

Faust

1967

Saturday, November 4, 1967 8:00 PM

Tuesday, November 7, 1967 8:00 PM

Friday, November 10, 1967 8:00 PM

Sunday, November 12, 1967 2:00 PM

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At any time, the entire vintage may be judged unsatisfactory and abandoned.

How long the wine must spend ageing depends on the wine itself. Because we print the year of vintage on each Ingenook bottle, every wine must reach full maturity. Ingenook Pinot Noir 1967 will be bottled when it's ready, not when we are.

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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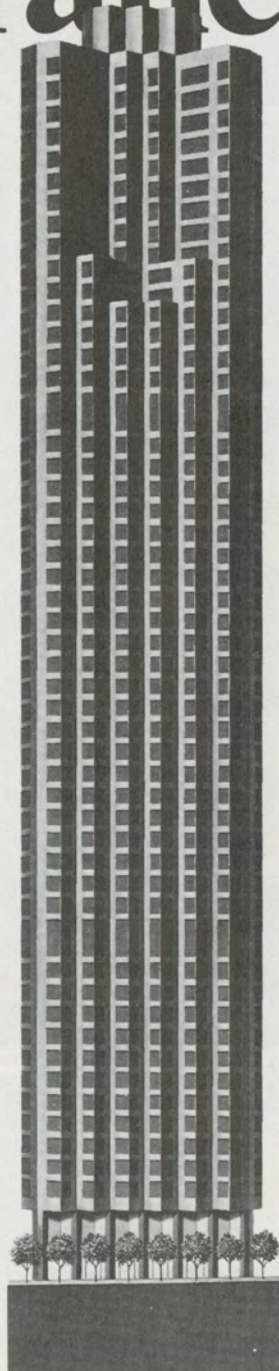
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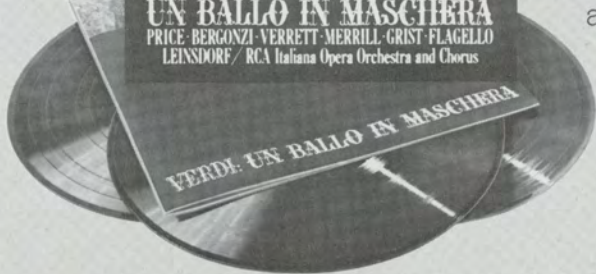
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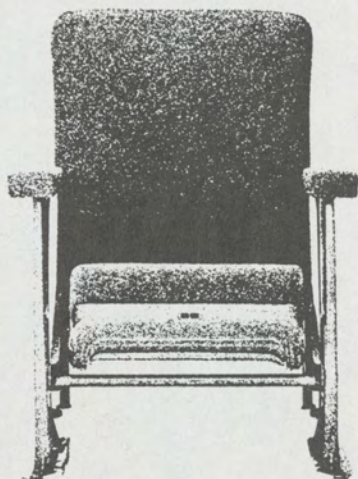
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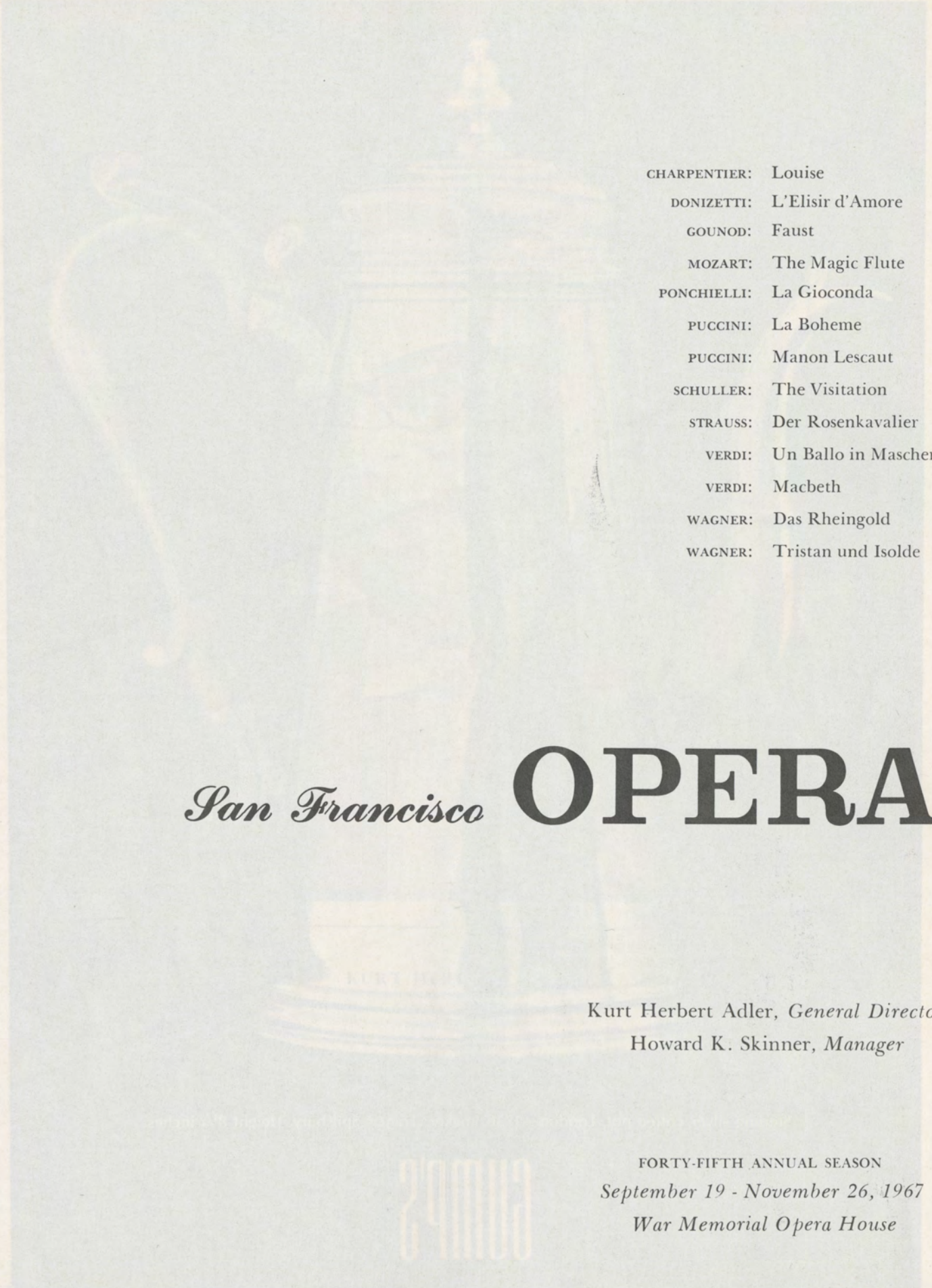
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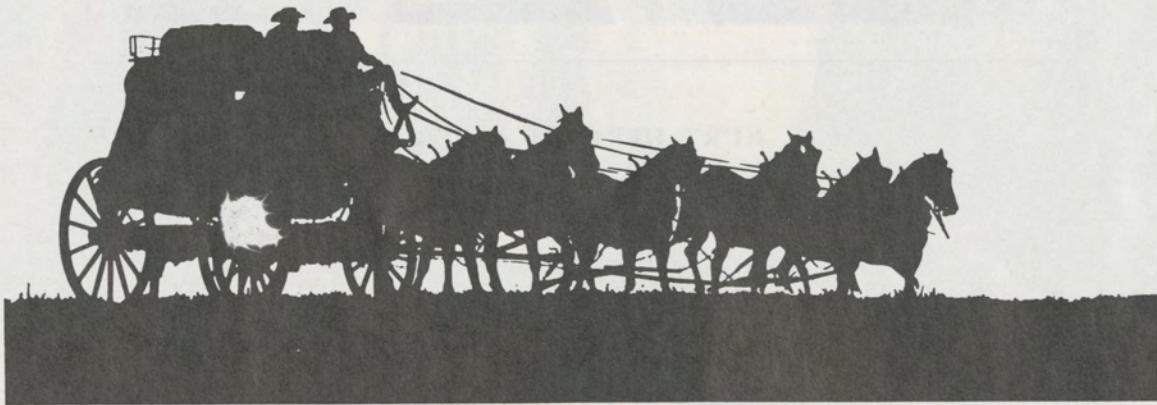
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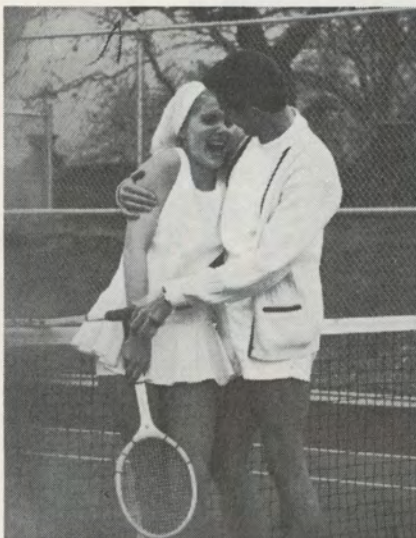
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Artists | San Francisco Opera 1967

| | | | |
|--------------------|--------------------|--------------------|---------------------|
| *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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Broadcast time: 8 p.m. Saturdays

| | |
|-----------|--|
| Sept. 23: | The Magic Flute |
| 30: | Louise Der Rosenkavalier Highlights |
| 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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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

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PAUL HAGER, LOTFI MANSOURI

Assistant Stage Directors : DALE DUFFY, GHITA HAGER

Choreographer and Ballet Director : THOMAS ANDREW*

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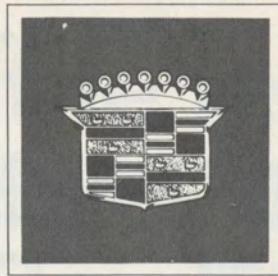
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** American debut

* 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 | | |
| 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 |
| 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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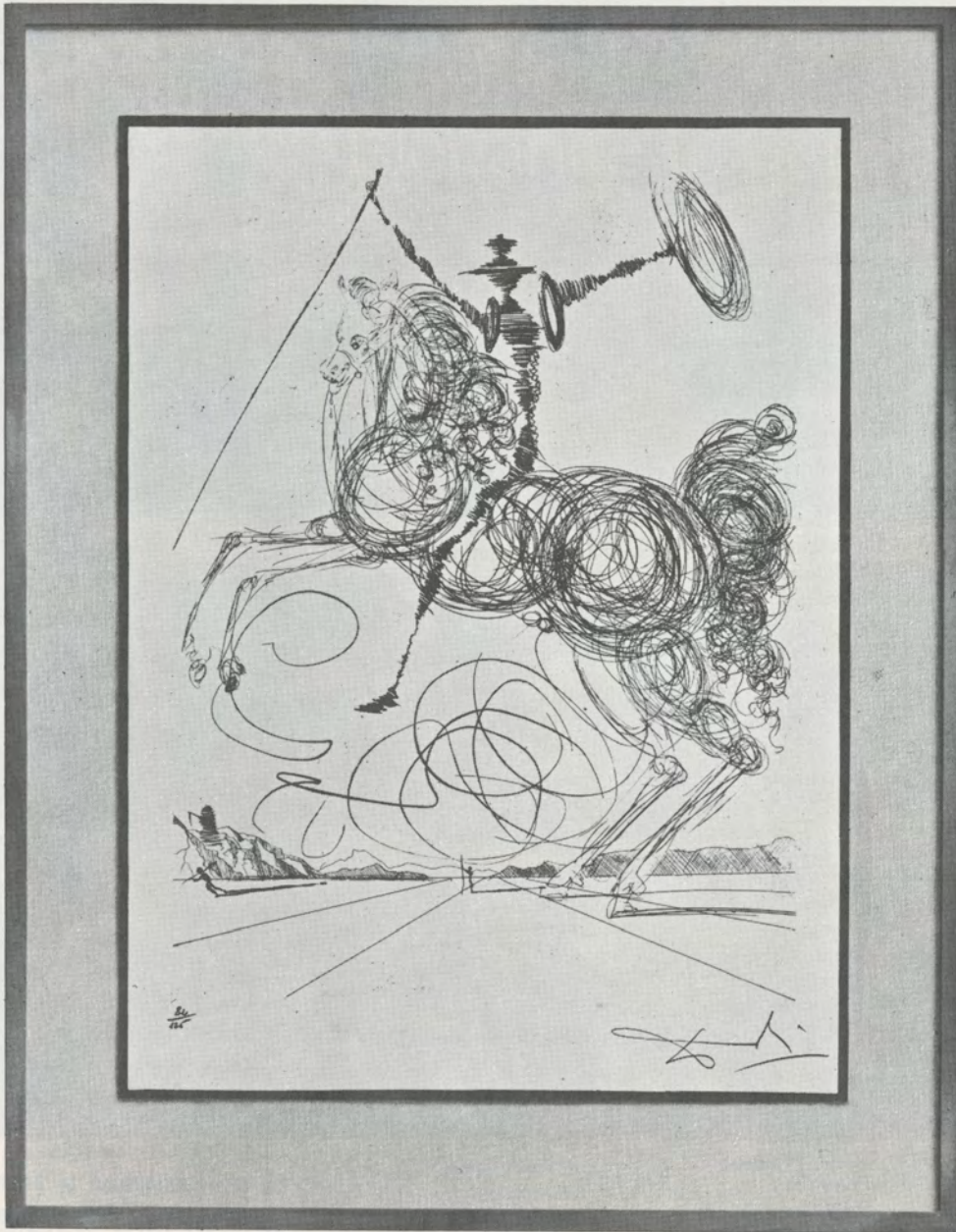
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Lennard Petersen
Ernest Michaelian

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 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

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Herman Dorfman
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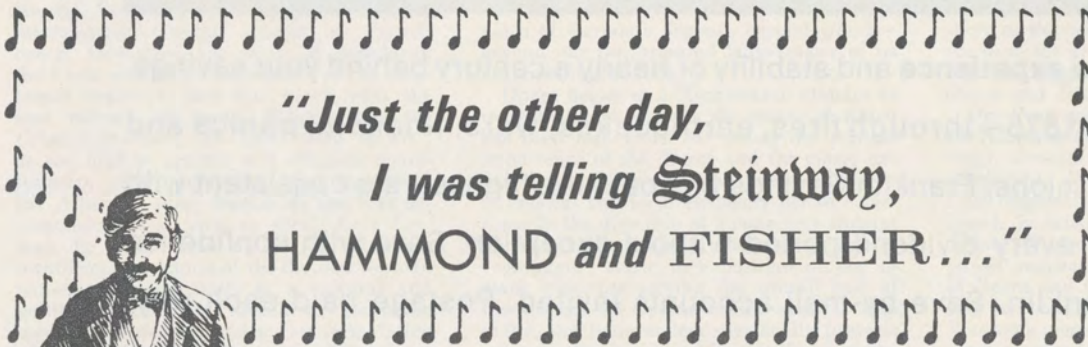
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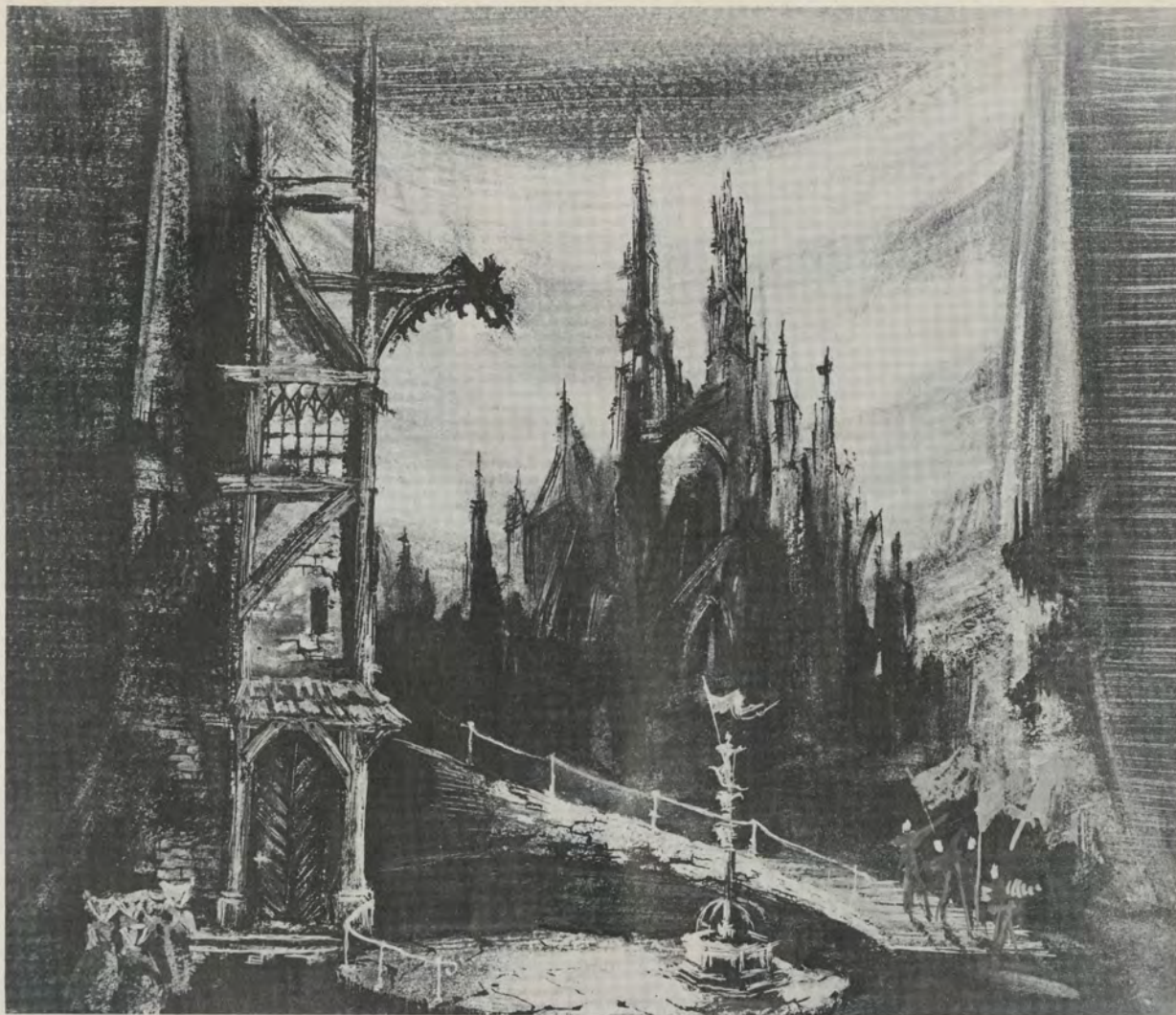
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Sketch by Wolfram Skalicki for Act III, scene 2, of the San Francisco Opera's new production of Gounod's "Faust".

The Perennial "Faust"

by Anthony Boucher

Few operas still in the repertory have suffered such a falling-off in critical opinion as Gounod's *Faust*. As early as 1867, when the opera was only 8 years old, it could already be described as "an almost universal success," and a team of ordinarily tough French critics (Félix Clément and Pierre Larrousse) could assert that it was "a highly suitable dramatic form" for the Goethe theme. By 1883 Gounod's name could be inscribed on the walls of the new Metropolitan Opera House as one of the masters of opera, in such company as Gluck, Mozart, Verdi and Wagner.

And by 1941 Wallace Brockway and Herbert Weinstock could write (in their history, *The Opera*), as the highpoint of a two-page onslaught, "the familiar numbers in *Faust* . . . have the crushing sweetness of salon music . . . With *Faust* as a precedent, fortune awaits the *pasticheur* with the temerity to string together the *Caprice viennois*, the *Simple aveu*, the *Liebestraum*, No. 3, and other favorites of dining-room en-

sembles, provide them with a libretto, and call the result an opera."


Meanwhile the undisturbed public keeps on attending performances of *Faust*, good and bad, all over the world — if not quite in such numbers as in London in 1863, which Harold Rosenthal has called "the *Faust* season," when two major companies devoted most of their schedules to the opera; or in New York in 1897, when W. J. Henderson christened the Metropolitan "the *Faustspielhaus*." For the truth lies somewhere between the extremes (as usual) of modish opinion.

To be sure, the presence of Gounod's name in a list of The Masters is faintly embarrassing. (Charles-Francois Tufts?!) And *Faust* does have its weaknesses (the exquisitely comic Second Empire concept of a witches' sabbat, the bathetic religiosity of the choral finale). But it is largely a lively, adroit and above all serviceable opera, rising to genuine heights of delicate erotic charm in the garden scene and of dramatic power in the church scene.

It is not Goethean, and wisely does not try to be. It is absurdly impossible to encompass the whole of Goethe's vast sprawling profundity in one musical evening, as Boito proved in his magnificent failure, *Mefistofele*. No, librettists Jules Barbier and Michel Carré have reduced and simplified Part I of Goethe's *Faust* to make it primarily the story of the destruction of a simple girl by forces she cannot understand — and it hardly matters that these forces are heaven-shaking in their implications.

In this reduction, two of Goethe's major characters suffer. "*A moi la jeunesse!*" Faust cries; "Give me youth!" He does not however become *jeune*, but simply *jeune premier*, a handsome stick of a leading man. And Mephistopheles, *der Geist der stets verneint* (the spirit of negation), becomes Méphistophélès, a prankster, a stage magician, a Demon King from English pantomime (and, it must be admitted, a highly entertaining one).

(Continued on page 31)



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New Production

Revival

FAUST

(in French)

opera in four acts by CHARLES GOUNOD

text by JULES BARBIER AND
MICHEL CARRE

after the play by Johann Wolfgang von Goethe

conductor: JEAN PERISSON

production: LOUIS ERLO

designers: WOLFRAM SKALICKI, DAVIS L. WEST

| | |
|--------------------------|------------------|
| Faust | ALFREDO KRAUS |
| Mephistopheles | NICOLAI GHIAUROV |
| Wagner | ALLAN JAMES MONK |
| Valentin | INGVAR WIXELL |
| Siebel | SYLVIA ANDERSON |
| Marguerite | ARLENE SAUNDERS |
| Martha Schwertlein | SONA CERVENA |

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- 1: Pluto and Demeter
Soloists: Allyson Segeler, William Johnson
- 2: Cleopatra
Soloists: Sandra Balestracci, Jon Engstrom
- 3: Diana, the Huntress
Soloists: Barbara Begany, David Coll
- 4: Coda: Persephone in the Underworld
Soloist: Illana de Heurtaumont

Corps de ballet

chorus director: VINCENZO GIANNINI

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time and place: The middle ages in Germany

Prologue: Faust's study

Act I: Outside the town

Act II: Marguerite's garden

Act III: Scene 1: Inside the church
Scene 2: A street

Act IV: Scene 1: Mephistopheles' realm
Scene 2: In the prison

MAJOR INTERMISSION AFTER ACT II

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LA BOHEME (in Italian) Puccini

Next Saturday Evening Series A performance: November 18, at 8:00
UN BALLO IN MASCHERA (in Italian) Verdi

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ACT I: Villagers and soldiers are engaged in the village Kermesse festivities. Valentine, about to leave for war, entrusts his sister Marguerite to the care of Siebel who loves her. Faust and Mephistopheles mingle with the townspeople. The latter, scorning the proffered wine, slashes a vine and as wine spurts forth he bids the onlookers join him in a toast to Marguerite. Infuriated, Valentine draws his sword, but Mephisto shatters it. Soon the dancing begins and to the delight of Faust, Marguerite appears. He approaches her and although secretly charmed by his manner, she rebuffs him.

ACT II: Siebel enters Marguerite's garden and gathers a bouquet of flowers for her as a token of his love. After he leaves, Faust and Mephistopheles enter and, seeing Siebel's simple gift, leave an elegant casket of jewels for Marguerite. Returning from the village, Marguerite reflects on the handsome and gallant stranger who spoke to her. Discovering the jewels, she is filled with delight and excitement. Her companion, Martha, joins her but is soon drawn away by Mephistopheles into an amusing flirtation. Faust approaches Marguerite and declares his love. Troubled by a premonition of disaster, she begs Faust to leave her, and saying farewell goes into the house. From her window she sings of her love for Faust who, hearing her song, returns.

ACT III: Marguerite, who has been seduced and abandoned by Faust, is scorned by the townspeople with only the devoted Siebel remaining faithful. Praying in church, she hears only Mephistopheles who tells her that the devils in hell are clamoring for her soul. As the choir chants the awful day of judgement, she prays as Mephisto proclaims her doom.

SCENE 2: Returning from war, Valentine discovers Faust and Mephistopheles outside Marguerite's house. Enraged, he draws his sword to avenge his sister and challenges them, but is killed himself. With his dying breath he curses Marguerite.

ACT IV: SCENE 1: Mephistopheles has invited Faust to his realm on the night of the Sabbath. He shows him all the temptations of the flesh in an attempt to make Faust forget Marguerite, but is unsuccessful. Faust sees a vision of Marguerite condemned to the scaffold. Filled with remorse he flees the orgy to rejoin Marguerite and save her.

SCENE 2: Marguerite, in her madness, has killed the child she has borne Faust and is in prison awaiting execution. Faust and Mephistopheles come to help her escape but she rejects them and in so doing gains salvation. Faust, meanwhile, commanded by Mephistopheles to fulfill his part of the bargain, is sent to his doom.

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THE PERENNIAL "FAUST"

(Continued from page 23)

But Marguerite, in the great tradition of tenderly fragile heroines of French opera, is a living and breathing human being, and at all moments touching, from the shy dignity of her first entrance to her gently understated madness and despair — most touching perhaps in the garden love duet, which achieves a surprising psychological (and even physiological) insight into a virgin's first encounter with physical love. (Can the Victorians, who so dearly loved this opera, ever have realized quite how sexy this scene is?)

The Germans have the right idea. They call this opera *Margarethe*, so that, in the homeland of Goethe, there may be no confusion as to Gounod's objectives. (In the 1863 London season mentioned above, it was known as *Faust e Margherita*.) Keep this in mind; think of the opera as *Marguerite*, forget all about deep Goethean significances, and let its faintly dated but still sweet charm captivate you.

Faust was Gounod's fourth opera, his first success, and the only one of his many works to persist in the permanent repertory—though *Roméo et Juliette* (1867), revived this fall by the Metropolitan, is marginal, and *Le Médecin malgré lui* (1858) and *Phlémon et Baucis* (1860), both in lighter vein, might merit re-investigation. *Faust* was first presented at the Théâtre Lyrique du Boulevard du Temple in Paris on March 19, 1859, with Marie-Caroline-Felix Mian-Carvalho as an excellent Marguerite and an otherwise undistinguished cast. Parisians, as always, felt that an opera without a ballet was no opera at all, and the Wal-



A costume for Valentin, as visualized by the designer.

purgis Night sequence was added for the 1869 revival at the Académie Impériale de la Musique, with Nilsson, Colin and Faure. (The number and even the order of scenes in *Faust* depends on the producer. A brief scene containing further arias for Marguerite and Siebel is normally dropped. In my youth, the church scene was apt to disappear. A Metropolitan "complete" performance, in German in 1886, ran to 7 acts, with intermissions, and was reckoned the longest operatic performance up to that date.)

Since 1869, the history of *Faust* is largely a history of the world's greatest voices and singing actors. As I said, the opera is serviceable; and it is especially serviceable as a vehicle for stars. A provincial or semi-professional *Faust* may furnish some pleasure (indeed, the best-acted garden scene I ever saw was in a semi-pro version by Peggy Overshiner and Caesar Curzi); but the opera comes most notably to life when it displays an extraordinary singing or acting personality. To attempt to list all of the resounding Great Names who have made *Faust* an important part of their repertory would fill this entire program; but a few notes on the past may provide a pleasingly nostalgic background to the present. (An asterisk marks artists who have sung the role with the San Francisco Opera.)

There are at least two different traditions of interpreting each of the three major roles. *Faust* may be a vehicle for aristocratic elegance, for purity of style, diction and vocalism. The Polish tenor Jean de Reszke was the apparently inapproachable master of this interpretation; but he has had

(Continued on page 33)

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THE PERENNIAL "FAUST"

(Continued from page 31)

reasonable rivals over the years in the Belgian Fernand Anseau, the French Georges Thill, and the Canadian Raoul Jobin*. Recordings indicate that Charles Dalmores must have been astonishing in his adjustment of a big pure voice to the subtleties of dramatic nuance.

It is also possible to make of Faust a vehicle for sheer tenor display, which is quite satisfactory if the tone is as beautiful as that of Dino Borgioli* or Jussi Bjoerling*. John McCormack was especially celebrated for his high C which the Italian translator cruelly placed on the *u* vowel of *fanciulla* (in "Salve, dimora," née "Salut, demeure"). Other tenors fudged and adjusted the translation to find an easier vowel; but McCormack (and Alessandro Bonci) took the *u* full voice. Mario, the greatest tenor of the Bellini-Donizetti era, adopted Faust as one of his favorite roles and sang it well into his sixties — probably with variations.

Somewhere in between lies one of this century's greatest Fausts, Enrico Caruso. Those who wrongly think of Caruso as a lusty bellow, an early del Monaco, a more successful Lanza, are advised to consult the series of highlights from *Faust* which Victor recorded in 1910, with the remarkable cast of Caruso, Farrar, Journet, Scotti/Amato and Mme. Lejeune-Gilibert. In these excerpts Caruso achieves a distinguished balance of opulence and elegance.

There have been experiments, principally by producer Vladimir Rosing in the 1920s, in using two Fausts — one for the old man and one for the rejuvenated one. This is a fairly pointless gimmick; but I would like to hear an acting tenor who could achieve the same effect purely by vocal coloration, as Aureliano Pertile did so beautifully in *Mefistofele*.

The great French bass tradition of *Méphistophélès* (back in the days when France used to have great basses) is refined, acute, polished, witty. The eminent interpreter of this Gallic *diablerie* was Pol Plancon, described by an English critic as "elegant and impeccable," an impression strongly confirmed by his 60-year-old recordings. Classic performers in this vein include Francisque Delmas, Vanni Marcoux and Léon Rothier*. You can best sample this at present almost lost style by finding the first electrical complete *Faust*, which stars the aging but still magnificent Marcel Journet*.

Most non-French basses have adopted a broader, cruder, but not necessarily less effective approach. Fyodor Shalyapin, or Chaliapine if you insist on spelling Russian in French, was something of a lout (what a Rasputin he would have made!), yet a magnetically compelling artist. Eugene Goossens, who had the misfortune of conducting him at Covent Garden, describes him as "as usual very shaky in the matter of both words and music"; yet his presence always electrified an opera house. Michael Bohnen's devil was also coarsely effective, in an earthy Teutonic way. Ezio Pinza*, long dominated the role in San Francisco (8 of the first 10 seasons it was given here!); but it was not one of his major achievements; he was lively, flashy, superficial, and (as usual) far from home in any language other than Italian.

There is a surprising tradition of major

baritone interpreters of Méphisto. Indeed, the first resoundingly great demon (in the Paris 1869 revival) was the French baritone Jean-Baptiste Faure (not Fauré), noted for such virtuoso roles as Nelusko in *L'Africaine* and remembered today as composer of such pious songs as "The Palms" and "The Crucifix." Titta Ruffo was a biting fiend; and the Russian George Baklanov made an interesting effort toward a more Goethean interpretation, especially in the church scene, which he played as an anonymous and amorphous evil spirit (as it is in Goethe). Victor Maurel, creator of Falstaff and Iago, brought his unique gifts as a singing actor to both Méphisto and Valentin.

From the beginning, Marguerite has appealed to two different kinds of prima donna. For some it is a splendid vehicle for pure vocalism. Legendary Marguerites include Adelina Patti, who used to send her maid to rehearsals, and Nellie Melba, who persevered in the role far into her sixties. These are performances to be judged largely on the quality of the trills in the jewel song. The classic Marguerite of this school was the "pure and refined vocalist," the icy Emma Eames.

A more human interpretation of the girl in love begins early with Christine Nilsson, star of the 1869 revival and of the opening of the Metropolitan in 1883, when Henry Krehbiel wrote, "All that Mme. Nilsson sings, as all that she does, is so imbued with a current of sympathy that there is no resisting her." Geraldine Farrar, who chose the role for her world debut in Berlin, was an exquisite example of the human Marguerite, as were Ninon Vallin* and the most underrated of the great singing actresses, Queena Mario*. Farrar's great rival, Mary Garden, sang the role infrequently, but was praised for her "significant phrasing and nuance."

The role of Valentin is often assigned to a debutant or a secondary baritone, but it has had its share of important interpreters, starting with Charles (not yet Sir Charles) Santley in London in "the *Faust* season," when Gounod composed the aria "Avant de quitter ces lieux" to fatten the role for him. Mattia Battistini, "la gloria d'Italia," kept the role in his repertory throughout his career. It was Lawrence Tibbett's first major role at the Metropolitan. I shall not forget the unexpected excitement of Giuseppe Valdengo's almost unheralded U.S. debut at a San Francisco Opera matinee. Other star Valentins include Leonard Warren*, Robert Weede*, and the impressive Russian Pavel Lititsian, who sang the role here with the Cosmopolitan Opera.

There has even been at least one great Siebel: Sofia Scalchi, the foremost coloratura contralto of the era just preceding Schumann-Heink, who achieved the unprecedented (and unechoed) feat of being forced to encore the flower song. How she looked in tights is not recorded; but the legs of Josephine Jacoby in later Metropolitan productions, like those of Mary Costa in *Die Frau ohne Schatten*, tended to steal the show.

I have deliberately not mentioned contemporary performers. You may make your own lists. For whenever you see and hear *Faust*, it is almost certain that at least one of the performers will make of it a true starring vehicle for great singing, great acting or (if God is very good) both.

NICOLAI GHIAUROV



Ghiaurov was born in 1929 in the little Bulgarian town of Velingrad and at an early age began the study of the violin, piano, and clarinet. He commenced real vocal studies at the academy of music in Sofia at the age of twenty and then was sent on a scholarship to study at the Moscow conservatory, from which he graduated in 1955 with highest honors.

That same year he won the grand prix in an international vocal competition in Paris and made his opera debut as Don Basilio in "The Barber of Seville" in Sofia. In 1958 Ghiaurov began his international career. He was the Mephistopheles in a Bolshoi Opera "Faust" in Moscow; sang a highly-acclaimed recital in Vienna, and was engaged by La Scala to make his first appearances there the following year in a new production of "Boris Godunov". Since then he has sung regularly in Milan in "Nabucco", Rossini's "Mose", "Mefistofele", "Les Huguenots", "Medea", and "Khovanchina" as well as the standard repertoire.

Ghiaurov is now considered one of the leading artists in the operatic world and has been heard in London, Salzburg, Vienna, and Paris. In the United States he has won acclaim in New York (with both the Metropolitan and the New York Philharmonic) Chicago, and Philadelphia. In private life the bass is married to a compatriot and the father of ten-year-old Vladimir and two-year-old Elena.



NICOLAI GHIAUROV

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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

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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,
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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

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(Continued on page 54)

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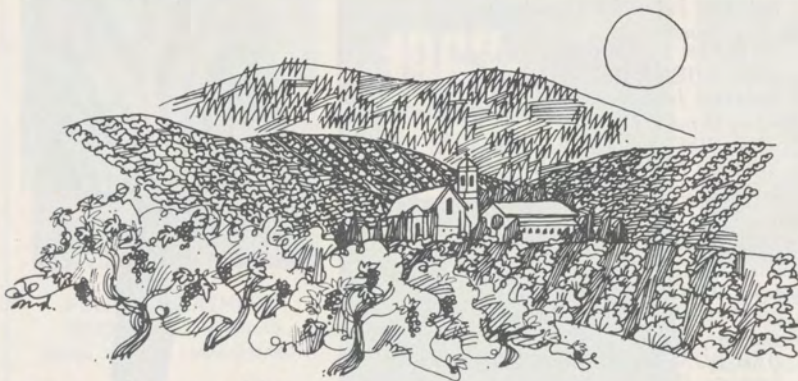


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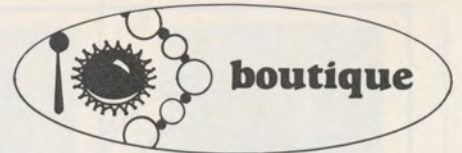
Our cellar master, Brother Timothy, is pleased to offer a very limited estate bottling of California Pinot Saint George: a superb ruby-red dinner wine from a rare planting of the Pinot grape of the Nuits St. George district of France. Its wine has a deep, smoothly dry, unique quality, worthy of the finest table. Brother Timothy has personally supervised each step in the care and aging of Pinot Saint George, and has assigned a cuvee number to each bottle. Distinctive, rare, now to be found at better wine stores.



Pinot Saint George

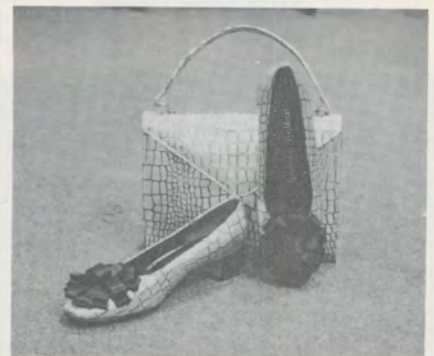
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TREASURE FROM THE ORIENT.
Necklace of antique Mandarin amber. Smooth carved moon faced beads in clear cherry color and a beautifully carved clear amber pendant in flame color. Philip Klein, 519 Grant Avenue.

BARRA OF ITALY, presently with three San Francisco locations, at 245 Post St., Sheraton-Palace Hotel and Jack Tar Hotel, offers the discriminating ladies of the City and the Bay area a wide selection of coats, dresses, ensembles, sweaters for formal, informal and casual wear. All have two features in common — they are knits and they come from Europe, chiefly from Italy, where Barra has shops in Rome, Naples and Florence. The store in Florence is entirely new, replacing the long-established shop destroyed by the raging Arno this past Spring. Also new will be another Barra store, right here in San Francisco, at The Cannery. Opening is scheduled for this month.



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.

A handwritten signature in dark ink that reads "Prentis Cobb Hale". The signature is written in a cursive style with some loops and flourishes.

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.

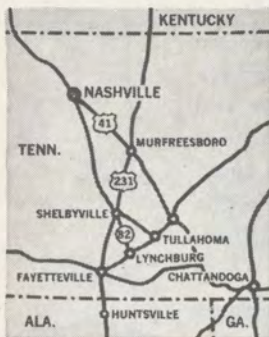
The current show spotlights two of the most outstanding Mexican Expressionists, Julio Montes and Benito Messguer (November 4 to 20). Another artistic event in the near future which will attract art collectors from all over the state is an exhibition of 17 sculptures in bronze by the great impressionist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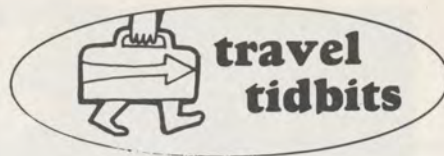
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San Franciscans visiting central Japan during the cherry blossom season next spring will see many familiar faces. The familiar faces will belong to members of the San Francisco Symphony and the Symphony Foundation, in Japan for the Osaka International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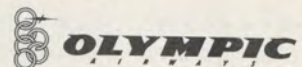
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Repertoire | 1967 Season

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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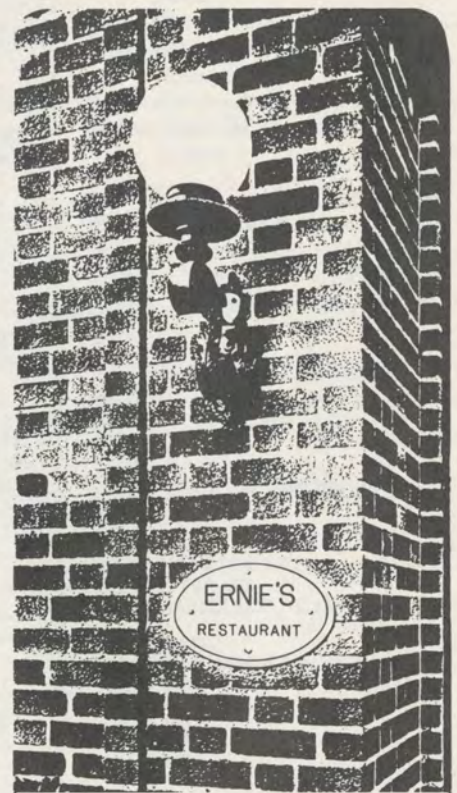
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Repertoire | 1967 Season

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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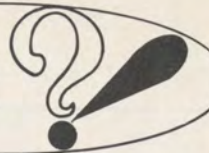
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MAJOR ADVANCE IN SOUND TECHNOLOGY BY RCA VICTOR

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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This Italian dress and coat ensemble, by Amalfi, is indeed wonderful! Comes in beige and taupe, or blue and white; at \$200.00.

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Sunday afternoon, November 26, at 2:00

UN BALLO IN MASCHERA (Verdi)
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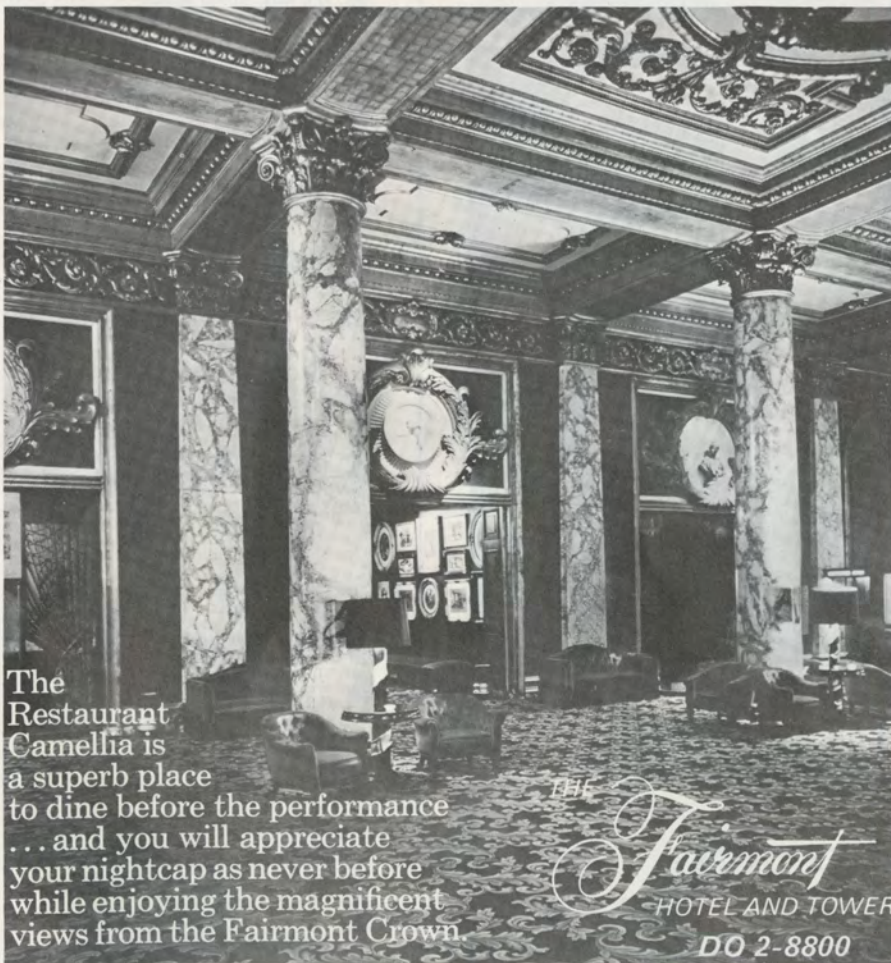
10 a.m. to performance time on all performance days except Sundays.

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

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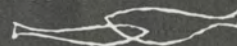
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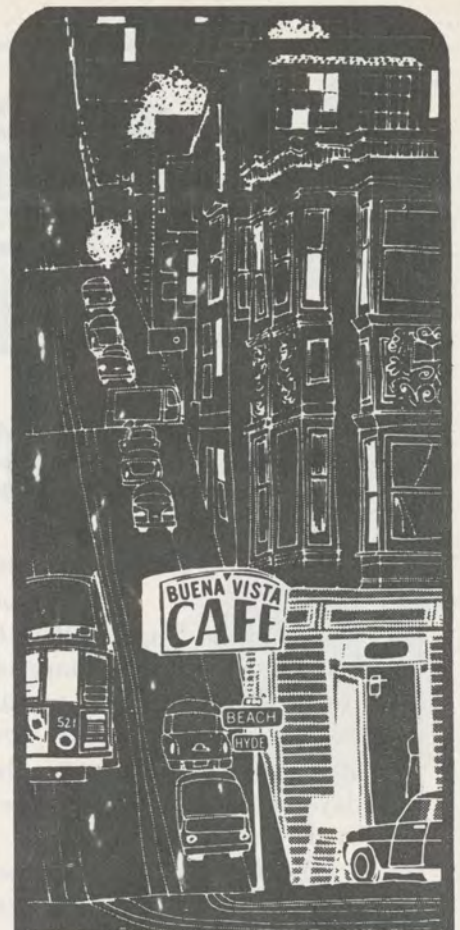
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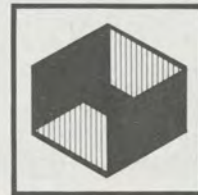
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Special Events

(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

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AT THE OPERA

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

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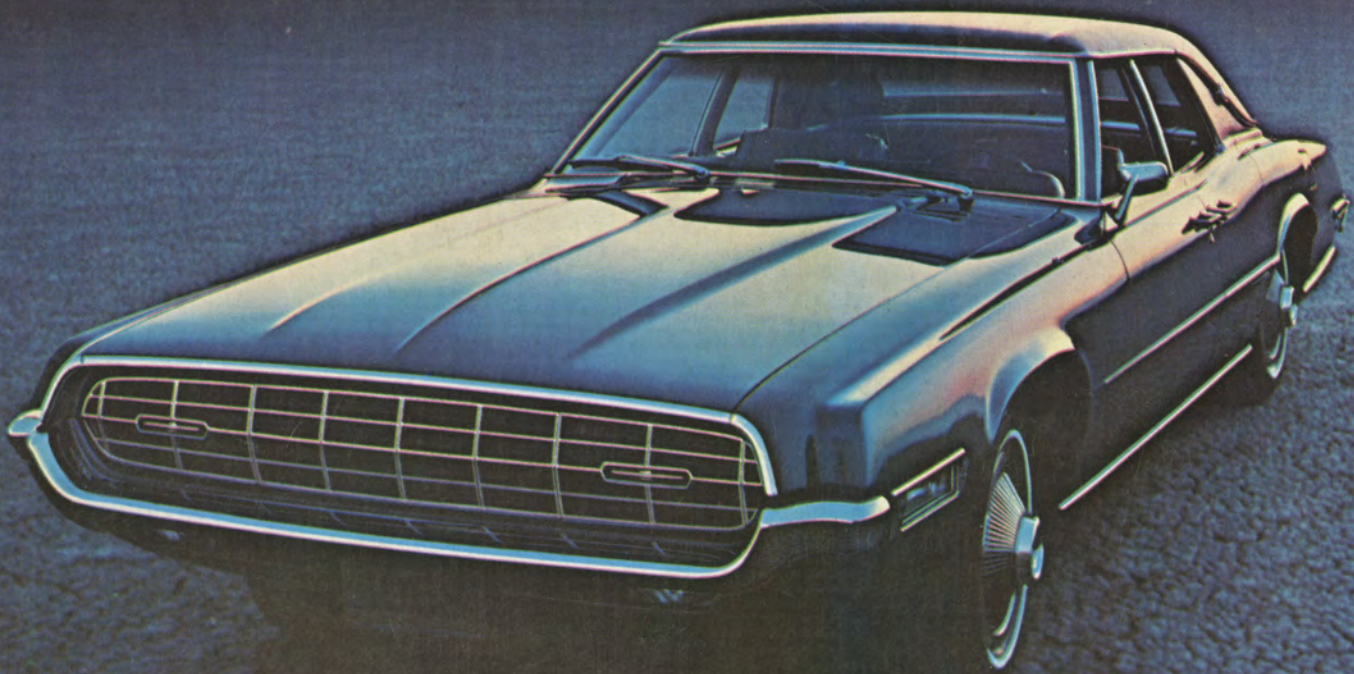


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'68 Thunderbird



Tuesday Evening, November 7, 1967, at 8:00
(Final curtain approximately 11:40)

New Production
Revival

FAUST

(in French)

opera in four acts by CHARLES GOUNOD

text by JULES BARBIER AND
MICHEL CARRE

after the play by Johann Wolfgang von Goethe

conductor: JEAN PERISSON

production: LOUIS ERLO

designers: WOLFRAM SKALICKI, DAVIS L. WEST

| | |
|--------------------------|------------------|
| Faust | ALFREDO KRAUS |
| Mephistopheles | NICOLAI GHIAUROV |
| Wagner | ALLAN JAMES MONK |
| Valentin | INGVAR WIXELL |
| Siebel | SYLVIA ANDERSON |
| Marguerite | ARLENE SAUNDERS |
| Martha Schwertlein | SONA CERVENA |

Students, soldiers, townspeople

Walpurgis Night Ballet

- 1: Pluto and Demeter
Soloists: Allyson Segeler, William Johnson
- 2: Cleopatra
Soloists: Sandra Balestracci, Jon Engstrom
- 3: Diana, the Huntress
Soloists: Barbara Begany, David Coll
- 4: Coda: Persephone in the Underworld
Soloist: Illana de Heurtaumont

Corps de ballet

chorus director: VINCENZO GIANNINI

choreographer: THOMAS ANDREW

costumers: GOLDSTEIN & CO.

time and place: The middle ages in Germany

Prologue: Faust's study

Act I: Outside the town

Act II: Marguerite's garden

Act III: Scene 1: Inside the church
Scene 2: A street

Act IV: Scene 1: Mephistopheles' realm
Scene 2: In the prison

MAJOR INTERMISSION AFTER ACT II

Next Regular Subscription Series performance: Tuesday, November 14, at 8:30
UN BALLO IN MASCHERA (in Italian) Verdi

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.

Friday Evening, November 10, 1967, at 8:00
(Final curtain approximately 11:40)

New Production
Revival

FAUST

(in French)

opera in four acts by CHARLES GOUNOD

text by JULES BARBIER AND
MICHEL CARRE

after the play by Johann Wolfgang von Goethe

conductor: JEAN PERISSON

production: LOUIS ERLO

designers: WOLFRAM SKALICKI, DAVIS L. WEST

| | |
|--------------------------|------------------|
| Faust | ALFREDO KRAUS |
| Mephistopheles | NICOLAI GHIAUROV |
| Wagner | ALLAN JAMES MONK |
| Valentin | INGVAR WIXELL |
| Siebel | SYLVIA ANDERSON |
| Marguerite | ARLENE SAUNDERS |
| Martha Schwertlein | SONA CERVENA |

Students, soldiers, townspeople

Walpurgis Night Ballet

- 1: Pluto and Demeter
Soloists: Allyson Segeler, William Johnson
- 2: Cleopatra
Soloists: Sandra Balestracci, Jon Engstrom
- 3: Diana, the Huntress
Soloists: Barbara Begany, David Coll
- 4: Coda: Persephone in the Underworld
Soloist: Illana de Heurtaumont

Corps de ballet

chorus director: VINCENZO GIANNINI

choreographer: THOMAS ANDREW

costumers: GOLDSTEIN & CO.

time and place: The middle ages in Germany

Prologue: Faust's study

Act I: Outside the town

Act II: Marguerite's garden

Act III: Scene 1: Inside the church

Scene 2: A street

Act IV: Scene 1: Mephistopheles' realm

Scene 2: In the prison

MAJOR INTERMISSION AFTER ACT II

Next Friday Evening Series performance: November 24, at 8:00
LA BOHEME (in Italian) Puccini

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 12, 1967, at 2:00
(Final curtain approximately 5:40)

New Production
Revival

FAUST

(in French)

opera in four acts by CHARLES GOUNOD

text by JULES BARBIER AND
MICHEL CARRE

after the play by Johann Wolfgang von Goethe

conductor: JEAN PERISSON

production: LOUIS ERLO

designers: WOLFRAM SKALICKI, DAVIS L. WEST

| | |
|--------------------------|------------------|
| Faust | ALFREDO KRAUS |
| Mephistopheles | NICOLAI GHIAUROV |
| Wagner | ALLAN JAMES MONK |
| Valentin | INGVAR WIXELL |
| Siebel | SYLVIA ANDERSON |
| Marguerite | ARLENE SAUNDERS |
| Martha Schwertlein | SONA CERVENA |

Students, soldiers, townspeople

Walpurgis Night Ballet

- 1: Pluto and Demeter
Soloists: Allyson Segeler, William Johnson
- 2: Cleopatra
Soloists: Sandra Balestracci, Jon Engstrom
- 3: Diana, the Huntress
Soloists: Barbara Begany, David Coll
- 4: Coda: Persephone in the Underworld
Soloist: Illana de Heurtaumont

Corps de ballet

chorus director: VINCENZO GIANNINI

choreographer: THOMAS ANDREW

costumers: GOLDSTEIN & CO.

time and place: The middle ages in Germany

Prologue: Faust's study

Act I: Outside the town

Act II: Marguerite's garden

Act III: Scene 1: Inside the church

Scene 2: A street

Act IV: Scene 1: Mephistopheles' realm

Scene 2: In the prison

MAJOR INTERMISSION AFTER ACT II

Next Sunday Afternoon Series performance: November 19, at 2:00
LA BOHEME (in Italian) Puccini

Next Sunday Afternoon Series B performance: November 26, at 2:00
UN BALLO IN MASCHERA (in Italian) Verdi

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.