

Tannhäuser (Tannhauser)

1966

Saturday, October 22, 1966 8:00 PM

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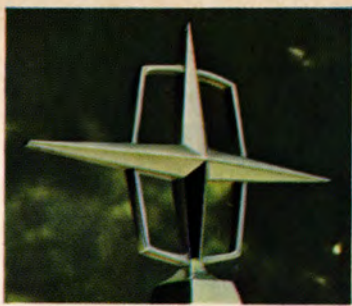


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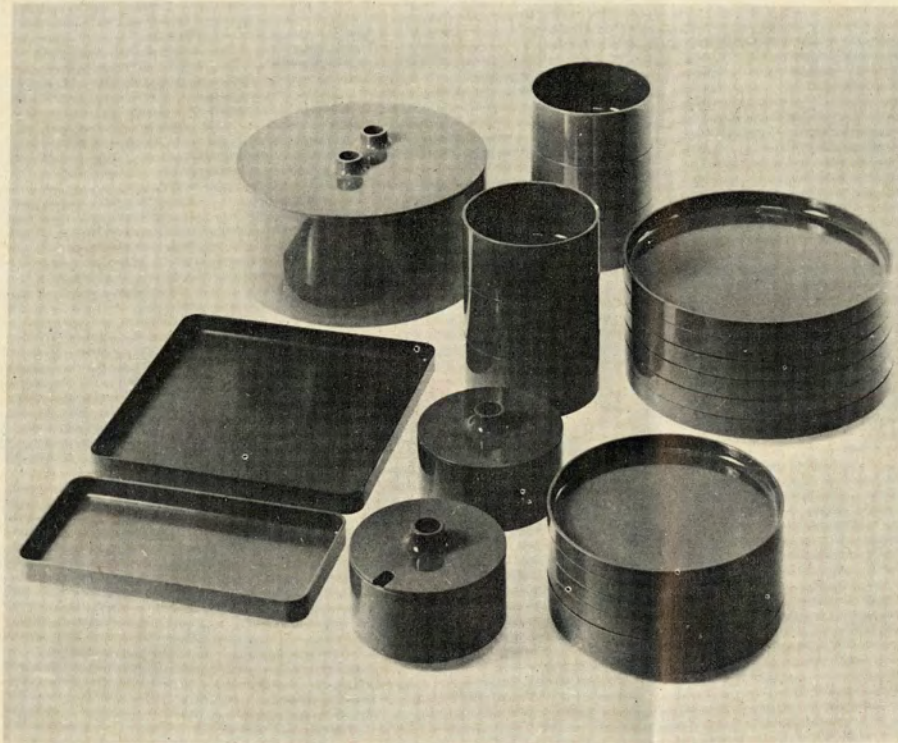
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## Contents

Officers	}	13
Board of Directors		
Board of Governors		
Administrative Staff		
Artists		15
Company		17
Chorus	}	19
Ballet		
Boys' Chorus		
Orchestra		21
Casts/Stories		25
Special Events		33
Season's Repertoire		39
Guarantor Members		42
Regular Series	}	47
Box Holders		
Trustees		49
Opera Guild	}	50
Student Matinees		
San Francisco Opera	}	51
ACTION		
List of Advertisers		52

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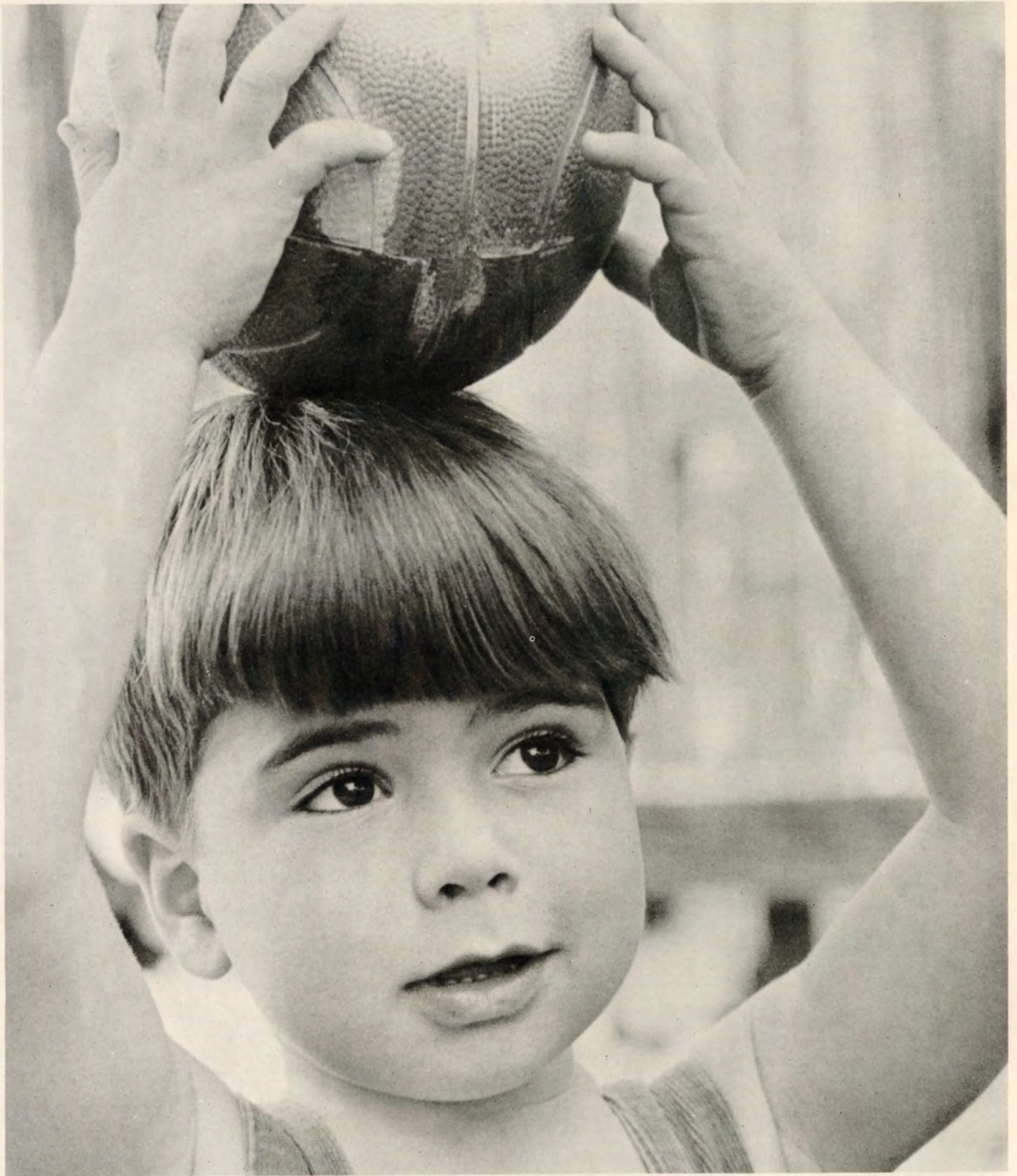




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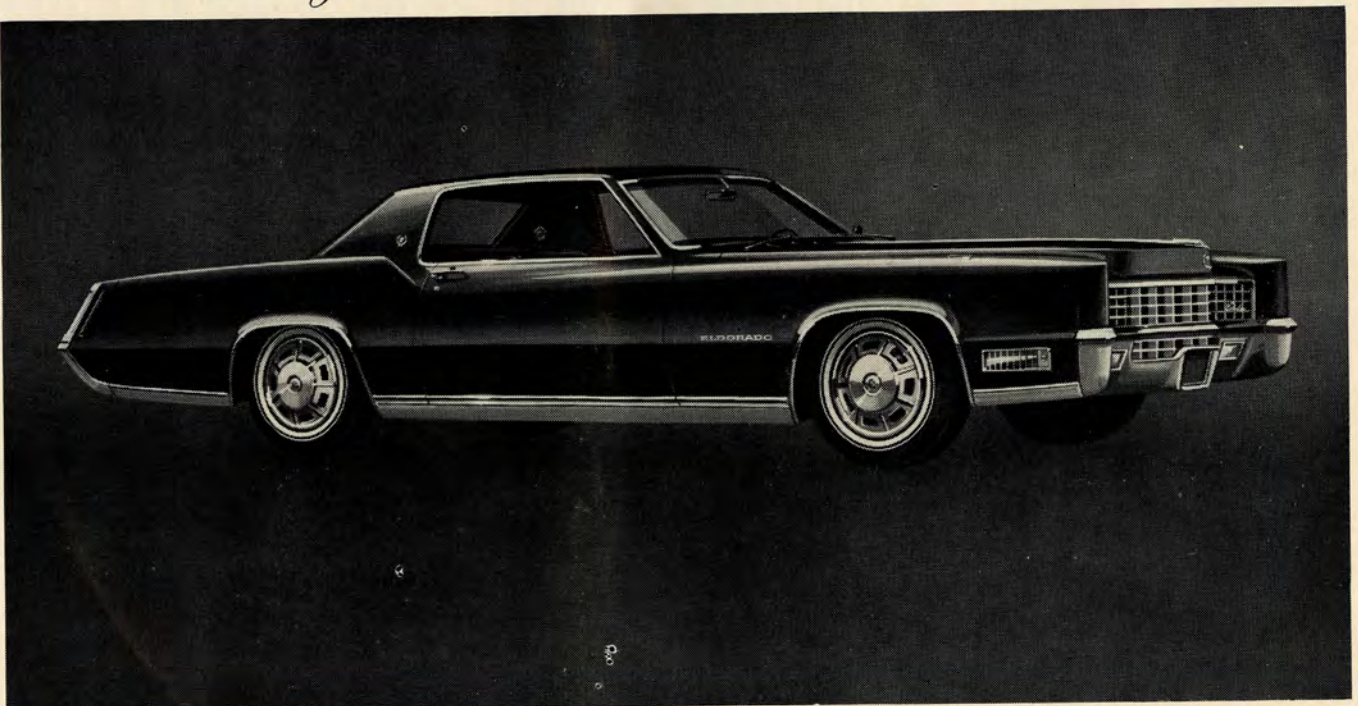
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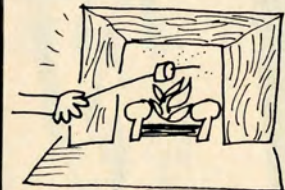
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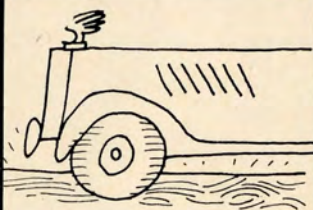
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Beverley Cole  
Louise Corsale  
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Carol Denyer  
Eloise Farrell  
Ingeborg France  
Ann Graber  
Katherine Hancock  
Phyllis Huie  
Susan Jacques  
Anne Lagier  
Jeannine Liagre  
Sheila McWhinny  
Ann Moore  
Sheila Newcombe  
Luana Noble  
Neysa Null  
Pauline Pappas  
Jeanne Pfandl  
Rosalyn Repholz  
Dolores San Miguel  
Cecilia Sanders  
Trudy Sheer  
Sally Sherrill  
Marcella Strong  
Giovanna Szymkun  
Sally Winnington  
Arlene Woodburn  
Garifalia Zeissig

Mario Alioto  
Winther Andersen  
George Argyres  
Mario A. Barrientos  
George Bland, Jr.  
Jan Budzinski  
Joseph Ciampi  
Angelo Colbasso  
Harry De Lange  
Robert Eggert  
James Eitze  
John Gomez  
Willis Frost  
John Gomez  
Colin Harvey  
John Hudnall  
Jonathan Huie  
Rudy Jungberg  
Conrad Knipfel  
Eugene Lawrence  
August Lourenzo

Eric Lysell  
Kenneth Mac Laren  
Sebastian Martorano  
Hugo Mayer  
Henry Metlenko  
Thomas Miller  
Eugene Naham  
Charles Pascoe  
Jeffrey Putnam  
Al Rodwell  
Robert Romanovsky  
Allen Schmidling  
John Segale  
Delbert Silva  
James Stith  
Richard Styles  
John L. Sweeny, Jr.  
Francisco Szymkun  
John Talbot  
David Tarr  
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Micahel Barbera  
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Brett Evart  
Paul Hunt  
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Robert Kalafate  
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David Milan  
Brian Quirk  
Kurt Reinhardt  
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Peter Thompson  
Albert Williams  
Alan Yamamoto

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\*Illana de Heurtaumont  
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Josefa Villanueva  
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# TANNHÄUSER

by JOHN ROCKWELL

Opera as an art form has always alternated between the two poles of the music or the words: its appeal has been seen as either an excuse for beautiful singing or as a theatrical vehicle in which music contributes toward the dramatic end. Bellini and Donizetti are prime examples of the former view; Gluck and Wagner of the latter. Of course such a distinction can and should not be a polar one. Even the silliest *bel canto* plot makes at least a bow in the direction of dramatic cogency, and Wagner never in practice allowed music to relinquish its predominance in his "total work of art".

Yet it is undeniably true that Wagner's poetic texts are more carefully constructed than many other libretti, and that they suggest more complex levels of interpretation than do operas like *I Puritani*. Such an invitation to speculation can naturally be abused. Some of the more ponderous Germanic philosophizing about Wagner, be it of the old race and destiny variety or the currently more fashionable psychological type, provides gloomy examples of such excesses. However, the challenge to interpret Wagner is still an almost irresistible one, as what follows will demonstrate.

In the order of composition *Tannhäuser* is the second of the ten Wagner operas still in the repertoire. It was first performed in 1845, and reflects in many outward details the tradition of the German romantic opera, as exemplified by Marschner and above all by Weber. In fact the whole story of *Tannhäuser* could be seen as simply a romantic tale of rather stark and simple oppositions: Tannhäuser torn between the evil Venus and the saintly Elisabeth, with the latter sacrificing herself so that the forces of good may prevail. Wagner's first three important operas fall into this pattern to some extent, and Elisabeth bears an especially strong resemblance to Agathe in *Der Freischütz*, as well as to Elsa in *Lohengrin*. It is further arguable that when Wagner composed these works, this fairy-tale atmosphere was more in his mind than any of the more complex allegorical meanings which he later read into them, and which his followers hammered home with dogged insistency.

In the period before the European upheavals of 1848-9 Wagner moved the furthest left in his life-long political spectrum. He consorted with anarchists like Bakunin, participated in the speech-making and street fighting of the Dresden insurrection, and eventually had to flee into twelve years of exile. Yet he was a curious kind of revolutionary, more visionary than practical, concerned with an ideal of man and society as a kind of super art form, in which cooperation and individualism, innovation and tradition

would coexist. It was a vision which was to influence Nietzsche in his conception of the interaction of the Apollonian and the Dionysian. But in this period, like Nietzsche later, Wagner felt that the weight of tradition had become oppressive, and thus that innovation and creativity must be stressed. To read his tracts of the 1840's out of context would lead one to believe that he advocated a kind of unrestrained license in life and art. Such was not his intention, yet Wagner, outside his artistic work, was seemingly unable to attain the harmony, balance, and peace for which he strove.

*Tannhäuser*, like all of Wagner's dramas, can be seen as at least partially an autobiographical allegory. Its central figure is himself an artist—but for Wagner the artist was both a man apart and the highest exemplar of what man could become. "Tannhäuser never at any time holds back; everything for him is total and to the limit." Tannhäuser personifies the romantic artist's view of the tragic inevitability of man to find peace on this earth: in his pursuit of both "evil" and "good" Tannhäuser goes too far.

For Wagner this tragic proclivity in man went beyond a simple falling into suffering through internal contradictions. In what almost seems like an anticipation of the psychological phenomenon of masochism Tannhäuser inevitably must seek suffering: ". . . from joy I yearn for suffering," he cries in his duet with Venus in Act I. Wagner later explained that while Venus could only share Tannhäuser's pleasures, Elisabeth offered the possibility of shared suffering as well.

Tannhäuser has been a *minnesänger* at Hermann's court: he has tried to sing according to its traditions, to live his life within the external forms imposed upon him by society. But his need to express himself as an individual drives him from the court. His sojourn with Venus is no doubt partially motivated by a desire to escape, but its primary purpose is to tap the unlimited forces of creation, of fertility—of the unconscious, perhaps. But he must leave her, must seek suffering. This instability of bliss, and even its eventual souring, was a constant theme with Wagner: witness Siegfried's need to leave Brünnhilde.

It is possible to look at Tannhäuser's descent into the *Mons veneris* (or into the womb) in the light of Freud's views on repression. For Freud repression was the essence of civilization: although it took a fearful toll in terms of neurosis and even psychosis — in terms of suffering — it was nevertheless a prerequisite for human societal life. When Wagner says that the Venusberg scene should evoke in the audience a feeling of "utter horror", he does not

(Continued on page 27)





# REGINE CRESPIN

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## TANNHÄUSER

(Continued from page 25)

necessarily mean that it represents "evil" in the old operatic sense. Instead the Venusberg can be seen as the danger of excess, of unrepressed libidinal forces. Tannhäuser must flee from it; always a creature of extremes, he flees too far.

The society to which Tannhäuser returns is a repressive, tradition-ridden one. The Pope's hard-heartedness is not a gratuitous Wagnerian slap at Rome, but rather the final symbol of the over-strict, hypocritical attitude of the society which Wagner hoped somehow to transform in the revolution of 1848. It is this hypocrisy against which Tannhäuser protests in the contest of song in Act II, and which is exemplified by the unyielding, even vindictive attitudes of Biterolf and the knights at the end of the act. Even Wolfram, Tannhäuser's friend, is unable to halt the excessive repressive zeal; it remains for Elisabeth alone to stand between Tannhäuser and the crowd. Yet even here the opposition between society and Venus is not complete. It is arguable that in addressing his third act prayer for Elisabeth to the evening star (Venus), Wolfram is recognizing the common elements in sensual and spiritual love.

Elisabeth is not simply a saintly "opponent" of Venus. Wagner makes it quite clear that, up until Tannhäuser's manic upsetting of the balance in the contest of song, she is delicately poised, as he put it, between her roles as an "enticing lovely woman" and a "sweet maiden". Elisabeth represents the *means* by which Tannhäuser can conceivably escape his dilemma. She is the hope for a resolution of the extremes within his nature. When he, however, in his wild oscillations between the sensual and the spiritual, between the unconscious and the repressive, seems to be trying to force her to one side of the scale, she is in fact forced to the other. By Act III Elisabeth has drifted into a kind of corpse-like saintliness, awaiting her end. It is only, says the romantic artist, by escaping the contradictions of this earth altogether that she, and Tannhäuser, can find a solution to the conflicts within them.

This Wagnerian "redemption", in death, is perhaps a less successful resolution, for our age and cultural milieu, than are Wagner's descriptions of the original dilemmas. Wagner looked forward to the psychological insights of Freud, yet he remained more bound than Freud by the tradition of the German bourgeoisie, by the inability to integrate thought and action successfully.

Even if one accepts such an inter-

pretation, however, *Tannhäuser* is still a youthful work, with all the flaws and loose ends such works normally possess. The opera is inconsistent in its musical styles. The extremes are best seen in the old-fashioned duet between Tannhäuser and Elisabeth at the beginning of Act II, "Gepriesen sei die Stunde", on the one hand, and in the Rome narration on the other. As a general rule Wagner the musician does not handle his materials with the subtlety and skill of his later works: the leitmotives remain somewhat clumsy, long-winded chunks, incapable of ready manipulation and combination in the manner of the *Ring*.

Dramatically, as well, *Tannhäuser* is a flawed work. The Landgraf Hermann is an almost totally extraneous character, except, perhaps, to exemplify the humane side of traditional society. Yet Wolfram too serves this function—as does Elisabeth herself. Further, if Elisabeth is a means, a hope for the terrestrial resolution of Tannhäuser's conflicts, then Venus herself is superfluous, a lesson Wagner had learned when he came to create the figure of Kundry. (In this light it is worth noting that Vienna has taken recently to using *two* singers for Kundry, and that Birgit Nilsson last spring sang both Venus and Elisabeth in the same performance at the Metropolitan. Although neither of these innovations is ultimately justifiable, the latter certainly makes more sense than the former.)

In his later works Wagner truly fulfilled his ideal of the "total work of art", and one aspect of this ideal was his ability to unify such elements of his operas as local color, subsidiary characters, and dramatic action into the service of one overriding theme—*Tristan und Isolde* remains his structurally most perfect work. In his early efforts, including *Tannhäuser*, this unity has not been effected: the pomp and circumstance of the entrance of the guests in Act II, for example, is fine spectacle, but it is somewhat tangential to the drama itself.

The most serious failing of *Tannhäuser* is its lack of real dramatic impetus. Things keep coming to a stop, most lamentably in Act III before Tannhäuser's entrance. In his later works Wagner became a master of the art of dramatic compression. In *Tristan*, for instance, each act is keyed to one central moment: the potion, the discovery of the lovers, and Tristan's death, with the *Liebested* as a coda to the whole. Not enough *happens* in *Tannhäuser*, either in terms of simple stage action or, more importantly, in terms of

the psychological development of the characters. *Tannhäuser* remains too much the interplay of symbols. The symbols are, I think, more subtle and interesting than is sometimes realized, but symbols are never in themselves theater.

Wagner was groping in *Tannhäuser*, although by lesser standards he still produced a masterpiece. Perhaps the best resolution of the opposition posed earlier between the ideals of opera as song and as drama is that each, in perfected form, includes the other: true song is drama, and true drama, song. In his early works Wagner at times seems to rely on melodic effectiveness, at other times on drama, and the two often clash. It was only later that he found a solution, in the endless dramatic melody of *Tristan*, the *Ring*, and  *Parsifal*.

\* \* \*

*A note about the different versions of "Tannhäuser":* Of all of Wagner's operas *Tannhäuser* was the most revised. The poem was completed in May of 1843, and the scoring by April of 1845. The opera received its first performance on October 19, 1845 in Dresden. In the course of the next two years Wagner made a number of changes, some of them quite substantial, as in the first scene between Venus and Tannhäuser and in the decision to bring Venus onstage at the end. For the first Paris performance in 1861 Wagner wrote the Paris bacchanal, touched up the orchestration in numerous places, and further revised the Venus-Tannhäuser scene in Act I. The original overture, however, was not shortened and joined to the Paris bacchanal until a concert performance in 1872.

When a company decides to produce *Tannhäuser*, then, there is no simple choice between the "Dresden" version and the "Paris" version. The only purpose these two names serve is to indicate whether the 1845 overture is to be played complete, with the old Venusberg ballet, or whether it is to be spliced into the *Tristanesque* Paris ballet. When, as in these San Francisco Opera performances, the "Dresden" version is used, it is usually because the musical style of the later ballet is felt to clash with the early Wagner's style in the rest of the work. But this does not mean that some of the composer's later emendations, from 1846, 1847, and 1860-61, are not employed, at the producer's and conductor's discretion — and this is what has been done in San Francisco.



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# TANNHÄUSER

(in German)

*opera in three acts by* RICHARD WAGNER  
(Dresden version)

*conductor:* HORST STEIN

*production:* PAUL HAGER

*designers:* WOLFRAM SKALICKI  
DAVIS L. WEST

Tannhäuser .....	JESS THOMAS
Venus .....	JANIS MARTIN
A young shepherd .....	CATHERINE CHRISTENSEN
Landgraf Hermann .....	WALTER KREPPPEL
Wolfram von Eschenbach .....	THOMAS STEWART
Walther von der Vogelweide .....	DAVID THAW
Biterolf .....	ARA BERBERIAN
Heinrich der Schreiber .....	L. D. CLEMENTS
Reinmar von Zweter .....	CLIFFORD GRANT
Elisabeth .....	REGINE CRESPIN

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Bill Sowers, Peter Thompson (San Francisco Opera Boys Choristers)

## Corps de ballet

*chorus director:* VINCENZO GIANNINI

*choreographer:* ZACHARY SOLOV

*costumers:* GOLDSTEIN & CO.

Act I: Scene 1: Tannhäuser's vision of the Venusberg  
Scene 2: A mountain valley in spring

Act II: The Hall of Song

Act III: A mountain valley in autumn

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## The Story of "TANNHÄUSER"

Tannhäuser, a knight and minnesanger, has quarreled with the strict moralism and authoritarian rules of the circle of the Landgraf Hermann, and has fled to the "grotto of Venus."

ACT I, SCENE I: A Bacchanalian revel is in progress. Tannhäuser, torn between sensual pleasure and the pain and beauty of reality, praises Venus but longs to return to the human world. Venus tries to restrain him, but eventually gives in, although she predicts that Tannhäuser will be rebuffed by the world, and one day will seek to return to her.

SCENE II: As Tannhäuser calls out the name of the Virgin Mary, his vision vanishes and he finds himself in nature's mountains. A shepherd is praising the delights of springtime. His song is joined by that of a group of pilgrims bound for Rome. Tannhäuser takes up their prayer but is interrupted by the arrival of the Landgraf Hermann and his hunting party. Tannhäuser's friend Wolfram recognizes him and urges Tannhäuser to return to the court, though some of the knights are doubtful of Tannhäuser's ability to accept their code once more. Tannhäuser himself, now confronted with the human world he sought to regain, wishes only to press on his lonely road, seeking fulfillment he knows not where. Disregarding his own feelings, Wolfram invokes the name of Elisabeth, the Landgraf's niece, and tells Tannhäuser of her love. He tells of her withdrawal since Tannhäuser's departure and beseeches Tannhäuser to return for her sake. Wolfram, in love with her himself, seeks only her happiness, though he must suffer. Tannhäuser, now joyous in his return, agrees to go with the Landgraf to the castle.

ACT II: Elisabeth makes her reappearance in the Hall of Song which she has avoided since Tannhäuser's departure. Tannhäuser enters, and after a moment's shyness, Elisabeth makes known her love for him which he, though feeling unworthy, accepts and returns. Wolfram remains behind allowing the lovers to be alone for their reunion. The Landgraf welcomes his niece back to the hall and greets the entering guests, who praise him and his patronage of art. The Landgraf then commends the singers, who in this world of strife and politics, maintain and embellish their lives with the beauty they contribute through their songs. He welcomes Tannhäuser in particular and gives them the theme of the day's contest of song: to describe the essence of love. Wolfram is the first and sings of love as a pure fountain, to be admired but not defiled—a pure statement of both courtly love and of his love for Elisabeth. For Tannhäuser, this love seems hypocritical and repressed. Walther supports Wolfram's position and Tannhäuser interrupts again to hold up pure pleasure as the ideal. Biterolf challenges Tannhäuser, incensed by his defilement of the code of the assembly. Wolfram tries to calm the growing turmoil, but Tannhäuser, now possessed by his vision, praises Venus and the delights of sensual pleasure. At this blasphemy the women, but for Elisabeth, leave the hall and the men begin to threaten Tannhäuser. He is saved by Elisabeth, who begs that he be given a chance for salvation. They are not his judges, and she, who has been wounded by his words more severely than any other, appeals to a higher judge. Tannhäuser begins to realize the goodness of Elisabeth's love and the pain and suffering he has brought upon her. Now in despair he begs permission to seek salvation and do penance for his sins. The Landgraf, though banishing him, allows him to join a band of pilgrims on their way to Rome. Tannhäuser, already penitent, accepts his fate and goes to join them.

ACT III: Elisabeth now lives only to pray for Tannhäuser's absolution. Wolfram, hiding his own love, has remained in attendance, fearing for her well-being and hoping for a chance to help her in her sorrow. He waits close by as she watches for the pilgrims return. The pilgrims pass by, giving thanks for their salvation, but Tannhäuser is not among them. Elisabeth, now convinced that he will not return, prays to the Virgin Mary to be taken to her side, and asks forgiveness if she has strayed in her faith because of her love for this man. There is no life for her on earth without him and she wishes only to leave this world and the pain it has caused her. Wolfram, knowing her despair, offers assistance but she refuses him, wishing only to be left alone. As she departs, he prays for her. Tannhäuser, ragged and torn, enters. Wolfram at first doesn't recognize him, then, though surprised that he has returned, assures his continued friendship. Tannhäuser recounts the story of his pilgrimage to Rome. Despite self-mortification greater than any of the other pilgrims, the Pope has refused to forgive him. He has no more hope of redemption and salvation than the Pope's staff has of bearing green leaves. Filled with hatred for the world, Tannhäuser wishes only to return to Venus. The goddess appears to lure him back as Wolfram tries to restrain him. Once again the name of Elisabeth cuts through Tannhäuser's fever, and Venus is overcome. In the distance the people are heard mourning Elisabeth's death. Tannhäuser, calling for her help in his salvation, sinks lifeless. A group of young pilgrims enter telling of a miracle: the Pope's staff has blossomed.

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# Debut Artists in "Tannhäuser"

## REGINE CRESPIN

Born in Marseilles, Regine Crespin is the daughter of an Italian mother and French father. She originally studied for a pharmaceutical career but when her vocal talents were discovered she entered the Conservatory in Paris. She made her operatic debut in 1950 in Mulhouse as Elsa in "Lohengrin".

The following year Miss Crespin sang for the first time at the Paris Opera, again as Elsa. She spent the next few years all over France expanding her repertoire to include such works as "Tosca", "Otello", "Fidelio", "Faust", and "Die Walkuere". In Marseilles the soprano sang her first performance of what was to become one of her most famous roles, the Marschallin in "Der Rosenkavalier."

The last few years have seen Miss Crespin triumph in practically all of the world's leading music centers, from La Scala to Bayreuth, from Covent Garden to Vienna, and including the Metropolitan where she made her debut in 1962. Following her San Francisco Opera debut in these performances of "Tannhauser," Miss Crespin will take part in the American professional stage premiere here of Berlioz' massive masterpiece "Les Troyens" on November 4, 8, and 12.



## CATHERINE CHRISTENSEN

Following initial studies in Chicago, this young American soprano came to New York in 1962 and continued her work with the aid of a grant from the Martha Baird Rockefeller foundation.

Miss Christensen has sung with the North Shore Friends of Opera, the New York City Opera, and the Santa Fe Opera, performing with the latter this summer as Zerlina in "Don Giovanni" and Constance in "The Dialogues of the Carmelites."



A gala performance on Friday, November 4, will mark the American professional stage premiere of Berlioz' monumental "Les Troyens". The cast will be headed by soprano Regine Crespin and tenor Jon Vickers with the Paris Opera's Louis Erlo

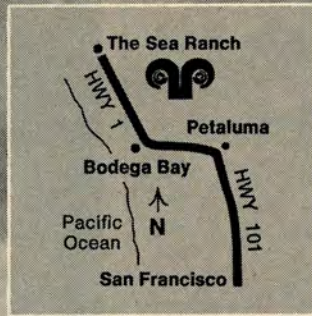
and Jean Perisson making their American debuts as stage director and conductor. Wolfram Skalicki and David West will provide designs, of which the "trojan horse" scene is depicted above. "Les Troyens" will be repeated on November 8 and 12.



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Speaker: Dino Yannopoulos  
Pianist: Philip Eisenberg

Tuesday, November 1  
LES TROYENS (Berlioz)  
Speaker and Guest Artist:  
James Schwabacher  
Pianist: Alden Gilchrist

Wednesday, November 16  
THE MAKROPULOS CASE (Janacek)  
Speaker: Dr. Walter Ducloux  
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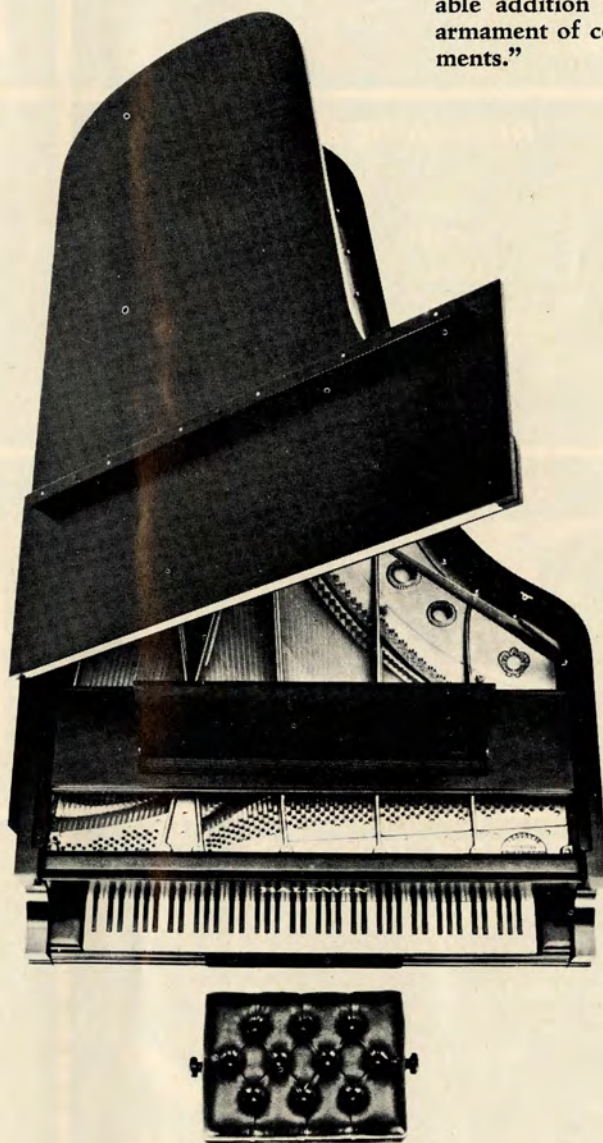
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### AN EXCITING SEASON

*Our 1966 San Francisco Opera season holds an extra measure of pleasurable anticipation, even in comparison with a long history of exciting seasons.*

*There is the American Premiere of "The Makropulos Case," the American Professional Stage Premiere of "Les Troyens" and the San Francisco Premiere of "I Puritani." Several internationally acclaimed singers are returning to us. In addition, the Opera presents six musical artists in their American debuts, 18 more making their San Francisco debuts, and a group of outstanding conductors.*

*The longer season has enabled us to expand the subscription system from four to eleven different performance combinations. This accommodates additional opera patrons and provides greater convenience for all who attend. Groups are coming for the first time from as far away as Honolulu, Denver and Phoenix, as well as Seattle and Los Angeles.*

*Each of the thirteen operas will be performed at least three times during the season. This improves the efficiency and economy of an Opera company already well-known for these business attributes, as well as for its artistic prowess. Opera, like other functions of a community which involves large numbers of people and a wide variety of talents and materials, does face steadily rising costs. The Opera Fund Drive each year is the major factor in holding ticket prices down so that the largest possible number of people may enjoy Opera. Without it, ticket prices would increase in direct ratio to production costs and would soon prove prohibitive.*

*Traditionally, opera has been for the many, not for the few and the San Francisco Opera would like to keep it that way. Support for the Opera Fund Drive must come from the many, directly from individuals who comprise this large group. If each one will help with generous financial support, the Opera Fund Drive will succeed and the 1966 season will be a true triumph.*

A handwritten signature in cursive script that reads "Robert Watt Miller".

ROBERT WATT MILLER  
President, San Francisco Opera Association



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# Repertoire | 1966 Season

*Tuesday evening, September 20, at 8:15 — opening night*

**I PURITANI** (Bellini)  
Sutherland, Cole; Kraus, Wolansky, Ghiuselev, Clements, Grant  
CONDUCTOR: Bonyngé STAGE DIRECTOR: Frusca CHOREOGRAPHER: Solov

*Thursday evening, September 22, at 8:00 — first performance this season*

**DON CARLO** (Verdi)  
Watson, Horne, Stevenson, Curatilo; Vickers, Glossop, Tozzi, Ludgin, Berberian, Clements  
CONDUCTOR: Molinari-Pradelli PRODUCTION: Yannopoulos DESIGNER: Nomikos

*Friday evening, September 23, at 8:00*

**I PURITANI** (Bellini)  
Same cast as September 20

*Saturday evening, September 24, at 8:00 — first performance this season*

**ELEKTRA** (Strauss)  
Shuard, Tarres, Resnik, Cole, Petersen, Wiench, Kirkpatrick, Curatilo, Stevenson, Davis, Corsale; Stewart, Cassilly, Thaw, Berberian, Grant  
CONDUCTOR: Stein PRODUCTION: Hager DESIGNER: Siercke

*Tuesday evening, September 27, at 8:00*

**DON CARLO** (Verdi)  
Same cast as September 22

*Thursday evening, September 29, at 8:00*

**I PURITANI** (Bellini)  
Same cast as September 20

*Friday evening, September 30, at 9:00*

**ELEKTRA** (Strauss)  
Same cast as September 24

*Saturday evening, October 1, at 8:00*

**DON CARLO** (Verdi) — *last performance this season*  
Same cast as September 22

*Sunday afternoon, October 2, at 2:00*

**I PURITANI** (Bellini)  
Same cast as September 20

*Tuesday evening, October 4, at 8:30 — first performance this season*

**L'AMORE DEI TRE RE** (Montemezzi)  
Kirsten, Cole, Stevenson, Kirkpatrick; Campora, Wolansky, Ghiuselev, Thaw, Clements  
CONDUCTOR: Molinari-Pradelli STAGE DIRECTOR: Yannopoulos

*Thursday evening, October 6, at 8:00*

**ELEKTRA** (Strauss) — *last performance this season*  
Same cast as September 24

*Friday evening, October 7, at 8:00*

**L'AMORE DEI TRE RE** (Montemezzi)  
Same cast as October 4

*Saturday evening, October 8, at 8:00*

**I PURITANI** (Bellini) — *last performance this season*  
Same cast as September 20

*Tuesday evening, October 11, at 8:00*

**BORIS GODUNOV** (Mussorgsky) — *first performance this season*  
Martin, Cervena, Cole, Krebill, Curatilo; Ludgin, Cassilly, Berberian, Vinay, Meredith, Fried, Thaw, Fazah, Manton, Grant, Clements, Giosso.  
CONDUCTOR: Stein PRODUCTION: Yannopoulos CHOREOGRAPHER: Solov

*Thursday evening, October 13, at 8:00*

**RIGOLETTO** (Verdi) — *first performance this season*  
Grist, Blackham, Petersen, Kirkpatrick, Graber; Glossop, Kraus, Kreppel, Grant, Clements, Fazah, Giosso, Harvey  
CONDUCTOR: Molinari-Pradelli STAGE DIRECTOR: Farruggio CHOREOGRAPHER: Solov



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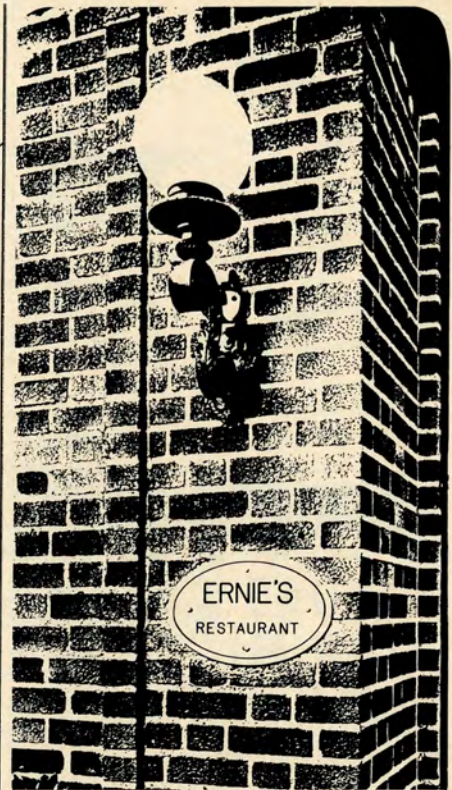
Delight in Opera at the State Opera House in Vienna, which is one of the highlights of United Travel Service's grand opera tour, May 17-June 7, 1967, which will cover performances at Europe's leading opera houses. Three weeks of European culture and music. \$1145.00 from San Francisco.



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## Repertoire | 1966 Season

Friday evening, October 14, at 8:00

**BORIS GODUNOV** (Mussorgsky)  
Same cast as October 11

Saturday evening, October 15, at 8:00

**L'AMORE DEI TRE RE** (Montemezzi) — *last performance this season*  
Same cast as October 4

Sunday afternoon, October 16, at 2:00

**RIGOLETTO** (Verdi)  
Same cast as October 13

Tuesday evening, October 18, at 8:00

**TANNHÄUSER** (Wagner) — *first performance this season*  
Crespin, Martin, Christensen; Thomas, Stewart, Kreppel, Thaw, Berberian, Clements, Grant  
CONDUCTOR: Stein      PRODUCTION: Hager      DESIGNERS: Skalicki, West      CHOREOGRAPHER: Solov

Thursday evening, October 20, at 8:00

**BORIS GODUNOV** (Mussorgsky)  
Same cast as October 11

Friday evening, October 21, at 8:00

**RIGOLETTO** (Verdi)  
Same cast as October 13

Saturday evening, October 22, at 8:00

**TANNHÄUSER** (Wagner)  
Same cast as October 18

Sunday afternoon, October 23, at 2:00

**BORIS GODUNOV** (Mussorgsky) — *last performance this season*  
Same cast as October 11

Tuesday evening, October 25, at 8:30

**MADAMA BUTTERFLY** (Puccini) — *first performance this season*  
Stratas, Krebill, Kirkpatrick; Garaventa, Ludgin, Fried, Davia, Fazah, Glover, Harvey  
CONDUCTOR: Molinari-Pradelli      PRODUCTION: Merrill      DESIGNERS: Businger, West

Thursday evening, October 27, at 8:00

**TANNHÄUSER** (Wagner)  
Same cast as October 18

Friday evening, October 28, at 8:00

**MADAMA BUTTERFLY** (Puccini)  
Same cast as October 25

Saturday evening, October 29, at 8:00

**LE NOZZE DI FIGARO** (Mozart) — *first performance this season*  
Watson, Grist, Venora, Cervena, Curatilo, Christensen, Kirkpatrick; Evans, Stewart, Vinay, Thaw, Davia, Manton  
CONDUCTOR: Horenstein      PRODUCTION: Hager      DESIGNERS: Bauer-Ecsy, Colangelo      CHOREOGRAPHER: Solov

Sunday afternoon, October 30, at 2:00

**TANNHÄUSER** (Wagner) — *last performance this season*  
Same cast as October 18

Tuesday evening, November 1, at 8:00

**LE NOZZE DI FIGARO** (Mozart)  
Same cast as October 29

Thursday evening, November 3, at 8:00

**MADAMA BUTTERFLY** (Puccini)  
Same cast as October 25

Friday evening, November 4, at 8:00

**LES TROYENS** (Berlioz) — *American professional stage premiere*  
Crespin, Cervena, Krebill, Kirkpatrick; Vickers, Thaw, Clements, Berberian, Grant, Fazah, Giosso  
CONDUCTOR: Perisson      STAGE DIRECTOR: Erlö      DESIGNERS: Skalicki, West      CHOREOGRAPHER: Solov



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## Repertoire | 1966 Season

Saturday evening, November 5, at 8:00

**RIGOLETTO** (Verdi) — last performance this season

Venora, Martin, Petersen, Kirkpatrick, Graber; Ludgin, Garaventa, Davia, Grant, Clements, Fazah, Giosso, Harvey  
CONDUCTOR: Molinari-Pradelli STAGE DIRECTOR: Fattuggio CHOREOGRAPHER: Solov

Sunday afternoon, November 6, at 2:00

**LE NOZZE DI FIGARO** (Mozart)

Same cast as October 29

Tuesday evening, November 8, at 8:00

**LES TROYENS** (Berlioz)

Same cast as November 4

Thursday evening, November 10, at 8:00

**LE NOZZE DI FIGARO** (Mozart) — last performance this season

Same cast as October 29

Friday evening, November 11, at 8:30

**FALSTAFF** (Verdi)

Kabaivanska, Venora, Cervena, Martin; Vinay, Guarrera, Garaventa, Fried, Davia, Manton, Harvey  
CONDUCTOR: Molinari-Pradelli PRODUCTION: Hager ASSISTANT: G. Hager

Saturday evening, November 12, at 8:00

**LES TROYENS** (Berlioz) — last performance this season

Same cast as November 4

Sunday afternoon, November 13, at 2:00

**MADAMA BUTTERFLY** (Puccini)

Kirsten, Martin, Kirkpatrick; Garaventa, Ludgin, Fried, Davia, Fazah, Glover, Harvey  
CONDUCTOR: Molinari-Pradelli PRODUCTION: Merrill DESIGNERS: Businger, West

Tuesday evening, November 15, at 8:00

**CARMEN** (Bizet) — first performance this season

Bumbry, Todd, Christensen, Krebill; Vickers, Guarrera, Davia, Fazah, Manton, Fried  
CONDUCTOR: Perisson STAGE DIRECTOR: Erlo DESIGNER: Bay CHOREOGRAPHER: Solov

Thursday evening, November 17, at 8:00

**FALSTAFF** (Verdi)

Same cast as November 11

Friday evening, November 18, at 8:00

**CARMEN** (Bizet)

Same cast as November 15

Saturday evening, November 19, at 8:00

**THE MAKROPULOS CASE** (Janacek) — American premiere

Collier, Todd, Curatilo, Kirkpatrick; Dempsey, Ludgin, Lishner, Thaw, Fried, Glover, Giosso  
CONDUCTOR: Horenstein PRODUCTION: Hager DESIGNERS: Bauer-Ecsy, West

Sunday afternoon, November 20, at 2:00

**FALSTAFF** (Verdi) — last performance this season

Same cast as November 11

Tuesday evening, November 22, at 8:30

**THE MAKROPULOS CASE** (Janacek)

Same cast as November 19

Thursday evening, November 24, at 8:00

**CARMEN** (Bizet)

Same cast as November 15

Friday evening, November 25, at 8:00

**THE MAKROPULOS CASE** (Janacek) — last performance this season

Same cast as November 19



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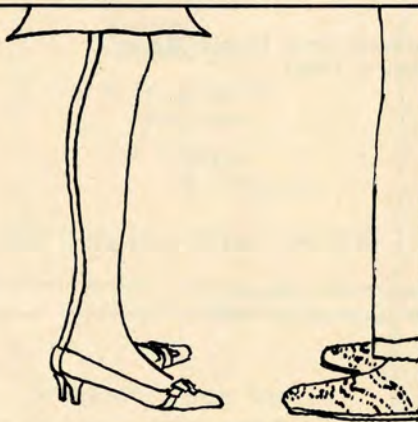
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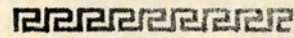
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## Repertoire | 1966 Season

Saturday evening, November 26, at 8:00

**MADAMA BUTTERFLY** (Puccini) — *last performance this season*  
Same cast as November 13

Sunday afternoon, November 27, at 2:00

**CARMEN** (Bizet) — *final performance of the season*  
Same cast as November 15

**TICKETS: San Francisco Opera-Symphony Box Offices.**

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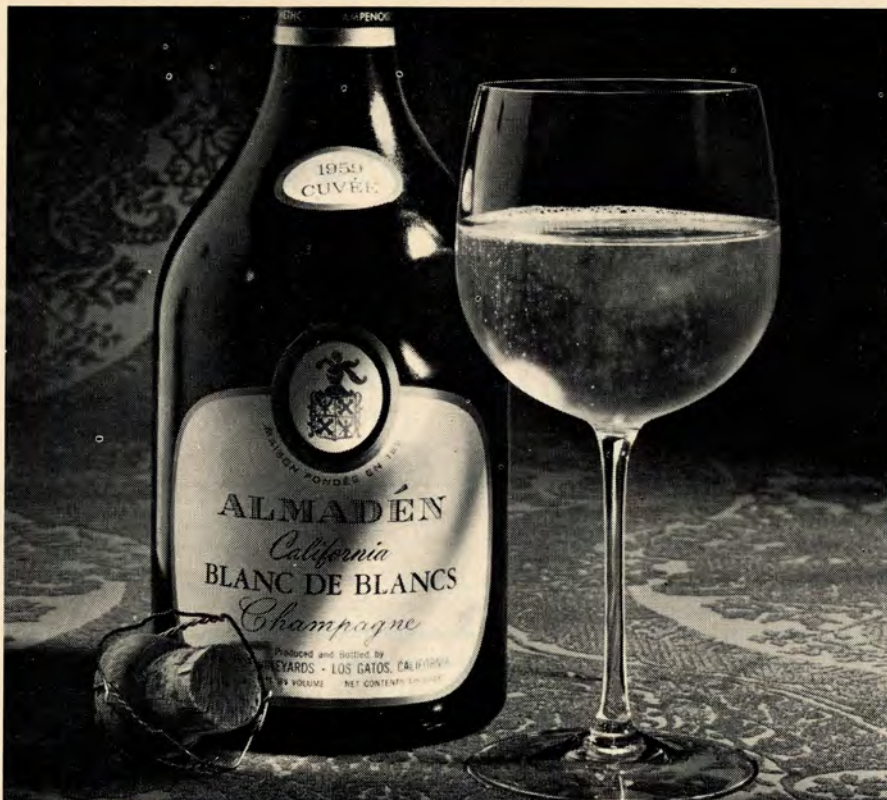
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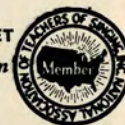
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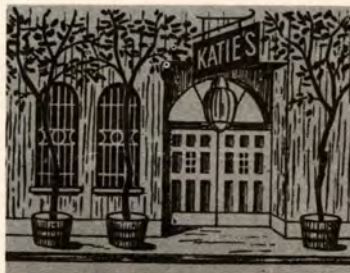
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A I D . . . . .	33	Lincoln Continental . . . . .	2
Alioto's . . . . .	49	London Records . . . . .	4
Almaden . . . . .	46	Lufthansa . . . . .	31
Amelio's . . . . .	44		
The Arches . . . . .	49	The Magic Pan . . . . .	44
Elizabeth Arden . . . . .	33	I. Magnin . . . . .	3
		Paul Masson . . . . .	34
Baldwin Piano . . . . .	35	Frank McDonald, Ltd. . . . .	15
Bank of America . . . . .	36	Richard McIntosh . . . . .	44
The Barclay Bank . . . . .	42	Morgan Music Studio . . . . .	38
Roger Barber . . . . .	37		
Buena Vista . . . . .	33		
		Sy Owens Antiques . . . . .	47
Cadillac . . . . .	14		
Christian Bros . . . . .	38	Perfume Y . . . . .	53
The Coffee Cantata . . . . .	38	Properties International . . . . .	42
Cutty-Sark . . . . .	19		
		Rathskeller . . . . .	47
Deutsche Grammophon Gesellschaft . . . . .	45	RCA Victor Records . . . . .	22
Design Research . . . . .	7	Roberts Bros. . . . .	5
Don's Beauty Salon . . . . .	47	Roos/Atkins . . . . .	23
Ernie's . . . . .	40	St. Francis Hotel . . . . .	40
		San Francisco Federal Savings . . . . .	46
Fleischmann Distilling Corp. . . . .	24	San Francisco Magazine . . . . .	49
Ford Thunderbird . . . . .	56	San Francisco Symphony . . . . .	54
		Sherman, Clay . . . . .	21
Andrew Geller . . . . .	44	Shreve & Co. . . . .	8
Ghirardelli Book Store . . . . .	44	The Souk . . . . .	40
Gilbert Galleries . . . . .	42		
Golden Door . . . . .	20	Tiffany & Co. . . . .	28
Golden Gateway . . . . .	30		
Gump's . . . . .	10	Union Oil Co . . . . .	18
		United Vintners . . . . .	55
Richard Hartwich Salon . . . . .	40		
Herbert's Furs . . . . .	16	Wells Fargo Bank . . . . .	12
Hilton Hotel . . . . .	49	Wiebel Champagne Vineyards . . . . .	7
		Elizabeth Wills . . . . .	47
The Iron Horse . . . . .	38		
		Yamaha Piano . . . . .	42
Kan's . . . . .	44	Yellow Cab . . . . .	50
Katie's Opera Cafe . . . . .	50		
Harry Kay Galleries . . . . .	44		
Philip Klein . . . . .	48		
Knapp & Tubbs . . . . .	6		
Chas. Krug Winery . . . . .	48		

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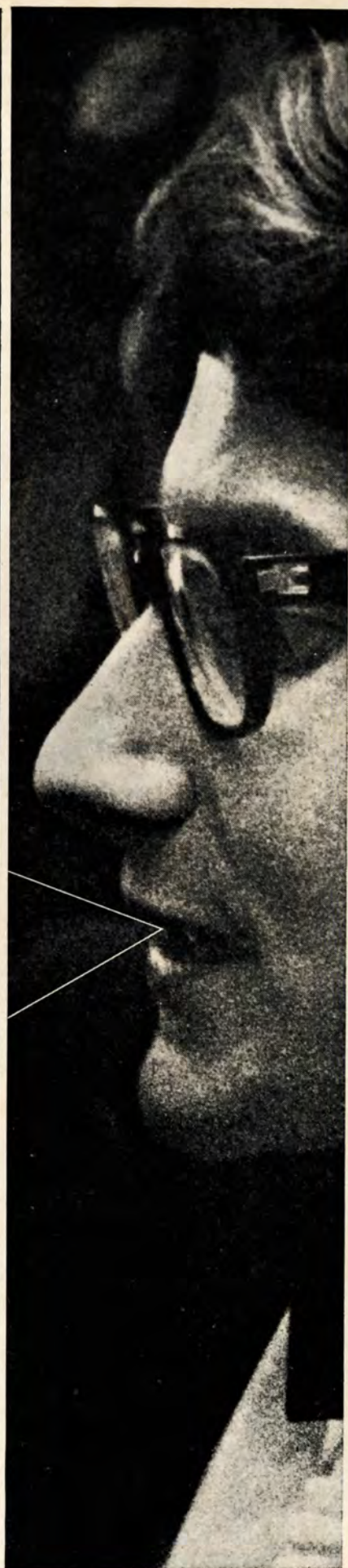
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