
SAN FRANCISCO OPERA

Terence A. McEwen
General Director

Sir John Pritchard
Music Director

presents

KIRI TE KANAWA

Soprano



with

ROGER VIGNOLES

Piano

Thursday, May 8, 1986, at 8:30 p.m.
War Memorial Opera House

PROGRAM

I

Caldo sangue, from the oratorio
Il Sedecia, re di Gerusalemme (1706) Alessandro Scarlatti
(1660-1725)
Hot blood that flows over my breast, give testimony of my love and devotion to my father as I die.
May I live again as you flow through the arm of my avenger.

Le Violette Alessandro Scarlatti
Dewy violets in the meadow, shyly peering from the shadow; your tiny stems are swaying, throwing
the sweetest fragrance around you. How you chide me for my ambition and my struggle for achieve-
ment.

O del mio dolce ardor, from the opera
Paride ed Elena (1770) Christoph Willibald Gluck
(1714-1787)
O my beloved, whom I adore, the very air you breathe inspires my soul. Wherever I gaze, some vague
semblance of you awakens love within me. In this ardor which inflames my soul, I seek you and call to
you, o my beloved, whom I adore.

Se il ciel mi divide, from the opera
Alessandro nelle Indie (1758, rev. 1774) Nicola Piccinni
(1728-1800)
So then, I must die. All is lost for me. Where can I find peace without my beloved one? If heaven separ-
ates me from him, why don't I die?

II

Vado, ma dove?, written for Martin's opera buffa
Il Burbero di buon core (1789), K.583 Wolfgang Amadeus Mozart
(1756-1791)
Whither I go, I know not. . . Would that the gods had pity on my sighs and my loved one's pain.
Beloved, take away all doubt; calm my fears and quiet my distress. Let only faith remain.

Chi sa, chi sa qual sia, from
Il Burbero di buon core, K.582 Wolfgang Amadeus Mozart
Who knows what it may be that torments my beloved? Is it anger, jealousy, suspicion or love? Oh
gods, you who know the purity of my affections, dispel this bitter doubt from my breast.

III

Schlechtes Wetter, Op. 69, No.5 (1919) Richard Strauss
(von Schack) (1864-1949)
The weather is terrible: rain, wind, sleet. I sit by the window and see an old lady crossing the street car-
rying a lantern. I think she carries flour, eggs and butter to make a cake for her big, lazy, golden-haired
daughter who blinks sleepily in the armchair.

Heimkehr, Op.15, No.5 (1885/86) Richard Strauss
(von Schack)
The branches sway softly, the boat drifts towards the shore, the dove returns to its nest, my heart
turns home to you. During the glowing day, when life clamored everywhere, with beating wings it
flew into the distance. But now, the sun is sinking and silence descends upon the woods. It seems that
only with you is there peace and rest. Your eyes gaze at me so lovingly, I become lost in dreams and
can no longer speak.

Ständchen, Op.17, No.2 (1886) Richard Strauss
(von Schack)
Open! Open! But softly, my child, so you wake no one from sleep! The brook hardly murmurs, the
wind hardly stirs a leaf on the bushes; then softly, my dear, that nothing may move, lay your hand
lightly on the latch. With footsteps as gentle as the steps of elves that skip over the flowers, fly lightly
into the moonlit night as you slip out to me in the garden. Around us, the flowers slumber by the rip-
pling brook and exhale their fragrance in their sleep; only love is awake. Sit down! Here dusk is falling
mysteriously under the linden trees. The nightingale above our heads shall dream of our kisses; and
the rose, when she wakes tomorrow, shall bloom more sublimely after the rapture of the night.

Cécilie, Op.27, No.2 (1893/94) Richard Strauss
(Hart)
If you only knew what it is to dream of burning kisses, to wander, to rest beside the beloved, to gaze
into each other's eyes, to caress and whisper. If you only knew it, your heart would consent. If you
only knew what it is to tremble in the lonely night when a storm is raging and there is no one near to
soothe the weary soul. If you only knew it, you would come to me. If you only knew what it is to live
surrounded by the breath of the godhead, to soar to sublime heights—if you only knew this, you
would share your life with me.

INTERMISSION

IV

Chanson triste (1868) Henri Duparc
(Cazalis) (1848-1933)
Moonlight, flooding the fair summer night, illuminates your heart. I wish I could drown in the pure

delight and flee all of life's vain importuning. Oh my love, my weary heart and spirit are cradled, free from harm, in your loving arms.

Phydilé (1882)
(de Lisle)

Henri Duparc

Rest, Phydilé, in the warm noonday, in the sweetness of the clover and the thyme, in the song of the bees. But, with the coming of eventide, let your loveliest smile and fondest kiss reward my vigil.

Oh! quand je dors (1842)
(Hugo)

Franz Liszt
(1811-1886)

Oh, come to me, as I lie sleeping, as Laura came to Petrarch, and when you pass, your breath will touch me, and suddenly, my mouth will open. In my worried mind, where perhaps a nightmare is ending, one that lasted too long—as your face like a star uplifts me, my dream will suddenly become radiant. Then, on my lips, where a flame ignites and makes clear a love that God himself approves, place a kiss and become a woman. Suddenly, my soul wakes up. Oh come, as Laura came to Petrarch.

Enfant, si j'étais roi (1844)
(Hugo)

Franz Liszt

My child, if I were a king, empires would I surrender, and my scepter and throne and my subjects so true. I'd give my crown of gold, and my palace of splendor, my ships too, to gain one look from you, just one look from you. And were I God, I'd forfeit earth and air and ocean, angels and demons who bow to my decree, and the darkest night of chaos as it groans in ceaseless motion, eternity and space and the heaven of our devotion, to win one kiss, one kiss from thee, for one kiss from thee.

V

Lou Coucou, from *Songs of the Auvergne* (1923-30)

Arr. Joseph Canteloube
(1879-1957)

There is nothing so lovely as the cuckoo that sings. Have you heard it? In the meadow, there is a tree with crimson flowers where the cuckoo sings. If all the cuckoos should blend their voices in song, it would sound like five hundred trumpets.

Uno fionto postouro, from *Songs of the Auvergne*

Arr. Joseph Canteloube

A pretty shepherdess was sitting on the grass one morning, crying for her sweetheart. "He should have returned by now... he must have fallen in love with another shepherdess. Poor shepherdess, I have been abandoned like a dove who has lost her mate."

Lou Boussu, from *Songs of the Auvergne*

Arr. Joseph Canteloube

The hunchback sees a girl lying under a tree and wants a kiss from her. The girl wakes up, and the hunchback asks for a kiss. The girl giggles, thinking him funny. She says, "I'll give you a kiss if you'll cut that thing off." But the hunchback declines: "I'll never cut it off—I guard it with my life. Go jump in a lake!"

O Danny Boy

Weatherly/Arr. Douglas Gamley

The Keelrow

Traditional Scottish/Arr. Douglas Gamley

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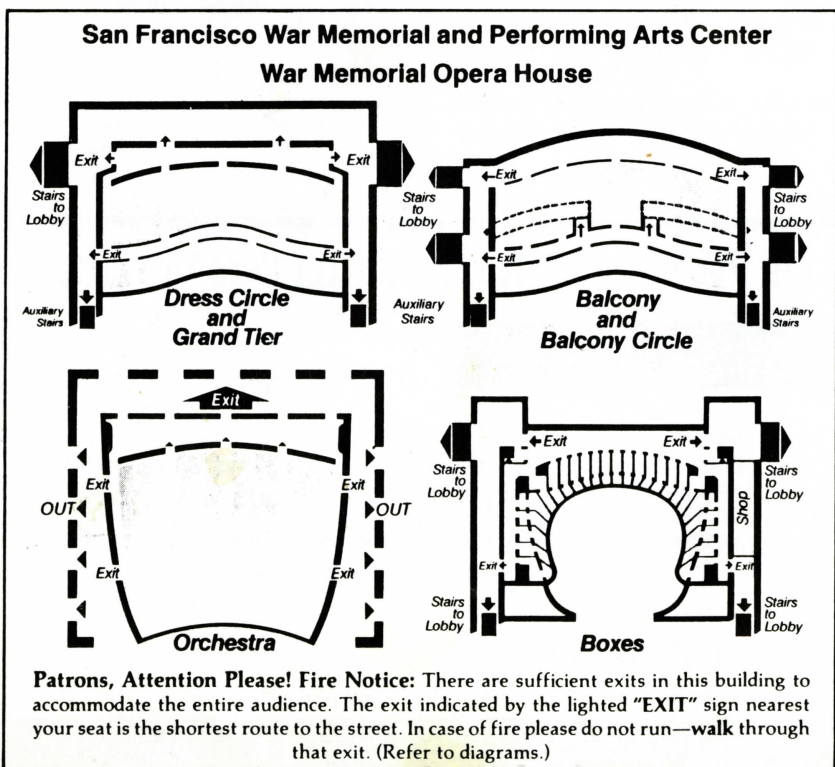
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Dame Kiri Te Kanawa last appeared with the San Francisco Opera as the Marschallin in *Der Rosenkavalier*, a role she has sung to great acclaim at Covent Garden, the Paris Opera and New York's Metropolitan Opera. She made her Company debut as the Countess in *Le Nozze di Figaro* in 1972 and returned in 1975 to sing Amelia in *Simon Boccanegra* and the first *Magic Flute* Pamina of her career, returning again in 1980 in the title role of Strauss' *Arabella*. Born in New Zealand, she became a member of the Royal Opera at Covent Garden in 1970, and it was there in 1971 that she attracted international attention as Mozart's Countess, a success she repeated in 1973 under Sir John Pritchard at Glyndebourne, and for her 1971 American debut at Santa Fe. She made a triumphant debut at the Metropolitan Opera in 1974 as Desdemona in *Otello* and returned the following season as Donna Elvira in *Don Giovanni*, a role she sang in Joseph Losey's film version of that work and for her 1975 debut with the Paris Opera, where she has been a favorite ever since. She appeared with the Australian Opera during the 1976-77 season, singing in *La Bohème* and *Simon Boccanegra*. In the autumn of 1977 she made a tour of major European music festivals with the Vienna Philharmonic and Claudio Abbado in Strauss' *Four Last Songs* and Mahler's Fourth Symphony, a program she repeated at

Milan's La Scala. She made her first European and American recital tour in 1978-79 which included a Covent Garden performance that was filmed and recorded. She was invited to sing "Let the Bright Seraphim" at the 1981 wedding of HRH The Prince of Wales and the Lady Diana Spencer, and the next year was created a Dame Commander of the British Empire. The soprano's television and film credits include an internationally televised production of *Die Fledermaus* from Covent Garden and Jean-Pierre Ponnelle's film of *Le Nozze di Figaro*. Her extensive discography ranges from complete operas (*Don Giovanni*, *Così fan tutte*, *Le Nozze di Figaro*, *Carmen*, *La Rondine*) to song and aria collections and, most recently, such "crossover" albums as Bernstein's *West Side Story* and a record of popular classics arranged by Nelson Riddle.

Roger Vignoles is in the front rank of European piano accompanists with an international career that spans recitals with some of the world's most prominent singers and instrumentalists, and that includes appearances in many of the world's performing arts centers, including tours through Australia, New Zealand and Japan. He has performed regularly with Kiri Te Kanawa, Elisabeth Söderström, Ileana Cotrubas, Thomas Allen, Sheila Armstrong, Julia Hamari, Edith Mathis, Sylvia Sass, John Shirley-Quirk and Robert Tear, in addition to an impressive list of prominent instrumentalists. His highly successful partnership with mezzo-soprano Sarah Walker has resulted in world-wide engagements and a number of recordings, ranging from German lieder to music by George Gershwin. During the 1984/85 performing season, Vignoles made his debut at the Salzburg Festival with cellist Heinrich Schiff, and at New York's Avery Fisher Hall with Kiri Te Kanawa, and is currently in North America for three recitals with the latter: at Los Angeles, San Francisco, and Quebec. In August, he will appear at the Edinburgh Festival with Heinrich Schiff. In 1984, Vignoles was elected an honorary member of the Royal Academy of Music, and this June, he will take part in the jury of the first-ever international competition for piano accompanists in The Hague.



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War Memorial Opera House

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