

Il Trovatore
(The Troubadour)

1981

Thursday, November 26, 1981 8:00 PM
Saturday, November 28, 1981 11:00 AM (Radio broadcast)
Sunday, November 29, 1981 2:00 PM
Wednesday, December 2, 1981 7:30 PM
Saturday, December 5, 1981 8:00 PM
Tuesday, December 8, 1981 8:00 PM
Friday, December 11, 1981 8:00 PM

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SAN FRANCISCO OPERA

Il Trovatore



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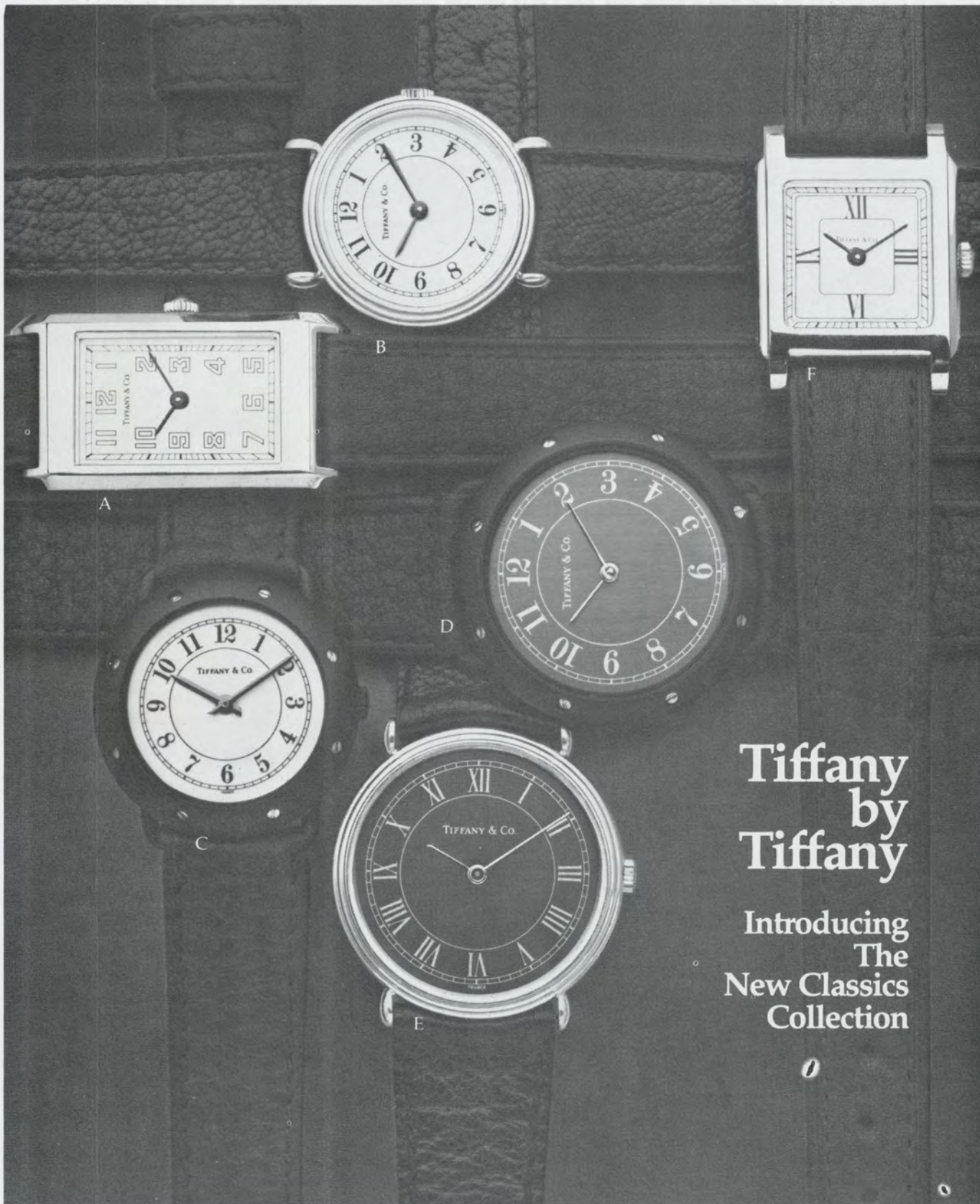
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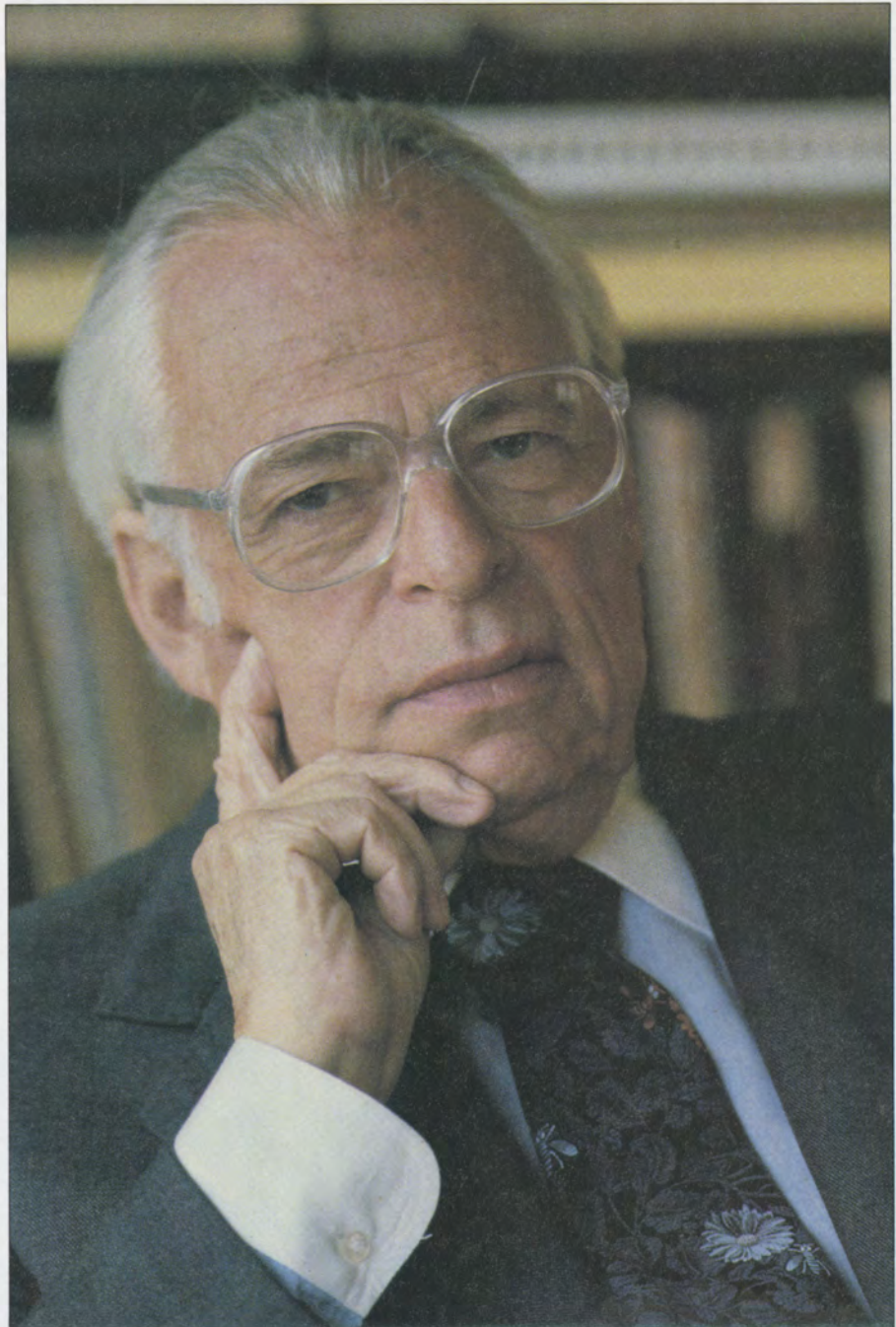
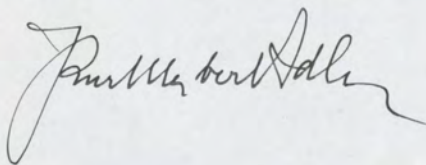
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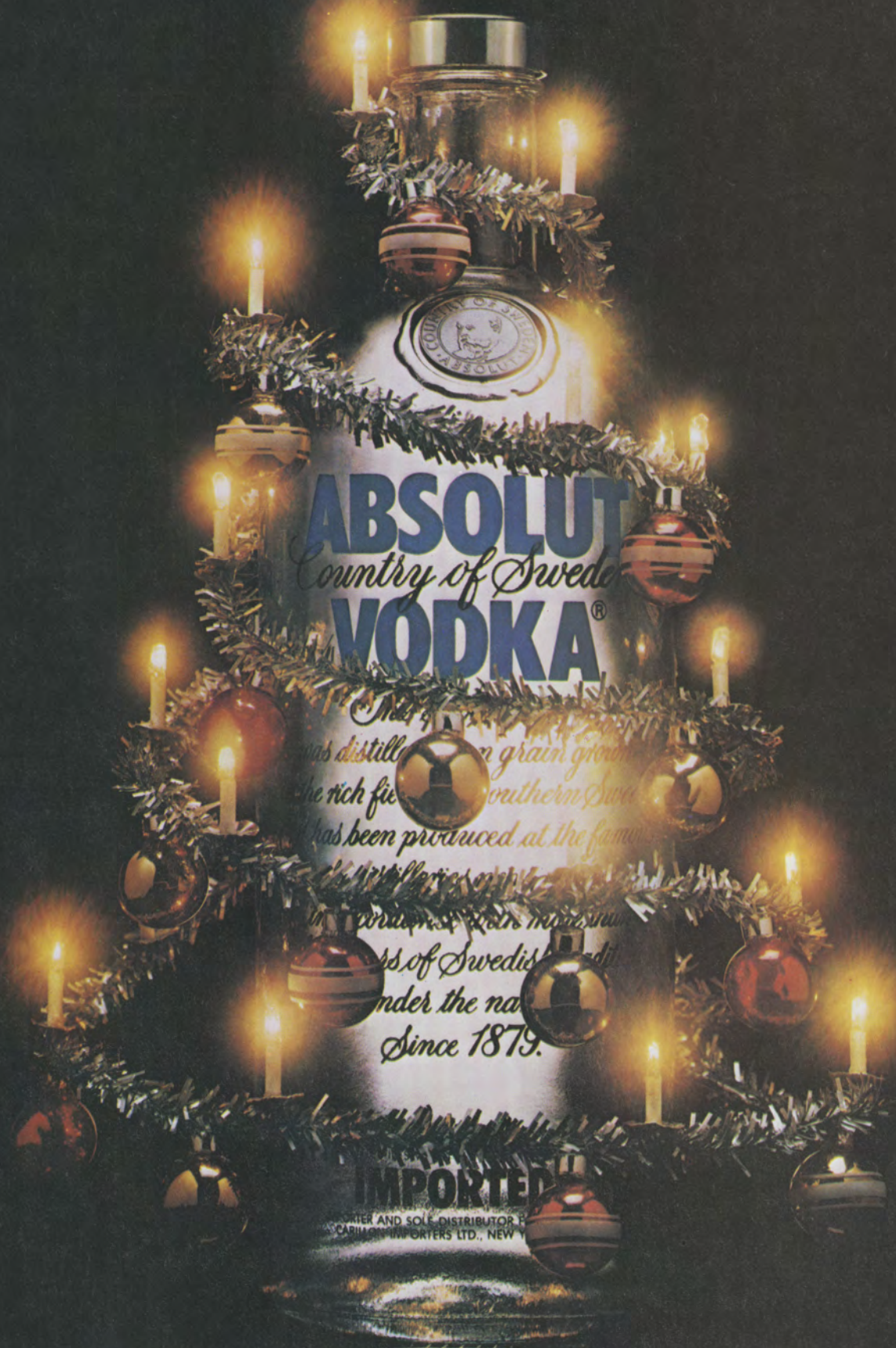
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A warm welcome to our 59th annual Fall Season, which climaxes the busiest year in the history of San Francisco Opera. We welcome back a host of dear friends of the Company and of mine, and we are also happy to introduce a number of exceptional artists 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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Kurt Herbert Adler, General Director

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IL TROVATORE/1981

FEATURES

Eros vs. Thanatos in *Il Trovatore*

by Seth Wolitz 36

Verdi's powerful score is a musical representation of the war between the life- and death-giving forces to which man, without the aid of reason, must ultimately succumb.

Il Trovatore: The Shape of the Melodies

by George Martin 46

In Verdi's *Il Trovatore* the surge of melodies and insistency of rhythms create a special sense of excitement and exhilaration.

Keepers of the Gates

by Thomas O'Connor 62

Listening to the Troubadour

by William Weaver 76

The dark hue of *Il Trovatore* is broken by fire. Its characters are storytellers who do not always tell the *whole* story.



page 36



page 46



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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.

IL TROVATORE: Original gouache by Ariel (1981) commissioned by the San Francisco Opera Magazine.

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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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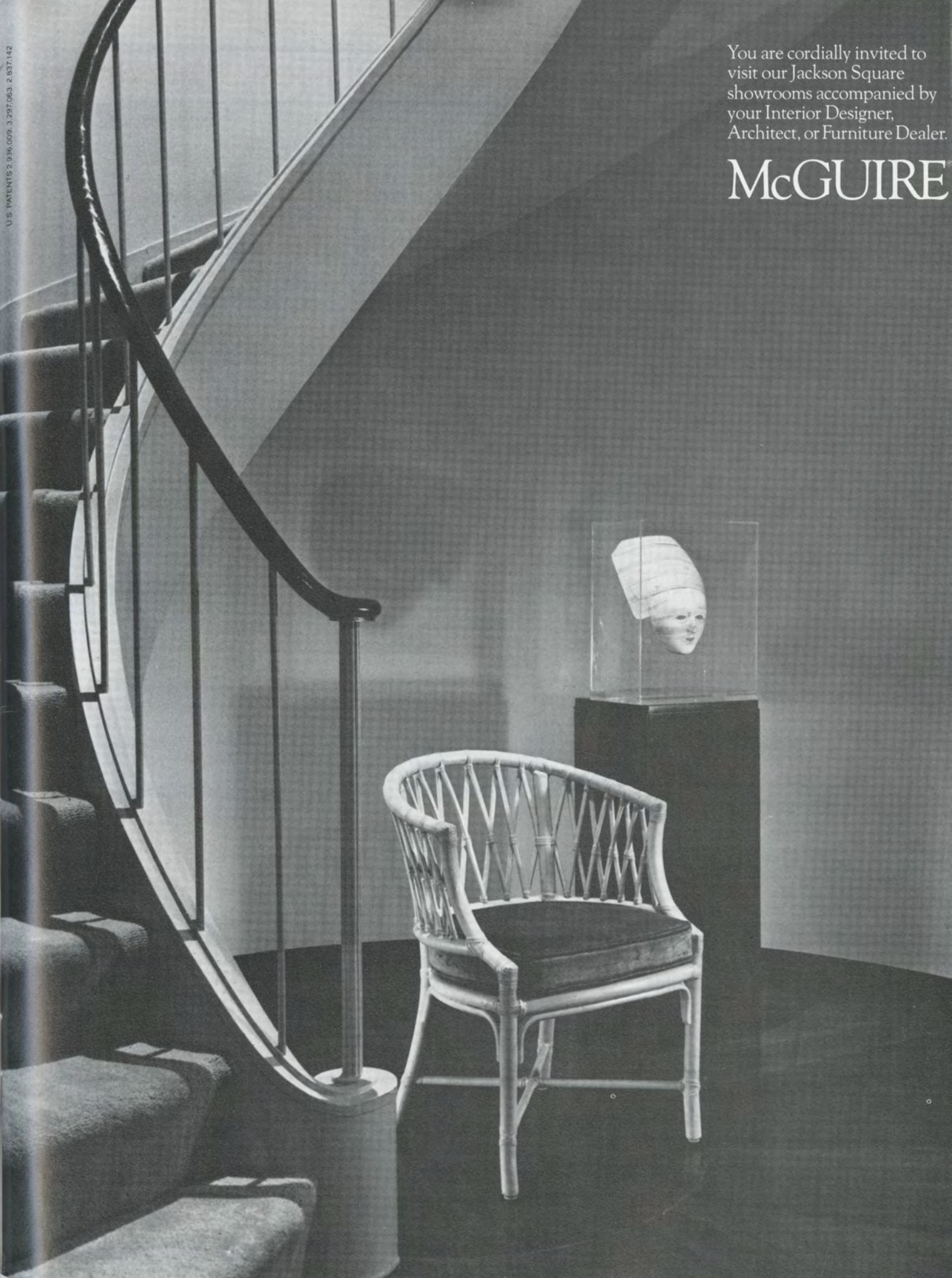
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Crocker National Bank	59.2 (1)	119.0 (2)
Morgan Guaranty Trust Co. NY	42.6 (14)	102.9 (3)
Provident National Bank	53.2 (3)	102.6 (4)
First Natl. Bk of Minneapolis	30.0 (65)	102.0 (5)
National City of Cleveland	49.4 (7)	99.0 (6)

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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1981 SEASON

Kurt Herbert Adler, General Director

San Francisco Opera Premiere

Semiramide

In Italian
Rossini

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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/Lauffer*
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/
Bonisolli, Estes, Eisler, Gardner,
Langan, Noble

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

Adler/Ponnelle/Ponnelle-Juerke*

Schwarz, Mitchell, South, Quitt-
meyer/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 Lam-
mermoor* was made possible, in 1972,
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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/Pava-
rotti, Estes, Rydl (11/12, 15, 21),
Furlanetto (11/18, 24, 27), 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/Lam-
berti, Brendel, Rydl, Freeman,
G. Stapp, Lakes*

Steinberg**/Mansouri/Skalicki-West

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Thomas Munn, Lighting Designer
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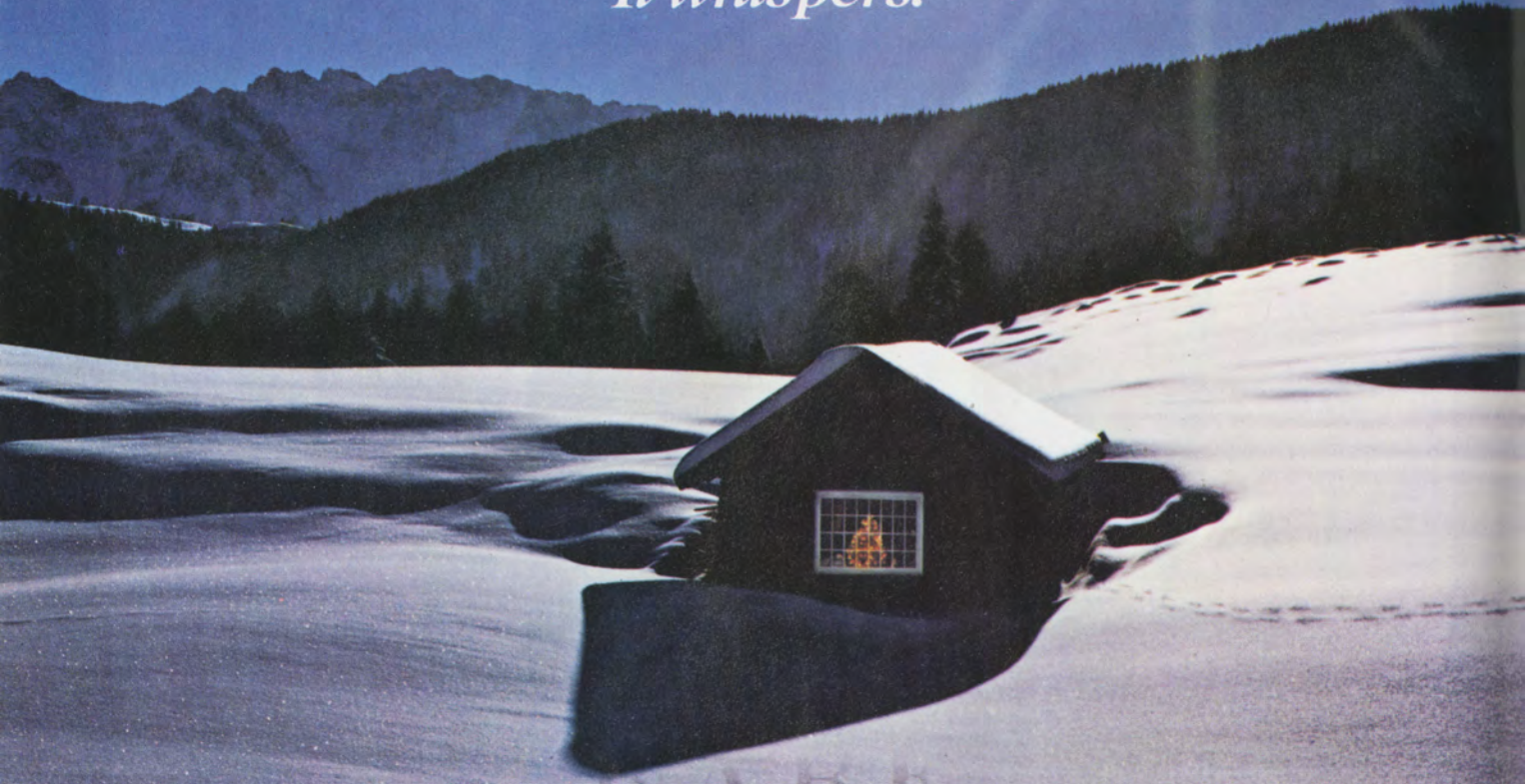
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THE PRINCE OF WALES (1921-1936)

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 Dotty Dean
 D'Ann Douthit
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 Rose Parker
 Shelley Seitz
 Bonnie Jean Shapiro

Linda Millerd Smeage
 Barbara Louise Smith
 Ramona Spiropoulos
 Delia Voitoff
 Anna-Marie White
 Sally Winnington
 Susan Witt
 Garifalia Zeissig
 Daniel Becker-Nealeigh
 Ric Cascio
 David Cherveney
 Edward Corley
 Frank Daniels
 Robert Delany
 Tim Enders

Daniel Enriken
 Gerald Johnson
 Eugene Lawrence
 Kenneth MacLaren
 Kenneth Malucelli
 Jim Meyer
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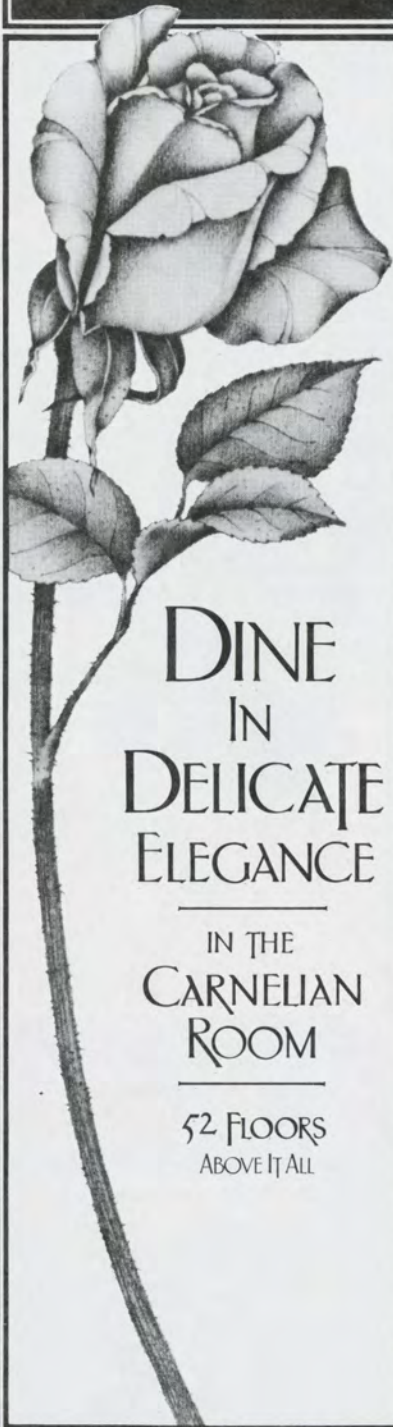
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Iris Boudart	Linda Moody	Edgar C. Harris
Lael Carlson	Susan Sheldrake	David House
Teresa Colyer	Lorice Stevens	Conrad Knipfel
Lisa Louise Glenister	Winther Andersen	Henry Metlenko
Theodotia Hartman	Mamoru Arimoto	Steven Meyer
Gloria Holmby	John Beauchamp	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 Egry	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

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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 Usher†

VIOLA

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

CELLO

David Kadarauch *Principal*
Samuel Cristler
Judyaba
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 Klingelhofer *Principal*
David Sprung *Principal*
Carlberg Jones
Brian McCarty
Paul McNutt
Lawrence Ragent†

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James Miller *Principal*
Edward Haug
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NAPOLEON MARCHES INTO THE OPERA HOUSE



Triptych stills from the final reel of Abel Gance's *Napoleon*. At center top is Albert Dieudonné in the title role.

Carmine and Francis Ford Coppola bring a rediscovered silent film masterpiece to the Opera House, complete with three screens and 60-piece orchestra.

By THOMAS O'CONNOR

It is 54 years old and runs for nearly four and a half hours.

It has been called by a critic in Los Angeles "a film against which all the others have to be measured, now and forever." Another, in New York, acclaims it as "an explosion of creativity by a man on fire."

It has not a word of dialogue; the man who composed a new score to accompany it last year is sure it will go in the record books as the longest film score of all time.

It is technologically more advanced than many current films; its sweeping final reel is in "Polyvision," a three-camera, three-projection, three-screen process that anticipated Cinerama by 30 years.

It was forgotten for half a century. A British film scholar spent over 13 years painstakingly reconstructing it from bits and pieces found in Europe and the U.S.

It was viewed last winter by 50,000 New Yorkers who packed Radio City Music Hall to see it. At the Los Angeles Shrine Auditorium the

opening night audience, including many of filmdom's leaders, stood and cheered the finale thunderously. In London, scalpers demanded and got as much as \$250 for a single ticket to see it.

It is, quite simply, the film event of the year.

Abel Gance was one of the true early visionaries of film.

Napoleon, the late Abel Gance's 1927 silent film masterpiece, returns to the War Memorial Opera House on Wednesday, January 6 through Saturday, January 9 at 7:00 PM each night, and on Sunday, January 10 at 2:30 PM. The film will be accompanied by the San Francisco Opera Orchestra performing a new score composed and conducted by Carmine Coppola.

Presentation of *Napoleon* is a cooperative venture of Zoetrope Studios and Francis Ford Coppola —

who have already presented it in a half dozen cities nationwide — and the San Francisco Opera.

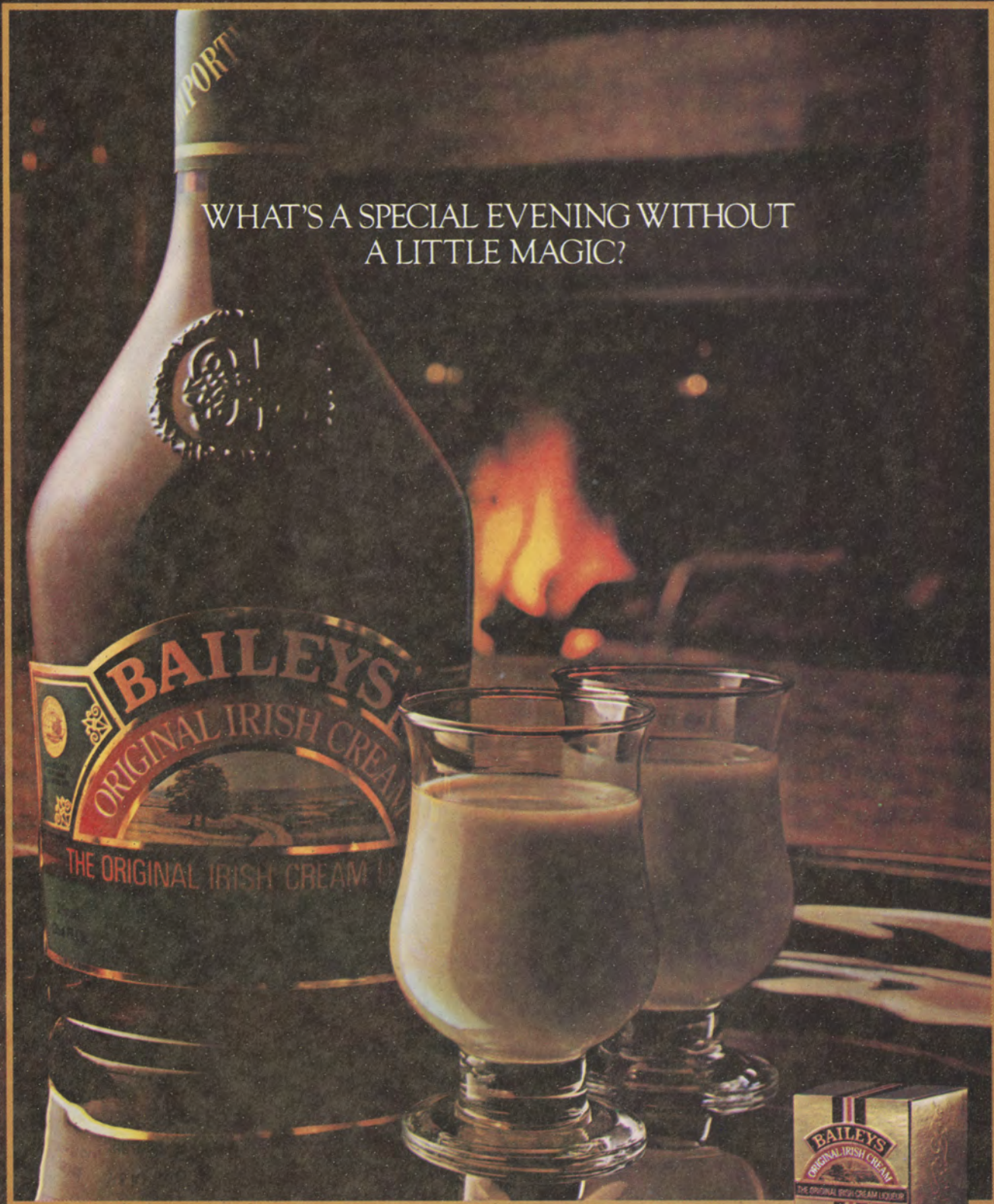
In October two performances at the Opera House were completely sold out, and *Napoleon's* Bay Area march continued in December with four performances at Oakland's Paramount Theater, featuring the Oakland Symphony Orchestra.

To show *Napoleon* at the Opera House is itself a major technical undertaking, according to Zoetrope's Christopher Reyna, who is in charge of the project. "We will have to use over five tons of equipment, and turn three of the boxes into projection booths. It takes four projectors to show the film: three for the triptych of the final reel and one for the changeover."

The Polyvision section will be projected onto a three-sectional winged screen, 21 feet high and a full 80 feet wide.

Filmmaker Abel Gance died in Paris in November at age 91. Though fame eluded him until very late in his life, Gance was one of the true early visionaries of film, the equal of D.W.

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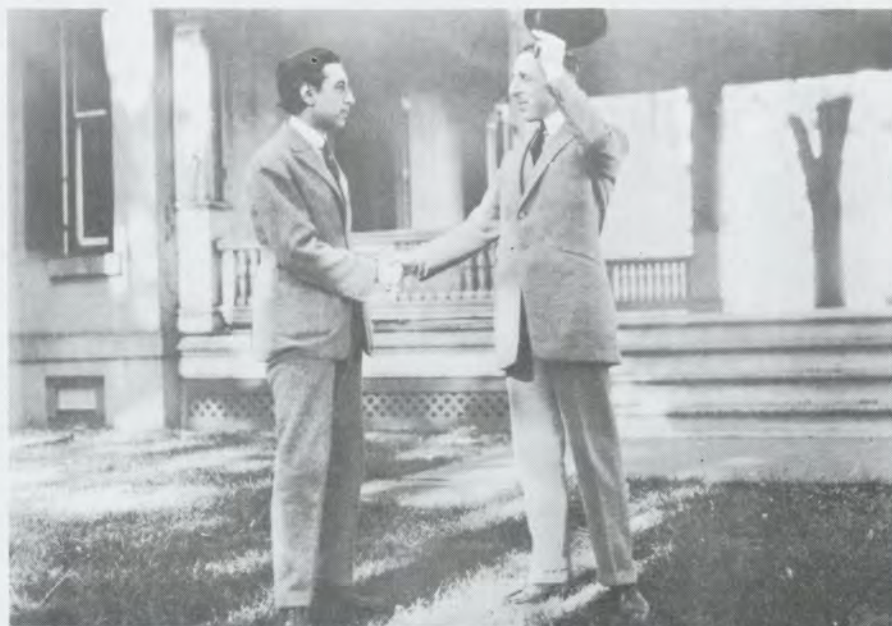


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Abel Gance (left) meets D.W. Griffith on a visit to America in 1921.

Griffith in his innovative shooting and editing techniques. His first major film, *J'Accuse*, made during the latter part of World War I, is a classic anti-war film that used actual combat footage, shot in the trenches, to moving effect. *La Roue*, a sentimental 1922 melodrama about railroads, was so advanced in its use of montage that it inspired Russia's Sergei Eisenstein, one of many important filmmakers of the 20s and 30s who studied Gance's work. Hand-held cameras, tracking shots, superimpositions, swooping overhead views and a host of other

Abel Gance's "Polyvision" anticipated Cinerama by 30 years.

techniques that have become widely used only since the 1950s are among Gance's cinematic innovations.



Composer Carmine Coppola.

Gance's account of Napoleon's career, from his school days in Corsica to the height of his military success, is on a scale equal to the legends surrounding France's greatest hero. Huge, sweeping battlefield scenes were far ahead of their time. An episode recreating the introduction of *La Marseillaise* during the French Revolution is so overwhelming in its patriotic fervor that some recent audiences have found themselves swept to their feet in an emotional frenzy.

Napoleon was first presented, to cheers, at the Paris Opera House in 1927. But six months after its premiere, *The Jazz Singer* was released in America, and talking films swept the world. Interest in a silent film was virtually nil. In 1934, Gance tried unsuccessfully to salvage his project by putting together a shorter version with sound. Over the years heavily cut prints of the silent *Napoleon* have popped up here and there, but much of the original seemed lost.

Britain's Brownlow had seen a two-reel version of the film in the 1950s and was haunted by it. With years of careful research, he was able to recreate much of *Napoleon*, though some portions are apparently lost forever and the existing print only hints at the exceptional power of certain scenes.

Francis Ford Coppola first saw portions of the film at San Francisco's Avenue Theater in 1973. He involved Zoetrope Studios with it when Brownlow arranged with Images Film Archive to distribute the recreated film in the U.S. Coppola turned last year to his father, Carmine, to create a new score to accompany the film.

The elder Coppola, who shared the 1975 Academy Award for original

film score with Nino Rota for their work on *Godfather II*, spent six months on the score, fleshing his work out with bits of Berlioz, Mozart and Beethoven. In 1927, the film was accompanied by a varied score that included Satie, Saint-Saëns, Beethoven, Debussy and Honneger.

Some audiences have found themselves swept to their feet in an emotional frenzy.

Over four solid hours of film music is, he points out, a mammoth project. "When you have a film with dialogue, the music is far less in length. *The Godfather* has only about 30 or 40 minutes of actual music. When I did the score for *Norma Rae*, they only needed about 5 minutes total of music."

The scoring calls for a 60-piece orchestra, plus organ. The revival of *Napoleon* has thus far, according to Coppola père, been offered only in cities large enough to have a high-quality



1979 autographed photo of filmmaker Abel Gance.

orchestra available for the live accompaniment. But Zoetrope is now preparing a print with a pre-recorded orchestral sound track, using the new Coppola score.

Carmine Coppola is particularly excited about the prospect of conducting a showing of the film next summer in Paris, scheduled for no less than Bastille Day. ■



"After all,
he did ask me what I really wanted..."

And when I told him a watch, he smiled.
And waited. A quizzical expression came
over his face.

"Well, perhaps not just any watch,"
I admitted.

"I thought not," said he, nodding
with encouragement.

"I would like..."

"Yes?"

"An Audemars Piguet."

"That," he teased, "is quite a
choice." And before I had a chance
to add that it was rather bold to ask
for something so costly, out came three
unmistakable suede boxes.

With a quiet snap, he opened
them, one by one.

Nestling in each was an
Audemars Piguet, like a
rare, incomparable jewel.
And each was as brilliant
as the next.

"All you have to do," he said smiling, "is choose
the one you want."

My eyes jumped from one to the other to the
other, then back to the first...

"Take your time," he said.



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- * World Premiere
- ** American Premiere
- *** American Stage Premiere

AUBER

Fra Diavolo: 1968

BEETHOVEN

Fidelio: 1954, 1961, 1964, 1969, 1978

- ** The Creatures of Prometheus (ballet): 1953

BELLINI

Norma: 1972, 1975, 1978
I Puritani: 1966, 1977
La Sonnambula: 1960, 1963

BERG

Lulu: 1965, 1971
Wozzeck: 1960, 1962, 1968, 1981

BERLIOZ

Les Troyens: 1966, 1968

BIZET

Carmen: 1953, 1955, 1959, 1960, 1962, 1964, 1966, 1970, 1981

BOITO

Mefistofele: 1953, 1963

BRITTEN

Billy Budd: 1978

- ** A Midsummer Night's Dream: 1961, 1971
- Peter Grimes: 1973, 1976

CHARPENTIER

Louise: 1955, 1967

CHERUBINI

- *** Medea: 1958
- ** The Portuguese Inn: 1954

CILEA

Adriana Lecouvreur: 1977

DALLAPICCOLA

Il Prigioniero: 1979

DEBUSSY

Pelléas et Mélisande: 1965, 1969, 1979

DELLO JOIO

- * Blood Moon: 1961

DONIZETTI

The Daughter of the Regiment: 1962, 1974

Don Pasquale: 1980

L'Elisir d'Amore: 1956, 1967, 1969, 1975

La Favorita: 1973

Lucia di Lammermoor: 1954, 1957, 1961, 1968, 1972, 1981

- *** Maria Stuarda: 1971

VON EINEM

- ** The Visit of the Old Lady: 1972

GIORDANO

Andrea Chenier: 1955, 1959, 1965, 1975

GLAZOUNOV

Variations de Ballet (ballet): 1960

GLUCK

Orfeo: 1959

GOUNOD

Faust: 1955, 1962, 1967, 1970, 1977

HONEGGER

- *** Joan of Arc at the Stake: 1954

IMBRIE

- * Angle of Repose: 1976

JANÁČEK

Jenufa: 1969, 1980

Katya Kabanova: 1977

- ** The Makropulos Case: 1966, 1976

LEHÁR

The Merry Widow: 1981

LEONCAVALLO

I Pagliacci: 1955, 1959, 1962, 1964, 1976, 1980

MASCAGNI

Cavalleria Rusticana: 1962, 1976, 1980

MASSENET

Le Cid: 1981

Esclarmonde: 1974

Manon: 1954, 1958, 1971, 1981

Thaïs: 1976

Werther: 1953, 1975, 1978

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L'Africaine: 1972

*** MILHAUD
Christopher Columbus: 1968

MONTEMEZZI
L'Amore dei Tre Re: 1959, 1966

MONTEVERDI
L'Incoronazione di Poppea:
1975, 1981

MOUSSORGSKY
Boris Godunov: 1953, 1956,
1961, 1966, 1973

MOZART
Così fan tutte: 1956, 1957, 1960,
1963, 1970, 1973, 1979
Don Giovanni: 1953, 1955, 1959,
1962, 1965, 1968, 1974, 1978,
1981
Idomeneo: 1977
The Magic Flute: 1967, 1969,
1975, 1980
Le Nozze di Figaro: 1954, 1958,
1961, 1964, 1966, 1972

ORFF
*** Carmina Burana: 1958, 1959,
1964, 1971
** The Wise Maiden: 1958

PONCHIELLI
La Gioconda: 1967, 1979

POULENC
** Dialogues of the Carmelites:
1957, 1963
La Voix Humaine: 1979

PUCCINI
La Bohème: 1953, 1954, 1956,
1958, 1959, 1960, 1962, 1965,
1967, 1969, 1973, 1978
La Fanciulla del West: 1960,
1965, 1979
Gianni Schicchi: 1958, 1960,
1964, 1975, 1979
Madama Butterfly: 1953, 1954,
1956, 1957, 1959, 1961, 1966,
1968, 1971, 1974, 1980
Manon Lescaut: 1956, 1967,
1974
Il Tabarro: 1954, 1971, 1975
Tosca: 1954, 1955, 1956, 1957,
1960, 1963, 1965, 1970, 1972,
1976, 1978
Turandot: 1953, 1954, 1957,
1961, 1964, 1968, 1977

** REIMANN
Lear: 1981

RIMSKY-KORSAKOV
Le Coq d'Or: 1955

ROSSINI
Il Barbiere di Siviglia: 1953,
1958, 1963, 1965, 1968, 1976
La Cenerentola: 1969, 1974
Semiramide: 1981
Tancredi: 1979
Con Amore (ballet): 1960

SAINT-SAËNS
Samson et Dalila: 1963, 1980

SCHÖNBERG
Erwartung: 1968

** SCHULLER
The Visitation: 1967

** SHOSTAKOVICH
Katerina Ismailova: 1964
Lady Macbeth of Mtsensk: 1981

SMETANA
The Bartered Bride: 1958, 1964

STRAUSS, JOHANN
Die Fledermaus: 1965, 1973

STRAUSS, RICHARD
Arabella: 1980
Ariadne auf Naxos: 1957, 1959,
1965, 1969, 1977
Capriccio: 1963
Elektra: 1953, 1958, 1966, 1973,
1979
** Die Frau ohne Schatten: 1959,
1960, 1964, 1976, 1980
Der Rosenkavalier: 1955, 1957,
1960, 1962, 1964, 1967, 1971,
1978
Salome: 1954, 1968, 1970, 1974

STRAVINSKY
The Rake's Progress: 1962, 1970
Danses Concertantes (ballet):
1959

TCHAIKOVSKY
Eugene Onegin: 1971
The Queen of Spades: 1963,
1975

VERDI
Aida: 1955, 1956, 1957, 1959,
1960, 1963, 1969, 1972, 1977,
1981

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1977
Don Carlo: 1958, 1962, 1966,
1973, 1979
Ernani: 1968
Falstaff: 1956, 1962, 1963, 1966,
1970
La Forza del Destino: 1954,
1958, 1963, 1965, 1969, 1976,
1979
Luisa Miller: 1974
Macbeth: 1955, 1957, 1967
Nabucco: 1961, 1964, 1970
Otello: 1959, 1962, 1964, 1970,
1974, 1978
Rigoletto: 1954, 1958, 1961,
1966, 1973, 1981
Simon Boccanegra: 1956, 1960,
1975, 1980
La Traviata: 1953, 1957, 1960,
1963, 1964, 1969, 1973, 1980
Il Trovatore: 1956, 1958, 1962,
1964, 1968, 1971, 1981

WAGNER

Der Fliegende Holländer: 1954,
1956, 1975, 1979
Götterdämmerung: 1969, 1972
Lohengrin: 1955, 1960, 1965,
1978
Die Meistersinger von
Nürnberg: 1959, 1961, 1965,
1971, 1981
Parsifal: 1964, 1974
Das Rheingold: 1967, 1972,
1977
Siegfried: 1970, 1972
Tannhäuser: 1958, 1966, 1973
Tristan und Isolde: 1953, 1967,
1970, 1974, 1980
Die Walküre: 1953, 1956, 1963,
1968, 1972, 1976, 1981

WALTON

** Troilus and Cressida: 1955

WEILL

** Royal Palace (ballet): 1968

ZANDONAI

Francesca da Rimini: 1956

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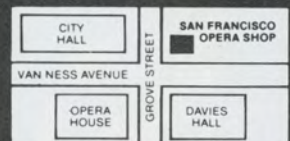
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Of all cities in the world, San Francisco is most graced by nature; and in San Francisco, no area is more dramatic than Ocean Beach. Here, amidst dunes and surf, San Franciscans have for more than one hundred years come to enjoy a unique beauty.

When San Francisco was yet in its American infancy, citizens of the city would come out by horseback to ride at sundown along the splendid shore where America itself rushed headlong into the Pacific.

Later, as San Francisco emerged from the ramshackle exuberance of its first frontier era to the opulent gusto of Victorian times, Ocean Beach offered its pleasures to one and all. Families would come out by wagon or steam train for a day of picnicking on the shore.

In 1863 the first of five Cliff Houses was built on a promontory linked to the city by Point Lobos Toll Road. You could get out to the Cliff House by horse-drawn omnibus with the journey beginning in Portsmouth Square. In later years the Cliff House became a slightly wicked place; and this too is part of the rich and colorful story of San Francisco.

Adolph Sutro, the great mining engineer and self-made real estate millionaire,

later to serve in the 1890s as Mayor of San Francisco, purchased Sutro Heights above Ocean Beach in 1879 and there began the construction of one of the great mansions of the Gilded Age.

Young and old, famous and obscure, San Franciscans loved Ocean Beach. Silver Kings James Flood, James Fair, and John Mackay loved to test their new horses and carriages down the great expanse of beach. A young girl by the name of Isadora Duncan practiced her dancing to the music of the surf. Mark Twain, Bret Harte, Sarah Bernhardt, and opera diva, Adelina Patti all visited and loved the area. In the early 1900s, the famed architect and urban planner Daniel Hudson Burnham dreamt of gracing Ocean Beach with beautiful homes and a splendid esplanade and parkway.

But most important, Ocean Beach belonged to San Franciscans. A stroll through Golden Gate Park, and in sight of great turning windmills, they emerged at the shore. On Sundays, Ocean Beach presented a pageant of strollers, and picnickers and bathers in the quaint bathing costumes of the era. At Sutro Baths adjacent to Land's End there was one of the largest glass-enclosed swimming plunges in the nation, and a museum filled with Egyptian mummies.

In 1927 Burnham's dream of a Great Highway and Esplanade fronting the Pacific began to come true; and a few years later two brothers, George K. and Leo C. Whitney, began the construction of Playland-at-the-Beach, where for more than 40 years San Franciscans (some 60,000 of them on a week-end) rode rollercoasters and merry-go-rounds, ate popcorn and corn dogs, and gave their approval to a new form of ice-cream sandwich, the It's It. By night, there was dancing at Roberts-at-the-Beach to local orchestras and then, during the war years and after, to the best Big Bands in the country.

Those days are gone now.

But, once again, San Franciscans will enjoy Ocean Beach as San Franciscans of the past have done. Only this time, the accent will be on living—on day-to-day living in an environment that is wild and untouched, yet totally civilized. Here where park and beach meet, where city and sea become one, condominium homes—designed with San Francisco and Ocean Beach in mind—are rising after long delay.



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Joan Sutherland and Luciano Pavarotti as Leonora and Manrico represent the forces of *eros* whereas Elena Obraztsova and Ingvar Wixell as Azucena and the Count di Luna represent the forces of *thanatos* in the 1975 production of *Il Trovatore*.

Eros vs. Thanatos in *Il Trovatore*

Verdi's powerful score is a musical representation of the war between the life and death-giving forces to which man, without the aid of reason, must ultimately succumb.

By SETH WOLITZ

The last words of *Il Trovatore*, "*E vivo ancor*" ("And still I live"), are the Count di Luna's horrified recognition of his sin and sudden consciousness of his isolation as the curtain falls on a fratricide. This new Cain, cursed to survive in the world of the opera, can expect no revenge or redemption by love. His unchecked emotions and unrestrained power have already killed his beloved and all his enemies. He is alone now with a pyrrhic victory. He did avenge his father's loss of a son by the capture of the gypsy abductress, Azucena, and her son, Manrico, his rival in love and war; but the latter, of course, is none other than the long-lost brother, Garzia, the last victim of the Count's hubris. The unraveling process leading to the Count's living death, then, is the matter of the opera.

The end is implicit in the begin-

ning of this *dramma in musica*, just as the beginning presupposes the conclusion. Verdi and his librettist, Salvatore Cammarano, were determined to remove any illusion that reason, order or peace would triumph. The very first growl of the demonic drums, the martial *tutti* followed by the triplets of the lonely horn — Verdi's exploitation of

Verdi and Cammarano were determined to remove any illusion that reason, order or peace would triumph.

Romantic conventions — foreshadow the coming strife and disorder. The first words of the opening scene announcing the Count's jealousy of his unknown rival (Manrico) for the heart of Leonora quickly establishes the con-

flicting love triangle. At the same time, the audience learns of the opera's secondary action, the theme of vengeance, introduced by Ferrando's narration of the past events that plague the Count's family ("Abbietta zingara"). The vengeance triangle pits the Count against Azucena and her supposed son, Manrico.

The fusion of these two lines of action around the same characters becomes inevitable and turns the world of *Il Trovatore* into an infernal vortex leading to disarray, destruction and entropy. Passion, running amok, alters all the values of the society. Instinct replaces reason, violence replaces justice, rebellion replaces loyalty.

The terrible events that precede the opera — the burning of Azucena's mother, the kidnapping of Garzia, Azucena's mistaken murder of her own son — serve as the gruesome



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Leontyne Price and Jussi Björling as the passionate young lovers in the 1958 production of *Il Trovatore*.

human background replacing fate. Jealousy and vengeance motivate the developments. By abandoning reason, restraint and compassion, mankind alone becomes responsible for the misery and tragedy in the opera. Verdi could well appreciate the "*novità e bizzarria*" of this extreme, upside-down world for it lends itself to a musical exploration of man unfettered. But Verdi's music goes beyond the principals and their extreme situation. The conflicts in the opera, whether amorous, filial, familial, social or political, whether internal or external, are representations of the underlying conflict raging in the human condition: the compulsive battle between *eros* and *thanatos*. Verdi's powerful score is the musical representation of the war in which man, without the aid of reason, must ultimately succumb.

... an infernal vortex leading to disarray, destruction and entropy.

Eros and *thanatos* are the Janus-headed representatives of the poles of our instinctual and emotional life: the urge to life and to death. Although paradoxically opposed, if these drives are not kept in balance, they will crush the individual and society. *Thanatos* calls for violence, *eros* for anarchy. Society can bear neither. When *eros* is frustrated, *thanatos* wins. In the world of *Il Trovatore*, dire situations are created, therefore, not for verisimilitude, but in order to focus upon the

play of human desires. These extreme situations, which Verdi required of the librettist, offered many prisms for the composer's musical analysis of human psychology.

Enjoying a touch of irony and a sure knowledge of how to explore a cliché, Cammarano provided Verdi with the central image of the opera, *fuoco* (fire), which fuses the thematic representations of *eros* and *thanatos*, passion and vengeance. The image is ubiquitous. The conceit revels in the duality, ambivalence and contrast in man's attitude toward existence. An archetypal image of intensity, whether figurative of emotional surfeit (burning with love or hate) or denotative of physical death (burning at the stake), fire consumes and annihilates the individual identity. Verdi makes use of the image quite consciously as a *parola scenica* in many of the arias of the opera.

Azucena laments the death of her mother and son in the celebrated "Stride la vampa" ("The flame crackles"). The Count cries out, "*L'amorosa fiamma m'arde*" ("The flame of love burns"). His love changes shortly after to envy, "*Avvampo di furor*" ("I'm burning with fury"). Manrico's famous cabaletta, "Di quella pira l'orrendo foco" ("The horrible fire of the pyre"), prepares him to save Azucena from the stake. Even Leonora's dangerous passion is first alluded to by Inez in terms of fire: "*Perigliosa fiamma tu nutri*" ("You're nursing a dangerous flame"). And no more effective use of the image fusing physical death and passion can be found in the libretto than Leonora's farewell to life, "*Ma*

qui, qui foco, terribil arde," ("but here, here, [deep in her breast] a terrible fire is burning"). The ironic image of destructive light in the dark world of *Il Trovatore* captures the violence and anarchy in unbridled man which results from *eros* and *thanatos*. This mounting intensity of feelings, inescapable and palpitating, driving the principals "like moths to the fire," is in fact, Verdi's real subject matter. He first conceived of the musical possibilities latent in the Spanish play, *El Trovador* by Antonio García Gutiérrez, and asked Cammarano to devise a libretto for him.

Both Manrico and Leonora are Romantic idealists consumed with passion.

Cammarano (and, after his death, Leone Emmanuel Bardare) significantly reworked the prolix Romantic melodrama into an original libretto, streamlining the plots with neoclassical precision. In Acts I and II the love rivalry and vengeance themes are clearly articulated and set in motion. They are coupled in Act III with the capture of Azucena, whom the Count recognizes as the abductress (vengeance theme) and the mother of his rival (love theme). With Manrico and Azucena imprisoned, and Leonora's efforts to save Manrico a failure, Act IV concludes with a rapid and ironic dénouement.

Each act has been carefully divided into two scenes which alternate in presenting the major themes and plot interests. The first scenes of Acts I, II and III are built around Azucena and the vengeance theme. The second scene of each of the first three acts is given over to the love rivalry centered on Leonora. In Act IV, the alternation reverses itself as if to prepare the heroine's turns of fortune: Scene one brings the love complication to a climax, and in the last scene the ensemble unravels the tragedy as vengeance triumphs.

Traditionally music critics have faulted Cammarano for creating an untidy libretto that only Verdi's genius was able to overcome. But the pendulum is swinging, and critics are coming to realize Cammarano's professionalism, instinct for drama and understanding of the libretto as a distinct genre. The libretto is not a play that must stand on its own merits alone but a creation that must function in tandem with an entirely different mode of expression. It is somewhat akin to a movie script in which language must be kept to a minimum — evocative but not intrusive — action

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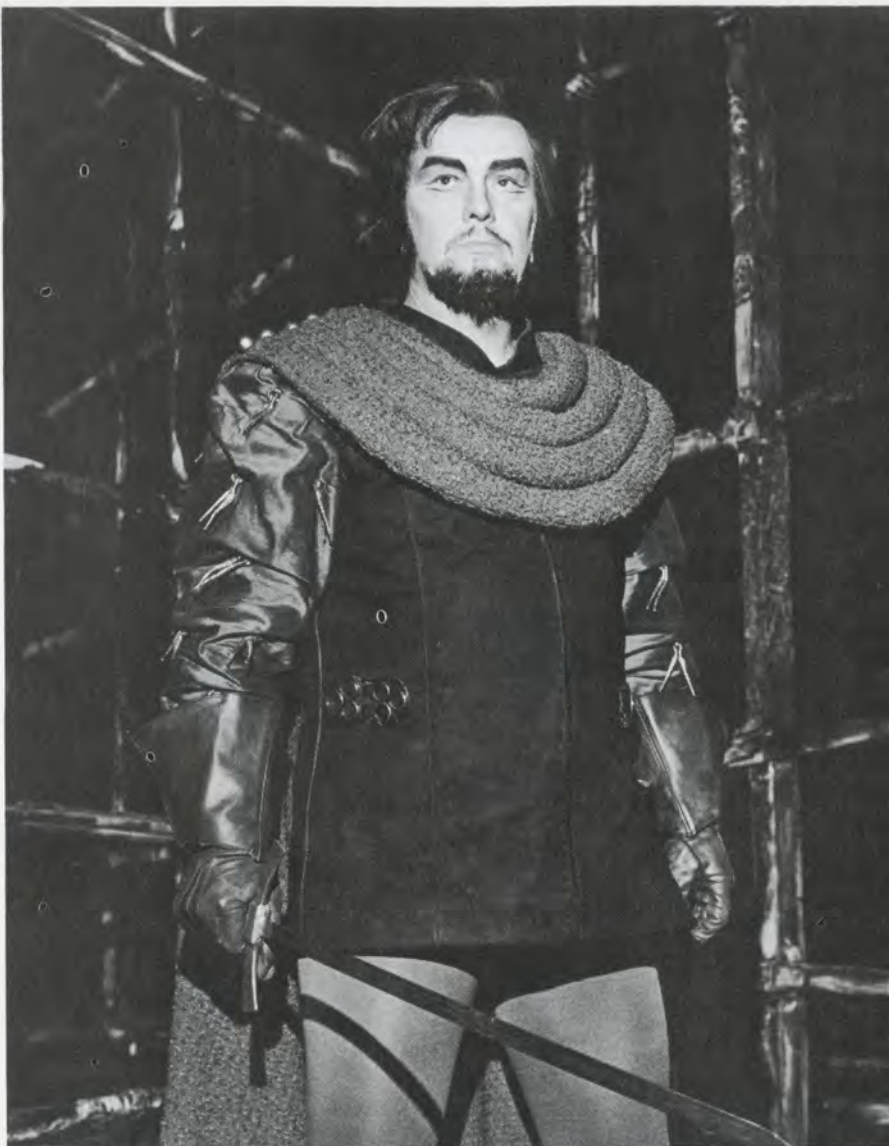
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James King as the outcast hero of *Il Trovatore* (1971).

clearly delineated, characters effectively sketched and various emotions well indicated. Like the scriptwriter, who must define the shot and camera angle, the traditional librettist conceives of opera as sequences or "numbers." Even before the composer, the librettist must think through the structure of each number in terms of chorus, ensemble or solo for the most telling dramatic effect. For example, Cammarano consciously provided

Cammarano provided Verdi with the central image of the opera, *fuoco*, fire.

Verdi with a trio situation (Manrico, Leonora and Count di Luna) at the end of Scene 2 in Acts I, II and IV in order to bring the love rivalry into sharp focus and thus created a moving dramatic conclusion. Although Verdi wished radical departures from ope-

ric conventions, Cammarano, a conservative librettist, exploited the conventions effectively in order to provide Verdi with the musical space necessary to depict the telluric forces at work.

The four principals are intimately entwined in the opera. All are related either by blood, love or hatred, and all are in a state of emotional frenzy and conflict without any hope of a peaceful resolution. The intensity of their situation is made more intolerable by their inability to distinguish time, a sign of irrationality. The obsessive world of *Il Trovatore* exists in an endless present, or two parallel planes of opposing points of view.

For Azucena and the Count, the past events have engulfed the present and have foreclosed the future. The compulsion to vengeance, underscoring the eternal presence of *thanatos*, is always backward-looking. The past *is* their present. They are the surrogates of their parents, and the leitmotif of the opera, "*mi vendicà*" ("avenge me") motivates them obsessively. Having

surrendered free will, they have accepted their role in the vendetta complex and are frozen in its dehumanizing and de-individualizing posture. Only when *eros* enters their consciousness is there any conflict and unlocking of personality.

On the other hand, time cannot budge for Manrico and Leonora either, entrapped as they are in their passion. All their allegiances, including to the self, become effaced in the desire for the love object. The erotic impulse rejects the past and hoards the present, extending it forever forward. By the introduction of an obstacle, the Count, *thanatos* enters their consciousness through jealousy and frustration that awakens their yearning for death. These opposing perspectives of time, absolutes barring any compromise, reveal not only the mental stasis

The obsessive world of *Il Trovatore* exists in an endless present.

of the principals, the loss of self-perception, but the permanent condition of "no exit," an old definition of hell.

The world is contracting in *Il Trovatore*. Space, like a funnel, draws in upon itself. It is as if this world began at the burning stake of Azucena's mother and child, expands in Azucena's flight to freedom and begins to retract at the beginning of the opera until it returns in the end to the chopping block and stake prepared for Azucena. Settings with open spaces filled with gypsies conjure for the Romantic mind of the day unfettered freedom (the *eros* theme), whereas stage sets of closed structures, the castle keep and convent with the Velasquez soldiers and Zurbarán monks and nuns, imply tyranny, fanaticism and superstition (the *thanatos* theme). The very setting of medieval Spain with the chiaroscuro night scenes establishes the foreboding Romantic pattern. The troubadour entering from off stage — open space — singing of love, is the paradigm of freedom, the life force, in Act I, scene 2. The perfect contradiction is Act IV, scene 1, where he sings his farewell from inside the prison cell. The receding space ironically and forcefully symbolizes the extinction of individual freedom, ethics and life itself.

No one denies that the love triangle in the opera is a stock plot structure. But Verdi's interests focus upon the emotional conflicts of the principals trapped in the structure. Both Manrico and Leonora are Romantic idealists consumed with passion, defying the world and seeking the



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Leontyne Price as the self-sacrificing Leonora (1971).

absolute. Who is Manrico if not a hero without a past, the man who creates himself *ex nihilo*, an aristocrat by nature, who lives only for the future? He is the medieval Orpheus in 19th-century ideological garb who uses his art to overcome the prejudices of social caste, superstition and fear. Through Manrico, Verdi symbolizes the legitimacy of love and individual freedom of choice, the democratic ideal. He is the *révolté*, the Romantic hero fighting against a rigid society whose finest chivalric values are embodied in the outcast. His participation as a leader in the revolt of Urgel against the established order — a political conflict lightly touched upon in the opera to avoid censorship problems — hints broadly enough at his *Risorgimento* affiliations.

The troubadour is not meant to be a full-blown personage but a personification of the life force, excessive, exuberant, extravagant. Recklessly, he sets his archrival free in a duel, abducts Leonora from a convent, plunges ill-prepared into battle to defend his mother. He seeks the fron-

tier of life but, when denied love, is prepared to espouse death — the last great adventure of life. Driven by passion, no obstacle will keep him from his feminine ideal, Leonora. The Count serves more as a nuisance than as his rival. There is no contest; he knows Leonora loves him. He yields to anger only when she appears to falter (Act I, scene 2) in not recognizing him or attempting to save his life at the cost of their love (IV, 2), for it threatens his sense of wholeness.

He is a man without inner conflict. He can easily abandon his mother for Leonora or Leonora for his mother. There is no hesitation of choice; both can be accommodated. He is the perfect lover and the perfect son. In spite of his many names, he is, after all, the generic troubadour who enchants all. His voice exalts, comforts and expresses the life force. When the Count ultimately has him executed, it is *thanatos* using jealousy and vengeance to crush the exhilaration of *eros* in the guise of passion.

In creating the troubadour, Verdi and Cammarano did not have strict

verisimilitude in mind, only the veracity of the emotions in his scenes of courting and comforting. Verdi's brilliant music, however, so clothes him with flesh and bone that critics forget his allegorical and mythic origins.

Leonora is the tragic innocent unprepared for the rigors of passion.

For Leonora, the feminine counterpart to Manrico, passion is her life. She has divested herself of everything else. If life without Manrico is impossible, life with him is contravened by the Count. Trapped in harsh frustration, she is haunted by the temptation of death. To the Count she sings, "Plunge your sword into this heart/ That cannot, will not love you." She then turns to the nunnery for a worldly death. In the last act, she puts her love for Manrico to the test:

Either with the price of my life
I shall save your life
Or united with you forever
I shall descend to the tomb.
(This important passage is usually cut in performance.)

By drinking poison and consenting to marry the Count, she accepts the act of suicide as the final sacrificial proof of her love. "Rather than live as another's/I wanted to die yours." Although Leonora may appear the emancipated female, she is really the tragic innocent unprepared for the rigors of passion. Tortured by *eros*, she is teased to death by *thanatos*. Leonora has lost her self-identity and willingly humiliates herself before the Count and even Manrico when she falls on her knees in front of him — a rare stage direction in the libretto. Unlike the madwomen of Bellini and Donizetti, Leonora functions to the last in service to her passion. Leonora's sacrifice in spiring Manrico away elevates her to a more noble level of heroism than Manrico. Where-as he sings, "I'm paying with my blood for the love I bore you!" Leonora, taking poison, sings, "You will see that no love stronger than mine/Ever existed on earth." Like Manrico, she finds that her conflict is not within herself but with an existence that refuses pure *eros*.

By Romantic convention the baritone plays the antagonistic role in any love triad. The Count, who has power, legitimacy and title on his side, cannot accept the democratic nature of love, particularly when the rival is his social inferior, his better in love and war, and an outlaw to boot. Spurned in his love for Leonora and spurred on by his jealousy, the antagonist tumbles

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Invgar Wixell as the vengeful Count di Luna (1975).

uncontrollably into rage: "*Di ragione ogni lume perdei*," ("I lost all reason"). His love, however, is possessive, not giving. With his reason gone, the raving Count enters the service of *thanatos* and preys upon his rivals: "Not even a God is able/O woman, to steal you from me." Revenge and the drawing of blood replace passion. When Azucena is captured, the Count replies, "With your tortures, then, I

Jealousy and vengeance motivate the developments.

can wound his [Manrico's] heart!/Joy that no words can express floods my breast!" And when Manrico becomes his prisoner, instead of a show of *noblesse*, he repeats, "*E sol vendetta mio Nume*" ("Vengeance is my only god"). By abusing the power vested in him by the prince, even his honor is breached. He blames frustrated love for his condition, when it is absence of

reason that casts him into destructive actions. When Leonora promises to marry him if he will release Manrico, the Count cunningly accepts the proposal (like Puccini's Scarpia) while preparing his rival's death. What else could the following stage direction mean, "A guard appears: the Count whispers to him . . ." "The Count (to Leonora as before) 'He'll live.'" Deceived by Leonora shortly thereafter, the Count wreaks vengeance on Manrico and Azucena. But Azucena is made to suffer as the mother of the rival, not as the murderer of his brother, Garzia. The Count's obsessions even make his familial obligations secondary. The Count's moral descent, then, embraces the violence that scourges all the inhabitants of *Il Trovatore*. His last words, "*E vivo ancor*" ("And still I live"), express the ironic epiphany of his own ethical destruction. Verdi's analysis of the Count's mental and moral decay is masterly, perhaps even more subtle than the depiction of the vivacious

troubadour. Unfortunately, the most passionate broodings of a villainous baritone can never win the approbation of an audience traditionally devoted to the lyric tenor.

Verdi's finest creation is Azucena, who dominates the opera by her unique personality, her essential role in the plot structure and her centrality in the thematic development. Although as a mezzo-soprano she should not threaten the traditional soprano heroine, she does, for Verdi has molded a telluric figure. Whereas Leonora, a passion-sick soprano, must contend with the exterior world, Azucena, an old, obsessive woman, must face herself and the world. Verdi demanded of Cammarano verses that would emphasize the two forces

The troubadour is the personification of the life force, excessive, exuberant, extravagant.

assaulting her: love and filial piety. By bringing them into conflict, the opera dares to explore a generational dilemma. From the past, Azucena's mother haunts her with "*mi vendica*" ("avenge me") for her unjust death. The present occupies her with the activities of her son. Azucena is cornered and guilt-ridden. The past impinges on the present. To whom does she owe first loyalty? Having murdered her own son by mistake to avenge the mother, she has lovingly brought up the abducted son of the enemy as her own. What rational solution is possible? Sharing strong feelings with the other principals she acts compulsively. Desires for vengeance alternate with strong maternal drives. Verdi understood that behind her real conflictual loyalties lie the real enemies, *eros* and *thanatos*.

In the guise of the past and the cry of vengeance, *thanatos* builds a powerful case against the life force, the love of a mother for her adopted son, the brother of the enemy. Azucena cleverly maneuvers to accommodate the opposing forces at work. She has psychologically made Manrico her own son: "*Il tuo sangue è sangue mio!*" ("Your blood is my blood!"). Vengeance will be satisfied by having Manrico slay the Count, his unknown brother. Thus, she would appease the past and salvage the present and future. But fate makes one small intervention: Manrico fails to slay the Count — twice.

Azucena's plight is made empathetic by the legitimacy of her contrasting emotions. Verdi skillfully initiates the audience into Azucena's condition by revealing her obsessions

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Il Trovatore: The Shape of the Melodies

In Verdi's *Il Trovatore* the surge of melodies and insistency of rhythms create a special sense of excitement and exhilaration.

By GEORGE MARTIN

Every Verdi opera has both general qualities that are part of his individuality as a composer and specific qualities of melody, rhythm and orchestration that create the particular opera's unique world of sound. Though *Il Trovatore* and *La Traviata* are unmistakably by the same composer, the difference in their musical worlds is equally apparent. No one fails to hear it.

Verdi seldom talked about the general qualities of his music and never gave them a name, but audiences have always greatly admired the feeling of forward movement in his melodic line. At their best, his arias, duets and choruses — whether in *Il Trovatore* or *La Traviata* — seem to surge ahead, giving the operas, when well performed, an exhilarating pace. Though many causes contribute to this effect, chief among them is the shape Verdi gave to his melodies.

To an opera's special qualities he did give a name, calling them collectively the opera's "*tinta*" or "*colorito*" (tint, coloring), including in the meaning of those words sight as well as sound — the settings, costumes and stage movements. The prevailing *tinta*

of *La Traviata*, for example, is in most respects subdued, autumnal and interior. All of the scenes, for the only time in Verdi, are set indoors; many of the arias are introspective; most of

tone, is established in the first notes of the prelude and often repeated.

In *Il Trovatore* the *tinta* is more violent and external. Many scenes are set outdoors; the arias, showing no reticence, externalize the characters' feelings; many of them move boldly up



A Ricordi piano-vocal score of *Il Trovatore*.

them move stepwise on the scale, a tone or half-tone at a time; the focus is on the feelings of a single character; and the air of sickness, a thinness of

The *tinta* of *La Traviata* is subdued and interior; of *Il Trovatore* violent and external.

and down the scale; the focus is divided among the characters; and in the brief Introduction, the full orchestra, playing its descending arpeggios in unison, establishes at once the opera's assertive tone.

Verdi several times stated that the sum of any opera's qualities, general and special, came to him in a single vision. "The concept comes to me complete," he told one friend, "and I especially feel the coloring of which you speak, whether it should be a flute or violin. The difficulty then is to note down the musical concept fast enough to preserve the integrity with which it came to mind."



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Of course, a great deal of work was needed before the vision could be received. There is a story, too often repeated as true, that Verdi composed *Il Trovatore* in 40 days. Alas, no; 22 months before the premiere in Rome on January 19, 1853, he was discussing the libretto in detail. His method of work, to the extent he could force librettists, impresarios and censors to conform to it, was to get the libretto written, memorize it, walk around his farm brooding on it, suddenly have the entire musical concept fall in place, and then, usually in the last 40 days before the premiere, struggle to get the opera on paper in time for rehearsals. The stronger the vision, of course, the better the opera.

Evidently the vision for *Il Trovatore* was remarkably strong, for not only is the opera's *tinta* unusually pronounced, but so, too, is Verdi's general quality of forward movement in the melodic line. Indeed, in this particular

The arias externalize the characters' feelings.

opera the latter quality seems crucial to the opera's success.

Verdi achieved this feeling of propulsion in several ways. Easiest, of course, was simply to increase the music's tempo. But if the scene was constructed of stanzas, he could also begin to shorten the stanzas, thus hastening the climaxes. Within a stanza he could shorten the verses, usually from 11 to seven syllables, thus com-



A 19th-century songsheet for *Il Trovatore*.

pressing the musical phrase; or he could begin to accelerate the aria's underlying harmonic changes. Of foremost importance, however, is the shape he seems by nature to have given his melodies. In them, typically, the center of pitch, like a center of gravity, rises steadily and the memorable phrase comes toward the end rather than the beginning of the aria. Conversely, Puccini generally preferred melodies in which the center of pitch remains stable or descends, and in which the memorable phrase comes earlier rather than later.

Compare Leonora's aria "Tacea la notte" in *Il Trovatore*, Act I, scene 2, with Butterfly's "Un bel di." In each the soprano, awaiting the man she loves, talks of him to her lady-in-waiting. Verdi gives Leonora two

1

2

3

4

stanzas and a short coda. In the first half of the first stanza, Leonora's voice, starting low, rises only to E flat; in the second half, to B flat above; and, after repeating this pattern in the second stanza, to high D flat in the coda — steadily upward, for the most part step by step, pulling up the center of pitch. And the aria's most memorable phrase, itself rising, starts the second half of the verse (Ex. 1).

Puccini, on the other hand, shaped "Un bel di" as, in essence, a descending scale (Ex. 2). Except for the final leap up to B flat, the aria begins within a half tone of its highest note. And its most striking phrase, repeated at the climax, opens the aria.

Or consider how Leonora and Mimi, in *La Bohème*, die. Leonora's short line rises more than an octave, from G to A flat, before dropping, exhausted (Ex. 3). Mimi, like Butterfly, starts relatively high and sings another long, slow descending scale (Ex. 4) before a brief outburst of high notes. Again, the definitive phrase of Puccini's aria appears at the start, whereas in Verdi's line it is in the middle, in the tension between the swelling rise and sudden, exhausted drop. Verdi's heroine, typically, seems to die still struggling to live; Puccini's seems more resigned.

The sense of propulsion in the melodies is particularly important in *Il Trovatore*.

This sense of propulsion in the melodies is particularly important in *Il Trovatore*, for to start the opera Verdi had to begin with three long narrative arias set almost back to back. The entire first scene, roughly 10 minutes in length, is an account by Ferrando, captain of the guard, of how a gypsy woman many years ago was burned at the stake for allegedly casting a spell on the old Count di Luna's second son, a baby. Her daughter, in revenge, stole the child and, rekindling the flames, burned it — or so, from the charred remains, most persons assumed. The old Count, however, died believing that his son somehow had survived and charging the elder brother, the present Count, to search for him. In the next scene Leonora, in "Tacea la notte," tells how an unknown knight in black armor won a jousting tournament and later courted her with serenades. "If I cannot live for him, then I will die for him," she concludes prophetically. Finally, in the gypsy

continued on p. 68



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LEONTYNE PRICE

Internationally acclaimed soprano Leontyne Price returns for her 15th season with the San Francisco Opera in one of her most famous roles, Leonora in *Il Trovatore*. She sang this role for the first time in her career at the War Memorial in 1958 opposite Jussi Björling, and again in 1971. Leonora was also the role of her Metropolitan Opera debut in 1961, which occasioned a 42-minute ovation. Miss Price initially appeared with the San Francisco Opera in 1957 as Madame Lidoine in the American premiere of Poulenc's *Dialogues of the Carmelites* and also sang the first Aida of her career that season. Other firsts with the Company were the title role in the American premiere of Orff's *The Wise Maiden* in 1958, Donna Elvira in *Don Giovanni* (1959), Leonora in *La Forza del Destino* (1963), Amelia in *Un Ballo in Maschera* (1965), Giorgetta in *Il Tabarro* (1971), and the title roles in *Manon Lescaut* (1974) and *Ariadne auf Naxos* (1977). After a performance of *Ariadne*, her first incursion into the Strauss repertoire on the opera stage, Miss Price received the San Francisco Opera Medal. Her other roles at the War Memorial include Cio-Cio-San in *Madama Butterfly* (1961), *Tosca* (1963), Donna Anna in *Don Giovanni* (1965) and Elvira in *Ernani* (1968). The soprano was chosen to open the new Metropolitan Opera House at Lincoln Center in Samuel Barber's *Antony and Cleopatra* in 1966. In recent years she has been dividing her time between the opera and concert stages. Miss Price, who has been cheered in opera houses the world round, has received unique honors in her own country: she was the first opera star to receive America's highest civilian award, the Medal of Freedom; the only opera star to give a televised recital from the White

House, for which she was awarded an Emmy; the only opera star invited to represent America at the Egyptian-Israeli peace signing ceremony; and the only opera star to receive 15 Grammy awards. Among her numerous recordings are an unprecedented three versions of *Il Trovatore*.



FIorenza COSSOTTO

Renowned as one of the great dramatic mezzo-sopranos of our time, Fiorenza Cossotto returns to the San Francisco Opera following her triumph as Amneris in *Aida* in 1977 to portray another of Verdi's most memorable characters, Azucena in *Il Trovatore*. A leading artist at La Scala since her 1957 professional debut as Sister Mathilde in the world premiere of Poulenc's *Dialogues of the Carmelites*, she has since appeared at all the major opera houses of the world and at the Salzburg Festival. Her British debut at Wexford in 1958 as Giovanna Seymour in *Anna Bolena* led to her engagement at Covent Garden as Neris in *Medea*. It was her performance in the title role of *La Favorita* at La Scala that catapulted her to international stardom. She made her American debut with the Lyric opera of Chicago in 1964 in *La Favorita* and three years later sang her first New York performances when La Scala presented the Verdi Requiem under the direction of Herbert von Karajan. Her Metropolitan Opera debut was in 1968 as Amneris and she has since appeared with that company as Adalgisa in *Norma*, Azucena, Laura in *La Gioconda*, Eboli in *Don Carlo* and Santuzza in *Cavalleria Rusticana*. She was seen as Eboli in the *Live from the Met* telecast of *Don Carlo* in 1980. Highlights of her 1980-81 season included the title role of *Carmen* in Barcelona, Neris in *Medea* in Catania, the Principessa in *Adriana Lecouvreur* in Caracas and Florence, Azucena in *Il*

Trovatore in Munich and Verona, and Amneris in *Aida* in Hamburg. Earlier this season Miss Cossotto sang Santuzza in *Cavalleria Rusticana* in South Africa. Among her many recordings is a version of *Il Trovatore* with Leontyne Price for RCA Records under Zubin Mehta.



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*, Rossweisse 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.

GIORGIO LAMBERTI

Following his successful San Francisco Opera debut last season as Gabriele Adorno in *Simon Boccanegra*, the role



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of his Munich debut in 1974 and his Covent Garden debut in 1976, leading Italian tenor Giorgio Lamberti sings the title role in *Il Trovatore*. His first performance on the opera stage was as Arrigo in Verdi's *I Vespri Siciliani* with the Rome Opera in 1964. Other important debut roles include Radames in *Aida* in Chicago (1965), Don José in *Carmen* at the Verona Arena (1970), Radames in Vienna (1973), Cavaradossi in *Tosca* at the Metropolitan Opera (1974) and Radames in Berlin (1977). That year he also appeared in Munich in *Tosca*, *La Bohème*, *Il Trovatore* and *L'Africaine*, in Naples in *Macbeth* and in Brussels in *Madama Butterfly*. Other Verdi roles in the tenor's repertoire include Riccardo in *Un Ballo in Maschera*, Alvaro in *La Forza del Destino*, Rodolfo in *Luisa Miller*, Jacopo in *I due Foscari* and the title role in *Don Carlo*. In 1980 he was heard in *La Forza del Destino* in Munich, *Tosca* in Berlin and *Aida* in Rome, Munich, Verona and at the Metropolitan Opera. During the current year Lamberti has appeared in *Manon Lescaut* in Seattle, *La Fanciulla del West* in Venice and Palermo, *Luisa Miller* in Cologne and *Carmen* in Berlin. Prior to his San Francisco engagement he performed Turiddu in *Cavalleria Rusticana* in South Africa.

WOLFGANG BRENDEL

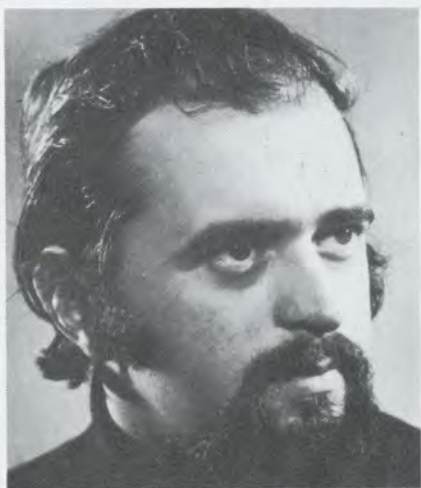
Popular German baritone Wolfgang Brendel returns to the San Francisco Opera, for a third consecutive year, as the Count di Luna in *Trovatore*, a role he will sing later this season with the Opera Company of Philadelphia. He made a sensational Company debut in 1979 as Rodrigo in *Don Carlo* and sang the High Priest in *Samson et Dalila* last year (a performance seen nationally on television this fall). During the first Summer Festival he was



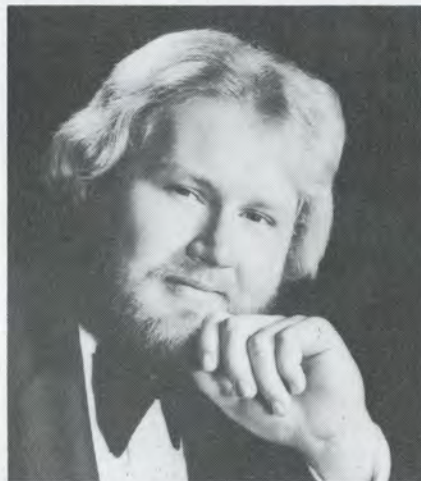
heard as Ottone in *L'Incoronazione di Poppea*. Brendel first appeared on the opera stage in Kaiserslautern and was subsequently engaged by the Bavarian State Opera in Munich, where he performs a varied repertoire. Within the last two years he has appeared with his home company as Pelléas in *Pelléas et Mélisande*, the Herald in *Lohengrin*, Figaro in *Il Barbiere di Siviglia*, Renato in *Un Ballo in Maschera*, Rodrigo in *Don Carlo*, Marcello in *La Bohème*, Don Carlo in *La Forza del Destino*, Eisenstein in *Die Fledermaus*, Papageno in *Die Zauberflöte*, Amfortas in *Parsifal*, Don Giovanni, the King in Orff's *Die Kluge*, Germont in *La Traviata*, Valentin in *Faust*, Wolfram in *Tannhäuser*, the title role in *Eugene Onegin* and the Count in *Le Nozze di Figaro*. It was in this last role that he made his Metropolitan Opera debut in 1975 and his La Scala debut in February of this year. Brendel has also made guest appearances in Berlin, Dusseldorf, Frankfurt, Hamburg, Amsterdam, Geneva, Prague, Vienna, Zurich and at the Salzburg Festival. In 1977 he was named the youngest Kammersänger ever at the Bavarian State Opera and, last January, sang his first lieder recital with that company at the Cuvilliés Theater in Munich.

KURT RYDL

Following his debut with the San Francisco Opera during the first Summer Festival as Pogner in *Die Meistersinger* and Sparafucile in *Rigoletto*, Austrian bass Kurt Rydl sings Ramfis in three performances of *Aida*, Hunding in *Die Walküre* and Fernando in *Il Trovatore*. He was first heard in this country as Rocco in *Fidelio* under Leonard Bernstein and as Bartolo in *Le Nozze di Figaro* under Karl Böhm during the 1979 tour of the Vienna State Opera. A member of



that company, he has recently appeared in Vienna as Pogner, Narbal in *Les Troyens*, Osmin in *Die Entführung aus dem Serail*, Daland in *Der Fliegende Holländer*, Pimen in *Boris Godunov*, King Marke in *Tristan und Isolde*, Oroveso in *Norma*, Raimondo in *Lucia di Lammermoor* and in the title role of Verdi's *Attila*. Since this summer he has been heard as Ros-sini's Mosè in Perugia, Fiesco in *Simon Boccanegra* in Salzburg and in *Attila*, *Le Nozze di Figaro* and *Ariadne auf Naxos* in Vienna. During the 1980 Salzburg Festival Rydl was featured in the Jean-Pierre Ponnelle productions of *Les Contes d'Hoffmann* and *Die Zauberflöte* and later appeared in the director's film version of *Titus*. Earlier this year he sang Rocco in *Fidelio* at the 75th birthday gala honoring maestro Antal Dorati in Detroit. In addition to appearances at the Bayreuth Festival in 1975 and 1976 and at the Salzburg Festival for the past five years, he has also performed throughout Italy, Germany, Switzerland, France and the Iberian peninsula.



GARY LAKES

American tenor Gary Lakes makes his San Francisco Opera debut as Ruiz in *Il Trovatore*. Invited to study in Santa Barbara with former Metropolitan

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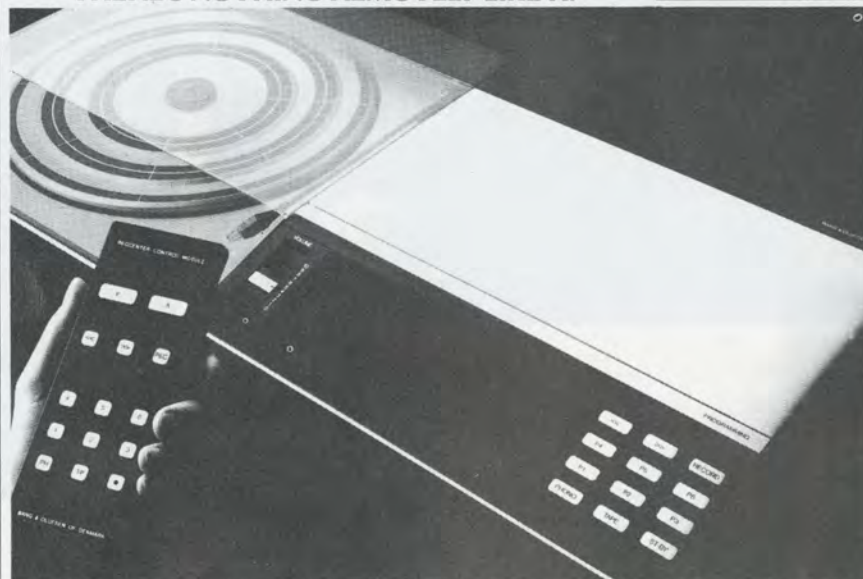
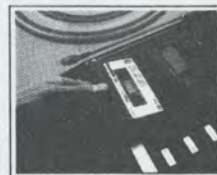
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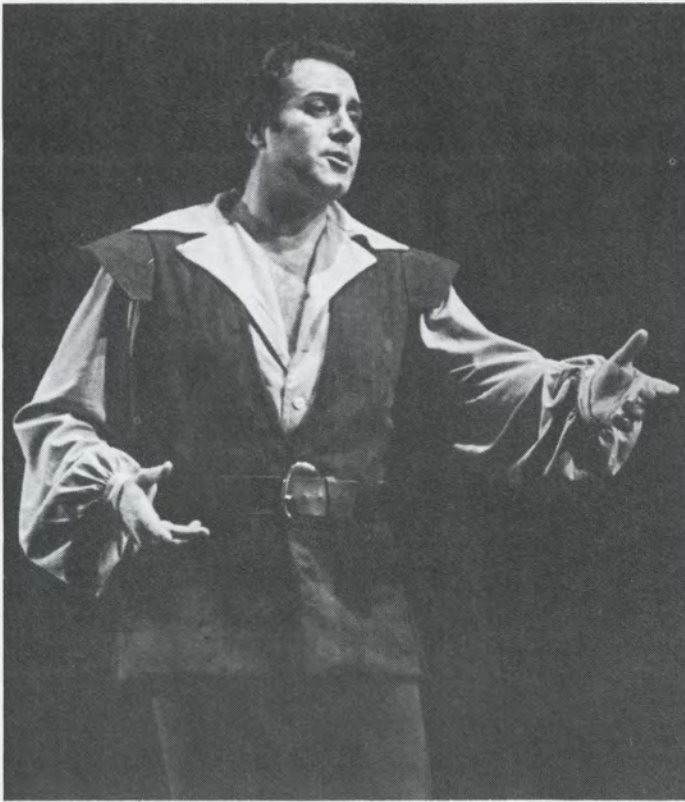
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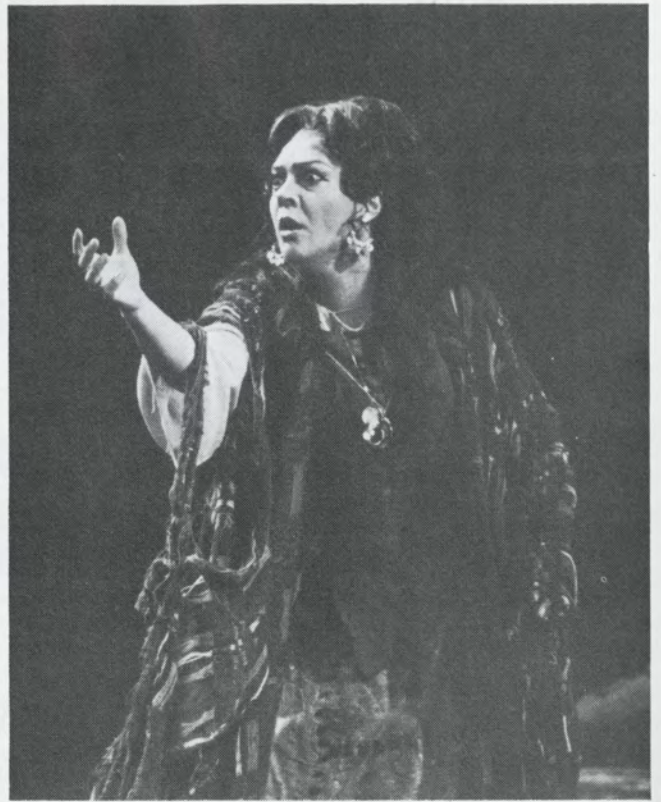
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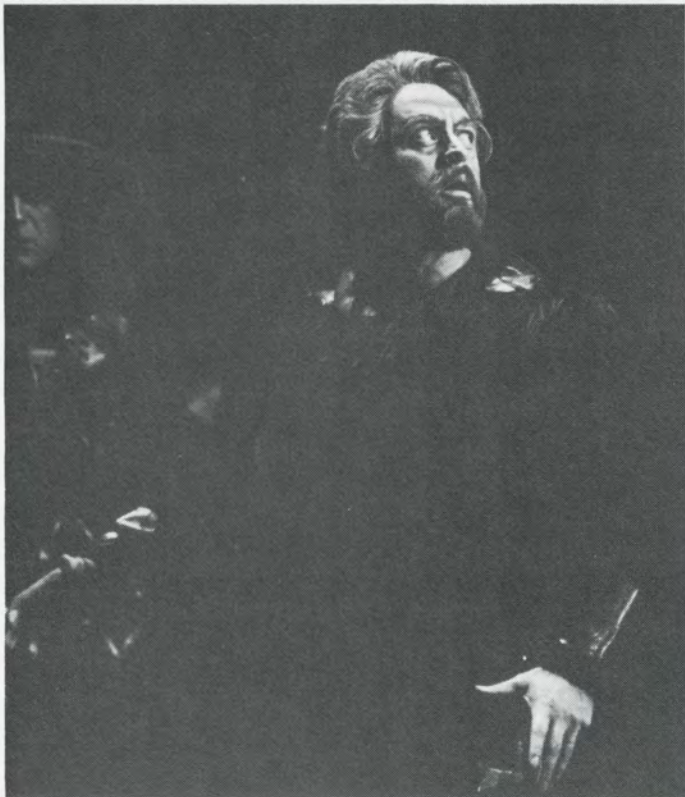
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Giorgio Lamberti



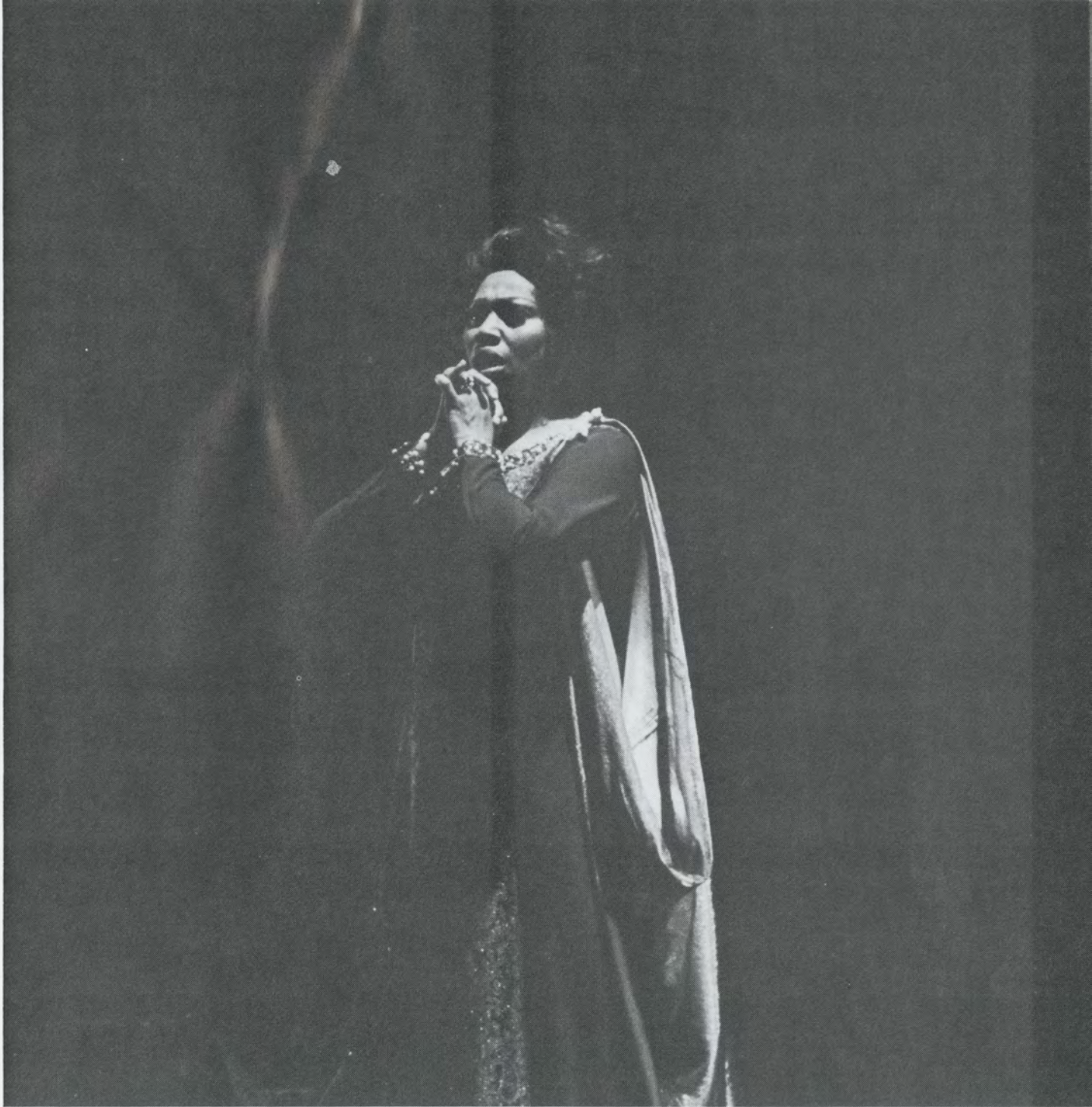
Fiorenza Cossotto



Kurt Rydl



Wolfgang Brendel



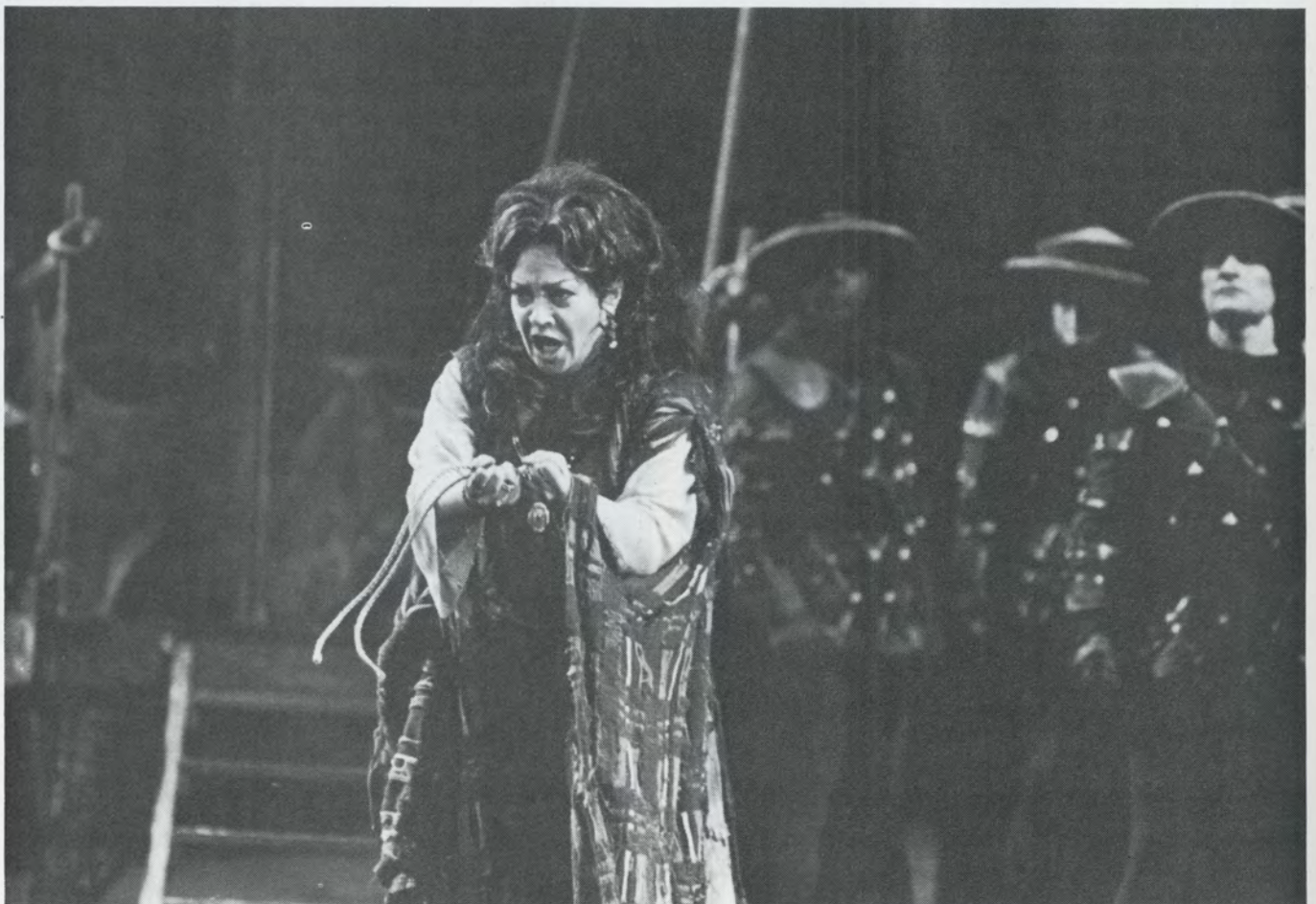
Leontyne Price

Photos taken in rehearsal by Ira Nowinski

Il Trovatore



Leontyne Price



Fiorenza Cossotto



Wolfgang Brendel, Leontyne Price, Giorgio Lamberti



Leslie Richards, Leontyne Price



Giorgio Lamberti, Fiorenza Cossotto

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performed in two acts
Text by SALVATORE CAMMARANO
After the play by Antonio García Gutiérrez

Il Trovatore

(in Italian)

Conductor
Pinchas Steinberg**

Stage Director
Lotfi Mansouri

Production designed by
Wolfram Skalicki
Davis L. West

Lighting Designer
Joan Sullivan

Sound Designer
Roger Gans

Chorus Director
Richard Bradshaw

Musical Preparation
Susanna Lemberskaya
Mark Haffner
Martha Gerhart

Prompter
Susan Webb

Fight Sequences
J. R. Beardsley

Assistant Stage Director
Anne Catherine Ewers

Stage Manager
Gretchen Mueller

Scenery constructed in
San Francisco Opera Scenic Studios

Costumes by
Goldstein & Co.

Organ courtesy of
Baldwin Organs

First performance: Rome, January 19, 1853

First San Francisco Opera performance:
October 6, 1926

THURSDAY, NOVEMBER 26 AT 8:00
SUNDAY, NOVEMBER 29 AT 2:00
WEDNESDAY, DECEMBER 2 AT 7:30
SATURDAY, DECEMBER 5 AT 8:00
TUESDAY, DECEMBER 8 AT 8:00
FRIDAY, DECEMBER 11 AT 8:00

Radio broadcast on November 28 at 11:00 A.M.

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

CAST

(in order of appearance)

Ferrando

Inez

Leonora

Il Conte di Luna

Manrico

Azucena

A Gypsy

Messenger

Ruiz

Kurt Rydl

Leslie Richards

Leontyne Price

Wolfgang Brendel

Giorgio Lamberti

Fiorenza Cossotto

Gregory Stapp

Colenton Freeman

Gary Lakes*

Soldiers, nuns, gypsies

***American opera debut*

**San Francisco Opera debut*

TIME AND PLACE: 15th-century Spain

ACT I Scene 1 The palace at Aliaferia
 Scene 2 The palace gardens
 Scene 3 A gypsy camp in Biscay
 Scene 4 The convent near Castellor

INTERMISSION

ACT II Scene 1 A military encampment
 Scene 2 The fortress of Castellor
 Scene 3 A tower in Aliaferia palace
 Scene 4 The prison in Aliaferia palace

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.*

SYNOPSIS

Il Trovatore

ACT I

Scene 1 — The retainers of Count di Luna listen to old Ferrando, their captain, who tells how the Count's father once burned an old gypsy woman at the stake for witchcraft. In revenge, the gypsy's daughter stole the infant brother of the present Count and burned the child to death. As the clock strikes midnight, Ferrando finishes his chilling tale, and the superstitious men run off in fright.

Scene 2 — In the garden of the palace, Leonora, the queen's lady-in-waiting, confides to her companion, Inez, how she has fallen in love with an unknown troubadour-knight who has been coming to serenade her. Inez has misgivings about the stranger, but Leonora refuses to forget him. After the two women enter the palace, Count di Luna appears. He, too, is in love with Leonora and plans to marry her. His thoughts are interrupted by the strains of a serenade as the troubadour enters. Leonora comes out of the palace, and in the darkness mistakes the Count for her beloved. After accusing her of infidelity, Manrico, leader of the rebel forces under the Prince of Biscay, reveals his identity and challenges the Count to a duel.

Scene 3 — Azucena, the dead gypsy's daughter, is sitting by a fire at a gypsy camp in the mountains. As day breaks, the gypsies take up their usual tasks, hammering on their anvils and working at their handicrafts. In a trance, Azucena relives the events of her mother's death on the funeral pyre and is haunted by her final cry for vengeance. The gypsies leave to sell their wares in the neighboring villages. When they are alone, Manrico asks Azucena to elaborate on the story she has just told. In near delirium, she tells him of the abduction of the Count's child and the burning — not of di Luna's brother, but of her own son. Manrico, who has always believed Azucena his mother, is puzzled by what he has heard. After regaining her senses, Azucena convinces him that he is indeed her son and instills in him the need to kill his enemy, the Count. A messenger arrives informing Manrico that Leonora, believing him killed in battle, is about to take the veil at a nearby convent.

Despite Azucena's protests, he rushes off to stop her from renouncing the world.

Scene 4 — In the cloister of the convent, di Luna and his men are planning Leonora's abduction. She enters with a group of her friends. Manrico appears with his followers, who fight off the Count's retainers, allowing the troubadour to escape with Leonora.

ACT II

Scene 1 — The Count is laying siege to the enemy fortress, Castellor. A gypsy woman is brought into the camp and Ferrando recognizes her as the murderess of di Luna's brother. In despair she utters Manrico's name, doubling the Count's fury and his delight at her capture.

Scene 2 — Inside the fortress, Manrico and Leonora are about to be married. Ruiz, Manrico's friend, arrives with the news that Azucena has been captured and is to be burned at the stake. Leonora tries to detain him, but Manrico hurries off to save the gypsy.

Scene 3 — Both Manrico and Azucena have been imprisoned. Leonora has come to the prison tower prepared to die near her beloved. When the Count appears, Leonora offers herself to him in exchange for Manrico's life. Di Luna accepts the proposal joyously, and as he is giving orders to his guards, Leonora swallows poison from her ring, determined that the Count's sole reward will be her lifeless body.

Scene 4 — Inside the dungeon, Azucena is tormented by the memory of her mother's death. Manrico tries to comfort her by reminding her of their peaceful days in the mountains of Biscay. Leonora enters and tells Manrico that he is free, but he suspects the price of his freedom and curses her. As the Count appears, he overhears her tell Manrico in her dying breath that she has preferred death to life without him. Enraged, the Count sends Manrico to the block. Azucena awakens to Manrico's cries, and di Luna forces her to witness the execution. The gypsy now reveals to the Count that Manrico was his brother. Crying out, "Mother, you are avenged!" she falls lifeless to the ground.

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Mr. and Mrs. Walter Beverly.

Keepers of the Gates

Walter and Ilene Beverly are a familiar and beloved pair of gate keepers at the Opera House

By THOMAS O'CONNOR

To operagoers in San Francisco, she is a sight as familiar as the great gold curtain. To backstage well-wishers, he is a kindly — but firm — Cerberus, guarding the portals to the operatic stars.

Together they have amassed nearly 40 years of service at the War Memorial and form a unique and much-beloved Opera House institution: the Beverlys.

Ilene Beverly has been head usher on the orchestra level since 1957; next April marks her silver anniversary of service. Her husband Walter has been the Opera House Green Room atten-

dant since 1967. As such, he controls access from the building's public area to backstage. On some nights, crowds numbering in the hundreds clamor at him for the privilege of a dressing room visit.

"I guess I've heard all the lines there are and then some," he laughs in

Together, the Beverlys have amassed nearly 40 years of service at the War Memorial.

an interview following a matinee performance, his wife beside him. "But it's not up to me to decide who goes backstage; it's the artists who choose.

They put their friends' names on a list, and that's strictly what I go by. We don't let anyone in for 15 minutes after the curtain, regardless."

Walter's job is something of a two-way door. He is also assigned to control access from backstage to the front of the house during dress rehearsals, so that errant supernumeraries and other backstage personnel do not wander into and out of the auditorium.

The average patron of the Opera House is more likely to encounter Ilene, who supervises her large flock of orchestra-level ushers with a firm hand and can regularly be seen coping with a myriad of pre-and post-curtain

seating problems.

"The biggest change since I started is the policy of not seating patrons after the curtain has gone up," she explains. "Before 1960, we let them come and go as they please, but that year Mr. Adler instituted a new policy. He said that we had to cultivate that habit in the people, and he was right. But for the first few years, it was hard. People used to be furious when they arrived late and couldn't be seated. All these society women just in a rage; they'd step on ushers, they were so mad. But over the years, it's worked; now people know they have to be on time and we hardly ever have any trouble."

"Except," interjects Walter, "that she sometimes gets called every name in the book and a few others."

"I guess I've heard all the lines there are and then some,"
Walter says.

By Ilene's accounting, that is a small price to pay for the thousands of days and nights of musical delight she has enjoyed over the years. "I love to see all the people, and to hear everything," she says. "It's a challenge to get all those people seated in such a short time; something always goes wrong and every show is an effort. But I love it."

"She knows the music, but I don't particularly like it," confides her husband. "I guess I'm stationed in the right place, since I hardly ever hear the music." And knowledgeable backstageers at the Opera House count on Walter and his small portable television for scores and a running commentary when rehearsals or performances conflict with the big game.

Walter and Ilene have been married 47 years. "September 8, 1934, right here in San Francisco," he recalls proudly. "I'd come to California with my dad in 1925, after growing up in Washington State. I was working as a driver and guide at Yosemite in 1930, and Ilene went on a vacation there with her aunt and uncle."

"He was one of the nice boys," Ilene confides with a smile. "I liked him right away. We went around to different places in Yosemite and had a lovely time. I went back there the next year again, and that's when we got engaged."

A hard time for a young couple just starting out, Walter acknowledges. "Jobs were scarcer than anything early in the Depression. At one point, I was posting handbills for 35 cents an hour." He went on to work as a clerk and bookkeeper at Goodrich Silver-



Walter Beverly.

town Stores, then landed a spot at the Post Office, where he was to stay until his retirement in 1966.

"But the Opera House is the only job I've ever had," says Ilene, who trained for five years at the California School of Fine Arts and worked freelance doing commercial artwork. "I came down as a volunteer usher. Bill Meade was the head man then, and he never really did hire me as the head usher on the main floor. He used to call me 'the little one,' and just said 'You come and work till we can get a man for the job.' That was all. But he never did get around to hiring a man. I was in charge at matinees only until 1961, and since then I've worked all the performances."

In those days, husband Walter had little interest in the musical doings of the Opera House. "I'd just drop her off, and then go on down to the Masonic Lodge," he laughs. "But eventually she got me to come in, and before I knew it, I was ushering and then selling programs." For Walter, the business of handling crowds became an active avocation, and over the years he has ushered and sold pro-

grams all around San Francisco at most of the major theaters, furniture shows, the Ice Follies and many others.

But for Ilene, it has always been the Opera House, and, though she steadfastly refuses to name a favorite singer ("There've been so many wonderful ones," she says), she will confess to liking *Aida* over all the operas she has seen. "But when I go home and listen to music, I think my favorite is *Butterfly*," she laughs.

Their only child, a daughter, is musically inclined, a pianist, who, her mother says, was teaching at the San Francisco Conservatory at only 16. Married and living near Washington, D.C., she has twice made them grandparents.

The Beverlys may seem like fixtures at the Opera House, but they do actually take time off. "Whenever we can," Ilene says. "We always take two weeks in August. I like to go to Honolulu, sometimes alone, and we like to go to Mexico together."

But come the new season, be assured that Walter and Ilene Beverly will be back at their respective gates. ■



Ilene Beverly.

PROFILES

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Opera baritone Martial Singher, he appeared in *La Bohème*, *Carmen* and *The Magic Flute* under the direction of Maurice Abravanel, and played the tenor lead in the Southwest premiere of Britten's *The Prodigal Son*. As the winner of the 1979 Grane Award for young Wagnerian singers, he was invited by Henry Holt to become a member of the Seattle Opera, with which he made his professional opera debut in 1980 as Froh in *Das Rheingold*. He also sang the tenor lead in the Seattle Repertory Theater's production of *Pal Joey*. Lakes has won numerous awards, including the 1980 Metropolitan Opera Auditions in Seattle and, in 1981, the San Francisco Opera Auditions in Seattle, and the Lauritz Melchior Heldenentenor Foundation competition in New York. As a member of the 1981 Merola Opera Program, he appeared as Alfred in *Die Fledermaus* and has just returned from Anchorage, Alaska, where he portrayed Eisenstein in the same work. Lakes' upcoming engagements include the role of Don José in the Cleveland Opera production of *Carmen* in March 1982.

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.



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.



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



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PINCHAS STEINBERG

Israeli-born conductor Pinchas Steinberg makes his American opera debut leading *Il Trovatore*. By the age of 14 he was playing professionally as a member of the Israel Chamber Orchestra, Israel Radio Orchestra and Opera Orchestra. After studying in Europe, where he was a member of the Rotterdam Philharmonic, he continued his studies in the United States and became associate leader of the Cincinnati Symphony before assuming the position of concertmaster of the Chicago Lyric Opera Orchestra. At the Lyric, Steinberg assisted guest conductors and made his own conducting debut when he had to finish leading a performance of *Don Giovanni* for the ailing Ferdinand Leitner. The success of his debut led Herbert von Karajan to invite Steinberg to join his Berlin Philharmonic as student-assistant conductor. He made his debut with the Berlin Radio Symphony Orchestra in 1974, and during the next four seasons he bowed with over 30 orchestras, including those in Italy, West Germany, Switzerland, Yugoslavia, Great Britain, Australia, Venezuela, Finland, Sweden and South Africa. In 1972 he won the International Conductors Competition in Florence. His European operatic debut took place in April 1979 with the Frankfurt Opera. He is a regular guest conductor at the Hamburg Staatsoper and Stuttgart Opera. Last season he conducted for the first time with the Deutsche Oper Berlin, the San Carlos Opera in Lisbon and at Covent Garden. In December of this year he makes his Italian opera debut conducting Bellini's *I Capuleti ed i Montecchi* in Florence.

LOTFI MANSOURI

Noted stage director Lotfi Mansouri returns to the San Francisco Opera for his 14th season to direct *The Merry Widow* and *Il Trovatore*. Last year he staged the new production of *Don Pasquale* and in 1979 was



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PROFILES



Diego (1980) and earlier this year *Les Huguenots* with Miss Sutherland in Sydney.



WOLFRAM SKALICKI

Wolfram Skalicki designed the sets for *Lady Macbeth of Mtsensk*, originally seen here in 1964 as *Katerina Ismailova*. His association with the San Francisco Opera began in 1962, with his designs for *The Rake's Progress*. Other Skalicki settings seen here include *Pique Dame* (1963); *Fidelio* and *Parsifal* (1964); *Pelléas et Mélisande* (1965); *Tannhäuser* and *Les Troyens* (1966); *Faust* and *Das Rheingold* (1967); *Christopher Columbus*, *Royal Palace*, *Il Trovatore* and *Die Walküre* (1968); *Aida* and *Götterdämmerung* (1969); *Siegfried* (1970); *L'Africaine* (1972); and *Andrea Chenier* (1975). A native of Vienna, the stage designer launched his career with the sets and costumes for a production of *Così fan tutte* at the Vienna Academy of Music, and subsequently became associated with the Vienna Burgtheater. With his wife, costume designer Amrei Skalicki, he has collaborated on productions in Vienna, Lyons, Marseilles, Strasbourg, Dortmund, Munich and Geneva, among other cities. His designs have been exhibited in Vienna, San Francisco and New York. Recent productions designed by Skalicki include *Pique Dame* at Teatro Colon in Buenos Aires; *Lulu* with the Canadian Opera Company in Toronto; *Giovanna d'Arco* in San Diego; *Boris Godunov* in Dortmund; and *Tristan und Isolde* in Graz and Innsbruck.



JOAN SULLIVAN

In her second year with the San Francisco Opera, assistant lighting director Joan Sullivan is responsible for the lighting of *The Merry Widow*, *Le Cid* and *Il Trovatore*. Last year's credits include *Simon Boccanegra* and *Arabella*. In a similar post with the Lyric Opera of Chicago from 1974 through 1979, she worked on all the company's productions and also recreated the lighting for the Chicago production of Penderecki's *Paradise Lost* in the work's European premiere at La Scala in 1979. In Chicago she also served as lighting designer for the Lyric Opera School, where her credits included Britten's *Turn of the Screw* and *The Rape of Lucretia*, Stravinsky's *The Rake's Progress*, Cimarosa's *Il Matrimonio Segreto* and Bizet's *Doctor Miracle*. For the Lyric Ballet she created the lighting for works by such choreographers as Balanchine, Jerome Robbins and Jacques d'Amboise. She was lighting designer for the Virginia Opera Association in 1976 and 1978, where she was responsible for *Lucia di Lammermoor*, *The Barber of Seville* and *Così fan tutte*, and in a similar post with the Kentucky Opera Association from 1978 to 1980, she designed the lighting for *The Magic Flute*, *I Pagliacci*, *The Impresario* and *Il Trovatore*. Miss Sullivan was lighting designer for the 1981 Spring Opera season.

responsible for *La Gioconda*, which was subsequently seen over live television in the United States and in Europe. The Iranian-born director has staged a total of 28 different works for the company, including such rarities as Bellini's *La Sonnambula* (1963) and Massenet's *Esclarmonde* (1974) (both with Joan Sutherland), Donizetti's *Daughter of the Regiment* (1974) with Beverly Sills, Auber's *Fra Diavolo* (1969) with Mary Costa and Nicolai Gedda, and Meyerbeer's *L'Africaine* (1972) with Shirley Verrett and Plácido Domingo. From 1960 to 1965 he served as resident stage director of the Zurich Opera and from 1965 to 1974 was head stage director at the Grand Théâtre in Geneva. While in Switzerland, Mansouri was director of dramatics at both the Zurich International Opera and the Centre Lyrique in Geneva. In 1976 he made his Metropolitan Opera debut with *Esclarmonde* and his Vienna State Opera debut with *La Fanciulla del West*. General Director of the Canadian Opera Company since 1978, his stagings there include *Don Carlos* (in the original French), *Wozzeck*, *Der Rosenkavalier*, *Don Giovanni*, Tchaikovsky's *Joan of Arc*, *Carmen*, *Tristan und Isolde*, *Simon Boccanegra*, *Peter Grimes*, *Otello*, *Lulu*, *Norma* and *The Merry Widow*. For Netherlands Opera he has directed Strauss' *Capriccio*, *Tosca*, *Carmen* and Offenbach's *La Vie Parisienne*. In 1979 he staged *The Merry Widow* with Joan Sutherland for the Australian Opera and this year with Elisabeth Söderström for the Canadian Opera Company. Other recent credits include *Lucia di Lammermoor* with Ashley Putnam in Santa Fe (1979), *Norma* in Rio de Janeiro and Verdi's *Giovanna d'Arco* in San

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The Shape of the Melodies

continued from p. 49

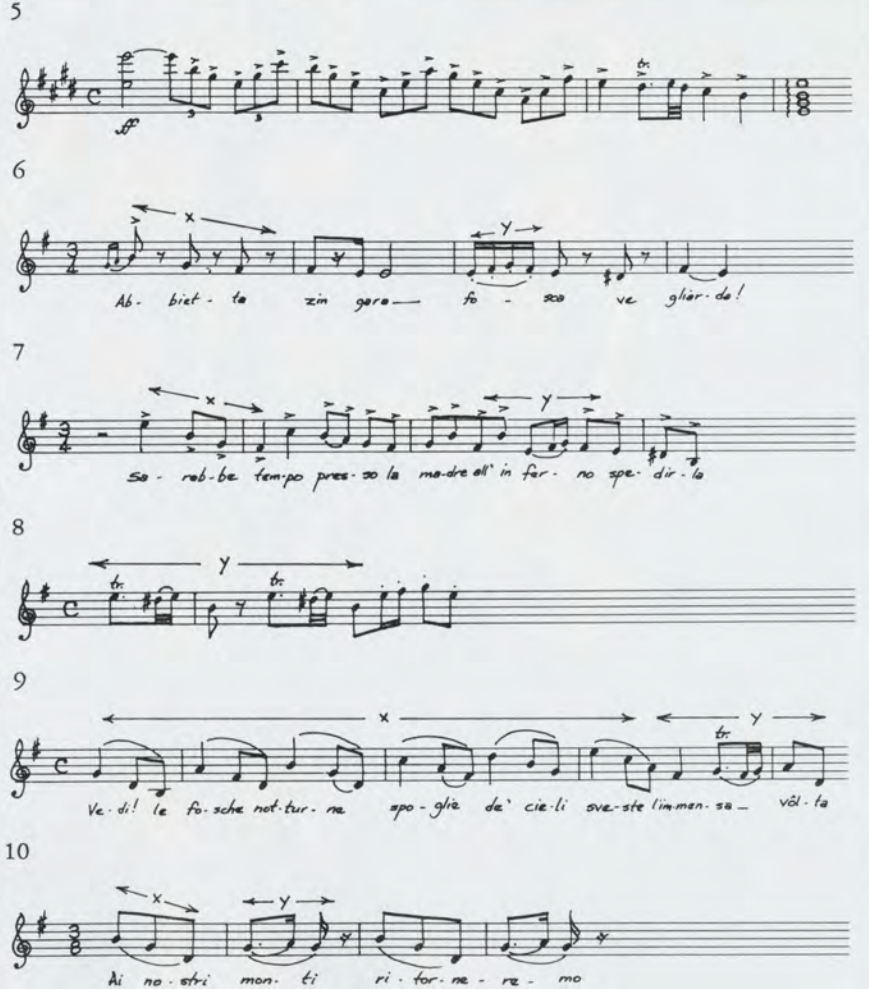
camp, Azucena describes to Manrico, Leonora's knight, how she saw her mother burned, stole the old Count's child, and in her delirium threw onto the rekindled embers not the Count's child but her own — thus revealing to the audience, though she promptly denies it to Manrico, that he is not her son but the present Count's long-lost brother. Not only are there three narrative arias, but two of them, though from different points of view, tell the same story.

Here Verdi's technique and style of melody help him. He made of the first scene a ghostly occasion. Ferrando, asked by the guards to tell the story of the present Count's lost brother, begins slowly, relatively low in pitch, and in two stanzas, with lines of 11 syllables, reaches the moment where the baby's skeleton, "half-burned, still smoking," was discovered at the foot of the stake. But then the stanzas become less regular, the lines shorten to seven syllables, and the chorus interjects more frequently. The men would like to catch the daughter

and send her to her mother in hell, "all'inferno." "In hell?" exclaims Ferrando. The evil mother is still a presence, often appearing at night as a raven or an owl. One soldier, who had struck her, died of fright when an owl flew into his room, stared at him with gleaming eyes and moved toward him just as midnight struck. At that moment, onstage, the midnight bell clangs loudly, and the men, frightened, jump up and excitedly curse the witch.

Verdi's vision for *Il Trovatore* was remarkably strong.

Verdi worked all his musical effects toward that clanging bell, to make of it the scene's single, scary climax, only bars before the curtain falls. Though in the scene's first half he allowed the center of pitch to rise, he then banked it down while beginning to shorten the stanzas and lines and to increase the interjections; he also speeded the tempo and again



5

6
 Ab- biet- ta zin go- fo - so ve gliar- da!

7
 so - reb- be tem- po pres- so la ma- dre all' in fer- no spe- dir- la

8

9
 Ve- di! le fo- sche nat- tur- re spo- glie de' cie- li sve- ste lim- men- sa - vol- ta

10
 Ai no- stri mon- ti ri- tor- ne - re - mo

raised the center of pitch. As the bell clangs, the center of pitch rises to its highest, the tempo to its fastest and the chorus to its loudest. By creating a strong sense of forward movement up to this moment, he hoped to carry the audience through an otherwise static scene.

But he also did more, for in this first scene and its short introduction he worked hard to establish the opera's special qualities, its *tinta*. The opera's Introduction, for example, begins with three rolls on the timpani followed by the orchestra in unison playing a downward scale formed of rising and falling arpeggios and ending in a rhythmic figure set off by a trill (Ex. 5). The arpeggios and the rhythmic figure repeat several times as the scene begins, and they form, in variation, the melodic basis of Ferrando's narrative and of many of the arias that follow. They are the chief musical concepts on which the opera was constructed. (In the examples, 6-10, the arpeggio variations are marked "x" and the rhythmic figures "y".)

These melodic movements are relatively open and contrast sharply with those in *La Traviata*, for example, where most of the melodies move stepwise, seldom more than a tone or half-tone at a time. Think of "Un dì felice," "De' miei bollenti spiriti," "Dite alla giovine," and "Di Provenza il mar, il suol."

In this first scene of *Il Trovatore*, moreover, Verdi also began to distinguish musically between the worlds of Leonora, the lady at court, and Azucena, the gypsy. Ferrando, singing of Azucena and her mother, adopts the trills and rhythmic figures that Verdi associates with the gypsies (Ex. 6). Leonora's music, on the other hand, is more suavely lyrical, usually dominated by soaring phrases. Besides those in examples 1 and 3 above, listen to how

Leonora's music is suavely lyrical.

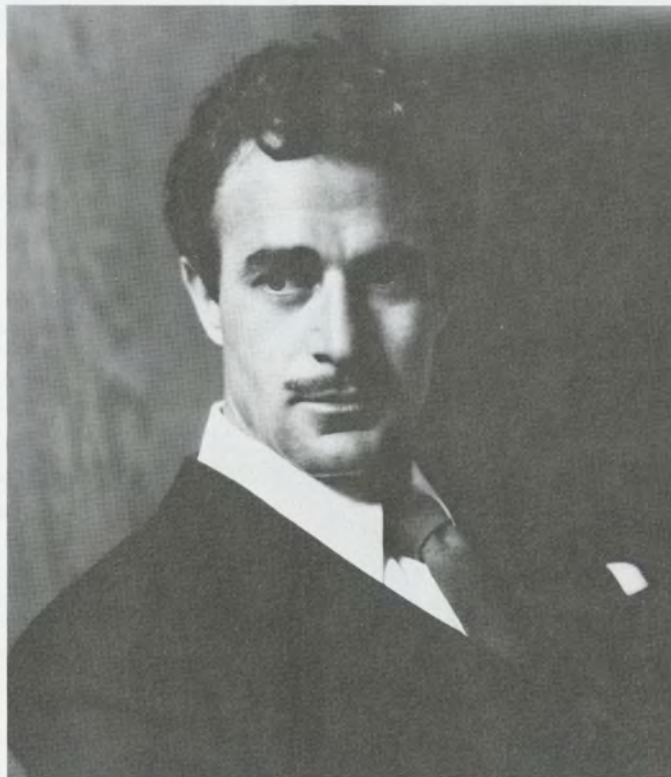
in the finale to Act II she greets Manrico, whom she thought dead, and how in Act IV she offers herself to the Count di Luna in exchange for Manrico's life.

The contrary pull on Manrico of Leonora and Azucena and of their different worlds is brought to issue musically in Act III, scene 2. Safe in his castle and about to marry Leonora, he sings to her in her style, in a smooth, long-lined *adagio*, "Ah sì, ben mio." It is almost an art song. Then, receiving word that Azucena has been captured

GEORGE HURRELL

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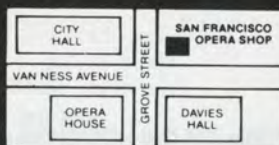
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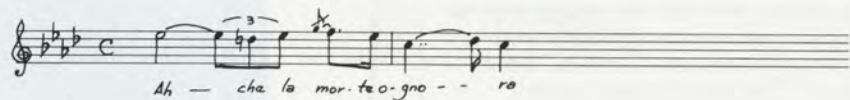
12



and is about to be burned at the stake, he bursts into the rough and ready "Di quella pira," constructed like her "Stride la vampa" out of a note thrice repeated and followed by a gypsy rhythmic figure (Ex. 11 and 12). The success of "Di quella pira" is not just that of a fast, exciting aria following a slow one. With it Manrico moves from the world of Leonora to that of Azucena. No words are necessary. The drama — Manrico's choice between the two women in his life — is presented in the music.

the repetition of the rum-ti-ti-tum accompaniment underlying the *Misere-re*; and the most famous part of the Anvil Chorus begins with the same note repeated thrice. Manrico's farewell to Leonora, "Ah, che la morte," sung from the tower, does not repeat the note but achieves the insistency in another fashion, by holding the note for more than half a bar (Ex. 13). Later, in his denunciation of Leonora, "Ha, quest'infame l'amor venduto," he pounds out the initial note almost obsessively (Ex. 14). But the root of all

13



14



5



Over the years many commentators have sought to describe in a word the unique quality of *Il Trovatore*. The most successful seems still to be one of the earliest, Abramo Basevi, who settled on "*insistenza*," or insistency.

An insistency appears in various forms throughout the opera.

Much of what he meant is imbedded in the style of "Stride la vampa" and "Di quella pira," in the initial repeated notes followed by a rhythmic figure.

This insistency appears in various forms throughout the opera. There is

this insistency can be found in the opera's Introduction, where Verdi marked every note of the downward scale of rising and falling arpeggios to be punched out (Ex. 5).

The truth is that, outside of a schoolbook analysis, which sometimes has its uses, the division between special and general qualities is somewhat illusory. In the theater, at a good performance, they all merge. As Verdi remarked, "The concept comes complete." ■

GEORGE MARTIN is the author of several books on opera, including *Verdi, His Music, Life and Times* and, most recently, *The Opera Companion to Twentieth Century Opera*.

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Eros vs. Thanatos

continued from p. 45



Claramae Turner as the obsessed gypsy woman Azucena, a role she performed at the War Memorial in 1952 and 1958.



Elena Obraztsova and Luciano Pavarotti sing of the peace of their mountain retreat in "Ai nostri monti" (1975).

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("Condotta ell'era in ceppi") after the Anvil Chorus has well-disposed us toward the gypsies. She hates well and she loves well. The world of *Il Trovatore* permits no other subtlety. When captured by the Count's men, she does not acquit herself very cunningly. Azucena is now an old lioness who needs Manrico.

The situation of Azucena in the final act is remarkably similar to Eléazar's in *La Juive* of Jacques Fromenthal Halévy (1835). Like Eléazar, an underdog threatened with death, Azucena has one trump to play: the adopted child who is of the detested blood of the enemy. Should she save the child or not? Such is the test! If Eléazar is remarkably lucid before his execution, Azucena is falling into "*il fatal delirio*," haunted naturally by the

Verdi's finest creation is Azucena.

fear of burning. Azucena feels "the finger of death" upon her and, sinking into senility, wishes only peace. She has abandoned the struggle with the outside world and even within herself.

This new state appears in "Ai nostri monti," ("We shall return to our mountains"), first in the splendid duet with her comforting son and then in the stirring trio for Manrico, Leonora and Azucena. This ensemble brilliantly captures the contrasting emotions of each principal. Against the lovers' violent dispute, Azucena's vocal line is elegiac and prepares the unexpected conclusion. Verdi carefully decanted all the fury of Azucena in the last scene and replaced it with the most tender exchanges of familial feelings. Empathy for her is increased by setting her senile exhaustion against the pathetic scene of the frantic lovers and the savage antagonist. For the last time Verdi permits a confrontation of *eros* and *thanatos* by bringing the four principals together. *Thanatos* wins, but not without a last defense of the life force by Azucena. Drawing herself up, Azucena realizes that the moment of truth has come and shouts, "*Ah ferma! M'odi*" ("Ah, stop! Hear me!"), prepared to save Manrico by revealing that he is Garzia. Although she is rejected, she has chosen to give Life; she emerges on the side of *eros*. Verdi, of course, has illustrated her position musically throughout the scene, but these words confirm it. After the execution, Azucena, collapsing, actually disassociates herself from the act and from her mother by crying "*Sei vendicata, o madre!*" ("You are avenged, oh mother!") Azucena's comment reveals the consciousness of her choice — life over death, the present over the past,

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An engraving by Ferdinand Keller showing the four principals in the finale of *Il Trovatore*.

maternal love over filial piety. Not "We are avenged" or "I am avenged" but "You, mother, are avenged." At the last moment of the opera and of her life, her discovery of choice and decision through reason has emancipated her, psychologically, into a free, mature person.

Manrico dies an innocent; Leonora nobly sacrifices her life for an ideal; Azucena expires obtaining self-identity; and the Count learns the cost of his hubris. Four victims of *eros* and *thanatos*!

How can *Il Trovatore* not be taken as a serious work that delves into the most powerful drives of mankind? The Romantic trappings and conventions were exploited specifically to reveal character *in extremis*. The world view of *Il Trovatore* must necessarily be worse than our own. It is, in the words of the Talmud, a place "without law and without judgment."

It is a setting of extreme emotional intensity from which linear time and formal space are barred. There is no escape from it except through violent death. The audience retreats from such a frightful world with the recognition of the importance of reason. Only reason staves off the chaos of pure *eros*

The Count's love is possessive, not giving.

and *thanatos*. Verdi's art in *Il Trovatore* consists of leading us through the dissonance of such a world, while protecting us through the mediating consonance of beauty. ■

SETH WOLITZ is professor of French and Italian, professor of Slavic languages and literatures and Gale Professor of Jewish Studies at the University of Texas, Austin.

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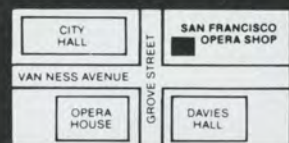
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The dark hue of *Il Trovatore* is broken by fire. Its characters are storytellers who do not always tell the *whole* story.

CAROLYN MASON JONES PHOTO



Clifford Grant as Ferrando narrates the grizzly events underlying the *Trovatore* plot (1975).

By WILLIAM WEAVER

Verdi must have expected operagoers to arrive on time for performances of his works: In virtually all of them, the opening scene is important, setting the tone, giving vital clues to the meaning of the drama. Hectic festivities explode as the curtain rises on *Rigoletto* and *La Traviata*; *Aida*, on the other hand, opens in the middle of a conversation, as if to signify that, despite its pageantry, the opera is about more intimate matters. An election plot sets the tone of *Simon Boccanegra*, and a tavern quarrel is the beginning of *Falstaff*.

Special attention should also be paid to Act I, scene 1 of *Il Trovatore*, even though, all too often, this preliminary scene is neglected — considered a kind of prelude to be quickly

Ferrando knows how to hold an audience.

disposed of — in order to arrive at scene 2 and Leonora's sublime aria. But that aria, ideally, should be heard and felt in contrast to what has gone before, or as its logical continuation.

The opera opens at night, in an anonymous hallway. Ferrando, entering, cries to the lolling retainers, "All'erta!" ("Look sharp!"). The words might well be addressed to us, the audience, barely settled in our seats, our programs still open on our laps, our attention perhaps not yet fully concentrated on the performance ahead of us.

Once he has waked his interlocutors, Ferrando launches into a series of stories. He knows how to hold an audience. First he retails some current gossip: The Count, his lord and the retainers', is in love and is jealous. A



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Renata Scotto as Leonora sings of her love for the unknown troubadour in "Tacea la notte" (1975).

rival, a troubadour, wanders around the gardens at night (and thus Ferrando prepares us for the troubadour's magic self-announcement in the next scene, with his little off-stage ballad).

But Ferrando's listeners are greedy for further narrative, and so he must tell another story, obviously familiar to them, though unknown — and essential — to us. It is the story of the Count's father and his two sons,

Verdi poured into *Il Trovatore* much of his own youthful passion.

and of a wicked gypsy; a kidnapping, an infanticide and a father's death.

Then Ferrando prepares us for another scene (this prologue, at times, seems like the Coming Attractions of *Il Trovatore*): If he were once again to see the cursed gypsy, he would recog-

nize her (and so he does in the first scene of Act III).

Finally, Ferrando and his listeners join in a choral retelling of the gypsy's sinister apparitions as various ill-omened, nocturnal birds, and the scene ends with a resounding curse.

This is an opera of storytellers. In the second scene, which should follow immediately, as it is temporally consecutive, Leonora tells her confidante Inez the tale of her first encounter with the mysterious stranger, the ballad-singer whose fascination has now brought her strolling in the palace gardens at an hour when she should decently be asleep in her chamber. After the gloomy, torch-lit darkness of the previous scene, here we imagine a moonlit nocturne; after the totally male introduction, now there is the tenderness and delicacy of the wistful soprano aria, with the companion's interjections, followed by the bold cabaletta. The lonely appearance of the Count, after the women

have withdrawn, is a sudden, brusque return to the male world of arms and vengeance that has already been established by Ferrando.

Throughout *Il Trovatore* the dramatic or narrative arias of the chief characters are interspersed with set songs or ballads. Manrico, appropriately, is introduced by just such a song, "Deserto sulla terra"; and at the opening of Act II, the gypsies sing their Anvil Chorus, a work-song that, we assume, they have sung many times before. So it is perhaps only logical that when Azucena attacks her first aria, "Stride la vampa," her listeners should mistake her tale for yet another ballad. "Sad is your song,"

Most of *Il Trovatore* is set indoors, increasing the sense of oppression.

they comment, before going off to the repeated tune of their own song.

Manrico, however, can distinguish fiction from history, and when he asks Azucena to tell him again the old tale of the Count and his son, he knows he is hearing a kind of truth. The events Azucena narrates are, in effect, the same ones Ferrando has already narrated in the opening scene of the opera; but here they are viewed, *Rashomon*-like, from the perspective of a different participant.

This time, however, Azucena carries her narration a step farther than in previous tellings, and she comes close to revealing to Manrico more than he has known, more than she wants him to know. Then, adroitly, she shifts to more recent events, and — in the form of rhetorical questions to Manrico — she reminds him (and informs us) of what happened between the end of Act I and this first part of Act II. Manrico, replying (in "Mal reggendo all'aspro assalto"), continues the story until the messenger's arrival wrenches Azucena and Manrico back into the present.

The nuns who accompany Leonora toward the veil in the next scene sing a kind of hymn, religious in intent if not specifically so in words (bona fide religious music appears in the last act, with the *Miserere*). In the opening scene of Act III, the soldiers' singing has the ringing sound of oft-repeated tunes, the military equivalent of the Anvil Chorus of the gypsies. When captured and interrogated, Azucena again tells a story, including — once more — some information about what has taken place in the preceding intermission. Only the sharp pain of her manacles makes her aware of her surroundings and her present danger, and forces her, inadvertently, to betray Manrico.

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Regina Resnik as Azucena retells the story of the burned gypsy woman to James McCracken (right) as Manrico and the assembled gypsy band (1964).

Most of *Il Trovatore* is set indoors, increasing the story's sense of oppression. But, at the same time, Verdi does not allow his music or his drama to be confined by the walls of his castles, or by the painted wings and backdrops of his scenery. Music is constantly heard offstage, from the tolling bell of the first scene to Manrico's opening ballad, to the organ music

Azucena comes close to revealing more than she wants Manrico to know.

from the adjoining chapel in Act III, scene 1. The gypsies' chorus dies away, as they have left their camp for the neighboring villages, and its distant, fading sound allows us to imagine the geography of their situation.

After the opening night of *Il Trovatore* in Rome on January 19, 1853, the accounts commented with greatest admiration on the first scene of the last act, the *Miserere* scene; and their admiration was inspired, it seems, chiefly by this acoustical expansion of the drama, by Verdi's *ante litteram* stereophony.

There is Leonora, who has dismissed Ruiz, alone on the stage, under the tower with its barred windows. It is "darkest night," according to Cammarano's stage direction, but the stage

is soon filled with voices. As Leonora finishes the first part of her aria, the monks are heard chanting from within, praying for the soul of the man soon to be put to death. From another invisible point, beyond the barred window above her, Leonora hears his voice, also singing of death — and of her.

The strange spell of this crowded solitude is broken when a door opens and the Count appears with some followers. Then, alone, in a brief recitative, he also tells what has happened in the previous intermission (he has recaptured Castellor and has searched everywhere, in vain, for Leonora).

The pyre that consumed Azucena's mother — perhaps evoked by the pyre that, a short time before, was burning for Azucena herself — returns to the gypsy's erratic thoughts in the last scene. A new pyre is again being prepared for her, and before falling asleep, she bids Manrico waken her if he sees the ghastly flames rising again.

The lullaby, "Ai nostri monti," again has the quality of a ballad, as if Azucena had sung the tune often. Its soporific effect holds her conveniently though the tense, intimate, desperate scene between Manrico and Leonora, until the Count stops at the threshold, observes Leonora's death and orders Manrico carried to the block — off-stage, where most of the action of *Il Trovatore* takes place.

Or does it? Perhaps most of the action of *Il Trovatore* has already taken place before the curtain rises. The tragedy of the past here is much stronger than the tragedy of the present (a librettist could create a drama based on the story of the previous generation: the Count's father, Azucena's mother).

Ferrando, the old retainer, would be the link between these two stories; and it is Ferrando who, in Act III of *Il Trovatore*, gives us a precise indication of the time gap between the events of the past and those of the opera's present. The old count's second son, our Count's brother, was kidnapped (and presumably killed) "*son tre lustri*," 15 years ago; and so the Count of the

The tinta of *Il Trovatore* is dark.

opera, our baritone, should be imagined in his late teens or, at most, his very early 20's. Manrico must be of a similar age, and Leonora perhaps a bit younger. This is a drama of young people; the fire that rages through the story is not only the flame of the various pyres but also the blaze of youthful passion. Azucena, too, though she is usually portrayed as an old crone, is probably in her late 30's.

Verdi was 39 when the opera was first performed, and into it he clearly poured much of his own youthful passion. But, though it was composed at top speed, it was not written in haste. The frequently quoted letters that Verdi wrote to his librettist prove how important this story was to him and show the great care with which he followed and controlled the shaping of the text (though his efforts were to some extent frustrated when Cammarano died before completing the libretto, which then had to be finished, somewhat abruptly, by a friend of the poet's, commissioned on short notice).

In discussing his libretti, Verdi often used the word *posizioni*, meaning not physical positions, not the deployment of the singers on the stage, but dramatic situations, moral and emotional positions. Just as frequently, he talked about the *tinta* of an opera, its hue, its tone.

The *tinta* of *Il Trovatore* is obviously dark; much of the opera takes place at night (only the military camp scene should offer an explosion of sunlight) or at dawn. The darkness is broken by fires: of camps or executions. The *posizioni* are inevitably tense, taut with secrecy. Though the characters are constantly telling stories, they do not always tell the

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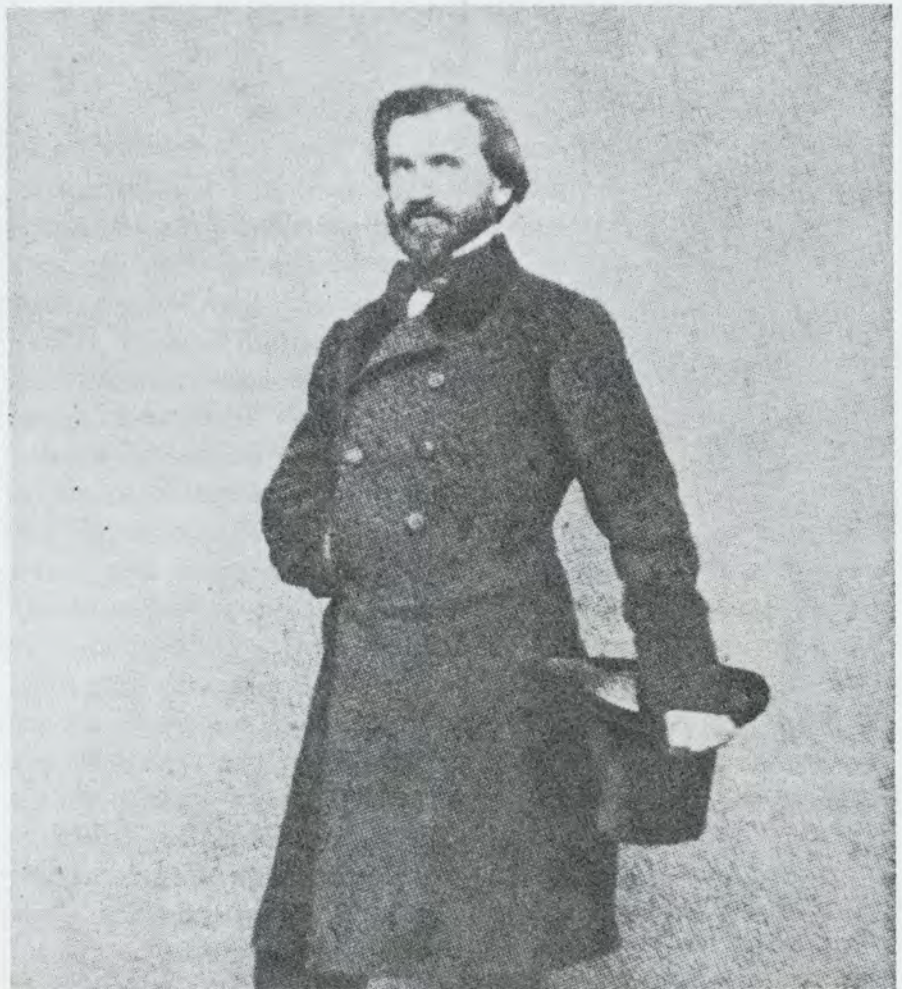
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Giuseppe Verdi, aged 39, in 1853, the year of the *Trovatore* premiere.

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whole story. Often they do not know it: Manrico is unable to explain exactly why he refrained from killing his rival when he had the opportunity. Then, at the very end, in the supreme emotional and moral *posizione*, Azucena reveals the central secret — the information that Manrico went to his death without knowing — and the story is over.

It would be interesting — let a Verdian dream the impossible — to see performances of all of Verdi's operas in chronological sequence, an immense super-festival that would begin with *Oberto* and end, a month later, with *Falstaff*. In this way, the listener (endowed with supernatural stamina) would be able to follow repetitions, observe themes develop and change, appear and disappear. *Il Trovatore* would be preceded by *Rigoletto*, the protagonist-father would herald the protagonist-mother, and the libertine Duke would cede his place to the truculent Count.

After *Il Trovatore* would come *La Traviata*, in which the gypsies of Azucena's camp would be transformed into the frolicsome, mock-gypsies of Flora's party; and the central mother-(quasi-) son relationship would be replaced by the father-son relationship

of the Germonts or by the father-(quasi-) daughter relationship of Germont *père* and Violetta. On all of these relationships the outside world impinges; it conditions them, but it remains pretty much outside. In later operas, wars will be more evident (as in *Forza*, especially), and social, class contexts will be more specific (one thinks of *Simon Boccanegra* or even of *Falstaff*). Here, in these three central operas, the focus is on the characters; they are seen always in close-up. *Il*

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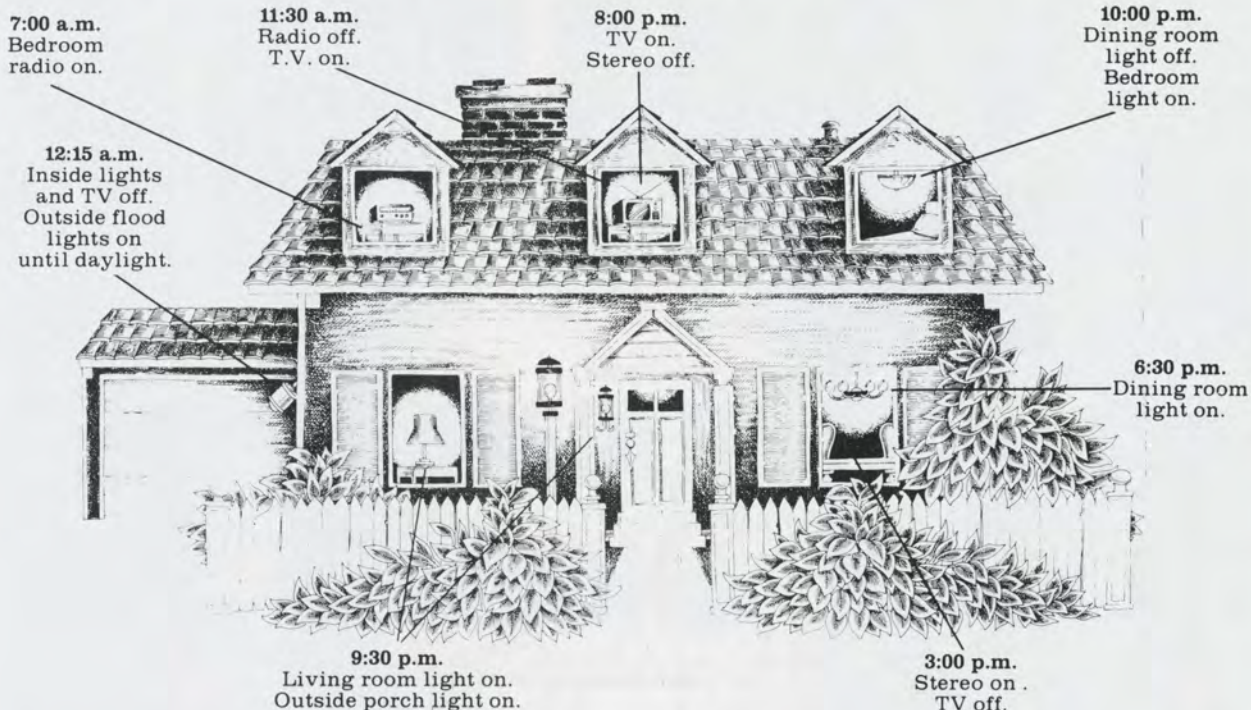
Trovatore has been called, sometimes dismissively, a "singers' opera." It is that, certainly; but it is also, supremely, an "interpreters' opera" — and, for that matter, a "listeners' opera." ■

WILLIAM WEAVER lives in Italy, where he covers opera for the *Financial Times* of London and for the *International Herald-Tribune*. He is the author of *Verdi: A Documentary Study* and *The Golden Century of Italian Opera from Rossini to Puccini*.

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PRELUDES



RON SCHERL PHOTO

Kurt Herbert Adler congratulates Matthew Farruggio on receipt of the San Francisco Opera Medal.

SFO Medal Honors Matthew Farruggio

Veteran production coordinator and stage director Matthew Farruggio received the San Francisco Opera Medal on the occasion of his 25th anniversary with the Company in November. The award was presented at a surprise ceremony onstage at the Opera House, during the family matinee performance of *Lucia di Lammermoor*, which Farruggio had staged. General director Kurt Herbert Adler honored the Chicago native for "25 years of very special loyalty to the San Francisco Opera."

Farruggio has directed numerous productions for the Company, including last year's *Madama But-*

terfly, and has also staged a wide variety of operas for Spring Opera Theater and the Merola Opera Program, where he annually coaches young singers in stage department and other theatrical aspects of opera. He has directed for a number of other companies as well, and, before joining the San Francisco Opera as a stage manager in 1956, performed as a singer at the Metropolitan, City Center and Chicago Operas and on Broadway in a colorful career dating back to vaudeville.

He joins such previous recipients of the San Francisco Opera medal as Adler, singers Dorothy Kirsten, Leontyne Price, Leonie Rysanek and Sir Geraint Evans, and other longtime Company associates Colin Harvey and the late Otto Guth.

OPERA America Meets in SF

OPERA America, the international service organization of professional opera companies, holds its annual meeting in San Francisco at the Fairmont Hotel December 7-11. The conference will focus on such areas as how rapid developments in media are affecting opera in America, how a variety of opera production problems should best be met, the use of computers, funding solutions, problems in touring and a number of

other topics.

The meeting will overlap the semi-annual gathering of the International Association of Opera Directors, who will attend an OPERA America session. OPERA America's national auditions will also be held during the meeting period.

Retiring San Francisco Opera general director Kurt Herbert Adler will be honored at the gatherings of both organizations. Adler was a prime force in the creation of OPERA America early in the 1970s, and currently serves as its vice president.

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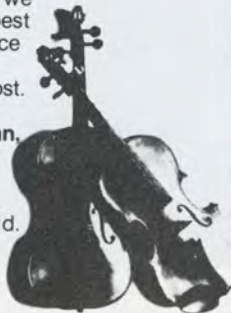
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PRELUDES



ERIC LIJSE/SAN FRANCISCO CHRONICLE PHOTO

Over 3,000 fans flocked to San Francisco's Civic Auditorium for the Opera's unprecedented live, closed-circuit telecast of *Aida* on November 15. Viewers praised the quality and excitement of the wide-screen picture and stereophonic sound.

Aida Telecast Near and Far

Viewers both across the street and halfway around the world witnessed the November 15 performance of the new San Francisco Opera production of *Aida*, thanks to the technologies of widescreen television and of satellite transmission.

Home television viewers in Germany, Austria and Spain watched the performance live through a satellite relay telecast made by the San Francisco Opera in cooperation with the German firm Polyphon Film and with Rockefeller Center TV. The telecast, which included stereophonic sound, was also seen on a delayed basis in Great Britain and Scandinavia. During one of the intermis-

sions, German-speaking audiences saw SFO general director Kurt Herbert Adler being interviewed live in his native language. The telecast was produced by John Goberman, famed for the highly successful *Live from Lincoln Center* series, and directed on TV by Brian Large.

Meanwhile, in San Francisco's Civic Auditorium, the performance was shown on a wide-screen, closed-circuit telecast with state-of-the-art stereophonic sound. The project, which marked the first such closed-circuit telecast of opera ever in America, was organized by the San Francisco Opera in response to the unprecedented ticket demand for the new *Aida*. Responsible for designing and coordinating the closed-circuit showing were Charles Swisher and Roger Gans.

Opera Shop Hosts Star Signings

The San Francisco Opera Shop's new all-day location across from the Opera House (at 199 Grove) is fast becoming known as a spot to meet and mingle with opera superstars. The Fall Season has seen overflow crowds jam the new shop for book signings with celebrities Joan Sutherland and Birgit Nilsson, the former autographing copies of her biography *La Stupenda*, while the Swedish soprano offered her *Memoirs in Pictures*.

Since opening last June during the Opera's first Summer Festival, the new Opera Shop has drawn visitors interested in all the performing arts with a wide selection of books, records, art works, gift items, scores and libretti. The Shop has a popular espresso bar and a small art gallery featuring performance-related displays.



IRA NOWINSKI PHOTO

Dame Joan Sutherland was one of this fall's guests at the new, fulltime San Francisco Opera Shop.

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The San Francisco Opera Association extends its most sincere appreciation to all those contributors who help maintain the Company's annual needs and to those whose gifts are insuring continued growth and a secure future. Listed below are those individuals, corporations and foundations, whose gifts and pledges of \$250 or more, singly or in combination, were made to the Opera's various giving programs from the latter part of 1980 through September 30, 1981. These programs include the annual fund drive, the Endowment Fund, production sponsorships and special projects. Space does not allow us to pay tribute to the hundreds of others who help make each season possible.

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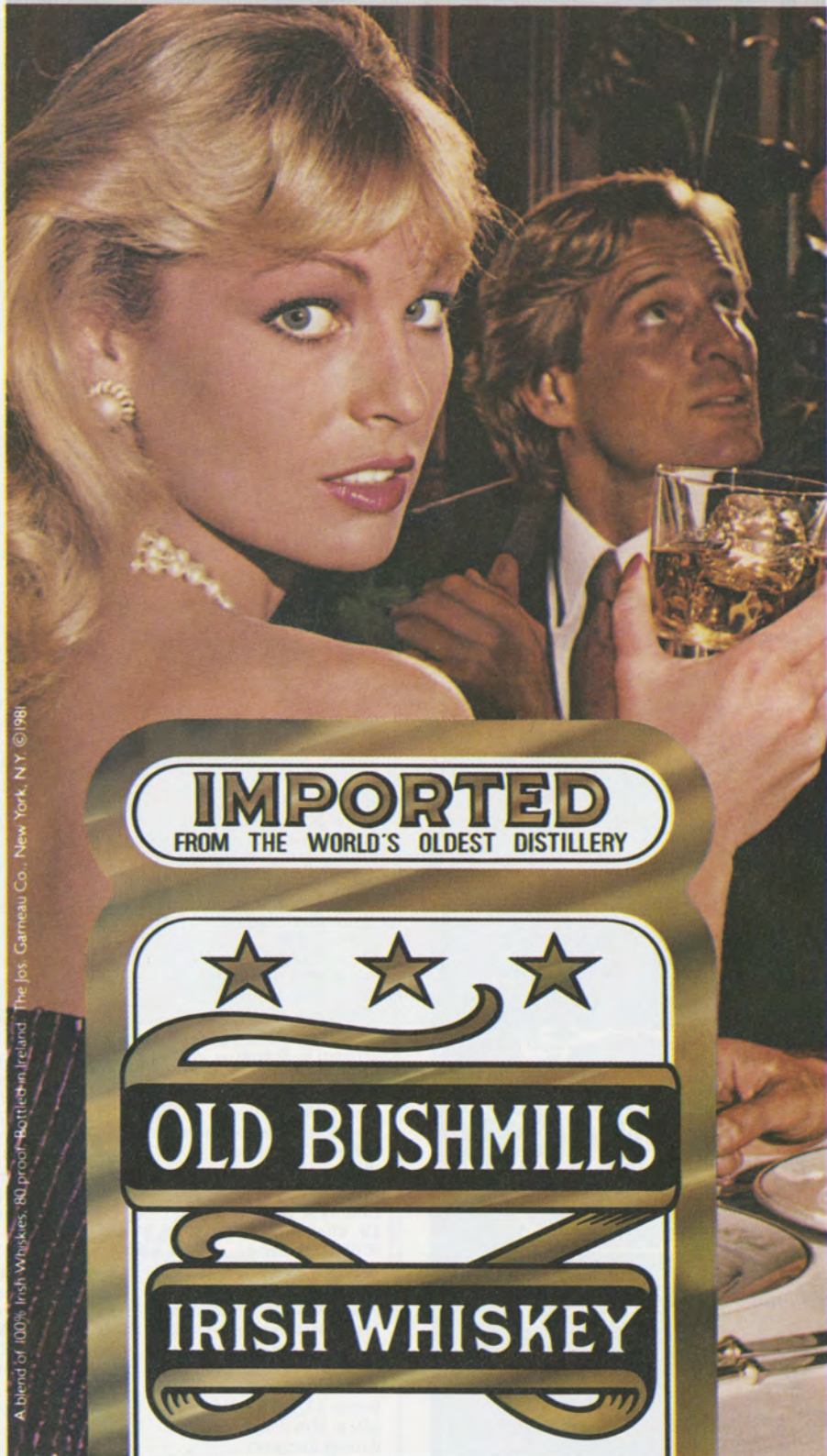
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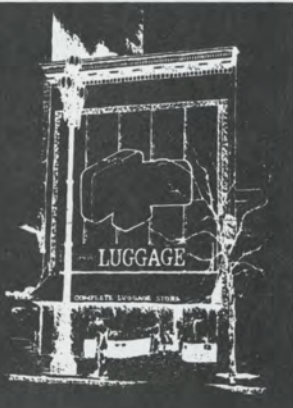
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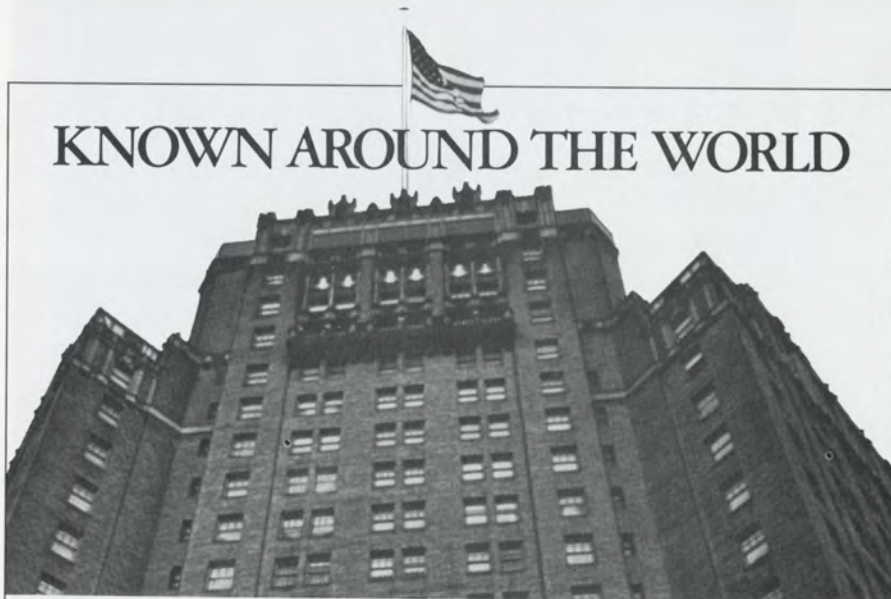
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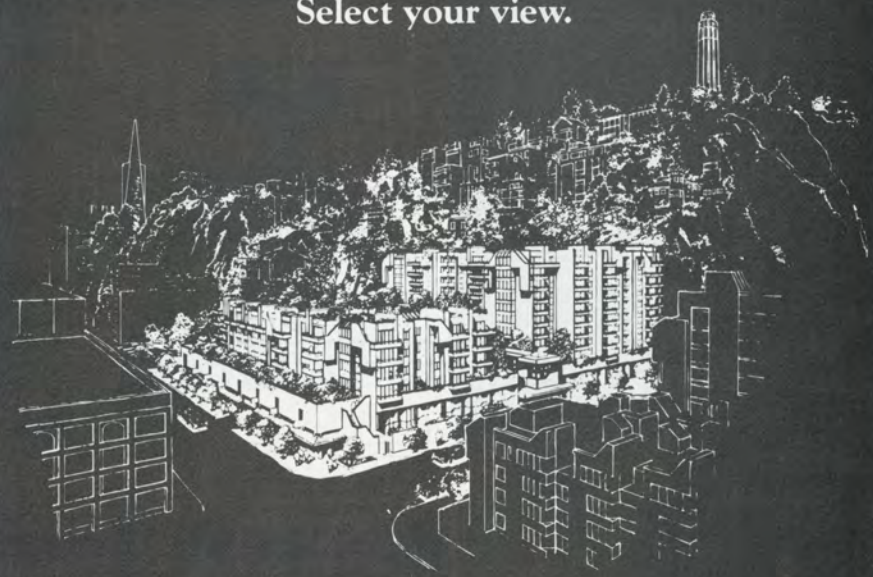
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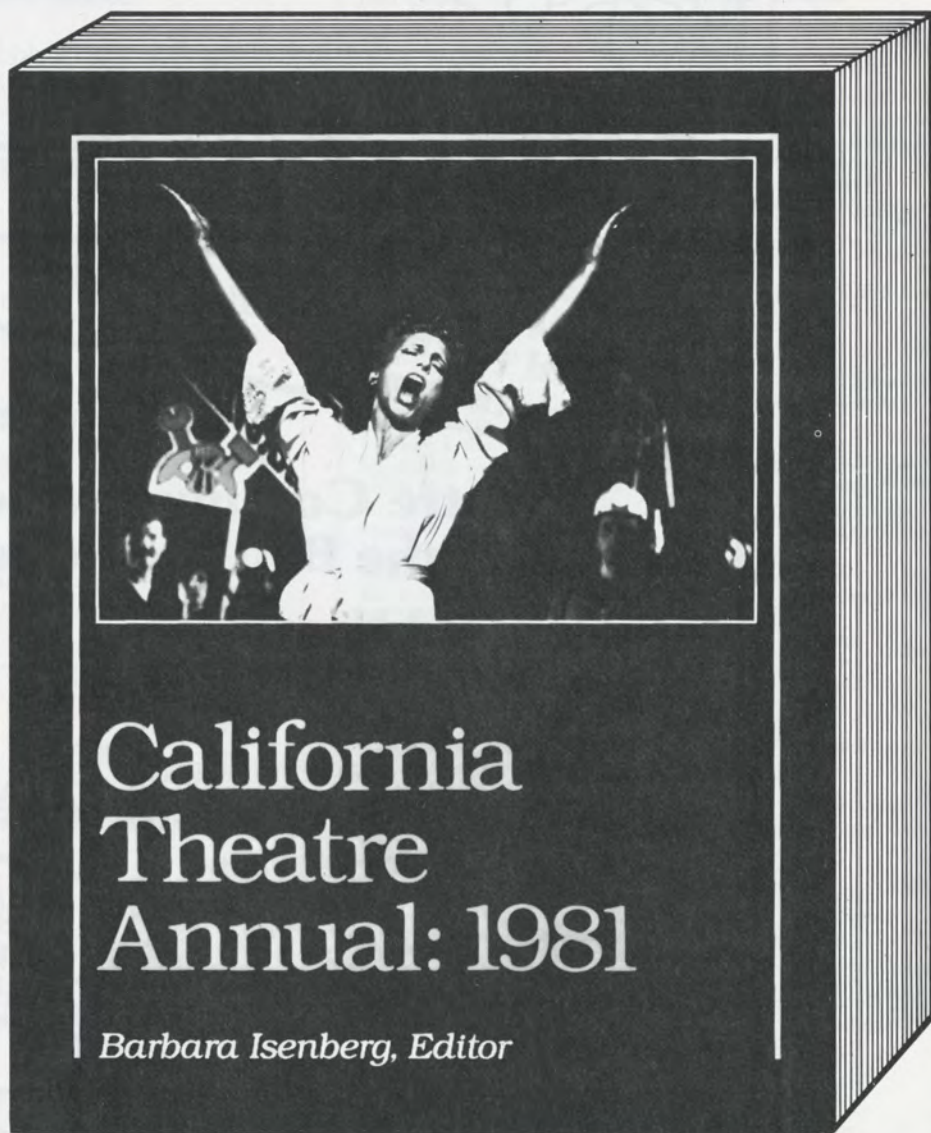
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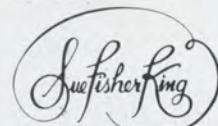
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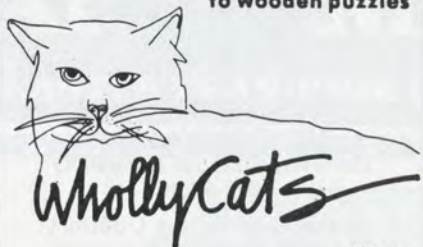
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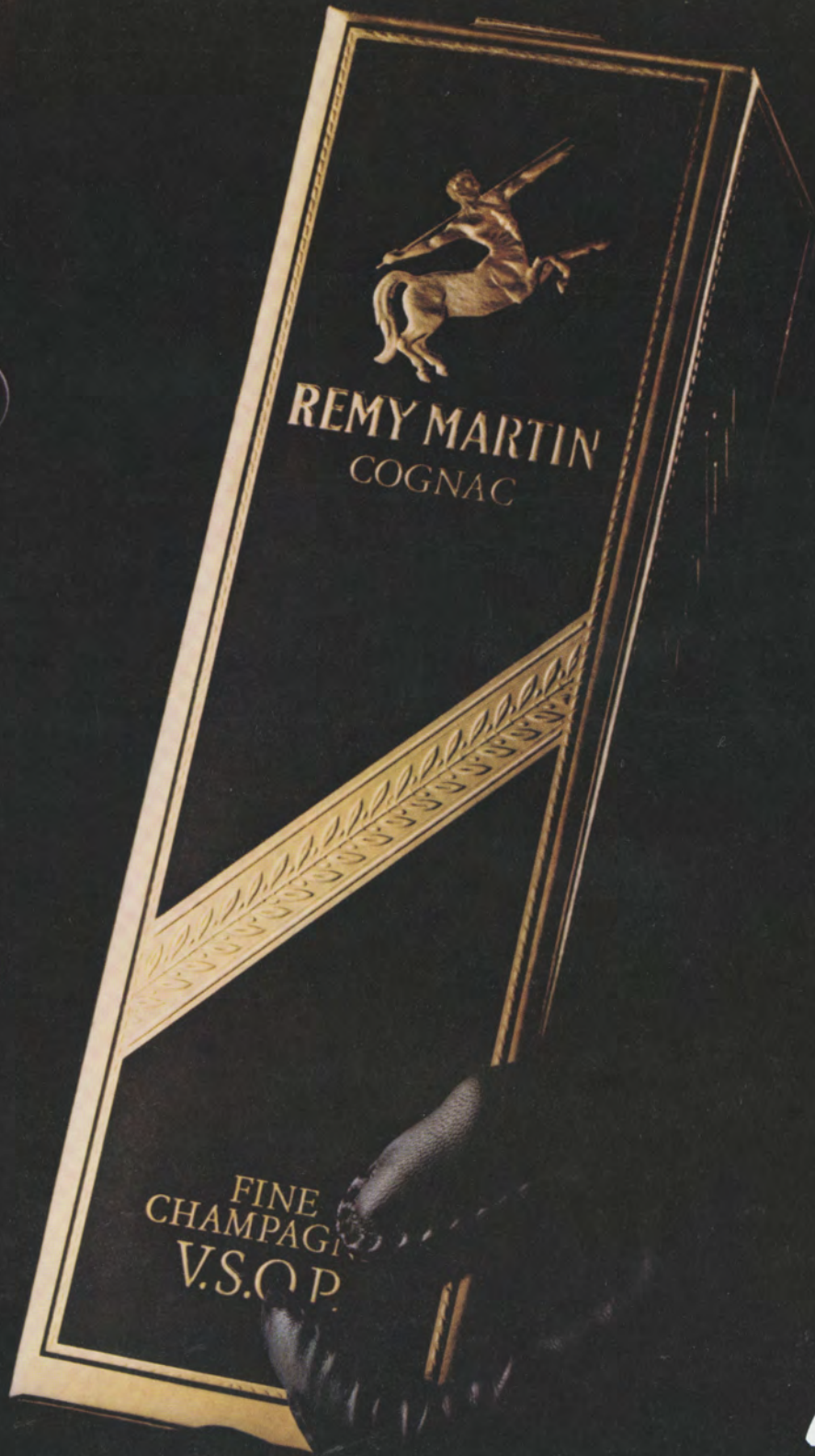
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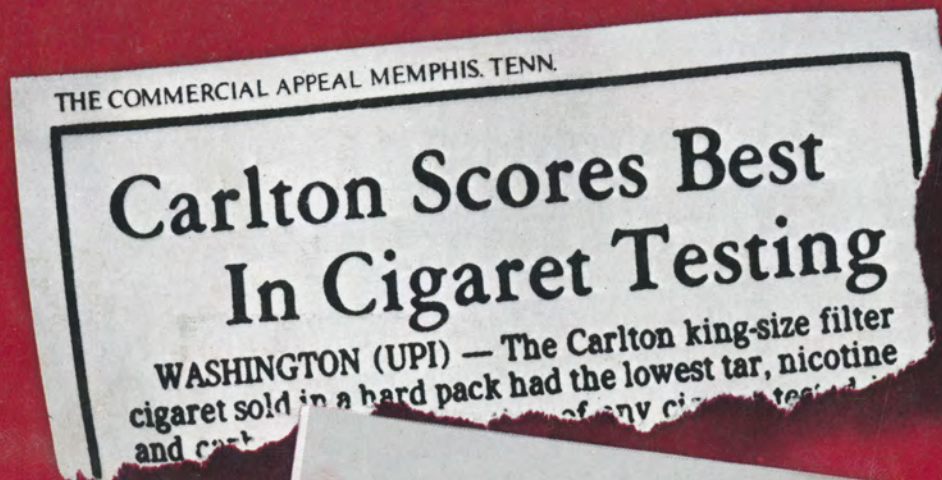


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CAST

(in order of appearance)

Ferrando

Kurt Rydl

Inez

Leslie Richards

Leonora

Leontyne Price

Il Conte di Luna

Wolfgang Brendel

Manrico

Giorgio Lamberti

Azucena

Fiorenza Cossotto

A Gypsy

Gregory Stapp

Messenger

Colenton Freeman

Ruiz

Gary Lakes*

Soldiers, nuns, gypsies

**American opera debut

*San Francisco Opera debut

TIME AND PLACE: 15th-century Spain

ACT I

Scene 1 The palace at Aliaferia

Scene 2 The palace gardens

Scene 3 A gypsy camp in Biscay

Scene 4 The convent near Castellor

INTERMISSION

ACT II

Scene 1 A military encampment

Scene 2 The fortress of Castellor

Scene 3 A tower in Aliaferia palace

Scene 4 The prison in Aliaferia palace

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SYNOPSIS

Il Trovatore

ACT I

Scene 1 — The retainers of Count di Luna listen to old Ferrando, their captain, who tells how the Count's father once burned an old gypsy woman at the stake for witchcraft. In revenge, the gypsy's daughter stole the infant brother of the present Count and burned the child to death. As the clock strikes midnight, Ferrando finishes his chilling tale, and the superstitious men run off in fright.

Scene 2 — In the garden of the palace, Leonora, the queen's lady-in-waiting, confides to her companion, Inez, how she has fallen in love with an unknown troubadour-knight who has been coming to serenade her. Inez has misgivings about the stranger, but Leonora refuses to forget him. After the two women enter the palace, Count di Luna appears. He, too, is in love with Leonora and plans to marry her. His thoughts are interrupted by the strains of a serenade as the troubadour enters. Leonora comes out of the palace, and in the darkness mistakes the Count for her beloved. After accusing her of infidelity, Manrico, leader of the rebel forces under the Prince of Biscay, reveals his identity and challenges the Count to a duel.

Scene 3 — Azucena, the dead gypsy's daughter, is sitting by a fire at a gypsy camp in the mountains. As day breaks, the gypsies take up their usual tasks, hammering on their anvils and working at their handicrafts. In a trance, Azucena relives the events of her mother's death on the funeral pyre and is haunted by her final cry for vengeance. The gypsies leave to sell their wares in the neighboring villages. When they are alone, Manrico asks Azucena to elaborate on the story she has just told. In near delirium, she tells him of the abduction of the Count's child and the burning — not of di Luna's brother, but of her own son. Manrico, who has always believed Azucena his mother, is puzzled by what he has heard. After regaining her senses, Azucena convinces him that he is indeed her son and instills in him the need to kill his enemy, the Count. A messenger arrives informing Manrico that Leonora, believing him killed in battle, is about to take the veil at a nearby convent.

Despite Azucena's protests, he rushes off to stop her from renouncing the world.

Scene 4 — In the cloister of the convent, di Luna and his men are planning Leonora's abduction. She enters with a group of her friends. Manrico appears with his followers, who fight off the Count's retainers, allowing the troubadour to escape with Leonora.

ACT II

Scene 1 — The Count is laying siege to the enemy fortress, Castellor. A gypsy woman is brought into the camp and Ferrando recognizes her as the murderess of di Luna's brother. In despair she utters Manrico's name, doubling the Count's fury and his delight at her capture.

Scene 2 — Inside the fortress, Manrico and Leonora are about to be married. Ruiz, Manrico's friend, arrives with the news that Azucena has been captured and is to be burned at the stake. Leonora tries to detain him, but Manrico hurries off to save the gypsy.

Scene 3 — Both Manrico and Azucena have been imprisoned. Leonora has come to the prison tower prepared to die near her beloved. When the Count appears, Leonora offers herself to him in exchange for Manrico's life. Di Luna accepts the proposal joyously, and as he is giving orders to his guards, Leonora swallows poison from her ring, determined that the Count's sole reward will be her lifeless body.

Scene 4 — Inside the dungeon, Azucena is tormented by the memory of her mother's death. Manrico tries to comfort her by reminding her of their peaceful days in the mountains of Biscay. Leonora enters and tells Manrico that he is free, but he suspects the price of his freedom and curses her. As the Count appears, he overhears her tell Manrico in her dying breath that she has preferred death to life without him. Enraged, the Count sends Manrico to the block. Azucena awakens to Manrico's cries, and di Luna forces her to witness the execution. The gypsy now reveals to the Count that Manrico was his brother. Crying out, "Mother, you are avenged!" she falls lifeless to the ground.

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