

La Bohème
(La Bohème)

1967

Saturday, November 11, 1967 8:00 PM
Wednesday, November 15, 1967 8:00 PM
Tuesday, November 21, 1967 8:30 PM
Friday, November 24, 1967 8:00 PM

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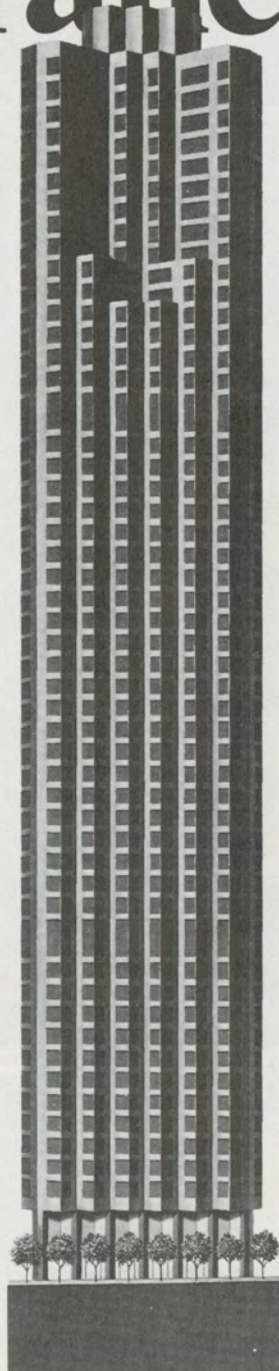
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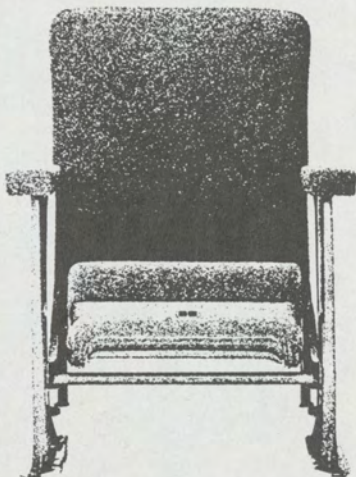
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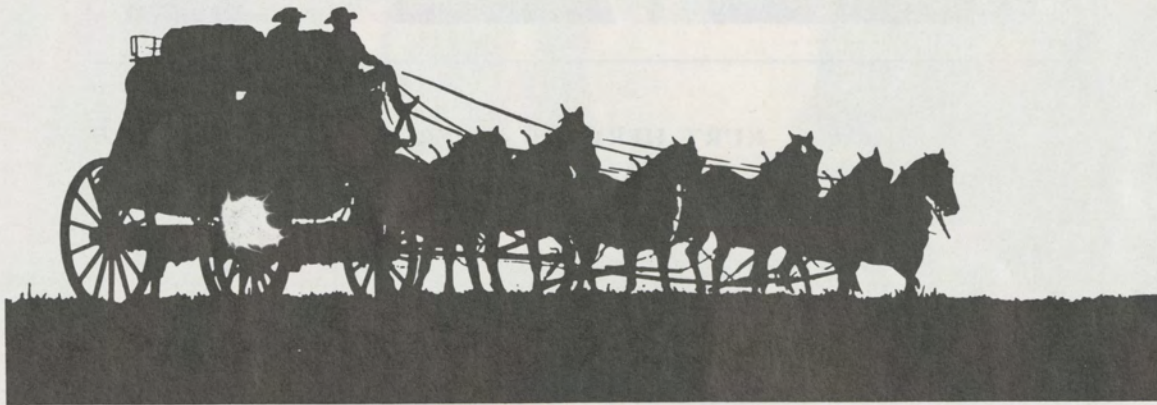
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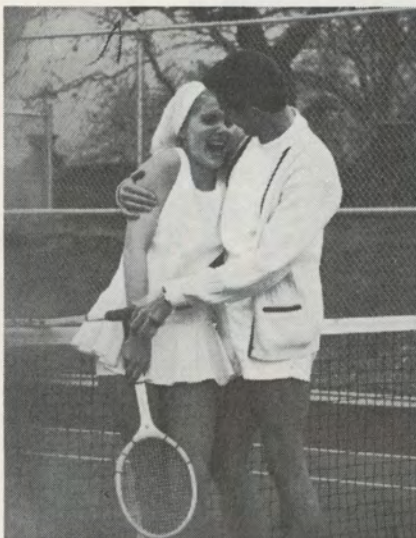
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Regine Crespin	*Sheila Marks	Ara Berberian	Chester Ludgin
Irene Dalis	*Jane Marsh	*Sesto Bruscantini	Cornell MacNeil
Sylvia Davis	Donna Petersen	**Delme Bryn-Jones	*Rod MacWherter
*Mignon Dunn	Leontyne Price	**Stuart Burrows	Raymond Manton
*Maureen 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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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

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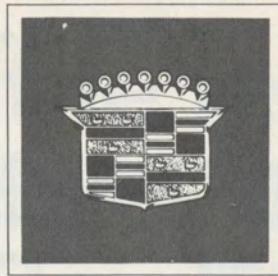
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** American debut

* San Francisco Opera debut



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San Francisco Opera 1967

Chorus

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*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
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Pauline Pappas		
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Cecilia Sanders		
Cynthia Schoel		
Sally Sherrill		
Lola Lazzari Simi		
*Marcelle Mignot Strong		
*Sally Winnington		
Arlene Woodburn		

Boys Chorus

*Brooke Aird	Kipp Leyser
Steven Anderson	*Erik Lindstedt
*Thomas Bales	*Patrick Martinez
Edward Bosley	Kian McCarthy
Scott Brookie	Kevin Murray
Ross Cheit	Anthony Negro
*Mike Dean	Christopher Nowak
Timothy Erickson	Eric Olson
Matthew Farruggio	Brian Quirk
Greg Formes	Philip Riddle
David Fu	Gary Robards
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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
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Rosita Arrieta	Wendy Holt
Mela Fleming	Genie Moore

Loyd Carroll, pianist

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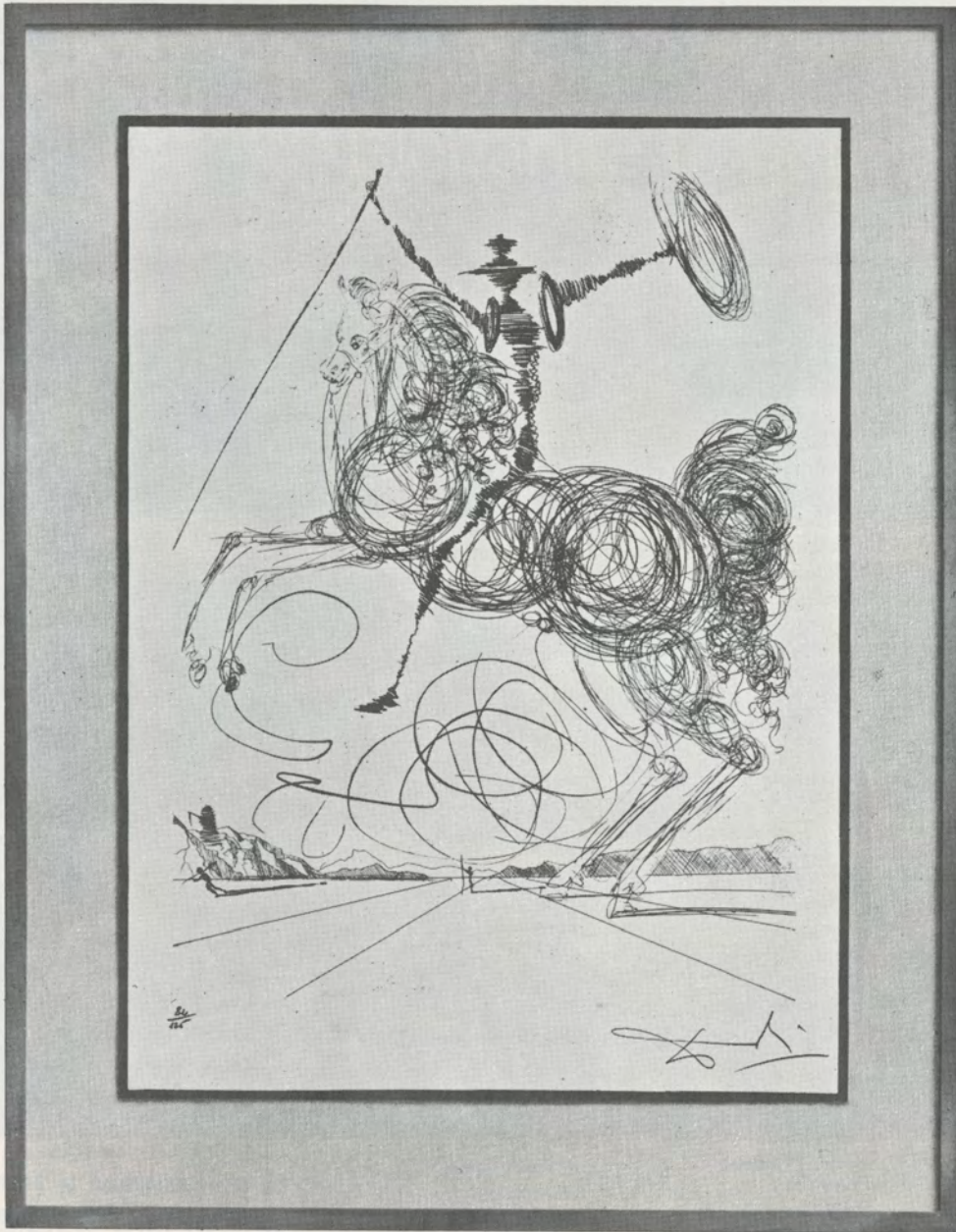
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Mafalda Guaraldi
Marian McArdell
Ezequiel Amador
Harry Moulin
Cicely Edmunds
Lennard Petersen
Ernest Michaelian

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 Rumppler
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
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Ralph Hotz
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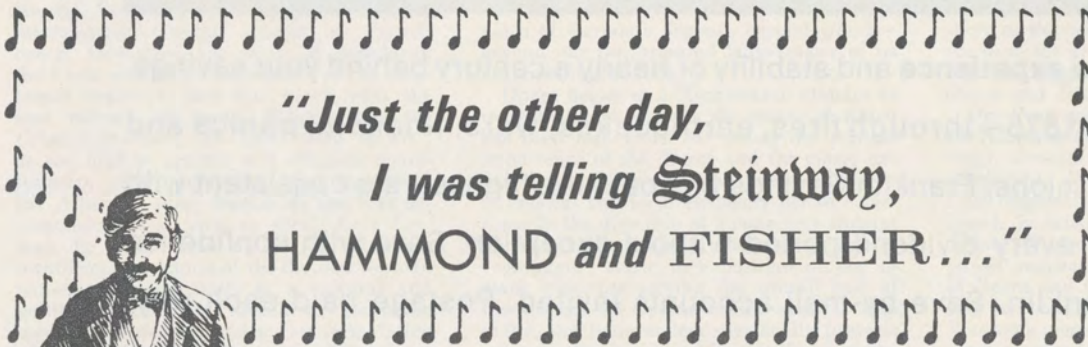
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The Third Act?

by William Weaver



MIMI in "La Bohème" is one of the most endearing roles in the operatic literature and San Francisco has seen many of the most famous interpreters of the part, including (top) Bidu Sayao, Dorothy Kirsten, (center) Rosanna Carteri, Licia Albanese, and (bottom) Renata Tebaldi, Victoria de los Angeles.

Others who have sung the Puccini heroine with the San Francisco Opera include Queena Mario, Claudia Muzio, Elisabeth Rethberg, Lucrezia Bori, Helen Jepson, Vina Boyv, Lucine Amara, Vivienne Della Chiesa, Dorothy Wareskjold, and Stella Roman.

The latest Mimi, today's Mirella Freni, is introduced on page 33.

In the Public Library of the Italian city of Piacenza, there is a collection of documents and manuscripts known as the "Fondo Illica", deposited there by the widow of the playwright, poet, and librettist Luigi Illica, who was born in the province of Piacenza in 1857 and died there in 1919. This collection had remained virtually unknown until, a few years ago, a young Italian music critic, Mario Morini, decided to investigate it. He made a number of discoveries, of which perhaps the most interesting is a "third act" of *La Bohème*, written by Illica and Giacosa, but never set to music by Puccini. Morini published his find in the now-defunct Milanese review *La Scala*.


To the opera-goer, the third act of *La Bohème* is the one entitled "La Barriera d'Enfer", that magical snowy scene which begins with Mimi's anguished visit to Marcello at dawn and ends with the heart-rending reconciliation of Mimi and Rodolfo, as they agree to stay together until "the season of flowers". But in the original intention of the librettists and the composer, the order of the opera's scenes was to be different. In their first plan, Act One was divided into two parts, "The Garret" and "The Latin Quarter". "La Barriera d'Enfer" was to be Act Two, then the mysterious Act Three, entitled "The Courtyard of the Building at Rue La Bruyère 8", and finally, Act Four, again "The Garret".

What happens, in fact, between the lovers' reconciliation and the beginning of the last act, when Rodolfo has been abandoned and Mimi—as we learn from Marcello—rides in carriages "dressed like a queen"? In the final analysis, what went on in that interval doesn't really matter, since the plot of the opera is sufficiently clear as it stands. But for *La Bohème's* many admirers, it might be worthwhile to take at least a brief look into the courtyard in Rue La Bruyère; it explains several things.

At Number 8 Musetta has been living, since she quarreled with Marcello and matched insults with him at the Barriera d'Enfer. Her rent has been taken care of by a generous Councillor of State, whose generosity even extends to allowing her to invite all her friends to a grand party. But on reading Marcello's name among the prospective guests on the list, the Councillor has apparently exploded and broken off the liaison. So when we enter the courtyard with the Bohemians, Musetta—or Madama De Musette, as she has grandly rebaptized herself—is being unceremoniously dispossessed; the bailiffs are carrying her furniture out of the flat. All her belongings are to be auctioned off in the morning.

Musetta and her friends accept the situation with their customary inventiveness. As the sofas and tables are brought down into the courtyard, the Bohemians arrange them to create a kind of open-air ballroom. Even the rug is unrolled. In Rodolfo's poetic explanation: "This courtyard, you see, is a great conservatory without glass; and Musetta and Mimi are its flowers." He also manages to collect candles for illumination and some strolling musicians for the dancing. Schaunard and Colline break out the Councillor's wine. When the neighbors start com-

(Continued on page 31)



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LA BOHEME

(in Italian)

opera in four acts by GIACOMO PUCCINI

text by GIUSEPPE GIACOSA AND
LUIGI ILLICA

after the novel by Henri Murger

conductor: MARIO BERNARDI**

stage director: MATTHEW FARRUGGIO

designer: GEORGE JENKINS

MarcelloINGVAR WIXELL
RodolfoLUCIANO PAVAROTTI*
CollineSIMON ESTES
SchaunardDELME BRYN-JONES
BenoitFEDERICO DAVIA
MimiMIRELLA FRENI*
ParpignolL. D. CLEMENTS
A boyPATRICK MARTINEZ
MusettaJEANETTE SCOVOTTI
AlcindoroALAN CROFOOT
Customhouse sergeantWINTHER ANDERSEN
Customhouse guardCOLIN HARVEY

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time and place: About 1830 in Paris

Act I: A garret

Act II: A square in the Latin quarter

Act III: A tollgate on the outskirts of Paris

Act IV: Same as Act I

MAJOR INTERMISSION AFTER ACT II

*The production of "La Boheme" was donated to the San Francisco Opera
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The Story of "LA BOHEME"

ACT I: On Christmas Eve in their dismal, unheated garret, Rodolfo, a poet, and Marcello, a painter, are trying to keep warm. They have no logs so Rodolfo sacrifices the pages of his play to start a fire. They are joined by Colline, the philosopher of the group, and then by Schaunard, a musician, who brings food, wine, fuel, and some money. Their celebration is interrupted by the landlord, Benoit, who demands payment of the long overdue rent. The four ply him with wine and then, feigning shock at his tales of indiscretion, push him out of the room. When the others depart for the cafe, Rodolfo stays to finish an article, but is interrupted by a knock at the door. It is the lovely flower-maker Mimi who lives next door. Her candle has gone out on the drafty stairway and she asks for a light. Suddenly overcome by a fit of coughing, she drops the candle and the key. Rodolfo, entranced by her beauty, finds the key but keeps it in order to prolong her stay. Attracted to one another, they disclose to each other their hopes and dreams. When Rodolfo's friends call to him to join them, he tells them to go on ahead, that he has a guest. But at Mimi's urging they leave together for the cafe.

ACT II: Mimi and Rodolfo join their friends at the Cafe Momus, having stopped just long enough to buy her a new hat. Soon Marcello's former sweetheart, Musetta, enters laughing gaily, accompanied by a rich and elderly admirer, Alcindoro. Discovering Marcello in the crowd, Musetta decides to tease him, and gets great pleasure from his growing anger and jealousy. She soon realizes that she would like to go back to him, but must first rid herself of her elderly escort. Pretending suddenly that her shoe hurts, she sends Alcindoro off to the cobbler's. Back together again, Musetta and Marcello and the others join a passing parade, leaving Alcindoro behind to pay the bill.

ACT III: Two months have passed. At dawn on a wintry morning Mimi comes to the tavern where Marcello is living with Musetta to seek his help. She wants to leave Rodolfo because of his unfounded jealousy. Rodolfo, who has also come to Marcello for advice, appears, and Mimi hides. She overhears him tell of their quarreling. He finally confesses that he fears for Mimi's health and cannot provide the warmth and care she must have. A coughing fit reveals Mimi's presence. Aware that she has only a short time to live, she tries to say goodbye. She and Rodolfo agree to part friends but cannot bear to really separate and so decide to stay together until spring. Meanwhile, Marcello hears Musetta laughing in the tavern and accuses her of flirting. Furious, she insults him, saying he is worse than a husband, and they are not even married.

ACT IV: Having separated from their mistresses, Rodolfo and Marcello are back in the garret. They have decided to give up these frivolities and get on with their work. But despite the good intentions, they are both sad and lonely. Their mood brightens when Schaunard and Colline appear with a scant supper of dried herring which the bohemians imagine into a feast. In the midst of their merrymaking Musetta comes in with the news that Mimi is outside and very ill. She has asked to be brought back to the garret where she had been so happy. They rush to help her in. Musetta gives Marcello her earrings, bidding him go and buy Mimi some medicine. Colline takes his overcoat to trade for some food and wine for her, and Musetta goes to get her a muff to warm her hands—for she fears it may be Mimi's last request. Left alone, Mimi and Rodolfo recall their first meeting. Soon the others return, offering help but knowing it is too late. As Mimi rests quietly, they wait and confer. But not for long, for Mimi dies, leaving Rodolfo heart-broken.

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THE THIRD ACT?

(Continued from page 23)

plaining, Schauvard invites them to join the party; his exquisite manners persuade all to accept. Among some students who also arrive, there is a young Viscount, *il visconte Paolo*, whom Musetta slyly and promptly introduces to Mimi, now resplendent in one of her hostess's elegant gowns. As the couple dances the quadrille, Mimi hides her face from Rodolfo, who doesn't recognize her in her grand dress.

When he does discover her, he makes a violent scene, and Colline has to draw him away forcibly and give him something to drink. Musetta and Marcello, reconciled, sing a love duet over the music of the dance, and Rodolfo writes a bitter poem, which he later sings to Mimi as dawn breaks and the auctioneers and junk-dealers start haggling over the furniture. The party is at an end. Schauvard and Colline lead away the sobbing Rodolfo. Musetta and Marcello take Mimi off. The auctioneer blows his horn; the sale continues as the curtain falls.

As it now stands, this lost act of *La Bohème* has obviously been written and rewritten. As the critic Morini has explained in his little book on Illica, the two librettists divided their task in this fashion: Illica wrote a rough draft of the text, sketching the characters, blocking out the situations, leaving the speech in prose. Giacosa took over this usually over-abundant draft,

trimmed it, and turned the prose into verse. Superficially, it might seem that Giacosa had the easier half of the job, especially since he was an independently successful dramatist and a skilled versifier. But, as this "third act" proves, Illica's very richness of invention often created serious problems. There was simply too much in each scene and in each act. And Illica, touchy and fiery, became attached to his inventions, defending them, in Puccini's words, "as he would defend his children if he had any."

On the other hand, the process of shaping Murger's sprawling and delightful collection of anecdotes and characters into a workable opera was a complex one. In this first instance, Illica was able to arrange deftly the six characters in a dramatic relationship and give an arc to their story. But, at the same time, as Puccini's published correspondence indicates, Illica introduced a number of extraneous elements of his own: an acrobat in the Momus scene, a rag-picker at the beginning of the Barriera scene, a long toast to be sung by the four men in the last act. One by one, Puccini persuaded or forced Illica to let go of his creations, but it was up-hill work. And Puccini himself, chronically of two minds, only cut these episodes after he had wrestled with them, at times for weeks, without creating anything that satisfied him.

The scene in the courtyard of Rue La Bruyère is drawn directly from Murger (Chapter VI), though Illica expanded the action and changed the situation of the

characters. In the novel, Musetta's improvised outdoor ball is the occasion when she first meets Marcello and goes off with him. Rodolfo is already an acquaintance of hers, and Mimi has not yet appeared in the story.

At what point did composer and librettists decide to omit this act from the opera? It's impossible to give an exact date. Giacosa and Illica apparently began to work together in March, 1893; on the 23rd of that month, Giacosa wrote to his collaborator, praising him for the first outline of the libretto and saying, "I enjoy the idea of working with you, a man of agile and open-minded spirit." On October 2nd, Giacosa wrote to Puccini's publisher, Giulio Ricordi, who also followed closely the development of the libretto: "I expect to finish the second act day after tomorrow. Only a few verses are lacking in the third." (This is the Rue La Bruyère act, of course.) Four days later, Giacosa wrote: "If Puccini weren't in a hurry, if he could set to work on the Third Act which I sent you, almost completed, and give me a little time for the Second..."

In the next few months it was the Cafe Momus scene that aroused Puccini's doubts and gave his librettists headaches. At the same time, he had ideas for more extensive changes. He suggested that there should be no separation between Rodolfo and Mimi and that, at the opening of the last act, we should find Mimi already on her deathbed. It was at this point, one assumes, that

(Continued on page 33)

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MARIO BERNARDI



The young Canadian-Italian conductor was born in Kirkland Lake, Ontario, but went to Italy as a child and lived there from 1936 through 1947. He was the youngest student ever to graduate from the Conservatorio Benedetto Marcello in Venice in piano, organ, and composition with the highest possible marks in all subjects.

His conducting career began after his return to Canada and since 1956 Maestro Bernardi has been a regular conductor with the Canadian Opera in Toronto, the Vancouver Opera, the Stratford, Ontario, music festival, and the CBC's radio and television networks.

Two years ago he joined the staff of London's Sadler's Wells Opera and now holds the title of musical director of that company. Bernardi's most recent triumph there was the successful revival of Britten's "Gloriana". He follows his San Francisco Opera debut in "La Boheme" with four performances of "Un Ballo in Maschera".

MIRELLA FRENI



The role of Mimi in "La Boheme" is possibly Miss Freni's most famous part. It launched her international career when she sang it in the famous Zeffirelli-von Karajan production at La Scala. She has since performed it in many theaters including the Bolshoi in Moscow and the Metropolitan in New York, has recorded it, and has starred in a film version of "Boheme" which has been shown over the entire United States.

Miss Freni's opera debut took place in her home town of Modena in 1957 as Micaela in "Carmen". Shortly thereafter her daughter was born and the soprano left her budding career for two-and-a-half years. Upon her return to singing she appeared in most of the leading Italian houses and made her double La Scala debut in 1962, at the big house as Nanetta in "Falstaff" and at the Piccola Scala as Romilda in Handel's "Xerxes".

In private life Miss Freni is married to Leone Magiera whom she met when he was 12, she 11. He later became her singing coach, and they are now the parents of eleven-year-old Micaela.

LUCIANO PAVAROTTI



The young tenor made his initial operatic appearance in Reggio Emilia as Rodolfo in "La Boheme", the role of his San Francisco Opera debut this season. From there he was launched on his fast ascent to the leading opera houses in the world. In Italy alone Pavarotti has already sung with La Scala in Milan, the Rome Opera, the San Carlo in Naples, the Fenice in Venice, and in Genoa, Palermo, Turin, Catania, etc.

Pavarotti has appeared successfully at Covent Garden a number of times as the partner of Joan Sutherland, and with her toured Australia with the Sutherland-Williamson opera company. Vienna has heard him at the Staatsoper, Barcelona at the Liceo, and he has also performed in Zurich, Amsterdam, Monaco, Belgrade, and at the Glyndebourne festival.

The latest success scored by Pavarotti was the concert at La Scala of the Verdi requiem in honor of the hundredth anniversary of the birth of Arturo Toscanini.

THE THIRD ACT?

(Continued from page 31)

he also suggested the excision of Rue La Bruyère.

These cuts were too much for Illica, and his wrath is clear in a long letter he wrote Ricordi in February, 1894: "I say it's a mistake not to have the separation of Rodolfo and Mimi take place before the eyes of the audience... so just imagine if that separation were not to take place at all! ... We could begin [the last act] with Rodolfo alone—and thus let the audience know about their separation—this damned separation that is so necessary!! (So far there isn't one solo for the tenor!)"

"Throughout the play our Bohemians do nothing but eat well and drink better; here we could show them to the audience dining, all four, off a herring, in which they discover the flavor of a hundred dishes.

"In short, if everyone is willing, there is

a way to complete the libretto and heal it of the enormous wound inflicted by cutting out the Courtyard..."

Illica won a partial victory. The separation was maintained (and a mention of the *viscontino* was inserted into the *Barriera* scene). The tenor's solo apparently arrived a few weeks later: on April 23, 1894, Giacosa wrote to Illica, "Ingenious the two self-descriptions of Rodolfo and Mimi." These are the autobiographies we know as "Che gelida manina" and "Mi chiamano Mimi".

Obviously the decision to cut out the Courtyard scene must have been made by Puccini. In any event, it proved a wise decision. The omission made the libretto more taut, but the move was wise also for another reason: while Puccini and his writers were working on their *Bohème*, the rival composer Leoncavallo was writing an opera (both libretto and music) based on the same book. When the Leoncavallo *Bohème* appeared, a year after Puccini's, the Second

Act, entitled "April 15, 1838", took place in "the courtyard of the house inhabited by Musette in Rue La Bruyère." Longer and more rambling than the discarded act of Giacosa and Illica, Leoncavallo's version of the scene nevertheless possesses charm and contains one of the finest arias in the opera ("Io non ho che una povera stanzetta", "I have only a poor little room," sung by Marcello, the tenor). In the end, Mimi runs off with the Visconte.

Though it is, naturally, on a lower musical level than Puccini's masterpiece, Leoncavallo's *Bohème* has many good features. His libretto, however, is much weaker than Giacosa's and Illica's. It lacks precisely the qualities that Puccini demanded, in a letter to Ricordi where he said that the text had to be "logical, concise, interesting, and well-balanced." If the libretto of Puccini's *La Bohème* now possesses these qualities, the merit lies largely with the stubborn composer himself.



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

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

Monday, October 16
TRISTAN UND ISOLDE and
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Speaker: John Rockwell

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

Presented by the University of California,
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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

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(Continued on page 54)

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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.

A handwritten signature in dark ink that reads "Prentis Cobb Hale". The signature is written in a cursive, slightly slanted style.

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.

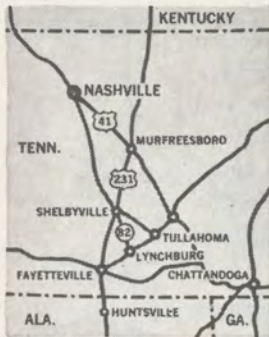
The current show spotlights two of the most outstanding Mexican Expressionists, Julio Montes and Benito Messguer (November 4 to 20). Another artistic event in the near future which will attract art collectors from all over the state is an exhibition of 17 sculptures in bronze by the great impressionist 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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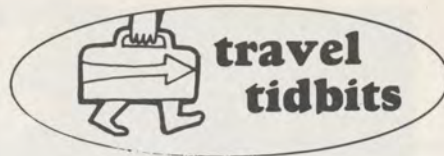
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San Franciscans visiting central Japan during the cherry blossom season next spring will see many familiar faces. The familiar faces will belong to members of the San Francisco Symphony and the Symphony Foundation, in Japan for the Osaka International 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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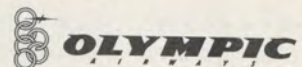
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Repertoire | 1967 Season

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-Ecys, 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-Ecys, 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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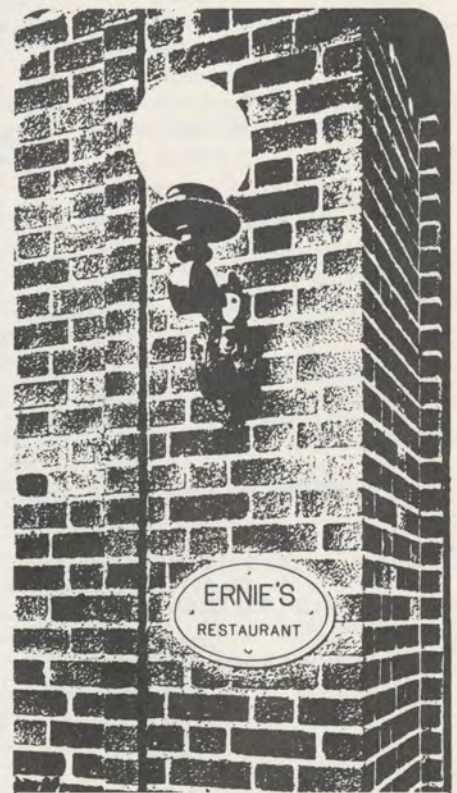
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Repertoire | 1967 Season

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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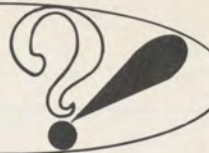
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Just introduced by RCA Victor is a new Solid Integrated Circuit Cartridge for their 1968 line of stereo players and consoles. This new development picks up the tiny sound impulses generated in the cartridge and begins their amplification before noise 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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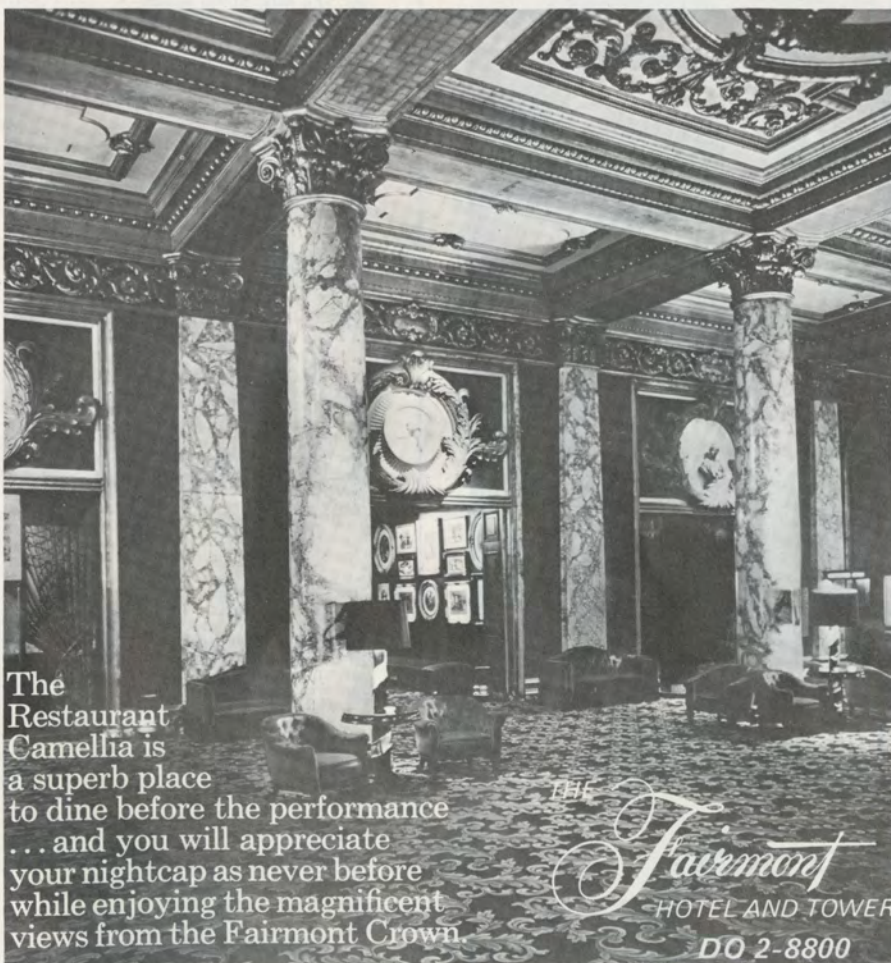
10 a.m. to performance time on all performance days except Sundays.

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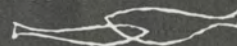
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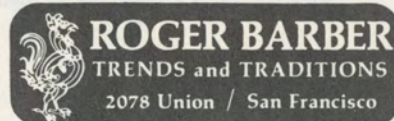
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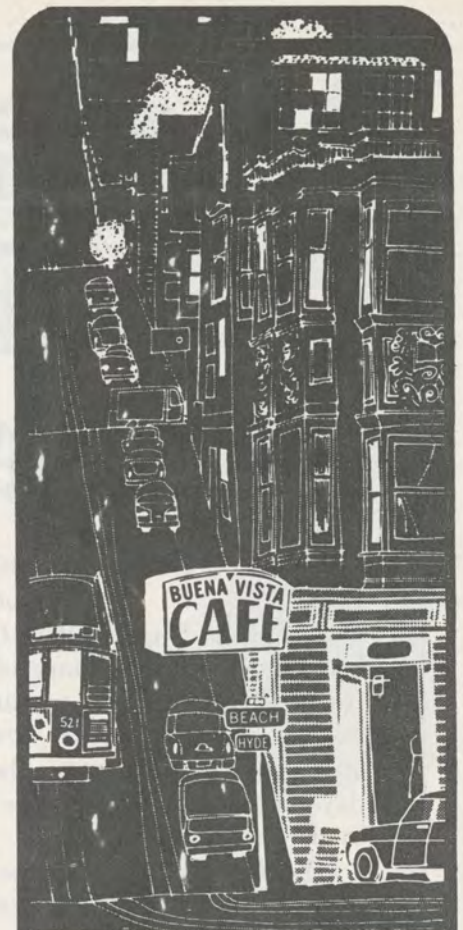
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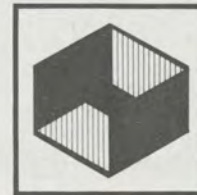
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NO TAPE RECORDERS OR CAMERAS PERMITTED IN THEATRE

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*Buffet service in basement promenade, dress circle
and box tier on mezzanine floor during all performances*

*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
entire audience. The exit indicated by the lighted "exit" sign nearest your seat
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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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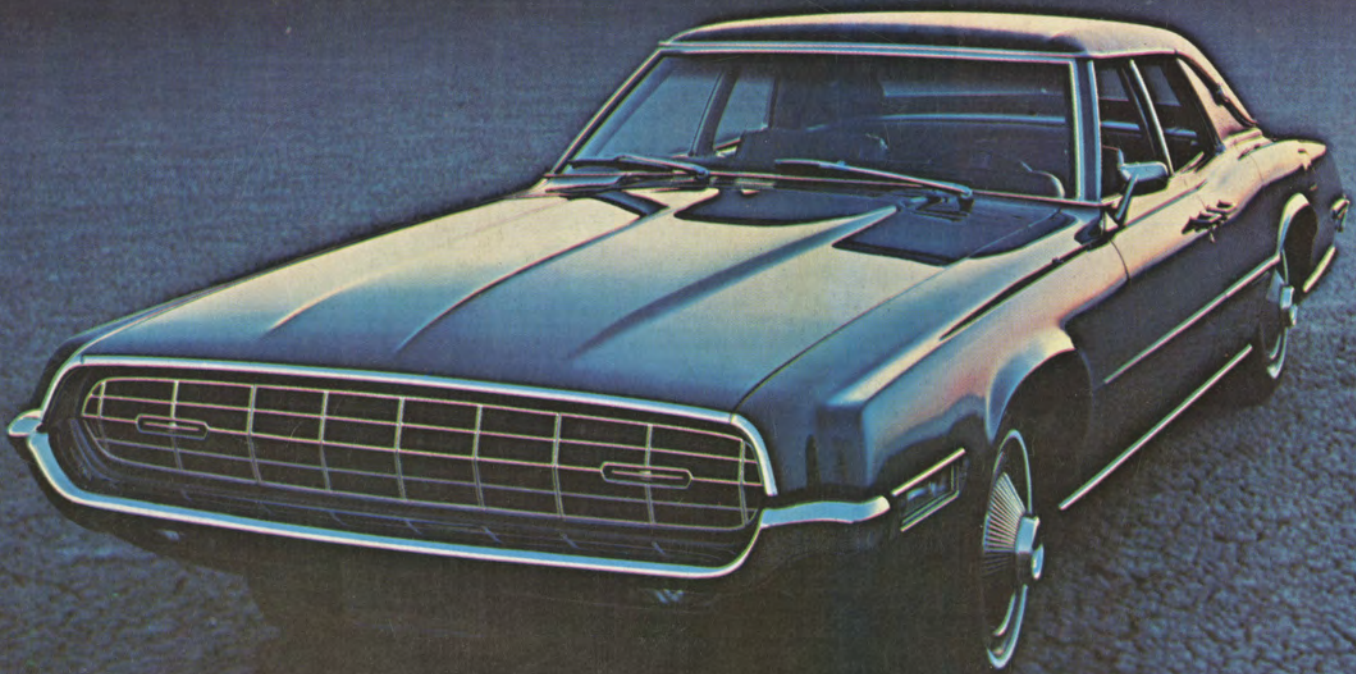


Hot Bird

Cool Bird

Hot: New 429-Cu. in. Thunder Jet V-8. Midsummer fireworks styling. Cool: Flight Bench Seats for six (or jaunty buckets, if you wish). To make your Bird distinctive and colorful: a rainbow of options. Four-door? Two-door? As you fancy. But the time to fly is now! Wing down to your Ford/Thunderbird Dealer's tomorrow!

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

LA BOHEME

(in Italian)

opera in four acts by GIACOMO PUCCINI

text by GIUSEPPE GIACOSA AND
LUIGI ILLICA

after the novel by Henri Murger

conductor: MARIO BERNARDI

stage director: MATTHEW FARRUGGIO

designer: GEORGE JENKINS

MarcelloINGVAR WIXELL
RodolfoLUCIANO PAVAROTTI
CollineSIMON ESTES
SchaunardDELME BRYN-JONES
BenoitFEDERICO DAVIA
MimiMIRELLA FRENI
ParpignolL. D. CLEMENTS
A boyPATRICK MARTINEZ
MusettaJEANETTE SCOVOTTI
AlcindoroALAN CROFOOT
Customhouse sergeantWINTHER ANDERSEN
Customhouse guardCOLIN HARVEY

Students, soldiers, citizens, vendors, shopkeepers, waiters

San Francisco Opera Boys' Chorus

MADI BACON, *Director*

chorus director: VINCENZO GIANNINI

costumers: GOLDSTEIN & CO.

time and place: About 1830 in Paris

Act I: A garret

Act II: A square in the Latin quarter

Act III: A tollgate on the outskirts of Paris

Act IV: Same as Act I

MAJOR INTERMISSION AFTER ACT II

*The production of "La Boheme" was donated to the San Francisco Opera
by the San Francisco Opera Guild in 1958*

Next Wednesday Evening Series performance: November 22, 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.

Tuesday Evening, November 21, 1967, at 8:30
(Final curtain approximately 11:30)

LA BOHEME

(in Italian)

opera in four acts by GIACOMO PUCCINI
text by GIUSEPPE GIACOSA AND
LUIGI ILLICA
after the novel by Henri Murger

conductor: MARIO BERNARDI
stage director: MATTHEW FARRUGGIO
designer: GEORGE JENKINS

MarcelloINGVAR WIXELL
RodolfoLUCIANO PAVAROTTI
CollineSIMON ESTES
SchaunardDELME BRYN-JONES
BenoitFEDERICO DAVIA
MimiMIRELLA FRENI
ParpignolL. D. CLEMENTS
A boyPATRICK MARTINEZ
MusettaJEANETTE SCOVOTTI
AlcindoroALAN CROFOOT
Customhouse sergeantWINTHER ANDERSEN
Customhouse guardCOLIN HARVEY

Students, soldiers, citizens, vendors, shopkeepers, waiters

San Francisco Opera Boys' Chorus

MADI BACON, *Director*

chorus director: VINCENZO GIANNINI

costumers: GOLDSTEIN & CO.

time and place: About 1830 in Paris

Act I: A garret

Act II: A square in the Latin quarter

Act III: A tollgate on the outskirts of Paris

Act IV: Same as Act I

MAJOR INTERMISSION AFTER ACT II

*The production of "La Boheme" was donated to the San Francisco Opera
by the San Francisco Opera Guild in 1958*

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

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Friday Evening, November 24, 1967, at 8:00
(Final curtain approximately 11:00)

LA BOHEME

(in Italian)

opera in four acts by GIACOMO PUCCINI

text by GIUSEPPE GIACOSA AND
LUIGI ILLICA

after the novel by Henri Murger

conductor: MARIO BERNARDI

stage director: MATTHEW FARRUGGIO

designer: GEORGE JENKINS

MarcelloINGVAR WIXELL
RodolfoLUCIANO PAVAROTTI
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Students, soldiers, citizens, vendors, shopkeepers, waiters

San Francisco Opera Boys' Chorus

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