

Un Ballo in Maschera
(A Masked Ball)

1967

Tuesday, November 14, 1967 8:30 PM

Saturday, November 18, 1967 8:00 PM

Sunday, November 26, 1967 2:00 PM

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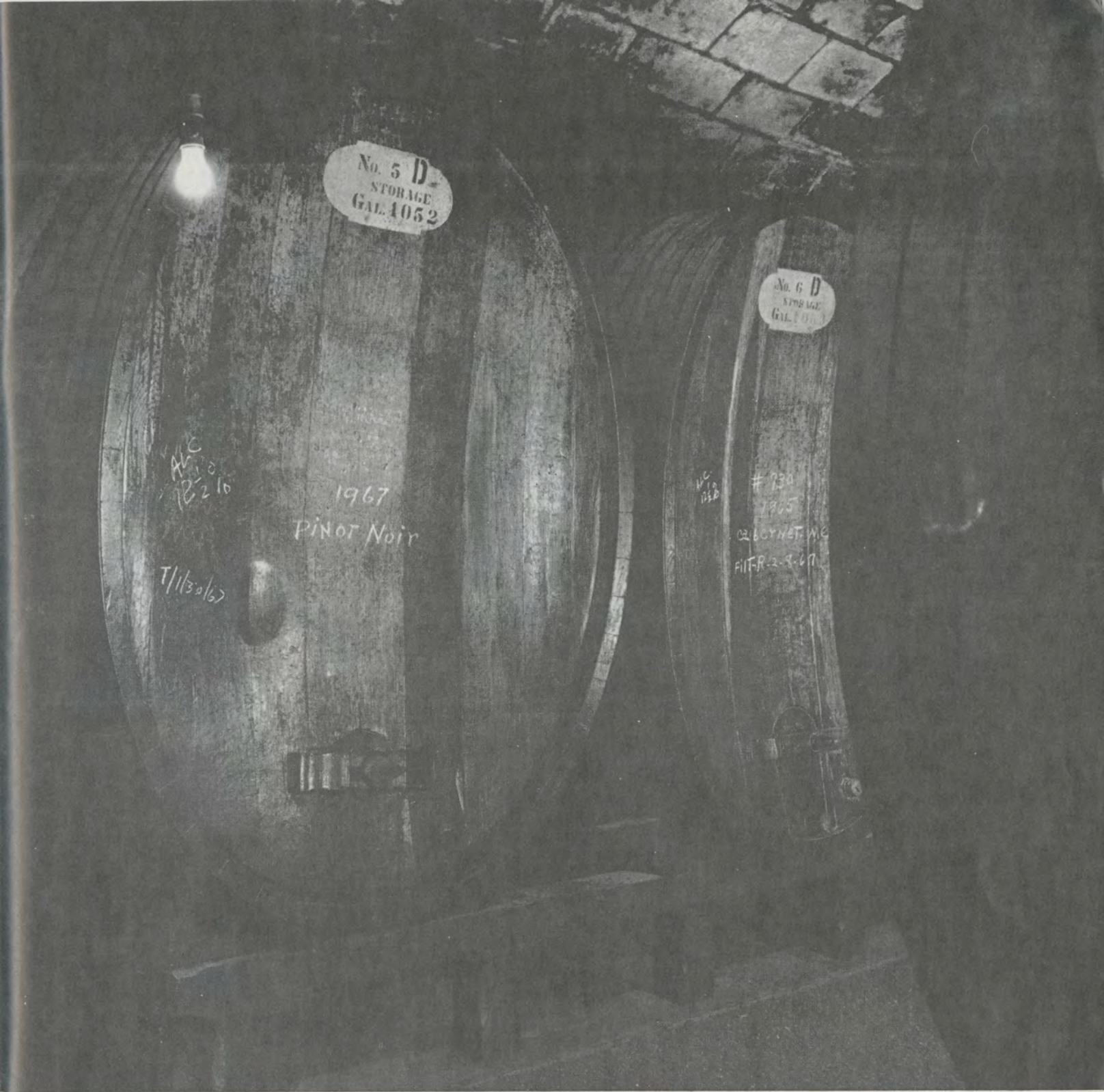
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Then, after it's in the bottle, it will be tasted again.

We can't make a great amount of wine

this way. Just one good bottle after another. As a result, Ingenook wines are not always as readily available as we (and our customers) might like. While you're waiting for our Pinot Noir, may we suggest Ingenook White Pinot. It's a splendid white wine that matures more quickly than our Pinot Noir, but not less satisfactorily.

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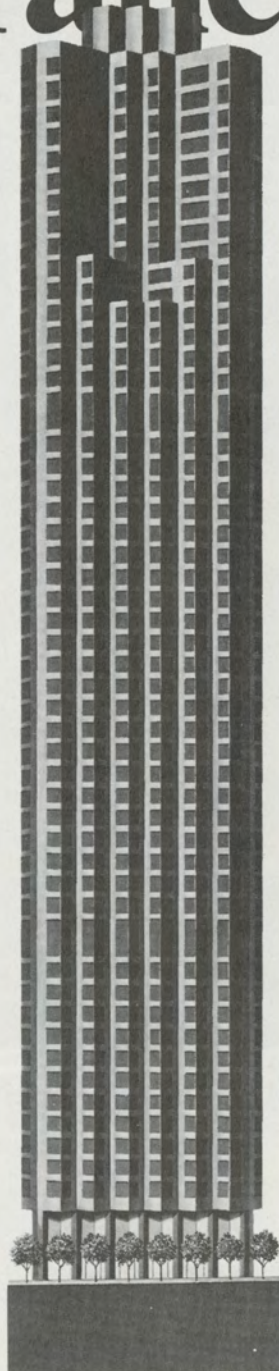
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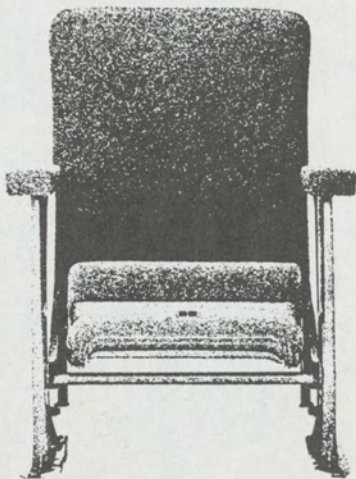
This is the event of the year. *Un Ballo in Maschera* with a "dream cast" that will delight every opera lover. These world-renowned artists combine talents with Leinsdorf and the RCA Italiana Opera Orchestra and Chorus to create "A Masked Ball" that is a notable addition to Verdi on records.

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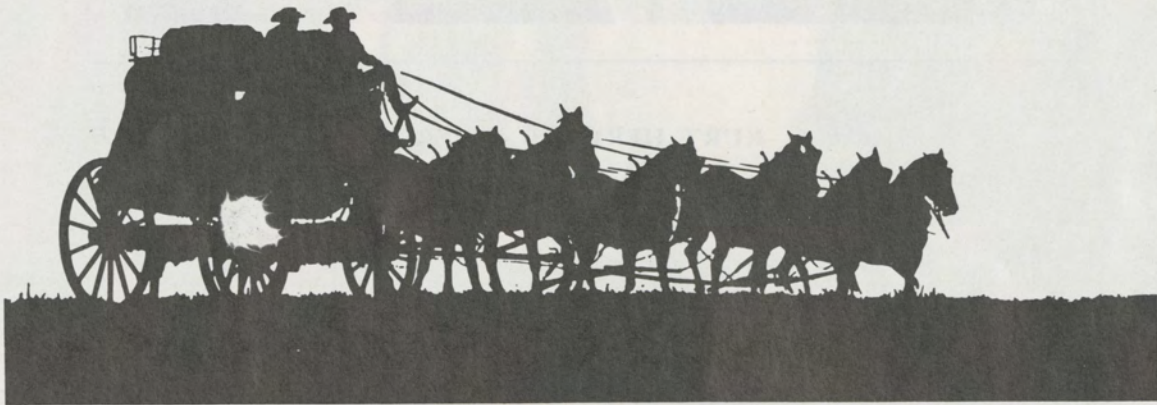
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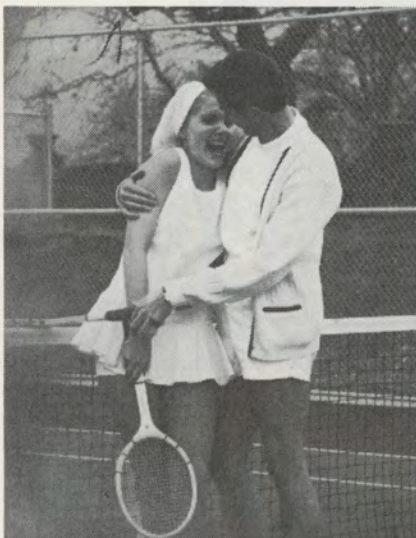
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*Sylvia Anderson	Carol Kirkpatrick	*John Alexander	Robert Ilosfalvy
Grace Bumbry	Dorothy Kirsten	*Daniele Barioni	Marvin Klebe
Sona Cervena	*Marija Kova	*John Beauchamp	Alfredo Kraus
Regine Crespin	*Sheila Marks	Ara Berberian	Chester Ludgin
Irene Dalis	*Jane Marsh	*Sesto Bruscantini	Cornell MacNeil
Sylvia Davis	Donna Petersen	**Delme Bryn-Jones	*Rod MacWherter
*Mignon Dunn	Leontyne Price	**Stuart Burrows	Raymond Manton
*Maureen Forrester	*Arlene Saunders	Renato Cioni	*John Modenos
*Mirella Freni	*Jeanette Scovotti	L. D. Clements	*Allan James Monk
Leyla Gencer	Delcina Stevenson	*Alan Crofoot	Thomas O'Leary
Reri Grist	*Margery Tede	Federico Davia	*Luciano Pavarotti
*Willene Gunn	*Felicia Weathers	*Simon Estes	Nicola Rossi-Lemeni
		Geraint Evans	*Rico Serbo
		Howard Fried	*David TenBrook
		*Nicolai Ghiaurov	Jess Thomas
		Robert Glover	*Ragnar Ulfung
		Clifford Grant	*David Ward
		*Joseph Greindl	*Allan Wentt
		Colin Harvey	**Ingvar Wixell
		*Eugene Holmes	

Solo dancer:

*Sandra Balestracci

*San Francisco Opera debut

roster subject to revision

** American debut

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Oct. 7:	Manon Lescaut
14:	L'Elisir d'Amore Macbeth Highlights
21:	Tristan and Isolde (broadcast time: 7 p.m.)
28:	Faust
Nov. 4:	La Boheme
11:	Un Ballo in Maschera
18:	Das Rheingold

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LEOPOLD LUDWIG, GIUSEPPE PATANE*, JEAN PERISSON,
GUNTHER SCHULLER*, HORST STEIN

Musical Supervisor : OTTO GUTH

Chorus Director : VINCENZO GIANNINI

Assistant for Artists : PHILIP EISENBERG

Musical Coordination : DAVID SHAPIRO

Musical Staff : WALTER FERRARI, ROBERT A. JONES*, ALBERTO LEONE,
CHARLES PERLEE, MARTIN SMITH

Boys' Chorus Director : MADI BACON

Stage Directors : LOUIS ERLO, MATTHEW FARRUGGIO,
PAUL HAGER, LOTFI MANSOURI

Assistant Stage Directors : DALE DUFFY, GHITA HAGER

Choreographer and Ballet Director : THOMAS ANDREW*

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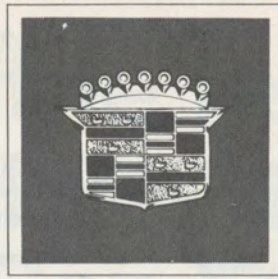
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** American debut

* San Francisco Opera debut



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San Francisco Opera 1967

Chorus

Josephine Barbano	Mario J. Alioto	Sebastian Martorano
*Doris Baltzo	*Winther Andersen	Thomas McEachern
*Walda Bradley	*William Booth	William McGuire
*Norma Bruzzone	Jan Budzinski	Kenneth MacLaren
Beverley Cole	Joseph Ciampi	Henry Metlenko
*Louise Corsale	Angelo Colbasso	Thomas Miller
Peggy Covington	Harry M. De Lange	Al Rodwell
Carol Denyer	Robert Eggert	Robert Romanovsky
Giovanna Szymkun	C. Blalock Flowers	John Segale
Ingeborg France	Stan Gentry	Allen Schmidling
*Ann Graber	John L. Glenister	Delbert Silva
Katherine Hancock	Constantine P. Gundunas	*Richard Styles
Rosella G. Homan	*Colin Harvey	Francis Szymkun
Phyllis Huie	Alva Henderson	Randolph Tingle
Anne Lagier	*Jonathan Huie	*James Tarantino
Elizabeth Letsky	Rudy Jungberg	*William Tredway
*Jeannine Liagre	Conrad Knipfel	Wilhelm Heinrich von Naumann
*Ann Moore	*Eugene Lawrence	Willett Wiggins
Pepi Nenova	August Lourenzo	Ernest Wright
Sheila Newcombe	Eric Lysell	
Luana Noble		
Neysa Null		
Pauline Pappas		
Jeanne Pfandl		
Ramona Pico		
Bonnie Jo Robbins		
*Dolores San Miguel		

Boys Chorus

Cecilia Sanders	*Brooke Aird	Kipp Leyser
Cynthia Schoel	Steven Anderson	*Erik Lindstedt
Sally Sherrill	*Thomas Bales	*Patrick Martinez
Lola Lazzari Simi	Edward Bosley	Kian McCarthy
*Marcelle Mignot Strong	Scott Brookie	Kevin Murray
*Sally Winnington	Ross Cheit	Anthony Negro
Arlene Woodburn	*Mike Dean	Christopher Nowak
	Timothy Erickson	Eric Olson
	Matthew Farruggio	Brian Quirk
	Greg Formes	Philip Riddle
	David Fu	Gary Robards
	Michael Gabriel	Steven Rubardt
	Peter Grey	Bruce Sagan
	Pirie Hart	Alexander Sarmiento
	Clifford Hirsch	Bill Sowers
	Paul Hunt	Robert Stone
	Michael Johnson	Donald Thornton
	Leonard Kalm	Peter Wallace
	Stephen Kalm	Martin White
	Brian Knapp	Albert Williams
	Charles Lacey	*Alan Yamamoto
	Roderick Lauderdale	

Ballet

Maile Ackerman
 *Barbara Begany
 Illana de Heurtaumont
 *Joan de Vere
 Marolyn Gyorfi
 Joan Kramer
 *Diana Marks
 Allyson Segeler
 Salicia Smith
 Britt Swanson
 Alan Bergman
 *David Coll
 Jon Engstrom
 William Johnson
 Henry Kersh
 Kenneth Lipitz
 John McFall
 Sven Norlander

Auxiliary Ballet

Rosita Arrieta	Wendy Holt
Mela Fleming	Genie Moore

Loyd Carroll, pianist

*also appearing in solo roles



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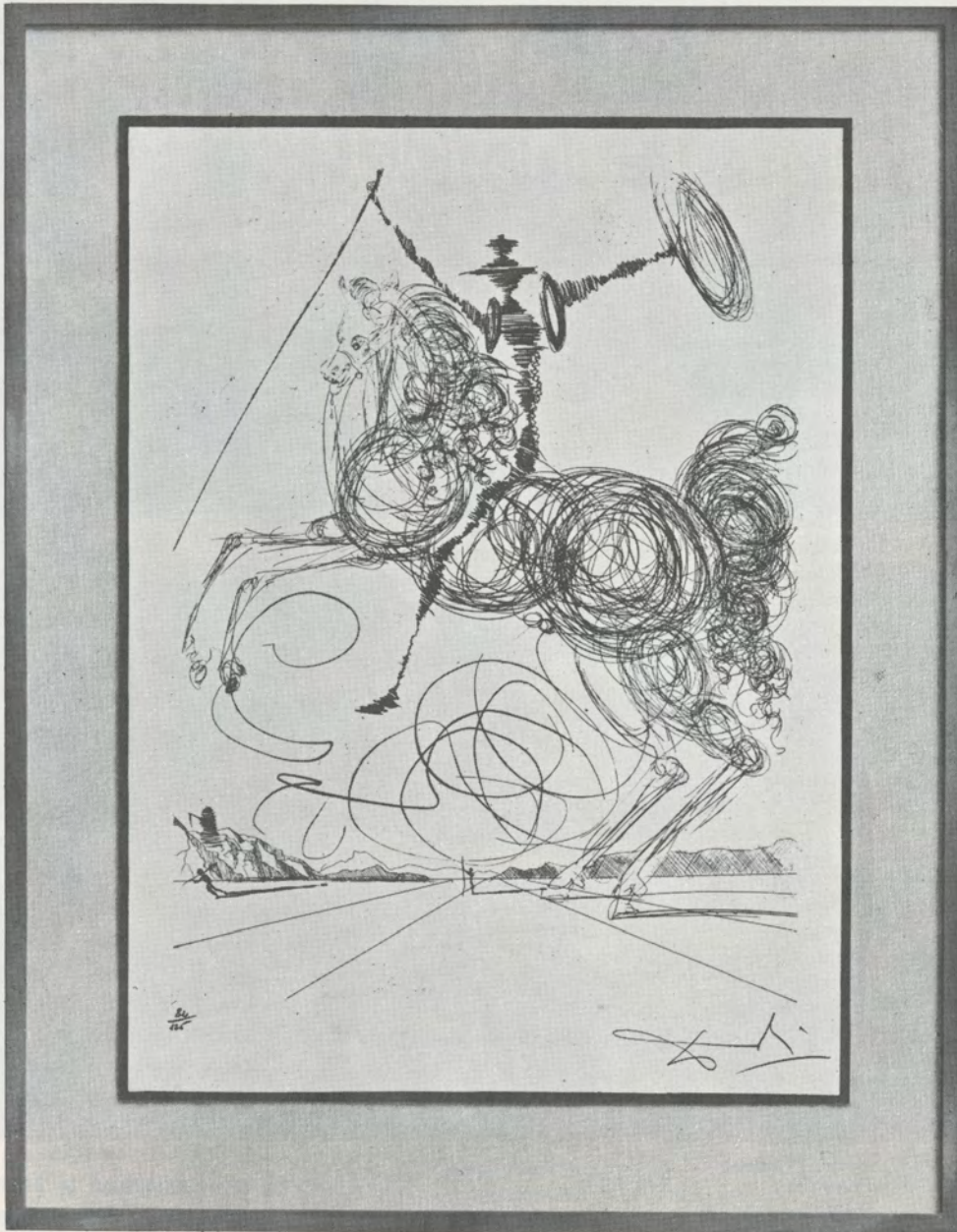
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San Francisco Opera Orchestra

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Linda Ashworth
Silvio Claudio
Mafalda Guaraldi
Marian McArdell
Ezequiel Amador
Harry Moulin
Cicely Edmunds
Lennard Petersen
Ernest Michaelian

2ND VIOLIN

Felix Khuner
Acting Principal
Erica Sharp
Zelik Kaufman
George Nagata
Frederick Koegel
Herbert Holtman
Rose Kovats
Michael Gerling
Reina Schivo

VIOLA

Rolf Persinger
Principal
Detlev Olshausen
Lucien Mitchell
Asbjorn Finess
Hubert Sorenson
Harry Rumpler
David Smiley

CELLO

Detlev Anders
Acting Principal
Rolf Storseth
Mary Claudio
Catherine Mezirka
Tadeuz Kadzielawa
Helen Stross

BASS

Philip Karp
Principal
Charles Siani
Carl Modell
Donald Prell
Michael Burr

FLUTE

Walter Subke
Principal
Lloyd Gowan
Merrill Jordan

PICCOLO

Lloyd Gowan

OBOE

James Matheson
Principal
Raymond Duste
Eileen Gibson

ENGLISH HORN

Raymond Duste

CLARINET

Philip Fath
Principal
Frealon N. Bibbins
Donald Carroll

BASS CLARINET

Donald Carroll
Frealon N. Bibbins

BASSOON

Walter Green
Principal
Melinda Ross
Frank Hibschele

CONTRA BASSOON

Frank Hibschele

FRENCH HORN

Herman Dorfman
Principal
William Sabatini
Principal
James Callahan
Ralph Hotz
Jeremy Merrill

TRUMPET

Donald Reinberg
Principal
Edward Haug
Chris Bogios

TROMBONE

John Meredith
Principal
Willard Spencer
John Bischof

TUBA

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TIMPANI

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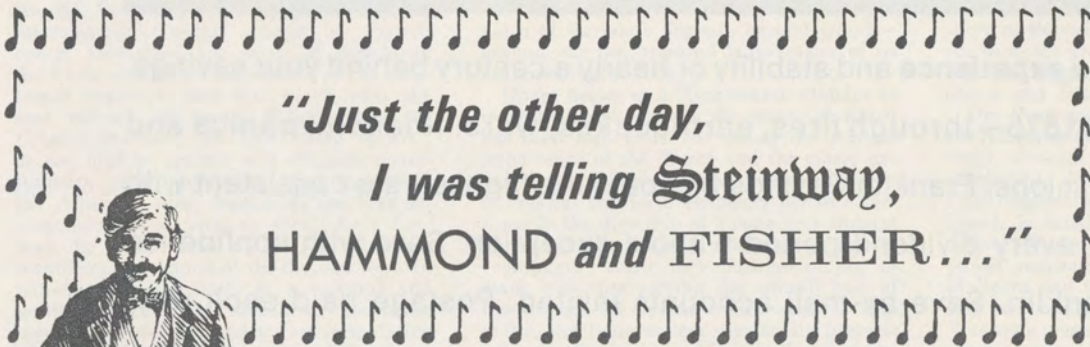
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Planning the “Ball”

by Dale Harris

Few incidents in Verdi's career demonstrate the essentials of his character and genius as graphically as does the troubled birth of *Un Ballo in Maschera*. In 1857 Verdi saw two operas onto the stage: *Simon Boccanegra* and *Aroldo*, the latter being a revised version of the unsatisfactory *Stiffelio*. As soon as these labors were at an end Verdi began to worry about his next opera. The San Carlo in Naples, having signed a contract with him, expected a new work for presentation during the following season, 1857-8. As usual with Verdi, the choice of a subject was far from easy. But at last, after considering *Ruy Blas* by Victor Hugo and *El Tesorero del Rey Don Pedro* by Antonio Gutierrez (two of whose plays had already served for *Il Trovatore* and *Simon Boccanegra*) Verdi finally settled on Eugène Scribe's *Gustave III, ou le bal masqué*, a work which had provided Auber with the text for an opera less than twenty five years before, and which therefore only needed minimal changes and translation from the French. Verdi, it is true, com-

plained about the conventional aspects of Scribe's play, but on the whole he found it “grandiose . . . vast . . . beautiful.” The Italian libretto which Somma fashioned from it satisfied him in all respects.

Meanwhile, however, there were disquieting reports from Naples. The management of the San Carlo hinted at censorship difficulties in connection with the subject matter of the new opera, and, after an angry outburst, Verdi got ready to accept a certain number of changes in Somma's text. But Verdi was given no real indication of how very serious these difficulties were thought to be. The political situation in Italy was filling the Neapolitan authorities with alarm, and, though Verdi did not know it, it was from the start unlikely that any work dealing with the assassination of a ruler would be allowed on the stage at this time—especially when, like Scribe's play, the work was based on historical fact. Moreover, there was the additional problem that Scribe had (unhistorically, in this case)

(Continued on page 31)



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Tuesday Evening, November 14, 1967, at 8:30

(Final curtain approximately 11:45)

UN BALLO IN MASCHERA

(in Italian)

opera in three acts by GIUSEPPE VERDI

text by ANTONIO SOMMA

conductor: MARIO BERNARDI

stage director: LOTFI MANSOURI

designer: LLOYD BURLINGAME

SamuelARA BERBERIAN
TomFEDERICO DAVIA
OscarRERI GRIST
RiccardoRAGNAR ULFUNG
RenatoCORNELL MacNEIL
A judgeL. D. CLEMENTS
UlricaMIGNON DUNN
SilvanoALLAN JAMES MONK
Amelia's servantJOHN BEAUCHAMP
AmeliaLEONTYNE PRICE

courtiers, townspeople

Corps de ballet

chorus director: VINCENZO GIANNINI

choreographer: THOMAS ANDREW

costumers: GOLDSTEIN & CO.

time and place: Colonial Boston

Act I: Scene 1: An audience chamber in the Governor's mansion

Scene 2: Ulrica's cave

Act II: Scene 1: A lonely spot near Boston

Scene 2: A room in Renato's house

Act III: The Governor's mansion

MAJOR INTERMISSION AFTER ACT II

The production of "Un Ballo in Maschera" was donated to the San Francisco Opera by the San Francisco Opera Guild in 1965.

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The Story of "UN BALLO IN MASCHERA"

ACT I, SCENE I—An assemblage awaits the arrival of Riccardo, the English Governor of Boston. Among the crowd are Samuel and Tom, leaders of a faction which opposes him. Riccardo enters to dispense justice and receive petitions. Oscar, his page, hands him a list of invitations for a ball to be given at the mansion. Seeing the name of Amelia, the wife of his secretary and friend, Renato, he falls into a reverie about this woman, whom he loves. As the crowd leaves, Renato enters. He notices the Governor's gloom and comments on it. Riccardo says that his mood has been brought on by "secret reasons," which Renato says he understands. Riccardo is shocked at this reaction, not realizing that what Renato knows is that there is a plot against the Governor's life. Riccardo shows his disdain for the danger he is in. The judge enters to demand Riccardo's signature on a document which would banish the sorceress Ulrica. The Governor asks Oscar's advice on this matter. Oscar makes a mocking defense of her, upon which Riccardo decides that he will personally go, disguised as a fisherman to Ulrica's cave that afternoon for some entertainment. Renato feels this to be too great a risk, but cannot dissuade him.

SCENE II—Riccardo, ahead of his entourage, arrives at the cave to watch Ulrica tell the fortune of Silvano, a sailor. She reads in his hand the promise of a promotion, at which Riccardo slips into Silvano's pocket a note indicating his nomination to the rank of an officer. At this the crowd is filled with amazement at the rapid fulfillment of the prophecy. Then, on hearing that Amelia is about to arrive, Ulrica dismisses the crowd. Riccardo, however, remains behind. Amelia has come to obtain a potion which will rid her of her love for Riccardo. Ulrica tells her that the herbs for this potion must be gathered by the user at a place of execution near the town. Riccardo, hiding in the cave, overhears and resolves to follow Amelia. After Amelia has left, Samuel, Tom and Oscar enter. Ulrica reads Riccardo's palm and predicts that he will be killed by a friend. When Riccardo asks who his murderer will be, Ulrica replies: the man with whom he first shakes hands. Riccardo asks those present to shake hands with him, but they refuse. Renato then enters and, without knowing what has just taken place, shakes the hand of Riccardo, who then proclaims that this is proof of the foolishness of the prophecy. After all, Renato is his best friend and Ulrica did not even know that her banishment was being discussed that very day.

ACT II, SCENE I—Amelia arrives at the execution place to gather the herbs. Frightened, she falls to her knees to pray. Riccardo appears and declares his love. She asks him to desist but confesses her love for him. The two, frightened by their own emotions, are interrupted by Renato, who has come to warn Riccardo that the conspirators have surrounded the place. Amelia, who has covered her face, is not recognized by her husband. Riccardo and Renato exchange cloaks and Renato promises to escort the unknown woman back to town without speaking to her. The two run into the conspirators, who, disappointed at finding Renato instead of the Governor, attempt to discover the lady's identity. As Renato tries to defend her, Amelia lifts her veil and reveals her identity, to the amusement of the conspirators and to the dismay of Renato. He agrees to continue to escort Amelia back to the town but also arranges an interview with Samuel and Tom for the following morning.

SCENE II—Amelia protests to Renato that she has not been unfaithful; but he will not be moved. She pleads for permission to see her child once more, and Renato grants it. He then realizes that it is his trusted friend, Riccardo, who should be punished. Samuel and Tom enter to be informed by Renato that he will join them in their plot to kill the Governor. They draw lots to decide who will be the assassin. Amelia enters, and is forced by Renato to extract from a vase the piece of paper on which is written the name of the assassin. The lot falls to Renato. Oscar now comes in with an invitation to a masked ball to be held that night by the Governor.

ACT III—Riccardo, convinced that he must separate himself from Amelia, signs an order for Renato and Amelia's immediate return to England. Then Oscar hands him a note from an unknown woman stating that an attempt will be made on his life. Riccardo pays no attention. At the masked ball, the conspirators are unable to discover whether the Governor is present. Renato finds out from Oscar which of the masked revelers is Riccardo. Amelia, recognizing Riccardo, warns him to leave immediately. At that moment, Renato, who has overheard, stabs Riccardo. Amid the ensuing confusion, Renato is seized by the guests who tear off his mask and demand his death as a traitor. But the dying Riccardo bids them unhand his friend. The Governor vows that Amelia is innocent and as further proof, shows Renato the order for his and Amelia's return to England. Riccardo bids farewell to life with the remorseful Renato at his side.

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PLANNING THE "BALL"

(Continued from page 23)

attributed Gustave's downfall to his illicit love for the wife of Count Anckarström, converted for operatic purposes into the King's chief counsellor and best friend.

In the political atmosphere of Naples in 1857, the representation of such behavior on the part of a ruler was thought likely to undermine the dignity of the throne, to weaken respect for authority, and to engender an atmosphere of revolt. The House of Bourbon, which ruled in Naples, was exceedingly nervous. And with reason. Not only had an attempt been made on King Ferdinando's life earlier in the year, but the very survival of an independent Kingdom of Naples was threatened by ever-growing support for the unification of Italy's various states and kingdoms into one nation under Vittorio Emanuele, King of Piedmont. In such an atmosphere, the touchiness of the Neapolitan authorities is easy enough to understand. They were the defenders of a doomed order, absolutist, repressive and unpopular. The depiction of political assassination in any form whatever was naturally anathema to them at this time.

But Verdi and Somma were unaware of the fundamental nature of this disapproval. They thought the censors could be persuaded to approve the opera after a certain amount of revision. Having lived through a similar situation with *Rigoletto*, Verdi though angry, was distinctly hopeful. Ever the practical man of the theater he sought

to pacify the censors, to try to meet their objections—or, rather, what he was misled into believing were their objections. Corresponding with the management of the San Carlo, he agreed to alterations in time, place and characterization. For a start, the title of his opera was to be changed from *Gustave III*, the reason being, he discovered, that all the historical connections had to be completely severed. Thus, Gustave was to be removed from the opera. Thus, Sweden was to be obliterated. Norway was geographically too close for comfort. Southern Europe was unsatisfactory, too. With Somma he looked around for a workable solution. He settled upon *La Vendetta in Domino* for a title. For a time he was attracted to the idea of placing the action in medieval Pomerania. As he explained his plan to Somma: "Pomerania was a part of Prussia—an independent Dukedom of the Twelfth Century, when the Teutonic Knights were fighting to stamp out idolatry."

But more and more did Verdi see the impossibility of translating a "brilliant story" about sophisticated courtly characters into "such a rough, brutal period." Doing this would clearly have necessitated recasting the entire action in heroic terms. But by this stage Verdi had already conceived the opera's musical characterization, and there was no way in which he could metamorphose what he called his "French-style characters" into Ernani or Manricos. The passions of Gustave and Anckarström, the wit and urbanity of the page, Oscar—

these required a more ordinarily human context than a remote and chivalric setting could provide. By the time that Verdi was due to set out for Naples in order to supervise the mounting of the now completed *La Vendetta in Domino*, Scribe's original eighteenth-century background (the real Gustave having been assassinated in 1792) was indeed set back in time, but only by one hundred years. The location was still Pomerania, and the opera's leading figure was still the Duke, but at least the setting no longer contradicted the spirit of the music as blatantly as once seemed likely. It is significant that in his letters Verdi continued to refer to his personages by their original names. The reason was simple. The music he had written was based solely on Somma's version of Scribe's *Gustave III*. The character of that music was therefore fixed—no matter what objections had been or might still be raised. However, to all intents and purposes, the opera's censorship problems appeared to be at an end.

But once Verdi arrived in Naples he soon discovered the truth about the situation. The censors, he learned with astonishment, disapproved totally of his opera and they were adamant in their disapproval. So far as they were concerned, Verdi had long since become associated in the public's mind with the struggle for Italian independence. In any case, he had never tried to disguise his nationalist sentiments. Even if he had, of course, his music would have be-

(Continued on page 33)

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Reri Grist

Rigoletto
with Cornell MacNeil, Nicolai Gedda, Agostino Ferrin,
Anna di Stasio, Chorus and Orchestra of the Rome Opera,
Francesco Molinari-Pradelli conducting
SCL 3718 *In preparation*



PLANNING THE "BALL"

(Continued from page 23)

trayed him. As long ago as 1842, in the chorus of exiled Hebrews in Act Three of his *Nabucco*, he had given instinctive expression to the widespread hope of a united homeland. In any case, the Neapolitan censors would have none of Verdi's alterations to *Gustave III*, no matter how extensive these were shown to have been. The authorities clearly wanted no opera from Verdi's pen, no excuse for the expression of popular sentiment in his behalf.

This, however, they did not state directly. They merely made objections to *La Venetia in Domino* and suggestions for its improvement. But these were obviously designed to render Verdi's project unworkable. Their determination was reinforced by an incident that took place early in 1858—as it turned out, on the very day that Verdi arrived in Naples—an attempt to assassinate Napoleon III of France in Paris by Felice Orsini, a follower of Mazzini. After this the authorities, more jittery than ever, insisted on the most far-reaching changes: to begin with, that the protagonist be an ordinary gentleman, not a ruler of any sort, not even of a Dukedom. They further insisted that he fall in love, not with his friend's wife, but with his sister; that the masked ball at which he is killed be changed to a dinner party; that no masks be used at any point in the story; that the murder be committed off-stage; and that the scene in which the murderers draw lots for the privilege of striking the fatal blow be entirely removed.

Verdi's reaction was predictably violent. As he wrote to a friend, "I'm in a real Hell!" But for all that, he continued to persevere in his attempt to see his opera onto the stage. He fulminated against the authorities, but he considered their demands. It was only when the intransigence of the censors led them to propose the substitution of a libretto completely new from start to finish that Verdi's patience gave way. Their idea of a solution to the problem was that a tale about the Guelphs and the Ghibellines set in fourteenth-century Florence be grafted onto Verdi's already existing score. The title was to be *Adelia degli Adimari*—which, as Verdi tersely commented, "expresses nothing." It was typical of the censors' attitude that the original Amelia was to be made somehow acceptable by the change of a single consonant. But, as Verdi immediately saw, this libretto had nothing whatever to do with the opera he had written, either in general or in detail. He was back where he had been at the end of the previous year. The spirit of his music would be completely at odds with the censors' new, barbaric setting. One would pull hopelessly against the other. This sense of discrepancy extended to the characters as well as to the general situations. Especially egregious was the transformation of Oscar, originally conceived by Verdi as a foil to the tragic love of Gustave and Amelia, and the jealousy of Anckarström. Oscar was therefore, as in Scribe, a young page, witty,

pert, insouciant, a travesty role written for a brilliant soprano leggiera in the tradition of Meyerbeer's Urbain. Now it was proposed that this corruscating music be re-assigned to a male singer and the character be changed to that of a soldier, named—of all things, considering the fears of insurrection that lay behind all these censorship troubles—Orsini!

Verdi's refusal to countenance this artistic butchery resulted in his being threatened with litigation. He was held by the management of the San Carlo to have broken his contract with them. But the public was on the composer's side. Crowds demonstrated in Naples on his behalf. He was cheered in the streets whenever he showed himself. And at this time there first appeared on walls the patriotic slogan, *Viva Verdi!*—an acrostic, as it was suddenly realized for *Vittorio Emanuele Re d'Italia!* Thus, the very public disorder the authorities of Naples had sought to avoid in the first place was—and because of their methods of forestalling it—in danger of breaking out. The upshot was a clear victory for Verdi. The San Carlo contract was dissolved. The only condition was that Verdi return the following season to supervise the mounting of *Simon Boccanegra*—an engagement he did not find in the least displeasing. Meanwhile, before the Neapolitan settlement was concluded, Verdi had actually already started negotiations with an impresario in Rome for the production of his *Gustave* opera at the Apollo Theater there. Vindicated entirely, Verdi withdrew from Naples and returned to his farm for the summer.

Early in the following year—on February 17, 1859, in Rome—the Scribe opera was at long last produced, and with great success. In the event, however, the list of characters included few of Scribe's names. The protagonist was Riccardo, not Gustave, his chief counsellor, Renato, not Anckarström. The time of the action, it is true, was the Eighteenth Century, but the location was Boston, Massachusetts, rather than Sweden. Once again the censors (on this occasion those of the Papal States) had interfered with the original plans. But in accepting the changes Verdi was making no act of self-betrayal. Apart from the removal of the action to the New World and the substitution of yet another title, the original drama had been allowed to stand. In *Un Ballo in Maschera*, as the opera finally emerged, the Scribe play is preserved in essentials. Not that there aren't—especially for Americans—implausibilities to be adjusted to in the Boston version. But these are incidental, not basic, and the truth of the matter is that Verdi's musical characterization of Scribe's conflict between love and honor, between passion and duty, is completely expressed by either setting. That the American version translates back so effortlessly into its originally-conceived setting (as many opera houses have recently discovered) is proof of the opera's fundamental validity and, especially, of Verdi's tendency to speak in terms of general rather than particular truths.



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Friday, September 15
LA GIOCONDA (Ponchielli)
Speaker: Dr. Jan Popper

Thursday, September 28
LOUISE (Charpentier)
Speaker: James Schwabacher

Friday, October 13
HAROLD ROSENTHAL LECTURE

Tuesday, October 24
THE VISITATION (Schuller)
Speaker: Gunther Schuller

Thursday, November 16
DAS RHEINGOLD (Wagner)
Speaker: Dr. Walter Ducloux

Hotel Mark Hopkins
Peacock Court, at 11:00 a.m.
Public invited free of charge

Presented by the San Francisco Opera ACTION Peninsula groups.

Monday, September 18
THE MAGIC FLUTE (Mozart)

Monday, September 25
LOUISE (Charpentier)

Monday, October 2
MACBETH (Verdi)

Monday, October 23
THE VISITATION (Schuller)
Speaker: James Schwabacher

Florence Moore Auditorium,
Menlo School and College,
Menlo Park, 3:00 p.m.

Presented by the Jewish Community Center

Monday, October 2
MACBETH (Verdi)
Speaker: James Schwabacher

Monday, October 16
TRISTAN UND ISOLDE and
DAS RHEINGOLD (Wagner)
Speaker: John Rockwell

Monday, October 23
THE VISITATION (Schuller)
Speaker: Alexander Fried

Presented by the University of California, Berkeley, in Hertz Hall

Wednesday, September 27
LA GIOCONDA (Ponchielli)
Speaker: Prof. Joseph Kerman

Wednesday, October 11
DER ROSENKAVALIER (Strauss)
Speaker: Prof. Jan Popper

Wednesday, November 1
TRISTAN UND ISOLDE (Wagner)
Speaker: Prof. Joseph Kerman

Wednesday, November 15
LA BOHEME (Puccini)
Speaker: Prof. Jan Popper

Prior to the opening of the season a number of previews were presented by the San Jose Opera Guild and ACTION Committee, the San Francisco Senior Center and the Marin ACTION Committee, with Professor S. Dale Harris and Wynn Westover as speakers.

Opera Ball and Fol-de-Rol

Presented by the San Francisco Opera Guild
Thursday, October 12, at 9 p.m.
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(Continued on page 54)

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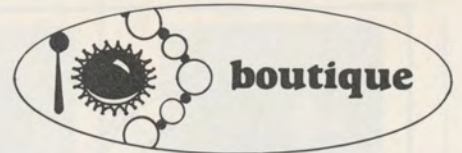


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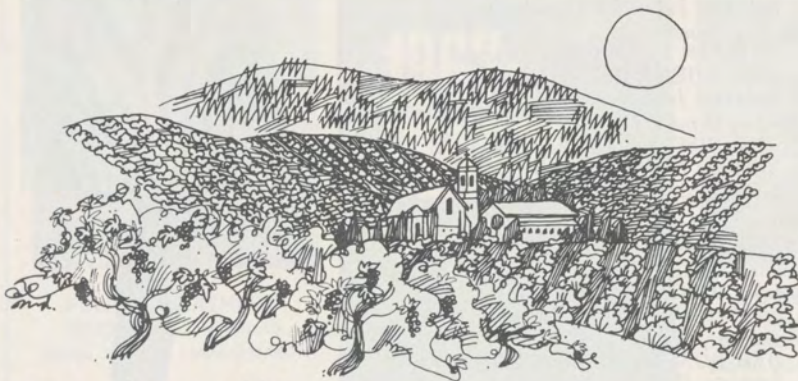


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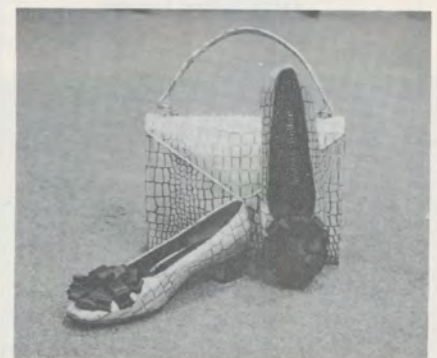
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The reptile look has gone to cocktail footwear as illustrated in this silver crocodile print with a black satin pom-pom bow and heel. The low heel, square toe shoe is designed by Bill Valentine for Andrew Geller and available exclusively at the Andrew Geller salon, Grant Ave. at Maiden Lane.



CONTINUING A TRADITION OF VITALITY

Over the years, the San Francisco Opera Company has developed a reputation for the vitality of its repertoire. And the 1967 season is no exception. The program we have planned for these ten weeks ranges from such traditional favorites as "La Boheme" and "Faust" to the less frequently heard "Macbeth" and "Louise". It includes the first American production of a new opera, "The Visitation". And it launches, with "Das Rheingold", a four-year Wagner "ring" cycle.

This exciting program seems likely to make the 1967 season the most popular in our history. Its broad appeal is reflected in the increased number of subscribers the Company has enrolled — more than ever before. And advance single ticket sales promise the highest ratio of attendance in our experience.

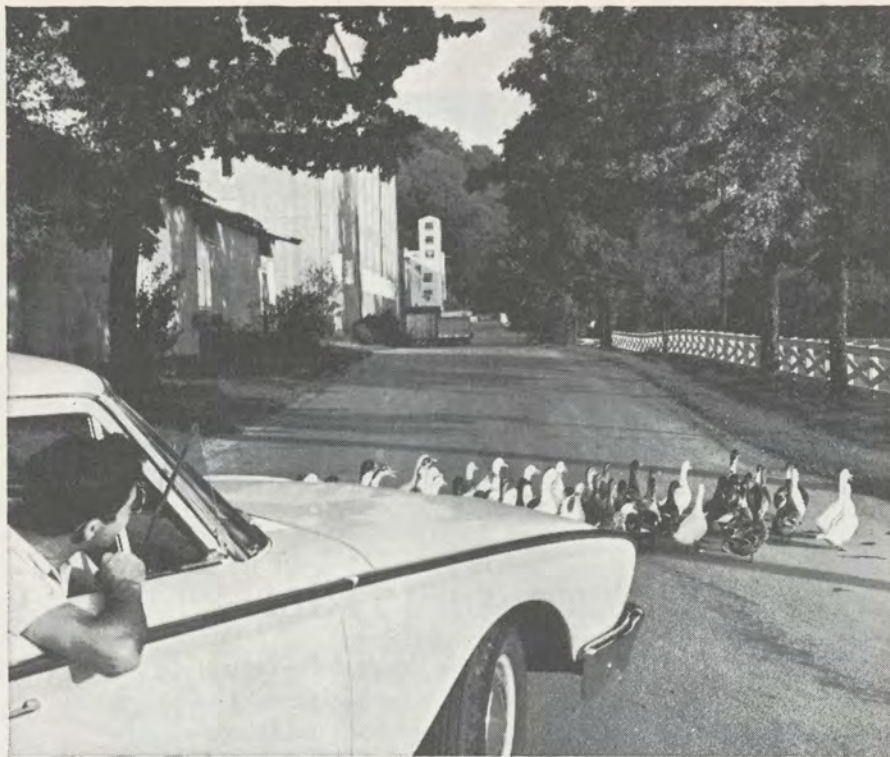
While we intend to continue the basic policies that have made the San Francisco Opera pre-eminent, our strong audience interest has led us to embark on certain expansion moves that we feel are now essential for both artistic and economic reasons. For example, the recently announced alliance with the Los Angeles Music Center Opera Company, which will result in a full and equal partnership within the next few years, holds great promise for both cities. The resources thus combined will enable us to present ever higher quality performances while effecting economies that will help control production costs.

Grand opera is an art form. It cannot be automated. First-rate performances depend on first-rate artists, and on a host of other experienced professionals. These personal services, not surprisingly, become more expensive each year. Present income from the box office enables us to meet more than 70 per cent of our budget, a high figure in comparison with other companies. However, the balance, an ever-increasing deficit, can only be met through our annual Fund Drive, now in progress.

We are proud of the significant public support that our Company receives. Still, it is vital to the success of our operations that the 1967 Fund Drive goal of \$400,000 be met and, hopefully, exceeded. In relying on the generous financial support of each individual friend of the San Francisco Opera, we look forward to a new season well worthy of our status as a leading international company.

Prentis Cobb Hale

PRENTIS COBB HALE
President, San Francisco Opera Association



In the heart of "Art Row" in downtown San Francisco (590 Sutter St.) are the Gilbert Galleries.

What distinguishes this establishment from most other galleries in San Francisco is its versatility. Contrary to most galleries which tend to specialize in one particular type of art, Gilbert Galleries reflects the whole spectrum of public taste in paintings.

To accomplish this is a tremendous challenge requiring a competent staff, knowledgeable in various schools of art. It involves a constant search for young talent (American or foreign) and by means of one man shows bring their works to the attention of art lovers.

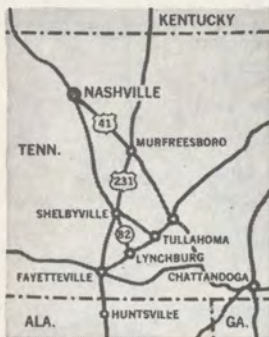
Another facet of this versatility is Gilbert Galleries department of Graphic Arts. In addition to shows featuring important works of first echelon artists (Picasso, Chagall, Dali, Miro, Braque, etc.) Gilbert recently inaugurated an entire floor dedicated to Graphic Arts. Included in this collection are lithographs, etchings, drawings by excellent artists rated among the top twenty on the American and European continents.

The current show spotlights two of the most outstanding Mexican Expressionists, Julio Montes and Benito Messguer (November 4 to 20). Another artistic event in the near future which will attract art collectors from all over the state is an exhibition of 17 sculptures in bronze by the great impressionist of this century, Sir Jacob Epstein.

Next July the gallery plans an anthological show of the undisputed master of this century, Pablo Picasso.

The President of the Gallery, Mr. Stanley Gilbert, the Director, Mr. Santiago Arias and the head of the Graphic Arts Department, Mr. Harris Stewart invite you to visit them often. Out of town visitors are especially welcome. The ever-changing exhibits of works by American, European and South American contemporary artists, as well as the collectors room of period paintings makes Gilbert Galleries a must on everyone's list of interesting places to visit.

IF YOU'RE COMING OUR WAY anytime soon, you might like to stop by Jack Daniel's Hollow for a look at an old Tennessee art.



We're located just outside Lynchburg, Tennessee, not too far from the main highways. We have a man, Mr. Garland Dusenberry, who will take you through our distillery and show you how Tennessee whiskey is made. And you

can be sure he'll go into detail about our Charcoal Mellowing, the extra whiskey-making step we've been using for over a century. It takes around an hour or so to walk through the distillery, depending on how detailed Mr. Dusenberry gets. But we think you'll enjoy your visit. We'll certainly enjoy having you.



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Repertoire | 1967 Season

Tuesday evening, September 19, at 8:00 — opening night

LA GIOCONDA (Ponchielli)
Gencer, Bumbry, Forrester; Cioni, Ludgin, Berberian, Grant, Clements, Monk, Beauchamp
CONDUCTOR: Patane STAGE DIRECTOR: Mansouri DESIGNER: Dunkel
CHOREOGRAPHER: Andrew

Wednesday evening, September 20, at 8:00 — first performance this season

THE MAGIC FLUTE (Mozart)
Marsh, Scovotti, Marks, Kirkpatrick, Petersen, Davis; Burrows, Evans,
O'Leary, Berberian, Glover, Clements, Monk, MacWherter, Grant,
Bales, Aird, Yamamoto
CONDUCTOR: Stein PRODUCTION: Hager DESIGNERS: Businger, West

Friday evening, September 22, at 8:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Saturday evening, September 23, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Tuesday evening, September 26, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Wednesday evening, September 27, at 8:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Friday evening, September 29, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Saturday evening, September 30, at 8:00 — first performance this season

LOUISE (Charpentier)
Saunders, Cervena, Kova, Stevenson, Petersen, Kirkpatrick, Davis,
Marks, Tede, Gunn; Alexander, Rossi-Lemeni, Burrows, Berberian, Grant,
Manton, Glover, Clements, MacWherter, Monk, Beauchamp
CONDUCTOR: Perisson STAGE DIRECTOR: Erlo CHOREOGRAPHER: Andrew

Sunday afternoon, October 1, at 2:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Tuesday evening, October 3, at 8:00

LOUISE (Charpentier)
Same cast as September 30

Wednesday evening, October 4, at 8:00 — first performance this season

DER ROSENKAVALIER (Strauss)
Crespin, Anderson, Grist, Kova, Kirkpatrick, Marks, Davis, Petersen, Stevenson;
Greindl, Modenos, Hofsalvy, Fried, Manton, Davia, Glover,
Clements, MacWherter, Serbo, TenBrook, Beauchamp, Harvey, Monk
CONDUCTOR: Stein PRODUCTION: Hager DESIGNER: Bauer-Ecsy, Colangelo

Friday evening, October 6, at 8:00 — first performance this season

MACBETH (Verdi)
Bumbry, Kirkpatrick; Ludgin, O'Leary, Barioni, Clements
CONDUCTOR: Patane STAGE DIRECTOR: Erlo DESIGNER: Kerz
CHOREOGRAPHER: Andrew

Saturday evening, October 7, at 8:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

Sunday afternoon, October 8, at 2:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Tuesday evening, October 10, at 8:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

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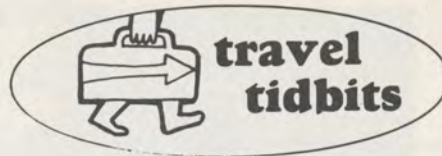
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San Franciscans visiting central Japan during the cherry blossom season next spring will see many familiar faces. The familiar faces will belong to members of the San Francisco Symphony and the Symphony Foundation, in Japan for the Osaka International Festival.

The Festival Society annually imports the finest artists and ensembles from around the world for the enjoyment of the musically sophisticated Japanese. Tourists are welcome too, of course, and for them the Festival is a stimulating counterpoint to the customary itineraries of historic gardens, imposing shrines, antique shops and the modern boutiques. The London Symphony and pianist Robert Casadesus are among others scheduled.



How to prepare? Take the last minute rush out of your trip by beginning now. Check your passport. If you're a frequent traveler, double check it. If you're planning an independent itinerary, start now. Spring is a popular time in Japan and hotels and trains in Japan fill quickly, as do the JAL jets.

In packing, remember that average high temperature in April will be 63 degrees and the average low, 47, pretty much as at home. On the average, it rains — or sprinkles — 14 days in April.

Women will want to take skirts full enough to permit them to kneel in Japanese restaurants. And no matter what their fashion opinion of "sensible shoes," they should have some comfortable ones for sightseeing over graveled paths and stepping stones.

In the country, in Japan as at home, men can take on as sporty a look as they wish, but in Tokyo, Kyoto, Osaka, or any of the major cities they will feel uncomfortable in the major hotels without a jacket and tie.

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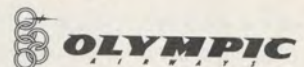
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Repertoire | 1967 Season

Wednesday evening, October 11, at 8:00

MACBETH (Verdi)
Same cast as October 6

Friday evening, October 13, at 8:00

LOUISE (Charpentier)
Same cast as September 30

Saturday evening, October 14, at 8:00 — first performance this season

MANON LESCAUT (Puccini)
Kirsten, Kova; Hlosfalvy, Bryn-Jones, Davia, Burrows, Clements,
Manton, Grant, Monk, Harvey
CONDUCTOR: Grossman STAGE DIRECTOR: Mansouri

Sunday afternoon, October 15, at 2:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

Tuesday evening, October 17, at 8:00

MACBETH (Verdi)
Same cast as October 6

Wednesday evening, October 18, at 7:45 — first performance this season

TRISTAN UND ISOLDE (Wagner)
Dalis, Dunn; Thomas, Ludgin, Greindl, MacWherter, Burrows, Glover, Grant
CONDUCTOR: Stein PRODUCTION: Hager DESIGNER: Bauer-Ecsy, West

Friday evening, October 20, at 8:00

MANON LESCAUT (Puccini)
Same cast as October 14

Saturday evening, October 21, at 8:00 — first performance this season

L'ELISIR D'AMORE (Donizetti)
Grist, Kova; Kraus, Wixell, Bruscantini
CONDUCTOR: Patane PRODUCTION: Mansouri DESIGNER: Darling
CHOREOGRAPHER: Andrew

Tuesday evening, October 24, at 8:00

MANON LESCAUT (Puccini)
Same cast as October 14

Wednesday evening, October 25, at 8:00

L'ELISIR D'AMORE (Donizetti)
Same cast as October 21

Friday evening, October 27, at 7:45

TRISTAN UND ISOLDE (Wagner)
Same cast as October 18

Saturday evening, October 28, at 8:00

THE VISITATION (Schuller)
Weathers, Scovotti, Cervena, Kirkpatrick; Estes, Ulfung, Crofoot,
Ludgin, Wixell, Bryn-Jones, Holmes, Modenos, O'Leary, Monk, Wentt,
Berberian, Grant, Beauchamp, MacWherter, Klebe
CONDUCTOR: Schuller PRODUCTION: Hager DESIGNER: Bauer-Ecsy, West

Sunday afternoon, October 29, at 2:00

L'ELISIR D'AMORE (Donizetti)
Same cast as October 21

Tuesday evening, October 31, at 7:45

TRISTAN UND ISOLDE (Wagner)
Same cast as October 18

Wednesday evening, November 1, at 8:00 — first performance this season

FAUST (Gounod)
Saunders, Anderson, Cervena; Kraus, Ghiaurov, Wixell, Monk-
CONDUCTOR: Perisson PRODUCTION: Erlo DESIGNER: Skalicki, West
CHOREOGRAPHER: Andrew

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Repertoire | 1967 Season

Friday evening, November 3, at 8:30

THE VISITATION (Schuller)
Same cast as October 28

Saturday evening, November 4, at 8:00

FAUST (Gounod)
Same cast as November 1

Sunday afternoon, November 5, at 2:00

TRISTAN UND ISOLDE (Wagner)
Same cast as October 18

Tuesday evening, November 7, at 8:00

FAUST (Gounod)
Same cast as November 1

Wednesday evening, November 8, at 8:00

THE VISITATION (Schuller)
Same cast as October 28

Friday evening, November 10, at 8:00

FAUST (Gounod)
Same cast as November 1

Saturday evening, November 11, at 8:00 — first performance this season

LA BOHEME (Puccini)
Freni, Scovotti; Pavarotti, Wixell, Bryn-Jones, Estes, Davia, Crofoot, Clements,
Anderson, Harvey, Martinez
CONDUCTOR: Bernardi STAGE DIRECTOR: Farruggio DESIGNER: Jenkins

Sunday afternoon, November 12, at 2:00

FAUST (Gounod)
Same cast as November 1

Tuesday evening, November 14, at 8:30 — first performance this season

UN BALLO IN MASCHERA (Verdi)
Price, Grist, Dunn; Ulfung, MacNeil, Berberian, Davia, Monk, Clements, Beauchamp
CONDUCTOR: Bernardi STAGE DIRECTOR: Mansouri DESIGNER: Burlingame
CHOREOGRAPHER: Andrew

Wednesday evening, November 15, at 8:00

LA BOHEME (Puccini)
Same cast as November 11

Friday evening, November 17, at 8:30 — first performance this season

DAS RHEINGOLD (Wagner)
Saunders, Dalis, Dunn, Marks, Kova, Anderson; Ward, Thomas,
Modenos, Glover, MacWherter, Bryn-Jones, O'Leary, Greindl
CONDUCTOR: Ludwig PRODUCTION: Hager DESIGNER: Skalicki/West

Saturday evening, November 18, at 8:00

UN BALLO IN MASCHERA (Verdi)
Same cast as November 14

Sunday afternoon, November 19, at 2:00

LA BOHEME (Puccini)
Same cast as November 11

Tuesday evening, November 21, at 8:30

LA BOHEME (Puccini)
Same cast as November 11

Wednesday evening, November 22, at 8:00

DAS RHEINGOLD (Wagner)
Same cast as November 17

Thursday Evening, November 23, at 8:00

UN BALLO IN MASCHERA (Verdi)
Same cast as November 14

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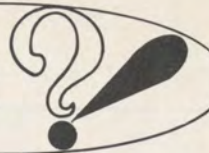
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Just introduced by RCA Victor is a new Solid Integrated Circuit Cartridge for their 1968 line of stereo players and consoles. This new development picks up the tiny sound impulses generated in the cartridge and begins their amplification before noise and distortion are introduced. The result is clean sound unmarred by hum or noise. This sub-miniature "chip" of silicon little bigger than the head of a pin, incorporates matched transistors, resistors and diodes. It is the latest in a long series of RCA Victor phonograph "firsts."



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Repertoire | 1967 Season

Friday evening, November 24, at 8:00

LA BOHEME (Puccini)
Same cast as November 11

Saturday evening, November 25, at 8:00

DAS RHEINGOLD (Wagner)
Same cast as November 17

Sunday afternoon, November 26, at 2:00

UN BALLO IN MASCHERA (Verdi)
Same cast as November 14

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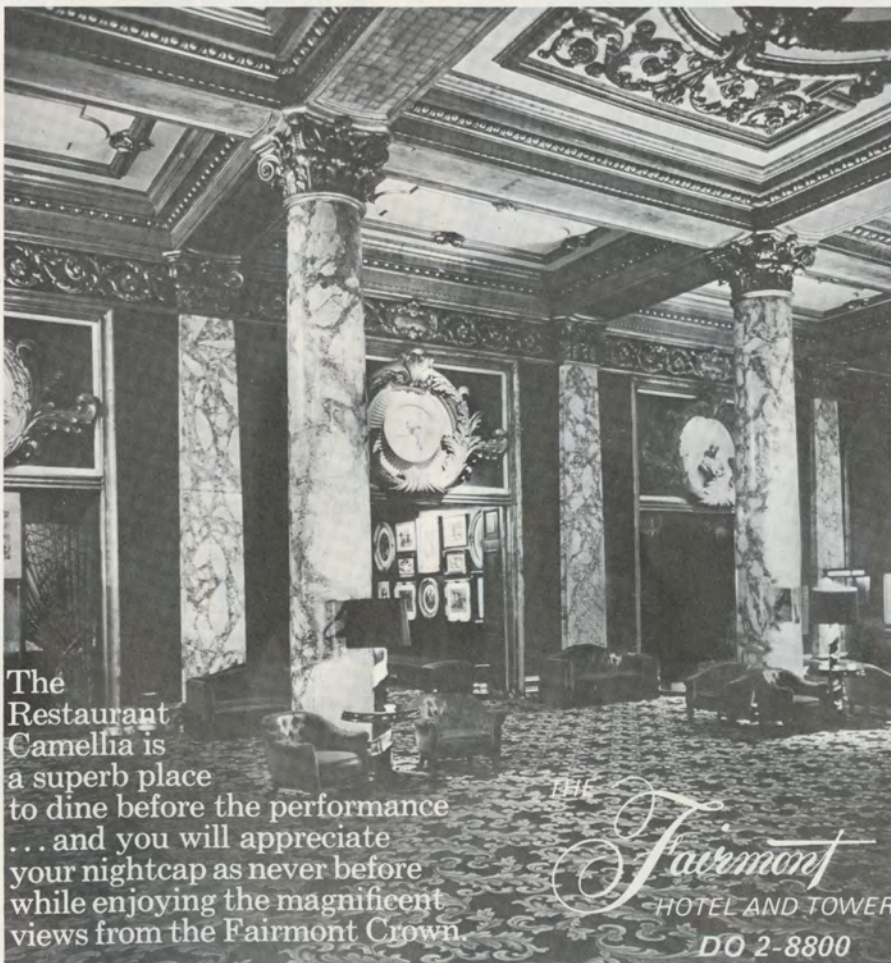
10 a.m. to performance time on all performance days except Sundays.

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IMPORTANT NOTICE: The box-office in the outer lobby of the Opera House will remain open through the first intermission of every performance. Tickets for the remainder of the season may be purchased at this time.

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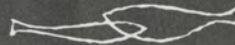
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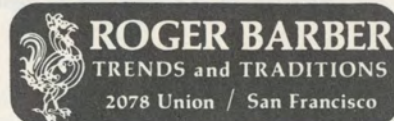
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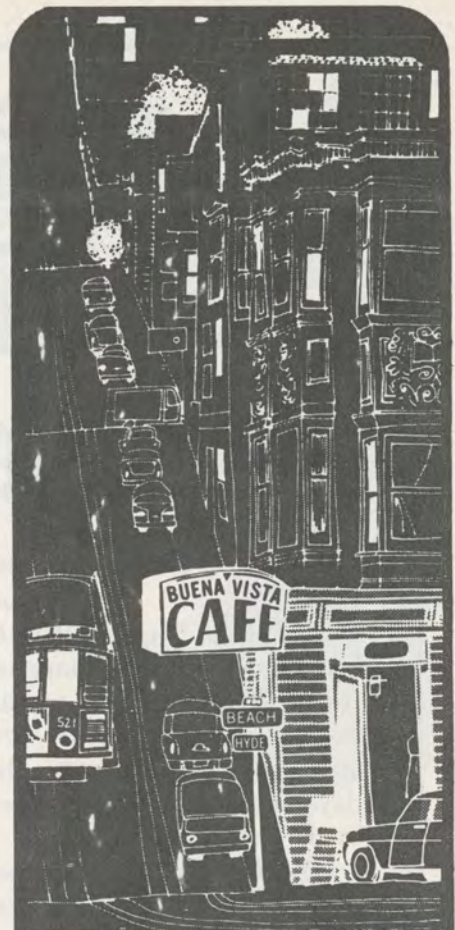
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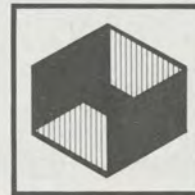
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*For lost and found information inquire at check room no. 3
John Galindo, head usher.*

*For further information call 621-6600, 9:00 - 4:00 p.m., Monday
through Friday.*

PATRONS ATTENTION PLEASE!

*Fire Notice: There are sufficient exits in this building to accommodate the
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Special Events

(Continued from page 35)

San Francisco Opera Touring Calendar

SACRAMENTO PERFORMANCE
presented by the Sacramento Opera Guild
LA GIOCONDA (in Italian) Ponchielli
Sunday, September 24, 7:30 p.m.
MEMORIAL AUDITORIUM

BERKELEY PERFORMANCE
presented by the University of California
MACBETH (in Italian) Verdi
Sunday, October 22, 2:30 p.m.
THE HEARST GREEK THEATER

THE IRON HORSE
AT THE OPERA

Lunch - Dinner - Cocktails
Hors d'oeuvres at
Cocktail Hour

Closed
Sunday

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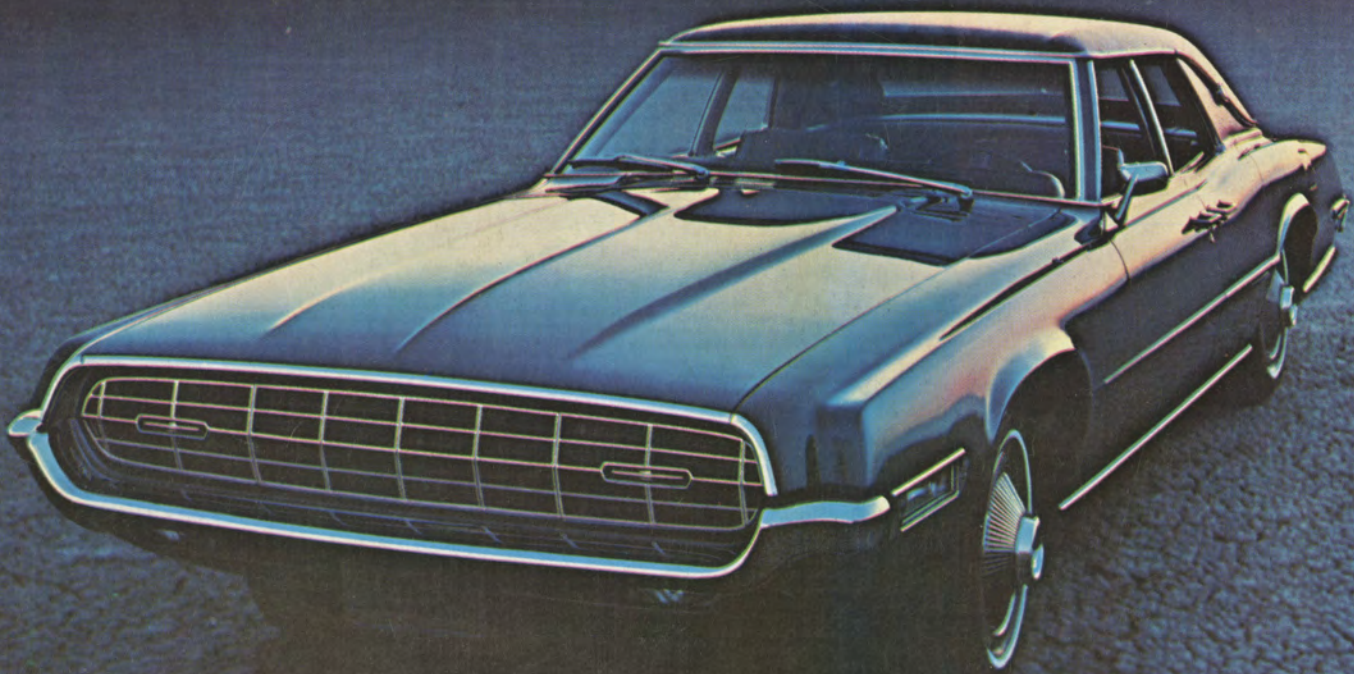


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Saturday Evening, November 18, 1967, at 8:00
(Final curtain approximately 11:15)

UN BALLO IN MASCHERA

(in Italian)

opera in three acts by GIUSEPPE VERDI
text by ANTONIO SOMMA

conductor: MARIO BERNARDI
stage director: LOTFI MANSOURI
designer: LLOYD BURLINGAME

Samuel ARA BERBERIAN
Tom FEDERICO DAVIA
Oscar RERI GRIST
Riccardo RAGNAR ULFUNG
Renato CORNELL MacNEIL
A judge L. D. CLEMENTS
Ulrica MIGNON DUNN
Silvano ALLAN JAMES MONK
Amelia's servant JOHN BEAUCHAMP
Amelia LEONTYNE PRICE

courtiers, townspeople

Corps de ballet

chorus director: VINCENZO GIANNINI
choreographer: THOMAS ANDREW
costumers: GOLDSTEIN & CO.

time and place: Colonial Boston

Act I: Scene 1: An audience chamber in the Governor's mansion
Scene 2: Ulrica's cave

Act II: Scene 1: A lonely spot near Boston
Scene 2: A room in Renato's house

Act III: The Governor's mansion

MAJOR INTERMISSION AFTER ACT II

The production of "Un Ballo in Maschera" was donated to the San Francisco Opera by the San Francisco Opera Guild in 1965.

Next Saturday Evening Series performance: November 25, at 8:00
DAS RHEINGOLD (in German) Wagner

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

Latecomers will not be seated while the performance is in progress. A warning bell will ring in all foyers five minutes before the end of every intermission. Three minutes prior to the start of each act a final buzzer will sound.

Sunday Afternoon, November 26, 1967, at 2:00

(Final curtain approximately 5:15)

UN BALLO IN MASCHERA

(in Italian)

opera in three acts by GIUSEPPE VERDI

text by ANTONIO SOMMA

conductor: MARIO BERNARDI

stage director: LOTFI MANSOURI

designer: LLOYD BURLINGAME

Samuel ARA BERBERIAN
Tom FEDERICO DAVIA
Oscar RERI GRIST
Riccardo RAGNAR ULFUNG
Renato CORNELL MacNEIL
A judge L. D. CLEMENTS
Ulrica MIGNON DUNN
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courtiers, townspeople

Corps de ballet

chorus director: VINCENZO GIANNINI

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twenty-five