

SAN FRANCISCO OPERA

LOTFI MANSOURI, *General Director*

Donald C. Runnicles, *Music Director*

presents

KIRI TE KANAWA

Soprano



WITH THE
SAN FRANCISCO OPERA ORCHESTRA

STEPHEN BARLOW

CONDUCTOR

CIVIC AUDITORIUM, SAN FRANCISCO
THURSDAY, AUGUST 27, 1992, AT 8 P.M.

PROGRAM

Roman Carnival Overture, Op.9

Hector Berlioz
(1803-1869)

Le Cid—"Pleurez, pleurez mes yeux"

Jules Massenet
(1842-1912)

The opera's heroine, Chimène, is overwhelmed by sadness caused by her love for Rodrigue (Le Cid), who (as she recently discovered) is the slayer of her father. In the opera's most famous excerpt, "Weep, weep my eyes," she confesses that she still loves him, but further thoughts keep reverting to the memory of her father.

Manon—Gavotte

Massenet

Manon is at an outdoor festival at Cours-la-Reine in Paris, surrounded by a merry holiday crowd. A former country girl, she is now a reigning beauty, rejoicing in life and expressing her philosophy: I am beautiful, I am happy, let life be merry. I don't care what might come tomorrow; if I should die, then let me die in revelry and laughter. Let's obey when love is calling, let there be no sorrow, since youth is the time to sing.

Le Cid—Ballet Music:

Massenet

Aragonaise
Andalouse
Catalane
Navarraise

Manon Lescaut—"In quelle trine morbide"

Giacomo Puccini
(1858-1924)

Based on the same Prévost story as the Massenet opera, Puccini's version follows the plot with some minor alterations. "In these soft curtains" is Manon's soliloquy on life and love. Although she is now a well-kept mistress, she remembers the love she once shared with Des Grieux. Once the reminiscence is over, however, she turns back to the whirlwind of her new life.

Adriana Lecouvreur—"Io son l'umile ancella"

Francesco Cilea
(1866-1950)

Adrienne Lecouvreur is a famed actress at the Paris Comédie Française. She has just come backstage after a well-received act of a Racine play, and is meeting a group of admirers. Following their expressions of adulation, she replies with "I am just a humble servant"—of art. She continues, adding that she is just the voice of the poet, an echo of tragedy, carrying out what others have created. She is faithful to horror, despair or comedy, but her voice is just a breath that with every new day must die . . .

La Forza del Destino—"Pace, pace mio Dio"

Giuseppe Verdi
(1813-1901)

Leonora, the heroine of the opera, has come to a remote hermitage, where she prays for peace of the soul. She laments her destiny, which has separated her from her lover Alvaro, whom she still loves. She prays for death that would at last give her peace. At the sound of approaching steps, she damns the intruder who managed to break into her secluded, sacred world.

INTERMISSION

Spartacus—Adagio

Aram Khachaturian
(1903-1978)

Carousel—"You'll never walk alone"

Richard Rodgers
(1902-1979)

My Fair Lady—"I could have danced all night"

Frederick Loewe
(1904-)

The Sound of Music—"Climb every mountain"

Rodgers

Nutcracker—Waltz of the Flowers

Peter Ilyich Tchaikovsky
(1840-1893)

Turandot—"Signore, ascolta"

Puccini

Prince Calaf has decided to seek the hand of Princess Turandot, an act that might result in his death. Liù, a slave girl who is guiding his blind father, tries to talk him out of it. She confesses she has carried his name in her heart ever since he smiled at her many years earlier. She adds that—should he lose his life—his father would lose a son, and she—a shadow of his smile.

Gianni Schicchi—"O mio babbino caro"

Puccini

Lauretta, Gianni Schicchi's daughter, is in love with Rinuccio. Her betrothal to him hinges on persuading her father to enter into a rather dubious scheme. After this ardent plea to him, however, he relents.

La Rondine—"Chi il bel sogno di Doretta"

Puccini

A party is in progress in Magda's Paris house. The poet Prunier has written a song without an ending. Magda starts the same song about Doretta's dream from the beginning, adding her own ending. In the course of all this, different views of love are revealed.

Kawai is the official piano of San Francisco Opera. Pianos provided and serviced by R. Kassman.

ARTIST PROFILES

Kiri Te Kanawa was born in New Zealand, part Maori and part Irish, and was singing in public since the age of six. She traveled to London on a four-year scholarship to study at the London Opera Centre. As a result of some student performances there, her voice caught the attention of Sir Colin Davis, who invited her to sing the leading role in his forthcoming production at the Royal Opera House, Covent Garden. That debut, as the Countess in Mozart's *Le Nozze di Figaro*, thrust her rapidly into the front rank of the international opera stars. Her San Francisco Opera career began in 1972 with the same role (repeated in 1986). She has returned to the Company in 1975 as Amelia in Verdi's *Simon Boccanegra* and for her first Pamina in Mozart's *The Magic Flute*, in 1980 in the title role of R. Strauss' *Arabella*, in 1985 as the Marschallin in *Der Rosenkavalier* and in 1990 in her first Countess in *Capriccio*.

Kiri Te Kanawa's United States debut took place in Santa Fe in 1971 (Mozart's Countess). She made a triumphant Metropolitan Opera debut in 1974 as Desdemona in Verdi's *Otello* and returned the following season as Donna Elvira in Mozart's *Don Giovanni*, a role she also portrayed 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.

On the concert stage, Kiri Te Kanawa is a familiar figure with the world's leading orchestras and conductors, as well as a sought-after recitalist. She was heard in recital at San Francisco's War Memorial Opera House in 1989.

The soprano's television and film credits include an internationally-televised production of Johann Strauss Jr.'s *Die Fledermaus* from Covent Garden, "Live from the Met" telecasts of *Der Rosenkavalier* and *Die Fledermaus*, 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*, *Arabella*, *Tosca*, *La Rondine*, *Der Rosenkavalier*, etc.) to song and aria collections and, more recently, such "cross-over" albums as *West Side Story*, *South Pacific*, *My Fair Lady*, *Blue Skies* with Nelson Riddle, and *Kiri Sings Gershwin*. Many of the above titles are also available in the video format.

Created a Dame Commander of the British Empire by Queen Elizabeth II in 1982, the soprano also holds honorary doctorates from five universities.

Stephen Barlow was educated at Canterbury Cathedral Choir School, King's College Canterbury, Trinity College, Cambridge, and the Guildhall School of Music. He was a frequent guest conductor at the Glyndebourne Festival Opera from 1978 to 1985, conducting several operas during the summer festivals and on tour. He has led performances with the English National Opera, Scottish Opera, Opera North, and Opera 80, and has been Music Director of Opera 80 since 1987. His United States debut took place at the San Francisco Opera in 1990, at which time he conducted performances of *Capriccio*, with Kiri Te Kanawa in the leading role of the Countess. Barlow's recent performances include operas in the Netherlands, Switzerland, Canada, as well as his debut at the Royal Opera House Covent Garden with Puccini's *Turandot*.

KIRI SIDETRACKS



Te Kanawa and Previn swing through 15 popular standards on "Sidetracks" — their first album together in a jazz setting.

With André at the keyboard and jazz giants Mundell Lowe and Ray Brown on guitar and bass, Kiri's warm, sultry sound is truly at home.

Including:

A Sleeping Bee

Honeysuckle Rose

Cute

It Could Happen To You

Like Someone in Love

Autumn Leaves

It Never Was You

The Shadow of Your Smile

Too Marvellous For Words

Angel Eyes

Why Don't You Do Right

The Second Time Around

Teach Me Tonight

Polkadots and Moonbeams

It's Easy to Remember

