

Anna Bolena

1984

Thursday, October 25, 1984 8:00 PM
Sunday, October 28, 1984 2:00 PM
Wednesday, October 31, 1984 7:30 PM
Saturday, November 3, 1984 8:00 PM
Tuesday, November 6, 1984 8:00 PM
Friday, November 9, 1984 8:00 PM
Tuesday, November 13, 1984 8:00 PM

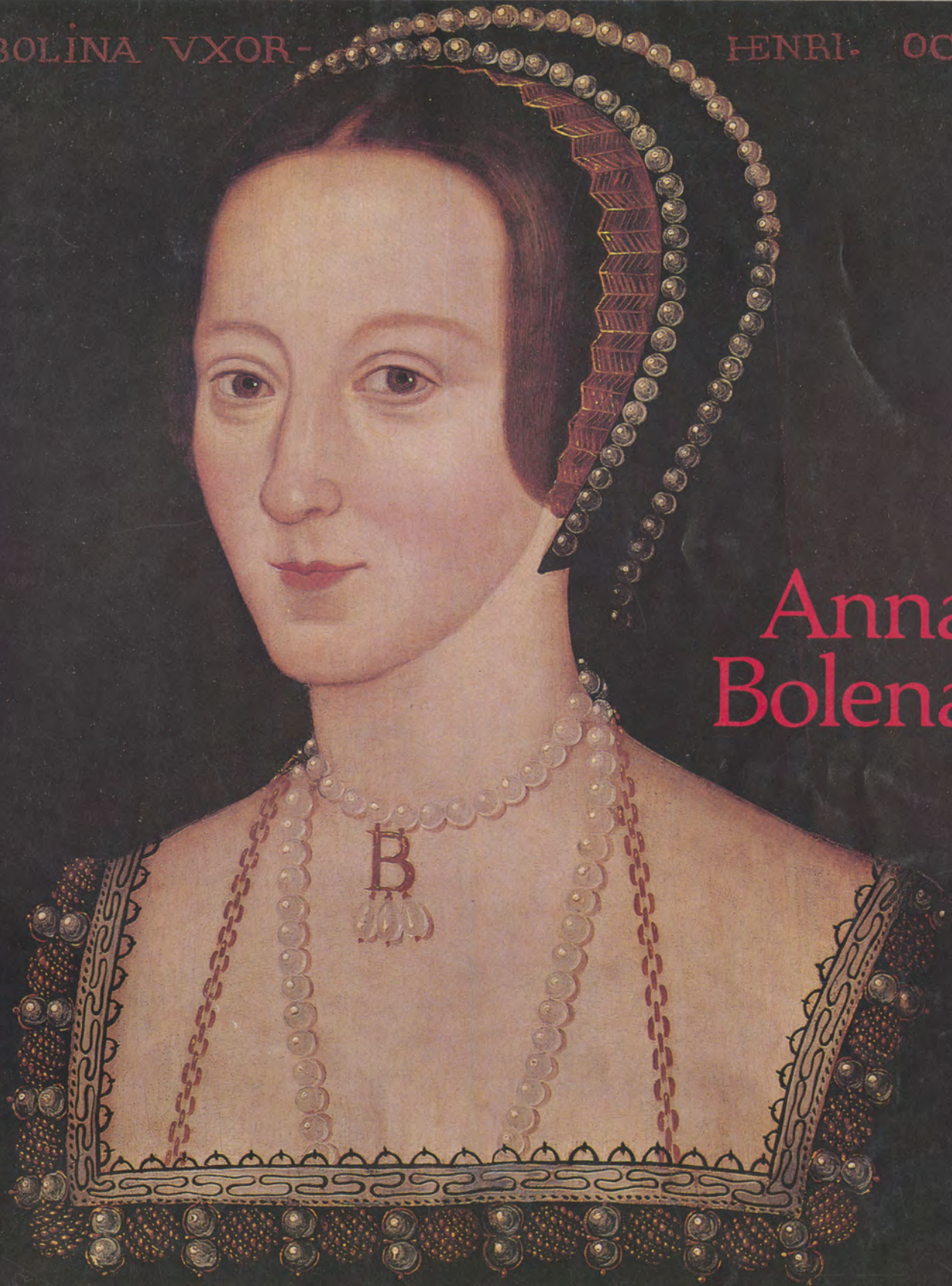
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ANNA BOLINA VXOR-

HENRI OCTA



Anna
Bolena

San Francisco Opera

FALL SEASON 1984

PERFORMING ARTS NETWORK PUBLICATION \$1.50



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Terence A. McEwen, *General Director*

Anna Bolena

FALL SEASON 1984

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COVER:

Anne Boleyn, by an unknown artist
Oil on panel, 21 $\frac{3}{8}$ x 16 $\frac{3}{8}$ in.
Reproduced by courtesy of the
National Portrait Gallery, London

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From the President

ROBERT MESSICK



Welcome to San Francisco Opera's 62nd consecutive Fall Season, a season featuring an exciting array of many of today's greatest singers in repertoire ranging from beloved classics to such less well known masterpieces as *Anna Bolena* and *Khovanshchina*, both being given here for the first time.

Great singers, like priceless jewels, need appropriate settings to show their brilliance to greatest advantage. To provide such settings requires more than the artistry of designers and the talents of the many people required to construct the scenery and costumes; it takes the generosity of numerous individuals and groups who underwrite the enormous costs of

mounting grand opera on the scale our audiences deserve and have come to expect.

Assistance for production funding has come from a variety of sources: *Ernani* has been made possible by a generous gift in memory of George Quist, a member of the Opera Association Board of Directors from 1979 to 1982; presentation of *Khovanshchina* has been made possible through the generosity of the L.J. Skaggs and Mary C. Skaggs Foundation; and the expanded orchestra for *Elektra* was made possible through the generosity of Mr. and Mrs. Peter Hoefler, Mr. and Mrs. David Marsten, and Mr. Alex G. Spanos. Three productions were underwritten by generous donors in the past: *Madama Butterfly* was donated by the San Francisco Opera Guild, while *Rigoletto* and *Don Giovanni* were made possible in 1973 and '74, respectively, by generous gifts from the late James D. Robertson. The revival of *Madama Butterfly* is underwritten in part by Pacific Bell, while the remounting of *Don Giovanni* has been made possible in part by a gift from Mrs. Marion M. Miller. Our deepest thanks go to these generous "angels."

We have further cause to be thankful for the supertitles that will enhance our productions of *L'Elisir d'Amore* and *Khovanshchina*, as well as selected performances of *Madama Butterfly*, courtesy of a generous grant from Citicorp. In recognizing the public's positive responses to supertitles, Citicorp has demonstrated its innovative spirit and alert sensitivity to the need to broaden audiences for the performing arts.

Grand opera is the most expensive performing art form in existence and, with the addition of our Summer Season and a larger Fall Season commencing in 1981, we have incurred significant losses in recent years, as expected. Thanks to a generous matching grant of \$500,000 from the Paul L. and Phyllis Wattis Foundation and the one-time matching gifts from directors and a limited number of other major contributors, we have received a sum which exceeds the loss for 1983, which was the purpose of this special fund drive. This fantastic result, however, is a one-time effort, and we must increase the amount of annual funds raised to cover current costs and to amortize the remaining accumulated deficit.

Financing our opera is a major undertaking. Our 1984 expenses related to carrying out our total opera program will approximate \$18 million. Ticket sales are estimated to be about \$10 million (just about the same as in 1983). The resulting ratio of ticket sales to costs, 55 per cent, compares favorably with other major companies in the United States, and is far better than that of major European companies. But from where do we get the difference of \$8 million? A variety of sources—government grants, special events, income from our endowment and reserve funds, the San Francisco Opera Guild, production sponsorships—will provide about one-half of the gap. The other one-half, \$4 million (or 40 per cent of the price of your seats), must be raised from our supporting public, if we are not to incur a loss. We are dependent on the generosity of thousands of contributors to continue presenting grand opera of the quality on which our reputation has been built—a quality that we are determined to maintain. If you are not a contributor, won't you please become one? If you are, please accept our thanks with our hope you will consider a significant increase this year.

Once again it is a pleasure to express our gratitude to the National Endowment for the Arts, the California Arts Council, the Hotel Tax Fund, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the San Francisco Opera Guild, and the War Memorial Board of Trustees. Their continued support has earned our deepest appreciation.

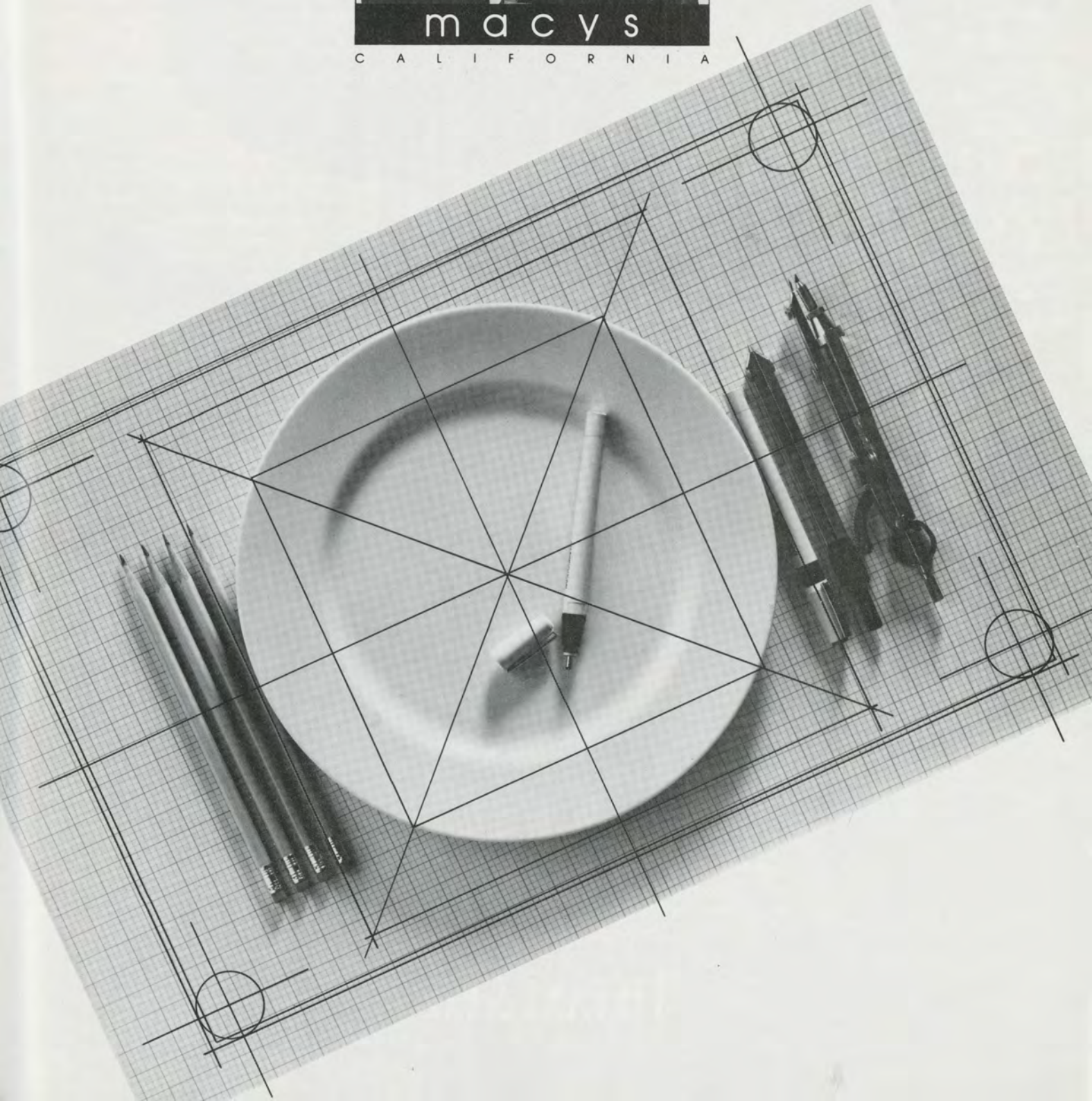
—WALTER M. BAIRD

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General Director's Message

1984 is for us at the Opera House a year of consolidation, a year of artistic progress and administrative stability. We set ourselves some difficult goals and we are well on our way to achieving them.

This is the year we must stay within our budget and yet present to you the standard of artistic excellence that has become San Francisco's trademark. I hope by the end of the season, you will feel we have accomplished that.

It gives me immense personal satisfaction to see so many of the world's finest vocal artists on the Opera House stage this season, a roster that includes many of the superstars who have become household names, as well as some of today's most exciting and fastest-rising young operatic talents.

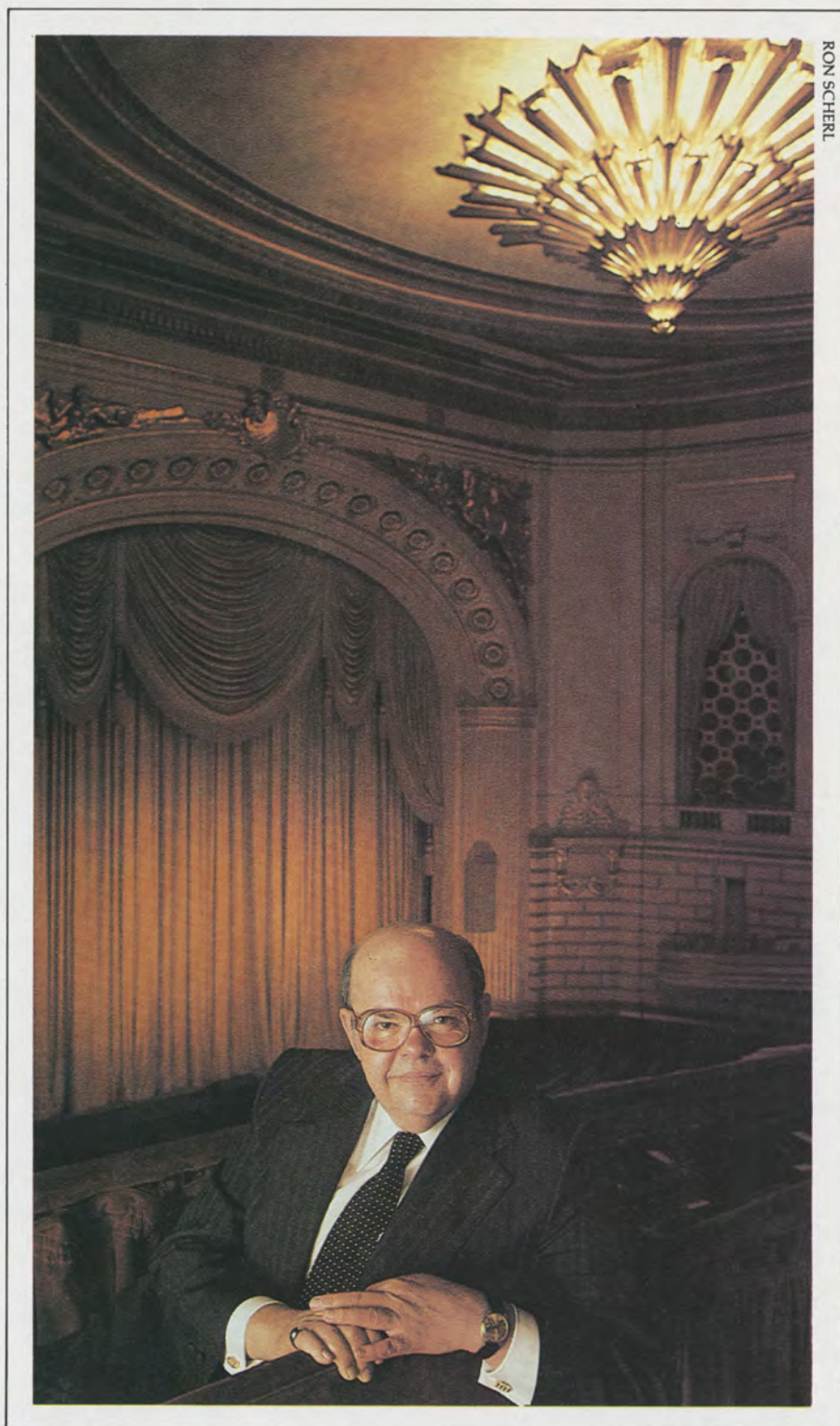
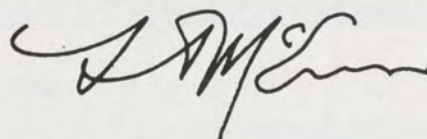
The operas in which they will be heard this season are drawn from the Italian, French, German and Russian repertoires, each exhibiting opportunities for superlative singing while making unique demands posed by widely disparate styles of lyric theater. From early Italian *bel canto* (both comic and tragic) to the landmark developments of Verdi; from Mozart's singular *dramma giocoso* to two verismo favorites; from the saga of 17th-century Russia to the devastating power of Greek tragedy, our 1984 Fall Season illustrates the broad spectrum of operatic expression. Such a season poses an enormous challenge to our Company's artistic resources, a challenge we have welcomed while in the course of preparing this season for you.

All of this is possible only because of the kindness and generosity—both public and anonymous—of our special friends. We are also happy to introduce to the Fall Season our use of supertitles, which are underwritten this fall by Citicorp. (We hope to extend the use of supertitles to more operas in the future, as funding becomes available.) Your enthusiastic reception of supertitles in the past has convinced us of our audience's desire to extract the maximum satisfaction from their operatic encounters. It is a heartening trend and it once again confirms our operagoers' reputation as the world's

most dedicated opera audience.

That dedication is matched by the commitment of our entire staff, not only the artists and technicians whose work is visible on stage, but the many supporting personnel who help keep this great Company running smoothly. We are proud of our work and gratified by your recogni-

tion and assistance. It is with gladness that we anticipate the challenges and rewards of our ongoing artistic alliance with you.



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San Francisco Opera

Terence A. McEwen, *General Director*

1984 Fall Season

Opening Night

Friday, September 7, 9:00

Ernani Verdi

This production is dedicated to the memory of George Quist, San Francisco Opera Board of Directors, 1979-1982.

Caballé, Zajic/Todisco, Milnes, Plishka, Harper, Will
Gardelli/Joël/Benois/Munn

Saturday, September 8, 8:00

Carmen Bizet

Nafé**, Erickson, Gibbons*, Bruno/Ciannella*, Carlson, Thomas, Malis, Patterson, Matthews
Navarro/Ponnelle/Calábria/Ponnelle, Juerke/Munn

Tuesday, September 11, 8:00

Carmen Bizet

Wednesday, September 12, 8:00

Ernani Verdi

Friday, September 14, 8:00

Carmen Bizet

Saturday, September 15, 8:00

Ernani Verdi

Monday, September 17, 8:00

Carmen Bizet

Tuesday, September 18, 8:00

Production new to San Francisco

La Sonnambula Bellini

Production sets owned by Seattle Opera Company.

von Stade, Howe, Rice/O'Neill*, Ramey, Tate, Patterson

Rescigno/Macdonald/Dehò*, Sormani*/Macdonald/Arhelger

Wednesday, September 19, 8:00

Ernani Verdi

Thursday, September 20, 7:30

Carmen Bizet

Friday, September 21, 8:00

La Sonnambula Bellini

Saturday, September 22, 8:00

Ernani Verdi

Sunday, September 23, 2:00

Carmen Bizet

Tuesday, September 25, 8:00

La Sonnambula Bellini

Wednesday, September 26, 7:30

Ernani Verdi

Thursday, September 27, 8:00

Carmen Bizet

Saturday, September 29, 8:00

La Sonnambula Bellini

Sunday, September 30, 2:00

Ernani Verdi

Tuesday, October 2, 8:00 S

L'Elisir d'Amore Donizetti

Ferrarini**, Swenson/Lima, Del Carlo, Duesing

Agler/Sciutti*/Darling/Sakellariou/Arhelger

Thursday, October 4, 7:30

La Sonnambula Bellini

Friday, October 5, 8:00 S

L'Elisir d'Amore Donizetti

Saturday, October 6, 8:00

Madama Butterfly Puccini

This production was originally donated to the San Francisco Opera by the San Francisco Opera Guild.

Kincses* Rice, Gustafson/Cortez*, Krause, Thomas, Albert*, Will, Malis

Meltzer/Farruggio/Businger/Munn

Sunday, October 7, 2:00

La Sonnambula Bellini

Tuesday, October 9, 8:00 S

L'Elisir d'Amore Donizetti

Wednesday, October 10, 8:00

Madama Butterfly Puccini

Friday, October 12, 8:00

La Sonnambula Bellini

Saturday, October 13, 8:00 S

L'Elisir d'Amore Donizetti

Sunday, October 14, 2:00

Madama Butterfly Puccini

Tuesday, October 16, 8:00

Madama Butterfly Puccini

Mitchell, Rice, Gustafson/Cortez, Krause, Thomas, Albert, Will, Malis

Meltzer/Farruggio/Businger/Munn

Wednesday, October 17, 7:30 S

L'Elisir d'Amore Donizetti

Thursday, October 18, 8:00

Elektra Strauss

Martin, Neblett, Crespin, Adler*, Gustafson, Bruno, Hillhouse*, Zajic, Swenson, Howe,

Lancaster*/Bailey, Wimberger*, Patterson, Tate
Tate*/Resnik*/Siercke/Blatas*/Munn

Friday, October 19, 8:00

Madama Butterfly Puccini

Sunday, October 21, 2:00 S

L'Elisir d'Amore Donizetti

Tuesday, October 23, 8:00

Elektra Strauss

Wednesday, October 24, 7:30

Madama Butterfly Puccini

Thursday, October 25, 8:00

Production new to San Francisco

Anna Bolena Donizetti

This production of *Anna Bolena*, originated by the Canadian Opera Company, was made possible by a generous and deeply-appreciated gift from the Gramma Fisher Foundation,

The Archives for the Performing Arts invites you to view its exhibition of opera photographs by San Francisco artist, Ira Nowinski, currently on display in the War Memorial Opera House Museum. The exhibition, featuring a wide array of opera luminaries such as Montserrat Caballé, Luciano Pavarotti, Joan Sutherland, and Leontyne Price, is drawn from Nowinski's acclaimed book, "Backstage at the Opera." The Opera House Museum is located on the south mezzanine (box) level, adjacent to the Opera Boutique. Photographs for the exhibition, courtesy of the Stephen Wirtz Gallery, San Francisco.

Golden girl. A bustier of gilded lace to
celebrate the season by Jessica McClintock.
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Wednesday, October 24, 7:30
Madama Butterfly Puccini

Thursday, October 25, 8:00
Production new to San Francisco
Anna Bolena Donizetti
This production of *Anna Bolena*, originated by the Canadian Opera Company, was made possible by a generous and deeply-appreciated gift from the Gramma Fisher Foundation, through the auspices of the Lyric Opera of Chicago.
Sutherland, Budai, Gettler*/Blake*, Langan, Thomas, Will
Bonyngne/Mansouri/Pascoe/Stennett/Arhelger

Friday, October 26, 8:00
Elektra Strauss

Saturday, October 27, 8:00 S
L'Elisir d'Amore Donizetti

Sunday, October 28, 2:00
Anna Bolena Donizetti

Tuesday, October 30, 8:00
Madama Butterfly Puccini

Wednesday, October 31, 7:30
Anna Bolena Donizetti

Thursday, November 1, 8:00
Elektra Strauss

Friday, November 2, 8:00
Madama Butterfly Puccini

Saturday, November 3, 8:00
Anna Bolena Donizetti

Sunday, November 4, 2:00
Elektra Strauss

Tuesday, November 6, 8:00
Anna Bolena Donizetti

Wednesday, November 7, 7:30
Elektra Strauss

Friday, November 9, 8:00
Anna Bolena Donizetti

Saturday, November 10, 8:00
Elektra Strauss

Sunday, November 11, 2:00 S
Production new to San Francisco
Khovanshchina Mussorgsky
The San Francisco presentation of this production is made possible through the generosity of the L.J. Skaggs and Mary C. Skaggs Foundation.
Dernesch, Gustafson, Adler/Salminen*, Bailey, W. Lewis, Howell, Noble, Tate, Albert, Busterud, Malis
Albrecht/Frisell/Benois/Sulich/Munn

Tuesday, November 13, 8:00
Anna Bolena Donizetti

Wednesday, November 14, 7:30 S
Khovanshchina Mussorgsky

Saturday, November 17, 8:00
Rigoletto Verdi
This production was made possible in 1973 by a generous and much-appreciated gift from the late James D. Robertson.
Serra*, Richards, Zajic, Parrish/Wixell, Raffanti, Patterson, Albert, Malis, Busterud, Harper
Adler/Ponnelle, Thompson/Ponnelle/
Schlumpf/Munn

Sunday, November 18, 2:00 S
Khovanshchina Mussorgsky

Tuesday, November 20, 8:00
Rigoletto Verdi

Wednesday, November 21, 8:00
Don Giovanni Mozart
This production was made possible in 1974 by a generous and much-appreciated gift from the late James D. Robertson.
Cook, Lorengar, Zimmermann/Brendel, Fissore, K. Lewis*, Will, Salminen
Chung/Copley/Businger, Munn/Munn

Friday, November 23, 8:00
Rigoletto Verdi

Saturday, November 24, 8:00 S
Khovanshchina Mussorgsky

Sunday, November 25, 2:00
Don Giovanni Mozart

Tuesday, November 27, 8:00 S
Khovanshchina Mussorgsky

Wednesday, November 28, 7:30
Don Giovanni Mozart

Thursday, November 29, 8:00
Rigoletto Verdi

Friday, November 30, 8:00 S
Khovanshchina Mussorgsky

Saturday, December 1, 2:00 S
Family Matinee
Madama Butterfly Puccini
This production was originally donated to the San Francisco Opera by the San Francisco Opera Guild.
Hartliep, Bruno, Gustafson/MacNeil, Busterud, Tate, Patterson, Will, Malis
Johnson*/Farruggio/Businger/Munn

Saturday, December 1, 8:00
Don Giovanni Mozart

Sunday, December 2, 2:00
Rigoletto Verdi

Tuesday, December 4, 8:00
Don Giovanni Mozart

Wednesday, December 5, 7:30
Rigoletto Verdi

Thursday, December 6, 8:00 S
Family Performance
Madama Butterfly Puccini

Friday, December 7, 8:00
Don Giovanni Mozart

Saturday, December 8, 8:00
Rigoletto Verdi

Sunday, December 9, 2:00
Don Giovanni Mozart

** American opera debut
* San Francisco Opera debut
S Performance with Supertitles

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Opera for Young Audiences
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Puccini/in Italian

Wednesday, October 17, 1:00 Wednesday, October 24, 1:00

Matinee for Senior Citizens and Disabled Patrons
Wednesday, October 31, 1:00

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Montserrat Caballé
Rebecca Cook
Viorica Cortez*
Helga Dernesch
Kaaren Erickson
Alida Ferrarini**
Rachel Gettler*
Joan Gibbons*

Nancy Gustafson†
Nikki Li Hartliep†
Wendy Hillhouse*
Francesca Howe
Mary Jane Johnson
Veronika Kincses*
Francine Lancaster*
Pilar Lorengar
Janis Martin
Alicia Nafé**

Carol Neblett
Cheryl Parrish†
Laura Brooks Rice
Leslie Richards
Luciana Serra*
Joan Sutherland
Ruth Ann Swenson†
Frederica von Stade
Dolora Zajic†
Margarita Zimmermann

Donnie Ray Albert*
Dennis Bailey
Rockwell Blake*
Wolfgang Brendel
James Busterud†
Lenus Carlson
Giuliano Ciannella*
Miguel Cortez*
John Del Carlo
Dale Duesing
Enrico Fissore
Daniel Harper†

Gwynne Howell
Tom Krause
Kevin Langan
Keith Lewis*
William Lewis
Luis Lima
John MacAllister
Walter MacNeil
David Malis†
John Matthews
Sherrill Milnes
Timothy Noble

Dennis O'Neill*
James Patterson†
Paul Plishka
Dano Raffanti
Samuel Ramey
Matti Salminen*
Robert Tate
Jeffrey Thomas
Nunzio Todisco
Jacob Will†
Peter Wimberger*
Ingvar Wixell

CONDUCTORS

Kurt Herbert Adler
David Agler
Gerd Albrecht
Richard Bonygne

Richard Bradshaw
Myung-Whun Chung
Lamberto Gardelli
James Johnson*

García Navarro
Nicola Rescigno
Jeffrey Tate*

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John Copley
Matthew Farruggio

Sonja Frisell
Nicolas Joël
Brian Macdonald
Lotfi Mansouri

Regina Resnik*
Graziella Sciutti*
Robin Thompson

PRODUCTIONS DESIGNED BY

Nicola Benois
Toni Businger
Robert Darling

Enzo Dehò*
Thomas J. Munn
John Pascoe

Jean-Pierre Ponnelle
Alfred Siercke
Marialuisa Sormani*

COSTUME DESIGNERS

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Brian Macdonald

Marika Sakellariou

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*San Francisco Opera debut

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Rose Parker
Kathleen Roemer
Kathleen Roland

Sue Ellen Schepcke
Shelley Seitz Saarni
Claudia Marita Siefer
Ramona Spiropoulos
Delia Voitoff
Lola Watson
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Daniel Becker-Nealeigh
David Chervený
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Mark Coles
Edward Corley
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Kenneth Malucelli
Frederick Matthews
Jim Meyer

Daniel Pociernicki
Valery Portnov
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B. Chastaine Tredway
John Walters

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Peggy Davis

Anne Foote
Carolyn Houser

Debra Rose
Katherine Warner

Andrew Birkhoff
Eugene Bordallo
Peter Childers

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Jay Johanni
Gregory Lara

Ian Leffler
Karstyn McCoy
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Marilyn Shonka Curtis
Beverley Finn

Lisa Louise Glenister
Liya Hoefling
Christina Jaqua
Marena Lane
Lola Lazzari-Simi
Cecilia MacLaren

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Anna Marie Riesgo
Bonnie Shapiro
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Susan Witt
Wendy Zaro

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Manfred Behrens
Michael Bloch
David Burnakus
Ric Cascio
Raymond Chavez
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Dale Emde
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Gregory Marks
Henry Metlenko
Eugene Naham
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1984 BROADCASTS

Rebroadcasts of the San Francisco Opera can be heard nationwide on the member stations of National Public Radio beginning October 6th. Check local listings for the time in your area.

Broadcast production was made possible by grants from the Corporation for Public Broadcasting, Chevron USA, Inc., and the L.J. and Mary C. Skaggs Foundation of Oakland, California.

In the Bay Area, the broadcasts may be heard on the following stations:

KCSM 91.1 FM

All San Francisco Opera Broadcasts begin locally at 8:00 p.m.

10/13	<i>Manon</i>
10/20	<i>Lady Macbeth of Mtsensk</i>
10/27	<i>Le Cid</i>
11/3	<i>Wozzeck</i>
11/10	<i>Aida</i> (1981)
11/17	<i>Tartuffe</i> *

KQED 88.5 FM

All San Francisco Opera Broadcasts begin locally at 8:00 p.m.

11/2	<i>Manon</i>
11/16	<i>Lady Macbeth of Mtsensk</i>
11/23	<i>Le Cid</i>
11/30	<i>Wozzeck</i>
12/7	<i>Aida</i> (1981)
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William Rusconi
Agnes Vadas
Mafalda Guaraldi
Barbara Riccardi
Robert Galbraith
Celia Rosenberger
Leonid Igudesman
Janice McIntosh

2nd VIOLIN

Virginia Price-Kvistad *Acting Principal*
Lev Rankov
Eva Karasik
Lani King
Gerard Svazlian
Tanya Rankov
Julia Kohl
Martha Simonds

VIOLA

Rolf Persinger *Principal*
Alison Avery
Lucien Mitchell
Asbjorn Finess
Jonna Hervig
Natalia Igudesman
Meredith Snow

CELLO

David Kadarauch *Principal*
Thalia Moore
Samuel Cristler
David Budd
Helen Stross
Victoria Parr

BASS

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

FLUTE

Alan Cox *Principal*
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James Matheson *Principal*
Deborah Henry
Raymond Dusté

ENGLISH HORN

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Philip Fath *Principal*
Joanne Burke Eisler
Gregory Dufford

BASS CLARINET

Gregory Dufford

BASSOON

Rufus Olivier *Principal*
Jerry Dagg
Robin Elliott

CONTRA BASSOON

Robin Elliott

HORN

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David Sprung *Principal*
Carlberg Jones
Brian McCarty
Paul McNutt

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The San Francisco Opera gratefully acknowledges a grant made by Mr. and Mrs. Lennart K. Erickson for the purchase of a Cimbasso.

1984 Fall Opera Previews

Information on opera previews and lectures is carried in San Francisco Opera Magazine in order to enable patrons to make advance plans. The following is a list of previews and lectures that are open to the public.

SAN FRANCISCO OPERA GUILD

Opera Insights held in the Herbst Theatre, Veterans Building, Van Ness and McAllister, in San Francisco. All panel discussions begin at 6 p.m.; doors open at 5:30 p.m. Series subscription for Guild members is \$12; Non-Guild members \$20; Individual tickets are \$5. For further information, please call (415) 565-6432. Programs are subject to rehearsal changes.

Frederica von Stade/Samuel Ramey	9/19
"The Art of Bel Canto" Richard Bonyngel/ Nicola Rescigno/David Agler	10/10
Regina Resnik/Jeffrey Tate	10/24
Gerd Albrecht/Sonja Frisell/ Susanna Lemberskaya	11/7

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Park School Auditorium, 360 E. Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8:00 p.m. Series registration is \$20.00 for 6 previews (\$15.00 for students and seniors). Single tickets are \$4.00 (\$3.00 for students and seniors). For further information, please call (415) 388-6789.

ERNANI

Francesca Zambello	9/6
LA SONNAMBULA Robert Jacobson	9/13
L'ELISIR D'AMORE Francesca Zambello	9/20
ELEKTRA Michael Mitchell	10/11
ANNA BOLENA James Keolker	10/18
KHOVANSCHINA Dale Harris	11/1

NORTH PENINSULA

Previews held at St. Andrew's Lutheran Church Meeting Hall, El Camino Real and 15th Avenue, San Mateo. Lectures begin at 7:30 p.m. Series registration is \$20.00; single tickets are \$6.00. For further information, please call (408) 735-3757.

LA SONNAMBULA Robert Jacobson	9/12
L'ELISIR D'AMORE Francesca Zambello	9/27

ANNA BOLENA

James Keolker	11/11
KHOVANSCHINA Dale Harris	11/25

SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant Street, at 8:00 p.m. (with the exception of 11/20, which will be held at the Palo Alto Cultural Center, 1313 Newell Road and the 10/2 Opera Gala which will be held at the Lucie Stern Community Theater, 1305 Middlefield Road, in Palo Alto). Series registration is \$18.00; single tickets are \$4.00. For further information, please call (415) 941-3890.

LA SONNAMBULA Robert Jacobson	9/11
L'ELISIR D'AMORE Francesca Zambello	9/18
FALL OPERA GALA Ramona Rockway	10/2
ANNA BOLENA James Keolker	10/23
KHOVANSCHINA Dale Harris	10/30
DON GIOVANNI Ramona Rockway	11/20

SAN JOSE OPERA GUILD

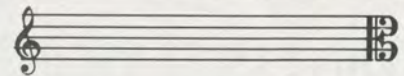
Previews will be held at the Saratoga Community Center (Senior Wing), 13777 Fruitvale Ave., Saratoga. Series is open to the public at a cost of \$4.00 per lecture, \$3.00 for students and senior citizens (free of charge to San Jose Opera Guild members). For further information, please call (408) 741-1331.

ERNANI Arthur Kaplan	10 a.m. 9/7
LA SONNAMBULA Robert Jacobson	10 a.m. 9/14
L'ELISIR D'AMORE Francesca Zambello	7:30 p.m. 9/25
ELEKTRA Michael Mitchell	7:30 p.m. 10/10
ANNA BOLENA James Keolker	7:30 p.m. 10/17
KHOVANSCHINA Dale Harris	10 a.m. 11/2

MAHLER #8, ERNANI, & EN VILLE.

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SONOMA COUNTY CHAPTER

All previews held at 10:30 a.m. at various locations (see below). Series registration is \$12.00 for 3 previews. Single tickets are \$5.00. For additional information, please call (707) 539-7157.

LA SONNAMBULA	9/12
Robert Jacobson	Piper-Sonoma Vineyards 11447 Old Redwood Hwy Healdsburg
ELEKTRA	10/17
Michael Mitchell	Vintners Inn 4350 Barnes Rd. Santa Rosa
KHOVANSCHINA	11/5
Dale Harris	El Dorado Hotel 405-1st St. West Sonoma

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held in Herbst Theatre in the Veterans Building, Van Ness at McAllister. Lectures begin at noon and there is no admission charge. For information, please call Peggy Olsen at (415) 342-7030.

ERNANI	9/11
Arthur Kaplan	
LA SONNAMBULA	9/18
Robert Jacobson	
ELEKTRA	10/16
Michael Mitchell	
ANNA BOLENA	10/22
James Keolker	
KHOVANSCHINA	10/31
Dale Harris	

NAPA OPERA LECTURE SERIES

"Adventures in Opera" is a 10-week course, now in its 12th year. The course, which accompanies the Saturday and Sunday series at the San Francisco Opera, will be held at 7:30 p.m. in St. Mary's Episcopal Church, 1917 Third Street, in Napa. Ernest Fly will again teach the course. Cost for the entire series is \$20.00. Individual lectures will be \$3.00. For further information, please call (707) 224-6162.

ERNANI	9/13
CARMEN	9/20
LA SONNAMBULA	9/27
MADAMA BUTTERFLY	10/4
L'ELISIR D'AMORE	10/11
ANNA BOLENA	10/18
ELEKTRA	10/25
KHOVANSCHINA	11/1
RIGOLETTO	11/8
DON GIOVANNI	11/15

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of operas of the 1984 Fall Season will be given by Michael Barclay, director of Opera

Education International, both in San Francisco and Hillsborough.

Hillsborough: Lectures will be presented on Monday evenings at 7:30 p.m. in the auditorium of the Crocker School, 2600 Ralston Avenue, at Chateau Drive. Series admission is \$55; individual admission at the door is \$6.00.

LA SONNAMBULA	9/10
L'ELISIR D'AMORE	9/24
MADAMA BUTTERFLY	10/1
ELEKTRA	10/8
ANNA BOLENA	10/22
KHOVANSCHINA	10/29
RIGOLETTO	11/5
DON GIOVANNI	11/19

San Francisco: Lectures are given in the auditorium of the Dr. William Cobb School, 2725 California Street, between Scott and Divisadero, at 7:30 p.m. Series subscription for five opera previews is \$27.50; individual admission at the door is \$6.00. For further information on both Hillsborough and San Francisco previews, please call (415) 526-5244.

ERNANI	9/6
LA SONNAMBULA	9/13
ELEKTRA	9/27
ANNA BOLENA	10/11
KHOVANSCHINA	11/8

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HERNANI/Hugo	9/9
MADAM BUTTERFLY/Belasco	9/23
ELECTRA/Sophocles	10/7
LE ROI S'AMUSE/Hugo	10/21

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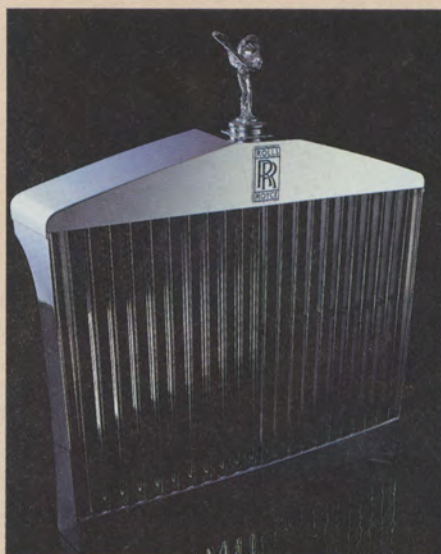
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About *Anna Bolena*

By JULIAN BUDDEN

"...he who had shown talent in *Anna Bolena!*" Thus Bellini in a letter to his uncle in Catania, Vincenzo Ferlito, in disparagement of Donizetti's *Marin Faliero*, given for the first time along with his own *I Puritani di Scozia* as part of the 1835 season at the Théâtre des Italiens, Paris. Bellini was hardly disinterested. Neurotically jealous of his more prolific colleague, he always suspected the existence of secret intrigues to promote Donizetti's interests at the expense of his own. To have allowed some merit to *Anna Bolena* doubtless cost him an effort—especially since the word "talento" was more positive than its present-day English counterpart in an age which had only just begun to distinguish "talent" and "genius."

Readers of Stendhal's *Vie de Rossini* will be surprised at how often the author compares his subject to Walter Scott.

Nowadays the comparison would seem to apply much more appropriately to Donizetti—not merely because both he and Scott share a preoccupation with English history, nor because Donizetti's most famous tragedy, *Lucia di Lammermoor*, is based on a Waverley novel. On a more general level, both are romantics (Rossini was nothing of the kind) who mostly wrote too much and too fast to be able to produce that ideal of the romantic age, the single, unrepeatable masterpiece. Nonetheless, certain works of each stand apart from the common run of their output and, despite periods of eclipse, resist the passage of time. One of these is Donizetti's *Anna Bolena*. Before its production in 1830, the composer was regarded as a minor follower of Rossini. Thereafter, his name was to be mentioned in the same breath as Bellini's.

At the time, Donizetti was under con-

tract to Domenico Barbaja, impresario of the royal theaters in Naples, as Rossini had been before him. The terms required him to compose new operas for the Fondo and the San Carlo theaters and to supervise revivals, while granting him enough free time to accept commissions elsewhere. His only opera to date written for Milan—*Chiara e Serafina* (1822)—had been coolly received; and whenever his works reached the stage of La Scala they were usually mistreated by the press. However, the commission to compose *Anna Bolena* came not from La Scala but from the Teatro Carcano where a group of businessmen, dissatisfied with the management of the city's leading opera house, had clubbed together to mount a rival season during the Carnevale-Quaresima of 1830-1. The stars included Giuditta Pasta, leading tragic soprano of her day, Giovanni Battista Rubini, who did more than anyone to create the image of the romantic tenor, and Filippo Galli, a florid bass who had been Rossini's first Mustafà (*L'Italiana in Algeri*), Maometto II and Assur (*Semiramide*). The librettist was Felice Romani, the outstanding theatrical poet of his generation, whose verses at their best come nearer to genuine lyric poetry than those of any of his colleagues. Donizetti and Bellini (in that order) were to provide the season's two novelties. Bellini's contribution was to have been an *Ernani* until fear of censorial interference induced him to change to *La Sonnambula*.

The libretto of *Anna Bolena* should have reached Donizetti by the end of September; but Romani, overworked as usual, failed to supply it before November 10. However, composed in the freedom and seclusion of Giuditta Pasta's villa on the shores of Lake Como, the opera betrays no sign of haste. The premiere was given on December 26, 1830, and was received with rapture. "I am pleased to announce to you," Donizetti wrote to his wife, who was staying with her family in Rome, "that the new opera by your beloved and famous husband has had a

MUNICH, PRINT GALLERY



Henry VIII around 1537. Drawing in charcoal and crayons on rose-tinted paper, after the original by Hans Holbein.

Julian Budden, internationally renowned musicologist, is the author of a remarkable three-volume series, The Operas of Verdi.

success that could not possibly be bettered The public seemed to have gone mad. Everyone says that they can't remember ever having been present at such a triumph. I was so happy, I started to cry . . ." From Milan the opera traveled to London, where Lablache took the place of Galli, and to Paris where the great soprano Eugenia Tadolini replaced Elisa Orlandi as Giovanna Seymour (it was the first Donizetti opera to be heard in both cities). The patriot Giuseppe Mazzini declared in 1836 that it approached epic poetry in music. It remained in the international repertory for some forty years before temporarily succumbing to the Wagnerian vogue, which would eventually submerge all of Donizetti's operas except for *Lucia*. Revived in 1956 with Maria Callas in the title role, it has since proved one of the more enduring fruits of the Donizetti renaissance. All credit, therefore, to the opera scholar Edward J. Dent for having broken a lance for *Anna Bolena* the year before in his essay "Donizetti, an Italian Romantic" to be found in *A Fanfare for Ernest Newman* (London, 1955).

According to Professor William Ashbrook, Romani based his libretto on two plays: *Enrico VIII, ossia Anna Bolena* (Turin, 1816) by Ippolito Pindemonte, itself a translation of Marie-Joseph de Chénier's *Henri VIII* (Paris, 1791), and Alessandro Pepoli's *Anna Bolena* (Venice, 1788). In his preface to the printed libretto he wrote: "It is still uncertain whether the queen was guilty or not. The cruel, dissimulating temper of the monarch, Henry VIII, inclines one to believe that she was innocent. The author of this 'melodrama' has taken this view as being more suited to a work that is presented in a theater; he therefore begs to be forgiven if he has parted company with history." In fact, Romani and his source do not falsify the known facts so much as reinterpret them. Of the real Anne Boleyn the Tudor historian A.F. Pollard writes, "Her place in English history is due solely to the circumstance that she appealed to the less refined part of Henry's nature; she was pre-eminent neither in beauty or in intellect, and her virtue was not of a character to command or deserve the respect of her own or subsequent ages." "Not one of the handsomest women in the world," was the verdict of a Venetian visitor. "She is of middling stature, sallow complexion, long neck, wide mouth, bosom not much raised and in fact has nothing but the King's

great appetite and her eyes which are black and beautiful." But she attracted others besides King Henry. The poet Sir Thomas Wyatt wrote sonnets in her honor and sued for her favors, but,

"There is written her fair neck round about
Noli me tangere; for Caesar's I am
 And wild for to hold though I seem tame."

Henry, Lord Percy, heir to the Duke of Northumberland, proposed marriage to her. Wedded in haste to the King in 1533 (for she was already carrying the future Elizabeth I), Anne Boleyn proved a shrewish wife. She persecuted her stepdaughter, the Princess Mary, of whom Henry was sincerely fond. Worse still, she failed to produce a male heir. After three years, the King was heartily sick of her and already in love with one of her ladies-in-waiting, Jane Seymour. On May 2, 1536, Anne was arrested and sent to the Tower of London, accused of incest with her brother, Lord Rochford, and of adulterous relations with Henry Norris, Willi-

am Brereton and Mark Smeaton. Only the last confessed his guilt, but all four were beheaded. After a trial by a court of peers, presided over by her uncle, the Duke of Norfolk, Anne followed them to the scaffold, protesting her innocence until the end. Henry—who, when his fifth wife was similarly convicted on far firmer evidence, had a nervous crisis—showed not the slightest regret for the death of his second.

The heroine of the opera has a nobler character; she inspires devotion in all around her, a hopeless calf-love in Smeton and deep remorse in her rival, Giovanna. Enrico by contrast is depicted as the traditional Bluebeard (he was in fact a model of sexual decorum compared with his contemporary, Francis I of France) and a monster of cruelty as well. To the tally of his victims is added Percy (here rechristened Riccardo), though his real-life counterpart had nothing to do with Anne's tragedy. The historical Anne "laughed heartily," wrote the Lieutenant of the Tower "as she put her hands round her little neck, and said how easy the executioner's task would be." Donizetti's



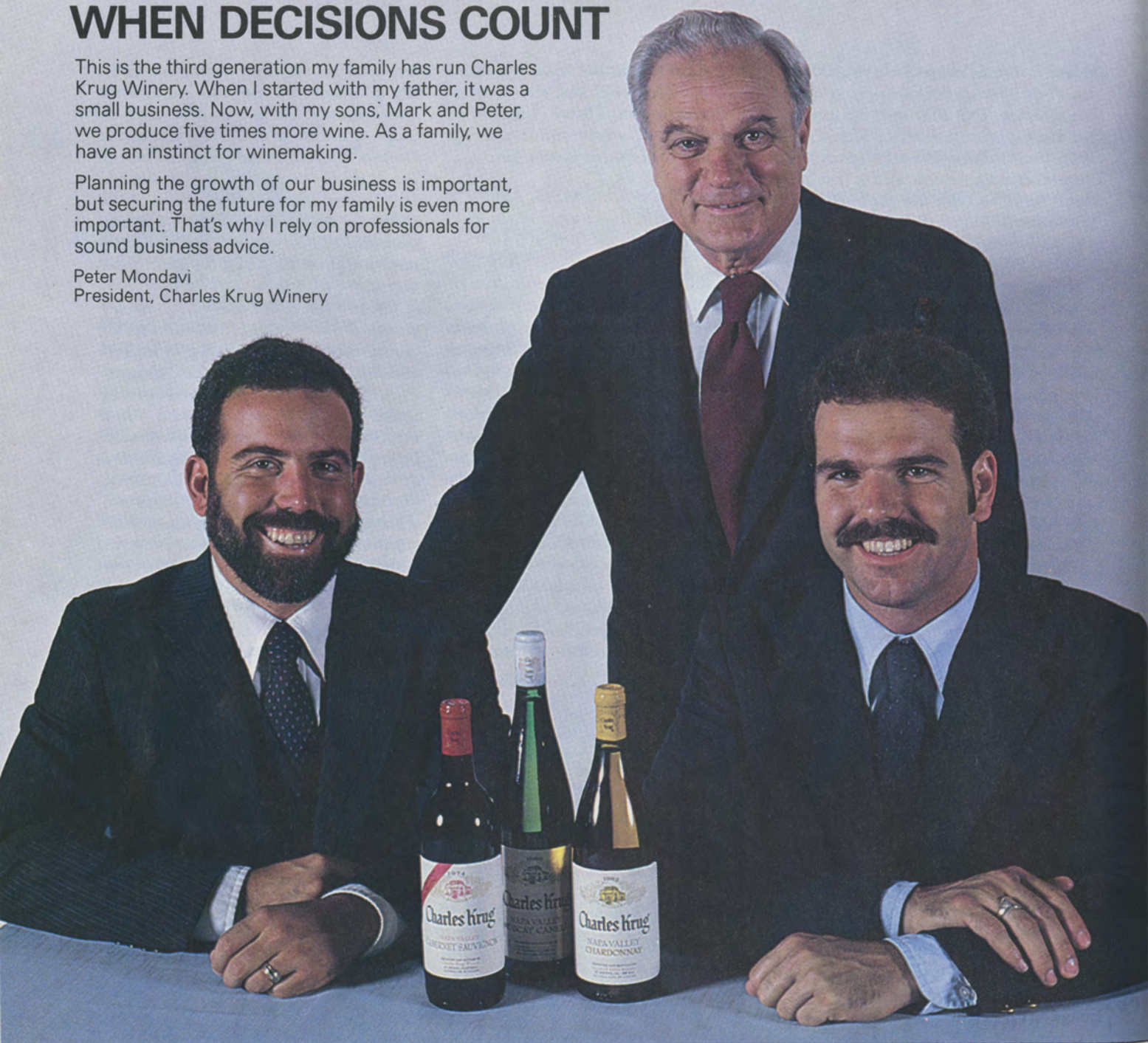
Arms of Henry VIII.

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Giuditta Pasta around the time of the premiere of *Anna Bolena*.

Anna is driven insane with grief, but at the sound of Giovanna and Enrico's wedding festivities rallies in time to forgive the "wicked pair," then faints before being marched to the block (it was Romani's original intention that she should die on stage).

The libretto has been much praised, and deservedly. It avoids that lowest common denominator of operatic construction whereby the principals are introduced one by one, each with a two-movement cavatina, before proceeding to central ensemble of confrontation that remains *de rigueur* in opera of the period. The "introduzione" is a complex organism, containing an opening chorus, an arioso ("Ella di me sollecita"), a strophic song for Smeton ("Deh! non voler costringere"), dramatically interrupted by Anna herself, and finally Anna's cavatina ("Come, innocente giovane") and its concluding cabaletta ("Non v'ha sguardo a cui sia dato"). Enrico is introduced not with a cavatina but with a duet—indeed throughout the opera he has not a single solo to himself. That rigid division of the characters into evenly balanced principals, "comprimarii" and bit-parts that would obtain throughout the late 1830s and '40s was not yet the rule. Giovanna is an "altra prima donna" of only slightly less prominence than Anna herself. Both she and Smeton are allowed that hallmark of principal status, the aria in two movements, Smeton's being the shorter one. Donizetti is to be credited with the opera's final shaping; for the autograph shows that originally the cantabile of Anna's cavatina had preceded Smeton's romanza; it was in 6/8 time and



Giuditta Pasta in the final scene of *Anna Bolena*. Painting by Bruloff.

had a different text, in which the singer sighed for the loss of Enrico's love. It was Donizetti, too, who shortened Smeton's cavatina by the omission of certain symmetrical repeats. After the first night, he also cut a substantial part of the opening chorus, thus impairing its formal balance, as Professor Philip Gossett has argued. Yet such a consideration was of far less moment to Donizetti than to Rossini, from whom Italian romantic opera had inherited its formal basis. Donizetti's skill lay in adapting the Rossinian procedures to interests of a more rapid dramatic pace, a forward momentum in which he was surpassed only by Verdi. While Bellini makes the singers of his duets repeat each other's material often note for note, presumably on the assumption that you cannot hear a good tune too often, Donizetti will often allocate different ideas to each, so that the divergency of their characters springs more strongly into relief. There are no musically parallel stanzas in the duet between Anna and Giovanna ("Sul suo capo aggravi un Dio"), one of the most inventive and original numbers of the score, in which the unexpectedness of the musical happenings matches that of Giovanna's revelation. Likewise, Giovanna and Enrico remain firmly differentiated in the second and third movements of their Act I duet ("Fama! Si, l'avrete"); here, too, there is an inspired afterthought—so the autograph tells us—as Donizetti incorporates the melting cadential phrase of the central cantabile into the final cabaletta (he would employ the same device with exquisitely comic effect in the Norina-Malatesta duet

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Giovanni Battista Rubini in a contemporary portrait.

in *Don Pasquale*). The stretta theme of the Act I quintet ("Ah, per me non sia turbato") has no reprise. In the final allegro of the terzetto ("Salirà d'Inghilterra sul trono"), the listener will recognize an early Verdian ploy whereby tenor and soprano confront the villain in a unison melody. The first movement of Percy's cavatina ("Da quel dì che, lei perduta") is designed rather like the opening allegro of a grand duet but with the second voice reduced to a few interventions or "pertichini"—a neat piece of operatic economy to which Donizetti would return for Leicester's cavatina in *Maria Stuarda* (1834).

However, the novelties of *Anna Bolena* should not be exaggerated; the work is not as far from Rossini or from the composer's earlier pieces as used to be maintained. Certain conventional features may be found in it which would vanish in the years to come. The florid writing for bass with its somewhat mechanical figuration in the andante of the terzetto ("Fin dall'età più tenera") was clearly a favor to the creator of Rossini's *Mustafà*. There is some old-fashioned floridity in both of Percy's cabalettas, together with (in the original version) a good deal of activity above the staff; for Rubini was one of the few romantic tenors to exploit the falsetto range, which explains why so much of the music written for him is transposed down in modern editions. The first movement of the duet for Percy and Anne ("S'ei t'aborre") is articulated in an eminently Rossinian fashion: a series of declamatory gestures leading to a pause; a cursive orchestral melody taken up more simply by the voice; lastly, a lyrical period for the voice that culminates in an extended cadential phrase emphasized by orchestral poundings. Throughout, the balance of Rossinian rhetoric and lyricism is heavily

tilted in favor of the latter, and the hand of Donizetti the dramatist is evident in the subtlety with which Anna's responding stanza is varied to suit her markedly different mood. The cabaletta ("Per pietà del mio spavento") is entirely orthodox with its three-fold repetition.

In *Anna Bolena*, as in earlier operas, Donizetti maintains his inveterate habit of re-cycling earlier music, molding it, however, with special care to its new context. The orchestral prelude to "S'ei t'aborre" derives from Neala's entrance in *Il Paria* (1828) but is more extended and developed. The larghetto of the quintet ("Io sentii sulla mia mano") with its opening in the form of a false canon is borrowed with modification from *Otto mesi in due ore* (1827). Both of these passages, as well as the stretta of the quintet can be found in more primitive form in *Gabriella di Vergy* (1826), an opera written with no immediate prospect of performance. The second subject of the overture which recurs briefly in the final scene comes from a tenor aria in *Elisabetta al Castello di Kenilworth* (1829). But the most astounding self-quotation of all is Anna's famous "Al dolce guidami," that haunting melody with cor anglais obbligato that seems to betoken the influence of Bellini at his most wistfully elegiac. In fact it can be traced back to a cabaletta in *Enrico*



Giovanni Battista Rubini as Percy in *Anna Bolena*.

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Giulia Grisi as Anna Bolena at the London King's Theatre in 1836.

di Borgogna (1818). This was the period when Donizetti wrote most of his quartets. As a player himself he would have known the classical repertory; and for the "matrix" of this theme one need look no further than Haydn's Opus 77, No. 2.

As usual, Donizetti provided alternative numbers for later revivals: a new aria for Giuseppina Merola as Smeton ("Ah potessi un sol momento"), and, of far greater moment, a new grand duet in three movements for Anna and Percy to replace "S'ei t'aborre." The final cabaletta ("Restati pur, m'udrai") is an elaborated version of one from *Imelda de' Lambertazzi*, written for Naples earlier that year. The central *largetto* ("Per verderti inviolata") is especially memorable with its characteristic mazurka-like rhythm. Although the substitution was made during the original run of performances in Milan, Donizetti evidently did not consider it definitive, since he re-used the first two movements for the duet ("Tu non sai") in his *Marin Faliero* (1835). If this went unremarked by Bellini, it was noticed by the audience when *Marin Faliero* reached Florence not long after. By the mid-1830s, self-quotation was already becoming risky.

When all due allowance has been made for its traditional aspects, its concessions to star singers, its self-borrowings, *Anna*

Bolena remains a magnificent achievement—and not in the formal numbers alone. Edward Dent held that the opera's strength lay less in the arias and ensembles than in the force and rapidity of the dialogue. None of the recitative is perfunctory. Every nuance of the text is underlined by vocal contour or orchestral gesture. If Bellini's long melodic reach eluded him, Donizetti was able to compensate by the wealth and variety of his

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Marietta Alboni as Smeton in *Anna Bolena*, given at Covent Garden in 1847.

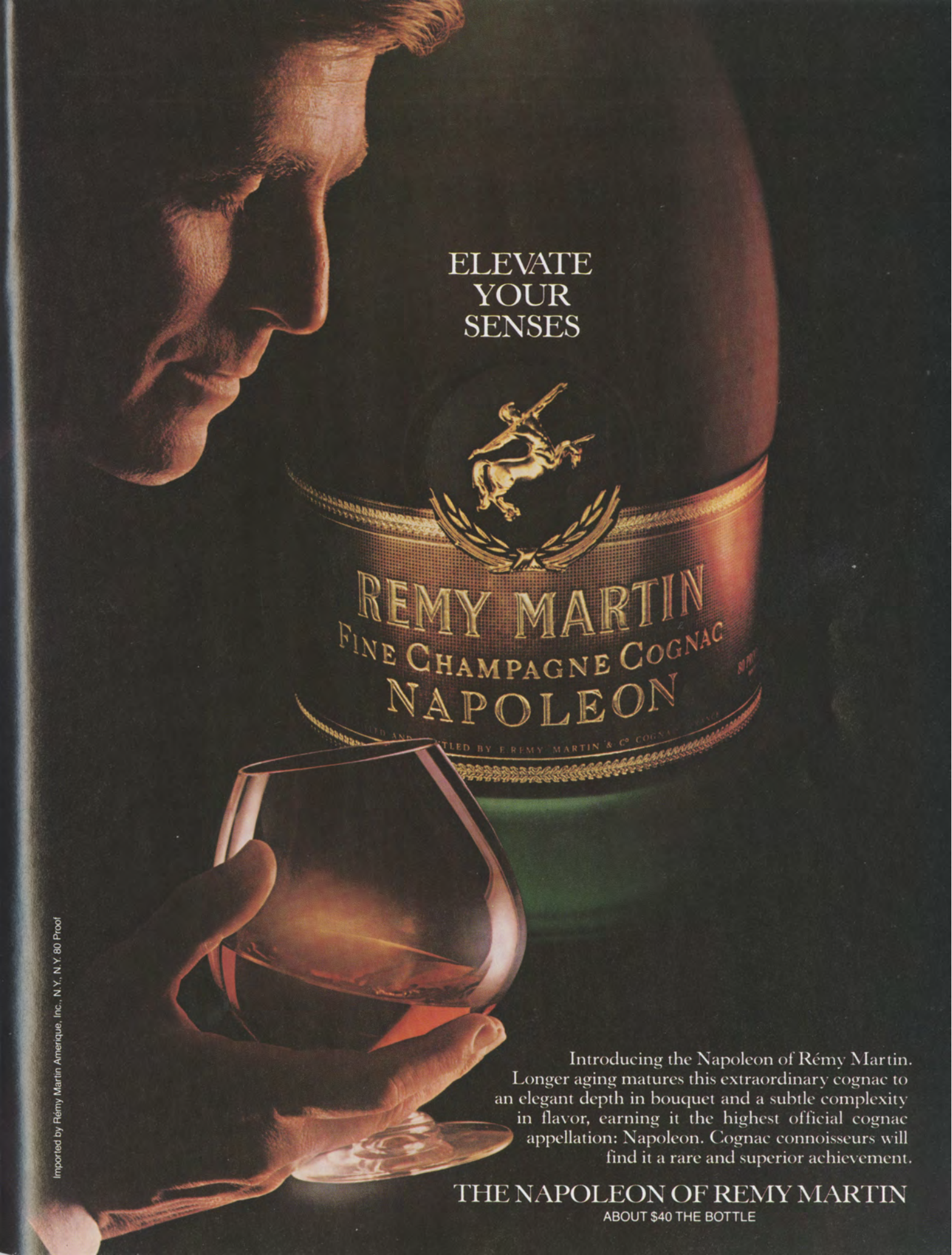
ideas. The "scena" of the Anna/Giovanna duet finds room for a prayer of only sixteen bars ("Dio che mi vedi in core") which forms an independent lyrical statement. Percy's protestation "No. Anna per me tu sei, Anna soltanto" leaps out of the "scena" of his Act I duet with its anticipation in *nuce* of the Duke of Mantua's "Cioi che prima pote in questo core" from *Rigoletto*. A still more striking pre-echo of Verdi occurs in the final scene—a brief, mournful oboe melody where Anna, her mind wandering deliriously back to her wedding, dreads to meet Percy's eye. An almost identical theme introduces the somnambulism of Lady Macbeth. As for the variant of Bishop's "Home sweet home" that occurs between cantabile and cabaletta ("Cielo, ai miei lunghi spasimi"), clearly this was not envisaged by Romani

since the lines have to be repeated in order to fill out the melodic period. But would an Italian audience of the time have recognized its provenance? It was first published as a "Sicilian air" in a collection of European folksongs edited by Bishop which appeared in 1821. Bishop himself made it the theme song of his "opera" *Clari, or the Maid of Milan* (1823). Faced with its growing popularity, he admitted to having composed it himself, since he had failed to find an authentic example of Sicilian folk-melody. In the meantime, its fortunes continued to prosper. The famous Adelina Patti regularly gave it as an encore; and as late as in 1935 an Oklahoma lawyer obtained a more lenient sentence for his client (a bank robber) by singing it to the jury. How widely the tune was known in 1830 we cannot be sure.



Luigi Lablache as Enrico in *Anna Bolena*.

But Donizetti, whose idiom remained robustly Italianate until his *Dom Sébastien* (1845), was not averse to quoting the occasional foreign melody in order to "plant" an ambience—witness the Russian theme in the overture to *Otto mesi in due ore* and "God Save the Queen" in that to *Roberto Devereux* (1837). What is more likely than that he deliberately helped himself to Bishop's melody for the same purpose, carefully varying it so as to avoid the charge of plagiarism? ■



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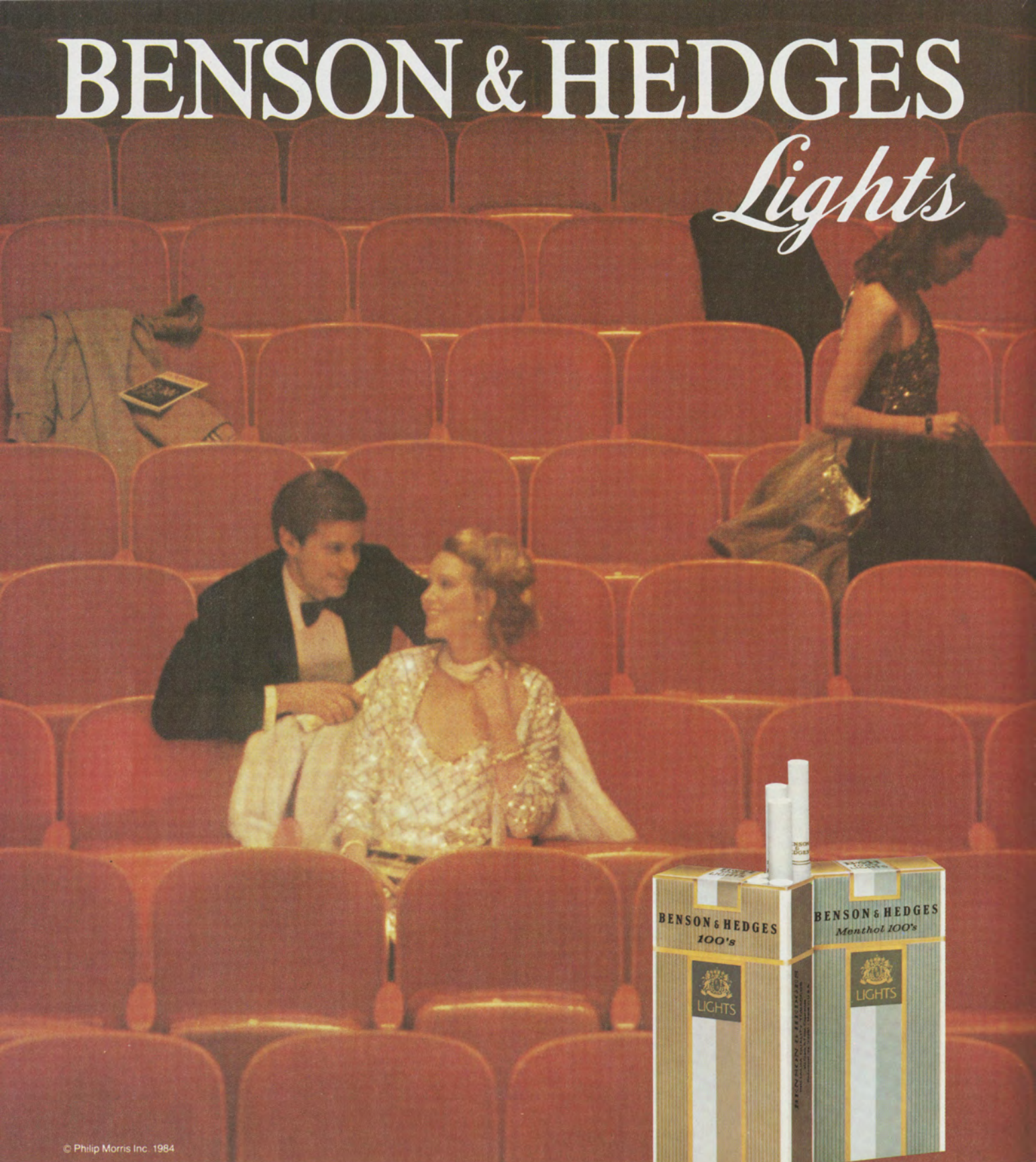
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About Anne Boleyn

By CHRISTOPHER HUNT

Anne Boleyn's life might well furnish a historically accurate libretto for a tragic music drama of contemporary interest. It would, however, differ a good deal from the scenario which Felice Romani provided for Donizetti, whose *Anna Bolena*, like most pre-20th-century "historical" operas, has only the most skeletal relationship to history.

Unlike Romani's romantic picture of Henry VIII's second queen, the real life of "Anne of a thousand days" presents one of the more sordid and pathetic minor episodes in the frequently unedifying history of English royalty. It is a story of ambition, greed, and the capricious exercise of virtually unlimited royal power, set against a political background in which cynical disregard for human suffering was a more dominant trait than any of the compassionate tenets of the religion around which the main events ostensibly revolved. In an era in which, as the contemporary Archbishop Wareham put it, "the anger of a Prince is death," Anne Boleyn played for the highest stakes; that she finally lost everything is less remarkable than that she managed for a long while to play a winning hand in a game where the smallest slip meant ruin if not death.

Little is known of Anne's earliest years. Even the date and place of her birth are uncertain. She was probably born at Hever Castle, in Kent, which her social-climbing father, Thomas Boleyn, had bought from a disgraced aristocrat in the aftermath of the social and political revolution that accompanied the launching of the Tudor dynasty. Thomas Boleyn must have been an unusually able man: the Boleyns were not of aristocratic stock, but Thomas, in a long career, rose steadily from relative insignificance through various positions of increasing authority

at the courts of Henry VII and his son Henry VIII. He was granted a knighthood, and married into one of the nobility's more august families, that of the Duke of Norfolk. After the accession of the young Henry VIII, Thomas Boleyn's influence increased, and in due course he secured positions at court for all three of his children. Only with the disgrace and execution of his youngest daughter Anne, who had risen to greater eminence than any commoner before her, did Boleyn's



Queen Anne Boleyn. Engraving after Holbein.

ascending career receive what many who were jealous of his upstart influence saw as his just desserts.

Boleyn's wife, Elizabeth Howard (whose name was to be given one day to her youngest daughter's child, the future Queen Elizabeth), died of puerperal fever in 1512. Not unusually for the age, she had borne her husband a child in each year of their sixteen-year marriage. Only three of their children lived to maturity: a son and two daughters, of whom Anne was the younger. Anne was born with certain

physical blemishes—two large moles below her right ear and a rudimentary sixth finger on her left hand. In later life, a jewelled neckband and gloves concealed both, for in that superstitious age such marks were regarded as signs of supernatural influence. Anne herself may consequently have felt marked out from earliest childhood as exceptional. Later, those blemishes were to be condemned as marks of the devil by those who could explain her unprecedented influence over Henry VIII only as the power of witchcraft.

For a well-born female child at that time (and indeed in subsequent times up to the present century) there was only one feasible career: lady-in-waiting at a noble or royal court. Thomas Boleyn, ruthlessly ambitious, will have made certain that his daughters were properly qualified for that career, for children to such a man were valuable only to the extent that they could serve in his advancement. Anne and her sister will thus have had the education required of a courtier of the period: they will have learned Italian, French, Latin (still the language of all legal documents), theology and mathematics; dancing, horsemanship and musical skills were no less essential achievements.

Two years after her mother's death, Anne was sent to France as one of the maids-in-waiting accompanying Mary Tudor, Henry's sister, on her journey to Paris to wed the aging French monarch Louis XII. Although Anne's age in 1514 is uncertain, she was probably only about twelve, and the impressionable years she was to spend at the French court were to have a crucial influence on her future. Thomas Boleyn had been Henry's ambassador at the French court, and Anne's elder sister Mary was already in France as

Engravings in this article are taken from Vol. II of *Old England: A Pictorial Museum*, edited by Charles Knight and published in 1845 by James Sangster and Co., London. Courtesy, San Francisco Public Library, History Department.

Christopher Hunt is director of PepsiCo Summerfare, the summer festival at SUNY/Purchase, New York.



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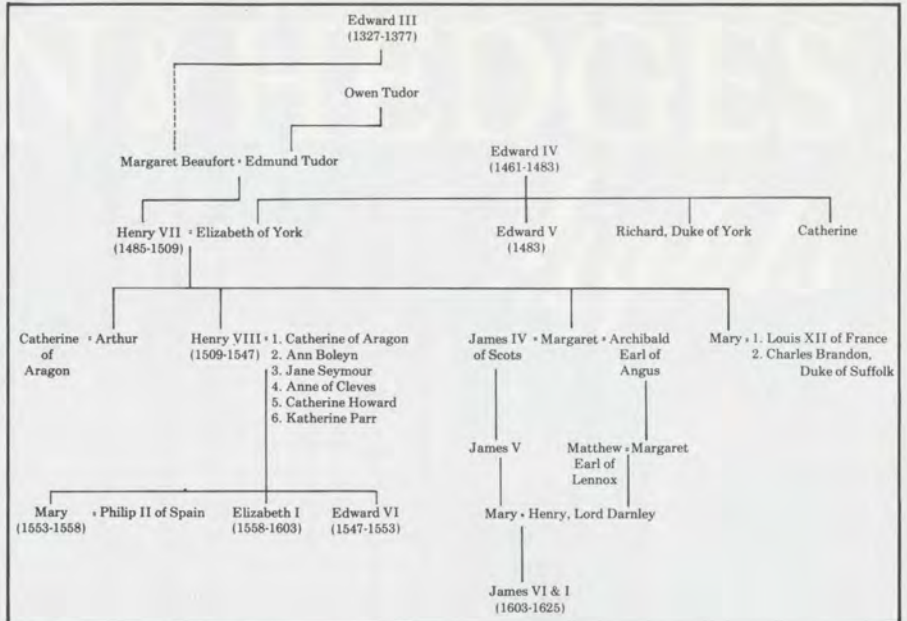
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The Tudor family tree.

part of the entourage of the dauphin François's wife. Louis XII died little more than a year later, and François ascended the French throne, as young, handsome and adored in France as his contemporary Henry was in England. Louis's young widow soon returned to England, where she married her childhood sweetheart Charles Brandon, Duke of Suffolk, a drinking and hunting companion of Henry's and notably handsome and attractive. It was a rare example of a royal marriage for love, possibly a later influence on Henry himself. But it was against Henry's political interests, for it brought no dynastic value to the English throne. Mary had, however, extracted her brother's agreement to her marriage to Brandon before embarking on the unwanted, politically valuable, but predictably short-lived union with the old French king.

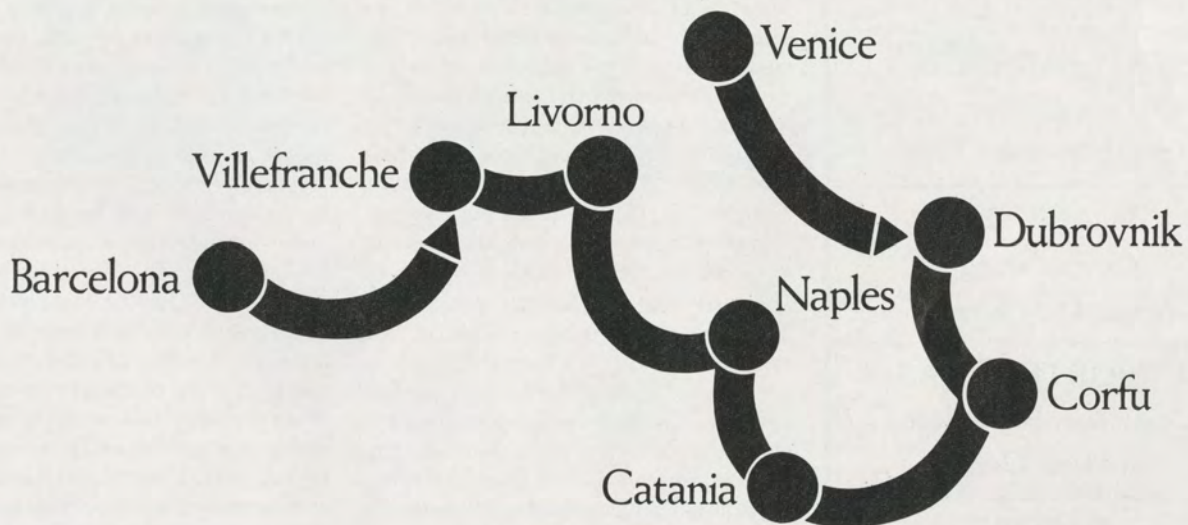
Anne Boleyn, unlike most of Mary Tudor's entourage, remained in France. Her elder sister Mary accompanied the English princess on her way back to London where her father soon arranged for her to become a lady-in-waiting to Catherine of Aragon, King Henry's 30-year-old Spanish wife. Catherine, daughter of Ferdinand and Isabella of Spain, was six years older than her husband, and had earlier been betrothed, as a girl of fifteen, to Henry's elder brother Arthur, the Prince of Wales, also only fifteen. Arthur had, however, died within a year of the betrothal. That earlier betrothal, and the possibility of its consummation, were later to play a vital part in the politics of Europe, and in Anne Boleyn's involvement in those politics. For the present, Anne remained, a child in her early teens, at the French court. It was her sister Mary

who now brought the Boleyn family fortunes into more personal connection with the English crown.

A more conventionally handsome girl than Anne, Mary Boleyn soon attracted Henry's notice among his wife's entourage. She became Henry's mistress, and in 1519 gave birth to his son. That illegitimate son, Henry Fitzroy (*fils du roi*, the king's son), was proof to Henry that he was capable of having sons; Catherine of Aragon, by now 34, already middle-aged by 16th century standards, had had eight or more pregnancies; but only one child, the weak Princess Mary, had lived more than a few months. It was a fundamental belief of the times that legitimate succession to the throne could be only achieved through a male heir. As Catherine aged and conceived no more children, the King's anxiety grew. Although it is clear to us now that it was Henry rather than Catherine who was responsible, perhaps as a result of syphilis, for the failure to produce a male heir, to Henry it was certainly his wife's fault. A passage in the Bible, from Leviticus, which he was later to use to profound effect, may already have begun to challenge Henry's conscience: "If a man shall take his brother's wife, it is an unclean thing; he hath uncovered his brother's nakedness; they shall be childless. . . . Though he wist it not, yet he is guilty, and shall bear his iniquity." Mary Boleyn's son, therefore, increasingly began to seem proof to the superstitious Henry that his marriage to Catherine, to whom it seems he was truly devoted, was damned by God. Henry then turned to God's representative on earth, the Roman Pope, for help.

Continued on p. 62

The Mediterranean on a Royal note.




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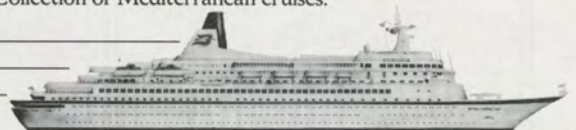
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ARTIST PROFILES



JOAN SUTHERLAND

Affectionately dubbed "the voice of the century" and universally regarded as one of the world's leading exponents of the bel canto style, Australian soprano **Joan Sutherland** appears in the title role of *Anna Bolena*, the most recent addition to her repertoire, which she has recently sung in Detroit and Toronto. She last appeared here during the 1982 Fall Season in the title role of *Norma*, a part she also sang in 1972 to open the 50th anniversary season of San Francisco Opera. She made her American debut in Dallas in 1960, singing the title role of Handel's *Alcina*, followed by debuts at the San Francisco Opera, the Lyric Opera of Chicago and the Metropolitan Opera in *Lucia di Lammermoor*, the opera that catapulted her to international fame after her appearance in the historic Covent Garden production of 1959. Subsequent appearances in San Francisco include *Amina* in *La Sonnambula* (1963), *Violetta* in *La Traviata* (1964), *Elvira* in *I Puritani* (1966), the title role in the American stage premiere of *Maria Stuarda* (1971) and *Anna Glawari* in *The Merry Widow* (1981). During the 1973 season here she first essayed the role of *Rosalinda* in *Die Fledermaus*. Other career firsts for Joan Sutherland at San Francisco Opera include the afore-mentioned *Maria Stuarda*, the title role of *Esclarmonde* in 1974 and *Leonora* in *Il Trovatore* in 1975. She spends a major portion of each year with the Australian Opera, where this year she was heard in *Adriana Lecouvreur*, *Les Contes d'Hoffmann* and *Dialogues of the Carmelites*. Last fall she sang *Esclarmonde* at Covent Garden and earlier this year appeared in Verdi's *I Masnadieri* at San Diego Opera. She won rave reviews in Donizetti's *La Fille du Régiment* last year at the Met, where she returned after an absence of four years in 1982 to sing the title role of *Lucia di Lammermoor* in a production that was telecast nationally and subsequently released on video laser disc. In the last few years she was also seen in three nationally telecast recitals in the "Live from Lincoln Center" series with Marilyn Horne, Luciano Pavarotti and conductor



LIVIA BUDAI

Richard Bonyngé. Joan Sutherland's spectacular career has been closely interwoven with Bonyngé's; they had studied together in Sydney and were later reunited in London, where Bonyngé became her accompanist, coach, adviser and, eventually, her husband. She has made numerous opera, operetta and recital recordings for London Records. In 1979, she was named Dame Commander of the British Empire by Queen Elizabeth II.

Mezzo-soprano **Livia Budai** returns to San Francisco Opera as *Jane Seymour* in *Anna Bolena*. Born in Esztergom, Hungary, she received voice and stage training at the Franz Liszt Academy in Budapest and from 1973-77 was a permanent member of the Budapest State Opera. She also participated in numerous concerts and radio and television broadcasts with the National Philharmonic and was a guest artist with the major opera houses of eastern Europe. In 1977 she made her Covent Garden debut as *Azucena* in *Il Trovatore*, and by the following year was making guest appearances in *Savonlinna*, Madrid (where she appeared as *Queen Elizabeth I* opposite the *Maria Stuarda* of Montserrat Caballé), Florence (*Giulietta* in *Les Contes d'Hoffmann*), Barcelona (*Eboli* in *Don Carlo*, *Laura* in *La Gioconda*), Monte Carlo (*Carmen*), Hamburg (*Azucena*, *Eboli*), Berlin (*Laura*, *Amneris* in *Aida*, *Preziosilla* in *La Forza del Destino*), Bologna (*Marguerite* in *Faust*, *Eboli*) and Rome. It was as *Eboli* that she was first heard at the Bavarian State Opera in Munich, followed by her American debut with San Francisco Opera in the same role, both in 1979. The following year she appeared as *Brangäne* in *Tristan und Isolde* under the baton of Wolfgang Sawallisch at the Munich Festival. Miss Budai has enjoyed great success at the Brussels Théâtre Royal, where she was heard in a new production every year since her 1981 debut. She now sings in all of the world's major houses and has appeared in television productions of *Don Carlo*

ANNA BOLENA



RACHEL GETTLER

and *Il Trovatore*. Last year she appeared in the original five-act French version of *Don Carlos* at Covent Garden. Her assignments this year have included *Maddalena* in *Rigoletto* with Maggio Musicale Fiorentino, *Don Carlo* and *Aida* at the Bavarian State Opera and *Il Trovatore* at the Deutsche Oper Berlin as well as with Toronto Opera. Upcoming engagements include *Samson et Dalila* in Antwerp, Gent and Palm Beach, *The Queen of Spades* in Marseilles, *Tristan und Isolde* with the Brussels National Opera and various concert and recital dates.

Mezzo-soprano **Rachel Gettler** makes her San Francisco Opera debut as *Smeton* in *Anna Bolena*. Born in Paris and raised in Australia, where she earned a master's degree in psychology and social studies, she moved to London and studied singing, first at the Guildhall School of Music, then at the Royal Northern College of Music in Manchester, which resulted in her appearance as *Marie* in a BBC production of *Wozzeck*. For five years she was principal mezzo with the Heidelberg Opera and the Mannheim Opera, singing such roles as the *Composer* in *Ariadne auf Naxos*, *Dorabella* in *Così fan tutte*, *Meg Page* in *Falstaff*, *Suzuki* in *Madama Butterfly*, *Amneris* in *Aida*, *Annius* in *La Clemenza di Tito* and the title roles of *Carmen* and *La Pêrichole*. She sang the role of *Irene* in Handel's *Tamerlano* for Musica Nell'Chostro in Batignano, Italy, and appeared as *Popova* in Walton's *The Bear* at the Royal Theatre, Copenhagen. She won great acclaim for her performances in Mahler's *Das Lied von der Erde* in the Tivoli Concert Hall in Copenhagen and the Göteborg Concert Hall in Sweden, and with the London Royal Philharmonic at the Cheltenham Festival. Miss Gettler made her Australian debut as *Carmen* for the State Opera of South Australia in 1981 and was invited back the following season to sing *Dorabella*. Last year she bowed with the Australian Opera in Sydney and Melbourne as

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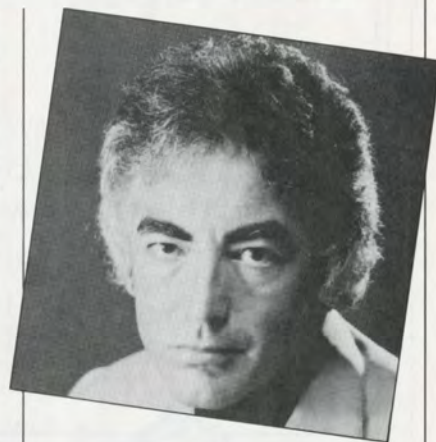


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ROCKWELL BLAKE

Adalgisa in *Norma* and Zerlina in *Don Giovanni*, and sang Amneris for San Diego Opera. She also appeared as Dido in *Les Troyens* for the Frankfurt Opera, an assignment she repeated earlier this year. Other highlights of her 1984 calendar are *Carmen* for the Pittsburgh Opera, *Giulietta* in *Tales of Hoffmann* for Opera Omaha and her first Eboli in John Copley's production of *Don Carlo* that opened the new State Theatre in Melbourne. Next year she will be seen as Adalgisa at the Welsh National Opera, and the following year will see her debut with Scottish Opera in a new production of *Werther*, in which she will sing Charlotte.

American tenor **Rockwell Blake** makes his San Francisco Opera debut as Percy in *Anna Bolena*, a role he sang with New York City Opera in 1980. Critically acclaimed as one of the outstanding Rossini tenors of our time, Blake made his professional debut as Lindoro in *L'Italiana in Algeri* with the Washington Opera in 1976, the same year he bowed with Houston Grand Opera as Count Almaviva in *The Barber of Seville* and as Don Ottavio in *Don Giovanni* in Brussels. Count Almaviva was also the vehicle of his Hamburg Staatsoper debut in 1977, the same year he made his debut in Ottawa as Ernesto in *Don Pasquale*. He made his first appearance with the Metropolitan Opera on their 1978 tour as Don Ottavio. That year he was the recipient of the first Richard Tucker Award and gave his first performances at the Vienna Staatsoper. In 1979 he made his New York City Opera debut in the title role of *Le Comte Ory* and sang Don Ramiro in *La Cenerentola* with the Houston Grand Opera and Dallas Opera. In 1980 Blake gave his first performances with the San Francisco Symphony and the next year made his debut in the Metropolitan Opera's regular season, again as Lindoro. The same year saw his debuts with the Philadelphia Orchestra (in *Pulcinella*, a work he repeated there this year) and the Chicago Symphony (*Oedipus Rex*), performances as Arturo in *I Puritani* with the Concert Opera Orchestra of Boston, and the American stage premiere of *La Donna del Lago* with Houston Grand Opera, a work he sang with Marilyn Horne in Carnegie Hall in 1982. That same year he appeared with her in a new production of *The Barber of Seville*

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KEVIN LANGAN

at the Met. Last year he made his Lyric Opera of Chicago debut as Don Ramiro, made his Italian debut at the Rossini Festival in Pesaro in *Mosè in Egitto*, bowed at the Aix-en-Provence Festival in Mozart's *Mitridate*, *Re di Ponto*, and returned to the Philadelphia Orchestra for performances of *Carmina Burana*. His 1984 assignments have taken him to Stuttgart, Genoa, Iesi (Italy) and the Pesaro Rossini Festival, while upcoming engagements include Mozart's *Mitridate* in Zurich and Nice; Meyerbeer's *Robert le Diable* with the Paris National Opera; his first appearances in Rossini's *Tancredi* in Lausanne; and Handel's *Semele* in Carnegie Hall on the 300th birthday of the composer.

A favorite of San Francisco Opera audiences, bass **Kevin Langan** returns as Henry VIII in *Anna Bolena*. He participated in the 1979 and 1980 Merola Opera Programs, and made his Company debut as the Old Hebrew in *Samson et Dalila* during the 1980 Fall Season. Since then he has appeared in 24 productions, most recently portraying Ramfis in *Aida* this last summer. The previous Fall Season saw him again as the Old Hebrew as well as Truffaldino in *Ariadne auf Naxos*, Varlaam in *Boris Godunov* and the He-Ancient in the American premiere of Tippett's *The Midsummer Marriage*. He made his 1979 recital debut in London under the sponsorship of Elisabeth Schwarzkopf and the late Walter Legge, and in 1980 was a Metropolitan Opera National Council Auditions winner. Langan has appeared with many North American companies, including those of Philadelphia, Toronto, Tulsa, St. Louis, Santa Fe, San Diego, Omaha, Vancouver, Edmonton, Los Angeles, Palm Beach and San Jose, as well as the New York City Opera and New Jersey State Opera, singing a wide variety of roles. He made his European operatic debut in 1982 as Osmín in *Die Entführung aus dem Serail* in Lyons, France, and this past April he made a highly successful New York recital debut in Carnegie Recital Hall. Upcoming engagements include Méphistophélès in *Faust* with the Canadian Opera Company, *The Magic Flute* and *Eugene Onegin* with Houston Grand Opera, and *La Forza del Destino* in Winnipeg, Canada.

continued on p. 56

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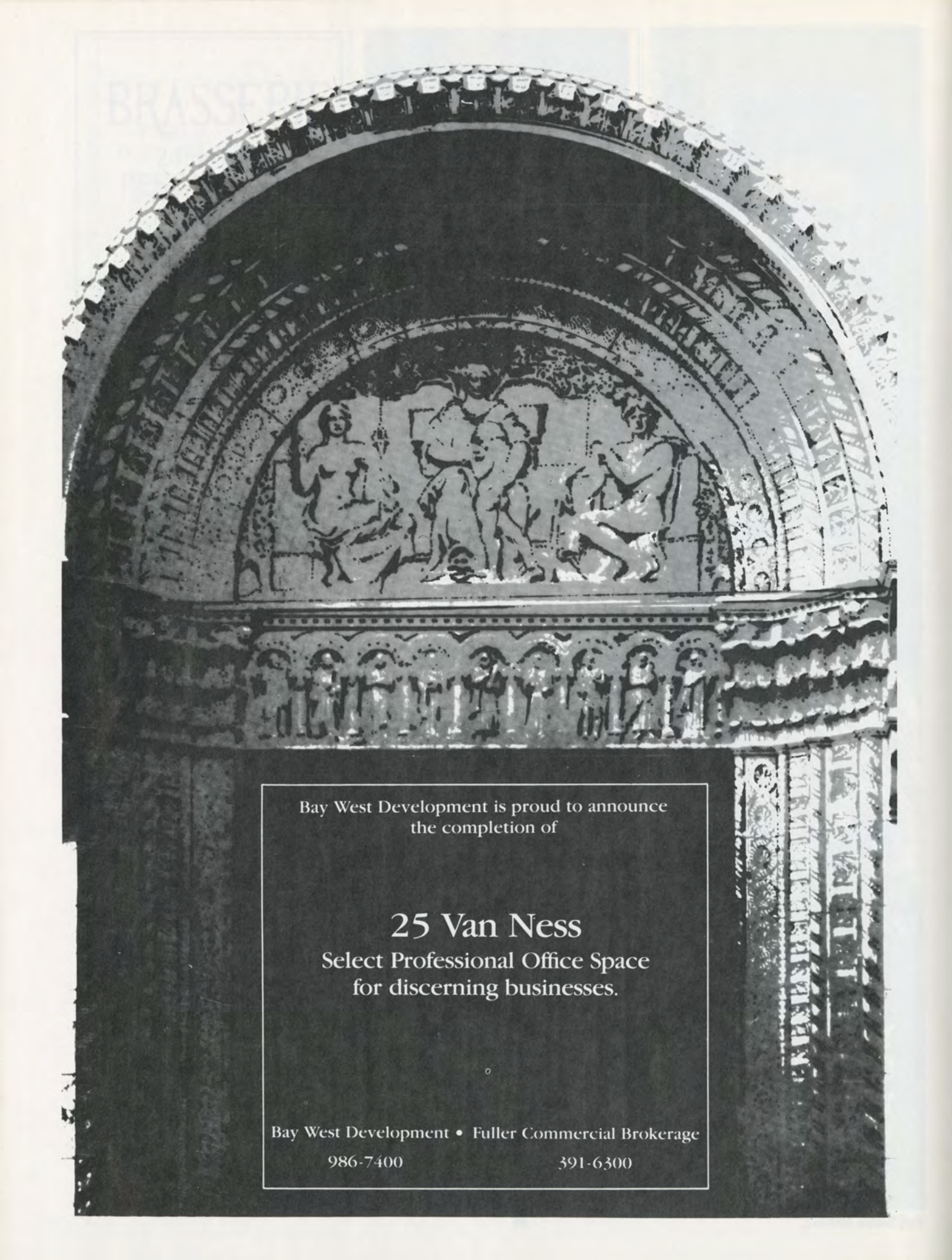
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San Francisco Opera Premiere

Opera in three acts by GAETANO DONIZETTI
Libretto by FELICE ROMANI

Anna Bolena

(in Italian)

Conductor
Richard Bonyngé
Production
Lotfi Mansouri
Set Designer
John Pascoe
Costume Designer
Michael Stennett
Lighting Designer
Joan Arhelger
Chorus Director
Richard Bradshaw
Musical Preparation
Susanna Lemberskaya
Terry Lusk
Kathryn Cathcart
Philip Eisenberg
Prompter
Philip Eisenberg
Assistant Stage Directors
Francesca Zambello
Anne Ewers
Stage Manager
Jerry Sherk
Fencing Instructor
Michael Cawelti*

First performance:
Milan, December 26, 1830

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SUNDAY, OCTOBER 28 AT 2:00
WEDNESDAY, OCTOBER 31 AT 7:30
SATURDAY, NOVEMBER 3 AT 8:00
TUESDAY, NOVEMBER 6 AT 8:00
FRIDAY, NOVEMBER 9 AT 8:00
TUESDAY, NOVEMBER 13 AT 8:00

CAST

(in order of appearance)

<i>Anna Bolena (Anne Boleyn, Queen of England), second wife of Henry VIII</i>	Joan Sutherland
<i>Giovanna Seymour (Jane Seymour), her lady-in-waiting</i>	Livia Budai
<i>Smeton (Mark Smeaton), the Queen's page and household musician</i>	Rachel Gettler*
<i>Enrico (Henry VIII), King of England</i>	Kevin Langan
<i>Rocheport (George Boleyn, Lord Rochford), Anne Boleyn's brother</i>	Jacob Will
<i>Riccardo Percy (Lord Henry Percy), Earl of Northumberland</i>	Rockwell Blake*
<i>Hervey (Sir Harvey) official at the court and the King's confidant</i>	Jeffrey Thomas

Courtiers, officials, Lords, huntsmen, soldiers

*San Francisco Opera debut

TIME AND PLACE: 1536; England

ACT I	Scene 1:	The banquet hall in Windsor Castle
	Scene 2:	A room in Windsor Castle
	Scene 3:	The park of Windsor Castle
		INTERMISSION
ACT II		The antechamber to Anne's apartments in Windsor Castle
		INTERMISSION
ACT III	Scene 1:	The Tower of London; Anne's quarters
	Scene 2:	The Tower of London; the antechamber to the Council Hall
	Scene 3:	The Tower of London; the prison

Latecomers will not be seated during the performance after the lights have dimmed.

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

The performance will last approximately three and one-half hours.

Anna Bolena/Synopsis

ACT I

Scene I Queen Anne and the court await King Henry VIII's arrival. A group of courtiers speak of the reasons for the King's delay, for they know that the star of Anne Boleyn is on the wane and a newer love has now taken her place in Henry's heart. Small wonder that Anne has lately appeared to be so sorrowful and brooding.

Their gossip ceases when Jane Seymour, the Queen's lady-in-waiting, enters the room, for it is she who has replaced Anne in Henry's affections. The Queen has sent for her, she tells the group, and although Her Majesty is not yet aware that her favorite lady-in-waiting is the cause of the King's recent coldness, Jane knows the secret cannot be kept from her much longer. She feels disturbed, for she loves Anne dearly.

When asked by the Queen to explain her melancholy demeanor, Jane replies it is because the Queen herself is so sad these days. In an effort to cheer everybody up, Anne calls upon her minstrel Smeton to sing.

Smeton has conceived a deep love for Anne, so his song is a sad one about a maiden remembering her first love. This causes Anne to think of her own first love—Percy, Earl of Northumberland, whom she spurned to marry King Henry.

Scene II Awaiting a secret meeting with Henry, Jane is more upset than ever. On parting from Anne, the Queen had held her in her arms, she recalls, making her feel like a serpent. As Jane reflects, Henry comes into the room and embraces her. Deeply troubled by the Queen's unhappiness, she tells Henry this must be their last meeting. Angrily he asks if she still loves him, or was simply dazzled by the prospect of the throne. Jane admits her love, and Henry declares that honors await her as his queen. He reminds Jane that Anne has never really loved him and has deceived him from the very start. They talk of their future plans and bid a passionate good night.

Scene III Henry decides he must create a scandal about Anne so he will have a valid reason to divorce her. Knowing of the Queen's love for Percy, Henry plans to give him a new position in his court. In this way, the King hopes, he will gain his much-needed excuse.

Lord Percy arrives and is greeted by Lord Rochefort, Anne's brother and one of Percy's closest friends. Percy asks about Anne, and her brother says that she is happy, although he knows this is far from the truth. A group of courtiers appears on the scene, ready for an early-morning hunt. Soon after, Henry himself arrives, followed by Anne—to the King's obvious displeasure. But he decides that this suits his plans. He greets Percy warmly and notices with obvious delight the way Percy and Anne look tenderly at each other. Rochefort draws Percy aside to warn him that all eyes are on him. King Henry bids Anne and Rochefort farewell, asks them to look after the returned exile, and sets off for the hunt.

ACT II

Smeton makes his way to the Queen's apartments, in hopes she will let him serenade her. He takes up his lute and sings a plaintive song. Suddenly he hears voices and hides as the Queen enters with her brother, who is pleading with her to see Percy. The Queen confesses that she is afraid of such a meeting, knowing that Henry will surely observe how she still loves Percy. At that moment Percy himself dashes into the room and embraces the Queen. She warns him to

leave before the King discovers him, but Percy threatens suicide if she sends him away. When Smeton appears from his hiding place, this infuriates Percy because he thinks the Queen is having an affair with the young page. Into this confused scene, Henry himself enters.

Glad to have discovered the Queen in what appears to be a compromising situation, he pretends rage, summons his guards, and accuses the Queen of betraying her marriage vows. Smeton steps forward to declare the Queen's innocence, but as he does, a picture of the Queen which he had kept in his doublet falls to the floor, making Henry all the angrier.

In vain Anne insists she has been loyal to Henry, but he denounces her and decrees that she, Percy, Smeton and even Lord Rochefort are guilty of high treason and must be held captive until they can face trial.

ACT III

Scene I A prisoner in her own apartments, Anne is visited by Jane, who confesses she is the one the King now loves. Angry at first, Anne relents and tells Jane she feels only pity for her. Jane urges the Queen to throw herself at the King's mercy and ask for a divorce so she can marry Percy, but Anne says that would be the same as admitting guilt. Jane realizes now that the Queen is prepared to meet the doom that will surely come.

Scene II The assembled courtiers are informed by Sir Hervey that Smeton has admitted his guilt to the Council. The King appears and talks to Hervey. He tries to avoid Anne and Percy, but Anne stops him and is outraged to learn that Smeton has been tricked into confessing. She declares that her only crime was to believe that she would find happiness with Henry rather than with Percy, which leads Percy to proclaim that he and Anne were once married. Anne is too upset to confirm or deny this and Henry, whose vanity has been hurt, is now determined that they both should die. He summons the guards to lead them before the Council, and threatens that Anne will be replaced by a worthy woman on the throne. Jane appears. She asks Henry to allow her to go away; she loves him but cannot bear the guilt of Anne's death. Her distress causes Henry to despise Anne more, but his protests are interrupted by Hervey's announcement that the Council has annulled Anne's marriage to Henry and condemned her and the others to death. The courtiers and Jane appeal to Henry for clemency, but the King leaves, followed by his court.

Scene III In the Tower of London lie the conspirators. When Hervey comes to convey the King's clemency to Percy and Rochefort, each indignantly refuses to live while the guiltless Queen must die. On a gesture from Hervey they are led away by guards. Anne's ladies-in-waiting enter, disturbed by her pitiful condition, and are further moved when she appears, distracted and confused. Anne's mind wanders: she thinks it is her wedding day, then she believes that Percy is there, and finally her thoughts turn to her childhood. The entrance of Percy, Smeton and Rochefort brings her to her senses for a moment, but when Smeton confesses he lied to the Council in hopes of saving her, she returns to her delirium. She hears the cannon and bells and is told that they acclaim the new Queen. Anne refuses to invoke vengeance upon the guilty couple; she pardons them in hopes of mercy for herself.



Anna Bolena

Photos taken in rehearsal by David Powers

Joan Sutherland



Kevin Langan



Joan Sutherland



Livia Budai, Kevin Langan



Joan Sutherland, Rockwell Blake



Joan Sutherland





Livia Budai



Jacob Will, Rockwell Blake



Joan Sutherland, Rockwell Blake



Rachel Gettler



Joan Sutherland



Kevin Langan



JEFFREY THOMAS

continued from p. 49

Tenor **Jeffrey Thomas** is Remendado in *Carmen*, Goro in *Madama Butterfly* and Harvey in *Anna Bolena*. Since his Company debut as Vogelgesang in the 1981 Summer Season production of *Die Meistersinger*, he has sung over a dozen roles with the Company, most recently that of the Lamplighter in *Manon Lescaut* last fall. An Adler Fellow of the San Francisco Opera Center in 1982 and '83, Thomas has numerous performance credits with the Center, including major roles in the Showcase seasons of 1982, '83 and '84. For his 1980 Spoleto Festival debut he sang three roles in Menotti's *The Last Savage*. He made his European debut as Agrippa in Cesti's *Il Tito* in Innsbruck in 1983. His many concert credits include local performances with the orchestras of San Francisco, Oakland, Berkeley and Sacramento, while in New York he has been heard in Handel's *Messiah* and Bach's *St. John Passion*. At the Festival of Masses he sang the Evangelist in Bach's *St. Matthew Passion* under Robert Shaw, and during the 1983-84 season was chosen to sing in the inaugural series of the prestigious Schwabacher Debut Recitals. Upcoming engagements include the role of Renaud in Gluck's *Armide* with Opera Lirica Bologna; performances in New York and Boston of Bach's *St. John Passion*; the role of Acis in Handel's *Acis and Galatea* with Philharmonia Baroque Orchestra of the West; Bach cantatas with New York's Ensemble for Early Music at the Library of Congress in Washington D.C.; and a San Francisco recital of Schumann's *Dichterliebe* accompanied on an authentic fortepiano.

Bass-baritone **Jacob Will** undertakes four roles during the 1984 Fall Season: Iago in *Ernani*, the Imperial Commissioner in both casts of *Madama Butterfly*, Rochefort in *Anna Bolena*, and Masetto in *Don Giovanni*. The young singer bowed with San Francisco Opera as the Customhouse Guard in the 1983 Summer Season production of *La Bohème*, and returned last fall to sing seven roles in five operas. Born in South Carolina, Will was a participant in the 1982 Merola Opera Program, during which he appeared at Stern Grove as the Speaker in *The Magic Flute* and at Villa Montalvo as Count



JACOB WILL

Monterone in *Rigoletto*. For the 1983 Merola production at Stern Grove, he sang the role of Dr. Miracle in *The Tales of Hoffmann*. Will is currently in his second year as an Adler Fellow with the San Francisco Opera Center. Pursuing his Master of Music Degree at the University of Cincinnati under the tutelage of Italo Tajo and Andrew White, his roles at that institution included Masetto, Don Alfonso in *Così fan tutte* and Don Basilio in *The Barber of Seville*. He has also appeared in *Madama Butterfly* with the Columbia Lyric Opera and in Rossini's *La Gazzetta* at the American Opera Auditions in Cincinnati. At the most recent Carmel Bach Festival, Will won high praise for his performances in Haydn's *Orlando Paladino*, Bach's *St. Matthew Passion* and Mozart's Mass in C minor.

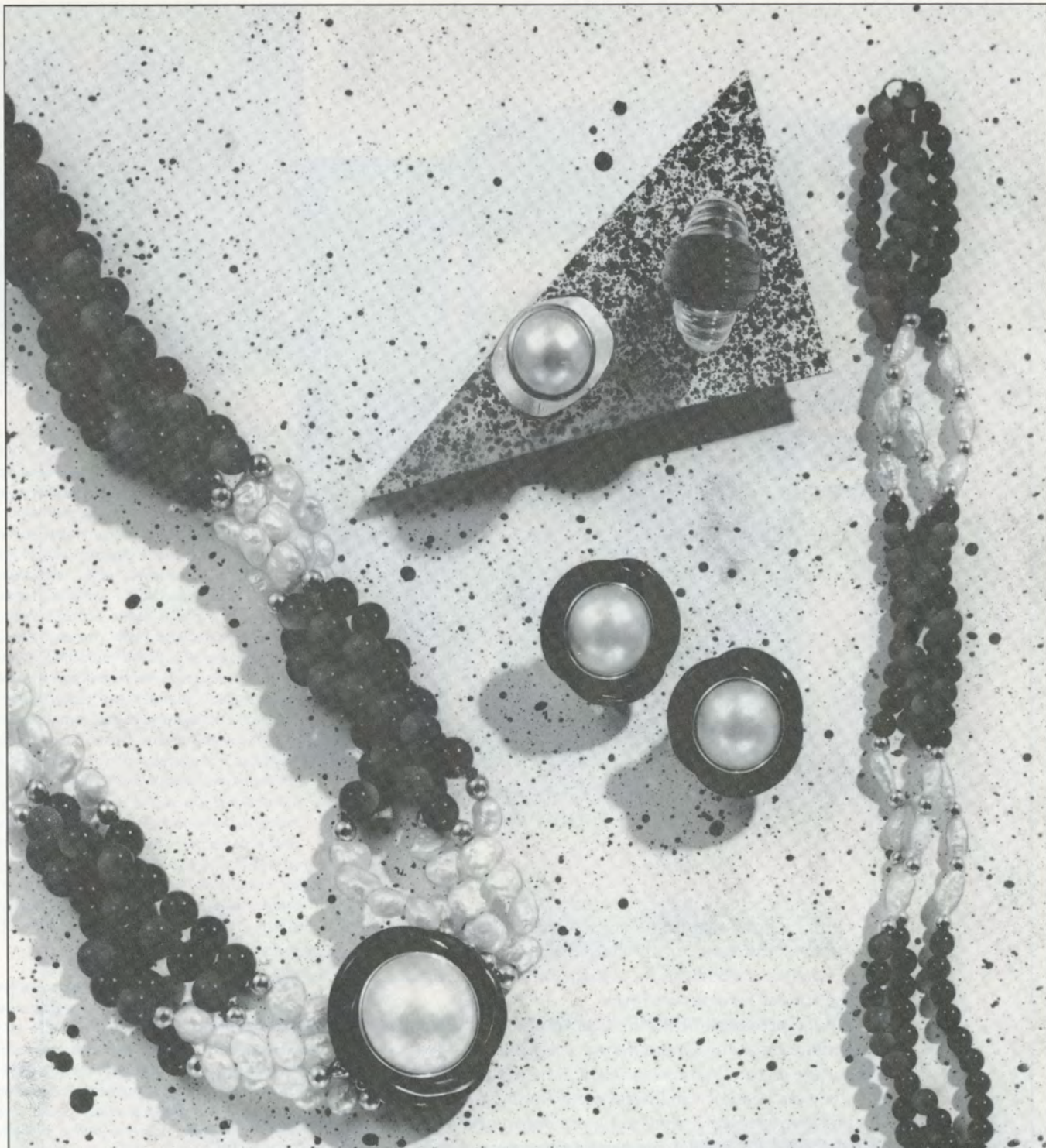
Richard Bonynge conducts *Anna Bolena*, an opera he has led in Detroit and Toronto. Originally a pianist, Bonyng left his native Australia in 1950 to study piano in London, where he was reunited with his fellow student from the Sydney Conservatory, Joan Sutherland, becoming the single greatest influence in her career. Regarded as a master of the bel canto style, Bonyng has rescued many works from oblivion or neglect, and his attention to musicological details has become a hallmark of all his performances. His official conducting debut was in 1962 with Rome's Santa Cecilia Orchestra, followed quickly by appearances at the Hollywood Bowl and with the Vancouver Opera Association, where he made his operatic debut in 1963 with Gounod's *Faust*. He made his San Francisco Opera debut conducting *La Sonnambula* in 1963 and has since appeared on the podiums of the world's major houses. His Metropolitan Opera debut was a 1966 production of *Lucia di Lammermoor* (which he conducted again at the Met in 1982 for a national telecast and a recording on video laser disc). Other Met assignments have included Gluck's *Orfeo*, *The Barber of Seville*, *Werther*, *Don Giovanni*, *Les Contes d'Hoffmann*, *Rigoletto*, *La Fille du Régiment*, *Norma*, *I Puritani*, *La Sonnambula* and *La Traviata*. His San Francisco Opera appearances have included *La Traviata* (1964), *I Puritani* (1966), *Maria Stuarda* (1971), *Norma* (1972 and 1982), *Die Fledermaus* (1973), *Esclar-*



RICHARD BONYNGE

monde (1974—the first presentation of the work anywhere in over 40 years), *Il Trovatore* (1975), *The Merry Widow* and *Semiramide* (1981). Bonyng has been music director of the Vancouver Opera Association, where he conducted *Norma*, *Semiramide*, *Faust*, *Pique Dame*, *Mignon*, *Un Ballo in Maschera*, *Le Roi de Lahore* and *La Fille du Régiment*. He has served in a similar capacity for the Australian Opera in Sydney, where he has led *Carmen*, *Lakmé*, *The Magic Flute*, *Lucrezia Borgia*, *Suor Angelica*, *Nabucco*, *The Merry Widow*, *Die Fledermaus*, *Hamlet*, *Manon*, *Norma*, *Dialogues of the Carmelites*, *Il Trovatore*, *Les Contes d'Hoffmann*, *Adriana Lecouvreur*, *Don Giovanni*, *Le Nozze di Figaro*, *Die Entführung aus dem Serail*, *Les Huguenots*, *Alcina*, *Fra Diavolo*, *La Traviata*, *Rigoletto* and *La Buona Figliuola*. He has made a large number of recordings and has led numerous televised opera performances and concerts. Known as an authority on early 19th-century ballet music as well as opera, Bonyng has conducted orchestral recordings with the London Symphony, the English Chamber Orchestra and the New Philharmonia Orchestra. He has also conducted at the international festivals of Edinburgh, Florence and Vienna. In 1977 he was honored during the Silver Jubilee of Queen Elizabeth II, who named him a Commander of the British Empire.

Noted stage director **Lotfi Mansouri** returns for his 17th season with San Francisco Opera and a production of *Anna Bolena* that he previously directed for Michigan Opera Theater and the Canadian Opera in Toronto; from where it was telecast throughout Canada on the CBC network. The Iranian-born director has staged over 28 different works for San Francisco Opera, including *La Sonnambula* (1963), *Esclarmonde* (1974), *The Merry Widow* (1981) and *Norma* (1982), all with Joan Sutherland; *The Daughter of the Regiment* (1974) with Beverly Sills; Auber's *Fra Diavolo* (1969) and Meyerbeer's *L'Africaine* (1972); and *La Gioconda*, first produced for the 1979 Fall Season and telecast live throughout the United States and to Europe via satellite, and revived for the 1983 Fall Season. From 1960 to 1965 he served as resident stage director of the Zurich Opera and from 1965 to 1974 was head stage director



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Richard K. Miller
(1926-1984)

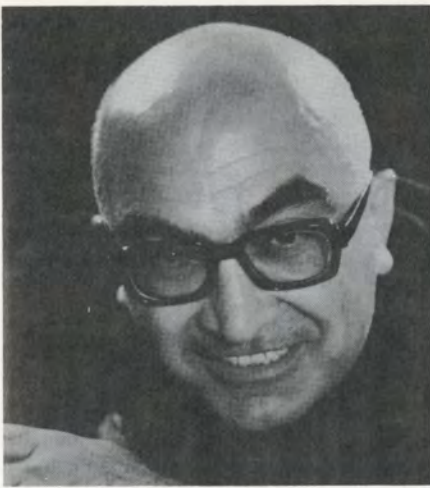
Until his untimely death on September 27, 1984, Richard K. Miller, Chairman of the Board of the San Francisco Opera Association, served the Opera with a rare dedication, one that stemmed from a lifelong passion and concern for his favorite art form.

A Vice-president of Pacific Gas and Electric Company, Richard K. Miller was a member of the Opera Board since 1965 and was on the Executive Committee of the Board since 1967. At the time of his election as Chairman, in 1982, he was head of the Endowment Fund Committee.

His love for San Francisco Opera began early. His father, Robert Watt Miller, served as President of the San Francisco Opera Association from 1937 to 1942 and again from 1951 until 1966. Born and raised in San Francisco, Richard Kendall Miller began attending San Francisco Opera in 1935, at the age of nine. His devotion to the lyric theater and to this Company in particular grew through the years, and his supportive attention to the needs of San Francisco Opera distinguished his years of service as a member of the Board.

Richard K. Miller was admired and respected by everyone in the Company who came into contact with him. An active philanthropist, he was involved in numerous Bay Area charitable organizations. The example he set in both his personal and professional life will not be soon forgotten by the city and opera company that he served so well and unselfishly.

San Francisco, October 1984.



LOTFI MANSOURI

at the Grand Théâtre in Geneva. In 1976 he made his Metropolitan Opera debut with *Esclarmonde* and his Vienna Staatsoper debut with *La Fanciulla del West*. General director of the Canadian Opera Company since 1978, Mansouri has staged for that company *Don Carlos* (in the original French), *Wozzeck*, *Der Rosenkavalier*, *Don Giovanni*, *The Maid of Orleans*, *Carmen*, *Tristan und Isolde*, *Simon Boccanegra*, *Peter Grimes*, *Otello*, *Lulu*, *Norma* and, most recently, the Canadian premiere of Britten's *Death in Venice*. He was operatic consultant and staged the opera sequences for the MGM film "Yes, Giorgio" with Luciano Pavarotti, and last November he directed *Esclarmonde* at Covent Garden. During 1984 he won high praise for his stagings of *The Mikado* and *La Rondine* for New York City Opera. His autobiography, "Lotfi Mansouri: An Operatic Life," was published last year in the United States by Flatiron Book Distributors, Inc. Future engagements include *La Belle Hélène* for the Netherlands Opera next March, and the Canadian Opera Company's first production of *Die Meistersinger von Nürnberg*.

John Pascoe designed the sets for *Anna Bolena*, previously seen at Michigan Opera Theater and the Canadian Opera in Toronto. He made his San Francisco Opera debut with the sets for the 1982 Summer Season production of *Julius Caesar*, originally seen at the English National Opera. After studying theater design at the Wimbledon School of Art, he went on to create designs for the Derby Playhouse, the Crucible Theatre and the Bristol Old Vic, where he was appointed resident designer. In Bath, he held concurrent positions with the University, Prior Park and Young People's Theatre. In 1979 Pascoe's designs for Paisiello's *Il Barbiere di Siviglia* were seen at the Royal Northern College of Music. During the same year he designed a production of *She Stoops to Conquer* for Greenwich, in addition to his highly acclaimed sets for *Julius Caesar* at ENO. For Covent Garden he designed a new production of *Lucrezia Borgia*, which was subsequently seen at the Rome Opera, and he also designed productions of *Tosca* for the Welsh National



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JOHN PASCOE

Opera and Handel's *Alcina* for the Australian Opera in Sydney. His sets for *Julius Caesar* were seen last year in Geneva, and for the Northern Ireland Opera Trust at the Grand Opera House in Belfast, he both designed and directed *La Bohème*, his first assignment as a director.



MICHAEL STENNETT

Costumes for *Anna Bolena* were designed by **Michael Stennett**, whose work was first seen by San Francisco Opera audiences in the 1982 Summer Season production of Handel's *Julius Caesar*. Since his first production in 1968, *Ann of Green Gables*, the English designer has worked for various leading opera, ballet and theatrical companies. His credits for the Australian Opera include costumes for *Le Nozze di Figaro*, *Rigoletto*, *Jenùfa*, *Così fan tutte*, *Madama Butterfly*, *Fra Diavolo*, *La Traviata*, *Lucia di Lammermoor*, *I Masnadieri*, *Tosca* and *Les Huguenots*. In Britain, his costumes have been seen in productions of *Werther* and *Julius Caesar* for the English National Opera; *La Bohème*, *Peter Grimes* and *Tosca* for the Welsh National Opera; and *Le Nozze di Figaro*, *Werther*, *Lucrezia Borgia* and *Alceste* for the Royal Opera, Covent Garden. Other opera productions Stennett has contributed to include *A Midsummer Night's Dream* and

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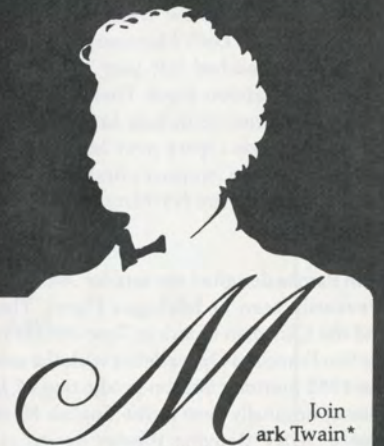
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JOAN ARHELGER

Eugene Onegin for the Ottawa Festival, *Platée* for the Stockholm Opera and *I Capuleti e i Montecchi* for the Teatro Massimo, Palermo. In this country, his work was also seen in the 1982 Los Angeles Philharmonic production of *Falstaff* that was recorded on videodisc. For ballet, Stennett has designed costumes for the Malmö Ballet productions of *Swan Lake*, *Cinderella* and *Giselle*, and for the Festival Ballet production of *Conservatoire*.

San Francisco Opera associate lighting designer **Joan Arhelger** is responsible for lighting this fall's productions of *La Sonnambula*, *L'Elisir d'Amore* and *Anna Bolena*. She joined the Company last fall, as lighting designer of *Manon Lescaut* and lighting supervisor for *La Traviata*. Her work has been seen locally in Bill Irwin's *In Regard of Flight* (featured on the PBS Great Performances series) and with various dance companies, including the Bay Area Dance Coalition's "Dancemakers '82" festival in Herbst Theatre. Miss Arhelger's opera credits in lighting design include productions for Wolf Trap Company, and the opera companies of Louisville, Fort Worth, New Orleans, Pittsburgh, Omaha, and repertory seasons with the Kansas City Lyric Opera and the Central City Opera. A student of Gilbert Hemsley, Miss Arhelger served as assistant lighting designer for American presentations by the Ballet Nacional de Cuba, the Stuttgart Ballet, the Bolshoi Opera and the Berlin Opera. For five seasons, she was resident lighting assistant for the Washington Opera at the Kennedy Center.

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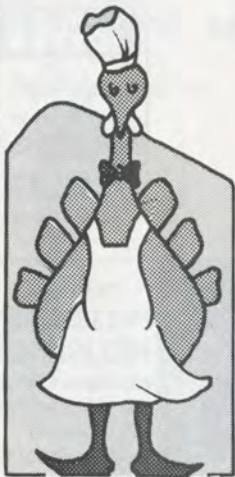
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Anne Boleyn continued from p. 44

A special dispensation from the Pope had already been secured, years earlier, to permit Henry to marry Catherine, his dead brother's widow. Since it was thought that Arthur had never consummated that childhood union, the papal dispensation had referred to the formal betrothal. But sexual relations, outside of marriage no less than within it, constituted under canon law an absolute relationship: it was incest to marry or have sexual relations with anyone related in that way. Shakespeare, several generations later, was to use such "incestuous sheets" as a fulcrum for the plot of *Hamlet*. Henry came to believe that his beloved Spanish queen must have had sexual relations with Arthur, and that that was why she could not give him an heir. Their marriage, he eventually told her, had never been valid. Henry believed that the Pope would in view of this formally set the marriage aside and leave him free to marry elsewhere and beget the heir he so desperately needed. But the Pope saw it otherwise, partly no doubt because he was crucially tied to obligations to King Ferdinand of Spain, who was certainly not prepared to have his daughter's name and life ruined. Slowly, as papal negotiations over many years dragged fruitlessly on, Henry, an absolute monarch, passed from resentment of the Pope to outright opposition. Martin Luther in Germany had already given him a precedent for a break with the Church of Rome.

Henry, a man capable of massive rationalization, did—as we all know—eventually break with Rome, and have the Archbishop of Canterbury as head of the newly-formed Church of England pronounce the marriage to Catherine of Aragon null and void, substantially on the grounds of her earlier relations with his brother Arthur. The fact that a powerful incentive to that break had meanwhile been added in the form of the younger sister of his former mistress, with whom of course he was in precisely the same unhallowed relationship in the eyes of the Church, did not at this stage disturb his conscience. When Anne Boleyn's first pregnancy brought forth not the longed-for son but another daughter, the future Queen Elizabeth, Henry's capricious logic condemned his second marriage on the same grounds as it had his first.

But all that was still in the future. While Mary Boleyn was enjoying the exalted status of royal mistress, Anne was growing up at the court of François I. Life in the French court was modeled on the license and erotic tone of the contemporary Italian society, the tone we know from

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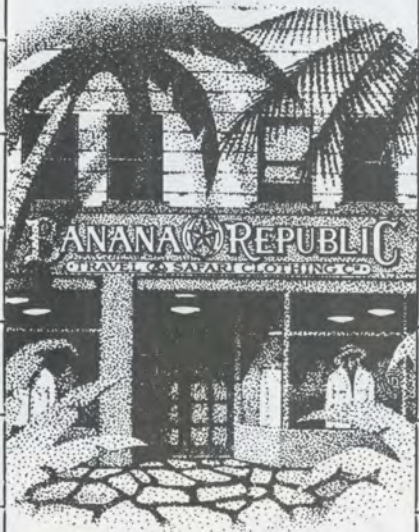
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Boccaccio. A generation later the Abbé Brantôme was to leave an even more overtly scurrilous account of French court life in his "Lives of Gallant Ladies." And one may recall that it was at François's court that the original of Verdi's *Rigoletto*, the court jester Triboulet, flourished: though the details of Triboulet's life bore little relation to the events Verdi adopted from Victor Hugo's play *Le Roi s'amuse*, the general picture of debauchery is not inaccurate. Anne Boleyn, therefore, grew through adolescence in an atmosphere of courtly licentiousness. When aged about nineteen, in 1522, Anne finally returned to England, she was probably more French than English.

Unlike her elder sister (who was later remembered in France, perhaps with the exaggeration of politically-motivated hindsight, as "a great prostitute, infamous above all"), Anne seems not to have attracted much notice at the French court. Her dark skin and long black hair were not as fashionable as white skin and fair hair. At any rate, there are no surviving references to her at François's court. She returned briefly to Hever Castle, and soon afterwards followed her sister (now safely married off to one of Henry's courtiers) as lady-in-waiting to Queen Catherine in London.

To many, Anne's elder sister must have seemed to reach the acme of social success open to a young woman whose family background did not include royalty. Thomas Boleyn—Sir Thomas by now—was probably delighted with Mary's achievements. His younger daughter was, though not at first, to aspire to greater heights. To begin with, however, Anne made something of a mistake. Sir Thomas had contracted for her to marry a young man of suitably valuable estates and appropriate social standing. Anne, newly arrived in London, fell in love instead with Henry Percy (Riccardo in Donizetti's opera), son and heir of the Duke of Northumberland, one of the most exalted families in the kingdom. Percy was at the time a page in the household of Cardinal Wolsey, then at the height of his power. Percy had also been pre-contracted by his father, in a dynastic betrothal, to the daughter of the equally distinguished Talbot family. It seems that Anne and young Percy—they were both about twenty at the time—may have exchanged private vows of marriage. At any rate, it was so alleged later on. And in the eyes of the Church, such a private vow established a valid union, which would make a subsequent marriage bigamous, even though no sexual contact had occurred between the first couple.

Cardinal Wolsey got to know of Percy's association with Anne. With the fullest agreement of the King and of Percy's father, to whom the Boleyns were quite unacceptable as social equals, Wolsey ignominiously instructed Percy to have nothing more to do with "that foolish girl Ann Boullen"; Percy was packed off to Ireland, and Anne was to discover much later the Cardinal's role in the destruction of her love-match. George Cavendish, who wrote a contemporary memoir that circulated in manuscript form in the 1540s (although it was not formally published for another century), attributed Anne's later hatred of Wolsey to that discovery: "If it ever lie in my power," Cavendish reports Anne saying, "I will work the Cardinal much displeasure." In due course, her private words to Henry no doubt contributed to the Cardinal's eventual downfall.



Catherine of Aragon in her middle age; painting by an unknown artist.

Henry Percy was not alone in admiring the slim, dark-eyed girl with flirtatious French court manners who may have stood out more conspicuously among Catherine's entourage than she had in France. Sir Thomas Wyatt, a childhood friend of the Boleyn girls, left a number of sonnets among his distinguished poetic legacy that attests to his love for Anne, despite his own current marriage. If Cavendish is to be believed, Wyatt aroused the King's jealous anger at one later moment when he produced from his doublet a chain and locket of Anne's (which Cavendish says he had snatched from her in jest and refused to hand back), at the time when Henry was in hottest pursuit of her.

NATIONAL PORTRAIT GALLERY, LONDON

For some years after her return to England in 1522, Anne remained a member of Queen Catherine's entourage. Catherine's ladies-in-waiting occasionally used to give private performances of plays. It was perhaps at one of these that King Henry first saw the olive-skinned girl who had caused the ruction between Henry Percy and his father. Anne's experience of court theatrics in France, and her naturally flirtatious manner, made her particularly noticeable. By 1526, Henry was well advanced in his wooing of Anne, though it is clear from the remarkable series of loveletters he wrote to her in the succeeding years, that there was still no sexual involvement. Anne seems to have kept Henry at a considerably greater distance than had her elder sister. Whether her maneuvers were carefully planned, or whether she was, while attracted and flattered, yet unwilling to give up outside of marriage the virginity—which it seems she had managed to preserve through her French court experiences and through her affair with Henry Percy—has long been a matter for discussion by historians. It seems probable, however, that her relationship with Henry, who appears to have preferred the chase to the pleasures of conquest anyway, did not become sexual for nearly six years. During that time, Anne became gradually indispensable to Henry. She assumed the privileges of a mistress without, it appears, being one; and later functioned effectively as Queen, accompanying Henry even on an official visit to France (where with due hypocrisy she was virtually ostracized by the French), long before she acquired that title.

During this time Henry's "great matter" was assuming even larger proportions in his mind and in England's daily politics. Anne, who by the early 1530s sat at Henry's side for royal meetings, doubtless contributed considerably to its progress. Henry had to have an heir. Catherine could plainly not give him one. It is hard to tell whether it was concern over the succession or longing for the still-elusive Anne, to whom he was already by 1527 offering marriage once Catherine was disposed of, that played the greater part in Henry's mind.

Lord Chamberlain:

It seems the marriage with his
brother's wife
Has crept too near his conscience.

Suffolk:

No, his conscience
Has crept too near another lady.

Henry VIII, Shakespeare & Fletcher

As the years passed, the expected papal

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annulment of Henry's marriage to Catherine received ever new and more complex objections. Anne may well have managed to hold the King's advances off on the grounds that he would shortly be free to marry her. Henry grew peevisish with the delay. He was no longer the slender, muscular giant he had been on the Field of the Cloth of Gold at his famous meeting with François I. His health, especially an infected leg that would not heal, was beginning to deteriorate. With each new disappointment in the news from Rome, Henry grew more sour. Anne alone seemed able to deal with him. Her influence over him astonished all who saw it. The general public, who revered Henry and loved Queen Catherine, hated Anne as an evil interloper. Many at court attributed her power to witchcraft. But for six years of papal rejection, Henry stayed constant in his devotion to Anne, and by slow stages the well-known break with Rome became reality. To us, with familiar hindsight, that break and Henry's putting aside of his 23-year long first marriage seem nothing very extraordinary. To Henry's contemporaries they were an outrageous and traumatic departure from hallowed custom, which deeply shocked courtiers and public alike.

By the second half of 1532, Henry had more or less determined on the break with Rome. In the belief that his marriage with Catherine would be finished or annulled, one way or another, within a month or two, it seems that Anne may have finally agreed in about November of that year to sleep with the King she had held at arm's length during six years of ever-growing personal power. By January of 1533, she was certainly pregnant. On the 25th of that month the Bishop of Litchfield performed a private marriage ceremony in an attic in the west turret of the palace at Whitehall. The King was attended by one of his grooms of the bedchamber, Henry Norris, and by Anne's brother George, whom Henry had already created Lord Rochford (Rochefort in Donizetti's opera). News of the marriage was not made public for another three months. Queen Catherine, meanwhile, though no longer seeing her husband, was still living in her royal palace at Greenwich. When the news was broken by announcements in both houses of Parliament, there were riots in the streets; congregations left church rather than pray for the new queen; in Europe, the Pope announced Henry's excommunication, though the Bull containing it was never signed or delivered to England (a spy of Thomas Cromwell, who was already bidding fair to succeed his master Wolsey as the king's

continued on p. 72

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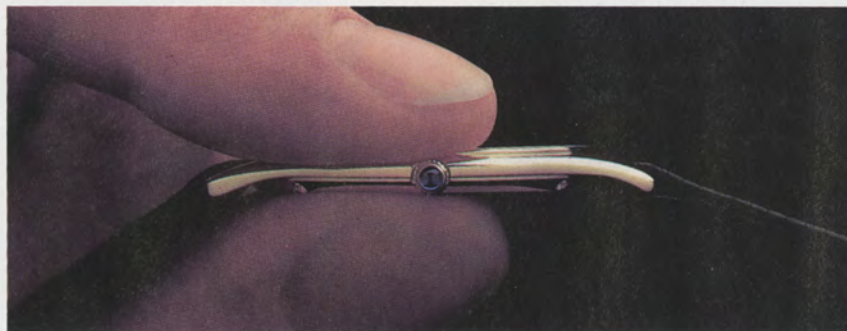


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Computerized opera? Actually, the combination is quite natural. No other art form combines such a wealth of details in the planning, rehearsing and performance of works involving such enormous numbers of people and various types of equipment. But San Francisco Opera would have had a hard time in trying to make use of the new technology offered by Hewlett-Packard were it not for the vital human factor that was an intrinsic part of the Hewlett-Packard offer.

Emery Rogers, executive director of the Hewlett-Packard Foundation, has an extensive background in physics and an avid passion for opera. It was his explicit intention that his company's gift would not only make sophisticated technology accessible to the Opera's operations, but would bring together the people of both companies in a mutually rewarding fashion. Accordingly, Carl Nale, production manager of the Hewlett-Packard instruments division in Stanford Park, recruited employees who were interested in getting involved with the world of opera. Out of the many who responded to his request, he selected 10 people who freely donated their own time to assist San Francisco Opera employees in learning the applications of the computers.

The result was that Hewlett-Packard employees got a rare opportunity to be directly involved behind the scenes of the most glamorous of art forms, while San Francisco Opera employees acquired that newest and most valuable of current job skills, computer literacy. Hewlett-Packard was of course happy that the Opera has been able to make use of their product, and Opera personnel are thrilled to receive it, but it is the intangible reward of human communication that elevates the

Hewlett-Packard gift far beyond the dollar value of the equipment involved and makes their gift such a sterling example of what in-kind contributions can accomplish.

Basically, the HP-150 computers save



Jonathan Gardner, Rehearsal Administrator, enters and revises the enormous amount of detailed information required for the Company's daily rehearsal schedules. Once it has been set, the HP-150 prints out the information on one large sheet, obviating the need to piece together tediously hand-typed pages and reducing the chance for scheduling conflicts and errors.

ROBERT MESSICK PHOTOS

enormous amounts of valuable administrative time in a highly labor-intensive form. Use of the computers is constantly expanding as new applications are developed and learned, but already the equipment has become such an intrinsic part of daily operations at San Francisco Opera that the many employees who make use of the units now consider them indispensable.

Applications for the production department include compiling and editing of chorus notes, text revision in operas with dialogue, the lengthy records required for stage management—property lists, lists of character entrances and exits, cue lists, and the constant updating of this data as rehearsals progress. The many supernumeraries who participate in San Francisco Opera productions are now listed and categorized by computer. Need a 6-foot male spear-carrier who is available during the day and has supering experience? No need to page through the voluminous looseleaf notebooks that once held such information; just enter your requirements and let the computer do the looking.

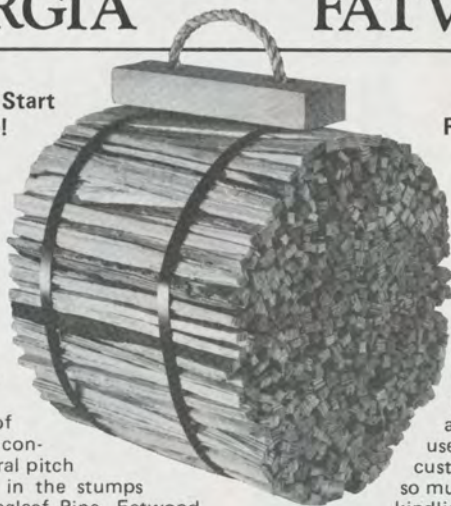
The rehearsal department now produces its daily, weekly, monthly and seasonal schedules for orchestra, chorus, ballet and singers on the HP-150, getting valuable information to large numbers of people faster and more efficiently than ever before. Scene breakdowns and rosters of all staff, chorus, orchestra and ballet members are maintained, including everything from wig and costume changes required to air travel schedules for arriving and departing artists.

Thomas Munn, lighting director and design consultant for San Francisco Opera, makes extensive use of the HP-150 in his department, recording and revising minute details pertaining to light location, focus, color, circuitry and cue changes with ease. The technical department has developed rehearsal notes regarding scenery construction changes and scenery cue changes and an inventory system to monitor all scenery in stock. And the computer's word-processing capabilities have been put to good use by the electrical department in storing information related to sound cues and to write focus notes and schedules related to lighting cues.

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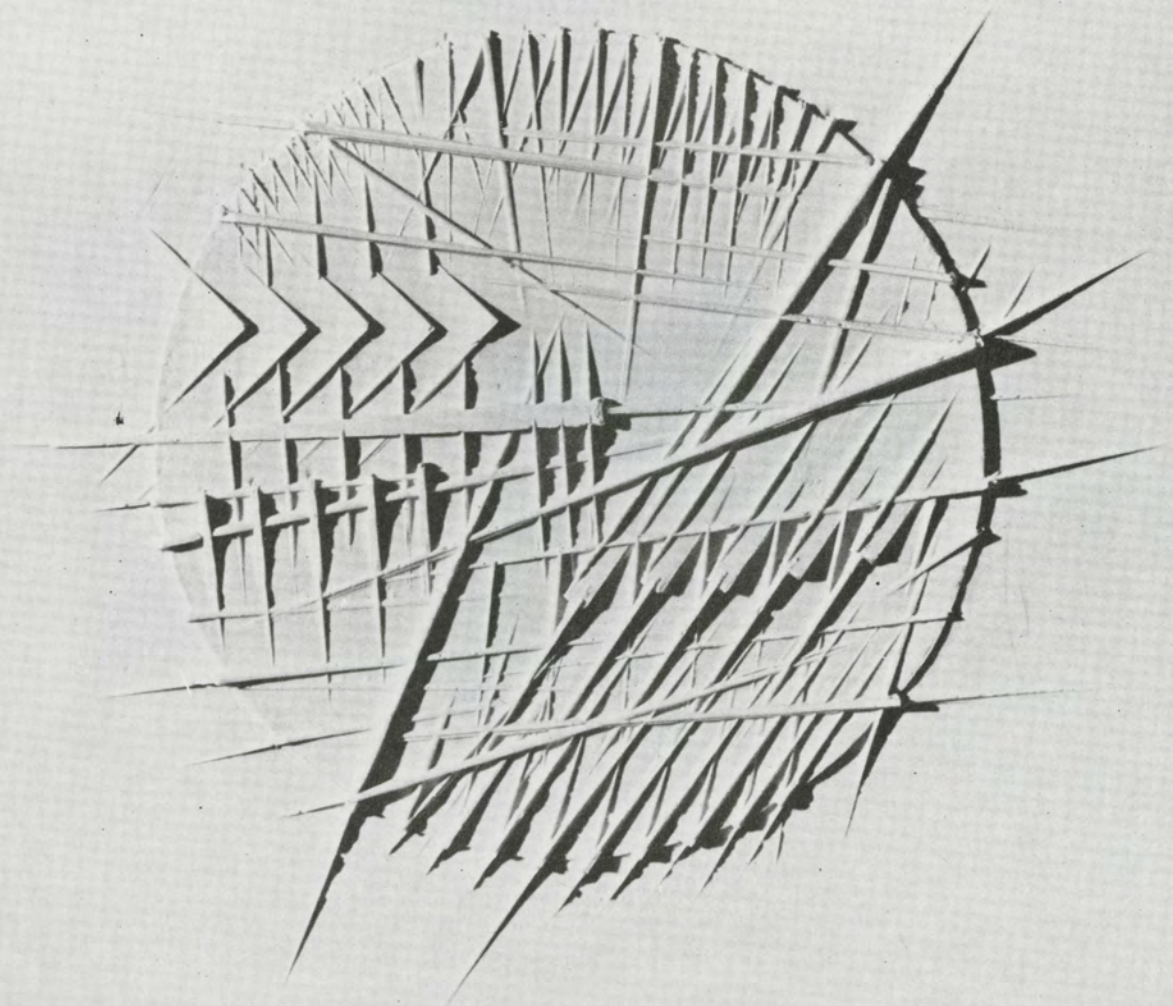
The lighting crew experiments with light placement and adjustment. The results will be recorded on an HP-150 computer for future reference and easy revision during the rehearsal process.

An unexpected side effect has been an ever-increasing interest on the part of San Francisco Opera employees in expanding the use of computers backstage. Where some had been uninterested or skeptical of computer applications to opera production, the Opera now finds the only "problem" of the new computers to be accommodating the staff's overwhelming demand for more access to the computers than can be provided on any given day. The active involvement of Hewlett-Packard in expanding the application of their products has opened up a seemingly endless vista of future possibilities in computer use at San Francisco Opera. In this capacity, Hewlett-Packard personnel have been instrumental in obtaining additional in-kind contributions from computer software manufacturers, such as when Liz Aust, regional marketing engineer for Hewlett-Packard, arranged with Randy Higgin of Microrim Inc. for the contribution of the latter company's R:BASE 4000 program.

The leadership exhibited by Hewlett-Packard in so responsive an act of philanthropy is such that they deserve not only our deepest thanks, but our respect and admiration as well. In-kind contributions made in this spirit—whether of space-age technologies or of such traditional goods as lumber, paint, transportation—can truly benefit the donor as well as the recipient. The bridge between the once-separated worlds of science and art has been built, thanks to the thoughtful efforts of people like Emery Rogers and Carl Nale; it can only become stronger with future use. ■

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Anne Boleyn continued from p. 66

principal adviser, wrote to Cromwell in Rome that the Pope might "as well wipe his arse" with the Bull of Excommunication as send it into England). And in Spain, Catherine's father prepared to launch an invasion of Britain, wrongly assured by his envoy to London that the English people would support his daughter against what the envoy always referred to as The Concubine.

Henry had risked a great deal on his personal popularity. Anne's coronation on June 1st, when she was seven months pregnant, met with surly crowds, but no open rebellion. The break with Rome was not immediately evident in the churches, and Henry kept his popish title of Fidei Defensor (Defender of the Faith), a motto that still graces the English coinage. But the strain may well have told on Anne. She was apparently short-tempered and inconsistent, both with Henry and with others, hardly surprising in the circumstances. As many husbands do when their wives are advanced in pregnancy, Henry flirted with other women. When he did so with one of Anne's own ladies-in-waiting, she broke out in fury against him. Henry was not a man to take such opposition easily, and he may by now have already tired of the woman he had pursued so strenuously for six years.

Anne gave birth on September 7th, 1533. To a daughter. Henry, his hopes and the confident predictions of numerous necromancers confounded, hardly acknowledged the birth. In the next two years Anne was again pregnant, miscarrying twice. Early in 1535, by which time Henry was certainly pursuing several other women, Anne's earlier affair with Henry Percy re-entered her life. Percy, by now Duke of Northumberland, had disliked his wife, chosen for him by his father, from the outset. In 1535, after two years of his refusal to share the same bedroom, Percy, according to his wife, told her that their marriage had never been valid anyway since he had betrothed himself years earlier to Anne Boleyn. Percy's wife transmitted the information to London; it reached Anne before it did Henry. She took it straight to Henry, insisting on an immediate public hearing to vindicate herself. At that hearing, Percy denied that there had ever been anything binding between them. But the matter may have rankled in Henry's cunning brain.

By early 1536, Anne was once again pregnant. And in January, Catherine of Aragon, a patient, lonely figure on the fringe of activities, died in London, protesting to the end her loyalty and love to



Portrait of Mary Boleyn, Anne's sister.

Henry. By this time, Henry had begun to pay tentative court to a newly joined member of his wife's entourage, appointed through his own advices, named Jane Seymour. Then in February, at one of the tournaments at which Henry liked to present himself as if he were still the most agile swordsman in Europe, the overweight King fell and was knocked senseless. As he lay unconscious, messengers rushed to bring the news to Anne, now heavily pregnant. She miscarried, of a stillborn son.

When he revived, Henry, perhaps venting his own guilt on the object it most offended, furiously accused Anne of failing him. He angrily told her she would "see me no more." Anne, no doubt destroyed in spirit by the injustice of Henry's action coming on top of the disaster of her miscarriage, gave way some days later to an unusual break in her normally stoic manner. Seeing Henry's locket around Jane Seymour's neck, she tore it from her, cutting her own hand in the process. By now, Jane Seymour was securely in Henry's favor, and she was soon removed to her own apartments where Henry could visit her at will.

Within three months Anne was dead, beheaded at the Tower of London, condemned of multiple adulteries, and of incest with her brother. Her unpopularity had made Thomas Cromwell's role as Henry's engineer of destruction easy. The trials by which she was condemned were meaningless: it would have been treason for the 76 good-men-and-true who constituted her jury to have found her other than guilty for the King. Henry, doubly cautious—and perhaps doubly angry in his unopposed rationalization—made sure that alongside the formal trial for adultery (a capital offense as a threat to the king's person), his marriage to Anne was nulli-

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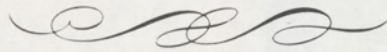


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Brass of Sir Thomas Bullen (Boleyn), Anne's father.

fied on the grounds he had much earlier happily ignored: that his relations with her sister had invalidated the marriage from the outset.

Henry was not quite without opposition in all this. The public had even begun to admire Anne. Henry's foremost churchman (since his burning of Archbishop Fisher and beheading of Sir Thomas More), the present Archbishop of Canterbury, Cranmer, protested to the king when news of her arrest and accusation became known in May: "I am," he wrote to Henry, "in such perplexity that my mind is clean amazed; for I never had better opinion in woman than I had in her; which maketh me to think that she should not be culpable ... Next to Your Grace, I was most bound to her of all creatures living ... I wish and pray for her that she may declare herself inculpable and innocent ..." Anne's dignified denials at her trial did indeed in many people's minds show her inculpable and innocent, but Henry was not a man to change his mind, once set.

Anne was accused that for over three years (her marriage to Henry had lasted three years and three months), she, "despising her marriage and entertaining

malice against the King and following daily her frail and carnal lust, did falsely and traitorously procure, by base conversations and kisses, touchings, gifts and other infamous incitations, divers of the King's servants to be her adulterers . . . so that several . . . yielded to her vile provocations." The supporting evidence was quite precise, though it made no mention of Anne's pregnancies during the more advanced stages of which most of her supposed adulteries were to have occurred. In October 1535, she had "procured" Sir Henry Norris, that same Henry Norris who had witnessed her secret wedding; twice in November 1535, so the accusation went, "her own natural brother George Rochford violated her, her tongue in the said George's mouth and the said George's tongue in hers." Rochford, it will be recalled, was Henry's other supporting witness at their marriage. In December of the previous year she had "had carnal relations with" Sir William Brereton, gentleman; in May 1535, with Sir Francis Weston, gentleman; and as late as April 1536, barely one month earlier, with Mark Smeaton, her lutenist.

It was the evidence of Smeaton, extracted from him alone under torture, that condemned the others, who denied to the end, as did Anne, all they were accused of. All were to suffer execution, two days before Anne herself. The sentence for such treason was "to be hanged and then, being alive, cut down—and then your members cut off and your bowels taken out of your body and burnt before you, and then your head cut off and your body divided into four pieces, and your body and head to be set at such places as the King shall assign." In the end, only Smeaton, who as a member of the lower classes could expect no clemency such as a gentleman of noble birth could have, was hung, drawn and quartered. The others were summarily executed by the English axeman on a scaffold erected on the green next to the Tower of London. Also arrested, but in the end released uncharged, was Sir Thomas Wyatt, who was known to have loved Anne. He watched her execution from his cell window. The other man associated by history with her early years, Henry Percy, was among the nobles who formed the court at which Anne was judged. He fainted at the verdict.

Cardinal Wolsey, who died on his way to London where he was to stand trial for his supposed offenses against the King he had served so well, had once remarked that "if the Crown were prosecutor and asserted it, juries would be found to bring in a verdict that Abel was the murderer of Cain." He would not have found Anne's



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Henry VIII

Signature and Great Seal of Henry VIII.

judgment surprising. He would perhaps have accepted willingly, as would Anne, the speech put into his mouth by Shakespeare in *Henry VIII*:

O, how wretched
Is that poor man that hangs on
princes' favors!
There is betwixt that smile we
would aspire to,
That sweet aspect of princes, and
their ruin
More pangs and fears than wars or
women have.

Anne, confined to the Tower, ironically in the same chambers she had occupied before her coronation, was kept under a sharp watch. Her attendants, and the Lieutenant of the Tower, Sir William Kingston, were instructed to send daily reports to Thomas Cromwell of Anne's behavior. "Master Kingston," Anne is reported as saying, "Shall I die without justice?", to which Kingston replied that "the poorest subject that the King hath, has justice." Anne, then as she often did in those gloomy days, burst into peals of wild laughter. By the time she came to face what Shakespeare called "the long divorce of steel," she had regained her control. Dignified and queenly, she walked unaided to the special scaffold constructed for her. Henry, perhaps at long last willing to grant some tiny concession to the woman he had loved and for whom he was thought to have engineered England's divorce from Rome, had had an expert executioner from Calais (then still in English control) brought for the execution. He used a sword, rather than the English axe.

At the last minute, the execution was delayed, for the special scaffold was still not ready. When told that she would have



to wait, Anne greeted Kingston, who had arrived too late to tell her the news himself: "Master Kingston, I hear I shall not die afore noon—and I am sorry therefore, for I thought to be dead, and past my pain." "It should be no pain, it is so subtle," replied Kingston. "I heard say," Anne continued, "that the executioner was very good—and I have a little neck." She put her hands around it as she spoke, according to Kingston's later report, "laughing heartily." When the hour finally arrived she stood at the scaffold to address the selected group appointed to witness the unprecedented: the execution of a Queen of England. With "a cheerful and smiling countenance," she spoke: "Good Christian people—I am come hither to die, for according to the law, and by the law, I am judged to die, and therefore will I speak nothing against it. I am come hither to accuse no man, nor to speak anything of that whereof I am accused and condemned to die. But I pray God to save the King, and send him long to reign over you—for a gentler nor a more merciful prince was there never; and to me he was ever a good, a gentle and a sovereign lord. And if any person will meddle with my cause, I require them to judge the best. And thus I take leave of the world, and of you all, and I heartily desire you all to pray for me."

As the sword fell, severing Anne's head in one stroke, the Master-of-Arms, positioned to see it, fired a single cannon from the battlement. That evening, Henry formally betrothed himself to Jane Seymour, wearing the white suit of mourning that he retained for just one day. Anne's body, hardly befitting the mother of England's greatest monarch, was buried in the chapel at the Tower, in a makeshift coffin made from an old arrow-chest. It was placed next to the body of her brother. In the Tower before she died, Anne had jested to her companions that she would be the first to be known as Queen Anne Lackhead. ■

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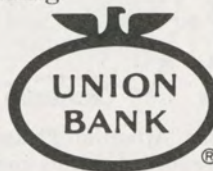
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Look for this bus, marked "47 Special," after each performance in the bus zone at Van Ness Avenue and Grove Street—across Van Ness from the Opera House. Its route is: North on Van Ness to Chestnut, then left to Divisadero where it turns left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

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Refreshments are served in the box tier on the mezzanine floor, the grand tier and dress circle levels during all performances.

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

Ticket Information San Francisco Opera Box Office, Lobby, War Memorial Opera House: Van Ness at Grove, (415) 864-3330. 10 A.M. to 6 P.M. Monday through Saturday, 10 A.M. through first intermission on all performance days.

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

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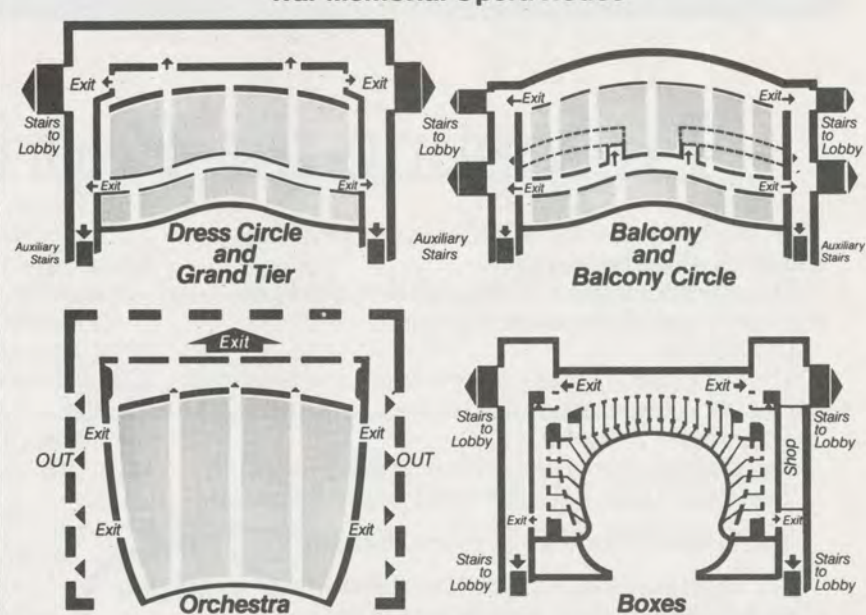
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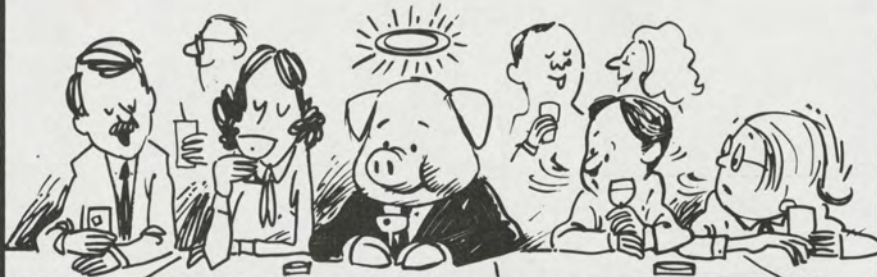
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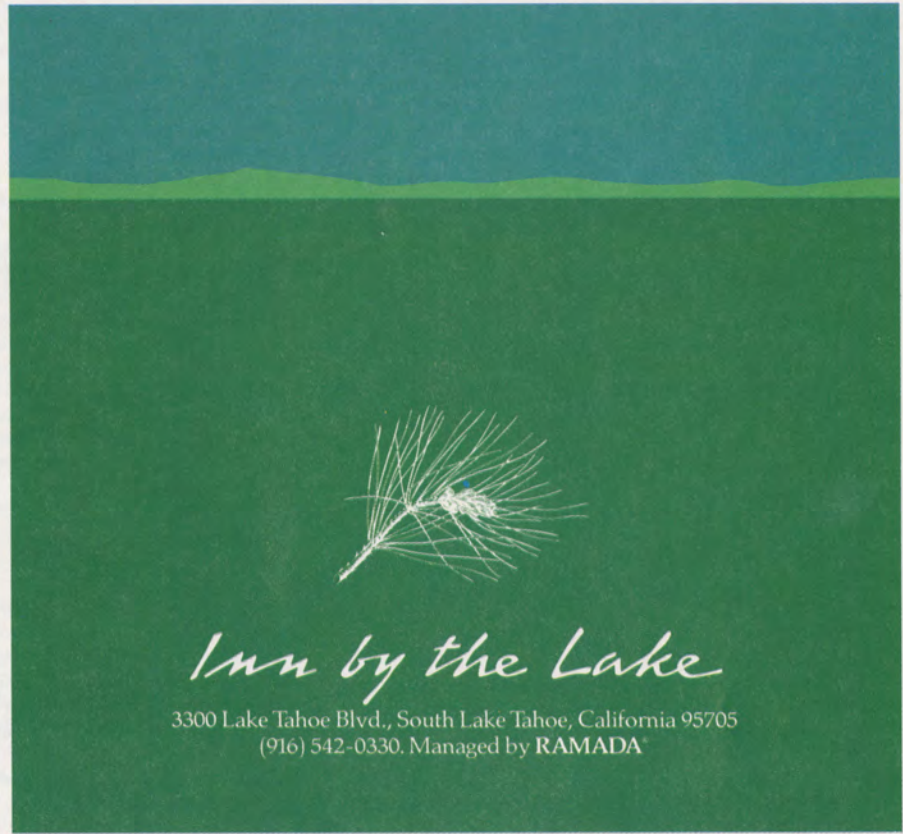
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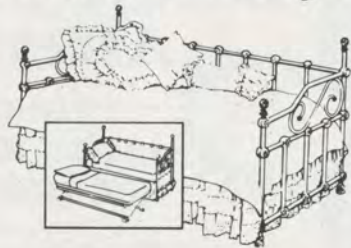
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In this afternoon's performance of *Anna Bolena*, the role of Jane Seymour will be sung by mezzo-soprano Judith Forst, replacing Livia Budai, who is ill. Miss Forst sang the role opposite Joan Sutherland at the Canadian Opera and Michigan Opera Theater presentations of *Anna Bolena*. Judith Forst made her San Francisco Opera debut in 1974 and was last heard during the Company's 1981 season as Valencienne in *The Merry Widow*.

October 28, 1984.

October 28, 31
November 3, 6, 9, 13



JUDITH FORST

Mezzo-soprano **Judith Forst** appears as Jane Seymour in *Anna Bolena*, a role she has sung opposite Joan Sutherland at the Canadian Opera and Michigan Opera Theatre earlier this year. The Canadian singer made her San Francisco Opera debut in 1974, when she appeared as a Flowermaiden in *Parsifal* and as Suzuki in *Madama Butterfly*. She returned for the 1981 Fall Season to sing Valencienne in *The Merry Widow*. Miss Forst was the first contestant ever offered a Metropolitan Opera contract following auditions in the national semifinals, and she went on to perform at the Met for seven seasons in a wide variety of roles. She sang her first Octavian in *Der Rosenkavalier* with the Canadian Opera during the 1978-79 season, as well as her first Carmen with Vancouver Opera. Her assignments the following year included Charlotte in *Werther* in Toronto, the title role of *La Cenerentola* in Victoria and Musetta in *La Bohème* in Hamilton. She bowed with New York City Opera during the 1980-81 season, singing Carmen and Sesto in *Julius Caesar*. She was Nicklausse in a new version of *Les Contes d'Hoffmann* with Miami Opera, and in Winnipeg was Rosina in *The Barber of Seville*, a role she repeated in a new production that opened New York City Opera's 1984 season. Her 1982 credits included Cherubino in *The Marriage of Figaro* in Calgary, Milwaukee, Winnipeg and the Santa Fe Opera, where she also sang Frédéric in *Mignon*. In Vancouver, she was Musetta and in Baltimore sang Dorabella in *Così fan tutte*, a role she sang earlier this year with Miami Opera. In 1983 she sang Musetta in Winnipeg, Cenerentola in Ottawa and in Manitoba was Adalgisa in *Norma*, a role she will perform in a new production by New York City Opera next summer under Richard Bonyngé. In January of this year she appeared as Sara in *Roberto Devereux* with New Jersey State Opera. Future engagements include Dorabella with the Dallas Opera and Preziosilla in Winnipeg.

October 31, 1984



OLIVIA STAPP

Olivia Stapp sings the title role in tonight's performance of *Anna Bolena*, a role she has sung frequently with various companies including the New York City Opera and, most recently, in Italy. Miss Stapp, who last appeared here as Abigail in the 1982 Summer Season production of Verdi's *Nabucco*, made her Company debut in 1978 as Donna Anna in *Don Giovanni* and returned the following year as Santuzza in *Cavalleria Rusticana*. Beginning her operatic career as a mezzo-soprano, her first appearance with the New York City Opera in 1972 was as *Carmen*. During the 1975-76 season, she launched her soprano repertoire in Italy, with performances as Lady Macbeth in Palermo and Santuzza in Bari. Since then she has won renown for a large number of dramatic soprano roles as well as the bel canto repertoire. In 1981 she made her Washington Opera debut in *Macbeth* and in 1982 starred in a new production of the same work in Paris. Her 1982 season included performances of the title role of Strauss' *Elektra* at the Vienna State Opera, as well as appearances in *Ernani* in Barcelona, *Macbeth* in Berlin, Minnie in Puccini's *La Fanciulla del West* in Paris, and her Metropolitan Opera debut as Lady Macbeth. During the 1983-84 season she bowed at La Scala in the title role of *Turandot* and returned there last spring to appear in *Idomeneo*. Currently in rehearsal with the Opera Company of Philadelphia for a production of *Macbeth* that opens next week, Miss Stapp is scheduled to return to the Met this season in a new production of *Tosca*, and will appear in a new production of *I Vespri Siciliani* in Geneva next June.

Immediately following tonight's
performance of
Anna Bolena
the audience is invited
to remain in their seats for
a special presentation to
Dame Joan Sutherland.



Tuesday, November 13, 1984

Timings: Act I - 55 minutes
Act II - 28 minutes
Act III - 75 minutes
Total running time: Three hours, 30 minutes

First performance: Milan, Teatro Carcano, December 30, 1830,
with Pasta, Orlandi, Rubini and Galli.

First performance in the U.S.: New Orleans, November 1839.

These performances of Anna Bolena represent the San Francisco
Opera premiere of the Donizetti work.

Orchestra: 2 flutes (plus piccolo), 2 oboes (1 doubling English
horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones,
timpani, percussion, harp; regular (39) strings.

Backstage: Drum-roll in the last act.

Also in the last act: pre-recorded cannon and bells.

Cuts: Standard bel canto elimination of repeated material, plus
1 verse each of Smeton's Act I and III ariettas.

Cut, opened: The tenor's last-act aria, "Vivi tu," not heard
in the Toronto and Detroit presentations of this production, will
be heard in San Francisco.

Ornamentation: By Richard Bonynges, worked out with the individual
artists.

Production: Originated at the Canadian Opera Company, Toronto.
The same staging was recently seen in Detroit. It will be seen in
Chicago during the 1985 season.

Production: Mounted in Toronto last May specifically for Joan
Sutherland; fruition of a project Lotfi Mansouri and the Bonynges had
under consideration for about 10 years.

It is a consciously romantic interpretation of a historical
situation. All costumes are based on historic originals, as seen in
various paintings of the period.

The second scene of the first act is set in one of the
deserted rooms in the palace; those discarded portraits are of
Catherine of Aragon and Anne Boleyn.

