

L'Elisir d'Amore
(Elixir of Love)

1967

Saturday, October 21, 1967 8:00 PM

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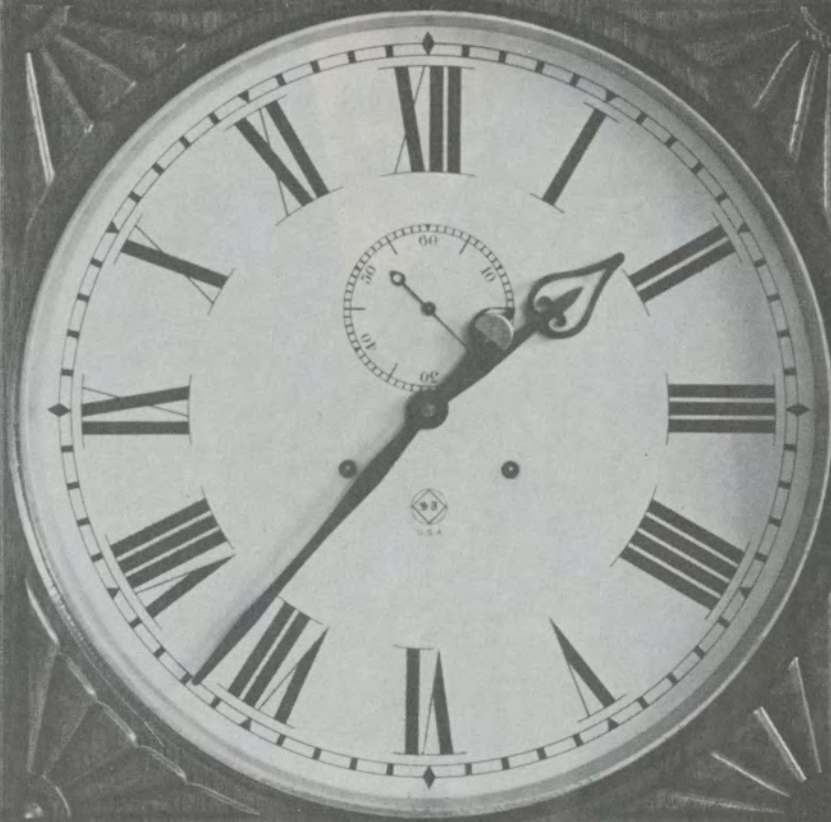
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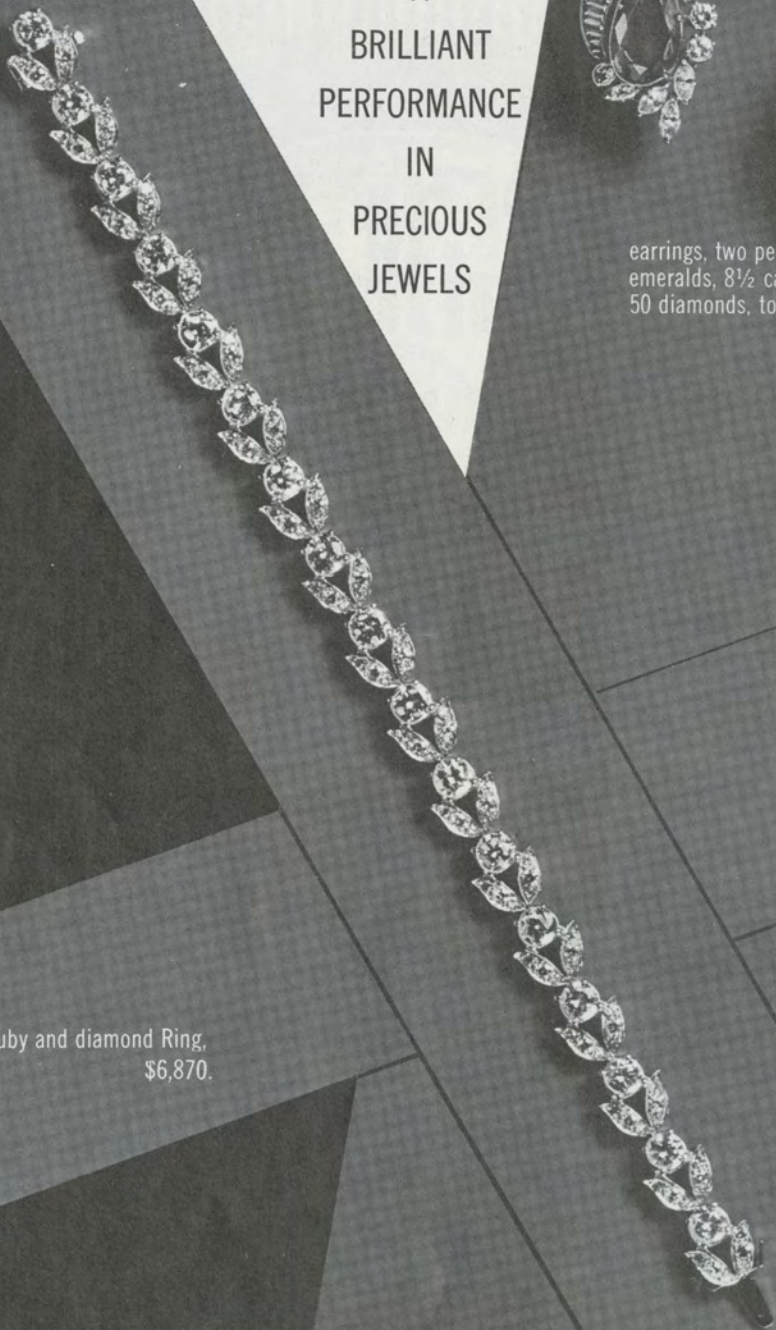
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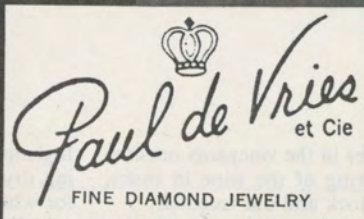
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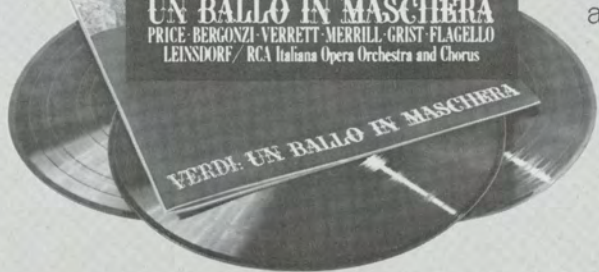
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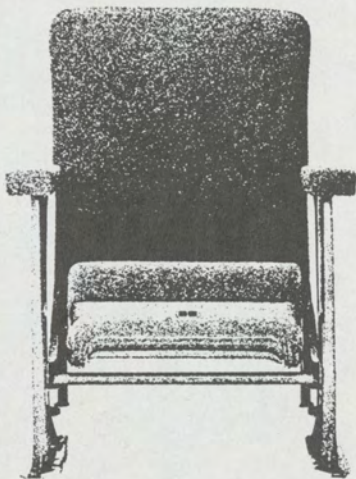
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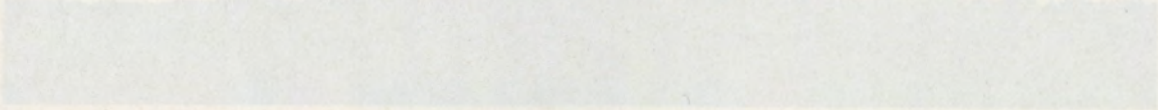
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KURT HERBERT ADLER

General Director



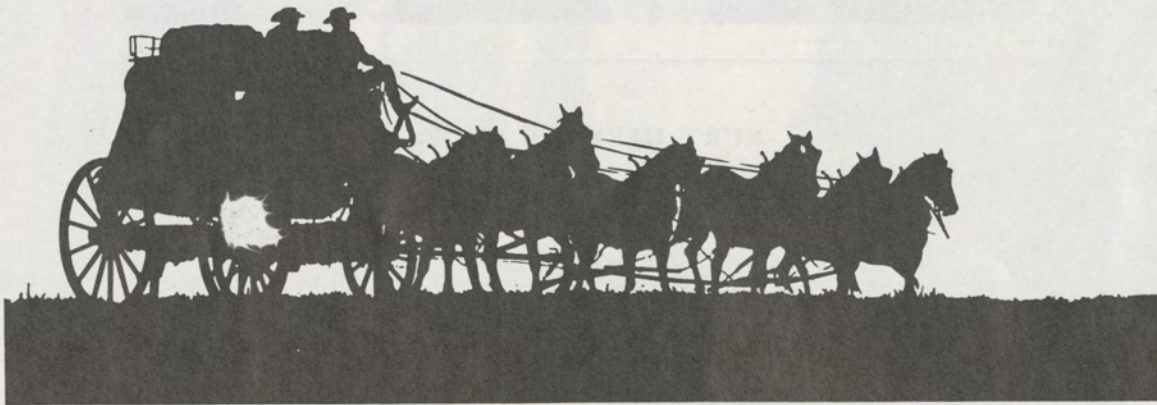
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*Mirella Freni	*Jeanette Scovotti	L. D. Clements	*Allan James Monk
Leyla Gencer	Delcina Stevenson	*Alan Crofoot	Thomas O'Leary
Reri Grist	*Margery Tede	Federico Davia	*Luciano Pavarotti
*Willene Gunn	*Felicia Weathers	*Simon Estes	Nicola Rossi-Lemeni
		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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28:	Faust
Nov. 4:	La Boheme
11:	Un Ballo in Maschera
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Chorus Director : VINCENZO GIANNINI

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Musical Coordination : DAVID SHAPIRO

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Choreographer and Ballet Director : THOMAS ANDREW*

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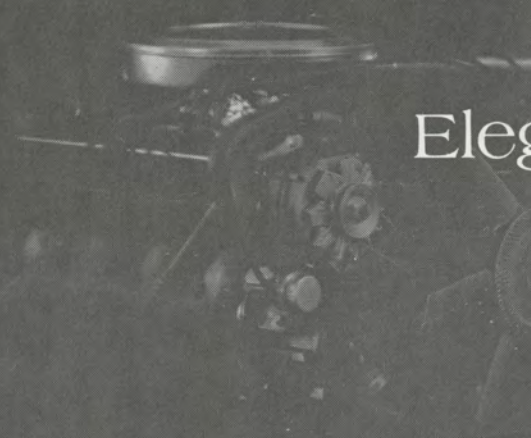
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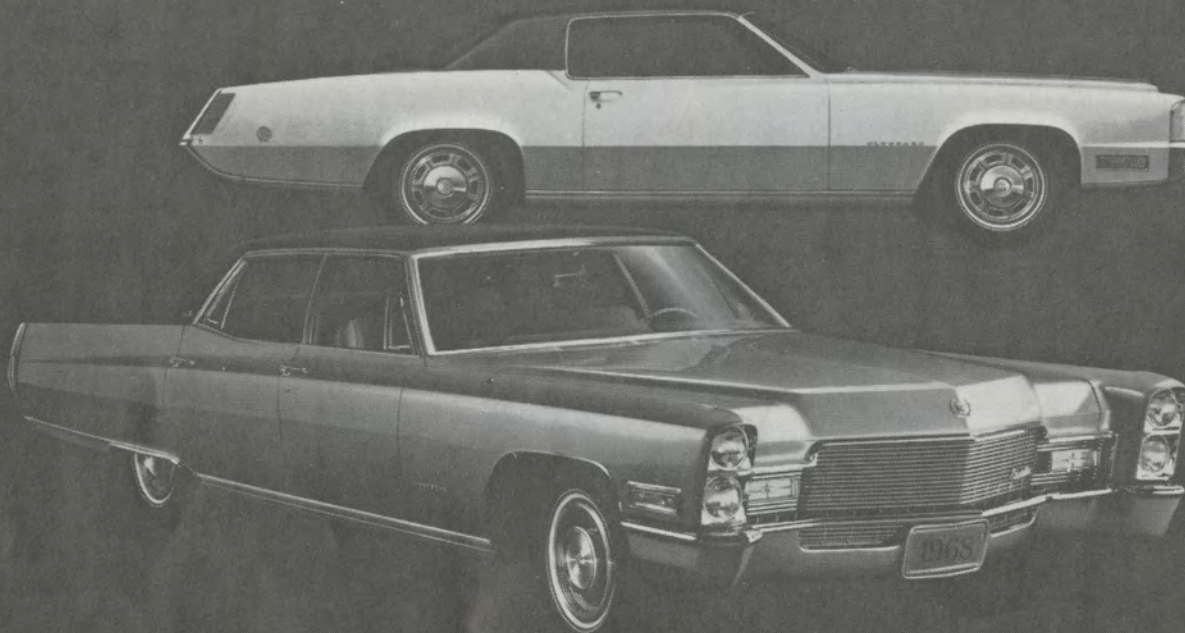
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** American debut

* San Francisco Opera debut



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San Francisco Opera 1967

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*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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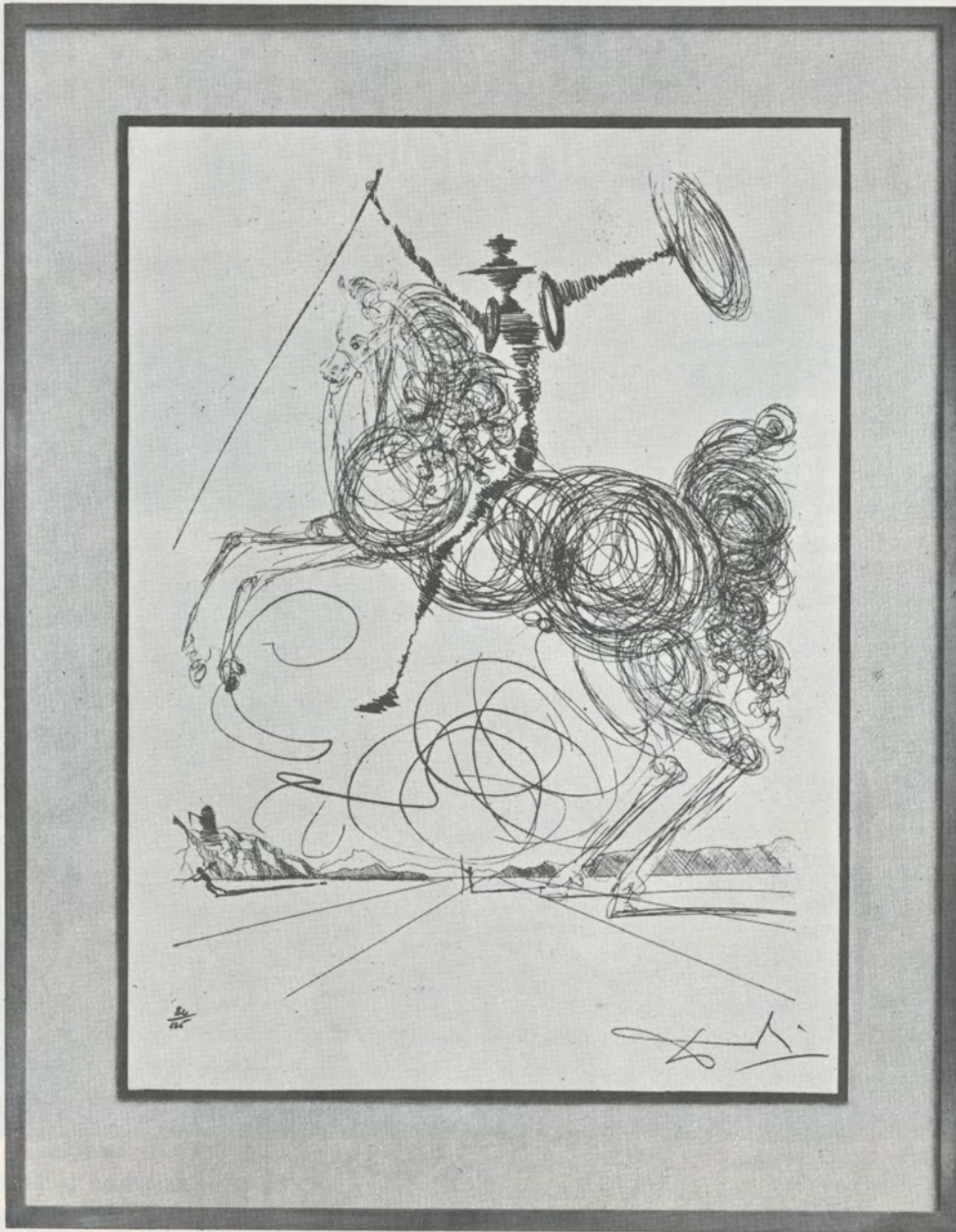
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Lennard Petersen
Ernest Michaelian

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 Störseth
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 Hibschiele

CONTRA BASSOON

Frank Hibschiele

FRENCH HORN

Herman Dorfman
Principal
William Sabatini
Principal
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Ralph Hotz
Jeremy Merrill

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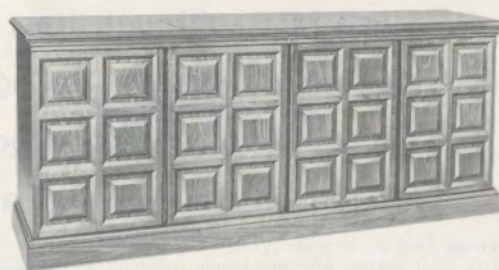
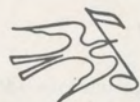
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L'ELISIR D'AMORE

by William Weaver

In the spring of 1832, when Donizetti was invited to compose a new opera for the Teatro della Canobbiana in Milan, he was a happy man. He was thirty-four years old, he had composed a total of thirty-nine operas, and—two seasons before—he had finally achieved a solid success in the Lombard capital with his *Anna Bolena*. Until then Donizetti had written mostly for theatres in Naples and Rome, and though he was himself a Lombard (from nearby Bergamo), the difficult Milanese considered him virtually a Neapolitan composer. But *Anna Bolena* had finally established him as the leading contender, with Vincenzo Bellini, for the crown of Rossini, their senior, who was about to retire, though no one yet knew this.

In March of 1832 Donizetti had presented a new work in Milan, at La Scala: *Ugo, conte di Parigi*. It was not a great success, but even its quasi-failure couldn't dim the lustre of Donizetti's new glory, and it wasn't surprising, therefore, that the Canobbiana's impresario Alessandro Lanari, should approach the composer for a new work.

As a matter of fact, Lanari, in that spring of 1832, was in trouble. He had originally promised his patrons a première of a work by another composer, who had failed to fulfill his contract. So Lanari's invitation to Donizetti was a last-minute affair, perhaps inspired by the composer's notorious facility (a gift which the Milanese critics had frequently reproached him for). It is not quite clear how much time Lanari allowed Donizetti for the composition—according to the traditional story, it was two weeks—but it could have been, at most, a month: hardly a generous period in which to create a masterpiece. Which is what Donizetti did.

The whole story is narrated by Emilia Branca, a young girl at the time, daughter of a well-known Milanese, friend of Donizetti's and of the librettist Felice Romani, whom Emilia was later to marry. The Signora Romani's book is not always reliable—it was written long after most of the events

described—but in the case of the history of *L'elisir d'amore*, her pages have the ring of authenticity.

Romani had been the librettist both of *Anna Bolena* and of the unsuccessful *Ugo*, and Donizetti turned to him as soon as he had received the impresario's offer. In the first instance, Lanari had suggested that Donizetti merely revise an old work, perhaps one unknown to the Milanese public.

"Are you making fun of me?" Donizetti answered. "It's not my habit to patch up my works or anybody else's, ever. But just wait and see whether or not I have the courage to create a brand new opera in fourteen days! I give you my word, if Romani will assist me . . . I'll speak with him . . ."


When he reported this conversation to Romani, the composer added: "Mind you, my friend, we have a German prima donna, a tenor who stammers, a buffo with a voice like a goat's, a French basso who isn't worth much, but still we must do ourselves proud . . . Dear Romani, be brave—and go ahead!"

Naturally there was no question of creating an original plot: no Italian librettist of the 19th century did that. There was simply the problem of deciding what successful play, or novel, or previous libretto to adapt to the requirements of Lanari and Donizetti. One of Romani's favorite sources was the abundant production of Eugène Scribe. The year before the librettist had written two texts adapted from Scribe plays, admitting his borrowings freely and, a bit disingenuously, protesting his great admiration for the French dramatist.

For this occasion, Romani and Donizetti decided on *Le philtre*, not a play but an original libretto Scribe had written for Auber, whose opera of that title had been produced in Paris on June 15, 1831, less than a year before *L'elisir d'amore*.

The names of Scribe's characters were changed or translated: Térézine became Adina; Guillaume became Nemorino;

(Continued on page 31)



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opera in two acts by GAETANO DONIZETTI

text by FELICE ROMANI

conductor: GIUSEPPE PATANE

production: LOTFI MANSOURI

designer: ROBERT DARLING*

GiannettaMARIJA KOVA
NemorinoALFREDO KRAUS
AdinaRERI GRIST
Sergeant BelcoreINGVAR WIXELL**
Dr. DulcamaraSESTO BRUSCANTINI*

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Corps de ballet

chorus director: VINCENZO GIANNINI

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Scene 2: A small garden
Scene 3: The village square
Scene 4: The Inn of Pernice
Scene 5: The village square

Act II: Scene 1: Adina's farm
Scene 2: A village street
Scene 3: Adina's farm

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ACT II: At the wedding feast the distracted Nemorino again meets the Doctor who recommends another bottle of the Elixir, but Nemorino does not have the money. Belcore, lamenting Adina's decision to postpone the wedding until evening, discovers the downcast Nemorino and persuades him to enlist in his company at which time he will be paid twenty crowns. At this point the village girls, learning that Nemorino's uncle has died leaving him sole heir, shower him with attentions. Unaware of the real cause, he attributes it to the Elixir and when Dulcamara and Adina arrive he enthusiastically thanks the Doctor much to Adina's surprise. The Doctor then tells of the Elixir and Adina, moved by Nemorino's devotion, confesses her love for him and informs him that she has rebought his enlistment contract. Belcore arrives to find the two embracing, and he philosophically marches away to other women and conquests. Nemorino is informed of his inheritance, for which Dulcamara takes full credit, claiming this good fortune has been caused by the wonderful Elixir of Love.

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L'ELISIR D'AMORE

(Continued from page 23)

le docteur Fontanarose, Dulcamara; Joli-coeur, Belcore; Jeannette, Giannetta. One singer—the baritone Debadie—had sung in the Auber opera the same role (Joli-coeur) that he was to create in Donizetti's version.

Milan in the early 19th century was a small city; its heart was La Scala, and its ruling passion was opera. Composers then were lionized as film stars might be today. Fond of company and of fun, Donizetti apparently didn't sacrifice his sociable habits to the necessity of composing his new opera, even though time was short. One day, however, when he was expected for dinner at the Brancas' house, he dashed in very late.

"Forgive me, forgive me, all my dear friends!" he exclaimed, "I was on my way here half an hour ago, but when I went past Romani's house, I stopped in to see if he could give me something. In fact, my good friend handed me an entire duet. While I was reading the verses—beautiful, as only he can write them—I felt so inspired that, without realizing it, I began to read them already set to music... I wanted to jot down the sketch at once, as you can readily understand... Tonight before going to bed, I'll orchestrate it, tomorrow morning I'll give it to the copyist who will copy out the parts and give them to the singers... Everything's moving along at full steam!"

Donizetti took the verses from his pocket, handed them to his host. Signor Branca began to read: "Chiedi all'aura lusinghiera..." After the expectable words of praise and congratulation, the party sat down to eat and to drink toasts to the imminent success of *L'elisir d'amore*. And when dinner was over, Donizetti moved to the piano, where he played and sang excerpts from the opera—which was all composed piecemeal—including Dulcamara's opening patter song. Miraculously, the composer knew the words by heart.

"Without possessing a beautiful bass voice," Emilia Branca writes, "Donizetti sang very pleasantly: buffo parts in a comic and exhilarating fashion, especially little songs and

Neapolitan *ariette*, folk songs and some composed by himself, as well as some composed in other dialects, as he accompanied himself brilliantly at the piano. He played very well. He was a handsome man: tall, slender, his broad forehead crowned with black curls, his features regular. He was graceful rather than elegant; his aspect was good-natured, a frank and open manner... which was very likeable. He was *simpatico* beyond words, and the fair sex was devoted to him..."

The Branca home was a regular gathering-place for artists of all kinds. Poets improvised verses—often dedicated to the pretty daughters of the family—and the composers set them to music on the spot, for the whole company to sing. It was in this carefree, affectionate atmosphere that *L'elisir d'amore* came into existence.

Romani, almost a decade older than Donizetti, was a rather prickly sort of man and, to judge by his non-librettist writings, a pompous one. He did not take suggestions easily and quarrelled with the composers he wrote for. With Donizetti, in fact, there was a disagreement in the course of the composition of *Elisir*. At a certain place in the second act, the composer wanted to insert an air for the tenor. Romani insisted that this would slow up and "chill" the action. According to his widow, the writer said: "What's the point of that rustic bumpkin coming and whining pathetically, when everything must be festive and gay?" This time the composer's insistence won out over the poet's opinion. Romani wrote the required lines, Donizetti set them, and the result was "Una furtiva lagrima".

For another scene in the opera, Donizetti utilized one of those little tunes he wrote frequently: in this case a setting of a Milanese dialect poem by Carlo Porta. With new words, the air became the barcarole duet for Adina and Dottor Dulcamara: "Io son ricco, tu sei bella".

On April 23, 1832, the Canobbiana's season began, with an *opera semiseria* by Ricci, *L'orfanello di Ginevra*. Donizetti went to the premiere, to hear the singers who would soon be

(Continued on page 33)

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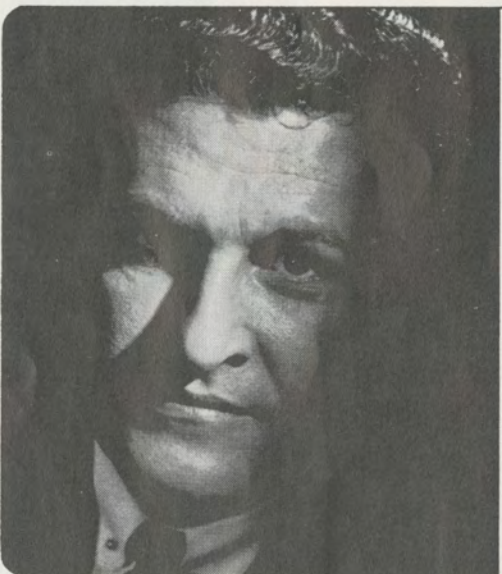
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Debut Artists in "L'Elisir d'Amore"

ROBERT DARLING



Designer Darling's interest in the theater was first aroused when he took part in a grammar school California centennial pageant in his native Oakland. He went on to sing in an Oakland high school "Mikado", play string bass and study composition at San Francisco state college, and "super" in San Francisco Opera productions.

Darling studied stage design for three years at Yale university and then worked in New York with William Ball, the New York City Opera, and on various Broadway and off-Broadway shows. He went to Europe for a year and took part in the Bayreuth festival master classes.

The portable touring stage of the San Francisco Opera's new Western Opera Theater was designed by Darling, as were the productions of "Cosi fan Tutte" and "The Barber of Seville". He also created "The Visit" and "The Night of the Iguana" for the Seattle Repertory Theater last season and will work with that group again this year.

SESTO BRUSCANTINI



With a repertoire of 124 different roles in both baritone and bass range, Bruscantini is one of the most versatile singers in the world today. And yet, before he began singing he got his degree in law! This was in 1944 following service as a naval officer during the war.

In the next few years he turned to singing, encouraged by praise from the late Beniamino Gigli who heard him in an audition. 1946 brought a scholarship to study at the Rome Opera and 1948 brought first prize in the bass category in the RAI (Italian National Radio) contest. Bruscantini made his debut at the Scala in Milan in 1949 in "Il Matrimonio Segreto" and since that time has sung in most of the leading opera houses of the world.

An extremely versatile man, he sings in oratorio, with orchestras, appears on radio and television, and has recorded eighteen complete operas. Bruscantini comes to San Francisco from Japan where he sang in a series of "Don Carlo" performances.

INGVAR WIXELL



Born in Lulea, Sweden, and presently a leading baritone of the Swedish Royal Opera in Stockholm, Wixell makes his American debut in these performances and will be heard later in the San Francisco Opera season as Julius in "The Visitation", Valentin in "Faust", and Marcello in "La Boheme".

In addition to maintaining a full schedule in Stockholm, the baritone also has appeared in recent seasons at the Berlin Deutsche Oper, Covent Garden in London, the Hamburg Staatsoper, and Copenhagen. Last summer he sang the Count in the new production of "Le Nozze di Figaro" at the Salzburg festival and will repeat that role there next summer, as well as singing Pizarro in the new production of "Fidelio".

L'ELISIR D'AMORE

(Continued from page 31)

creating his opera-in-progress. The following day he wrote to his father in Bergamo: "Next week I begin rehearsals, although I haven't finished (little is lacking, however). Romani was obliged to finish in a hurry, and is now revising certain details of staging. Last night was the opening, and the tenor is fair, the prima donna has a beautiful voice but only she knows what she is saying. The buffo is a dog..."

Ten days later he wrote his father again: "The opera will open on Saturday or on Tuesday. But, please, don't come. You know I don't like you to be present at opening nights..."

L'elisir d'amore opened on May 12, 1832. The German soprano who created Adina was Clara Sabina Heinefetter, one of six sisters all singers (she died insane in 1872 at the age of sixty-three); the French baritone was Henry-Bernard Dabedie, who created the title role of *Guillaume Tell* and sang in the premières of two other Rossini operas, *Moise* and *Le comte Ory*; the tenor was a certain Giambattista Genero; and the "dog" buffo was Giuseppe Frezzolini, whose daughter Erminia was to become a famous prima donna star of later operas by Donizetti and Verdi's first *Giovanna d'Arco*.

Despite its heterogeneous nature, the cast evidently gave a good performance, one to which Donizetti might even have asked his father. Two days after the opening, the *Gazzetta*

privilegiata di Milano, a paper which had been unkind to Donizetti on more than one occasion in the past, was now lavish in its praise of the new work: "Arias, duets, trios, ensemble pieces, in both the first act and the second—everything is beautiful, very beautiful, and was well applauded. To say which number is better than another is not an easy task... Although it is now not necessary to say so, the composer was applauded for every number, and when the curtain fell at the end of the acts, he was acclaimed more and more often on the stage with the singers, collecting his honourable and merited reward..."

The opera was given thirty-three times in that season, but Donizetti left Milan a few days after the première, stopping off in Florence and Rome to sign contracts for new operas for the next season. By mid-June he was in Naples, where he was also under contract for a new opera.

But in the midst of his new work, he had time to think still of his *Elisir*. Later that summer, when the score of the opera was being prepared for publication, Giovanni Ricordi wrote to Donizetti, asking him to whom the work was to be dedicated. On July 31, the composer wrote his publisher: "Since you politely leave to me the choice of the dedication of *The Elixir of Love*, I am very grateful. Let it be *To the Fair Sex of Milan*. Who knows better how to distil it? Who knows better how to bestow it?"



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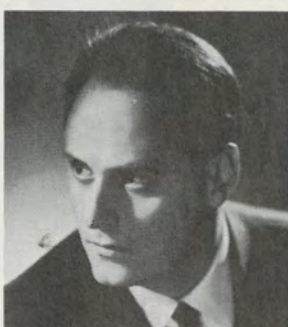
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Friday, September 15
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Speaker: Dr. Jan Popper

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
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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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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.

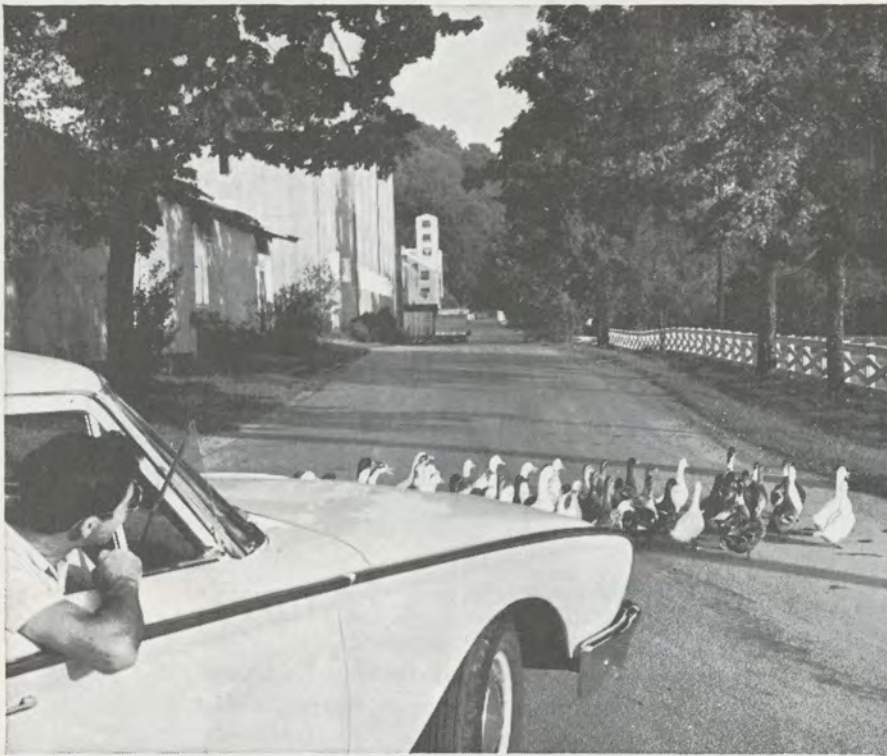
While we intend to continue the basic policies that have made the San Francisco Opera pre-eminent, our strong audience interest has led us to embark on certain expansion moves that we feel are now essential for both artistic and economic reasons. For example, the recently announced alliance with the 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.

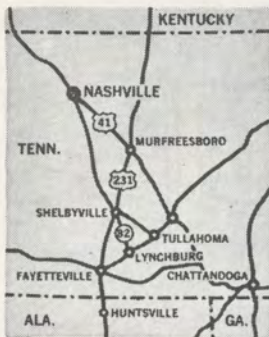
We are proud of the significant public support that our Company receives. Still, it is vital to the success of our operations that the 1967 Fund Drive goal of \$400,000 be met and, hopefully, exceeded. In relying on the generous financial support of each individual friend of the San Francisco Opera, 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



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KPEN CELEBRATES
TENTH ANNIVERSARY

KPEN, San Francisco's leading FM broadcast station, celebrates its tenth anniversary of service to the Bay Area this October 27th. Founded in 1957 by its owners and Co-General Managers, James Gabbert and Gary Gielow, the station has grown from a staff of two people to become one of the largest and highest-rated FM stations in the country. During its ten-year history, KPEN has led the growth of FM radio in the San Francisco area, and has pioneered many broadcasting "firsts", including FM Stereo, which the station presented first to California in 1961. Today, according to leading audience survey estimates, KPEN enjoys one of the largest radio audiences, AM or FM, in the Bay Area, and its programming service includes quality stereo music 24 hours per day, plus full news coverage of local, national and international events. Special anniversary festivities are planned by the station, including a full-hour anniversary program to be presented on the evening of Thursday, October 26th.

YOUNG SAN FRANCISCO ARTIST
ACCEPTED BY U.N.I.C.E.F.

A new arrival to the artistic scene of the city is Carolyn Jablonsky, who after a four year residence at the San Miguel Art Institute in Mexico, is now part of the GILBERT GALLERIES select group of artists who exhibit their work on a permanent basis.

One of Miss Jablonsky's paintings was selected in 1964 for a U.N.I.C.E.F. Christmas card and again for 1968.

Her works are currently to be seen at the GILBERT GALLERIES, 590 Sutter Street in San Francisco.

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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Travel Tidbits

Greece, the all too often by-passed country on the European tour programs, today has much to offer the visitor. Situated at the gateway of Europe and Asia Minor, its present day character is a blend of both East and West. Athens, its capital, reflects the culture of the past in its structures of simple straight line, unlike the ornate rather opulent counterparts of other European capitals.

The visitor will get the impression of everything being blue and white; even the newspapers use blue ink, giving a rather naive appearance. However, this country, the culture of which was the cornerstone of modern western civilization, is having a renaissance of its own. This coming summer the visitor will be able to attend performances of Greek Opera and Ballet, based on the Mythology.

Most people consider Italy as the home of Opera, and of course they have done much in this field. However, its birthplace was in fact Greece, and it was not until the early 14th century that the Italians founded their own school in Florence. Von Gluck, father of German Opera, also used Greek Mythology to base his *Orfeo ed Euridice* and his *Alceste*. The latter was a favorite of Arturo Toscanini.

It is interesting to note that contests in musical poetry were held as important as the competitions in physical aptitudes during the Games. Many of the performances to be seen during the early spring and summer are held in the open air on the temple sites, which give a ring of authenticity to the performances.

The visitor will find his Odyssey to Greece to be one of the most rewarding. The "Greeks have a word for it" and the word is "Welcome".

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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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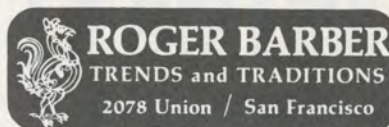
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Repertoire | 1967 Season

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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Patrons who find that they are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera by telephoning 861-4008 or returning their tickets to the Box Office. The proceeds will be used to benefit the San Francisco Opera and as such, the cost of tickets is tax deductible.

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

TICKETS: San Francisco Opera-Symphony Box Offices.

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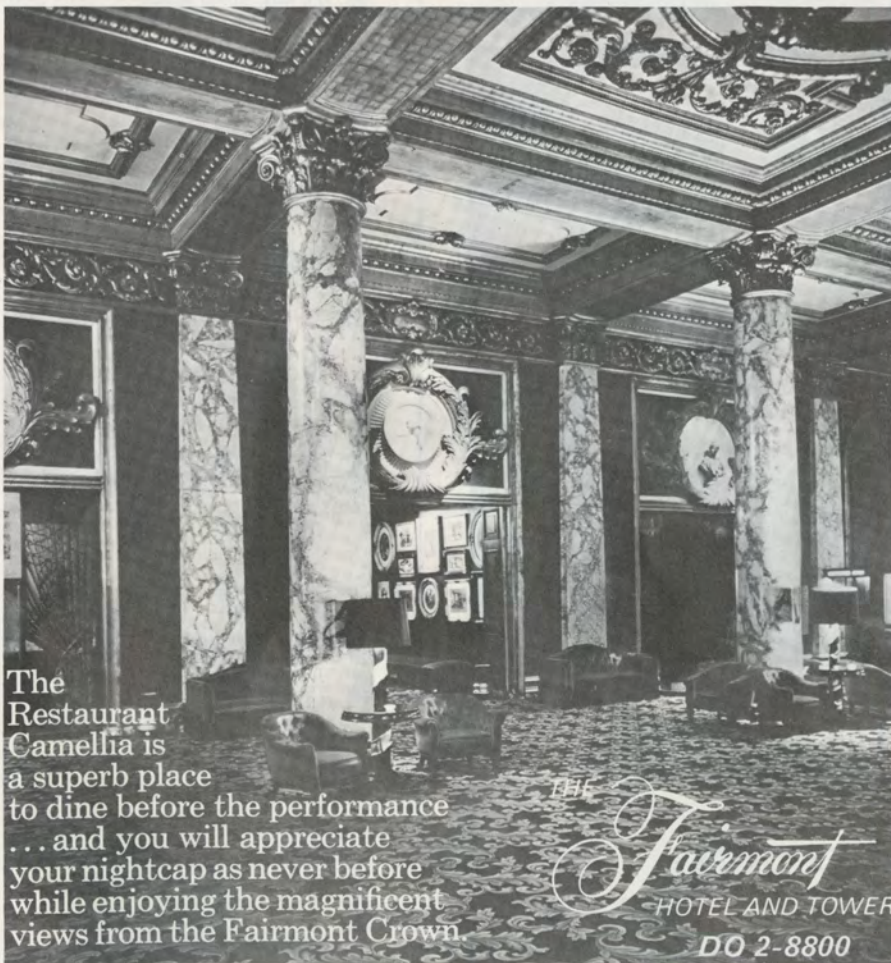
10 a.m. to performance time on all performance days except Sundays.

12:00 noon to performance time on Sunday afternoon performance days.

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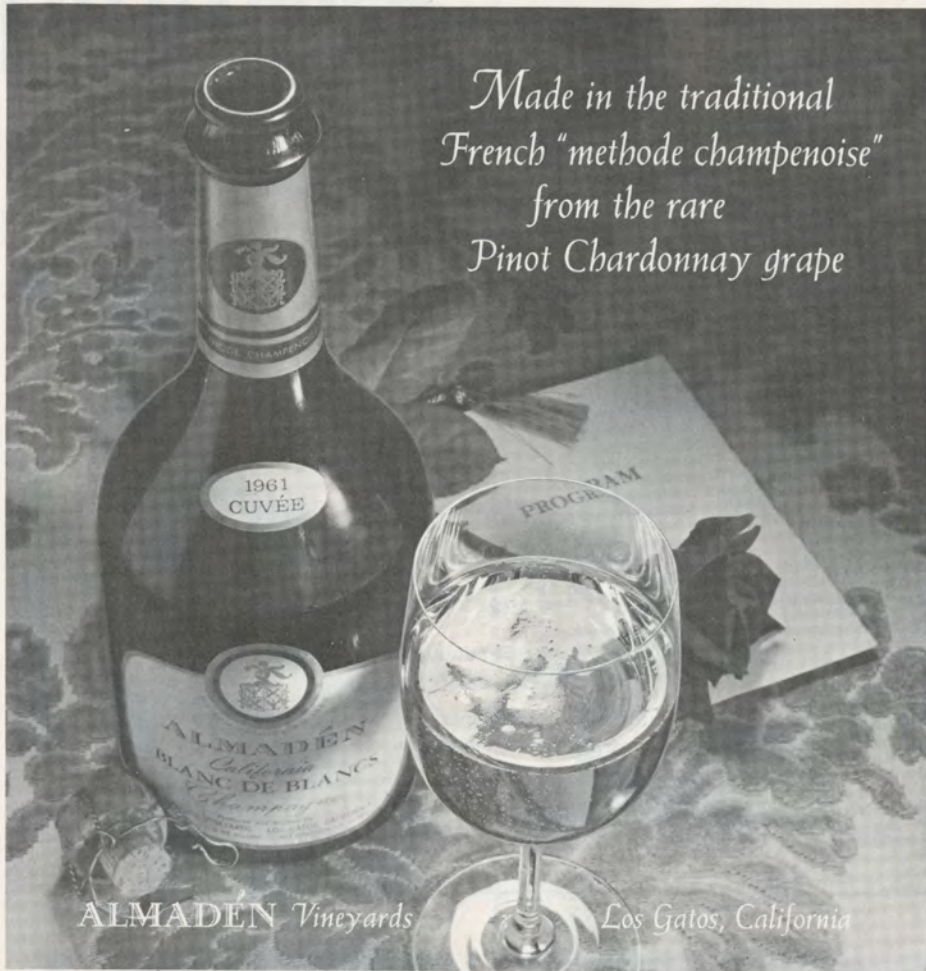
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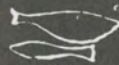
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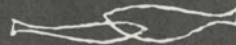
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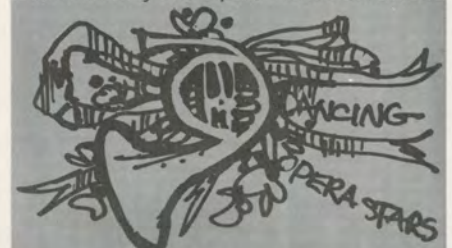
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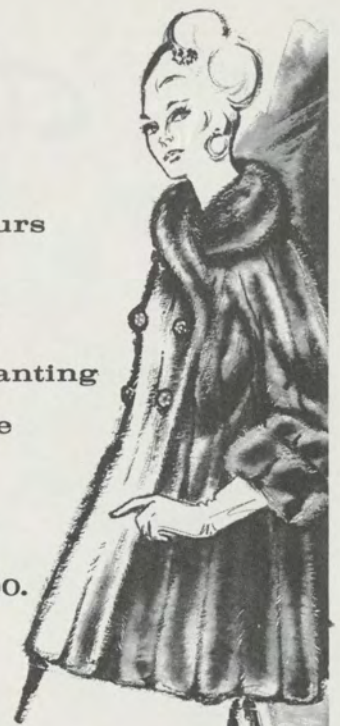


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San Francisco Opera Touring Calendar

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

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