

Louise

1967

Saturday, September 30, 1967 8:00 PM

Tuesday, October 3, 1967 8:30 PM

Friday, October 13, 1967 8:00 PM

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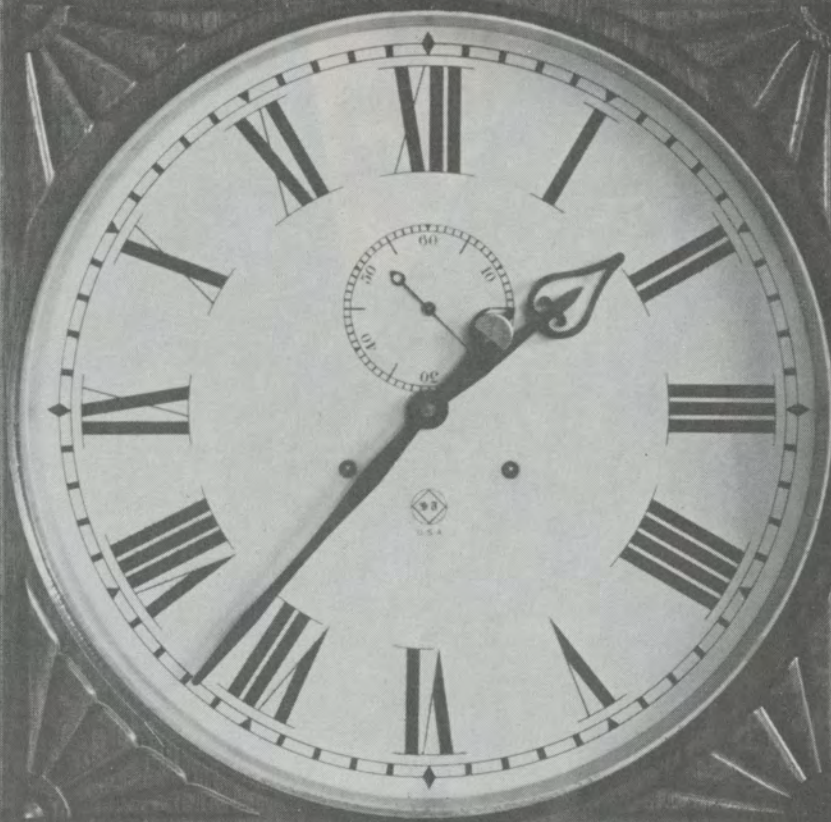
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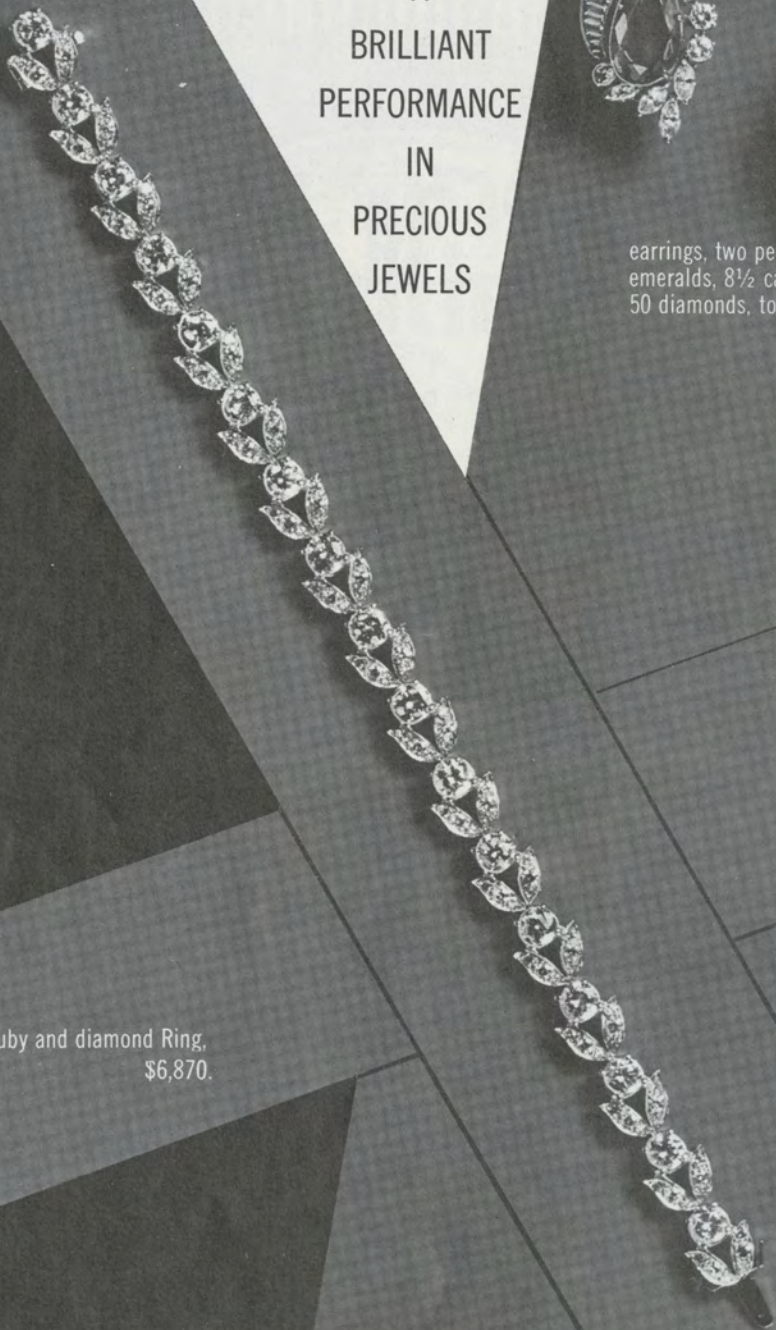
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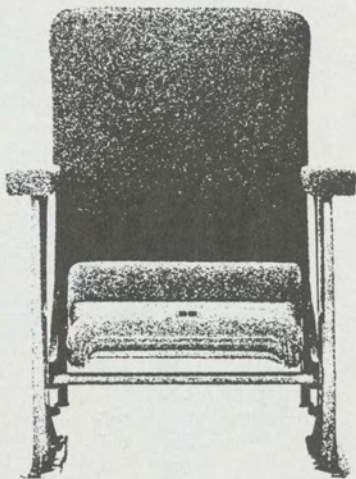
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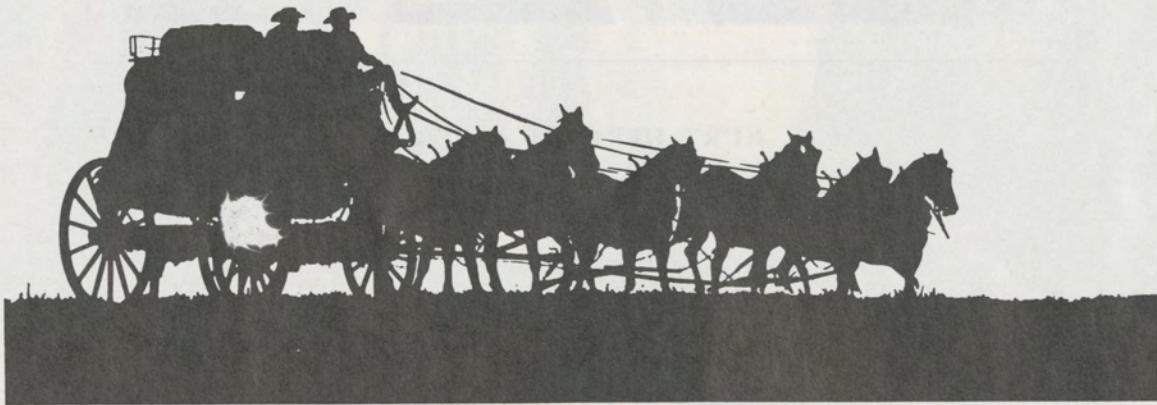
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		Geraint Evans	*Rico Serbo
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\*San Francisco Opera debut

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\*\* American debut

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# San Francisco Opera 1967

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*Doris Baltzo	*Winther Andersen	Thomas McEachern
*Walda Bradley	*William Booth	William McGuire
*Norma Bruzzone	Jan Budzinski	Kenneth MacLaren
Beverley Cole	Joseph Ciampi	Henry Metlenko
*Louise Corsale	Angelo Colbasso	Thomas Miller
Peggy Covington	Harry M. De Lange	Al Rodwell
Carol Denyer	Robert Eggert	Robert Romanovsky
Giovanna Szymkun	C. Blalock Flowers	John Segale
Ingeborg France	Stan Gentry	Allen Schmidling
*Ann Graber	John L. Glenister	Delbert Silva
Katherine Hancock	Constantine P. Gundunas	*Richard Styles
Rosella G. Homan	*Colin Harvey	Francis Szymkun
Phyllis Huie	Alva Henderson	Randolph Tingle
Anne Lagier	*Jonathan Huie	*James Tarantino
Elizabeth Letsky	Rudy Jungberg	*William Tredway
*Jeannine Liagre	Conrad Knipfel	Wilhelm Heinrich von Naumann
*Ann Moore	*Eugene Lawrence	Willett Wiggins
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  
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Rosita Arrieta	Wendy Holt
Mela Fleming	Genie Moore

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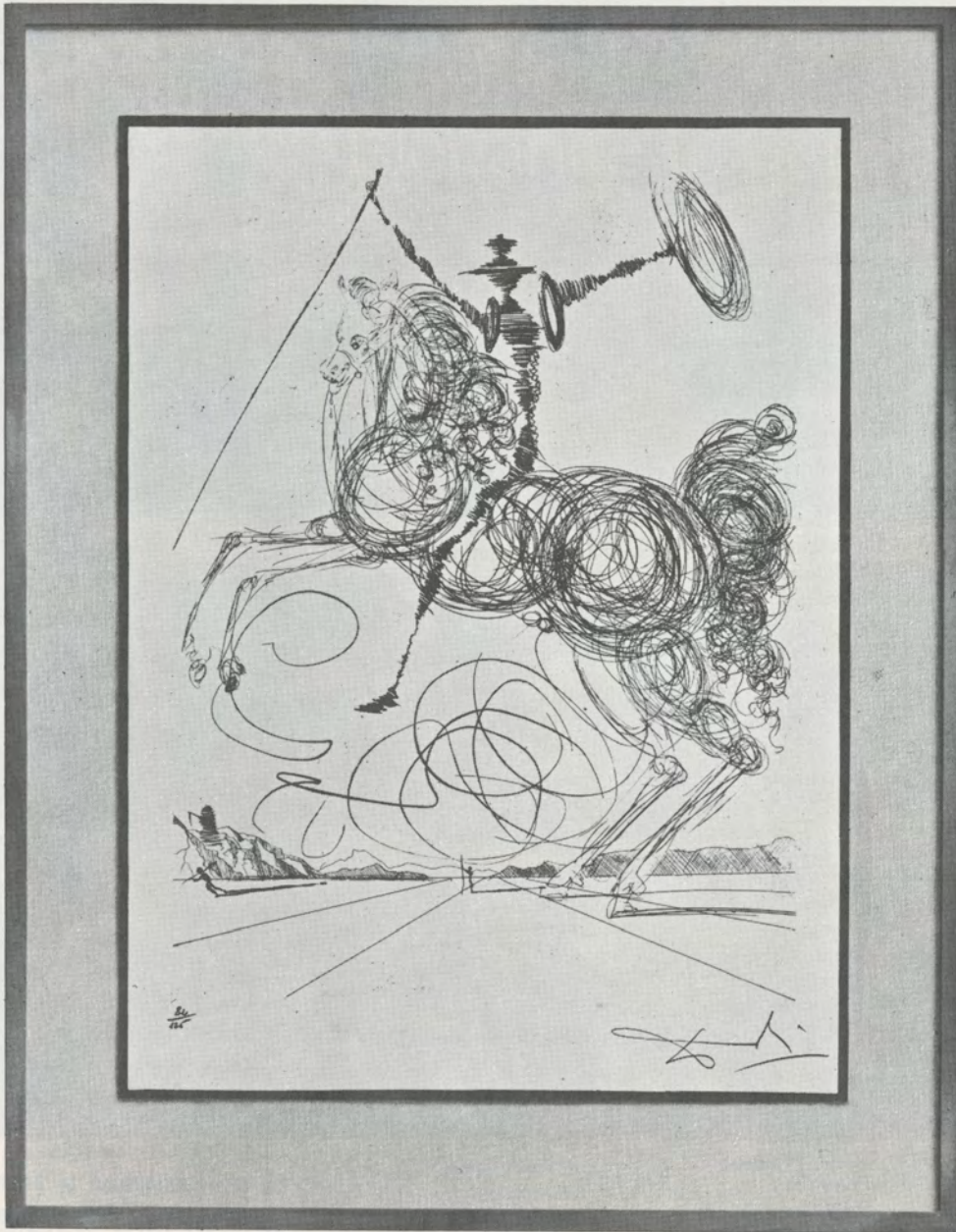
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Asbjorn Finess  
Hubert Sorenson  
Harry Rumppler  
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*Acting Principal*  
Rolf Störseth  
Mary Claudio  
Catherine Mezirka  
Tadeuz Kadzielawa  
Helen Stross

## BASS

Philip Karp  
*Principal*  
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Donald Prell  
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Walter Subke  
*Principal*  
Lloyd Gowan  
Merrill Jordan

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Eileen Gibson

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Raymond Duste

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*Principal*  
Frealon N. Bibbins  
Donald Carroll

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Frealon N. Bibbins

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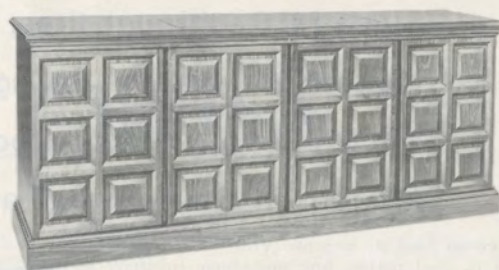
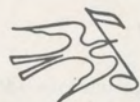
Alma Haug

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# PARIS AND "LOUISE"

by Dale Harris

Of the once-daring contemporaneity of Charpentier's *Louise* very little survives today. Nothing, of course, dates quite so fast as the *dernier cri*. What has been the height of fashion inevitably looks rather musty as soon as its vogue has passed. *Louise*, however, does not belong in the category of the superseded novelty. From the start, it was clearly something more than merely up to the minute — though the fact that it put modern life on the stage helped to obtain instant success for it all over the world. It has dated, to be sure, but it has done so in a very charming and attractive way. It has not been outdated, like, for example, the former operatic "hit" *Jonny spielt auf* (vintage 1927), the revival of which is nowadays hardly to be contemplated.

*Louise* survives, and it does so not merely in France, for reasons that its original, enthusiastic audiences could hardly have foreseen. They were delighted and astonished to find their coevals on the lyric stage. We are delighted to see again the familiar figures of romantic fiction: the artist, the young girl he loves, the stern parents who stand in the way of their union. To us the characters are, in any historical sense, infinitely remote. But as fictional beings they are very real. Indeed, almost seventy years after the Parisian première, *Louise* seems full of ghosts. Much of its present appeal is that it summons before us the shades of a vanished world. Not the facts, but the attitudes, illusions, aspirations.

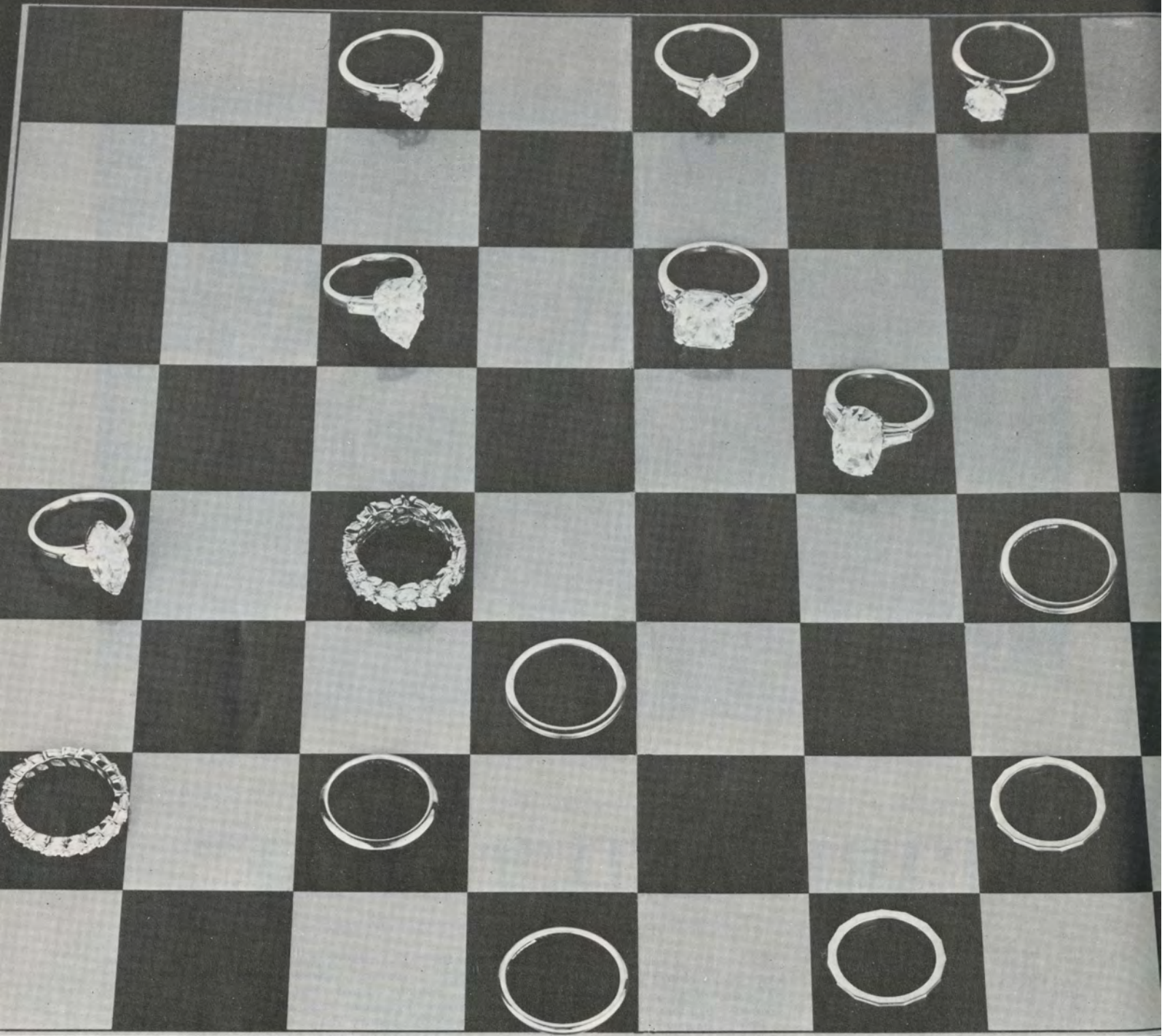
Today the opera looks both nostalgic and romantic. *Louise* has in fact much in common with the kind of glamor we respond to in *La Bohème*. Though Puccini's work is set in the 1830s and

Charpentier's at the turn of the century, we find in both operas a very similar vision of youthful aspiration and ardent love. It is a vision we have come to identify less with a specific historical period than with a permanent state of feeling. In the popular imagination nineteenth-century Paris is not so much a real place as a symbol of social and emotional freedom. Bohemia, *la vie de Bohème*, is a projection of our longing to overcome the restraints of daily life, to realize our ideals, to give full play to our passionate nature.

For the original audiences of the nineteenth century, the appeal of *Louise* was doubtless also of this sort. The opera is clearly to be associated not merely with *La Bohème* (1896), but also with the wildly romantic view of youth and art in Du Maurier's novel *Trilby* (1894), though the modernity of Charpentier's milieu helped to obscure these affinities. Erwin Stein has left us a vivid account of Alban Berg, then a boy of eighteen, at the Viennese première in 1903. Berg, dazzled by Charpentier's "new and direct approach to opera," persevered in applauding long after most of the audience had gone home. The revelation for him was the way Charpentier had used the lyric theater to disclose the tribulations of common urban people, a fact not perhaps without significance in the light of his own *Wozzeck* twenty years later. It was mainly because of its portrayal of humble daily life that *Louise* seemed to bring something new to the operatic stage. In the words of Paul Morand: "There was stupefaction from the old subscribers, accustomed to swans and sirens as they were, suddenly hearing a chorus of police-

(Continued on page 31)





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Revival

# LOUISE

*opera in four acts by* GUSTAVE CHARPENTIER  
*conductor:* JEAN PERISSON  
*stage director:* LOUIS ERLO

Julien .....	JOHN ALEXANDER*
Louise .....	ARLENE SAUNDERS*
Her mother .....	SONA CERVENA
Her father .....	NICOLA ROSSI-LEMENI
A young rag-picker.....	MARGERY TEDE*
A coal picker.....	MARCELLE MIGNOT STRONG
A noctambulist .....	STUART BURROWS
A newspaper girl.....	LOUISE CORSALE
A junk man.....	CLIFFORD GRANT
A milk woman.....	WILLENE GUNN*
A rag picker.....	ARA BERBERIAN
First policeman.....	ALLAN JAMES MONK
Second policeman.....	JOHN BEAUCHAMP
A street arab.....	MARIJA KOVA*
A street sweeper .....	CAROL KIRKPATRICK
A painter .....	JAMES TARANTINO
A sculptor .....	EUGENE LAWRENCE
A song writer .....	L. D. CLEMENTS
A student .....	WILLIAM BOOTH
A poet .....	WILLIAM TREDWAY
First philosopher .....	WINTHER ANDERSEN
Second philosopher .....	RICHARD STYLES
A chair mender .....	ANN GRABER
A rag vendor .....	ROD MacWHERTER
An artichoke vendor.....	SHEILA MARKS
A carrot vendor.....	ROBERT GLOVER
A bird food vendor.....	SYLVIA DAVIS
A green pea vendor.....	ROD MacWHERTER
Blanche .....	JEANINE LIAGRE
Marguerite .....	SALLY WINNINGTON
Suzanne .....	NORMA BRUZZONE
Gertrude .....	DONNA PETERSEN
Irma .....	DELICINA STEVENSON
Camille .....	SYLVIA DAVIS
An apprentice .....	MARIJA KOVA
Elise .....	ANN GRABER
Madeleine .....	DOLORES SAN MIGUEL
A watercress vendor .....	DONNA PETERSEN
Old clothes man.....	RAYMOND MANTON
A forewoman .....	WALDA BRADLEY
The king of fools.....	STUART BURROWS

*\*San Francisco Opera debut*

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MADI BACON, *Director*

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

*time and place:* About 1900, in Paris

- Act I: An apartment in a workingman's tenement  
Act II: Scene 1: A street-crossing at the foot of Montmartre  
          Scene 2: A sewing room in a dressmaking establishment  
Act III: A garden on the hills of Montmartre  
Act IV: The same as Act I

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DER ROSENKAVALIER (in German) Strauss

*Next Saturday Evening Series B performance: October 14 at 8:00*  
MANON LESCAUT (in Italian) Puccini

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### *The Story of "LOUISE"*

ACT I: From the terrace of his studio Julien sings of his love for Louise, who lives across the street with her parents in a workingmens' tenement. Hearing his voice Louise comes to the window. She asks Julien once again to write a formal letter to her father requesting her hand in marriage. If it is refused she promises to run away with him but only as a last resort since she loves her parents and does not wish to hurt them. At her prompting, Julien recalls their first meeting. Their conversation is overheard by her mother who drags Louise away and returns to shout at Julien. Louise gets a parting glimpse of him as he holds up the letter for her to see. As she prepares supper her mother viciously mocks her love for Julien. Her father returns and is warmly greeted by his daughter whom she obviously adores. He has with him Julien's letter which he carefully reads and wishes to consider. Her mother, angered by his attitude, makes insinuations about Louise. Despite her best efforts, Louise soon dissolves in tears.

ACT II: It is early morning in the streets of Paris and revellers are returning home from their evening's pleasures. With his friends, Julien comes to the dressmaker's shop where Louise works to find out the reaction to his letter. Louise arrives, escorted by her mother, and when they are alone Julien becomes angry at her lack of resolution and questions whether or not she will really ever run away with him.

SCENE II: In the dressmaker's workroom the girls gossip and chatter. They notice that Louise has been crying and accuse her of being in love which she emphatically denies. Soon Julien is heard serenading her, much to the delight of the sewing girls. Unable to bear it any longer, Louise rushes out to join him.

ACT III: In the garden of the house on Montmartre where she now lives with Julien, Louise sings of her great happiness and the two lovers rejoice in their new freedom. Julien's friends arrive to crown her the Muse of Montmartre. Their mirth is interrupted by the appearance of Louise's mother, now frail and sad, who has come to tell Louise that her father is dangerously ill. She confesses that for a while they pretended that she was dead but her father would go to her room at night calling her name. Promising that she may return to Julien whenever she wishes, she begs Louise to come home. Julien finally consents and Louise leaves with her mother.

ACT IV: Louise is still with her family who have broken their promise to let her return to Julien. Her father, now recovering from his illness, is disgruntled and difficult and accuses her of being an ungrateful child. He fondles her on his knee and tries to bring back the happy time of her childhood. Louise is torn between her loyalty to her parents and her love of Julien. The sights and sounds of Paris call to her until finally she cannot stand it any longer and decides to leave. Furious at her decision her father orders her from the house and as she leaves, his anger spent, calls pleadingly after her.

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**Paul Masson**

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PARIS AND "LOUISE"  
(Continued from page 23)

men and rag-pickers, and the sound of a plumber warbling of love."

Not that humble life was unknown in opera houses. Twenty-five years earlier *Carmen* had familiarized audiences with the passions of a factory-girl and a corporal. And the *verismo* composers, led by Mascagni and Leoncavallo, had long since filled the theaters with village seducers, local teamsters, adulterous housewives, itinerant actors and jealous husbands. But if these were humble people their chief interest lay in the violence of their lives. *Cavalleria Rusticana* and *I Pagliacci* are realistic operas in the sense that they deal with unheroic subjects in plebian settings. They deal, above all, with the unpleasant facts of life, and, significantly, they both end in murder.

*Louise*, on the other hand, though it portrays the passions of common folk, does so within a much more ordinarily domestic frame of reference. It was not for nothing that Charpentier, his own librettist, subtitled the work a "novel in music." He was much influenced by Zola and the school of naturalism. The very first thing that we see Louise's father doing is to ask if the soup is ready. After dinner Louise reads him the newspaper while the mother irons. Louise is a seamstress, whom we observe at work among the sewing machines of a dressmaker's shop. The dramatic personae include rag-pickers, junkmen, street-cleaners, coal-gatherers, milk-women, newspaper-folders, old-clothes-men, and *gosses* — or what might have been called a generation or so later, dead end kids. These are not merely the poor, they are the near-destitute, and they converse, fittingly, in the *argot* of the Parisian streets.

For Charpentier was a socialist. Himself born into the humblest of backgrounds, he always felt a genuine sympathy for the downtrodden of his time. He knew what it was like to be hungry and penniless. He attended socialist demonstrations and frequented anarchist cafés. His sympathies were all against the forces of reaction: the monarchists, the army, the clergy. He sided passionately with Zola in his support of Dreyfus. After the success of *Louise* — royalties from which enabled him to live out a very long life without financial worries — he established the "Cercle Mimi Pinson" and a People's Conservatory, in order to give musical training to poor working girls. He organized concerts for farm laborers and coal miners. As Edward J. Dent said of *Louise* while its composer was still alive, "it was a work of great courage, for it put the slums of modern Paris on the stage with picturesque theatrical effect; and Charpentier's personal life has shown that its deep sense of human sympathy was absolutely genuine."

But for a piece whose avowed aim is to transcribe the harsh realities of working class existence, *Louise* is remarkably tender. The atmosphere of proletarian life, the struggle to survive, to scratch a livelihood from the mean streets, is an important feature of the opera. In the second act the voices of the poor — a chair-mender, a pair of vegetable-sellers, and a ragman — provide a background to the yearning Julien as he waits for Louise; and later in the act his despair is pointed up by the melancholy cries of an old-clothes-man, a bird-food-seller and a hawker of artichokes. These figures provide the social context of Julien's love, ostensibly an anti-romantic context. But the effect of these scenes is primarily one of beauty. This is the music not of a revolutionary but of a romantic composer, and a romantic composer who has listened with profit both to the Impressionists and to the *Midsummer Magic* in the second act of *Die Meistersinger*. If these street vendors are the oppressed of the world they are transfigured by their poverty. Their haunting cries, like the Strawberry Woman's in *Porgy and Bess*, transform the drabness of their social milieu. Charpentier seems to want not so much to do away with poverty as to dignify, even prettify, it.

More revealing still, he introduces among these people a frankly symbolic figure, the Noctambulist, who comments on their lives and provides an ironic glimpse of the pleasures available to all. At the world première, the Noctambulist, returning home after his revels, threw back his opera cloak to reveal a carnival costume illuminated by electric lights — to the surprise and admiration of the milk-woman and the rag-picker.

All of this does much to explain the rage of Debussy: "Charpentier... has taken the cries of Paris — so delightfully human and picturesque, and... has turned them into sickly cantilenas with harmonies underneath... And they call this Life!... This man imagines that he can express the soul of the poor!"

There can be no doubt, however, that Charpentier believed it was his duty to speak on behalf of the poor. *Louise* is full of working-class sentiments. The junkman tells the coal-gatherer that children run away from home because the life of the workers is hell. The little rag-picker asks why good beds and fine clothes should not belong to everybody, in the way the sunshine does. And the father of Louise complains, "When you don't have a private income of your own, you have to be satisfied with making one for others to enjoy!"

But despite its social realism *Louise* is not really an opera either with primarily political aims or about the soul of the poor. Debussy's rage was misplaced. Charpentier's words on the work are worth attending to: "*Louise* was made by me instinctively. I leave to others... the care of disengaging the formulas and the ten-

(Continued on page 33)



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# Grace Bumbry

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Valclav Neumann conducting SBL 3717 *In preparation*

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Zubin Mehta conducting SCL 3716 *In preparation*

Recital

Songs by Schubert, Schumann and Brahms,  
with Leonard Hokanson, Piano  
S 36454 *In preparation*



Angel

# Debut Artists in "Louise"

ARLENE SAUNDERS



Born in Cleveland, Miss Saunders received her musical training at Baldwin Wallace conservatory in Berea, Ohio. She came to New York in 1960, entered and won the American Opera auditions which resulted in a debut as Mimi in "La Boheme" at Milan's Teatro Nuovo.

Upon her return to the United States the young soprano sang Marguerite in Houston, Mimi in Central City, and Donna Elvira in Cincinnati. She made her debut with the New York City Opera on the opening night of the 1961 season as Giorgetta in Puccini's "Il Tabarro" and later sang Mimi there. The following year she again opened the New York City Opera season, this time as "Louise". Miss Saunders received a standing ovation after the "Depuis le Jour".

A contract with the Metropolitan followed with appearances on tour as Eva in "Die Meistersinger" and Rosalinda in "Die Fledermaus". For the last three years Miss Saunders has been a member of the Hamburg Staatsoper and this summer went with the company to Expo '67 in Montreal and Lincoln Center in New York. Her most recent triumph in Hamburg was the title role in Strauss' "Arabella" which won her forty-eight curtain calls.

Offstage the blond soprano has a great interest in modern art, especially Kokoschka and Marini. She also has raised and trained great danes for show and only recently was forced to give up her kennels due to her extensive traveling.

JOHN ALEXANDER



His first three years at Duke university John Alexander was a pre-medical student, singing only for his own pleasure. He then joined the United States Air Force and sang the leading role in "I Pagliacci" in an all-G.I. performance. After his discharge he studied at the Cincinnati conservatory of music and made his debut as "Faust" with the Cincinnati Zoo opera.

Then followed a period of study with famed baritone Robert Weede, whose protege Alexander became. Soon the tenor was singing in Philadelphia, Pittsburgh, Central City, Fort Worth, and Houston. He was heard frequently at the New York City Center, including the memorable production of "Louise" opposite Arlene Saunders.

In 1961 came Alexander's debut at the Metropolitan as Ferrando in "Cosi fan Tutte". He has appeared there every season since in such roles as Hoffmann, Alfredo, the Duke of Mantua, Elvino, and Edgardo. When Joan Sutherland sang her first "Norma" in Vancouver, John Alexander was the Pollione. He subsequently recorded the role, and also appeared with Sutherland on her triumphant Australian tour.

Symphony orchestras often present him in solo roles in a repertoire that ranges from Bach's B minor mass to Beethoven's 9th symphony to Honneger's "King David".

MARIJA KOVA



Miss Kova's initial San Francisco appearance was in Spring Opera's "Mignon" in 1966. In addition to her debut role tonight she will be heard later in the season as Annina in "Der Rosenkavalier", Gianetta in "L'Elisir d'Amore", and in "Manon Lescaut" and "Das Rheingold."

A native of Yugoslavia, Miss Kova studied in Vienna and London. She emigrated to the United States in 1959, sang at New York's Jones Beach that summer in "The Song of Norway" and that fall opened in the original company of "The Sound of Music" on Broadway with which she remained for two years.

Operatic activities include engagements with the New York City Opera, and the companies of Dallas, Hartford, Tulsa, Philadelphia, and Brooklyn in such roles as Suzuki, Hansel, Maddalena, and Jocasta in "Oedipus Rex".

## PARIS AND "LOUISE"

(Continued from page 31)

dependencies of the piece. I have wished simply to give on the stage that which I have given [in my other music]: the lyric impression of the sensations that I reap in our beautiful, fairy-like modern life. Perhaps I see this as in a fever, but that is my right, for the street intoxicates me." This sense of fairy-like life, of intoxication, hardly belongs among the beliefs of a revolutionary.

What claims Charpentier's fullest sympathies is not really social at all; he is caught up, more than anything else, by the ardor of Louise—and by Paris, the city of light, in whose midst her longings are at last fulfilled, Louise's need to love, her desire for freedom in order to realize her passionate nature, is fed by her native city. It is Paris that calls to her from beyond the confines of her parents' apartment, that promises her an escape from their stultifying protectiveness. It is Paris that she and Julien turn to for a blessing when in the third act they finally join their lives (without, it should be noted, a hint of marriage); and it is Paris that gives her the courage to make the final break with her parents when they try to keep her from returning to her lover. During this scene the sounds of the street, in the form of an intoxicating waltz that expresses the free life to be found there, surge through the windows and take such possession of her when she tears herself from the

family bosom she is by then really returning to her native element. Paris has taught her to be true to herself.

Louise's father, the chief spokesman for Charpentier's radical social views receives by comparison a great deal less sympathy. He is not, however, a monster—though the mother very nearly is. It is part of Charpentier's instinctive sense of justice that though the father is selfish and repressive he is nevertheless a pathetic figure. The lullaby in the fourth act, during which he tries to rock Louise in his arms as he did when she was a child, has real poignancy. But he is self-indulgent. He is continually trying to provoke sympathy for himself: "Oh, what a day I've had!" he says while waiting for dinner in act one, "I feel I'm growing old." He confuses the love his daughter should bear him with his need to be recompensed for the deficiencies of life. She is to make up for all his disappointments. He even tries to use his sense of social injustice to keep Louise from the man she loves: "Can poor people like us ever hope to be happy?" The answer is Louise's rapture—"Depuis le jour," in the duet with Julien that follows, in the music that rises from the Paris streets as she rushes from the room in the last act. The father, weary and careworn, is not an equal adversary. Charpentier, like his Louise, is on the side of life and passion.



**NICOLAI GHIAUROV**

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Sutherland, Corelli-Bonyngé  
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Handel: ALCINA  
Sutherland, Berganza, Alva  
-Bonyngé  
Stereo OSA-1361 Mono A-4361



**LUCIANO PAVAROTTI**

October Release  
Bellini: BEATRICE DI TENDA  
Sutherland, Veasey-Bonyngé  
Stereo OSA-1384 Mono A-4384



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## Special Events

### Opera Previews

Presented by The Junior League  
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Friday, September 15  
LA GIOCONDA (Ponchielli)  
Speaker: Dr. Jan Popper

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

Friday, October 13  
HAROLD ROSENTHAL LECTURE

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

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

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

Presented by the San Francisco  
Opera ACTION Peninsula groups.

Monday, September 18  
THE MAGIC FLUTE (Mozart)

Monday, September 25  
LOUISE (Charpentier)

Monday, October 2  
MACBETH (Verdi)

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

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

Presented by the Jewish Community Center

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

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

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

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

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

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

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

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

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

### Opera Ball and Fol-de-Rol

Presented by the San Francisco Opera Guild  
Thursday, October 12, at 9 p.m.  
Master of Ceremonies: Ray Bolger  
CIVIC AUDITORIUM

(Continued on page 54)



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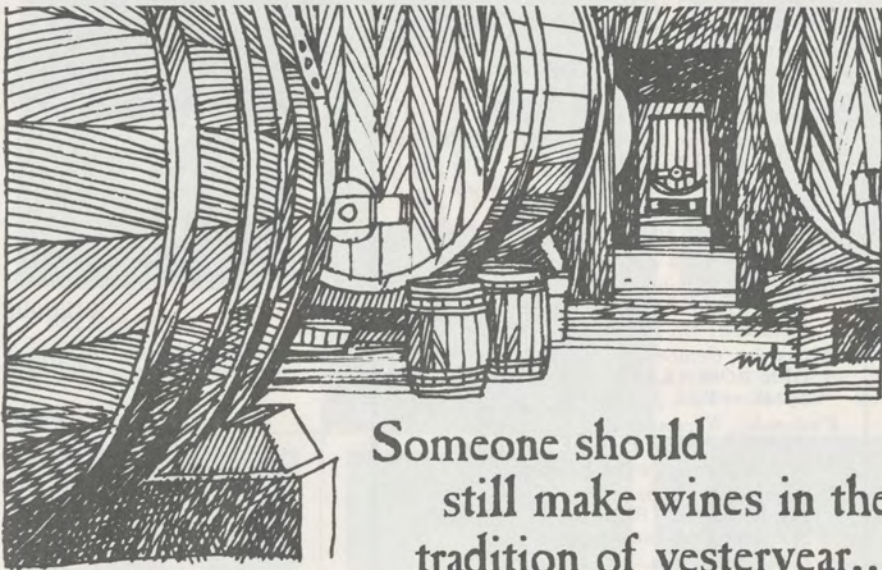
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## CONTINUING A TRADITION OF VITALITY

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

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

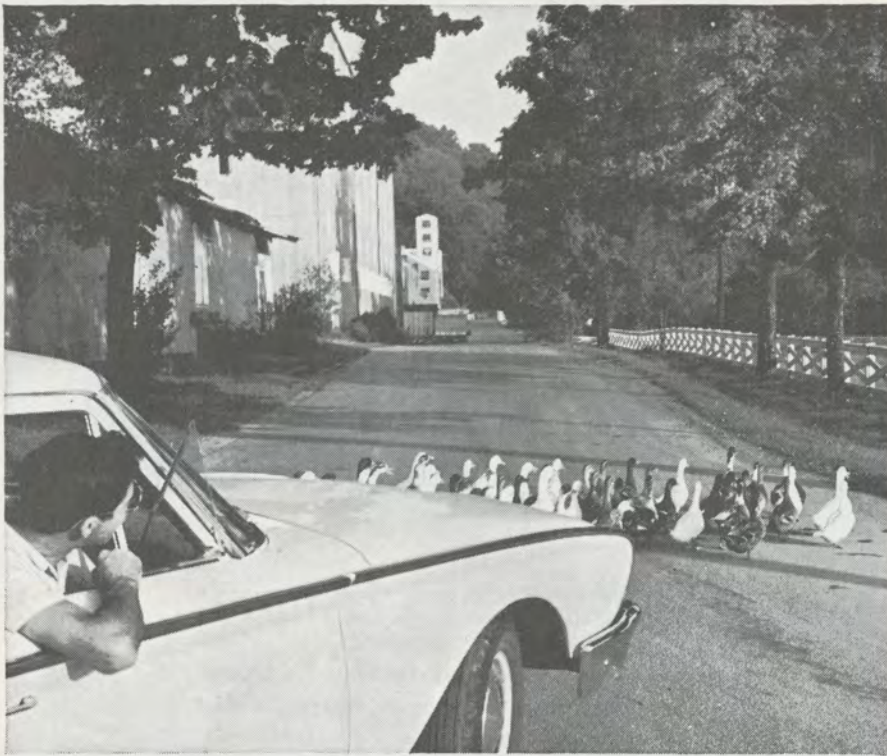
While we intend to continue the basic policies that have made the San Francisco Opera pre-eminent, our strong audience interest has led us to embark on certain expansion moves that we feel are now essential for both artistic and economic reasons. For example, the recently announced alliance with the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

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

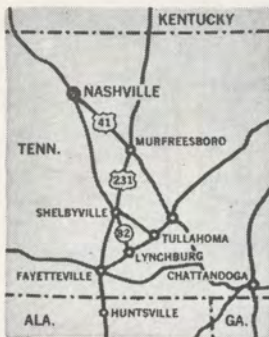
We are proud of the significant public support that our Company receives. Still, it is vital to the success of our operations that the 1967 Fund Drive goal of \$400,000 be met and, hopefully, exceeded. In relying on the generous financial support of each individual friend of the San Francisco Opera,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

*Prentis Cobb Hale*

PRENTIS COBB HALE  
President, San Francisco Opera Association



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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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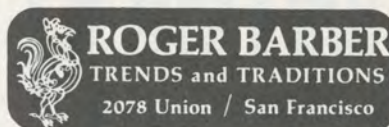
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## Repertoire | 1967 Season

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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## Repertoire | 1967 Season

Friday evening, November 24, at 8:00

**LA BOHEME** (Puccini)  
Same cast as November 11

Saturday evening, November 25, at 8:00

**DAS RHEINGOLD** (Wagner)  
Same cast as November 17

Sunday afternoon, November 26, at 2:00

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

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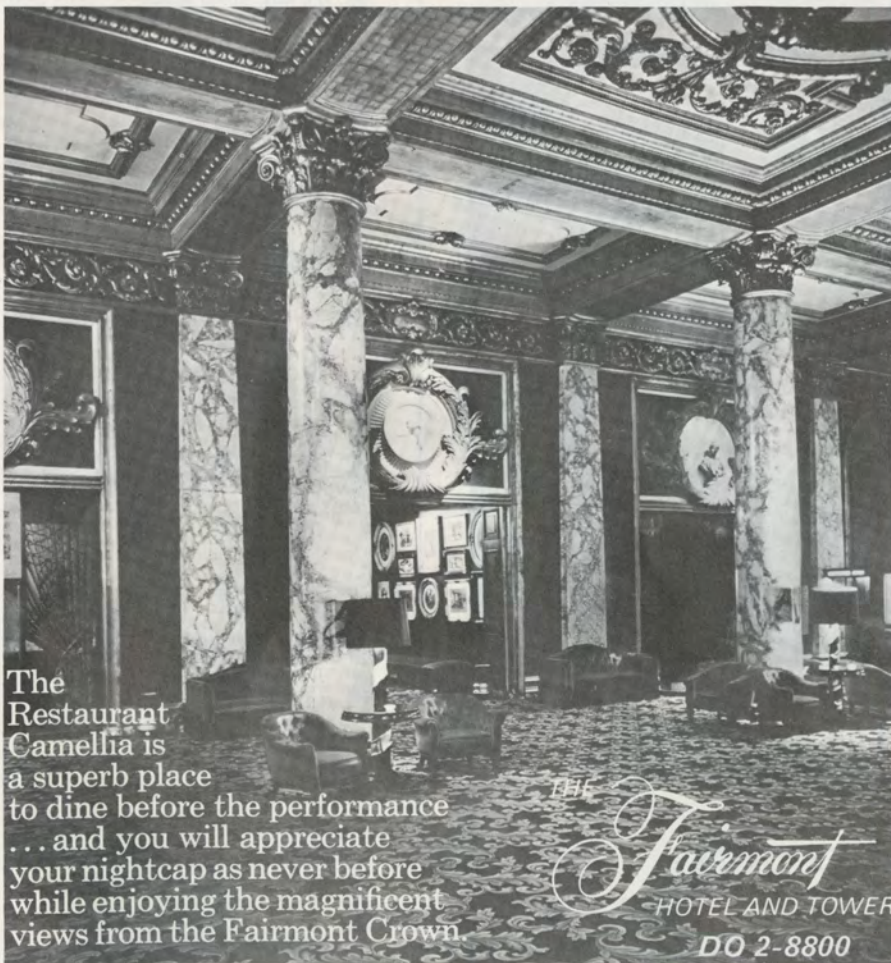
10 a.m. to performance time on all performance days except Sundays.

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

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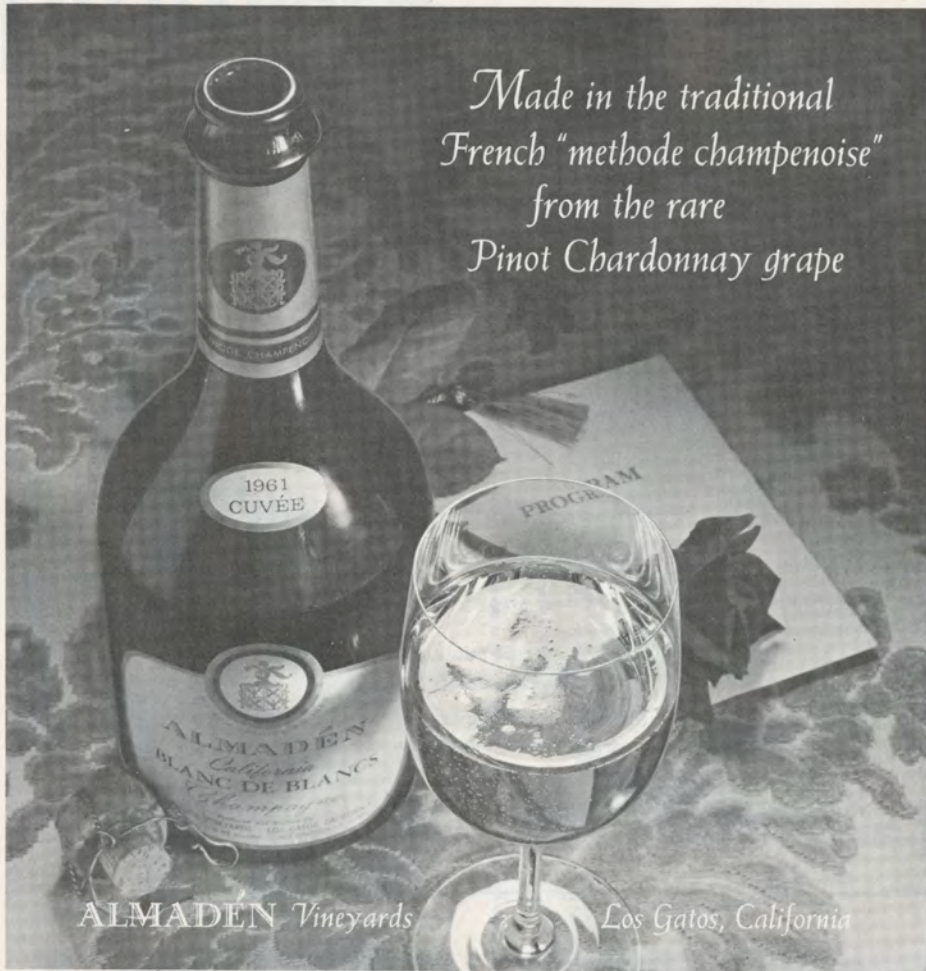
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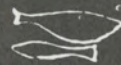
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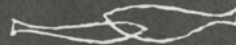
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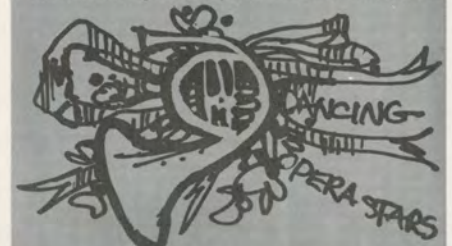
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The San Francisco Opera Guild  
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THURSDAY, OCTOBER 12, 1967  
CIVIC AUDITORIUM • 9 PM

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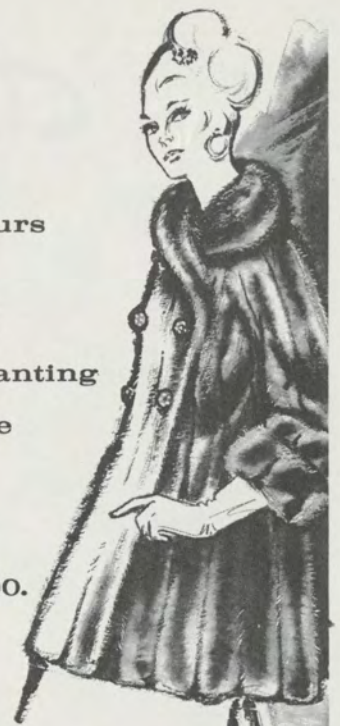


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## Special Events

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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

**THE IRON HORSE**  
AT THE OPERA

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

Closed  
Sunday

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THE FIRST FOUR-DOOR THUNDERBIRD

Tuesday Evening, October 3, 1967, at 8:30  
(Final curtain approximately 11:45)

Revival

# LOUISE

opera in four acts by GUSTAVE CHARPENTIER  
conductor: JEAN PERISSON  
stage director: LOUIS ERLO

Julien .....	JOHN ALEXANDER
Louise .....	ARLENE SAUNDERS
Her mother .....	SONA CERVENA
Her father .....	NICOLA ROSSI-LEMENI
A young rag-picker .....	MARGERY TEDE
A coal picker .....	MARCELLE MIGNOT STRONG
A noctambulist .....	STUART BURROWS
A newspaper girl .....	LOUISE CORSALE
A junk man .....	CLIFFORD GRANT
A milk woman .....	WILLENE GUNN
A rag picker .....	ARA BERBERIAN
First policeman .....	ALLAN JAMES MONK
Second policeman .....	JOHN BEAUCHAMP
A street arab .....	MARIJA KOVA
A street sweeper .....	CAROL KIRKPATRICK
A painter .....	JAMES TARANTINO
A sculptor .....	EUGENE LAWRENCE
A song writer .....	L. D. CLEMENTS
A student .....	WILLIAM BOOTH
A poet .....	WILLIAM TREDWAY
First philosopher .....	WINTHER ANDERSEN
Second philosopher .....	RICHARD STYLES
A chair mender .....	ANN GRABER
A rag vendor .....	ROD MacWHERTER
An artichoke vendor .....	SHEILA MARKS
A carrot vendor .....	ROBERT GLOVER
A bird food vendor .....	SYLVIA DAVIS
A green pea vendor .....	ROD MacWHERTER
Blanche .....	JEANINE LIAGRE
Marguerite .....	SALLY WINNINGTON
Suzanne .....	NORMA BRUZZONE
Gertrude .....	DONNA PETERSEN
Irma .....	DELICINA STEVENSON
Camille .....	SYLVIA DAVIS
An apprentice .....	MARIJA KOVA
Elise .....	ANN GRABER
Madeleine .....	DOLORES SAN MIGUEL
A watercress vendor .....	DONNA PETERSEN
Old clothes man .....	RAYMOND MANTON
A forewoman .....	WALDA BRADLEY
The king of fools .....	STUART BURROWS

## *Inhabitants of Paris*

### Corps de ballet

San Francisco Opera Boys' Chorus  
MADI BACON, Director

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

time and place: About 1900, in Paris

Act I: An apartment in a workingman's tenement

Act II: Scene 1: A street-crossing at the foot of Montmartre  
Scene 2: A sewing room in a dressmaking establishment

Act III: A garden on the hills of Montmartre

Act IV: The same as Act I

Next Regular Subscription Series performance: Tuesday Evening, October 10, at 8:00

DER ROSENKAVALIER (in German) Strauss

**PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE**

Latecomers will not be seated while the performance is in progress

Friday Evening, October 13, 1967, at 8:00  
(Final curtain approximately 11:15)

Revival

# LOUISE

*opera in four acts by* GUSTAVE CHARPENTIER  
*conductor:* JEAN PERISSON  
*stage director:* LOUIS ERLO

Julien .....	JOHN ALEXANDER
Louise .....	ARLENE SAUNDERS
Her mother .....	SONA CERVENA
Her father .....	NICOLA ROSSI-LEMENI
A young rag-picker .....	MARGERY TEDE
A coal picker .....	MARCELLE MIGNOT STRONG
A noctambulist .....	STUART BURROWS
A newspaper girl .....	LOUISE CORSALE
A junk man .....	CLIFFORD GRANT
A milk woman .....	WILLENE GUNN
A rag picker .....	ARA BERBERIAN
First policeman .....	ALLAN JAMES MONK
Second policeman .....	JOHN BEAUCHAMP
A street arab .....	MARIJA KOVA
A street sweeper .....	CAROL KIRKPATRICK
A painter .....	JAMES TARANTINO
A sculptor .....	EUGENE LAWRENCE
A song writer .....	L. D. CLEMENTS
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Suzanne .....	NORMA BRUZZONE
Gertrude .....	DONNA PETERSEN
Irma .....	DELICINA STEVENSON
Camille .....	SYLVIA DAVIS
An apprentice .....	MARIJA KOVA
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MADI BACON, *Director*

*chorus director:* VINCENZO GIANNINI  
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*costumers:* GOLDSTEIN & CO.

*time and place:* About 1900, in Paris

- Act I: An apartment in a workingman's tenement  
Act II: Scene 1: A street-crossing at the foot of Montmartre  
Scene 2: A sewing room in a dressmaking establishment  
Act III: A garden on the hills of Montmartre  
Act IV: The same as Act I

*Next Friday Evening Series performance: October 20, at 8:00*  
MANON LESCAUT (in Italian) Puccini

**PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE**  
*Latecomers will not be seated while the performance is in progress*