

# San Francisco Opera

Lotfi Mansouri, *General Director*

presents

## PLÁCIDO DOMINGO

Tenor

with

## ANN PANAGULIAS

Soprano

and

Members of the San Francisco Opera Orchestra

## EUGENE KOHN

Conductor



Saturday, April 7, 1990, at 7 p.m.  
Civic Auditorium, San Francisco

# P R O G R A M

**Luisa Miller** - Quando le sere al placido

**Giuseppe Verdi**  
(1813-1901)

Plácido Domingo

Based on Schiller's *Kabale und Liebe* (*Intrigue and Love*, 1783), Verdi's *Luisa Miller* (1849) deals with the love of Rodolfo and Luisa in the rural setting of the Tyrolean Alps. Luisa was forced to write a letter to Rodolfo in which she stated she never loved him. Rodolfo, having read the letter, reflects on the calm evenings long past when they looked at the starry sky together. Distant memories of his beloved then conflict with his belief in her betrayal.

**La Traviata** - Follie, follie! . . . Sempre libera

**Verdi**

Ann Panagulias  
with Plácido Domingo

Verdi's *La Traviata* (1853) is based on *La Dame aux Camélias* by Alexandre Dumas fils and it treats the familiar story of the Paris demimondaine, Violetta Valéry, who falls in love with Alfredo Germont, abandons him at his father's request, and finally succumbs to consumption. In the opera's first act, Violetta muses thoughtfully on Alfredo's declaration of love, but then returns to her true character and declares that she must remain free and go from pleasure to pleasure.

**La Traviata** - De' miei bollenti spiriti

**Verdi**

Plácido Domingo

Violetta has abandoned her frivolous Paris life for a quiet countryside existence with Alfredo. At the beginning of the second act, he rejoices in his happiness with her.

**I Vespri Siciliani** - Overture (1855)

**Verdi**

**Lucia di Lammermoor** - Tombe degl'avi miei . . . Fra poco a me ricovero

**Gaetano Donizetti**  
(1797-1848)

Plácido Domingo

In the third act of *Lucia di Lammermoor* (1835), based on Sir Walter Scott's 1819 novel, Edgardo visits the tombs of his ancestors, unaware that his beloved Lucia has gone mad. He thinks her happily married to another man and begins contemplating suicide.

**Don Pasquale** - Quel guardo il cavaliere . . . So anch'io la virtù magica

**Donizetti**

Ann Panagulias

In *Don Pasquale* (1843), Norina makes her entrance reading a passage from a book, one describing a romantic pursuit. Putting down the book, she proceeds to expound on her own talents in that area, listing a number of subtleties she is familiar with: the magical virtue of a slow glance, a brief smile, a furtive tear, etc. etc. Eventually, she will put all her wiles together in order to trap the elderly Don Pasquale.

**La Fille du Régiment** - Overture (1840)

**Donizetti**

**L'Elisir d'Amore** - Esulti pur la barbara (1832)

**Donizetti**

Plácido Domingo  
Ann Panagulias

Nemorino has just bought some "love elixir" from the quack Dulcamara (red wine, actually) and expects that Adina, the object of his affections, will soon fall in love with him. In their duet, he feigns indifference towards her, while she is surprised and intrigued by his new-found attitude.

## I N T E R M I S S I O N

**L'Africaine** (1865) - O paradis

**Giacomo Meyerbeer**  
(1791-1864)

Plácido Domingo

Following a shipwreck, Vasco da Gama finds himself on a lush tropical island. He marvels at this paradise rising out of the sea, then salutes the new world he discovered and vows to claim it for his country, Portugal.

**Les Pêcheurs de Perles (1863) - Comme autrefois**

**Georges Bizet**  
(1838-1875)

Ann Panagulias

Leila is a priestess in ancient Ceylon, entrusted with watching over the pearl fishers as they dive for their treasures. She has just been indoctrinated and is to spend her first day standing on a rock by the shore, singing for the divers' protection from evil. She remembers an event from her youth when she met a man whom she is certain to have seen that very day on the shore. She rejoices at the thought, even though her priestly duties forbid her from speaking to any man.

**Tosca (1900) - Act III Introduction; E lucevan le stelle**

**Giacomo Puccini**  
(1858-1924)

John Wheeler-Rappe, San Francisco Boys Chorus  
Micah Graber, bass, Adler Fellow, San Francisco Opera Center  
Plácido Domingo

Mario Cavaradossi is to be executed at dawn on top of Rome's Castel Sant'Angelo. We hear the song of the shepherd boy, who is guiding his flock of sheep in the distance, and the ringing of Roman church bells, while night slowly gives way to daylight. At last, Cavaradossi is led in. The jailer tells him he has an hour left, at which the condemned asks for a favor: he would like to write a note to his beloved, and if permitted will give the jailer his last possession, a ring. He starts writing to Floria Tosca, but is soon overcome by memories of her, the starlit nights and passionate embraces, which have now given way to desperation and realization that he has to die just at the time when he loved living more than ever.

**Gianni Schicchi (1918) - O mio babbino caro**

**Puccini**

Ann Panagulias

Lauretta, Gianni Schicchi's daughter, is in love with Rinuccio, nephew of the just departed Buoso Donati, who in his last testament left all his possessions to a monastery. The outraged relatives of Donati call on Gianni Schicchi for help. He at first refuses, but after his daughter directs this heartfelt plea at him, he relents and devises a devilish plot which results in a happy solution, at least for the young couple—and himself.

**L'Amico Fritz (1891) - Suzel, buon di (Cherry duet)**

**Pietro Mascagni**  
(1863-1945)

Plácido Domingo  
Ann Panagulias

Fritz is a shy bachelor; Suzel, a young Alsace village girl. In the opera's second act, they are in a cherry orchard, commenting on the coming of spring, on flowers and the peace that pervades the beautiful day—all the while slowly falling in love.

**La Boda de Luis Alonso - Intermezzo**

**Jerónimo Giménez**  
(1854-1923)

**El Gato Montés - Me llamabas, Rafaelillo**

**Manuel Penella**  
(1880-1939)

Ann Panagulias  
Plácido Domingo

Rafaelillo is a young toreador about to go to a bullfight, and he called on Solea to help him with his tie. Their conversation develops into a love duet, during which Solea reassures him that she never meant to flirt with another man and that she will love him forever. This particular part of *El Gato Montés* is a famous paso doble, which can be heard with some regularity in bullfight arenas across Spain.

**La Taberna del Puerto - No puede ser**

**Pablo Sorozábal**  
(b. 1897)

Plácido Domingo

The hostess of the inn in a small Spanish port is very attractive, a fact that complicates her life, since all men are attracted to her and all the women are jealous. To make matters worse, her father is a smuggler, who takes the women's side in order to further his own interests. The young Leandro is in love with her, and is disturbed by the state of affairs, particularly after she asks him to become involved with smuggling.



## ARTIST PROFILES



PLÁCIDO DOMINGO

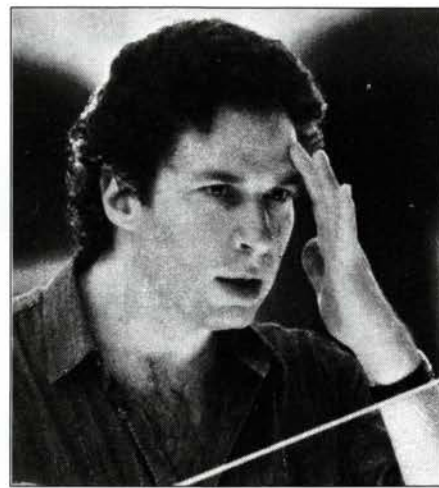
Internationally celebrated tenor **Plácido Domingo** was last heard at the San Francisco Opera as Vasco da Gama in the 1988 performances of *L'Africaine*. His first appearance with the Company was as Rodolfo in the 1969 production of *La Bohème* and he has since returned to San Francisco as Don José in *Carmen* and Cavaradossi in *Tosca* (1970), Manrico in *Il Trovatore* (1971), Vasco da Gama and Cavaradossi (1972), the title role of *Andrea Chénier* (1975), Turiddu and Canio in the *Cavalleria Rusticana/Pagliacci* double bill (1976), Dick Johnson in *La Fanciulla del West* in 1979 (also Cavaradossi in the Company's *Tosca* at Manila), Samson in *Samson et Dalila* (1980), which was televised nationally; Don José in *Carmen* (1981), the never-to-be-forgotten Opening Night substitution in the title role of the 1983 *Otello*, and the title role in the 1987 *Tales of Hoffmann*. Born in Madrid to parents who were zarzuela performers, Domingo moved to Mexico at the age of eight. His early career took him to Israel for two and a half years, where he sang 280 performances of 12 roles, and then to New York City Opera where he proceeded to appear in works from the standard and contemporary repertoire. His Metropolitan Opera debut took place in 1968 (Maurizio in *Adriana Lecouvreur*), and the tenor has since become known the world over for the large number of roles in his repertoire. In the fall of 1986, Domingo sang the title role in the Los Angeles Music Center Opera's inaugural production of *Otello*, while serving as the artistic consultant for that company. In 1987, he starred in Gian Carlo Menotti's new opera *Goya*, which was commissioned for the tenor by the Washington Opera. On television, he has been seen in a number of "Live from the Met" telecasts, as Radames in *Aida* which opened Houston Grand Opera's new home in 1987, in San Francisco Opera's 1988 *L'Africaine*, as well as in documentaries and shows such as "Domingo in Seville" and "Burnett Dis-



ANN PANAGULIAS

covers Domingo." He has recorded well over 50 complete opera albums, ranging from Bellini to Wagner, as well as solo and duet discs. In 1973, the tenor started pursuing a conducting career and bowed at the podium of the New York City Opera's *La Traviata*. Since then, he has led opera orchestras in several European opera centers, at Los Angeles (*Macbeth* and *Tosca*), as well as San Francisco Opera's 1976 student cast of *The Barber of Seville*. Domingo can be seen as Alfredo in Zeffirelli's movie version of *La Traviata*, as Pinkerton in Jean-Pierre Ponnelle's film of *Madama Butterfly*, as Don José in *Carmen*, directed by Francesco Rosi, and in one of his most celebrated portrayals, the title role of *Otello*, in the Franco Zeffirelli film. Among the many awards and honors Domingo has received are the Chevalier des Arts et des Lettres, Kammeränger of Hamburg, Munich and Vienna and the French Order of the Legion of Honor.

Soprano **Ann Panagulias**, a 1988 Adler Fellow with the San Francisco Opera Center, scored a storybook success in the title role of Berg's *Lulu* here last fall, singing the taxing role for the first time in her career. She made her Company debut in 1988 in Wagner's *Parsifal* and was also featured in the Schwabacher Debut Recital series. Last year, in addition to *Lulu*, she appeared in two other works, spanning centuries of operatic creativity: Fortuna in San Francisco Opera Center's presentation of Handel's *Giustino*, and Mrs. Naidoo in the Philip Glass *Satyagraha*, staged at the War Memorial Opera House. A 1986 Merola Opera Program participant, she performed the role of Mimi in *La Bohème*, repeating the part for Western Opera Theater's tour of *La Bohème*, which culminated with performances in China and a special concert with the Shanghai Opera Orchestra. For WOT's 1987-88 tour she sang Norina in *Don Pasquale*, and was also heard in the title role of Hiram Titus's *Rosina* in the



EUGENE KOHN

work's West Coast premiere. As a member of Wolf Trap Opera in 1987, she performed Erisbe in Cavalli's *L'Ormino* and Helena in Britten's *A Midsummer Night's Dream*. Recent appearances include the "Night in Old Vienna" concerts and a "Pops Series" evening with the San Francisco Symphony, and an acclaimed debut with the Detroit Symphony. Her most recent opera appearance was 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*. Miss Panagulias, 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.

Conductor **Eugene Kohn**, active in many European opera houses and concert halls, started his career as a young protégé of Maestro Fausto Cleva, during which he had the opportunity to accompany singers such as Maria Callas, Franco Corelli and Renata Tebaldi. After several intensive years of conducting in regional theaters, he made his Metropolitan Opera debut in 1980, leading Ponchielli's *La Gioconda*. He stayed with the Metropolitan for six years, conducting dozens of performances of Italian works. In recent seasons, he has expanded his repertoire to include symphonic cycles of Beethoven and Brahms, as well as operas by Wagner and Richard Strauss. By now, he has made successful debuts at the Paris Opera, at the operas of Rome and Naples, Munich, Hamburg and Berlin and in 1989 was acclaimed at the Vienna State Opera. He recorded the *Aida* soundtrack for Franco Zeffirelli's 1989 film "The Young Toscanini," and a collection of Berlioz, Wagner and Verdi arias with Plácido Domingo, scheduled for release in 1990. Later this year, he is scheduled for his debut with the Barcelona Opera in *The Tales of Hoffmann*.





# Deutsche Grammophon salutes PLÁCIDO DOMINGO

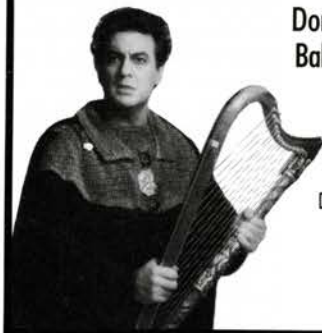
Offenbach  
**TALES OF  
HOFFMANN**  
DOMINGO  
GRUBEROVA  
OZAWA

Orchestre  
National de France



Photo: Fayer

WAGNER **TANNHÄUSER**



Domingo • Studer  
Baltsa • Salminen  
SINOPOLI  
Philharmonia



Verdi  
**UN BALLO IN MASCHERA**  
Domingo • Barstow • Nucci • Quivar • Jo  
KARAJAN • Vienna Philharmonic



## *Also in Plácido Domingo's DG CD catalogue:*

*Live in Tokyo 1988 (Battle, Levine)*  
*Don Carlos (Abbado) • La Fanciulla del West (Mehta)*  
*Luisa Miller (Maazel) • Macbeth (Abbado) • Aida (Abbado)*  
*Manon Lescaut (Sinopoli) • Die Meistersinger  
von Nürnberg (Jochum) • Nabucco (Sinopoli)*  
*Rigoletto (Giulini) • La Traviata (Kleiber)*  
*Il Trovatore (Giulini) • Turandot (Karajan)*

SAN FRANCISCO OPERA

# THE RING

**THE INTERNATIONALLY ACCLAIMED PRODUCTION  
OF WAGNER'S TOWERING MASTERPIECE RETURNS**

## A Festival in Four Operas Words and Music by Richard Wagner

**DAS RHEINGOLD/DIE WALKÜRE/  
SIEGFRIED/GÖTTERDÄMMERUNG**

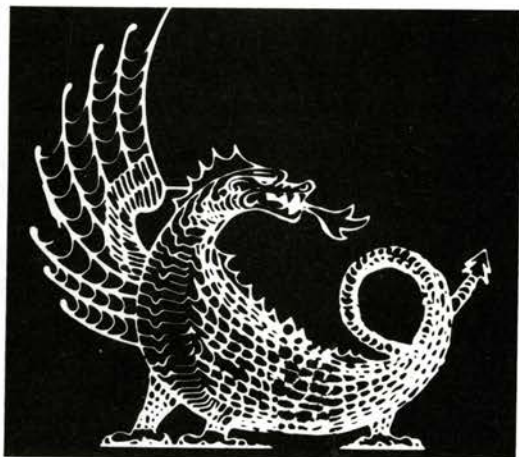
**"I HAVE NO DOUBT THAT IT  
IS THE BEST LOOKING  
RING AROUND."**

ANDREW PORTER, THE FINANCIAL TIMES  
(LONDON), JULY 15, 1985

**TICKETS STILL  
AVAILABLE FOR:**

**CYCLE 2**  
June 12, 14, 16, 19

**CYCLE 3**  
June 20, 21, 23, 26



### **Cycles 2 & 3:**

Orch. \$400;

Orch. Rear Sides \$280.

Supertitles cannot be seen from these seats.

### **Cycle 3 only:**

Boxes \$500; Grand Tier \$400.

**San Francisco Opera, War Memorial Opera House**  
301 Van Ness Avenue, San Francisco, CA 94102-4509  
(415) 864-3330. Use VISA/MASTERCARD. ♿

Musical preparation:

Jonathan Khuner Ernest Fredric Knell

Sound design by Roger Gans

Sound system provided by Pro Media, San Francisco

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

Please pick up an envelope at the concert today and contribute to the Earthquake Arts Recovery Fund.

Thank you.