

San Francisco Opera

Lotfi Mansouri
General Director

Sir John Pritchard
Music Director

presents

JESSYE NORMAN
Soprano

DAN SAUNDERS
Piano

With

Linda Chesis
Flute

and

Special Guest Artist

Pepe Romero
Guitar

War Memorial Opera House, San Francisco
Sunday, September 24, 1989, at 8 p.m.

PHILIPS

Digital Classics

Bizet
Carmen
JESSYE NORMAN

**Mirella Freni
Neil Shicoff
Simon Estes**

**National Orchestra
of France**

**SEIJI
OZAWA**

**The Complete Carmen (422 366-2) available as a 3-CD set;
Carmen Highlights (426 040-2/4) on single CD and cassette.**

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PROGRAM

I

Giulio Cesare

Recitative and Aria: E pur così in un giorno ...
Piangerò la sorte mia

George Frideric Handel
(1685-1759)

II

Ruhe, meine Seele, Op. 27, No. 1
Morgen, Op. 27, No. 4
Heimkehr, Op. 15, No. 5
Nichts, Op. 10, No. 2

Richard Strauss
(1864-1949)

III

L'Invitation au Voyage
Lamento
La Vie Antérieure
Chanson Triste

Henri Duparc
(1848-1933)

INTERMISSION

IV

Shéhérazade

(Arranged for voice, piano and flute)

Asie

La Flûte Enchantée

L'Indifférent

Maurice Ravel
(1875-1937)

V

Siete Canciones Populares Españolas

El Paño Moruno

Seguidilla Murciana

Asturiana

Jota

Nana

Canción

Polo

Manuel de Falla
(1876-1946)

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Miss Norman records for Philips, CBS Masterworks, Angel,
EMI, DG, EuroDisc, Erato, and Orfeo Records.

Exclusive Management: Shaw Concerts, Inc., New York



TEXT TRANSLATIONS

I HANDEL

Recitative and aria of Cleopatra (from Julius Caesar)

And so in one brief hour all my glory is gone? Ah, Cruel fortune! Caesar, my only love, he too has perished. Cornelia and Sextus are also captive, and cannot hope to assist me. Ah, Heaven's no comfort, no hope is left me, my life is ended.

Flow my tears, flow my tears,
cease not your grieving!
Though my sorrow be past relieving,
while I breathe still let me mourn.

I shall haunt him, sleeping, waking,
as a spectre my vengeance taking,
till with terror his heart is torn.

Flow my tears, flow my tears,
cease not your grieving!
Though my sorrow be past relieving,
while I breathe still let me mourn.

II STRAUSS

Ruhe, meine Seele (Peace, peace, my soul)—Henckell

Not a breath stirs,
the wood rests in gentle sleep;
through the leaves' dark veil
bright sunshine steals.

Peace, peace, my soul,
wild have been your storms,
you have raged and quivered
like the swelling breakers.

These times are violent,
causing heart and mind distress—
peace, peace, my soul,
and forget what threatens you!

Morgen (Tomorrow)—Mackay

And tomorrow the sun will shine again,
and on the path that I shall take,
it will unite us, happy ones, again
upon this sun-breathing earth . . .

and to the shore, broad, blue-waved,
we shall, quiet and slow, descend,
silent, into each other's eyes we'll gaze,
and on us will fall joy's speechless silence . . .

Heimkehr (Homecoming)—von Schack

The branches wave more gently,
shorewards flies the boat,
home to its nest the dove goes,
home to you comes my heart.

Enough, by shimmering day,
amidst the clamor of life,
on errant wing-beats
has it ranged afar.

But now the sun has departed
and silence descends on the wood,
my heart feels; with you is peace,
with you alone is rest.

Nichts (Nothing)—von Gilm

You say I should name her,
My queen of the realm of song?
What fools you are,
I know her less than you!
You ask me the color of her eyes,
You ask me about the sound of her voice,
Ah, what do I know of that!
Is not the sun the source
Of all life, of all light?
And what do we know of it,
I and you and everyone? Nothing, nothing!

III
DUPARC

L'Invitation au Voyage (Invitation to a Journey)—Baudelaire

My child, my sister,
dream of the sweetness
of going away to live together!
To love at leisure,
to love and to die
in a country that resembles you!
The humid suns
of these hazy skies
have for my spirit the charm
so mysterious
of your betraying eyes
shining through their tears.

There, all is order and beauty,
luxuriousness, calm and sensuous delight.

See on these canals
these sleeping ships
whose nature is to roam;
it is to fulfill
your least desire
that they come from the ends of the earth.
The setting suns
invest the fields,
the canals, the whole town,
with hyacinth and gold;
the world falls asleep
in a warm light!

There, all is order and beauty,
luxuriousness, calm and sensuous delight.

Lamento (Lament)—Gautier

Do you know the white tomb
where sways with a plaintive sound
the shadow of a yew tree?

On the yew a pale dove,
sad and alone in the setting sun,
sings its song.

One would say that the awakened soul
weeps under the earth in unison
with the song,
and the distress of being forgotten
laments in a cooing
very softly.

Ah! nevermore near to the tomb
shall I go, when evening descends
in its dark cloak,
to listen to the pale dove
singing on the branch of the yew tree
its plaintive song!

La Vie Antérieure (The Former Life)—Baudelaire

For a long time I dwelt beneath vast porticoes
colored by the marine suns with a thousand fires,
whose great columns, straight and majestic,
resembled, at evening, basalt grottoes.

The surging waves, rolling the mirrored skies,
mingled in a solemn and mystical way
the mighty harmonies of their sonorous music
with the colors of the sunset reflected in my eyes.

It is there that I lived in the calm delight of the senses,
surrounded by the azure skies, the waves, the splendors,
and the naked slaves, imbued with fragrant essences,

who cooled my brow with waving palms,
and whose sole care was to deepen
the sorrowful secret that made me languish.

Chanson Triste (Sorrowful Song)—Lahor

In your heart there sleeps a moonlight,
a sweet summer moonlight.
And to escape wearisome life
I shall drown myself in your limpidity.

I shall forget my past woes,
my love, when you lull
my sad heart and my thoughts
in the loving calm of your arms.

You will take my aching head
oh, sometimes upon your knees,
and recite to it a ballad
which will seem to speak of us.

And in your eyes, full of sadness,
in your eyes, then, I shall drink
so many kisses and caresses
that perhaps I shall be healed . . .

INTERMISSION

IV
RAVEL

Shéhérazade (Three poems by Tristan Klingsor)

Asie (Asia)

Asia, Asia, Asia,
ancient, marvelous country of fairy tales,
where fantasy sleeps like an empress
in her forest full of mystery.

Asia,
I would like to go with the schooner
which is rocking this evening in port,
mysterious and solitary,
and which finally spreads its violet sails,
like a huge bird of night in the golden sky.

I would like to go away to the islands of flowers,
while listening to the song of the wayward sea,
with its old, bewitching rhythm.

I would like to see Damascus and the cities of Persia,
with airy minarets in the sky.
I would like to see beautiful silken turbans
above dark faces with shining teeth.

I would like to see eyes dark with love,
and pupils sparkling with joy,
in skins yellow as oranges.
I would like to see garments of velvet
and robes with long fringes.

I would like to see calumets, held between lips
fringed with white beards.
I would like to see avaricious merchants with shifty glances,
and cadis, and viziers
who with a single movement of their bending finger,
decree life or death, just as they wish.

I would like to see Persia, and India, and then China,
the portly mandarins beneath their parasols,
and the princesses with their delicate hands,
and the scholars who argue
over poetry and beauty;

I would like to linger in the enchanted palace,
and like a foreign traveler
gaze at leisure upon countrysides painted
on materials in pinewood frames,
with a figure in the midst of an orchard.

I would like to see assassins smiling
at the executioner who cuts off an innocent head
with his great curved oriental saber.
I would like to see beggars and queens,
I would like to see roses and blood,
I would like to see death for love or else for hate.

(Interlude)

And then returning later,
to narrate my adventure to those interested in dreams,
while raising like Sindbad my old Arabian cup
from time to time to my lips,
to interrupt the tale with artistry ...

La Flûte Enchantée (The Enchanted Flute)

The shade is soft and my master is sleeping
with his conical silken cap on his head,
and his long yellow nose in his white beard.
But I, I am still awake
and I hear outside
the melody of a flute pouring forth
sadness and joy in turn.
An air now languorous, now gay,
that my darling lover plays.
And when I draw near the casement,
it seems as though each note flies
from the flute towards my cheek
like a mysterious kiss.

L'Indifférent (The Indifferent One)

Your eyes are gentle like those of a girl,
young stranger, and the delicate curve
of your handsome face, shaded with down,
is still more attractive in its contour.
On my doorstep your lips chant
an unknown, charming tongue,
like false music.
Enter! And let my wine refresh you ...
But no—you pass by,
and I see you departing from my threshold
gracefully waving farewell to me,
your hips lightly swaying
with your languid, feminine gait ...

V
FALLA

Siete Canciones Populares Españolas

El Paño Moruno (The Moorish Cloth)

On the delicate fabric in the shop
there fell a stain;
for a lower price it sells
because it lost its value. Ay!

Seguidilla Murciana (Seguidilla of Murcia)

Whoever has a glass roof
should not throw stones at his neighbors.
Mule drivers are we,
perhaps on the road
we shall meet.
Because of your inconstancy
I compare you,
I compare you because of your inconstancy,
I compare you
to a peseta that passes from hand to hand;
that finally becomes so rubbed down,
that believing it false,
no one will take it.

Asturiana

To see if I could be consoled
I sought comfort of a green pine tree;
seeing me weep, it wept too.
And the pine tree, since it was green
seeing me weep, wept too.

Jota

They say we don't love each other
because they never see us talking;
but of your heart and mine
they have only to ask.
Now I bid you farewell,
your house and your window too,
even though your mother may not like it,
farewell, little girl, until tomorrow.

Nana (Lullaby)

Sleep, little baby, sleep,
sleep, my soul,
sleep, little star
of the morning.
Nanita, nana,
nanita nana.
Sleep, little star
of the morning.

Canción (Song)

Because they are traitors, your eyes,
I will bury them;
you don't know how painful it is,
"From heaven," little one, to look at them.
"Mother, from their edge"—
little one, to look at them.
"Mother."
They say you don't love me,
yet once you did love me!
Gone is my love!
"From heaven," it is lost.
"Mother, from their edge!" It is lost
"Mother!"

Polo

I am hiding an "ay"—
I am hiding a pain in my breast,
Ay!
That to no one will I reveal!
Cursed love, cursed!
Ay!
And the one who taught it to me!
Ay!

ARTIST PROFILES

One of the most acclaimed artists of our time, soprano **Jessye Norman** regularly appears with the world's most prestigious orchestras, opera companies, and in recital in the major music centers across the globe. Recent seasons have included performances with the orchestras of Berlin, Vienna, New York, London, Los Angeles, Chicago, Pittsburgh, the BBC, Montreal, Philadelphia, Cleveland, and Leipzig. Her 1988-89 season featured recitals at Carnegie Hall, the Musikverein in Vienna, the Kennedy Center for the Performing Arts in Washington, D.C., Chicago's Orchestra Hall, and the Academy of Music in Philadelphia. On July 14, 1989, her singing of the "Marseillaise" was the finale of the Paris festivities celebrating the 200th anniversary of the French Revolution, a performance that was telecast throughout the world.

Also during 1988-89, Miss Norman made history at the Metropolitan Opera when she appeared in that company's first presentation of a one-character opera, Schoenberg's *Erwartung*, paired with Bartók's *Bluebeard's Castle*, with Miss Norman as Judith, and telecast on PBS's

"Live from the Met." The season also included her first Metropolitan Opera Sieglinde in Wagner's *Die Walküre* as part of the company's complete *Ring* cycle. Miss Norman's other recent Metropolitan Opera appearances have included the roles of Elisabeth in *Tannhäuser*, Madame Lidoine in *Dialogues of the Carmelites*, and Ariadne in *Ariadne auf Naxos*, which was the first telecast from the Metropolitan Opera to be broadcast by satellite to Europe and the U.S.S.R. in March of 1988.

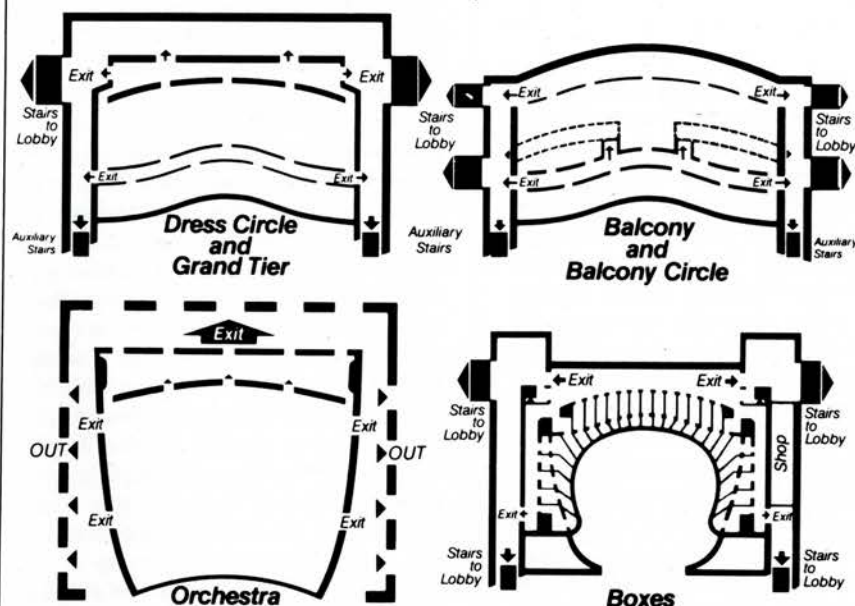
Following a full summer schedule, including concerts with the Vienna Philharmonic under the direction of James Levine and Claudio Abbado at the Salzburg Festival, the Boston Symphony Orchestra with Seiji Ozawa at Tanglewood, and the Philadelphia Orchestra conducted by David Zinman at Saratoga, Jessye Norman will open the seasons of the Toronto Symphony Orchestra with Günther Herbig, and the New York Philharmonic conducted by Zubin Mehta. Her 1989-90 season also includes recitals for Lincoln Center's Great Performers Series at Avery Fisher Hall, at Boston's Symphony Hall, Pasadena's Ambassador Auditorium, and in Houston, Atlanta, Miami,

Paris, Amsterdam, Geneva and Brussels. Miss Norman makes her third trip to the Far East in the fall of 1989 for recitals and staged performances of Poulenc's *La Voix Humaine* and Schoenberg's *Erwartung* in Tokyo. She will sing a recital in Taipei, and perform in the opening concerts of the new Cultural Center in Hong Kong. She returns to the Metropolitan Opera as Sieglinde in performances of Wagner's *Ring* in the spring of 1990.

Born in Augusta, Georgia, Miss Norman made her operatic debut in December of 1969 at the Deutsche Oper, Berlin as Elisabeth in *Tannhäuser*. Two years later, at the Berlin Festival, she sang the Countess in *Le Nozze di Figaro*. Numerous invitations for concert, recital and television appearances followed. Miss Norman toured extensively in the 1970s, performing throughout the U.S., South America, Australia, Canada, and Europe. This led to further invitations and regular appearances at various festivals, including Tanglewood, Ravinia, Edinburgh, Flanders, Aix-en-Provence and Salzburg.

Jessye Norman has been presented with many prestigious awards and distinctions, including honorary doctor of music

San Francisco War Memorial and Performing Arts Center War Memorial Opera House



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War Memorial Opera House

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degrees from Cambridge University, the American University of Paris, Howard University, the Boston Conservatory, the University of the South, Sewanee, the University of Michigan, Brandeis University, and Harvard University. In 1984, the French Government invested her with the title "Commandeur de l'Ordre des Arts et Lettres." That same year, the National Museum of Natural History in Paris honored her by naming an orchid for her. In November of 1987, Miss Norman became an Honorary Member of the Royal Academy of Music in London. She is also an Honorary Fellow of Pierson College, Yale University, and Jesus and Newnham Colleges, Cambridge University.

The soprano has sung a widely varied opera repertory at La Scala, Milan; Teatro Comunale, Florence; the Royal Opera House, Covent Garden; the Hamburg State Opera, the Stuttgart Opera, the Festival at Aix-en-Provence, and the Philadelphia Opera. Her Metropolitan Opera debut in Berlioz's *Les Troyens* (in which she sang the roles of both Dido and Cassandra) opened the Met's 100th anniversary season in 1983. Later that season, she sang the role of Jocasta in the Met's production of Stravinsky's *Oedipus Rex*, and returned to the Met in a production of *Ariadne auf Naxos*, which opened on New Year's Eve, 1984. That season also brought her return to the Aix-en-Provence Festival in *Ariadne*, and she made her debut at the Vienna State Opera in this role in the autumn of 1985.

One of the most prolific recording artists of our day, Jessye Norman's discography has won numerous awards, including the Paris Grand Prix National du Disque for albums of lieder by Wagner, Schumann, Mahler and Schubert. She has received the prestigious Gramophone award in London for her interpretation of Strauss' "Four Last Songs," the Edison Prize in Amsterdam, and recording prizes in Belgium, Spain, and Germany. In the U.S., she won a Grammy Award as "Best Classical Vocalist" for "Songs of Maurice Ravel."

Miss Norman's teachers have included Carolyn Grant at Howard University in Washington, D.C., Alice Duschak at Baltimore's Peabody Conservatory, and Pierre Bernac and Elizabeth Mannion at the University of Michigan.

Dan Saunders performs regularly as accompanist to many of the world's leading singers in addition to his duties as an assistant conductor at the Metropolitan Opera, a post he held since 1981. Among the artists with whom he has collaborated in recital in the United States and Europe are Jessye Norman, Kiri Te Kanawa, Tatiana Troyanos, Elisabeth Söderström, Aprile Millo, Judith Blegen, Birgitta Svendén, Håkan Hagegård, and Samuel Ramey. In May of 1987, he was also heard as accompanist to Kathleen Battle during her tour of Japan. In the summer of 1987 he made his debut at the Salzburg Festival, assisting James Levine in the Salzburg premiere of Schoenberg's *Moses und Aron* and was heard as recitative accompanist for Maestro Levine's performance of *Così fan tutte* with the Chicago Symphony at the Ravinia Festival. He returned to Salzburg in 1988 to assist Maestro Levine on both *Moses und Aron* and *Le Nozze di Figaro*. Dan Saunders was born in Perry, New York, and is a graduate of the American Conservatory of Music in Chicago, where he studied piano with William Browning. Following studies in London with Geoffrey Parsons and Louis Kentner, made possible by a grant from the American Opera Society, he performed widely with the Parnassus Piano Trio in England and appeared in numerous vocal and instrumental recitals, highlighted by concerts at London's Wigmore Hall and the Purcell Room on the South Bank, and at the finals of the Leeds International Recitalist Competition.

Celebrated guitarist **Pepe Romero** was born in Málaga, Spain, the second son of "The Royal Family of Guitar", the Romeros. He learned the art of the guitar from his father, the legendary Celedonio Romero. With his father, and brothers Celin and Angel, Pepe Romero helped establish the Romeros as the leading classical guitar ensemble in the world. Pepe Romero finished a typically busy season with an extensive European tour in the spring and summer of 1989. During the season, he performed throughout the United States, including recitals in Cleveland and Cincinnati, at New York's Carnegie Hall and Washington D.C.'s Kennedy Center with the Lausanne Chamber Orchestra during that ensemble's North American tour. Recent seasons have

taken Pepe Romero around the globe, including extensive tours of Europe and Japan. Closer to home, the guitarist was featured in several recitals, including appearances in Chicago, St. Louis, and at Pasadena's Ambassador Auditorium. During this time, he also appeared with many leading orchestras, including L'Orchestre de La Suisse Romande and the Zurich Chamber Orchestra. Pepe Romero's discography is extensive and diverse, and includes a recording of Joaquín Rodrigo's "Concierto para una Fiesta" for guitar and orchestra dedicated by the composer to Romero, who has consistently championed the work since giving it its world premiere in 1983. Pepe Romero regularly holds master classes at the University of California at San Diego.

Flutist **Linda Chesis** is gaining recognition as one of the most dynamic artists of her generation. Since her New York debut at Carnegie Recital Hall, she has toured Belgium, Great Britain, France, Germany, the U.S. and Japan. A former student of legendary flutist Jean-Pierre Rampal, Linda Chesis holds the distinction of being one of the few Americans ever to receive the Premier Prix de Flûte from the Paris Conservatory as well as top prizes in the Maria Canals International Competition in Barcelona and the International Flute Competition in Paris. Upon her return to New York, she captured first prize in the National Flute Association Competition, was awarded a Solo Recitalist's Grant from the National Endowment for the Arts, and was chosen for the roster of Affiliate Artists. Highlights of her frequent New York appearances include premieres of works by Philip Glass and Steve Reich with Solisti New York, and a recital at Avery Fisher Hall, where she was featured with Rampal and Julius Baker. She has appeared as soloist with the Houston and North Carolina Symphonies, among others. A versatile chamber musician as well as a soloist, Linda Chesis has joined forces with harpist Sara Cutler to form the Chesis/Cutler Duo. She is a member of the Broyhill Chamber Ensemble and a frequent guest with the Dorian Quintet, the Aspen Quintet and the Aeolian Chamber Players. Linda Chesis is a member of the faculty of the Manhattan School of Music and the Bowdoin Summer Music Festival.