

La Traviata

BY GIUSEPPE VERDI



SAN FRANCISCO
OPERA

100
YEARS

NEW SAN FRANCISCO OPERA PRODUCTION

La Traviata

OPERA IN THREE ACTS BY GIUSEPPE VERDI

LIBRETTO BY FRANCESCO MARIA PIAVE

BASED ON THE PLAY *LA DAME AUX CAMÉLIAS* BY ALEXANDRE DUMAS FILS

Production Sponsors:

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NOVEMBER 11, 13, 16, 22, 25, 27, 30; DECEMBER 3, 2022

The performance will last approximately three hours, including two intermissions.



THE FUTURE OF OPERA

La Traviata

ACT I

A party is taking place at the home of Violetta Valéry, the most famous courtesan in all of Paris. Gastone arrives and presents his friend, Alfredo Germont, telling Violetta that Alfredo has long been a silent admirer, calling every day during her illness to ask about her. Violetta's lover Baron Douphol is angered by the conversation and refuses to propose a toast when invited to by Gastone. Alfredo accepts the invitation and sings an impassioned tribute to beauty and love. Later, as the others go to another room to dance, Violetta is overcome by a fainting spell. Alfredo stays behind and confesses that he has been in love with her for a year. Violetta tells him his love won't last but gives him a flower, bidding him return when it has withered. Alfredo joyously accepts and bids her goodnight. When her guests have gone, Violetta imagines Alfredo's proffered love—the one forbidden thing for any courtesan—but finally rejects love, declaring that she must remain forever free to pass from pleasure to pleasure.

ACT II

Scene 1: Violetta is living with Alfredo in the country, having abandoned her life as the most desired woman in Paris. Annina, Violetta's maid and confidante, enters and tells Alfredo she has been sent to arrange the sale of Violetta's property, which must be sold to pay their debts. Alfredo suddenly understands the sacrifices that Violetta has made in order to live with him and leaves for Paris, determined not to be shamed by her monetary support. Violetta receives an unexpected visitor, Giorgio Germont. When Germont comments on the luxury of the country retreat, Violetta shows him the papers that have been prepared for the sale of her possessions. He asks her to give up Alfredo, explaining that their relationship is endangering the impending marriage of Alfredo's younger sister. Germont reminds Violetta that their bond is not blessed by the church, nor would produce a legitimate family and in fact, would ruin any social standing Alfredo's middle-class family has. Germont finally convinces Violetta, who agrees to leave Alfredo forever, and is writing to Alfredo as he returns. Alfredo, not realizing his father has already arrived, explains that Germont has written him a severe letter but he feels sure his father will approve of Violetta as soon as he sees her. Pretending to leave so as not to be present during the meeting of father and son, Violetta goes out. A messenger returns with Violetta's letter of farewell. Alfredo is stricken with grief at the loss of Violetta, and when his father tries to persuade him to return to his family, Alfredo refuses. Finding an invitation that Flora had sent Violetta, Alfredo's worst nightmare that Violetta would go back to the Baron has come true.

Scene 2: Flora and her lover, the Marquis, are throwing a party full of naughty entertainment for the most important aristocracy in Paris. Alfredo arrives as the guests are beginning to gamble, followed by Violetta, escorted by Baron Douphol. Alfredo, victorious in gambling explains that he who is unlucky in love is lucky at cards. The Baron, incensed at Alfredo's insolence, challenges him to play. Alfredo accepts and beats the Baron repeatedly at high stakes. When all the others go to dinner, Violetta remains behind to entreat Alfredo to leave lest the Baron challenge him to a duel. Alfredo answers that he will leave, but only if she accompanies him. Unable to reveal her true feelings, Violetta declares that she is in love with the Baron. Alfredo, in a frenzy of jealousy, calls all the guests into the room and in a rage, throws money at Violetta's feet, proclaiming that he has paid her in full. Germont enters just in time to see Alfredo's violent behavior and joins the others in condemning him for his conduct. Alfredo, realizing the lengths to which his jealousy has carried him, is contrite but realizes that he is helpless to make amends. The Baron assures Alfredo that he must answer for the insult on the field of honor.

ACT III

Violetta's illness has brought her to the point of death. Her physician, Dr. Grenvil, calls at her home, examines her, and tells Annina that she has but a few hours to live. Violetta reads a letter from the elder Germont, in which she learns that Alfredo has gone abroad after wounding the Baron in a duel. He now knows of the great sacrifice that Violetta has made and is returning to beg her forgiveness. Alfredo returns and the two are reunited at last. But it is too late. Violetta, comforted by the presence of the man whom she has so tragically loved, dies in his arms.

First performance: Venice, Teatro La Fenice; March 6, 1853

First performance in the United States: New York, Academy of Music; December 3, 1856

First San Francisco Opera performance: October 4, 1924
La Traviata has been performed in 37 previous San Francisco Opera seasons. For complete historic casting and other information, visit archive.sfopera.com.

Personnel: 12 principals, 47 choristers, 5 dancers, 7 supernumeraries; **71 total**

Orchestra: 2 flutes (one doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 tuba, 1 timpani, 2 percussion, 40 strings (12 first violins, 9 second violins, 7 violas, 7 cellos, 5 basses); **61 total**

Offstage Banda: 1 piccolo, 1 flute (doubling piccolo), 1 oboe, 2 clarinets, 1 bassoon, 2 horns, 1 trumpet, 1 trombone, 2 percussion, 1 violin, 1 bass, 1 harp; **15 total**

La Traviata

Verdi's heroine is based on an actual person who is known by many names—Alphonsine, Marguerite, Marie, and, in our opera, Violetta. She was the object of obsession and fascination to an entire society in 19th-century Paris. The most famous escort of the age, she inspired works of literature, lithography, and opera.

She began life in rural France, the child of a father so violent he almost beat her mother to death. When she was still a child, her father sold her to a deviant old man in their village. According to lore, he either sold her to a group of travelers or merely dropped her off in Paris when she was around age 11 or 12. From that point, she not only taught herself to read and write but worked her way up the informal ladder from grisette to full-blown sex worker.

Our real-life Violetta went on to host the most sophisticated salons, which teemed with the greatest intellectuals in Paris. Not only was composer and pianist Franz Liszt among her lovers, her bedmates included the author and playwright Alexandre Dumas *filz*, and his father, the successful novelist behind *The Three Musketeers*.



Shawna Lucey / DAVID ALLEN

Her fame continues to reverberate well beyond her short life of 23 years.

Violetta is a woman who never knew a relationship that wasn't transactional until her love for Alfredo. Nor did she know a moment of privacy—not even in death. The debt collectors gambled outside her bedroom, waiting for her to die in order to sell her remaining possessions.

When *La Traviata* was first produced in 1853, Verdi's intentions were that it be set in the time of the real woman, Marie Duplessis. The censors balked at the salacious topic and forced it to be set in the mid-1600s. Not until the 1880s were the composer's wishes respected and the clothing changed to reflect the contemporaneous setting.

Our new design delves into Violetta's life on display, with her only respite being the country house of Act II. Here we glimpse her healing through love for mere moments before the demands of this society crash through her Garden of Eden in the form of Alfredo's father.

La Traviata lives at the intersection of money, sex, and love. When Violetta sees a father who fights for his daughter as equally as he would for his son, she recognizes what she never had in her life. Violetta continues to fascinate and intrigue us because she overcame every element of violence and oppression to make her own fate. She is an archetype of the strength of women, who for time immemorial have fought against the systems created to oppress them—a fight we continue even today. 🌸



La Dame aux Camélias, portrait of Marie Duplessis (1824-1847) by Jean-Charles Olivier. / ALAMY

Watercolor of Rue de la Paix
by Marie-Louis-Pierre Vidal. / ALAMY

Double Exposure

VIOLETTA'S FRACTURED REFLECTIONS

BY MARY ANN SMART

At the end of the first act of *La Traviata*, Violetta is preparing for bed after hosting a successful party when she hears a voice wafting through her window. The voice is Alfredo's, singing the sincere, deliberate melody with which he had declared his love for her earlier in the evening. Surrounded by the luxurious décor paid for by her male patrons, Violetta rejects the idea of true love as impossible, pushing away Alfredo's song with violent coloratura. Yet when we next see Violetta, as the curtain rises on Act II, she is living happily in the country with Alfredo, having severed connections with Parisian society—and we understand that this thread of melody heard through a window has changed her life.

La Traviata is often thought of as Verdi's "Parisian" opera—because of the glitter of its opening party scene, the waltz-like lilt of so many of its melodies, the melancholy of the opera's final scenes as Violetta languishes in a garret far above a busy street. But the opera's connections to Paris run deeper, built into the architecture of the stage spaces and the ways those spaces shape the characters' interactions. When Alfredo's love song seeps into Violetta's room at the end of Act I, Verdi is both reviving the old operatic tradition of the serenade—in which a hopeful lover stands below a balcony, singing to an unattainable woman inside—and crafting a scene that is uniquely Parisian and uniquely modern. Where the balconies of the classic serenade scene (as in the opening number of *The Barber of Seville*, for example) are mere slits that give their noble, carefully protected heroines a safe glimpse of the outside world, Violetta's window functions more like a mirror or a spotlight, projecting the public life of the street into her room and at the same time casting her image outwards.

This melding of private and public spaces was an inescapable feature of life in Paris in the mid-nineteenth century. The city was becoming more crowded and more socially mixed, and it was no longer viable for the majority of the population to live in the palatial single-family houses that had dominated the city's streetscape. From the 1820s on, the topography of Parisian life was transformed by the construction of apartment buildings with shops arrayed along the ground floor, common courtyards and foyers, and tall windows oriented to the street. To save space, the floor plans of the new buildings often placed a salon or receiving room immediately beside a boudoir, a geometry that is exploited in *La*

Traviata when Violetta and Alfredo retreat from the exuberant toasts and dancing of the party to a side room where he confesses that he has loved her from a distance for a year.

Much as many residents of the Bay Area now conduct much of their work and social life in cafes and parks because of the cost and scarcity of housing, the typical living situation in nineteenth-century Paris blended private space with public display. Outside the apartment blocks, Parisians experienced a new mobility and new mingling of social classes as they traversed the city's *arrondissements*—perhaps using the new system of horse-drawn buses—to reach stores, cafés, or theaters. The city's first department store, Le Bon Marché, opened in 1852, the year before the first performance of *La Traviata*. Even before that shopkeepers had begun to assemble attractive displays of merchandise in shop windows. As the market was flooded with more and more industrially produced goods, these displays coaxed buyers to think about their purchases in terms of desire and prestige, rather than simply buying what they needed. Increasingly the same items could be bought by both the very rich and the middle classes, making it difficult to distinguish a countess from the wife of a successful merchant or even a courtesan like Violetta simply by outward appearance. In a way the entire action of Verdi's opera is enabled by this visual blurring between classes, which was experienced as both liberating and anxiety-producing.

This erasure of class—and of superficial assumptions about moral stature—was one of the attractions of Paris for Verdi himself. He moved to the city in the late 1840s to supervise the French translations of his works being staged at the Paris Opéra, but he was also drawn by the presence of Giuseppina Strepponi, the soprano he had met when she sang in his *Nabucco* and who would later become his wife. As former mistress of a well-known theater impresario and the mother of two illegitimate children, Strepponi had been pushed to the margins of society in Italy. But in the more permissive moral climate of Paris, Verdi and Giuseppina could move freely among both the nobility and the artistic elite.

In Paris during the winter of 1852, the couple attended a performance of Alexandre Dumas *fils*' play *La Dame aux camélias*, an adaptation of the novel Dumas had published four years earlier depicting his real-life relationship with the courtesan Marie Duplessis. Verdi



rare qualities: he must be confiding, submissive and discreet.” It is impossible to imagine such a statement coming from the lips of Verdi’s Violetta; yet the words sound eerily familiar, echoing her celebration of freedom in the cabaletta “Sempre libera”: “Always free, I must flit like a butterfly from one joy to the next. I want my life to flow on paths of pure pleasure.” Violetta’s words are domesticated, packaged into safe poetic formulas. Rather than compelling her lover to obey her, it is now Violetta herself who is compelled, seeing no alternative to a life of pleasureless hedonism.

By the time Verdi was negotiating with the censors at Venice’s Teatro La Fenice a few months before the opera’s premiere in 1853, he had quite a bit of leverage. Far and away the most popular composer in Europe, with a proven track record of packing the house, he was often able to dictate his own terms. This probably explains why the Venetian censors demanded only one change to *La Traviata*: instead of being set in the present day, the censors dictated that the action must be placed at a safe distance from the present, “in the time of [Cardinal] Richelieu,” or about two centuries in the past. Of course, a change of time period does nothing to alter Violetta’s source of income or her sexual availability, but the censors believed that audiences seeing characters, costumes, and behaviors situated long enough in the past would not be tainted or influenced by witnessing political or moral subversion.

was immediately excited by the subject’s potential for operatic adaptation, though also conscious of the obstacles such a plot would face from the ever-vigilant Italian censors. Writing to a friend as he began to compose, Verdi described *La Dame aux camélias* as “a subject for our time,” “as daring as possible.” Dumas’ play had been subjected to extensive pre-emptive censorship, because even in the worldly and permissive environment of Paris, standards for what was acceptable in a novel that would be read privately were different from those for words that would be spoken before a live audience. Scenes that detailed the heroine’s finances and the comings and goings of her many lovers were cut, and Dumas emphasized her loneliness as a kept woman.

One striking casualty is the remarkable speech the heroine makes in the novel just before she accepts Armand/Alfredo as a lover: “I *must* be free to do as I please, without giving you the slightest details what I do. ... If I decide now on taking a new lover, he must have three very



Verdi conducting in Paris, 1880.

Verdi reluctantly accepted the backdating (though insisting that the characters not wear wigs), perhaps because he knew that ultimately it was his music that would make the opera sound modern and relevant, even if the sets and costumes were antiquated. He did this with the rhythmic energy of the opera's party scenes and the stylized waltz meters that are everywhere in the score but even more so with the opera's unflinching gaze at the conspicuous consumption of modernity and its costs to the self. When Alfredo throws his roulette table winnings at Violetta after she has left him, or when a raucous Shrove Tuesday procession passes below Violetta's open window as she lies dying, we are reminded that in this world nothing is truly private, that even the most intimate experiences can be seen as transactional and displayed for public view.

Perhaps the most painful transaction of all comes in the middle of the opera's second act, when Violetta negotiates with Alfredo's father about the terms on which she will leave Alfredo, to save the family's honor and the marriage prospects of Alfredo's sister. In a tense and beautiful exchange, Violetta demands that the sister be told about the sacrifice she is making. Agreeing, the elder Germont embraces Violetta as a daughter and calls her the family's "consoling angel." Some have perceived this as a victory for Violetta—feminist critic Catherine Clément sees her as finally admitted into the bourgeois family, and Roland Barthes calls this a key moment of recognition "from the world of the masters." There's some



Boulevard de Strasbourg, Corsets, Paris, 1912, by Eugène Atget. / ALAMY



Lithograph of the Bon Marché Shop in the rue du Bac, Paris, 1847. / BRIDGEMAN IMAGES

melancholy satisfaction in seeing Violetta finally measured by her actions, her virtue recognized. Amid the swirl of images and negotiations that define the world of *La Traviata*, the angelic Violetta we hear in this duet is just one of many facets of this quicksilver character. She cannily bleaches away all ornament and adopts the voice of an angel to impress Germont, just as she has earlier revved up the coloratura to reject Alfredo's love and as she will later marshal her scant remaining breath to embroider some painfully slow ornaments in her deathbed aria. For too long staged and seen as a morality tale about the dangers of living outside conventional economic and familial structures, *La Traviata* is also an opera of self-invention and reinvention through voice. ●

Mary Ann Smart is Gladys Arata Terrill Professor in the Department of Music at the University of California, Berkeley. She is the author of *Mimomania: Music and Gesture in Nineteenth-Century Opera* (2004) and *Waiting for Verdi: Opera and Political Opinion in Italy, 1815–1848* (2018).

Artist Profiles

* San Francisco Opera Debut ♪ Role Debut † Current Adler Fellow • Merola Opera Program Graduate ◇ Merola and Adler Fellowship Graduate



EUN SUN KIM

(Seoul, South Korea)

Conductor

San Francisco Opera

Highlights: *Rusalka*; *Tosca*; *Fidelio*; *Eun Sun Kim Conducts*

Verdi; *Antony and Cleopatra*; *Dialogues of the Carmelites*

Recent and Upcoming: Caroline H. Hume Music Director of San Francisco Opera (*Madame Butterfly*, *100th Anniversary Concert*); *La Bohème* (Metropolitan Opera, Vienna State Opera, Milan's Teatro alla Scala); *Tosca* (Lyric Opera of Chicago); *Salome* (Houston Grand Opera); *Turandot* (Houston); *Roberto Devereux* (LA Opera); *Verdi Requiem* (Dutch National Opera); concerts with The Philadelphia Orchestra, Cincinnati Symphony Orchestra, Detroit Symphony Orchestra, Seoul Philharmonic, Toronto Symphony Orchestra, Los Angeles Philharmonic. Principal Guest Conductor of Houston Grand Opera
Instagram: @ESKConductor



PRETTY YENDE *

Soprano
(Piet Retief, South Africa)

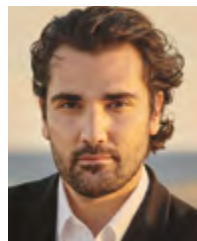
Violetta Valéry

Recent and

Upcoming: *In Song*:

Pretty Yende (San Francisco Opera); Violetta Valéry in *La Traviata* (Vienna State Opera, London's Royal Opera Covent Garden, Naples' Teatro di San Carlo, Barcelona's Gran Teatre del Liceu, Palermo's Teatro Massimo, Paris Opera); Juliet in *Romeo and Juliet* (Paris); Pamina in *Die Zauberflöte* (Paris); title role of *Manon* (Vienna, Paris); Marie in *La Fille du Régiment* (Vienna, Metropolitan Opera); Micäela in *Carmen* (Berlin State Opera);

Gilda in *Rigoletto* (Hamburg State Opera); Olympia/Antonia/Giulietta/Stella in *Les Contes d'Hoffmann* (Hamburg, Palau de les Arts Reina Sofia); Elvira in *I Puritani* (Vienna, Barcelona); Norina in *Don Pasquale* (London, Paris); Adina in *L'Elisir d'Amore* (Vienna); Amina in *La Sonnambula* (Théâtre de Champs-Élysées, Zurich Opera); Leïla in *Les Pêcheurs de Perles* (Metropolitan Opera); title role of *Lucia di Lammermoor* (Munich's Bavarian State Opera); Adina in *L'Elisir d'Amore* (Munich); Mahler's Fourth Symphony (Philadelphia Orchestra Carnegie Hall, Kimmel Center); recitals (Kansas, Princeton, Geneva, Naples, Gstaad, Vienna, Festival Auvers-sur-Oise)
Instagram: @ pretty_yende_official



JONATHAN TETELMAN *

Tenor
(Washington Crossing, Pennsylvania)

Alfredo Germont

Recent and

Upcoming: Cavaradossi in *Tosca* (Houston Grand Opera, Deutsche Oper Berlin, Theater an der Wien, Turin's Teatro Regio, Semperoper Dresden, Barcelona's Gran Teatre del Liceu, Lille Opera); Rodolfo in *La Bohème* (Dresden, London's Royal Opera Covent Garden, Komische Oper Berlin, English National Opera); Paolo in *Francesca da Rimini* (Berlin); Loris Ipanow in *Fedora* (Ópera de Las Palmas, Frankfurt Opera); *Verdi Requiem* (Houston Symphony, Tanglewood); title role of *Stiffelio* (Opéra National du Rhin); Jacopo Foscari in *I Due Foscari* (Florence's Teatro del Maggio Musicale Fiorentino); Alfredo in *La Traviata* (London); Canio in *Pagliacci* (Turin); B. F. Pinkerton in *Madama Butterfly* (Montpellier Opera, Dresden);

Don José in *Carmen* (Eastern Europe tour); title role of *Werther* (Lima's Gran Teatro Nacional, Montevideo's Opera del Teatro Solis); Duke in *Rigoletto* (Berkshire Opera Festival); Beethoven's Ninth Symphony (San Francisco Symphony)

Instagram: @tenortetelman



SIMONE PIAZZOLA *

Baritone
(Verona, Italy)

Giorgio Germont

Recent and

Upcoming: Giorgio Germont in *La*

Traviata (Arena di Verona Opera Festival, Canadian Opera Company, Semperoper Dresden, Palermo's Teatro Massimo, Rovigo's Teatro Comunale, Padova's Teatro Verdi, Fondazione Teatro Goldoni di Livorno, Treviso's Teatro Sociale, London's Royal Opera Covent Garden, Muscat's Royal Opera House, Munich's Bavarian State Opera, Hamburg State Opera); Enrico in *Lucia di Lammermoor* (Lisbon's Teatro Nacional de São Carlos, Madrid's Teatro Real, Dresden); title role of *Rigoletto* (Warsaw's Teatr Wielki, Padova); Ezio in *Attila* (Teatro Petruzzelli di Bari); Renato in *Un Ballo in Maschera* (Teatro Filarmonico di Verona, Munich, Paris Opera); De Siriex in *Fedora* (Teatro di Piacenza); Ford in *Falstaff* (Teatro del Maggio Musicale Fiorentino, Madrid, Berlin State Opera Unter den Linden); Conte di Luna in *Il Trovatore* (Auckland Philharmonic); Amonasro in *Aida* (Verona, Vienna State Opera); Don Carlo in *Ernani* (Palermo, Milan's Teatro alla Scala, Teatre Principal de Maó); Alphonse in *La Favorite* (Piacenza, Parma's Teatro Regio, Palermo); Don Carlo di Vargas in *La Forza del Destino* (Opéra Royal de Wallonie-Liège); *Verdi*

VIRADA

8 personages

8 varietals



France's Imperial Pedigree

NAPOLÉON III ✠ LE SECOND EMPIRE

Alexandre Dumas *fil*s (Zinfandel)



Rarely of the same métier as their fathers can sons step out on their own account and make a mark distinctly by their hand. Dumas *fil*s' grandfather was a general commanding

thousands of men under Napoléon. His father, Dumas *père* being the most prolific writer France has ever produced and interred in the Panthéon with Victor Hugo and Émile Zola, Dumas *fil*s seized the times of the Second Empire and coined the word *demimonde* — the half-world, where things are not quite what they seem. He brought to light the world of the Parisienne courtesans which forever established his literary reputation at only twenty-four.

Well-educated and sought after via the highest strata in Parisienne society and admired throughout Europe, yet subjected to racism and insulted of his pedigree by those of patent jealousy, he was admitted to the *Académie Française*. Dumas *fil*s inspired *La Traviata* by Giuseppe Verdi, as still performed worldwide. Purely French by birth, both he and Dumas *père* were of both mixed African ancestry. Authorities on French culture and literature deliberately do not mention any African extraction — curiously — yet effusive of praise of their perennially absorbing fiction and plays. Courtesan later turned silent films global sensation, Sarah Bernhardt, was a lifetime friend and performed *La Dame aux Camélias* countless times worldwide. Dumas *fil*s died only two months after his friend and fellow of the Academy, Louis Pasteur. His genius has often been whitewashed for perpetuating a color-free French fantasy by design. The delusion now ends with his just recognition without apology.

Marie Duplessis (Sauvignon Blanc)



The inspiration of *La Traviata* by Verdi, whom drew his inspiration by Alexandre Dumas *fil*s' tour de force of *La Dame aux*

Camélias first performed in Paris of 1855, Marie Duplessis was the compassionate and loving prototype of a modern courtesan who died at only twenty-three. She had a deceptively refined appearance, was inquisitive, both charming and witty which perfumed her pungent promiscuity. As both the lover of Franz Liszt and briefly of Dumas *fil*s, she was the rare embodiment of elegance and savior faire alloyed with a seductive primal magnetism drawing men of consequence at her will. Dumas *fil*s used her character as the demimondaine from which all other courtesans would hence forth be judged in the Second Empire. Camélias were adopted by women's suffragette movements and later by Coco Chanel. Her tomb in Paris is still visited, especially by women from varied walks of life, with fresh camélias reverently placed in her honor. From the *demimonde*, she has been the world's most adored and acclaimed. The legacy of her brief eventful life continues to thrive in the arts and popular culture.



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The truth is ^{tastier} stranger than fiction.

Pour le Peuple

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*France's
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NAPOLÉON III  LE SECOND EMPIRE

8 personages  8 varietals

AUTUMN 2022

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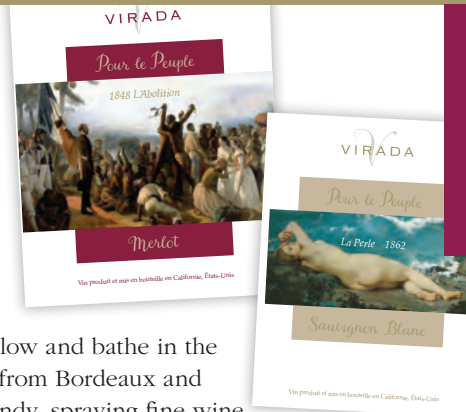
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Pour le Peuple wines are designed for everyday people for pouring with family, friends and associates to enjoy the moment; ideal for hospitality venues to add a loaded twist of zest to their lists. The wines are not competing with classified wines from France yet give those who do indulge a fair sense of taste of the French experience from a true historical perspective.

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The truth is ~~stranger~~ than fiction.



to wallow and bathe in the finest from Bordeaux and Burgundy, spraying fine wine high as bay whales over the bow without a day's care. *Pour le Peuple* are instead For the People: those of us without the benefit of family-held mansions and regal rolling estates, working to hold down life with our humble daily toil. These wines are for those who must settle to preserve a warm smile on their faces to courageously face the challenges of each given day.

Pour le Peuple will not attract those superficial souls who only judge all that they see solely by price. These are wines that will prove to be remarked upon first for their double-look labels and then for their satisfying constant quality. These are wines to be sold without overinflated prices offering both substance and style on their own terms.

The proof for importers will be the demand for return purchases made when *Pour le Peuple* is introduced. The varietals can be readily identified by magnetically-charged labels which will draw consumer's attention for reflection, remark and certain purchase. This brand will prove to be a wise addition for smart importers to duly consider.

After a significant investment, the composite of Faux-Bordeaux 1855 and *Pour le Peuple* are wines we are proud to export as an ideal confluence of unapologetic quality finely balanced with thoughtfully artistic perspectives that illuminate indelible truths of France still impacting our day. The selection is congruent for today's modern electric lives demanding unvarnished satisfaction that must steadily resonate in the present from the unfading shade of the past.



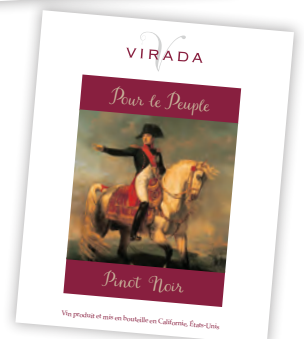
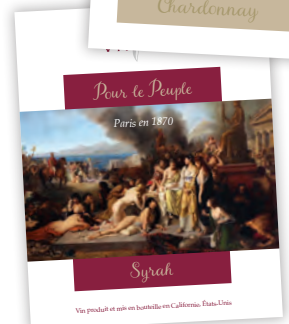
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Importer inquiries are encouraged.