in deeper tones; Lucie uttered her high-pitched lament; Arthur, off to one side, harmonized in the middle register, and the chaplain's bass-baritone rumbled like an organ, while the women's voices took up his words in a charming chorus. They all stood there in a row gesticulating; and anger, vengeance, jealousy, terror, pity and stupefaction all issued forth simultaneously from their open mouths. The outraged lover brandished his naked sword, his lace ruff jerking up and down with the heaving of his chest as he strode back and forth clanking the silver-gilt spurs of his soft-leather cavalier boots against the boards. He must have had, she thought, a deep-abiding love to be able to lavish such waves of sound over the

She yearned to rush into his arms . . .

crowd. All of her critical impulses vanished under the poetry of this role that flooded over her, and, drawn to the man through the illusion of the character he was playing, she tried to imagine the glamorous, extraordinary, brilliant life she might have led had fate so willed it. They would have met and fallen in love. With him she would have traveled from capital to capital through all the kingdoms of Europe, sharing his toils and his triumphs, gathering up the flowers that were thrown to him, embroidering his costumes with her own hands. And, each evening, at the back of her box behind the gilt-lattice grillwork, she would have been free to drink in the outpourings of this soul who would have been singing to her alone; while he was performing he would have looked up at her from the stage. Then a sudden mad notion came over her: He *was* looking at her; she was sure of it! She yearned to rush into his arms and take refuge in his strength, as if in the very incarnation of love, to say to him, to cry out: "Carry me away, take me with you, let us go! All my love and all my dreams are yours alone!"

The curtain fell. ■

—Translated by ARTHUR KAPLAN©



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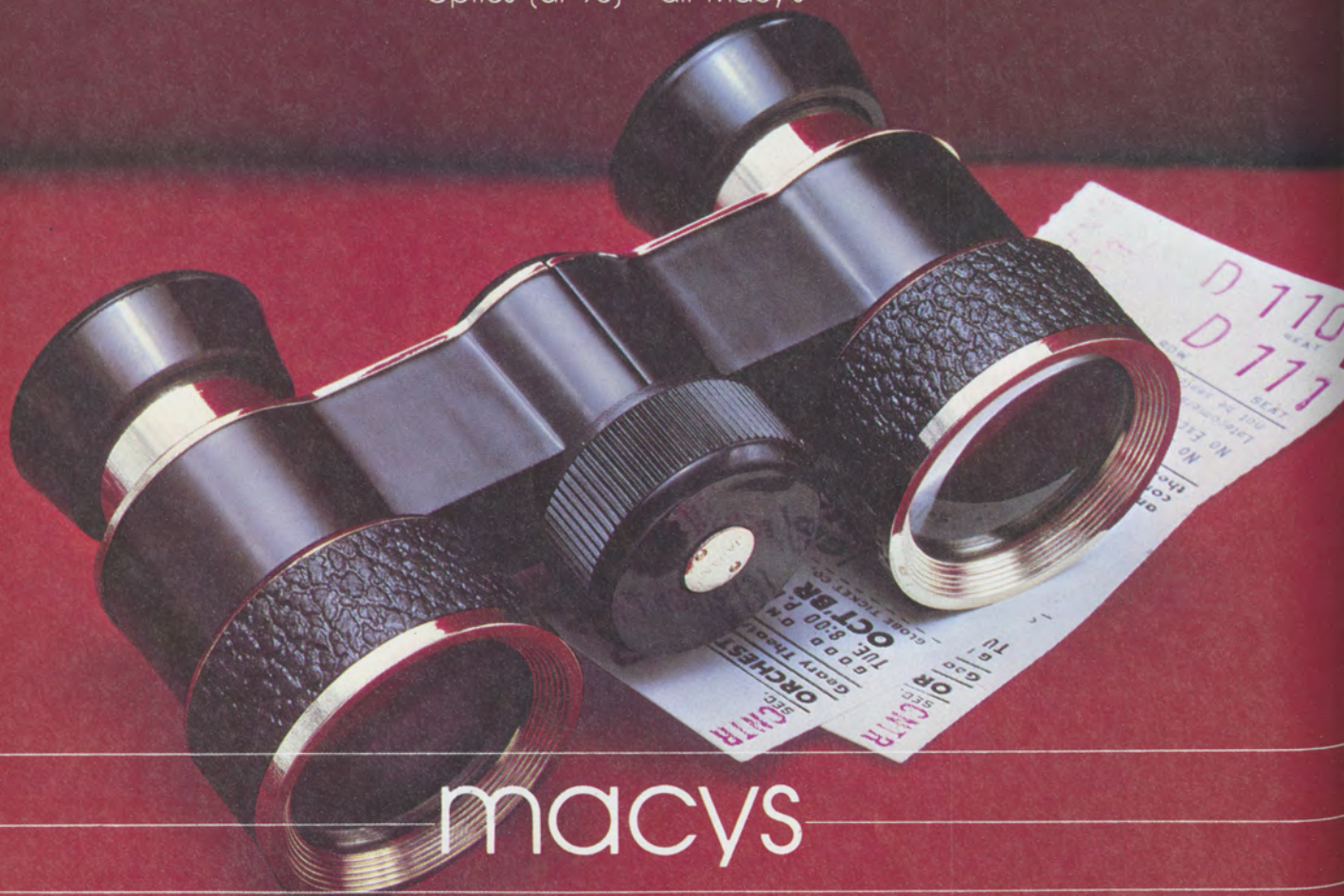
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Scott, Donizetti and *The Bride of Lammermoor*

Sir Walter Scott's novel was adapted by Donizetti and his librettist Cammarano into a work embodying the Romantic sensibility.

By JULIAN BUDDEN

"Next to Shakespeare he (Scott) inspired more operas than any other single writer," wrote Jerome Mitchell in the introduction to his book, *The Walter Scott Operas*.

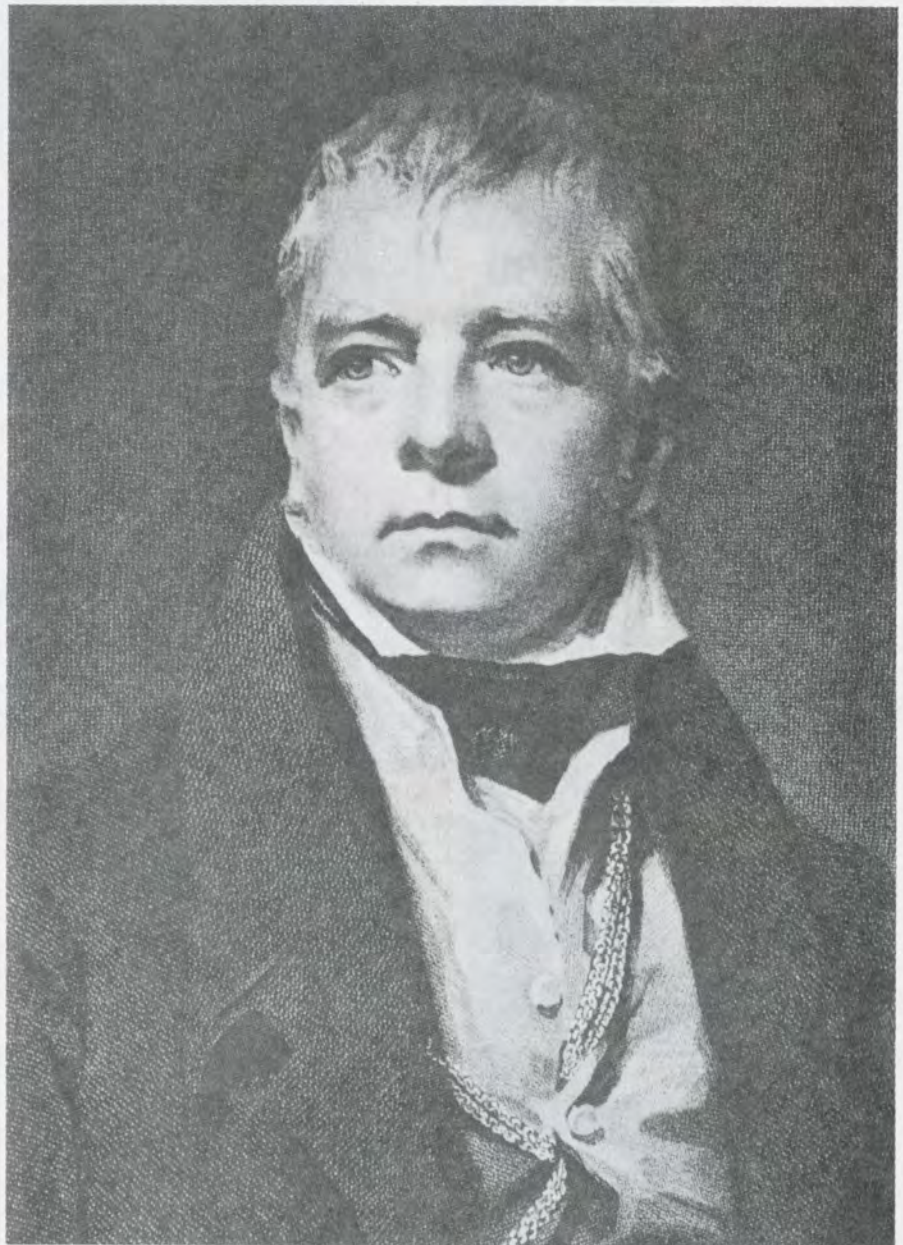
The fact is certainly remarkable since most dramatic composers turn for their material to ready-made plays, where the librettist's task is much easier than with a novel. Nor was Scott himself especially partial to opera, or indeed to serious music of any kind ("I do not know and cannot utter a note of music," he wrote in his journal, "and complicated harmonies seem to me a babble of confused though pleasing sounds"). Yet anyone who takes the trouble to read him nowadays (and there are signs that his work is coming back into vogue) will know that despite the lengthy introductions, the over-detailed descriptions, the occasional bouts of slack and shapeless writing that come of too much haste, Scott, like his fellow countrymen John Buchan and Robert Louis Stevenson, was a born storyteller with a capacity for sweeping the reader on a tide of excitement that is almost operatic.

Take for instance the moment in *Kenilworth* when the Earl of Leicester arrives at Cumnor Hall in time to put an end to a very disagreeable conversation between his wife and his henchman:

"Hark! I hear the trampling of horses. He comes! He comes!" she exclaimed, jumping up in ecstasy.

"I cannot think it is he," said Varnay, "or that you can hear the tread of his horse through the closely mantled casement."

"Stop me not, Varnay — my ears are keener than thine — it is he!"



Sir Walter Scott (1771-1832), author of *The Bride of Lammermoor*, in an engraving by W. Walker after a painting by Sir Henry Raeburn.

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The title page of piano selections from Caraffa's (sic) *Le Nozze di Lammermoor* (1829).

"But madam! But madam!" exclaimed Varnay anxiously and still placing himself in the way — "I trust that what I have spoken in humble duty, that my faithful advice will not be betrayed to my prejudice? — I implore thee!"

"Content thee, man — content thee!" said the Countess, "and quit my skirt — you are too bold to detain me. Content thyself, I think not of thee."

At this moment the folding doors flew wide open and a man of majestic mien muffled in the folds of a long dark riding-cloak entered the apartment.

There was some little displeasure and confusion on the Countess' brow owing to the struggle with Varnay; but it was exchanged for an expression of the purest joy and affection as she threw herself into the arms of the noble stranger who entered and clasping him to her bosom exclaimed, "At length — at length thou art come!"

This is pure opera. One can hear the sudden quickening of tempo as basses set up a dominant pedal, while violins and violas begin a pattern of throbbing figures over which the dialogue becomes increasingly agitated;

there is a long crescendo culminating in Leicester's entrance, whereupon his and Amy's voice unite in a rapturous unison over a prolonged chord for full orchestra.

A similar, though less jubilant, entrance in *The Bride of Lammermoor* is matched precisely by Donizetti. Edgar, we are told, "... planted himself in the middle of the apartment opposite to the table at which Lucy was seated, on whom, as if she had been alone in the chamber, he bent his eyes with a mingled expression of deep grief and deliberate indignation ... He said not a word, and there was a deep silence in the company ... " Except, one might add, for sustained chords on the horns followed by a pattern of pizzicato strings.

The Bride of Lammermoor, dictated from a sickbed in 1819, unites a number of important threads in contemporary literature: Byronic Romanticism, reflected in the characters of hero and heroine — he pale, dark and gloomy, a proud sufferer, an outcast unjustly dispossessed; she frail and soft-hearted, destined to an early death; the social-historical novel, in

Scott was a born storyteller.

which the conditions of the peasantry are described as faithfully as the political forces which sway the fortune of nations; and finally the Gothic romance, with its setting of ancient castles and forests, its ghosts and evil prophecies fulfilled. Here the Scottish venue, where people to this day believe in second sight, enabled Scott to steer a course between the irrational "horror" of Horace Walpole and the more rational fantasies of Ann Radcliffe, in which every "supernatural" event is explained. Associated with the Gothic aspect is a vein of grim, ballad-like poetry, as eerie as anything to be found in Grimm's fairy tales or *Des Knaben Wunderhorn*. Witness Thomas the Rhymer's prophecy:

When the last Laird of Ravens-
wood to Ravenswood shall ride
And woo a dead maiden to be his
bride,
He shall stable his steed in the
Kelpie's flow
And his name shall be lost for
evermoe.

Such is the skill with which Scott holds the various elements in equilibrium, that he can introduce a note of comedy without a trace of the incongruous. Caleb Balderstone, Ravenswood's talkative retainer who will go to any lengths to keep up appearances for the sake of the family's honor, is one of Scott's ripest characters, to be

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Lady Ashton, the villainess of Scott's novel, with her husband in a late 19th-century illustration from *The Bride of Lammermoor*.

set beside Dugald Dalgetty and Trip-tolemus Yellowly.

With its melodramatic dénouement, *The Bride of Lammermoor* might seem from the start to have been destined for Italian opera. If composers were slower to seize on it than on *Ivanhoe* or *Kenilworth*, this is partly because it carries an emotional charge ill-suited to an age which favored the contralto with her cool heroics and florid technique as a juvenile lead in serious opera [cf. Arsace in Rossini's *Semiramide*]. Only towards the end of the 1820s did she give way to the tenor, who thereafter gradually shed his falsetto notes and confined himself to his natural expressive register. *Fioritura* disappeared from all the male voices but remained to the soprano, where it now symbolized ethereal fragility and the unattainable feminine. So Italian Romantic opera was born and with it the possibility of doing operatic justice to *The Bride of Lammermoor*.

The first attempt by an Italian to come to grips with the Scott novel was that of Michele Carafa, whose *Nozze di Lammermoor* was produced at the Théâtre des Italiens in Paris in 1829. The libretto by Giuseppe Balocchi would seem to have been adapted from a play by Victor Ducange, *La Fiancée de Lammermoor*, which had appeared the previous year. What is

remarkable about the opera is its fidelity to the novel. There is even a part for Caleb Balderstone, though there is no attempt to develop him as a character. All this requires an abundance of principal roles which would have been unthinkable in an opera house in Italy. The villainess of the piece is quite properly Lady Ashton, who must surely qualify as the first contralto mother figure in Italian Romantic opera. The wily, not totally unsympathetic Lord Keeper, Lucy's father, also preserves his role in the tragedy. Bucklaw, the rival suitor, enjoys principal

Lucia was one of the greatest triumphs of Donizetti's career.

status and an aria of his own. Most of the departures from Scott are determined by the nature of post-Rossini Italian opera, which was conceived as a succession of situations rather than a continuously evolving action (a legacy from the 18th-century *opera seria*, whose plot alternatively moves forward in recitative and stops still in a *da capo* aria). The most powerful of all such situations are those in which people of conflicting views and emotions are brought face to face. Therefore in Carafa's and most subsequent operatic versions of *The Bride of*

Lammermoor, characters are often introduced into scenes in which they originally had no part. The finale to the first of Carafa's two acts has a general confrontation of Lucy, Bucklaw, Lady Ashton, the Lord Keeper and Edgar, which cannot be found in Scott. Logically enough, the musical climax is placed at Lady Ashton's unexpected return to Ravenswood Castle, for this is in fact the turning point of the plot. The dénouement, however, is quite different from either Scott's or Donizetti's. Mad scenes had not yet become the rage; besides, the opera is described as "*semi-seria*." So, in the midst of his denunciations and reproaches, Edgardo, like Manrico, discovers that his beloved has taken poison rather than become the bride of another. With her dying breath Lucia reconciles the rival suitors. *Le Nozze di Lammermoor* is an effective operatic version which affords plenty of scope for variety. The pity is that Carafa, a mere workman in the Rossini tradition, was unable to exploit it as it deserves.

Six years were to pass before Donizetti made what is now regarded as the definitive operatic setting (the intervening ones need not concern us), by which time Italian Romantic opera had come of age and something like a

continued on p. 73



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ASHLEY PUTNAM

American soprano Ashley Putnam makes her first appearance with the San Francisco Opera in the title role of *Lucia di Lammermoor*, with which she made her professional debut with the Virginia Opera Association and which she has since sung to great acclaim in Santa Fe, Washington, D.C., Memphis and with the Scottish Opera in Glasgow. She made her European debut at the Glyndebourne Festival in 1978. She sang the title role in the American premiere of Thea Musgrave's *Mary, Queen of Scots*, and recently performed that role with the New York City Opera, where she also portrayed the same character in Donizetti's *Maria Stuarda*. With that company she has appeared as Violetta in *La Traviata*, Marie in *The Daughter of the Regiment* and Adele in Rossini's *Count Ory*. Miss Putnam has been heard in opera houses around the country as the four heroines in *Les Contes d'Hoffmann* in Seattle and San Diego, Rosalinda in *Die Fledermaus* in Tulsa, Ophelia in Ambroise Thomas' *Hamlet* and Donna Elvira in *Don Giovanni* in San Diego, Constanze in *The Abduction from the Seraglio* in Washington and Miami, Giulietta in Bellini's *I Capuleti e i Montecchi* with the Opera Orchestra of New York, Nannetta in *Falstaff* in Portland and Gilda in *Rigoletto* in Boston. A former apprentice artist with the Santa Fe Opera, she returned there in 1976 for appearances in Cavalli's *L'Egisto* and Virgil Thomson's *The Mother of Us All*, in 1979 for *Lucia di Lammermoor* and the following summer for *La Traviata*.



JENNIFER RINGO

A member of the 1978 Merola Opera Program, where she was singled out as the singer with the most potential, coloratura soprano Jennifer Ringo makes her San Francisco Opera debut this season as the Infanta in *Le Cid* and in the title role of *Lucia di Lammermoor* in the student and family matinee performances. She just completed two highly successful seasons as a member of the Houston Opera Studio and the Houston Grand Opera. While in Houston she appeared with Texas Opera Theater in such roles as Despina in *Così fan tutte*, Gretel in *Hansel and Gretel*, Karolina in Smetana's *Two Widows* and the title role in Donizetti's *Rita*. With Houston Grand Opera Miss Ringo sang Wanda in *The Grand Duchess of Gerolstein* and Alexandra in Marc Blitzstein's *Regina*. A graduate of the University of Iowa and the Juilliard School of Music, the soprano has been heard in her native state with the Des Moines Metro Summer Opera as Despina, Olympia in *Les Contes d'Hoffmann*, Adele in *Die Fledermaus*, Tytania in a televised production of Britten's *A Midsummer Night's Dream*, Norina in *Don Pasquale*, Zerbinetta in *Ariadne auf Naxos* and, most recently, in the title role in Douglas Moore's *The Ballad of Baby Doe*. Other appearances have included Gilda in *Rigoletto* with Opera/Omaha and Providence Opera Theater and Norina for Bronx Opera. She has recently been heard as another Lucy, in Conrad Susa's *Black River* with the Minnesota Opera Company.



LESLIE RICHARDS

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

NEIL SHICOFF

American tenor Neil Shicoff makes his first San Francisco Opera appearance as Edgardo in *Lucia di Lammermoor*. He made his professional operatic debut as Narraboth in *Salome* at Washington's Kennedy Center, then filled in for the deceased Richard Tucker in the title role of *Ernani* at the Cincinnati May Festival



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under James Levine. His European debut took place during the 1976-77 season when he appeared as Don Carlo with the Netherlands Opera. Earlier that season he bowed at the Metropolitan Opera as Rinuccio in *Gianni Schicchi*. Other Met assignments have included Rodolfo in *La Bohème*, the Duke in *Rigoletto*, the Italian Tenor in *Der Rosenkavalier*, Lenski in *Eugene Onegin* and the title role of *Werther*. The last-mentioned was also the vehicle for Shicoff's great personal triumph at the 1978 Aix-en-Provence Festival, where the opera was telecast throughout Europe. The last year has seen Shicoff in major houses around the world: appearances in the title role of *Les Contes d'Hoffmann* in Florence in December 1980, in Hamburg in May 1981 and in Toronto in September; as Alfredo in *La Traviata* in Munich in January 1981; as Maurizio with Renata Scotto in the title role of *Adriana Lecouvreur* last February in Houston; as Macduff in a new production of *Macbeth* at Covent Garden in April; and as Pinkerton in *Madama Butterfly* in Puerto Rico in August. Next February he will be seen as Alfredo in the new Zeffirelli production of *La Traviata* at Covent Garden.

ABRAM MORALES

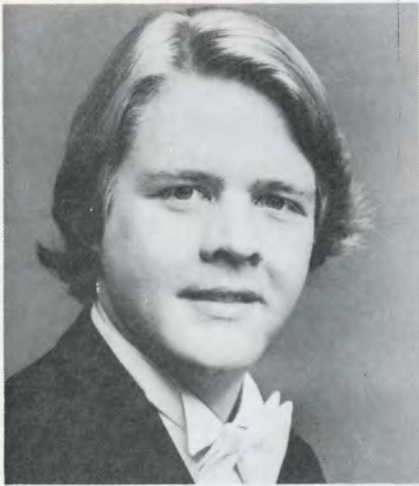
Recently acclaimed as Edgardo in the American Opera Center production of *Lucia di Lammermoor*, lyric tenor Abram Morales sings that role in the student and family matinee performances of the Donizetti opera for his San Francisco Opera debut. He has appeared as Tonio in the composer's *Daughter of the Regiment* in Cleveland and Honolulu and the title role



in *Roberto Devereux* in Shreveport. Morales had a great success in the role of the Astrologer in the New York City Opera production of Rimsky-Korsakov's *Le Coq d'Or* in New York and at the Kennedy Center. Engagements in the *bel canto* repertoire included Don Ramiro in *La Cenerentola*, Almaviva in *Il Barbiere di Siviglia* and Alfredo in *La Traviata* with the Canadian Opera Company and Elvino in Bellini's *La Sonnambula* with the Boston Concert Opera Orchestra. With Kentucky Opera he has sung Rodolfo in *La Bohème* and he made his debut with Miami Opera as Alfred in *Die Fledermaus*. Morales is frequently heard in concert and has appeared with the Denver Symphony, the Long Island Symphony and the Buffalo Philharmonic in *Carmina Burana*. He was tenor soloist in Rossini's *Stabat Mater* with the Buffalo Philharmonic and has performed Berlioz' *Les Nuits d'été* with the Dayton Symphony.

LENUS CARLSON

American baritone Lenus Carlson debuts at the San Francisco Opera as Enrico in *Lucia di Lammermoor* and Escamillo in the December performances of *Carmen*. From 1973 to 1974 he appeared with the Philadelphia Lyric Opera and Washington Opera as Michele in *Il Tabarro*, Nick Shadow in *The Rake's Progress* and Lescaut in *Manon*. In 1974 he portrayed Prince Andrei in the first American production of Prokofiev's *War and Peace* with the Opera Company of Boston before making his Metropolitan Opera debut in September of that same year as Silvio in *I Pagliacci*. Since then he has devoted much of his time to the Met, appear-



ing there in the title roles of *Eugene Onegin* and *Billy Budd*, as Count Almaviva in *Le Nozze di Figaro*, Valentin in *Faust*, Albert in *Werther*, Tchelkalov in *Boris Godunov*, Escamillo in *Carmen* and Mercutio in *Roméo et Juliette*. In 1975 he appeared with the Netherlands Opera as Eugene Onegin and the following year made his Covent Garden debut as Valentin in *Faust*. Carlson also made a note-worthy debut in 1976 as Mozart's Count Almaviva at Santa Fe, where he returned for the 1979 American premiere of the three-act *Lulu*. He has had particular personal success in that work at the Metropolitan Opera, where he has played the Athlete and Animal Trainer from their premier production in 1976 to their current staging of the three-act version. In 1978 he was seen as Golaud in *Pelléas et Mélisande* at the Edinburgh Festival and as Ford in *Falstaff* with the Houston Grand Opera, as well as participating in a concert performance of *Les Troyens* with the Chicago Symphony at the Ravinia Festival. This summer he was soloist with the Los Angeles Philharmonic, and later this season will appear as Guglielmo in a new production of *Così fan tutte* at the Met.

JAKE GARDNER

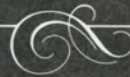
Baritone Jake Gardner returns to the San Francisco Opera to portray De Brétigny in *Manon*, Dancaïro in *Carmen* and Enrico in the student and family matinee performances of *Lucia di Lammermoor*. He made his company debut during the 1979 season as Sonora in *La Fanciulla del West* and Guglielmo in *Così fan tutte*, following his success as James Stuart in the Spring Opera production of Thea Musgrave's *Mary*,



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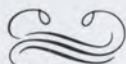
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Queen of Scots earlier that year. Gardner created the role in the Musgrave opera at the 1977 Edinburgh Festival and repeated his portrayal in Norfolk, Virginia; in Stuttgart, Germany; in a concert of excerpts from the opera at Wolf Trap Park; and on records. Gardner recently received international attention when he performed Dr. Falke in the San Diego Opera production of *Die Fledermaus* opposite Joan Sutherland and Beverly Sills and subsequently was featured in the final quartet from *Il Trovatore* on the nationally televised gala concert from Lincoln Center with Miss Sutherland, Marilyn Horne and Luciano Pavarotti. For the past two summers he has appeared at the Spoleto Festival USA, first in Susa's *Transformations* and then in the world premiere of a trilogy of works by Stanley Hollingsworth, singing in *The Selfish Giant* and *The Mother*. In 1979 he was heard in the American premiere of Michael Tippett's *The Ice Break* with the Opera Company of Boston. He made his New York debut in Massenet's *Le Cid* in 1976 and later participated in the recording of the opera. This was followed by an appearance with the Opera Orchestra of New York as Zurga in *Les Pêcheurs de perles* opposite Nicolai Gedda. He has sung with the Washington Opera in *Die Zauberflöte*, with the Houston Grand Opera in *Faust*, with the Opera Company of Boston in *La Bohème*, with Opera/Omaha in *Il Barbiere di Siviglia*, with the San Antonio Symphony in *Così fan tutte*, with Arizona Opera in *Don Giovanni* and in Chautauqua in *Eugene Onegin*.



FERRUCCIO FURLANETTO

Young Italian bass Ferruccio Furlanetto returns to the San Francisco Opera as Don Diègue in *Le Cid* and Raimondo in *Lucia di Lammermoor*. He made his local debut as Alvisè in *La Gioconda* in a production seen internationally on television. Furlanetto made his professional debut in 1974 as Colline in *La Bohème* in Trieste. Since then he has appeared at all the major Italian opera houses. He has sung Banquo in *Macbeth* at La Scala, the title role of Rachmaninoff's *Aleko* in Turin, Basilio in *Il Barbiere di Siviglia* and Felice in Donizetti's *Poliuto* in Venice, Don Giovanni in Turin and Treviso, and the title role in Verdi's rarely performed first opera, *Oberto*, in Bologna, Parma and Ravenna. At the Festival of Two Worlds in Spoleto he has been heard as the Count in *La Sonnambula* and Zaccaria in *Nabucco*. Furlanetto made his American debut in the latter role with the New Orleans Opera in 1978 and subsequently appeared with the Boston Opera Company as Ramfis in *Aida* and with the Metropolitan Opera as the Grand Inquisitor in *Don Carlo*. His festival engagements include performances in Aix-en-Provence in the summers of 1976 through 1978 and at Glyndebourne as Melibeo in Haydn's *La Fedeltà premiata* in 1980 and Basilio in *Il Barbiere di Siviglia* in 1981. This summer he also sang the role of Basilio during the La Scala tour in Japan and was heard there as well as bass soloist in the Verdi Requiem and Rossini's *Petite Messe Solennelle*. Other recent credits include King Philip in *Don Carlo* in Kassel, Assur in *Semiramide* in Turin and Genoa, the Count in *La*

Sonnambula in Trieste, Méphisto-phélès in *Faust* with the opera companies of Dayton and Toledo, and his American concert debut as the King in Thomas' *Hamlet* with the Friends of French Opera in Carnegie Hall.



GREGORY STAPP

Following appearances as Hans Foltz in *Die Meistersinger* and an Usher in *Rigoletto* during San Francisco Opera's first Summer Festival, bass Gregory Stapp sings five roles during the Fall Season: the Ghost of Nino in *Semiramide*, the Priest in *Lady Macbeth of Mtsensk*, St. James in *Le Cid*, Raimondo in the student and family matinee performances of *Lucia di Lammermoor* and a Gypsy in *Il Trovatore*. He made his company debut last fall in *The Magic Flute* and *La Traviata*, and was heard with Spring Opera this year as Pluto in *Il Ballo delle Ingrate*, Ajax in *The Cry of Clytaemnestra* and Friar Lawrence in *Romeo and Juliet*. A graduate of the Academy of Vocal Arts in Philadelphia, he has appeared with both the symphony orchestra and opera company of that city. In 1980 he sang the role of Charlemagne in the American premiere of Schubert's *Fierrabras* with the AVA Opera Theater. In April of this year he appeared as soloist in an evening of opera excerpts with the Los Angeles Chorale conducted by Kurt Herbert Adler. A prize winner in several important vocal competitions in recent years, Stapp is in his second year as the Atlantic Richfield Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program.

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FELIX DE RECONDO

PAINTINGS AND DRAWINGS

OCTOBER & NOVEMBER, 1981



PERSONNAGE ENFONCÉ, 1980, pencil drawing on paper, 26x40 1/2 ins. (66x103 cm)



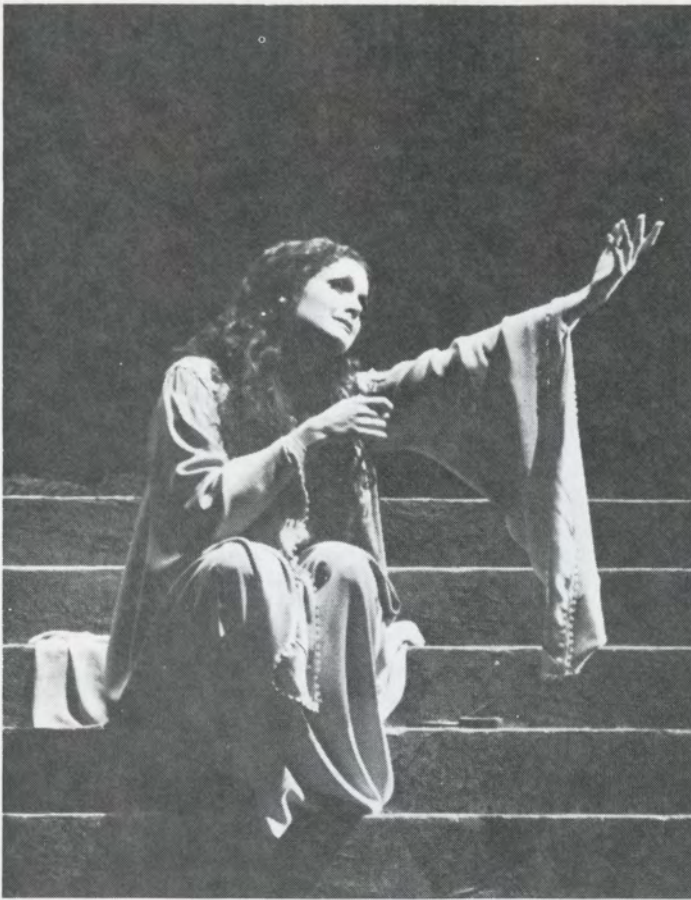
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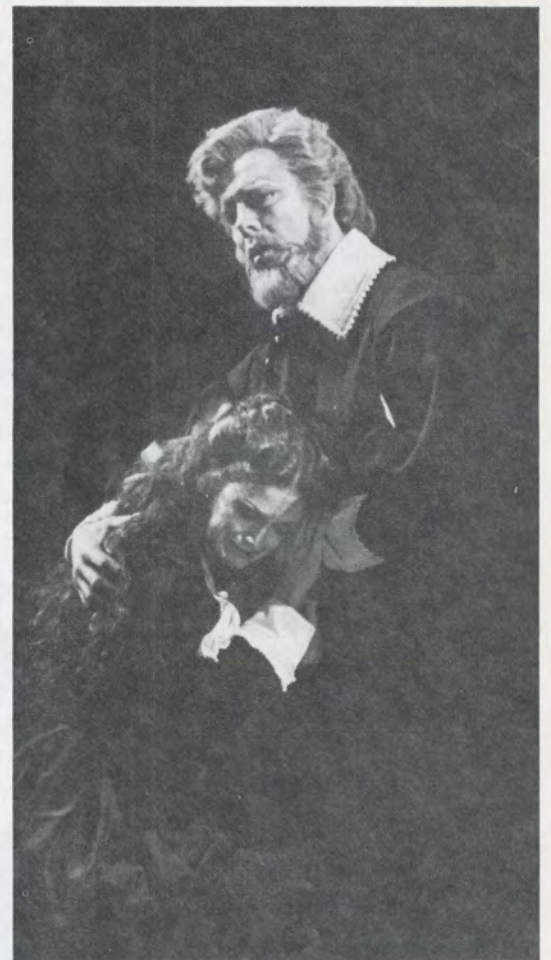
Ashley Putnam



Neil Shicoff



David Eisler, Lenus Carlson, Ashley Putnam



Ashley Putnam, Ferruccio Furlanetto



Lucia di Lammermoor

Ashley Putnam, Lenus Carlson



Photos taken in rehearsal by Ira Nowinski



Ashley Putnam



Neil Shicoff

This production of *Lucia di Lammermoor* was made possible, in 1972,
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Opera in three acts by GAETANO DONIZETTI

Text by SALVATORE CAMMARANO

Based on the novel *The Bride of Lammermoor* by Sir Walter Scott

Lucia di Lammermoor

(in Italian)

Conductor

David Agler
Richard Bradshaw (November 8)

Stage Director

Sonja Frisell
Matthew Farruggio (November 8)

Set and Costume Designer

Carl Toms

Lighting Designer

Thomas Munn

Chorus Director

Richard Bradshaw

Musical Preparation

Martha Gerhart
Mark Haffner (November 8)
Susanna Lemberskaya (November 8)

Prompter

Gordon Jephthas

Assistant Stage Director

Robin Thompson
Preston Lovell Terry (November 8)

Stage Manager

Jerry Sherk

Sound Designer

Roger Gans

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First San Francisco Opera performance:
October 5, 1926

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SATURDAY, NOVEMBER 7 AT 8:00

SUNDAY, NOVEMBER 8 AT 2:00

MONDAY, NOVEMBER 9 AT 8:00

FRIDAY, NOVEMBER 13 AT 8:00

TUESDAY, NOVEMBER 17 AT 8:00

SUNDAY, NOVEMBER 22 AT 2:00

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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)

Normanno

(Norman, Captain of the
Guards at Ravenswood)

Colenton Freeman Gary Harger

Enrico

(Lord Henry Ashton)

Lenus Carlson* Jake Gardner

Raimondo

(Raymond Bidebent,
Lucy's tutor)

Ferruccio Furlanetto Gregory Stapp

Lucia

(Lucy, sister of Lord Henry
Ashton)

Ashley Putnam* Jennifer Ringo

Alisa

(Alice, her companion)

Leslie Richards Leslie Richards

Edgardo

(Edgar, Master
of Ravenswood)

Neil Shicoff* Abram Morales*

Arturo

(Lord Arthur Bucklaw)

David Eisler Colenton Freeman

Friends, relatives, soldiers and servants of Enrico

*San Francisco Opera debut

TIME AND PLACE: Late 16th-century Scotland

ACT I Scene 1 Grounds of Ravenswood Castle

Scene 2 The woods near the Castle

INTERMISSION

ACT II Hall in Ravenswood Castle

INTERMISSION

ACT III Scene 1 The Great Hall of the Castle

Scene 2 The cemetery of the Ravenswoods

SYNOPSIS

Lucia di Lammermoor

Enrico wrongfully holds the estates of Edgardo, between whose family and his own there has long been a deadly feud. In addition, Enrico's political activity against the king has placed him in a perilous situation, and he has resolved to re-establish his family's position by marrying his sister Lucia to Arturo.

ACT I

SCENE 1 — Normanno, Enrico's captain of the guards, orders his henchmen to discover the identity of the man whom Lucia is secretly meeting each day before dawn. Enrico is frustrated because he cannot persuade his sister to accept a marriage that will save him politically, and Normanno tells him his suspicions concerning Lucia's lover. Enrico's outburst is interrupted by the return of his men confirming that Lucia's lover is in fact his enemy Edgardo.

SCENE 2 — Lucia awaits Edgardo in the woods by a fountain whose legend of a bloody phantom alternately fascinates and repels her. Edgardo arrives with the news that he must leave for France. He tells Lucia that before he departs, he wishes to ask Enrico for her hand in marriage. Terrified of her brother's reaction, Lucia begs him not to. She tries to calm him when he renews his vows of vengeance upon her family. Solemnly kneeling, they pledge their troth by exchanging rings and vows of eternal fidelity, promising to write during their separation.

ACT II

In his fury at his sister's betrayal, Enrico has concluded marriage preparations for the union of his sister with Arturo. Despite intercepting the

letters between the lovers, Enrico has failed to secure Lucia's consent to this arranged marriage. Lucia remains obdurate even when presented with a letter, forged in Edgardo's handwriting, announcing his marriage to another girl. Enrico explodes in rage against his sister and orders the chaplain, Raimondo, to make her yield. Following Raimondo's pleading, the exhausted Lucia finally gives in. The wedding party has assembled and Lucia has scarcely signed the marriage contract when Edgardo bursts into the castle demanding his rights. Upon seeing the contract with Lucia's signature, he curses her and her family forever. He is dragged away to safety by Raimondo as Enrico triumphantly places his sister's hand in Arturo's.

ACT III

SCENE 1 — The wedding celebration is in progress when Raimondo brings the terrible news that Lucia has slain her bridegroom and has gone mad. In her delirium, Lucia wanders into the hall and imagines a wedding ceremony with her beloved Edgardo. Enrico, returning from his challenge to Edgardo, finds his sister insane. He suffers remorse as she mistakes him for Edgardo and begs him to pray at her tomb.

SCENE 2 — Edgardo imagines Lucia's happiness with Arturo and berates her for her infidelity. A passing party of guests leaving the castle brings him word of Lucia's madness. As he sets off to see her one last time, Raimondo stops him with the news of Lucia's death. In his grief, Edgardo stabs himself with the hopes of being reunited with Lucia in heaven.

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American Banker

Thursday, May 28, 1981

Fund Name	Rate of Return with Rank in Parenthesis (First Quarter Omitted)	
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Crocker National Bank	59.2 (1)	119.0 (2)
Morgan Guaranty Trust Co. NY	42.6 (14)	102.9 (3)
Provident National Bank	53.2 (3)	102.6 (4)
First Natl. Bk of Minneapolis	30.0 (65)	102.0 (5)
Northern Trust of Cleveland	49.4 (7)	99.0 (6)

basis (59.2%) and on the five-year basis (119.0%) was well ahead of the comparable rates of return for the one-year S&P 500 Index of 40.1% and the five-year Index of 69.4%.

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Furthermore, Crocker's rate of return on the one-year

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PROFILES

continued from p. 55



DAVID EISLER

A co-winner in the 1977 Grand Finals of the San Francisco Opera Auditions, tenor David Eisler returns to the Company following a successful New York City Opera debut as Nordraak in *The Song of Norway* to sing Remendado in *Carmen* and Arturo in *Lucia di Lammermoor*. In 1978 he was heard in *Billy Budd*, *Lohengrin*, *Der Rosenkavalier* and *La Bohème*. He made his Spring Opera debut in 1977 as Prunier in *La Rondine* and has since appeared with that company in two Offenbach roles: Paquillo in *La Perichole* and Fritz in *The Grand Duchess of Gerolstein*. As a member of the 1977 Merola Opera Program he performed Don Giovanni in Gazzaniga's *Il Convitato di pietra*. Eisler has toured with the Canadian Opera Company as Prince Ramiro in *La Cenerentola* and has portrayed Alfredo in *La Traviata* with both the Western Michigan Opera and the Colorado Opera Festival. In 1980 he performed the title role in *Candide* with Central City Opera and will repeat that role with the New York City Opera in 1982. He has twice visited South Africa, appearing with the Transvaal Opera Company in Johannesburg as Johann Strauss, Jr., in *The Great Waltz* and the Caliph in *Kismet*, a role he also portrayed with the San Francisco Civic Light Opera. Future engagements include Alfredo in San Antonio and appearances in *Lucia di Lammermoor*, *The Grand Duchess of Gerolstein*, *The Merry Widow* and *La Rondine* with New York City Opera.



COLENTON FREEMAN

Tenor Colenton Freeman sings a variety of roles in his debut season with the San Francisco Opera: a Coachman and a Drunken Guest in *Lady Macbeth of Mtsensk*, Normanno in the regular series and Arturo in the student and family matinee performances of *Lucia di Lammermoor*, and the Messenger in both *Aida* and *Il Trovatore*. Local audiences first heard him as Aegisthus in the Spring Opera production of John Eaton's *The Cry of Clytaemnestra*. He also performed the role at the world premiere at Indiana University in March 1980, and subsequently at the work's New York premiere with the Brooklyn Philharmonia. In his third season with the Atlanta Civic Opera, he recently sang Brighella in *Ariadne auf Naxos*, following appearances in *Carmen* and *La Traviata*. Freeman's roles at Indiana University and with Oberlin Opera Theater included the Duke in *Rigoletto*, the Crabman in *Porgy and Bess*, the Ringmaster in *The Bartered Bride*, Sam in *Susannah* and Rodolfo in *La Bohème*, which he also sang with the Vermont Opera Theater.



GARY HARGER

After two years of touring with Western Opera Theater in such roles as Alfredo in *La Traviata*, Eisenstein and Blind in *Die Fledermaus*, Nemorino in *The Elixir of Love* and Romeo and Tybalt in *Romeo and Juliet*, tenor Gary Harger made his San Francisco Opera debut this summer in *Die Meistersinger* and *L'Incoronazione di Poppea*, and portrays the Shabby Peasant in *Lady Macbeth of Mtsensk*, Pritschitsch in *The Merry Widow*, Andres in *Wozzeck* and Normanno in the student and family matinee performances of *Lucia di Lammermoor* during the Fall Season. This year with Spring Opera he was heard as Tybalt in *Romeo and Juliet*. Harger began his career as an apprentice with Santa Fe Opera. In New York he appeared as Ernesto in *Don Pasquale* and Captain Dick in *Naughty Marietta* for Eastern Opera Theater. Other New York credits include Belmonte in *The Abduction from the Seraglio* for the Bronx Opera, Pedrillo in the same work for the Chautauqua Opera Association, and Ferrando in *Così fan tutte* for the Brooklyn Lyric Opera. Originally trained as a musical theater performer, he has starred in numerous musicals across the country and was featured in the original cast of the Tony Award-winning musical *Shenandoah*.



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DAVID AGLER

Musical supervisor and resident conductor with the San Francisco Opera, David Agler conducts *Lucia di Lammermoor*. His previous assignments at the War Memorial were the English-language performances of *Così fan tutte*, for his company debut in 1979, those of *Don Pasquale* last fall and *L'Incoronazione di Poppea* during the first Summer Festival this year. He received highest praise for Henze's *Elegy for Young Lovers*, Britten's *Death in Venice*, Kurka's *The Good Soldier Schweik* and Mozart's *The Marriage of Figaro* during the last four seasons with Spring Opera. In 1979 he led the world premiere of John Harbison's *Winter's Tale* to inaugurate the American Opera Project at the Herbst Theater and returned there for the Project's second offering, Kirke Mechem's *Tartuffe* in 1980. Agler was musical director of the Syracuse Opera Théâtre and was associated as administrator and conductor with the Festival of Two Worlds in Spoleto, where his credits included Menotti's *Tamu Tamu* and *The Old Maid and the Thief*, Britten's *The Rape of Lucretia* and the world premiere of Bruni-Tedeschi's *La Giusta Causa e una Buona Ragione*. Last summer Agler made his Santa Fe Opera debut conducting *The Magic Flute* and Schönberg's *Erwartung*.

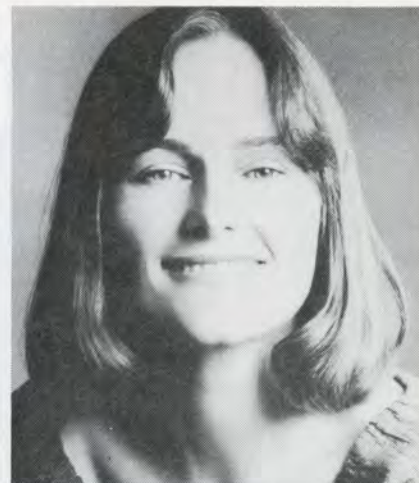


RICHARD BRADSHAW

In his fifth year as chorus director of the San Francisco Opera, Richard Bradshaw conducts the family and student matinee performances of *Lucia di Lammermoor*. He held a similar post at Glyndebourne for two years and with the Marseilles Opera in 1976. He made his San Francisco Opera debut in 1977, leading student matinee and special performances of *Faust*. For Spring Opera he has conducted *La Traviata*, *Julius Caesar* (for which he prepared a new edition and translation) and earlier this year the West Coast premiere of John Eaton's *The Cry of Clytemnestra*. A native of England, Bradshaw is conductor and director of the New London Ensemble and has appeared with most of the major British orchestras, including the Royal Philharmonic, the Royal Liverpool Philharmonic and the London Mozart Players. He conducts regularly for the BBC and has made recordings with the BBC Singers. In 1980 he led performances of the original version of *La Forza del Destino* at the International Verdi Congress at U.C. Irvine. Bradshaw is currently conductor of the U.C. Berkeley chorus, with which he performed the Verdi Requiem this spring.

SONJA FRISELL

In her sixth season with the San Francisco Opera, Sonja Frisell directs *Le Cid* and *Lucia di Lammermoor*.



She has staged the Donizetti work for the Canadian Opera Company and the Lyric Opera of Chicago. She made her local debut in 1975 with *Simon Boccanegra*, which she had directed the previous year in Chicago and revived here last season. She received acclaim for the new production of *Un Ballo in Maschera* in 1977, and has since staged it in Chicago and Houston. At the War Memorial she was also responsible for *Aida* in 1977, returning the following year for *Norma* and *Werther*, and in 1979 for *Don Carlo*. Miss Frisell received operatic training with the Glyndebourne Festival Opera and the Deutsche Oper Berlin, where she studied with Carl Ebert. She has been on the staff of La Scala, Milan, for 15 years; in 1972 she became staff producer there and from 1974 through 1979 was director of production. She revived three of the four productions during La Scala's 1981 tour to Japan. She made her American debut with *Khovanshchina* in 1969. Other new productions among her credits include Vivaldi's *Tito Manlio* at the Piccola Scala, *Fidelio* in Venice, *La Favorita* in Bregenz, *Don Pasquale* at Montepulciano and *Un Ballo in Maschera* for the Paris Opera. Other recent engagements were *Andrea Chenier* in Turin and a revival of Ponnelle's *L'Italiana in Algeri* at the Metropolitan.

MATTHEW FARRUGGIO

Celebrating his 26th anniversary with the San Francisco Opera, production coordinator Matthew Farruggio directs *Lucia di Lammermoor*.

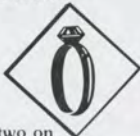
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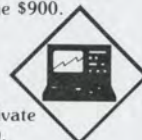
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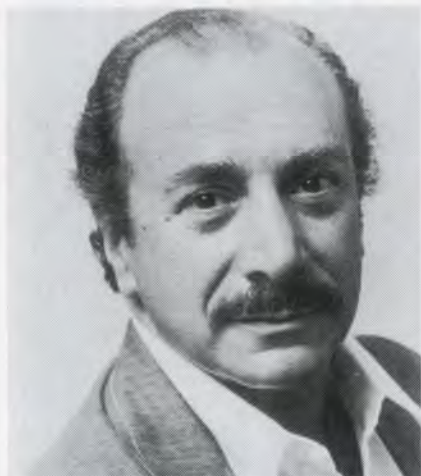
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PROFILES



in the family and student matinee performances of Donizetti's opera. Last season he was responsible for *Madama Butterfly*, a work he had previously staged for the Merola Opera Program in 1963, 1973 and 1978, for Spring Opera in 1965 and during the fall season in 1968 and 1971. His other fall credits include *Il Barbiere di Siviglia*, *Rigoletto*, *La Bohème*, *Aida*, *Il Trovatore*, *Faust* and *La Forza del Destino*. For Spring Opera he has also staged *Tosca*, *Lucia di Lammermoor*, *The Pearl Fishers*, *The Abduction from the Seraglio* and *La Rondine*, among others. As a director of the Merola Opera Program, he coaches young professional American singers in stage deportment and other theatrical aspects of opera performance and is responsible for staging the Program's performances at the Sigmund Stern Grove Midsummer Music Festival in San Francisco. During this summer's Program he directed *Die Fledermaus* for the 20th anniversary of performances at the Paul Masson Mountain Winery. Farruggio's own performing career has included appearances on Broadway in *Lady in the Dark*, *One Touch of Venus* and *Call Me Mister*, and on the stages of the Metropolitan Opera, City Center Opera and Chicago Opera. He studied production in Vienna and Salzburg and was active in a number of early television productions of opera. He has staged opera in Vancouver, Houston and Honolulu. In the most recent of eight seasons with Hawaii Opera Theater, he directed Dorothy Kirsten in *La Fanciulla del West* in 1976. In 1980 he directed *Aida* for Utah Opera and returned for *Cavalleria Rusticana* and *I Pagliacci* earlier this year.



CARL TOMS

Carl Toms created the set and costume designs for *Lucia di Lammermoor*, first seen at San Francisco Opera in 1972. Subsequent credits here include the setting for *Peter Grimes* (1973, revived in 1976 and also seen at the Lyric Opera of Chicago in 1977) and the sets and costumes for *Thaïs* (1976, seen at the Metropolitan Opera in 1978). Toms, who has had extensive experience in theater and film design, began his operatic career in his native England with a 1958 production of Wolf-Ferrari's *Susanna's Secret* for Glyndebourne. Since then he has designed for Sadler's Wells (*La Cenerentola*, Handel's *Radamisto*, *The Barber of Seville*), Covent Garden (*Die Frau ohne Schatten*), Welsh National Opera (*Falstaff*) and the festivals of Edinburgh (*Susanna's Secret*, *Iphigénie en Tauride*, *The Soldier's Tale*) and Aldeburgh (the world premiere of Britten's *A Midsummer Night's Dream*). He has also created ballet productions for the Royal Ballet (*Swan Lake*) and for John Cranko (*La Reja*, *Pièce d'occasion*). In this country his designs have been seen in San Diego (*Norma*, *The Merry Widow*, *Hamlet* and *La Traviata*, the last also appearing at Wolf Trap Park) and at New York City Opera, for which he has created settings for *I Puritani* and *Die Meistersinger* (the latter most recently seen at Houston Grand Opera in 1980). Theatrical productions of his seen by American audiences include Broadway and touring productions of *Vivat! Vivat! Regina!*, *Sleuth* and the Royal Shakespeare Company production of *Sherlock Holmes*, which earned Toms the 1975 Antoinette Perry (Tony) and Drama Desk Awards for best set design.



THOMAS MUNN

In his seventh year as lighting designer/director of the San Francisco Opera, Thomas Munn is responsible for the lighting designs for *Manon*, *Lady Macbeth of Mtsensk*, *Carmen*, *Wozzeck*, *Lucia di Lammermoor*, *Aida* and *Die Walküre*. He also created additional scenic design for *Lady Macbeth of Mtsensk*. Audiences saw his lighting designs for *Lear*, *Don Giovanni* and *Die Meistersinger* during the first Summer Festival and in 1980 for the new productions of *Samson et Dalila* and *Don Pasquale*. In 1979 he won an Emmy Award for the new production of *La Gioconda*, which was seen internationally on television. That year he also designed the scenery for *Roberto Devereux* and *Pelléas et Mélisande*. In past seasons he has created special effects for the Company's productions and served as supervising set designer for *Adriana Lecouvreur*, *Faust* and *Billy Budd*. Since 1976 he has designed the lighting for nearly all of the new productions of the San Francisco Opera, including the world premiere of Imbrie's *Angle of Repose*. Munn created the scenery and lighting for *Macbeth* and *Lulu*, and the lighting for *Don Quichotte* with Netherlands Opera. He is currently theater lighting consultant for the Muziektheater in Amsterdam, due to be completed in 1984. In 1980 he designed the lighting for the Washington Opera Society's productions of *Tristan und Isolde* and *Lucia di Lammermoor*, and early next year will create the design for the world premiere of Robert Ward's *Abelard and Heloise* for the Charlotte Opera Association. Munn has designed numerous regional productions in addition to his work in television, film, ballet and legitimate theater throughout the country.

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The Bride of Lammermoor

continued from p. 48



Caleb Balderstone, the leading comic character in *The Bride of Lammermoor*, in a drawing by George Cruikshank.

fixed pattern of plot was beginning to emerge. The story of star-crossed lovers is told over and over again, the villain being either a rival suitor or a jealous husband with perhaps special reasons for wanting his wife out of the way. The supreme dramatic moment occurs when hero and villain confront each other for the first time in the presence of the heroine and the rest of the cast. From that point on, the victim's fate is decided. The end will be a death scene, usually amid compassionate bystanders.

Following this format almost to the letter, Salvatore Cammarano dealt far more ruthlessly with Scott's novel than Balocchi. For Lady Ashton and the Lord Keeper he substituted Enrico Ashton, Lucy's brother and guardian. That Cammarano misspells the family name, transfers Lammermoor to the southwest of Scotland and the period to the reign of William and Mary hardly matters since Italian librettists were habitually vague over details of British history and geography. Of the other characters only Bucklaw and the minister Peter Bide-the-Bent (rechristened Raimondo) are retained. Lucia is given a confidante, Alisa, and Enrico a villainous henchman, Normanno, neither bearing any relation to the Alice and Norman of the novel. The opera begins in archetypal fashion with a spacious scene for baritone with chorus — Ashton's one chance of engaging the audience's sympathy before his villainy becomes too appar-

ent. Then comes the heroine's entrance aria followed by her duet with the tenor. From then on the action proceeds inexorably to the great central ensemble that forms the finale to Act II, so much more effectively placed than in Carafa's opera since it involves a *double* confrontation: Edgardo and Enrico; Edgardo and Lucia. If Cammarano is not afraid to retain the mad scene, embellishing it with a wealth of detail of which Scott never dreamed, this is because mental derangement as a vehicle for vocal drama had been making great headway

Cammarano's lines are superbly "musicable."

since Carafa's time. Bellini's *Imogene (Il Pirata)* and Donizetti's *Anna (Anna Bolena)* both allow their wits to wander in the final scene. In 1835, the year of *Lucia di Lammermoor*, Bellini had written the most extensive of all mad scenes for Elvira, the heroine of *I Puritani*. The opera had been given at the Théâtre des Italiens in Paris, where Donizetti had produced his *Marino Falieri* in the same season. He had got to know Bellini's opera and was clearly resolved to quarry the same vein.

Unfortunately, no correspondence exists between Cammarano and Donizetti over the opera's genesis. We do not even know whether Cammarano

availed himself of a dramatic model such as Ducange's play on which Balocchi's libretto is based. However that may be, he certainly succeeded in recapturing something of the atmosphere of the novel. It is Scott's Ravenswood who exclaims darkly:

Sulla tomba che rinserra
Il tradito genitore
Al tuo sangue eterna guerra
Io giurai nel mio furor.

(On the tomb of
My betrayed father
In my rage I swore
Eternal war on your family.)

The late Edward Dent, one of the first English musicologists to break a lance in favor of the still underrated Donizetti, was scornful of Cammarano's "fustian" language — quite wrongly. Not only are his lines superbly "musicable," they convey important information with rare economy, while the indirectness of his locution lends a certain epic grandeur to the events that he describes. No wonder that Verdi's admiration for him was unqualified.

The first performance of *Lucia* at the Teatro San Carlo in Naples on September 26, 1835, was one of the greatest triumphs of Donizetti's career. Even the composer was a little surprised. "Permit me to say simply and in the nicest possible way, I'm embarrassed," he wrote to the publisher, Giovanni Ricordi. The opera was quickly taken into the interna-



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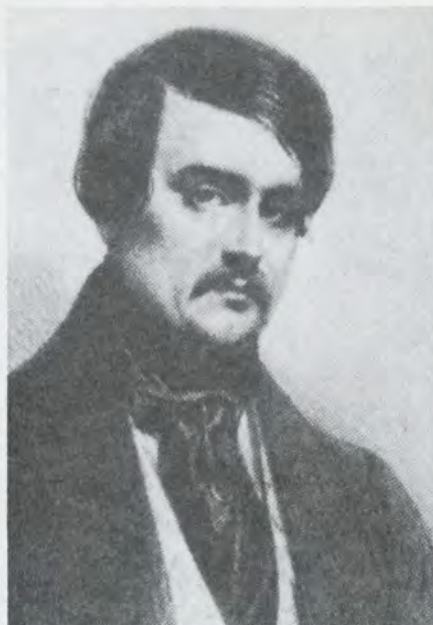


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Alphonse Royer (left) and Gustave Vaëz, the co-librettists of *Lucie de Lammermoor*, Donizetti's French version of *Lucia*.



tional repertoire and for many years was regarded as Donizetti's masterpiece, its only serious rival, *Lucrezia Borgia*, having fallen out of favor well before the end of the century. In 1839, with the aid of the librettists Royer and Vaëz, Donizetti made a French version of *Lucia* for the Théâtre de la Renaissance in Paris. Within three

In Italy *Lucia* was first regarded as a vehicle for tenor.

years it was taken up by the Paris Opéra, where it would figure alongside the musical mastodons of the 1840s and '50s (Meyerbeer's *Le Prophète*, Halévy's *Charles VI* and *La Reine de Chypre*, Gounod's *La Nonne Sanglante* and *La Reine de Saba*) and prove a greater draw than any of them. In Italy *Lucia di Lammermoor* seems at first to have been regarded as a vehicle for tenor rather than soprano, and indeed certain tenors of the epoch derived their sobriquets from the way in which they performed it. The young Gaetano Fraschini, Verdi's favorite *jeune premier*, was known as "il tenore della maledizione" from his forceful delivery of Edgardo's curse in Act II; Napoleone Moriani was called "il tenore della bella morte" since no one sang the concluding scene as beautifully as he. Curiously, this most Italian of all tenor roles was created by the Frenchman, Gilbert Duprez, who had made his name on the high, florid repertoire of the 1820s. There are no roulades in Edgardo's part nor a note which exceeds what we now regard as the normal tenor range.

Fanny Tacchinardi-Persiani, creator of the title role, was a light coloratura soprano. Accordingly, her principal successors in the role were Giulia Grisi and Jenny Lind, both looked upon in Italy as singers of an old-fashioned stamp. It was the glamor of Adelina Patti, also a light soprano, who made *Lucia* the goal of every prima donna with the necessary flexibility. She is also believed to have been the first to introduce into the Mad Scene that strange cadenza with the flute of which no trace appears in Donizetti's autograph. The mid century saw the lowering of certain keys to bring the music within comfortable reach of the average lyric soprano. Eventually it became the custom to dispense with the final scene altogether, leaving the prima donna in possession of the field.



Gaetano Fraschini, known as "il tenore della maledizione."



Salvatore Cammarano, the librettist of *Lucia di Lammermoor*.

Perhaps most remarkable of all is the hold which *Lucia di Lammermoor* seems to have exercised in the imagination of writers as an embodiment of Romantic sensibility. "Galeotto fu il libro e chi lo scrisse," says Francesca da Rimini of the romance of Sir Lancelot of the Lake. In Flaubert's *Madame Bovary* the seducer is *Lucie de Lammermoor*, a performance of which in Rouen (the first act described in detail, including the cavatina from *Rosmonda d'Inghilterra* that Donizetti substituted for "Regnava nel silenzio" in the French version) plays a significant part in Emma Bovary's downfall. The opera at which Anna Karenina is insulted in full view of St. Petersburg high society is not specifically named, but it can be identified from certain details as *Lucia di Lammermoor*. In E.M. Forster's *Where Angels Fear to*



Napoleone Moriani, called "il tenore della bella morte."

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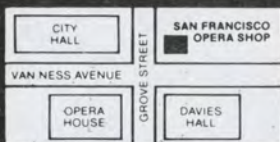
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In the inter-war years *Lucia* lost some of its ground, though certain prima donnas such as Lily Pons continued to make it their *cheval de bataille*. But in the early 1950s the revival of interest in *bel canto* opera brought about a demand for it (in Britain, according to a poll taken about that time, *Lucia* headed the list of "wanted" operas which had not been seen in London since the war). During the last 25 years every serious opera by Donizetti worth considering (except perhaps *Fausta* and *L'Assedio di Calais*) has been revived at some theater or other.

A delicate bloom on the tree of Italian Romanticism. . .

Inevitably this has led to a reassessment of *Lucia's* place in the Donizetti canon. Can we still regard it as his Romantic masterpiece? Many would say that Donizetti responded more readily to the challenge of unusual plots such as Hugo's *Lucrece Borgia*, and of dramatic singers such as Giuditta Pasta for whom he wrote

Anna Bolena or Giuseppina Ronzi De Begnis, creator of Maria Stuarda and of Elisabetta in *Roberto Devereux*, rather than the canary-like Fanny Tacchinardi-Persiani. Certainly many of his later operas as well as one or two of his earlier ones contain more striking musical ideas and more original formal solutions, not to mention a swifter dramatic pace that anticipates Verdi's manner.

Lucia di Lammermoor remains very much of its time and place: a delicate bloom on the tree of Italian Romanticism, so much more fragile than the German or French variety. It is touching, pathetic, at times even tragic, but it never departs from the mellifluous. There are no jarring discords, no unexpected changes of key to throw you off-balance. The dark, northern atmosphere is conveyed not, as in Verdi's *Macbeth*, by an abundance of minor mode, but by the frequent use of horns to color the orchestral texture. In no sense a pioneering work, *Lucia di Lammermoor* captures a unique moment in the evolution of Italian opera. Therein lies its abiding charm. ■

JULIAN BUDDEN, internationally renowned musicologist, is the author of a monumental three-volume series, *The Operas of Verdi*.

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Lucia: A Touchstone of the Romantic

The enduring popularity of *Lucia di Lammermoor* might puzzle some modern audiences who misunderstand the work and its early history.

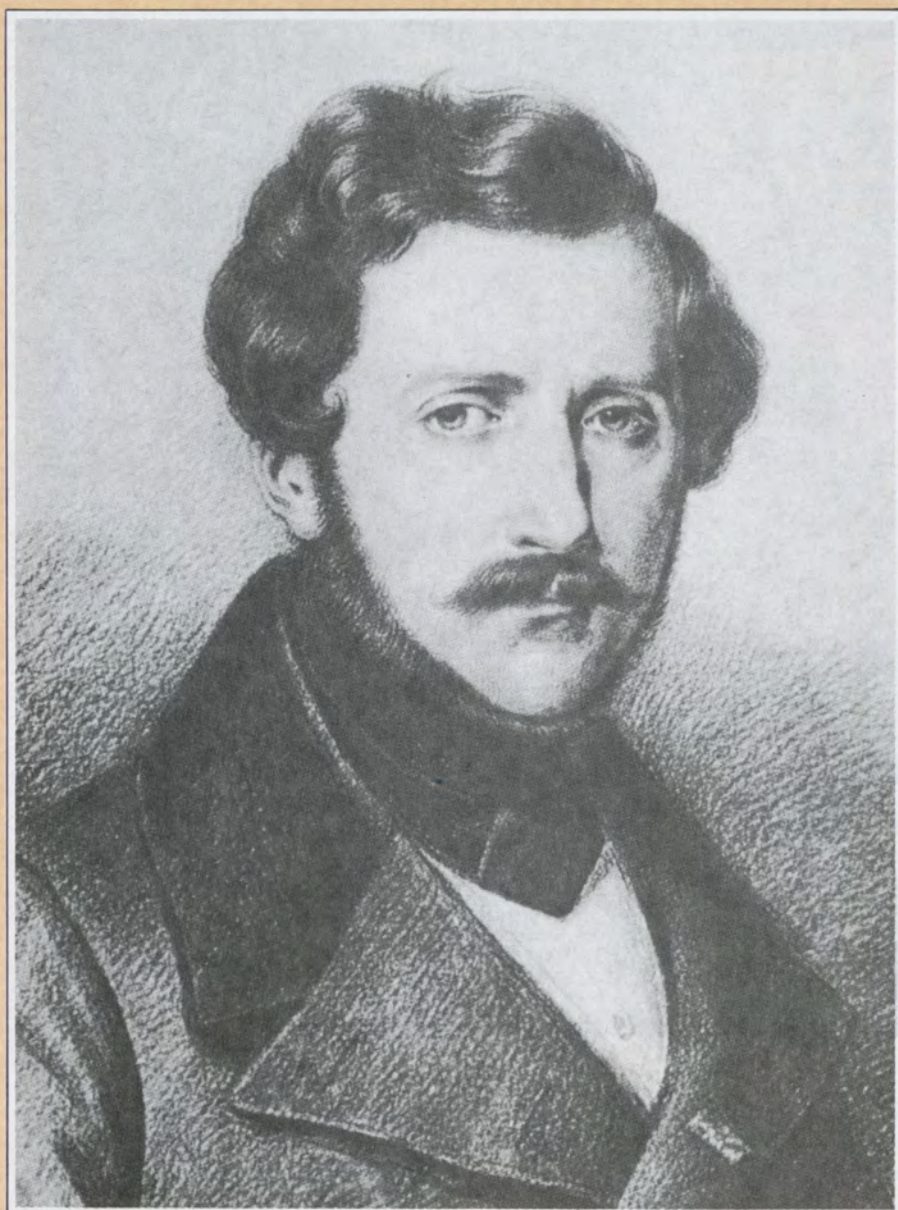
By WILLIAM ASHBROOK

On September 26, 1985, *Lucia* will have survived in the active repertory for a century and a half. Such hardihood demonstrates stamina, but the reasons given to account for *Lucia's* survival are often based on misconceptions about the work itself and about how its early audiences regarded it. A random sample of operagoers today would probably explain its survival by making one or more of the following points:

1. Coloratura sopranos keep it alive.
2. The good tunes make up for the weak and far-fetched drama.
3. The old-fashioned conventions in *Lucia* work in some inexplicable way.

Each of these explanations rests upon a misconception. For a good part of its career, *Lucia* was regarded as the vehicle *par excellence* for tenors. Along with a number of Donizetti's other Romantic melodramas, *Lucia* was prized for its opportunities for great acting. To its earliest audiences, *Lucia* was anything but old-fashioned, for it spoke to them of problems and attitudes that touched nerves and sensibilities profoundly. *Lucia* is a vital document in understanding certain aspects of the cultural *Zeitgeist* of the late 1830s.

Lucia was intended to set a tenor (Duprez) on a more advantageous footing than the prima donna (Persiani). It contains the first great tenor death scene in Italian opera (not until Verdi wrote *Un Ballo in Maschera* would he allow a tenor such a touching demise), and Donizetti has placed it at the moment of greatest musico-dramatic effect, in the final scene of the opera. Fanny Persiani, the first



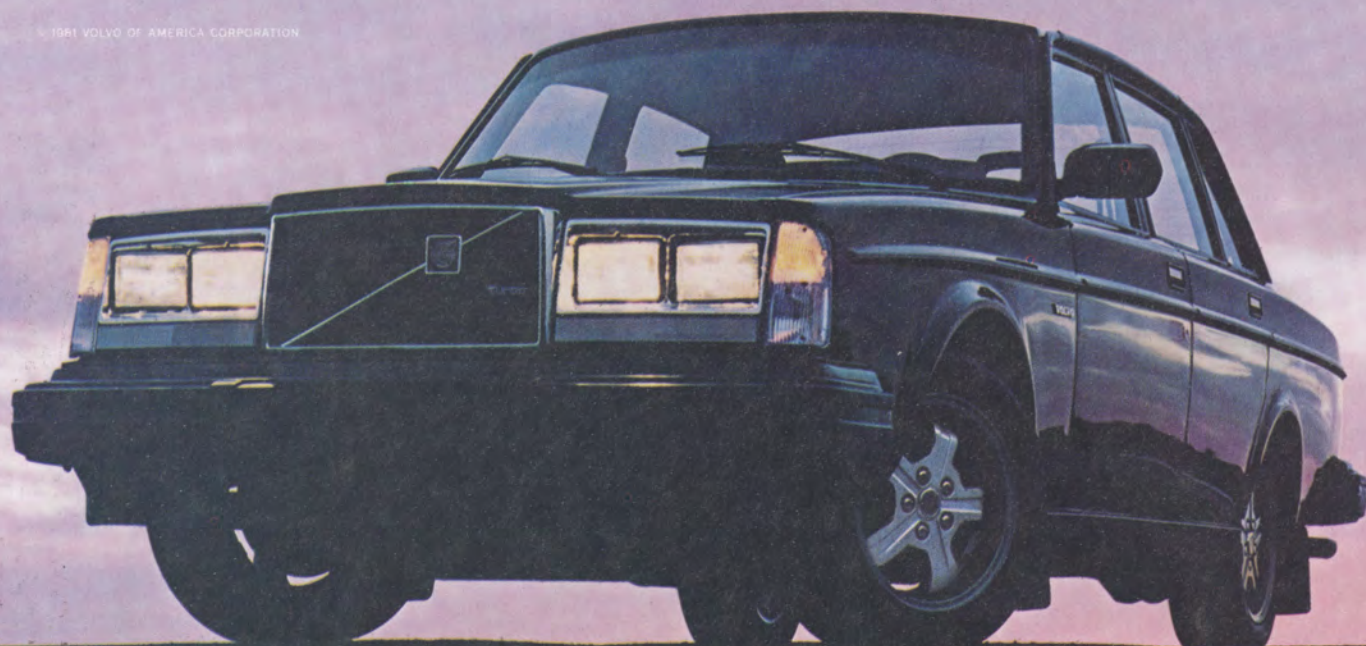
Gaetano Donizetti (1797-1848), in a portrait by librettist Cammarano done in 1838.



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Lucia, hated this arrangement; she wanted the opera to end with the Mad Scene so the audience would leave the theater with her singing fresh in their ears. Persiani made such a memorable fuss about this during the initial run of *Lucia* in Naples that there was a period when Donizetti worried about her good faith in this score. It was not until she and Rubini had won a great joint triumph in the opera in Paris and then in London that Donizetti's misgivings about her evaporated.

The emphasis upon the tenor as the prima donna's equal in Romantic tragedy was established with *Lucia*. Gilbert Duprez, for whom Donizetti composed the role of Edgardo, tells in his memoirs that he suggested to the composer the idea of varying the second statement of the tenor's aria "Tu che a Dio spiegasti l'ali" by having the solo cello begin the melody while the dying Edgardo interjects short phrases, only taking up full phrases near the climax. It was highly unconventional, then, to vary a *cabaletta* in this way, but that it should take this form — which increases the pathos of the moment and implies action from the singer — reveals typical Romantic preoccupations. Duprez

Lucia was prized for its opportunities for great acting.

occupies much the same place in the broadening and focusing of Donizetti's concept of the Romantic tenor that Rubini occupied in Bellini's career. Duprez was, from all accounts, a resourceful and convincing actor, used to holding his own against the high-powered emoting of a Carolina Ungher, who was regarded as Pasta's peer and Grisi's superior.

To appreciate the importance of the tenor's prominence in *Lucia*, one has only to think of two of Donizetti's operas of 1833 in which the tenor is treated as an almost peripheral character. In *Il Furioso*, the chief character is the baritone — a role written for an exciting singing actor, Giorgio Ronconi — while the tenor role is quite short. He plays the sympathetic brother of the heroine, and seems to have been introduced into the action principally to provide a tenor line in the first finale and not from any dramatic necessity. In *Tasso*, another opera with the principle role for Ronconi, the baritone is again the center of focus, but this time the tenor role is quite short; he is a jealous rival poet, more a villain in the action than a hero. What is clear from these two operas is that Donizetti, increasingly interested during this period in treating stronger and more tragic subjects,



Duprez as Arnold in Rossini's *Guillaume Tell*.

felt that the light, falsetto-topped tenors of that day were, with very few exceptions, inadequate to represent the kind of heroes he wanted for his operas. A tenor like Rubini (for whom Donizetti wrote roles in *Anna Bolena* and *Marino Faliero*), with his highly expressive, falsetto-topped voice, appeared to his best advantage in relatively static roles, but Donizetti was searching for the right sort of vocal type to portray more active, red-blooded heroes.

When he found Gilbert Duprez, the tenor was singing for an impresario named Lanari; and for Lanari's company in 1833, just between the scores of *Il Furioso* and *Tasso*, Donizetti had composed *Parisina*, a drama that contained a soprano-tenor-baritone triangle of the type familiar from such later operas as *Il Trovatore*. The next year, also for Duprez, Donizetti wrote *Rosmonda d'Inghilterra* and adopted the soprano-tenor-mezzo triangle, the pattern familiar from *Norma*, which would be the under-

girding of *Aida* as well. In 1835, when Lanari expanded his activities to include the theaters in Naples, Donizetti must have been pleased to have the troupe that included the promising Duprez available to him when he was composing *Lucia*. During his years in Italy, before his return to France in 1837, Duprez was developing a new type of vocal production that enabled him to sing the high notes all the way up to high C from the chest, the type of powerful, brilliant top notes we are accustomed to today. It takes no great effort of the imagination to conceive what it meant to Donizetti's development as a composer of tragic melodrama to have as collaborating artist a tenor like Duprez, who was not only an energetic, intelligent actor, but a singer who could tonally dominate a scene as a hero should. The structure of *Lucia*, ending with a scene for the tenor rather than one for the prima donna, is tangible evidence of Donizetti's gratitude to the artistry of a Duprez.

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The misconception that *Lucia* is little more than a soprano's vehicle is due to other factors as well. Since about the turn of the century, it became customary to make extensive cuts in *Lucia*, cuts that emphasized the prima donna's opportunities and which obscured much of the drama. Perhaps the most offensive of these traditional cuts was the omission of the once-famous Tower Scene, in which Enrico comes through a raging storm to ruined Ravenswood Hall and challenges Edgardo to a duel. Cutting this scene not only shortens the tenor's time on stage, but it eliminates a highly Romantic episode, one that helps explain the conclusion of the drama. Soubies, the historian of the Théâtre-Italien in Paris, tells of an instance in the 1850s when the sudden indisposition of the baritone caused the eagerly awaited Tower Scene to be omitted one night. The rage of the audience was so intense that the whole performance had to be curtailed forthwith. This anecdote illustrates the point that the impact of a performance of *Lucia* and the intensity of an

The emphasis upon the tenor as the prima donna's equal in Romantic tragedy was established with *Lucia*.

audience's involvement with it is heightened when the Tower Scene is included. Obviously, the true importance of Edgardo's role to the dramatic scheme of the opera can best be appreciated in an uncut performance.

The second of the major misconceptions — that *Lucia* is much stronger musically than dramatically — derives from several causes. The musical merits of *Lucia* — the atmospheric scoring with the emphasis on the Romantic horns, the stirring melodies, the irresistible choruses and potent ensembles — are apparent at first hearing, but the aptness of the dramatic action to its particular Romantic frame of reference is a bit more elusive today. We have seen that omitting key scenes weakens the drama of *Lucia*. Without the Tower Scene, few in the audience understand why Edgardo appears at his ancestral burying plot in the final scene of the opera. He comes in answer to the challenge that Enrico delivered in the Tower Scene. If the audience is aware that Edgardo is looking for Enrico, then his shock at seeing Raimondo instead is comprehensible. Enrico has sent the presbyter to make peace, since the spectacle of his sister's insanity has created for Enrico a crisis of conscience. He feels responsible for the harm he has caused. But before Rai-



Gilbert-Louis Duprez, the first Edgardo in *Lucia di Lammermoor*, was a celebrated singing actor and the first tenor to sing a high C from the chest.

mondo can deliver Enrico's true message, he blurts out the sad news of Lucia's death, and this is what determines Edgardo to take his life.

Suicides were not unknown in earlier operas, but *Lucia* is the first Italian Romantic opera to highlight one, to make it seem, under the dramatic circumstances, not only a necessity but even a desirable good. Here is the quintessential Romantic irony, a message that connects this opera to Goethe's *Werther* and many another Romantic work. Interestingly enough, the Tomb Scene was created by Donizetti and his librettist Cammarano; it has no part in Scott's novel, *The Bride of Lammermoor*, the source of the rest of the plot. In the novel Edgar perishes in quicksand, a victim of inhospitable nature. The dramatic unconventionality of *Lucia* for its period becomes clearer when we understand that Donizetti and Cammarano not only invented this Tomb Scene but planned it as the dramatic climax of the plot. Not surprisingly, there was some resistance to this scene from the religious censors, particularly in Rome during the 1840s and 1850s, and on occasion the scene was suppressed, even though it represented a suicide in a non-Catholic country.

The dramatic aspect of these Romantic melodramas has been generally misunderstood, particularly in the serious works of Donizetti, because of the assumption that in the old days singers never bothered to act much, but just stood there and sang. A good refutation of that idea can be found in the criticism of Henry Chorley, who wrote for the London *Athenaeum* from the 1830s to the 1860s and heard *Lucia* and other operas when they

were novelties performed by the leading singers of the day. In 1839, Chorley speaks of the first performance of Rossini's *Guglielmo Tell* in Italian in London and remarks that even with a cast including Persiani, Rubini, Tamburini and Lablache, it failed to please because "the public had not become used to grand musical drama, and preferred any musical melodrama of Donizetti because of the scope for acting afforded by the story." One may suspect that London audiences found operas with opportunities for exciting acting preferable to more static works because few of them understood Italian well enough to follow a drama closely from the words alone. The most significant point about Chorley's remark is that the London public was accustomed to good acting in operas and missed its absence. Many of the singers of that day were good actors. Chorley tells us that Donizetti's *Parisina* in London the preceding year had been "superbly acted" by Grisi and Tamburini. He tells us that Rubini rarely bothered to act, relying on vocal expression to make his points, but that the one moment when he chose to emote was in Act II of *Lucia*, at the moment after the Sextet when Edgardo curses the apparently faithless Lucia. That this curse had all the makings of an irresistible dramatic moment we learn from Donizetti himself, who reports to his publisher Ricordi that at the second performance Duprez delivered this curse with such vehemence that the audience burst into spontaneous applause, even though it was in the middle of a musical number, "a most unusual thing in Naples." (In Naples at that time, applause was prohibited

The merits of the score are apparent at first hearing.

entirely at royal galas and discouraged at other occasions unless led by a member of the royal family or a high court official.)

One of the most famous actors among the tenors then active was Napoleone Moriani, particularly renowned for his treatment of the Tomb Scene in *Lucia*. In fact, death scenes were such a specialty with Moriani that he became known as "*il tenore della bella morte*." There survives a description of his performance of the Tomb Scene, starting at the moment at which Edgardo stabs himself. In 1838 Moriani roused Italian audiences to delirium; besides singing his music, he sighed, he groaned, he seemed to go into convulsions; clasp- ing his throat he fell, then staggered to his feet only to collapse; he made a final strenuous effort to stand but,

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Fanny Tacchinardi-Persiani, who created the title role of *Lucia di Lammermoor*, in costume for the part.

before he could regain his feet, he fell over on his back, rigid, his eyes aglaze. This sounds like melodramatic acting at its most uninhibited. The realistic or naturalistic style has become so second nature to audiences of today that they are apt to forget there is any other style of acting. But Moriani was of the same generation as actors like

**Here is the quintessential
 Romantic irony . . .**

Kean and Macready. Those who have seen John Barrymore's silent-film version of *Dr. Jekyll and Mr. Hyde* know what untrammelled melodramatic acting is like. Actors who were also opera singers — Duprez, Tamburini, Lablache, for instance — were capable of moving their audiences to tears.

To place this stress on acting does not by any means diminish the importance of singing and singable music in an opera like *Lucia*; but audiences of those days insisted on both and on

both well done. Donizetti was keenly aware of the importance of planning an opera to capitalize on the particular strengths of his singers at the premiere, for the whole future of a work depended upon the reception it earned during its first run.

In this light, let us consider Fanny Persiani, the soprano for whom Donizetti created the role of Lucia. From Chorley, who heard her often, we learn two things about her that would have been apparent to any listener. First, Chorley regarded her as perhaps the most extraordinary vocal technician he ever heard; he praises not only her facility in embellishments, but her truth of accent and the promptness of her attack upon a note. As an actress, "Passionate action was beyond her reach," Chorley reports. To minimize Persiani's limitations as an actress, Donizetti and Cammarano utilize a plot in which the heroine is a victim, passive, unable to bear up under pressure, one who internalizes her suffering — in short, a perfect role for Persiani.

Two years later Donizetti and Cammarano collaborated on another opera for Persiani, *Pia de' Tolomei*. The title role presented her as much the same sort of passive, suffering character as Lucia. In *Pia*, like *Lucia*, there is an effective death scene for the tenor (more a villain than a hero), but in *Pia* this death scene was placed before the soprano's final scene, in which she, too, died. This order had been insisted upon by Persiani, who still resented the tenor having the final word in *Lucia*. Ironically, *Pia* was nothing like the success that *Lucia* was, but the early audiences agreed that the tenor's death scene was the most effective moment in the score. As a composer, Donizetti responded best to situations with which he could become emotionally involved, and nothing stirred him as much as extremely tragic situations.

If one measures operatic conventionality merely in terms of musical

Donizetti relied on the conventions of his day to keep the pace he set himself: 65 operas in 35 years.

structures, then there is little about *Lucia* that seems unconventional. All the arias and most of the duets utilize the traditional double form of a *cantabile* followed by a two-statement *cabaletta*. The finale to Act II, the conventional place for the "midpoint" ensemble in a three-act structure, conforms to the usual pattern of *tempo d'attacco* (preliminary build-up), a *largo* (the Sextet), a *tempo di mezzo* (further complications — it is here that Edgardo curses Lucia), all completed by the *stretta* (a *vivace* with several subsequent quickenings of tempo, the fastest being the coda.) If we remember that operas were written under pressure of deadlines in those days and had to be readily accessible to their first audiences, then we see that Donizetti relied on the conventions of his day to keep the pace he set himself — 65 operas in 35 years.

There are aspects of *Lucia* that are not conventional, however. Ending the opera with an extended scene for tenor that culminates in his suicide is an aspect of this work already demonstrated as novel for its day. Only slightly less unconventional for its time is the way *Lucia* begins, for it is almost the first of Donizetti's operas in which the *introduzione* extends throughout the entire opening scene. From the opening chorus through Enrico's *cabaletta*, "La pietade in suo favore," Donizetti has designed this scene to build rapidly to a sonic climax. The recitatives in this scene



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Wolf's Crag, in a late 19th-century illustration for Scott's *The Bride of Lammermoor*.

are mostly arioso style, fully accompanied for the most part, designed to maintain and increase the tension, as Donizetti seeks to hurtle his audience into the conflict of the plot.

The harp solo that serves as an introduction to the second scene of the opera, where we first see Lucia, is only from certain points of view an unconventional device. Long instrumental solos had earlier been employed by Bellini, Rossini and Donizetti himself and — most important from Donizetti's orientation — by his teacher at Bergamo, Simone Mayr. Unlike the sort of aria-type instrumental solos that Bellini used to precede the final *cantabile* in *Il Pirata* (for oboe) or that Donizetti had employed in a similar spot in his *Sancia di Castiglia* (for clarinet), here Donizetti presents the harp in what could pass as a fragment from a harp concerto (rather in the same vein that Verdi would employ the violin in *I Lombardi*), and that approach reveals Donizetti's indebtedness to

Mayr. The harp solo has at least two functions: first, it marks a sharp contrast with the strenuous *tutti* that ends the preceding scene; and second, it creates a sense of Scottish bards and high-strung ladies appropriate to the ensuing scene of Lucia at the fountain. Since it is the only moment in the score where the harp has any prominence, Donizetti has reserved its timbre to provide his score with both an emotional color and a sense of place. It should be remembered that Donizetti was one of the first 19th-century Italian composers to experiment much with local color, as his scores for *Maria di Rudenz*, *Linda di Chamounix*, *Caterina Cornaro* and, particularly, *Dom Sébastien* attest.

For any work of art to survive, it must continue to satisfy different audiences of different generations. For its first audiences, *Lucia* provided memorable music for a drama that touched its viewers profoundly, providing archetypes of certain situations

that other artists could fruitfully employ. Flaubert, for example, makes a performance of Donizetti's French adaptation of *Lucia* the background for a crucial scene in *Madame Bovary*. *Lucia* retains for us today a clarity and a freshness in its presentation of attitudes and conflicts that remain unchanging over the years — Edgardo's hope in posthumous justice or Lucia's violent reaction to her brother's cruelty. There is a surprising dramatic symmetry to this story that makes it particularly suitable to operatic treatment and helps make for unconscious acceptance.

Consider that each act contains, in its different way, a wedding of sorts: In Act I, just before the duet "Veranno a te sull'aure," we see Lucia and Edgardo exchanging rings and plighting their troth in a symbolic marriage. Since her brother, because of his own ambitions, cannot accept this sort of union and certainly not one between his sister and a Ravenswood, he produced his own bridegroom, Arturo, and in the signing of the contract (just before the Sextet), we have a legal equivalent of a marriage service. In Act III, during the Mad Scene, Lucia, who has stabbed Arturo, imagines that she is going through with her wedding

Lucia touches its contemporary audiences profoundly . . .

to Edgardo, and the tragic irony of the bride in this irrational state, her wedding dress stained with the blood of her rejected bridegroom, as she imagines the minister and the wedding hymn and pledges her vows, is profoundly moving.

Each of these weddings has a melody associated with it. The recurrence of the tune of "Veranno a te" during the Mad Scene evokes more strongly than any words the tragic dislocation of Lucia's hopes, just as the little tune she refers to as "her wedding hymn" in the recitative before the Mad Scene is a variant of the obsessive major-minor sequence that in Act II had accompanied her entrance before she is forced to sign the contract. The reinforcement lent to the overall unity of the work by these and a number of other recurring devices contributes much to the continuing effectiveness of *Lucia*. ■

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



Maria Piccolomini and tenor Giuglini in the denunciation scene from *Lucia* in an 1857 performance at her Majesty's Theater in London.

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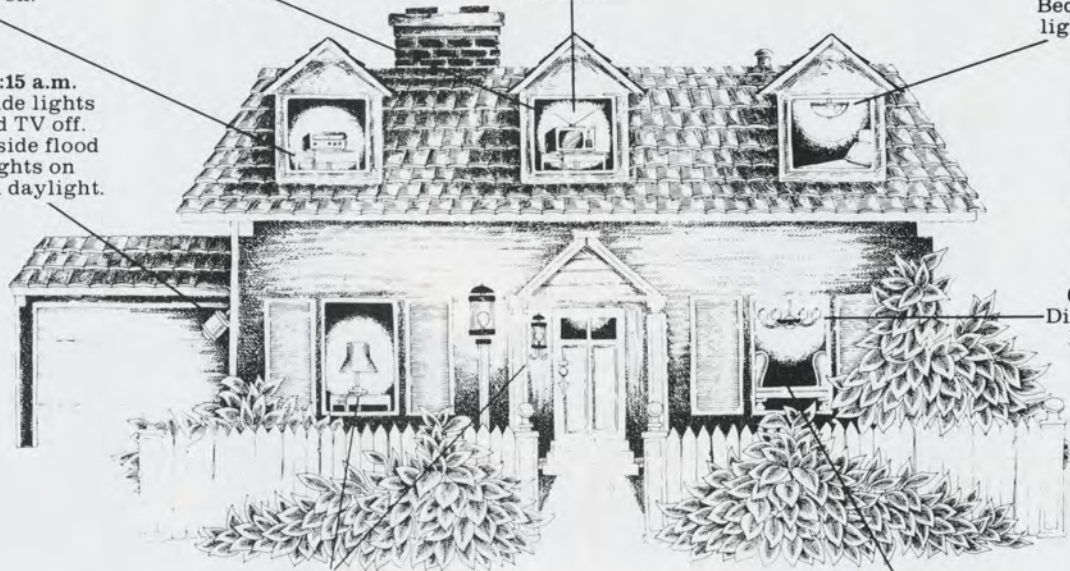
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11:30 a.m.
Radio off.
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light off.
Bedroom
light on.

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and TV off.
Outside flood
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until daylight.



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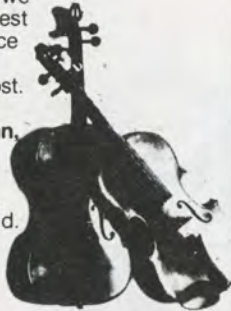
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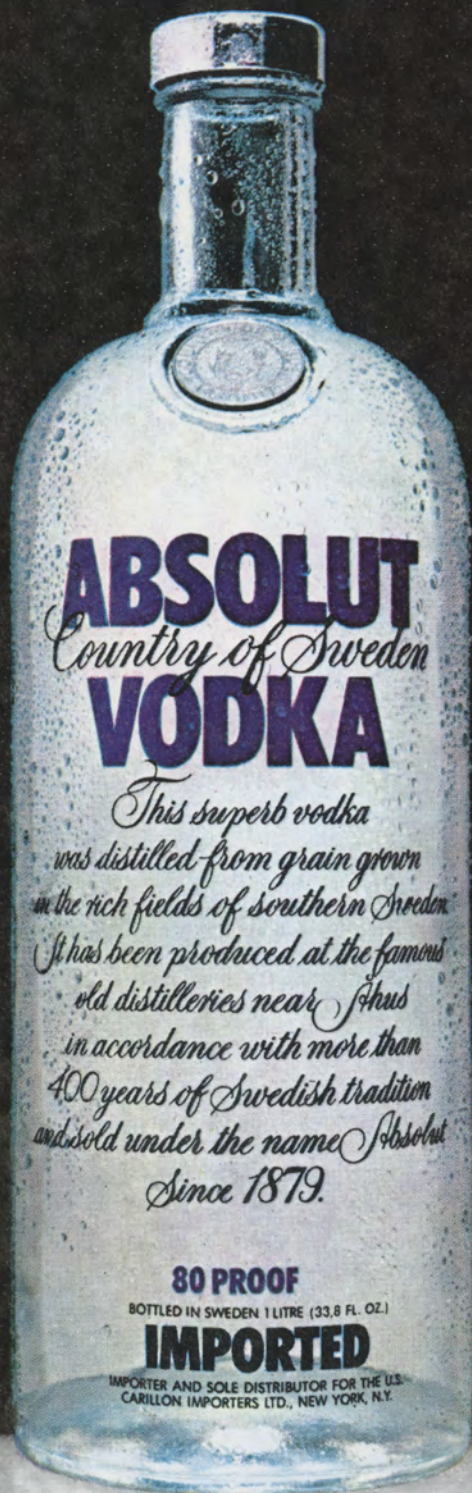
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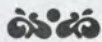
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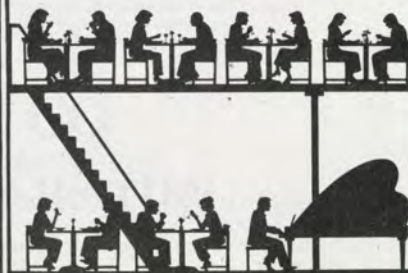
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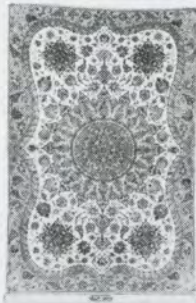
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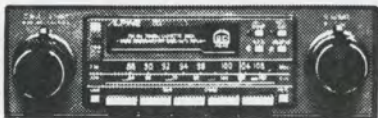
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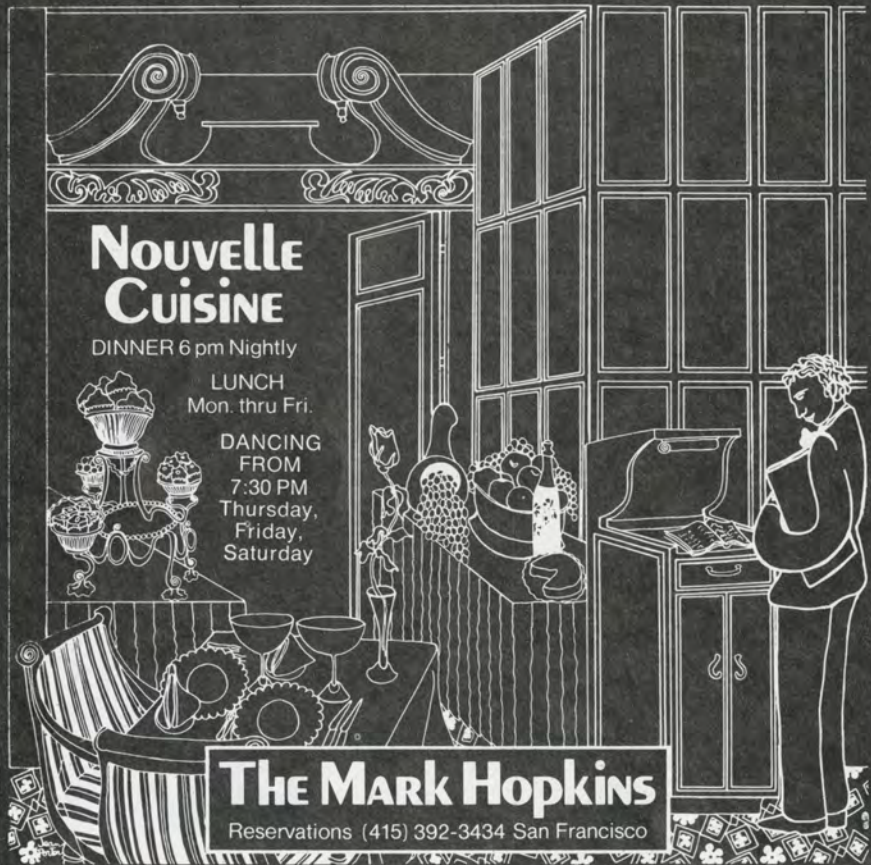
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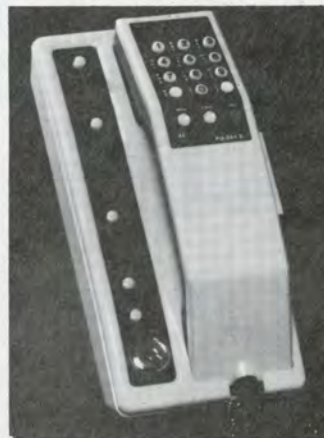
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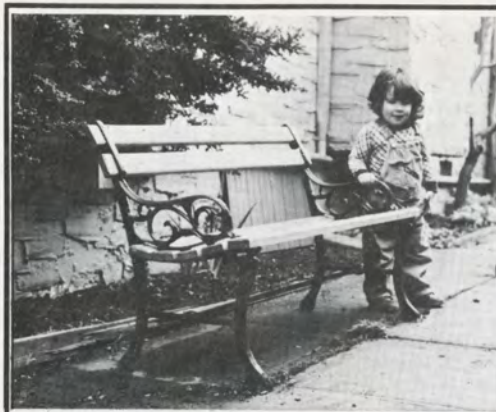
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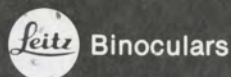
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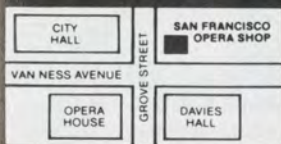
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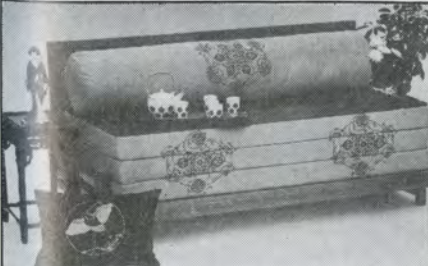


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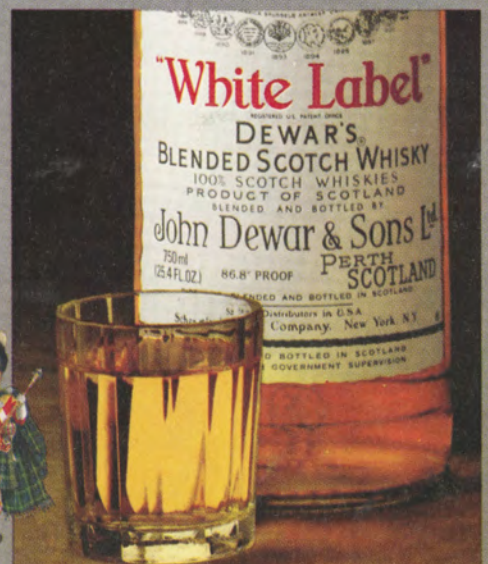
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