

Lucio Silla

1990

Friday, June 28, 1991 8:00 PM  
Sunday, June 30, 1991 7:00 PM

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SAN FRANCISCO OPERA

Lotfi Mansouri, *General Director*

presents

LUCIO SILLA

Opera in three acts by  
WOLFGANG AMADEUS MOZART



WAR MEMORIAL OPERA HOUSE  
SAN FRANCISCO

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This production is generously sponsored by the Franklin Group of Funds.

*San Francisco Opera Premiere*

Concert Version

Opera in three acts by WOLFGANG AMADEUS MOZART

Text by GIOVANNI DE GAMERRA

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# Lucio Silla

(in Italian)

## CAST

*Cecilio* Monica Bacelli\*\*

*Lucio Cinna* Ann Panagulias

*Lucio Silla* Vinson Cole

*Celia* Alexandra Coku\*

*Aufidio* Hong-Shen Li

*Giunia* Sally Wolf

*Guards, maidens, nobles, soldiers,  
senators, populace*

\*\*United States opera debut

\*San Francisco Opera debut

TIME AND PLACE: Circa 80 B.C.; in and near Rome

*ACT I* *Scene 1:* In a park near Rome  
*Scene 2:* Giunia's apartments  
*Scene 3:* The Hall of the Heroes burial vault

INTERMISSION

*ACT II* *Scene 1:* Silla's dwelling  
*Scene 2:* The Imperial Gardens  
*Scene 3:* The Capitol

INTERMISSION

*ACT III* *Scene 1:* The prison  
*Scene 2:* The Capitol

*Conductor and  
Harpsichord Continuo*  
Julius Rudel

*Chorus Director*  
Ian Robertson

*Musical Preparation*  
Susanna Lemberskaya  
Susan Miller Hult  
Patrick Summers

First performance:  
Milan, December 26, 1772

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Supertitles by Clifford Cranna, San Francisco Opera.

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

*The use of cameras, cellular phones and any kind of recording equipment  
is strictly forbidden.*

FRIDAY, JUNE 28 AT 8:00  
SUNDAY, JUNE 30 AT 7:00

*The performance will last approximately three hours and ten minutes.*

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# Lucio Silla/Synopsis

## ACT I

The outlawed Senator Cecilio, who has secretly returned from exile, waits impatiently for the arrival of his friend, the patrician Lucio Cinna. He is anxious to obtain from him news of the fate of his betrothed, Giunia, the daughter of the murdered Gaius Marius (Marius). He learns that she is in mourning, believing Cecilio to be dead, and that the dictator Lucio Silla hopes by this trick to win her as his bride. Cinna advises his friend to surprise his beloved in the tombs of the heroes, where she goes every day in order to mourn the death of her father, and encourages him to believe that his love for Giunia will have a happy consummation. (Aria: "Vieni ov'amor t'invita") This prospect fills Cecilio with eager anticipation (Aria: "Il tenero momento")

Meanwhile, in Giunia's apartments, Lucio Silla asks his sister Celia to help him win the hand of Giunia. The contempt in which Marius's daughter holds him must be overcome. Otherwise, he will have no alternative but to use force. Celia advises understanding and patience, because the living presence of someone who loves her will eventually triumph over fidelity to a deceased lover's memory. (Aria: "Se lusinghiera speme") Silla's attendant Aufidio, however, advocates force. Silla cordially approaches Giunia, but the only answer he receives is both an assurance of her hatred for him as her father's enemy, and of her love for Cecilio. (Aria: "Dalla sponda tenebrosa") When he threatens her, she tells him that while death will be a deliverance for her, it will cause remorse for him. Left alone, Silla is initially torn between anger and affection, but finally his desire for revenge triumphs and, aroused to fury, he decides to use his tyrannical power. (Aria: "Il desio di vendetta, e di morte")

Meanwhile, Cecilio is waiting alone at the burial ground for the arrival of his betrothed. He hides when he sees her approaching, followed by her suite of maidens and nobles. The tearful Giunia laments the death of her father and asks him to help her. (Chorus and Arioso: "Fuor di queste urne dolenti") When she also calls upon the lover whom she believes to be dead, Cecilio leaves his hiding place and embraces his astonished beloved. They both shed tears of joy. (Duet: "D'Elisio in sen m'attendi")

## ACT II

Aufidio discourages Silla from taking revenge on Giunia, and instead urges him to take the proud woman as his bride before the Roman people and Senate. Her stubborn heart, he says, will yield to the acclamation of the people, and she will be forced to be Silla's bride. Silla confesses to the inner conflict and pangs of conscience which the use of force continue to cause him. Aufidio condemns this weakness which he calls cowardice. (Aria: "Guerrier, che d'un acciaio")

Cecilio enters with drawn sword, wishing to pursue Silla. Cinna restrains him, and reminds him that the life of his beloved Giunia depends on his own. This so unsettles Cecilio that he asks his friend to take revenge in his place. (Aria: "Quest' improvviso tremito") The senator leaves with feelings of fear, anguish, anger and hope, as well as intense longing for Giunia.

Celia is uncertain whether Cinna reciprocates her love for him. She dares not tell him of Silla's wish for their union, but hints at her feelings. (Aria: "Se il labbro timido") Giunia

begs Cinna to watch over Cecilio's safety. (Aria: "Ah, se il crudel periglio") Cinna is not prepared to delay any longer the overthrow of Silla's oppression. He envisions the dictator dead at his feet. (Aria: "Nel fortunato istante")

Meanwhile, Silla and Aufidio prepare for the proceedings at the Capitol. But Silla is filled with mixed emotions: should the people of Rome resist his will, he will have no recourse but to flood the streets with their blood and to kill Giunia, the one he loves. (Aria: "D'ogni pietà mi spoglio") Silla, Aufidio and the guards leave.

Giunia, who has overheard Silla, enters, baffled by his sinister words. When Cecilio unexpectedly appears, she begs him to leave Silla's dwelling because his life is in danger. She urges him to save himself and to trust in the justice of heaven. As he hesitantly leaves, he assures her of his faithfulness even beyond the grave. (Aria: "Ah, se morir mi chiama")

As Giunia weeps in despair, Celia enters and tries to console her. She tells Giunia of her own happiness because of her impending marriage to Cinna. (Aria: "Quando sugl'arsi campi") But Giunia, full of fear, plans to entreat the Senate to spare Cecilio's life; she will either find mercy or die at the side of her betrothed. (Aria: "Parto, m'affretto")

At the Capitol, Lucio Silla is acclaimed by the populace. (Chorus: "Se gloria il crin ti cinse") As a reward for his victories and to end strife over the death of Marius, Silla demands from the Senate its agreement to his marriage with Marius's daughter, Giunia. She, however, instead of following him to the altar, threatens to kill herself. Cecilio steps between them with a drawn sword but is disarmed and put in chains. Silla orders Cecilio's removal. (Trio: "Quell'orgoglioso sdegno") The two lovers comfort one another and find consolation in the thought of dying together. Their devotion to each other makes a deep impression on Silla.

## ACT III

In chains at the prison, Cecilio longs for death. His only fear is for Giunia. Cinna calls on Celia to assert her influence on her brother in order to avoid bloodshed. As a reward, he promises to marry her. Celia, hoping finally to win Cinna for herself, undertakes the difficult task. (Aria: "Strider sento la procella") Cinna visits Cecilio in prison in order to cheer him up. He tells him to abandon all thoughts of death—only the guilty have anything to fear. (Aria: "De' più superbi il core")

Giunia comes to say farewell to Cecilio. Desperate and hopeless, she decides that if he dies she will follow him in death. Giunia's tears torment him more than the thought of death. (Aria: "Pupille amate, non lagrimate") Giunia sees no other way of escape except to die. (Aria: "Fra i pensier più funesti di morte")

At the Capitol, Silla intends to let the Senate and populace sit in judgment on his sense of justice. Silla accuses Cecilio, who has been brought before him, of treason and of breaking the laws of Rome. But, to everyone's astonishment, he pardons him. He shall be Giunia's spouse. The two lovers' devotion has taught Silla that virtue must triumph over vainglorious pride. The populace and the Senate rejoice at his decision. (Finale: "Il gran Silla a Roma in seno")



SALLY WOLF

Currently in demand in Europe and North America for her dramatic coloratura repertoire, American soprano **Sally Wolf** makes her first appearance with San Francisco Opera as the Queen of the Night in *Die Zauberflöte* and Giunia in *Lucio Silla*. She made an acclaimed 1986 debut at the Royal Opera Covent Garden as Mozart's Queen, and at the request of the late Jean-Pierre Ponnelle, sang the role in his production of *Die Zauberflöte* at La Fenice in Venice in 1987. Last season she traveled to Tokyo with the forces of the Vienna Staatsoper for their productions of *Parsifal* and *Die Zauberflöte*, and returned to Vienna this season to perform the Queen of the Night at the Staatsoper. Miss Wolf has been seen in this role in over 100 performances worldwide with other companies including the Châtelet in Paris, Monte Carlo, New York City Opera, Seattle, Opera Theatre of St. Louis, Vancouver, Santa Fe and the Canadian Opera Company in Toronto, where she made her professional debut as the Countess in *Le Nozze di Figaro* in 1979. Engagements for the 1990-91 season include the Queen of the Night for Washington Opera (where she made her debut in the role in 1981), as well as with Opéra de Montpellier; Constanze in *Die Entführung aus dem Serail* for the Netherlands Opera; Rosalinde in *Die Fledermaus* for Pittsburgh Opera; the title role of *Norma* for the first time in her career as well as Elettra in *Idomeneo* for Greater Miami Opera; her first Oscar in *Un Ballo in Maschera* with Opera Colorado; the title role of *Lucia di Lammermoor* with the Spokane Symphony; and her television debut singing Madame Herz in *The Impresario* with the Mostly Mozart Orchestra led by Gerard Schwarz in the "Live from Lincoln Center" series. Future plans include her first Mimì in *La Bohème* and the title role of *The Ballad of*



MONICA BACELLI

*Baby Doe* for Seattle Opera, her first Sophie in *Der Rosenkavalier* with Opera Colorado, as well as Violetta in *La Traviata* in Strasbourg and at the New York City Opera. Miss Wolf's symphonic credits include a program of Mozart concert arias with the San Francisco Symphony, Handel's *Messiah* with the Buffalo Philharmonic, and *Elijah* with the Palm Beach Masterworks Chorale. A Merola Opera Program participant and winner of the Grand Finals Auditions in 1980, she received her training at Kent State University, Curtis Institute of Music, and at Indiana University where she studied with Margaret Harshaw. She was the recipient of a 1981 National Opera Institute Grant, winner in the 1986 International Pavarotti Competition, and placed first in the 1981 New Jersey State Opera Auditions.

Italian mezzo-soprano **Monica Bacelli** makes her U.S. opera debut with San Francisco Opera singing the role of Cecilio. After studies at the Music Conservatory of Pescara, she won the prestigious A. Belli competition in 1986 and made her operatic debut that year in Spoleto, Italy, as Cherubino in *Le Nozze di Figaro*. Since then, the fast-rising young artist has been applauded as Rosina in *Il Barbiere di Siviglia* in Amsterdam, as Dorabella in *Così fan tutte* in Zurich, Macerata, and Spoleto, and as Cherubino in Turin. She also scored great successes in Purcell's *Dido and Aeneas* (Venice), Weill's *Mahagonny* (Spoleto), and in *Ariadne auf Naxos* (Rome). Earlier this year, she appeared in *Die Zauberflöte* in Salzburg and Brussels, and was seen as Zerlina in *Don Giovanni* in Rome and as Don Ramiro in *La Finta Giardiniera* in Vienna. Her numerous concert appearances include Monteverdi's *Il Combattimento di Tancredi e Clorinda*, Vivaldi's



ANN PANAGULIAS

*Stabat Mater* and *Gloria*, Prokofiev's *Alexander Nevsky*, Berlioz's *Roméo et Juliette*, and Stravinsky's *Les Noces*. Her first recording, Cherubini's *Il Giocatore*, was recently released. Miss Bacelli's future engagements include Desdemona in *Otello* at Pesaro's Rossini Festival, Dorabella in *Così fan tutte* in Macerata, Isaura in *Tancredi* in Bologna, Cherubino in *Le Nozze di Figaro* in Brussels, Florence, Seville and Salzburg, as well as Debussy's *La Damoiselle Éluë* at Salzburg.

Soprano **Ann Panagulias** sings the role of Cinna. A 1988 Adler Fellow with the San Francisco Opera Center, she scored a storybook success in the title role of Berg's *Lulu* in 1989, singing the demanding role for the first time in her career. She made her Company debut in 1988 in *Parsifal* and was also featured in the Schwabacher Debut Recital series. Since then, she has been seen here as Mrs. Naidoo in the Philip Glass *Satyagraha*, as Woglinde in *Das Rheingold* and *Götterdämmerung* for the 1990 Ring cycle, and in a San Francisco Opera-sponsored concert with Plácido Domingo at the Civic Auditorium. A 1986 Merola Opera Program participant, she is also a veteran of many tours with Western Opera Theater, including presentations in China and a special concert with the Shanghai Opera Orchestra, and of many Opera Center performances. These included roles such as Fortuna in Handel's *Giustino*, Mimì in *La Bohème*, Norina in *Don Pasquale*, the title role of Hiram Titus's *Rosina*, and Madame Goldentrill in Mozart's *The Impresario*. As a member of Wolf Trap Opera in 1987, she performed Erisbe in Cavalli's *L'Ormindo* and Helena in *A Midsummer Night's Dream*. She has also appeared as Pamina in Pittsburgh Opera's *The Magic Flute* and as Violetta/Camille in SkyLight Opera of

Milwaukee's presentation of the Dumas heroine as seen in the original play and the Verdi *Traviata*. A popular concert soloist, she has appeared with the San Francisco Symphony in its annual "Night in Old Vienna" and Pops Series, as well as with the Detroit Symphony, Honolulu Symphony, San Jose Symphony and Sinfonia San Francisco. The artist's most recent engagements include her acclaimed European debut at La Fenice in Venice in the title role of a new production of *Lulu*, the title role of *L'Incoronazione di Poppea* at Montpellier, concerts with Domingo in Pittsburgh and Miami, and Fiordiligi in *Così fan tutte* in Bordeaux. Future plans include Natasha in San Francisco Opera's premiere of *War and Peace* this fall, Leonora in Donizetti's *L'Assedio di Calais* at the Wexford Festival, Rosina in *The Barber of Seville* for Hawaii Opera Theatre, Norina in *Don Pasquale* in Palm Beach and Vancouver, Gilda in *Rigoletto* in Pittsburgh, and her Santa Fe Opera debut next summer as Zerlina in *Don Giovanni*. Miss Panagoulas, a native of Pittsburgh, received her Bachelor of Music degree from the Oberlin College Conservatory and a Master of Music degree from the New England Conservatory.

California-born soprano **Alexandra Coku** makes her first appearance with San Francisco Opera singing the role of Celia in *Lucio Silla*. A 1988 Merola Opera Program participant, the young artist has recently made several auspicious debuts. In the 1988-89 season, she made her British debut when she appeared with the forces of the Komische Oper of Berlin in Harry Kupfer's celebrated production of Gluck's *Orpheus und Eurydike* at the Royal Opera House Covent Garden, a role she repeated in a different performing edition at the Netherlands Opera. In the same season she made her debuts with the Lyons Opera in Salieri's *Prima la Musica, poi le Parole* as Donna Eleonora, and with the Frankfurt Opera as Helena in Britten's *A Midsummer Night's Dream*. During the 1989-90 season, she returned to Frankfurt as Sandrina in *La Finta Giardiniera* and as Max in Knussen's *Where the Wild Things Are*. Earlier this year she opened Frankfurt's new opera house as Pamina in *Die Zauberflöte* (a role she sang last summer at the Vienna State Opera), and was heard as Anne Trulove in the Glyndebourne production of *The Rake's Progress* at Monte Carlo Opera. She also regularly performs as soloist in concerts and oratorios throughout Europe. Miss Coku received her Bachelor of Arts degree



ALEXANDRA COKU

from Stanford University before attending Indiana University for graduate studies with Margaret Harshaw. She is the recipient of numerous awards including the "Opernwelt Prize" given at the 1987 International Belvedere Competition in Vienna, the third prize in the 1988 International Mozart Competition in Salzburg, as well as the Richard F. Gold Grant from the Merola Program.

After making his San Francisco Opera debut last fall as Telemaco in *Il Ritorno d'Ulisse in Patria*, Missouri-born tenor **Vinson Cole** returns this season to sing the title role of *Lucio Silla*. Following study at the Philadelphia Musical Academy, he continued at the Curtis Institute with Margaret Harshaw (who remains his vocal mentor today), and made his professional operatic debut with Spring Opera Theater in 1976 in the title role of *L'Amico Fritz* opposite Leona Mitchell. He made his European debut the following year in Angers, France, in Handel's *Acis and Galatea*, which was soon followed by his debut at the Welsh National Opera in *Die Entführung aus dem Serail*. He has since received international acclaim for his performances on the operatic stage, in recital, and with leading symphony orchestras in the U.S. and Europe. With an operatic repertoire spanning the works from four centuries, he has won praise for appearances at leading theaters including the Metropolitan Opera, Paris Opera, Vienna State Opera, and at the Salzburg Festival. Cole made his Metropolitan Opera debut in 1987 as Alfred in *Die Fledermaus*, and has since returned to the Met as Des Grieux in *Manon*, Rodolfo in *La Bohème*, Nemorino in *L'Elisir d'Amore*, and Rinuccio in *Gianni Schicchi*. He has appeared in five productions at the Paris Opera: Cimarosa's *Il Matrimonio Segreto*, Mozart's *The Magic Flute* and *Abduction from the Seraglio*, Massenet's *Manon*, and Strauss'



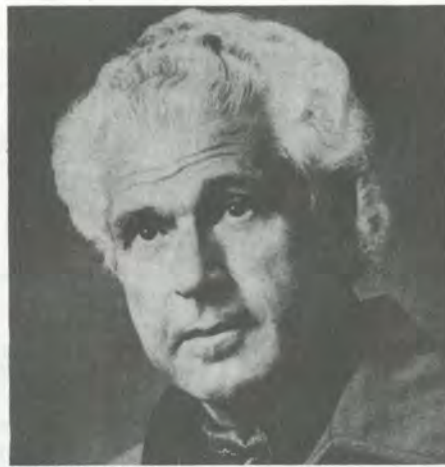
VINSON COLE

*Salome*. His special association with the late Herbert von Karajan resulted not only in four consecutive seasons at the Salzburg Festival (where he appeared in *Il Ritorno d'Ulisse in Patria* and *Der Rosenkavalier*), but also a series of concerts with the Berlin Philharmonic as well as four recordings. Highlights of recent seasons include his Canadian Opera Company debut as Ruggero in *La Rondine*; the title role of Stravinsky's *Oedipus Rex* with the Los Angeles Philharmonic and the New York Philharmonic; a return to Salzburg for a series of concerts; Idamante in staged performances of *Idomeneo* in Japan led by Seiji Ozawa; *La Clemenza di Tito*, *Rigoletto* and *Macbeth* at the Frankfurt Opera; his Philadelphia Opera debut in *Lucia di Lammermoor*; and a "Live from Lincoln Center" telecast of Mozart's *The Impresario* which opened the 24th annual Mostly Mozart Festival. Future plans include his debut at Milan's La Scala in Gluck's *Iphigénie en Tauride*; *La Bohème* and *Così fan tutte* for Seattle Opera; as well as a debut with the London Philharmonia under Carlo Maria Giulini in a series of Verdi Requiems to be performed in England, Italy and Spain. Cole's growing discography includes Mozart's *Bastien und Bastienne* and Requiem, Beethoven's Ninth Symphony and *Missa Solemnis*, Bruckner's *Te Deum*, the Verdi Requiem, Berlioz's *Roméo et Juliette*, and *Der Rosenkavalier*. He is scheduled for a recording of the title role of *Oedipus Rex* conducted by Esa-Pekka Salonen, as well as a solo recital album.



HONG-SHEN LI

Tenor **Hong-Shen Li** portrays the First Armored Man in *Die Zauberflöte* and Aufidio in *Lucio Silla*. An Adler Fellow with the San Francisco Opera Center last year, he made his Company debut in 1989 as Goro in *Madama Butterfly*, and also sang in *Idomeneo*, *Aida* and *Lohengrin*. Last fall he portrayed the Duke of Mantua in *Rigoletto*, and also appeared in *Die Entführung aus dem Serail* and *Capriccio*. A native of the People's Republic of China, he received his initial training while studying under a five-year Highest Fellowship Scholarship at the Central Conservatory of Beijing and traveled throughout Asia and Eastern Europe with the Art Ensemble of Beijing. He continued his studies at the Juilliard School, where he appeared as Benedict in Berlioz's *Beatrice and Benedict*. As a member of the 1987 Merola Opera Program, he performed the role of Rinuccio in *Gianni Schicchi*, and returned to the Merola Program in 1988 to sing Lindoro in *The Italian Girl in Algiers*. During Western Opera Theater's 1988-89 tour he portrayed Goro in *Madama Butterfly* and, with the Opera Center Singers, sang Count Almaviva in the 1989 *Barber of Seville*. Recent engagements include the Duke of Mantua in *Rigoletto* for the Washington Opera and the Stockton Symphony, a debut with San Diego Opera in *Die Zauberflöte*, participation in the farewell gala for soprano Régine Crespin in Paris, the role of the Colonel in the Opera Center's Showcase production of Reimann's *The Ghost Sonata*, and Mozart's Requiem with the Sacramento Symphony. Future plans include the Verdi Requiem with the Long Island Philharmonic, Nemorino in *L'Elisir d'Amore* for Dallas Opera, and a return to San Francisco Opera this fall as Alfredo in the student matinee performances of *La Traviata*. Li is the recipient of a 1990 George London/William Sullivan grant, and was a winner in the 1991 Metropolitan Opera National Council Competition.



JULIUS RUDEL

One of the leading conductors on the international scene, **Julius Rudel** is on the podium for *Lucio Silla*. He made his San Francisco Opera debut with the 1979 production of *Pelléas et Mélisande*, and has since returned to lead *Samson et Dalila* (1980), *Manon* and *Le Cid* (1981), as well as *Don Quichotte* and *Die Fledermaus* last fall. He was director and principal conductor of the New York City Opera for 22 years, and during that time developed his versatility in a repertoire that ranges from the baroque to the contemporary. Rudel has led performances (drawn from his repertoire which exceeds over 170 operas) in the opera houses of Vienna, Munich, Chicago, Paris, Rome, London, Berlin, and New York's Metropolitan Opera. In 1979, after leaving the New York City Opera, he began a six-year tenure as music director of the Buffalo Philharmonic and extended his symphonic activities through guest engagements with orchestras in the U.S. and Europe. One of the orchestras with which Rudel formed a special relationship is the Orchestra of St. Luke's. In their Carnegie Hall and Caramoor Festival concerts, they have performed many of the standard and unusual works, leading to a series of recordings which include symphonies of Schubert and music of Kurt Weill. Maestro Rudel has garnered seven Grammy nominations and one Grammy award for some of his numerous recordings, which include complete performances of *Manon*, *Cendrillon*, *Mefistofele*, *Rigoletto*, Weill's *Silverlake*, Ginastera's *Bommarzo*, *I Puritani*, and Handel's *Giulio Cesare*, which won the Schwann award for the best opera recording. He has also made several television films with such artists as Eva Marton, Kiri Te Kanawa and Frederica von Stade. Additional posts he has held during his career were the music directorships of the Cincinnati May Festival, the Caramoor Festival, and the Kennedy Center in Washington, D.C., where he directed the Center's inaugural

seasons. The recipient of numerous international awards, he was made a Chevalier des Arts et Lettres by France and has been decorated by the governments of West Germany, Israel, and his native Austria. Having just conducted *Andrea Chénier* and *Die Fledermaus* at the Metropolitan Opera this past winter, the seasons ahead will see the maestro returning to several U.S. opera houses, in addition to many European music centers. He will also continue to conduct leading orchestras here and abroad and will return to the studio for further recordings.



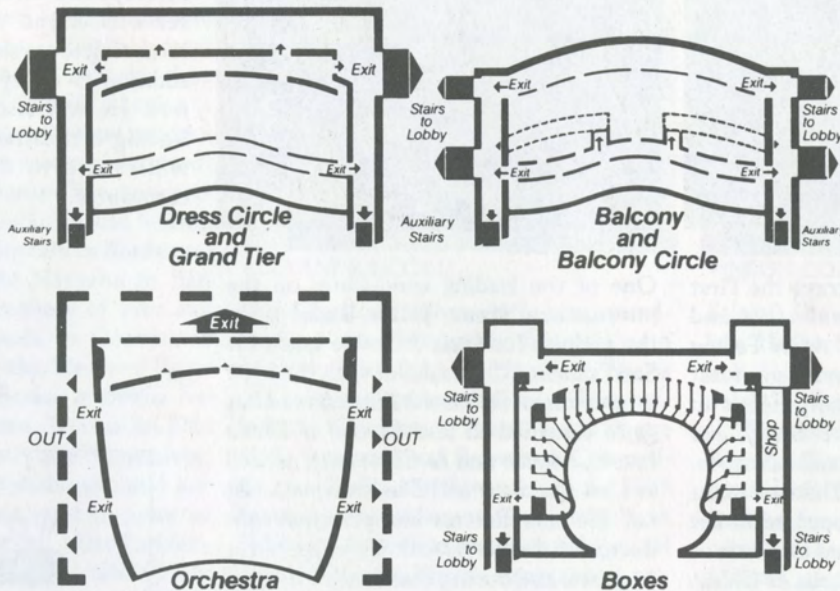
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HIS · TIME

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