

Macbeth

1967

Wednesday, October 11, 1967 8:00 PM

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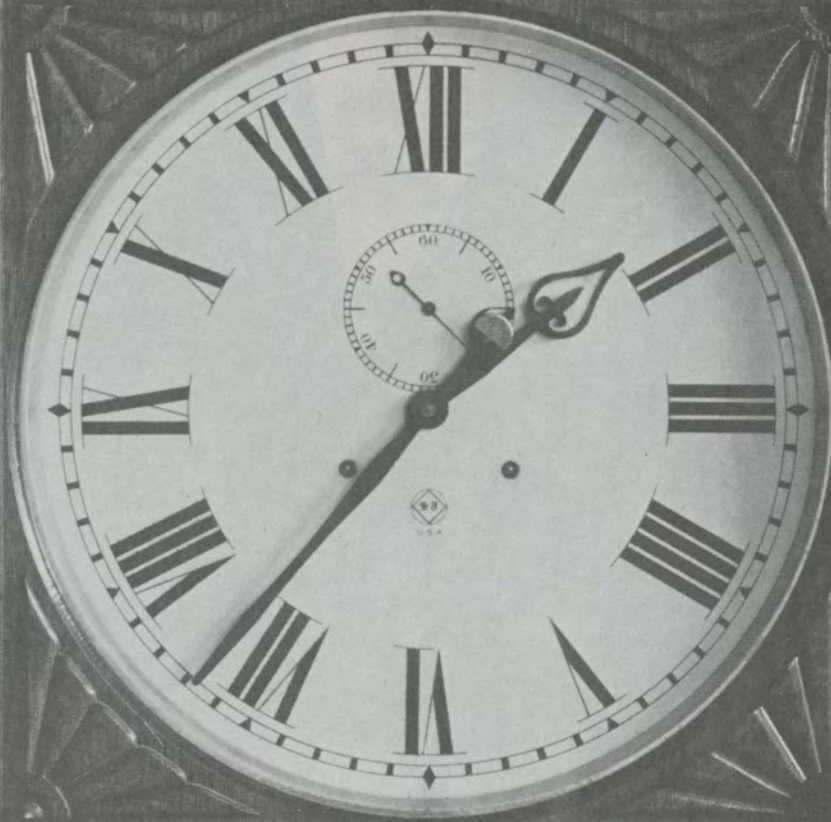
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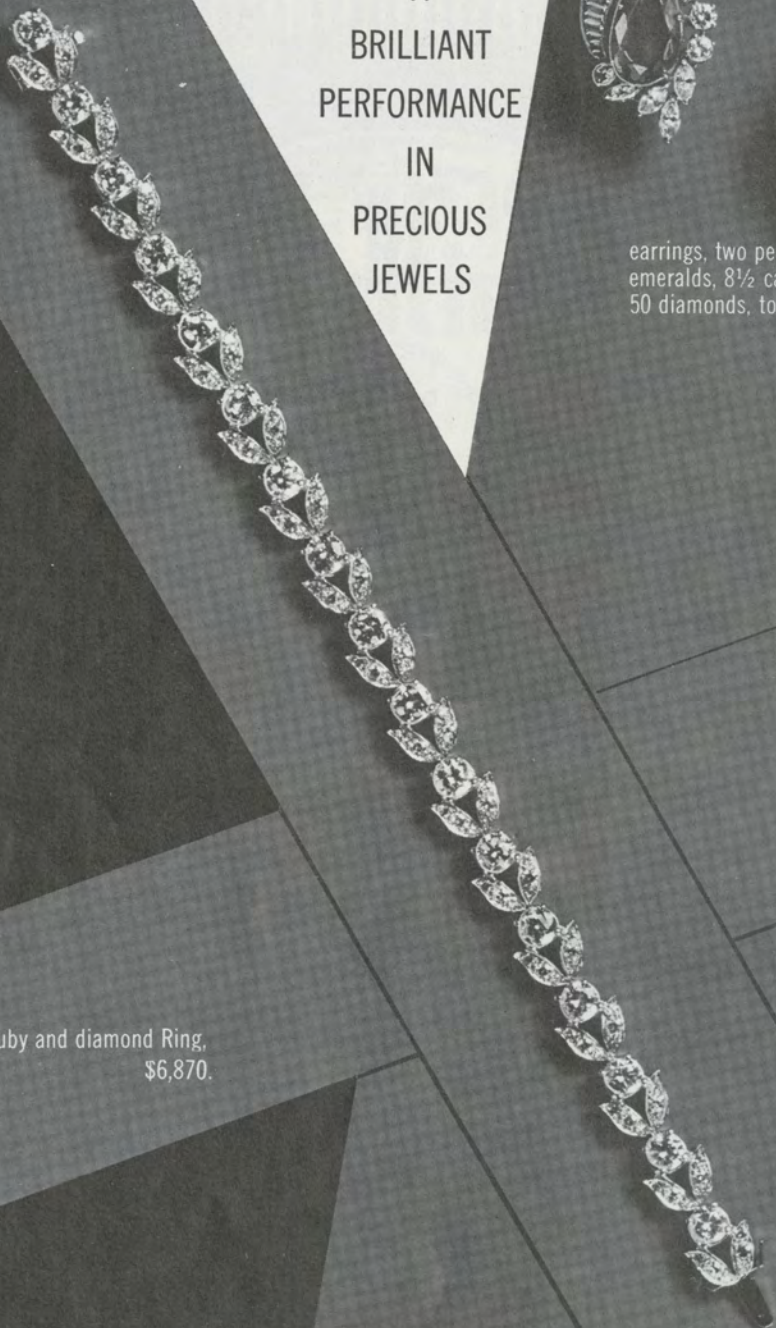
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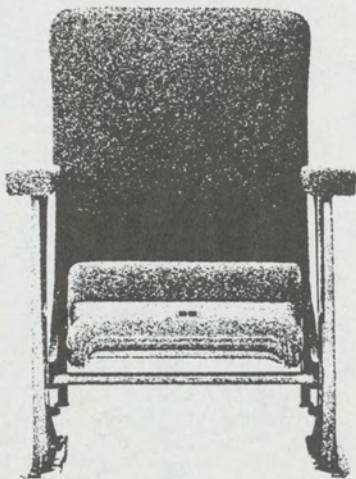
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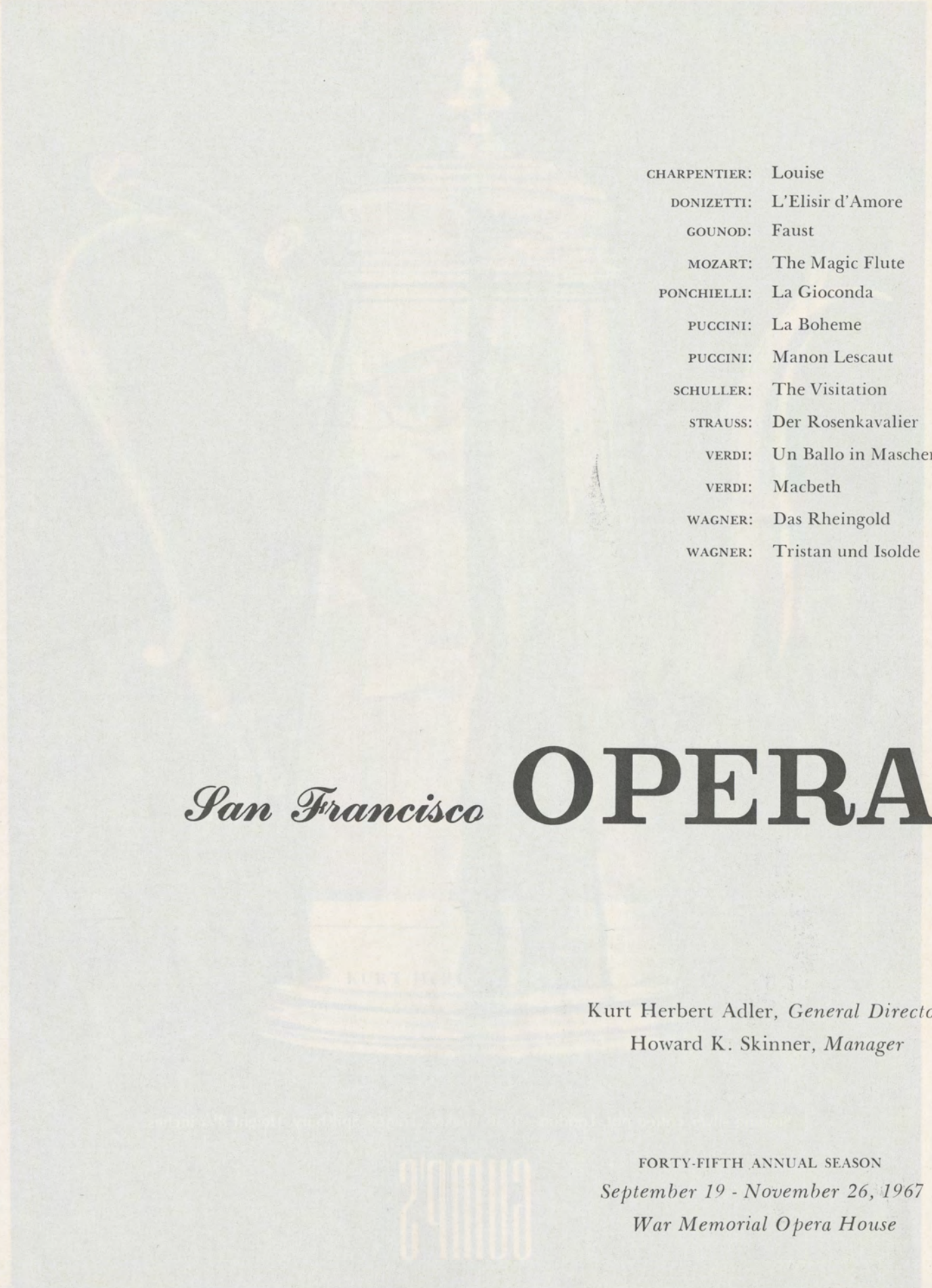
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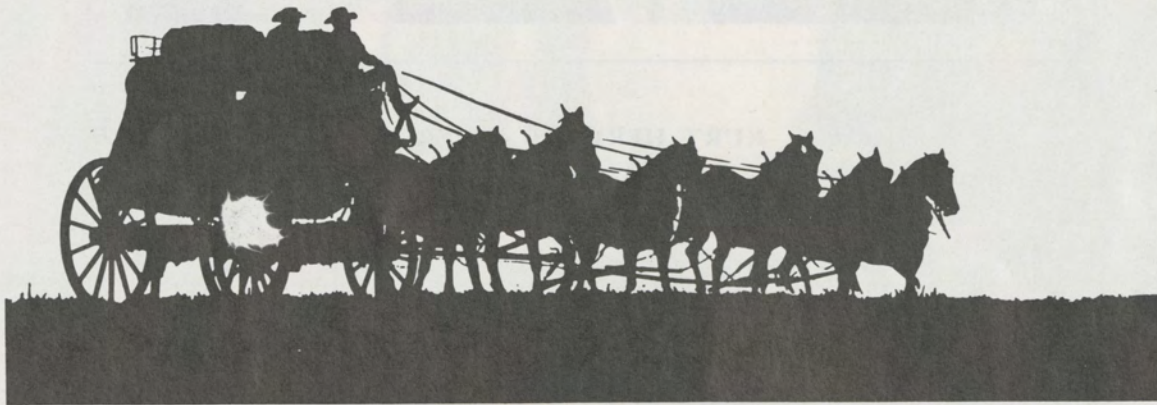
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*Willene Gunn	*Felicia Weathers	*Simon Estes	Nicola Rossi-Lemeni
		Geraint Evans	*Rico Serbo
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		Clifford Grant	*David Ward
		*Joseph Greindl	*Allan Wentt
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Solo dancer:

*Sandra Balestracci

*San Francisco Opera debut

roster subject to revision

** American debut

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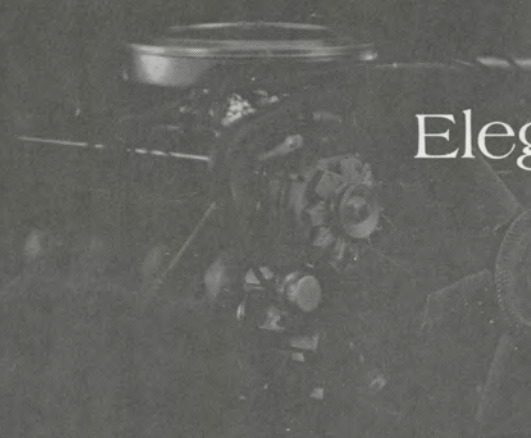
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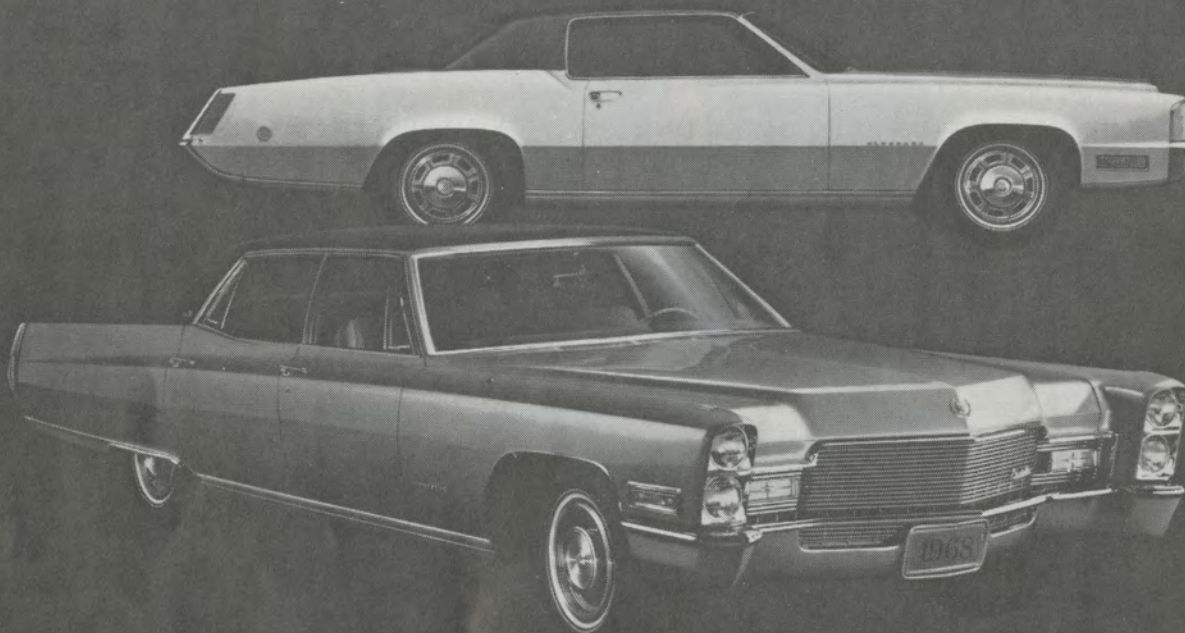
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*Walda Bradley	*William Booth	William McGuire
*Norma Bruzzone	Jan Budzinski	Kenneth MacLaren
Beverley Cole	Joseph Ciampi	Henry Metlenko
*Louise Corsale	Angelo Colbasso	Thomas Miller
Peggy Covington	Harry M. De Lange	Al Rodwell
Carol Denyer	Robert Eggert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

Boys Chorus

Cecilia Sanders	*Brooke Aird	Kipp Leyser
Cynthia Schoel	Steven Anderson	*Erik Lindstedt
Sally Sherrill	*Thomas Bales	*Patrick Martinez
Lola Lazzari Simi	Edward Bosley	Kian McCarthy
*Marcelle Mignot Strong	Scott Brookie	Kevin Murray
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	Timothy Erickson	Eric Olson
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	Michael Johnson	Donald Thornton
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	Stephen Kalm	Martin White
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	Roderick Lauderdale	

Ballet

Maile Ackerman
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 Illana de Heurtaumont
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 Alan Bergman
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Rosita Arrieta	Wendy Holt
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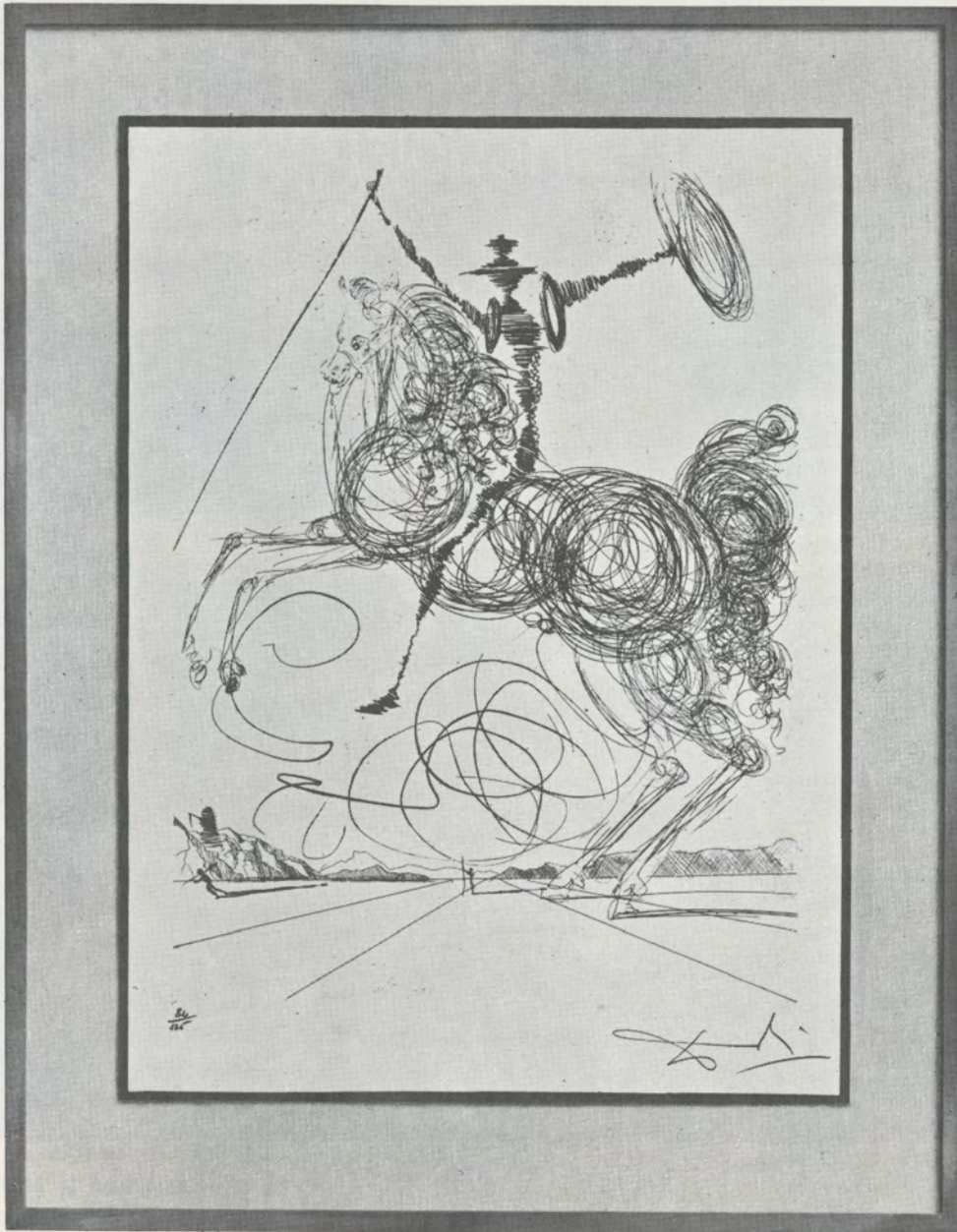
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Mary Claudio
Catherine Mezirka
Tadeuz Kadzielawa
Helen Stross

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Philip Karp
Principal
Charles Siani
Carl Modell
Donald Prell
Michael Burr

FLUTE

Walter Subke
Principal
Lloyd Gowan
Merrill Jordan

PICCOLO

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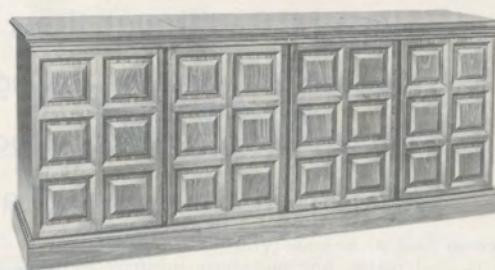
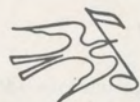
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The Drama of "Macbeth"

by Winton Dean

All his life Verdi was a fanatical admirer of Shakespeare—not the poet, whom he could not read in English, but the dramatist, whom he called "the greatest authority on the heart of man". It is no accident that the most remarkable of his early operas as well as the two final masterpieces of his maturity should be based on plays by Shakespeare; there might have been a fourth if the *King Lear* that he contemplated for nearly half a century had been finished.

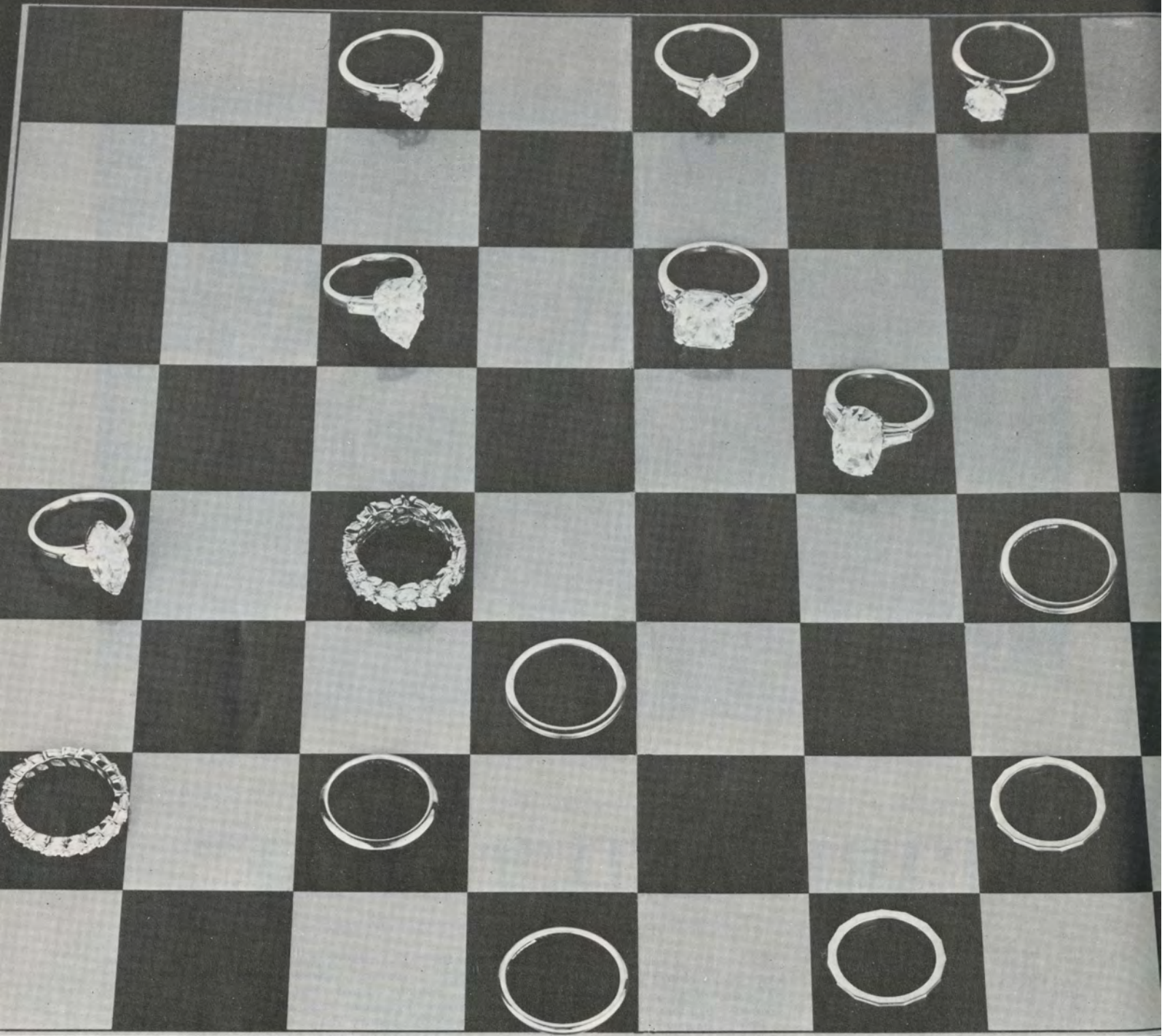
Verdi composed *Macbeth* for Florence in 1847. In dedicating the vocal score to his benefactor Antonio Barezzi he described it as "dearer to me than all my other operas". Even without his explicit statement we might have deduced this from the immense pains he took, not only over the original composition and the revision he made for Paris in 1865, but over every detail of the performance, the scenery and the dramatic action as well as the musical interpretation. He sent pages of advice and explanation to the artists concerned in the first performance, and even in revivals with which he was not personally connected.

He himself drafted the libretto in prose; it was then versified by Francesco Piave (the librettist of nine other Verdi operas, including *Ernani*, *Rigoletto* and *La Traviata*), with a few contributions

from Andrea Maffei. It follows the play closely, though with considerable cuts; some of the most prominent scenes, including Macbeth's two encounters with the witches, the duet after the murder and Lady Macbeth's sleep-walking, are almost literal translations. The only significant change is that Lady Macbeth is privy to Banquo's murder. This fidelity was very unusual in 1847. There had been many earlier Shakespeare librettos, but nearly all of them (including a *Macbeth* by Rouget de Lisle, author of the *Marsellaise*) had distorted the original to conform with current ideas in a manner that strikes us today as ludicrous. Verdi worked *with* the play, not against it. He found that in Lady Macbeth's first soliloquy, interrupted by the Messenger with the news of Duncan's approach, Shakespeare had precisely anticipated the cavatina-cabaletta form of romantic opera. Lady Macbeth's drinking-song in the banquet scene, its second stanza following the first appearance of Banquo's ghost, exploits an operatic situation implicit in the play. So do several other movements, including the sleep-walking scene with its comments from the lady-in-waiting and the doctor. The links between dramatist and composer extended to technique as well as temperament.

Macbeth with its straightforward plot seems (and is) an excel-

(Continued on page 31)



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Revival
MACBETH
(in Italian)

opera in three acts by GIUSEPPE VERDI
text by FRANCESCO MARIA PIAVE and
ANDREA MAFFEI
after the play by William Shakespeare

conductor: GIUSEPPE PATANE
stage director: LOUIS ERLO
designer: LEO KERZ

Macbeth	CHESTER LUDGIN
Banquo	THOMAS O'LEARY
Lady Macbeth	GRACE BUMBRY
Fleance	MICHAEL DEAN
Macduff	DANIELE BARIONI
Malcolm	L. D. CLEMENTS
Lady Macbeth's attendant	CAROL KIRKPATRICK
A murderer	ALLAN JAMES MONK
Macbeth's servant	WINTHER ANDERSEN
Three apparitions	ROD MacWHERTER, SHEILA MARKS, ERIK LINDSTEDT
A physician	JOHN BEAUCHAMP

*The king's messengers, nobles, Scottish refugees, hired assassins,
Macbeth's soldiers, English soldiers, witches, apparitions*

Solo dancers: SANDRA BALESTRACCI, DAVID COLL
and
BARBARA BEGANY, DIANA MARKS, JOAN DEVERE

Corps de ballet

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

time and place: Eleventh century Scotland

Act I: Scene 1: A deserted place
Scene 2: Macbeth's castle

Act II: Scene 1: A room in the castle
Scene 2: A park far from the castle
Scene 3: A banquet room in the castle

Act III: Scene 1: A dark cavern
Scene 2: A lonely region on the Scottish-English border
Scene 3: A room in Macbeth's castle, dissolving into the battlefield

MAJOR INTERMISSION AFTER ACT II

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The Story of "MACBETH"

ACT I: Returning from war, Macbeth and Banquo encounter on a deserted heath a band of witches who prophetically hail Macbeth as Thane of Cawdor and King of Scotland and acclaim Banquo as father of kings to come. The King's messengers arrive with news of Macbeth's appointment as Thane of Cawdor.

Lady Macbeth, reading a letter from her husband, learns of his victory and promotion and of the witches' predictions. Upon his return she incites his ambition and persuades him to murder the King who is expected at their castle that very evening.

That night while King Duncan sleeps, Macbeth kills him. Discovering the murder Macduff and Banquo arouse the castle in alarm. Lady Macbeth is triumphant as the first step to the power she seeks is accomplished.

ACT II: Macbeth and his Lady plot against Banquo whom they fear may be suspicious.

Ambushed by Macbeth's paid assassins, Banquo is killed but his son manages to escape.

Later Macbeth, now exercising the rights of the murdered King, gives a banquet at which the ghost of Banquo appears. The apparition, invisible to all the other guests, unnerves Macbeth who resolves to revisit the witches.

ACT III: Macbeth arrives at the witches' cave in the midst of their revels and demands an explanation of the prophecy. In answer he is shown a series of visions. The first, a helmeted head, warns Macbeth against Macduff. The second, a bloody child, is accompanied by the words: "Behold . . . for none of woman born shall harm Macbeth." The third apparition is a crowned child shown holding a tree. It intones that Macbeth shall not be vanquished until Birnam Wood moves against his castle. The final vision shows eight kings of whom Banquo is the last.

Lady Macbeth arrives and learns what her husband has seen and heard. She furiously orders him to exterminate everyone who stands in their way, in order that they may maintain the power they have achieved so ruthlessly.

Near Birnam Wood Scottish exiles bewail Macbeth's tyranny and joining the English force, prepare to march against him under the leadership of Duncan's son, Malcolm.

In the dark of night in the castle, Lady Macbeth is possessed by guilt and terror for her part in the murderous schemes she has carried out. As her lady-in-waiting and doctor watch in horror she goes mad.

Macbeth, preparing for the battle, learns that his wife is dead. The enemy approaches, camouflaged behind shrubbery. During the ensuing fight Macbeth is slain by Macduff amid the rejoicing of the liberated Scots, who proclaim Malcolm the King of Scotland.

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THE DRAMA OF "MACBETH"

(Continued from page 23)

lent operatic subject, but it had unorthodox features for the period. There is no love interest, and no tenor part of any size (the absence of a satisfactory tenor at Florence was a factor in the choice). That Verdi was less concerned with operatic orthodoxy than with exploring new regions of musical drama is clear from his ideas on the interpretation of the music, which were by no means what we should expect in the age of *bel canto*. He wrote the part of Macbeth for the baritone Felice Varesi, who was intelligent but short and ugly and sang out of tune. This did not bother Verdi, since he wanted the part to be declaimed rather than sung. In 1848 (by which time he had seen the play in London with Macready as Macbeth) he protested against the San Carlo's choice of Eugenia Tadolini for Lady Macbeth because she was too good a singer. "Mme Tadolini sings to perfection, and I should like Lady Macbeth not to sing at all. Mme Tadolini has a stupendous voice, clear, limpid, powerful; I should like in Lady Macbeth a voice rough, hoarse and gloomy... with something diabolical about it."

This care for dramatic verisimilitude underlay his whole approach. Before the first performance he procured costume sketches and other details from London, and even did some research in Scottish history. He was very severe with the singers in rehearsal. He insisted that the Ghost of Banquo must appear in the banquet scene, and must be played by the singer of the part, not a super or a dummy. On more than one occasion he stressed the importance of the movements and the lighting in the Show of Eight Kings, and the exact disposition of the wind-band under the stage; they should play beneath an open trap-door to produce a muffled far-off sound. In the use of wind instruments here he was again following Shakespeare, who mentions Hautboys in the stage directions.

The opera is always given today in the revised version of 1865. A comparison of the two scores is of great interest and reveals a number of surprising facts. Some of the finest music, including

almost the whole of the first two finales and the sleep-walking scene, one of the most imaginative in any Verdi opera, belongs to 1847. Yet many of the least distinguished features, for instance the music for the witches and Banquo's murderers, both treated as choruses in a style that irresistibly suggests the comic operas of Rossini, were left untouched. The revision concerned the music rather than the libretto, though it greatly strengthened the dramatic impact and thus accorded with Verdi's intentions from the start. The vocal lines, especially of the two principal characters, were rewritten and improved in many places, flashy coloratura being eliminated in favor of simpler and more expressive phrasing; accompaniment figures and harmony were enriched. This is most apparent in the great duet after the murder, which was given a stronger ending in the minor instead of the major, the two appearances of Banquo's ghost, the scene of the Apparitions and the Show of Eight Kings, and the coda of the Birnam Wood duet and chorus.

Five pieces were new in Paris. Lady Macbeth's Act II aria, 'La luce langue', a splendid example of the richer harmonic style of Verdi's maturity, replaced a weak cabaletta in B flat with different words. The ballet in the cauldron scene supplied one of the necessities of French opera. At the end of this scene an undistinguished aria for Macbeth made way for the vengeance duet, perhaps the least happy of the additions (and the only one to deviate from Shakespeare) since there seems no valid reason for Lady Macbeth's presence in the witches' cave. The magnificent chorus of Scottish exiles is a resetting of words in the 1847 score, though the original version in G minor and major, rather in the manner of 'Va, pensiero' in *Nabucco* and the prayer in Rossini's *Mosé*, is not negligible. The last scene of the opera, from the cry of women announcing Lady Macbeth's death, was entirely rewritten. In 1847 Macbeth died on stage after a short arioso, and the opera ended abruptly with two perfunctory bars for chorus. The new music, with the battle fugue supplanting a series of conventional fanfares and culminating in the hymn of victory, makes a far more

(Continued on page 33)

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Angel

THE DRAMA OF "MACBETH"

(Continued from page 31)

satisfactory conclusion, though Verdi scarcely rises to Macbeth's 'Tomorrow and tomorrow and tomorrow' speech.

Macbeth remains an uneven opera, with maturity and immaturity, genius and mediocrity, jostling each other throughout. This was inevitable in view of Verdi's age and development when he first tackled the subject. It is difficult to imagine the composer of *La Forza del Destino* sacrificing the opportunities for earthy humor and contrast in the Porter's scene. The first act is badly proportioned. The ruthless contraction of the early part of the story before the murder was unfortunate. The suppression of Duncan (apart from a momentary appearance as a mute) weakens the drama by withholding our sympathy from Macbeth's victim, and Macbeth himself barely hesitates before plunging into crime. The fragment of the dagger speech, fine as it is, scarcely supplies the deficiency. Verdi would have done better to expand this aspect of the plot instead of giving the witches a superfluous chorus and dance at the end of the first scene. In particular Shakespeare's sixth scene, with the arrival of Duncan before Macbeth's castle, his reference to its "pleasant seat" and Banquo's remarks about "the temple-haunting martlet" could have furnished a superbly ironical prelude to the dark deeds that follow. The bouncy march at Duncan's entry has often been criticised. It certainly lacks dignity and suggests a municipal band rather than a royal procession (it might almost have been composed by Sousa); but in its theatrical context, where we know what is coming, its comfortable triviality can be strangely moving even while it raises a smile.

So can another piece on which the contempt of generations of critics has fallen, Lady Macbeth's *brindisi* during the banquet. Its note of hectic, slightly false gaiety is just what the situation requires; and its return after Macbeth has been terrified by the Ghost is doubly effective. Verdi's taste in matters of this kind, even in his youth, was sounder than that of some modern writers, who have been too quick to mistake the depiction of shallow or insincere emotion for insincerity in the composer. ('Di Provenza il mar' in *La Traviata* is another example.) Much more open to criticism is the reduction in Macduff's stature, especially in the finale of Act II, where he reacts so weakly to the situation that we almost forget his presence.

There can be no doubt that the great moments of the score — and they are numerous — are due to the direct impact of Shakespeare on Verdi's imagination. This is conspicuous in the music of the two principles, especially the declamation of the voice parts with their copious and detailed expression marks, and in the dark scoring of the whole opera. Verdi is extraordinarily successful at conveying the atmosphere of suspense characteristic of so many scenes in the play. The second version in particular eschews the conventional cabalettas, cadenzas and other vocal fireworks customary in Italian opera of that period. Verdi was careful to point this out to the singers, and to explain the reason. When Marianna Barberini-Nini, the first Lady Macbeth, asked for a cantabile aria like that in Donizetti's *Fausta*, Verdi replied: "If you will examine well the nature of this part, you will see that it could not be managed without doing violence to the character and making nonsense of it. Besides, it would be profanation to alter a character so great, so energetic, so original as this created by the great English tragic poet. . . This is a drama that has nothing in common with the others, and we must all make every effort to render it in the most original manner possible. I believe it is time to abandon the customary formulas and the usual methods". He said much the same to Varesi, recommending him to study above all the words and the dramatic situation; the music would come of itself. "In short I would rather you served the poet better than the composer." The murder duet and the sleep-walking scene were both to be sung *sotto voce* so as to inspire pity and terror.

There is of course plenty of opportunity for the singers, especially for Lady Macbeth. Her music, like that of many other Verdi characters, owes a great deal to Donizetti, who had something of the same power of dramatic characterisation through the voice. Her first aria, 'Vieni! t'affretta', carries an echo of Queen Elizabeth's magnificent outburst in the finale of *Roberto Devereux*. The sleep-walking scene (and the prelude to the opera) quotes almost literally an orchestral melody from the condemned queen's moving soliloquy in Act III of *Anna Bolena*, where her mind wanders shortly before her execution. This was no doubt unconscious; but the dramatic parallel is interesting.

Verdi's *Macbeth* was a serious attempt — the first in the history of opera — to come to grips with Shakespeare and interpret him in musical terms. It remains a considerable (if necessarily imperfect) achievement in its own right. It also exerted an important influence on Verdi's later development and prepared the way for *Otello* and *Falstaff*. Verdi had every reason to be indignant when a Paris critic in 1865 accused him of not understanding Shakespeare. Apart from Berlioz, whose one Shakespeare opera, *Béatrice et Bénédicte*, had not yet been written, he was the first great composer to appreciate and exploit the hidden affinities between Shakespeare and the romantic age.

DANIELE BARIONI



Barioni was born in the small Italian town of Copparo, near Bologna. In his late teens he began the study of voice as a baritone but quickly discovered that he was a lyric-spinto tenor. As such he made his debut in 1956 as Cavaradossi at the Metropolitan Opera. At that house he afterwards sang the "Rigoletto" duke, Rodolfo, "Andrea Chenier", Macduff, Pinkerton, and Alfredo.

In 1959 Barioni married the famous San Francisco-born pianist Vera Franceschi, who passed away last year.

Italy has heard the tenor at La Scala in Milan, in Venice, Turin, Trieste, Naples, Verona, and Rome, while in the United States he has sung in Boston, Philadelphia, and Pittsburgh. RCA Victor is currently releasing a new recording of Puccini's "La Rondine" starring Barioni and Anna Moffo.



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Speaker: Dr. Jan Popper

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

Friday, October 13
HAROLD ROSENTHAL LECTURE

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

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

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

Presented by the San Francisco
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
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(Continued on page 54)



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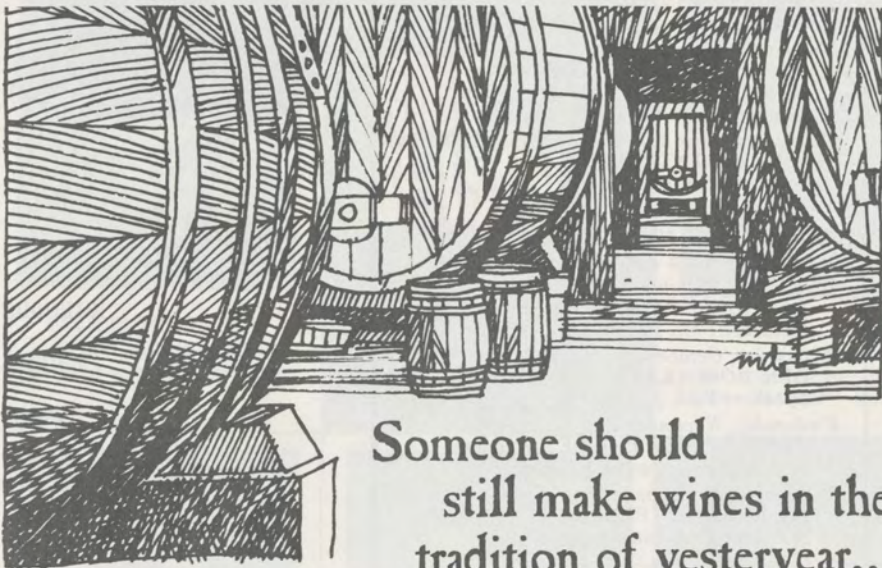
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This exciting program seems likely to make the 1967 season the most popular in our history. Its broad appeal is reflected in the increased number of subscribers the Company has enrolled — more than ever before. And advance single ticket sales promise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

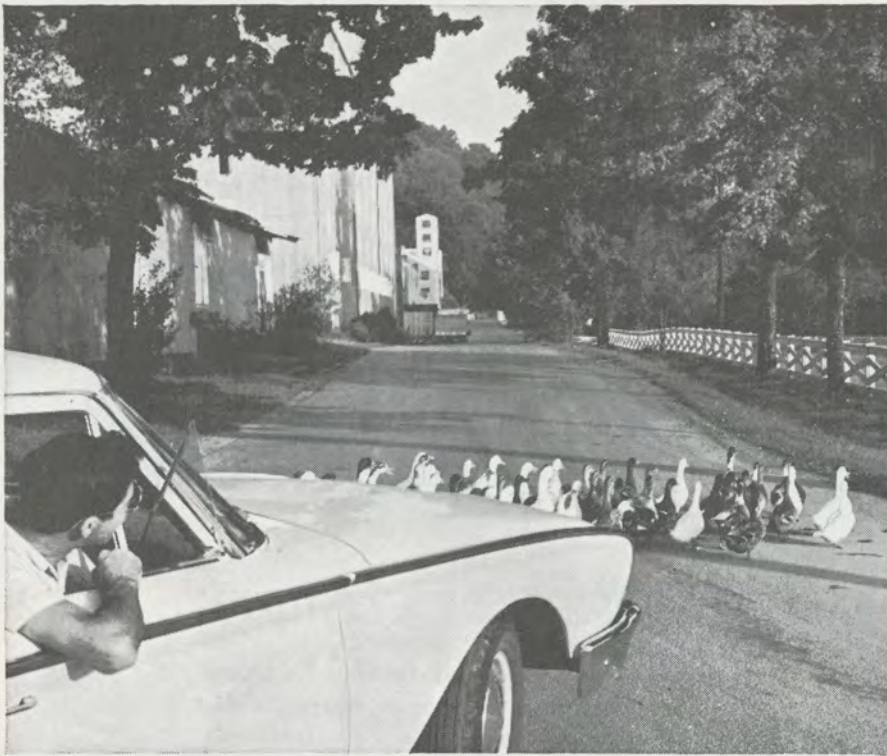
While we intend to continue the basic policies that have made the San Francisco Opera pre-eminent, our strong audience interest has led us to embark on certain expansion moves that we feel are now essential for both artistic and economic reasons. For example, the recently announced alliance with the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

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

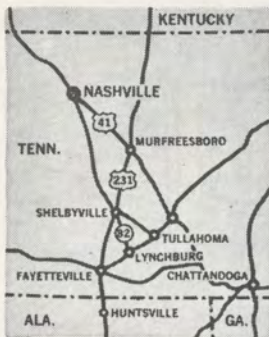
We are proud of the significant public support that our Company receives. Still, it is vital to the success of our operations that the 1967 Fund Drive goal of \$400,000 be met and, hopefully, exceeded. In relying on the generous financial support of each individual friend of the San Francisco Opera,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

Prentis Cobb Hale

PRENTIS COBB HALE
President, San Francisco Opera Association



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KPEN CELEBRATES
TENTH ANNIVERSARY

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

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

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

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

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

Repertoire | 1967 Season

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

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

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

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

Friday evening, September 22, at 8:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Saturday evening, September 23, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Tuesday evening, September 26, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Wednesday evening, September 27, at 8:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Friday evening, September 29, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

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

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

Sunday afternoon, October 1, at 2:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Tuesday evening, October 3, at 8:00

LOUISE (Charpentier)
Same cast as September 30

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

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

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

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

Saturday evening, October 7, at 8:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

Sunday afternoon, October 8, at 2:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Tuesday evening, October 10, at 8:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

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Travel Tidbits

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

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

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

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

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

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Repertoire | 1967 Season

Wednesday evening, October 11, at 8:00

MACBETH (Verdi)
Same cast as October 6

Friday evening, October 13, at 8:00

LOUISE (Charpentier)
Same cast as September 30

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

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

Sunday afternoon, October 15, at 2:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

Tuesday evening, October 17, at 8:00

MACBETH (Verdi)
Same cast as October 6

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

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

Sunday afternoon, October 29, at 2:00

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

Tuesday evening, October 31, at 7:45

TRISTAN UND ISOLDE (Wagner)
Same cast as October 18

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

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

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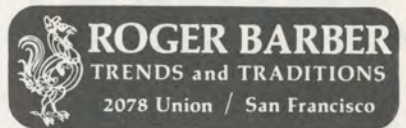
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Repertoire | 1967 Season

Friday evening, November 3, at 8:30

THE VISITATION (Schuller)
Same cast as October 28

Saturday evening, November 4, at 8:00

FAUST (Gounod)
Same cast as November 1

Sunday afternoon, November 5, at 2:00

TRISTAN UND ISOLDE (Wagner)
Same cast as October 18

Tuesday evening, November 7, at 8:00

FAUST (Gounod)
Same cast as November 1

Wednesday evening, November 8, at 8:00

THE VISITATION (Schuller)
Same cast as October 28

Friday evening, November 10, at 8:00

FAUST (Gounod)
Same cast as November 1

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

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

Sunday afternoon, November 12, at 2:00

FAUST (Gounod)
Same cast as November 1

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

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

Wednesday evening, November 15, at 8:00

LA BOHEME (Puccini)
Same cast as November 11

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

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

Saturday evening, November 18, at 8:00

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

Sunday afternoon, November 19, at 2:00

LA BOHEME (Puccini)
Same cast as November 11

Tuesday evening, November 21, at 8:30

LA BOHEME (Puccini)
Same cast as November 11

Wednesday evening, November 22, at 8:00

DAS RHEINGOLD (Wagner)
Same cast as November 17

Thursday Evening, November 23, at 8:00

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

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

Repertoire | 1967 Season

Friday evening, November 24, at 8:00

LA BOHEME (Puccini)
Same cast as November 11

Saturday evening, November 25, at 8:00

DAS RHEINGOLD (Wagner)
Same cast as November 17

Sunday afternoon, November 26, at 2:00

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

TICKETS: San Francisco Opera-Symphony Box Offices.

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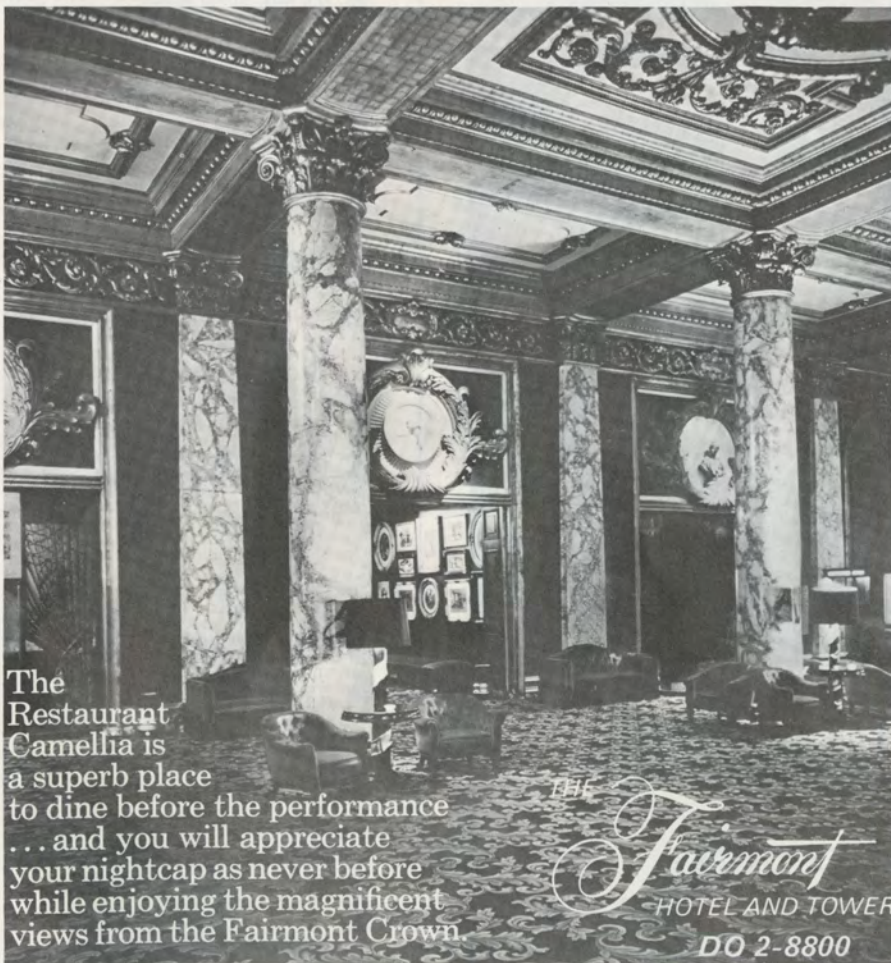
10 a.m. to performance time on all performance days except Sundays.

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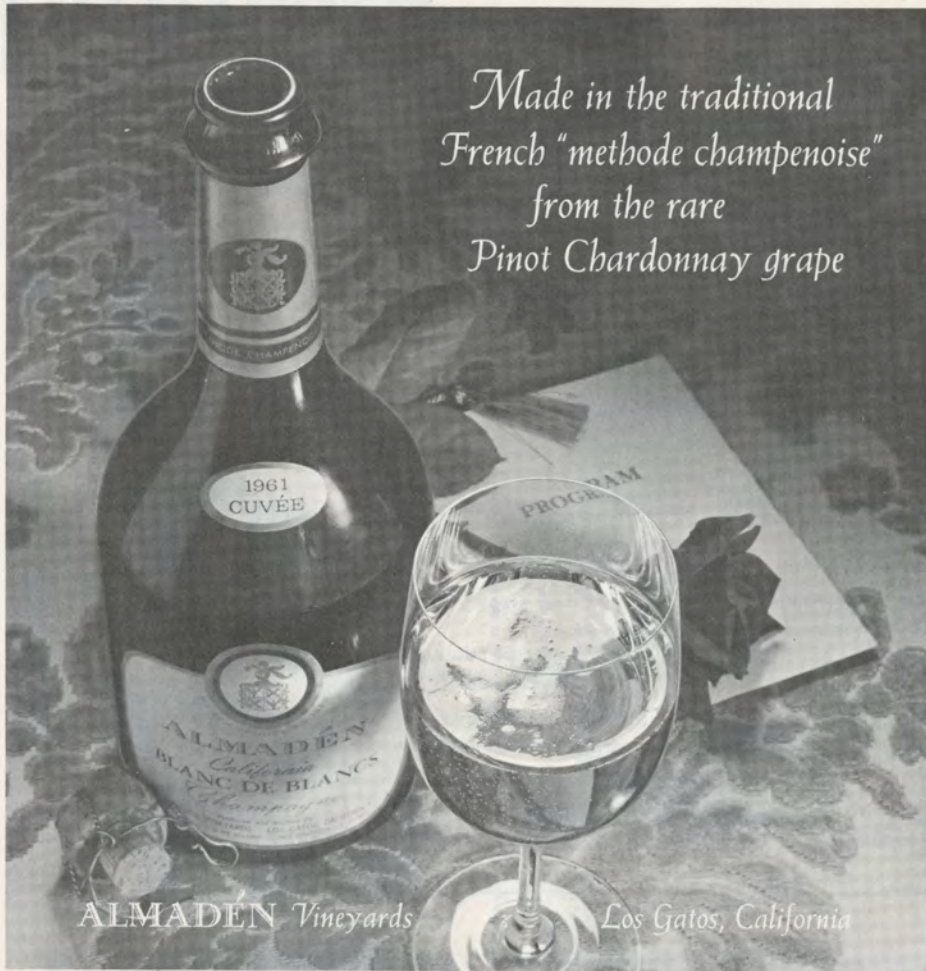
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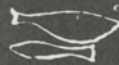
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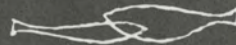
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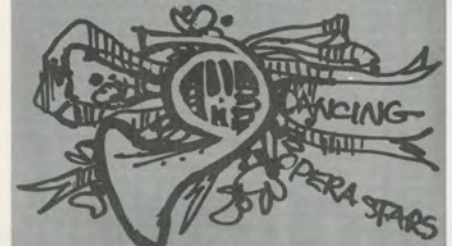
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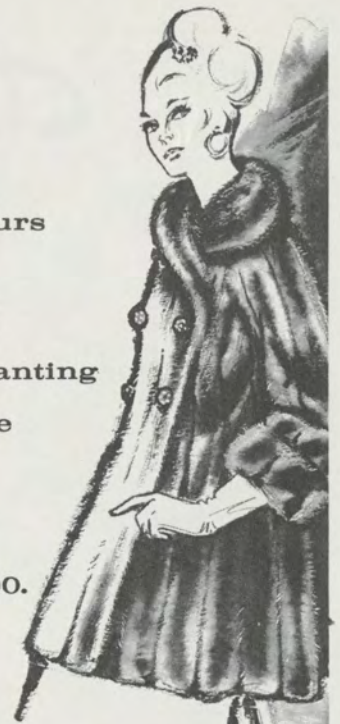


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Cadillac	18	San Francisco Symphony	20
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Chartered Bank of London	40	Sherman, Clay	21
Christian Bros.	35	Shreve & Co.	8
Crocker-Citizens	7	Tiffany & Co.	24
Cutty-sark	42	Tommy's Joynt	44
Jack Daniel Distillery	38	Union Oil Co.	30
Dewar's White Label	51	United Vintners	55
Ernie's	42	Paul de Vries	4
Fairmont Hotel	45	Wells Fargo Bank	12
Franciscan Restaurant	48	Wiebel Champagne Vineyards	53
Franklin Savings	22	Yellow Cab	44
Focus Gallery	47	Yen-Yen of Malaya	45
Ford Thunderbird	56		
Frederick's	46		
Andrew Geller	47		
Gilbert Galleries	47		
Golden Gateway	19		
Gump's	10		
I. W. Harper	44		
Herbert's Furs	35		
Highlands Inn	52		
Inglenook Vineyards	3		
Iron Horse	54		

Special Events

(Continued from page 35)

San Francisco Opera Touring Calendar

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

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

THE IRON HORSE
AT THE OPERA

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

Closed Sunday

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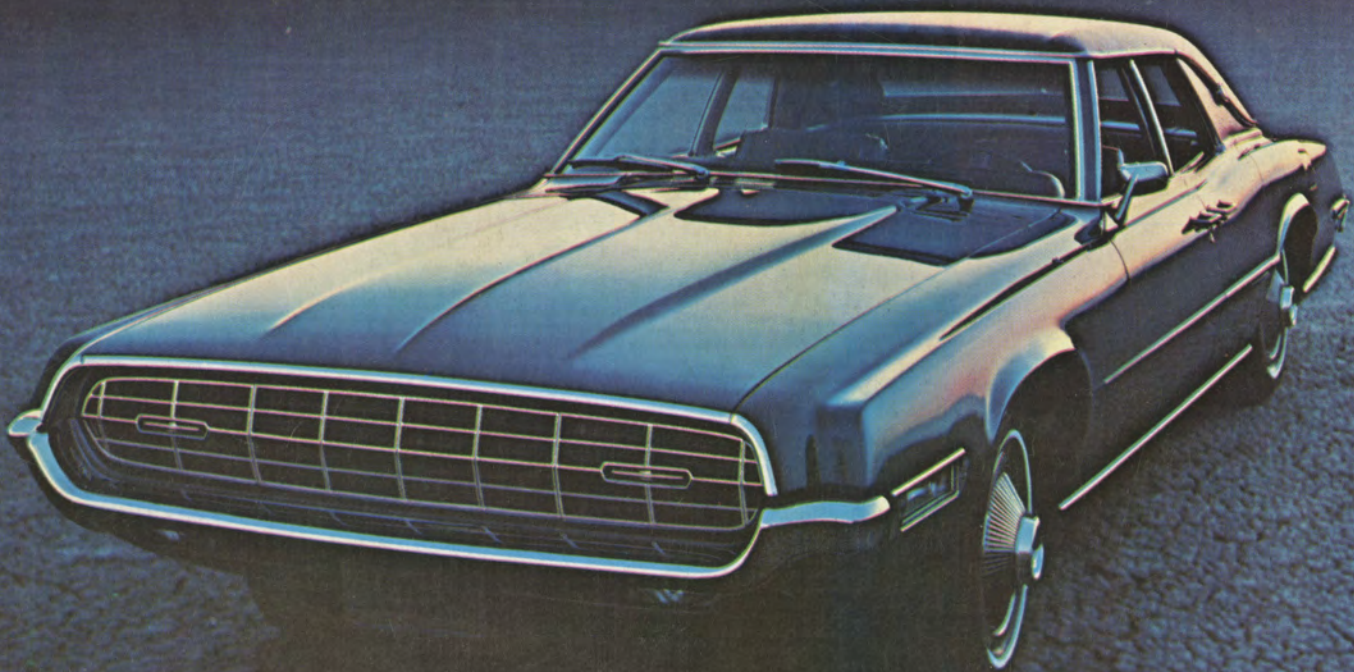


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Tuesday Evening, October 17, 1967 at 8:00
(Final curtain approximately 11:15)

Revival

MACBETH

(in Italian)

opera in three acts by GIUSEPPE VERDI
text by FRANCESCO MARIA PIAVE and
ANDREA MAFFEI
after the play by William Shakespeare

conductor: GIUSEPPE PATANE
stage director: LOUIS ERLO
designer: LEO KERZ

Macbeth	CHESTER LUDGIN
Banquo	THOMAS O'LEARY
Lady Macbeth	GRACE BUMBRY
Fleance	MICHAEL DEAN
Macduff	DANIELE BARIONI
Malcolm	L. D. CLEMENTS
Lady Macbeth's attendant.....	CAROL KIRKPATRICK
A murderer	ALLAN JAMES MONK
Macbeth's servant	WINTHER ANDERSEN
Three apparitions	ROD MacWHERTER, SHEILA MARKS, ERIK LINDSTEDT
A physician	JOHN BEAUCHAMP

*The king's messengers, nobles, Scottish refugees, hired assassins,
Macbeth's soldiers, English soldiers, witches, apparitions*

Solo dancers: SANDRA BALESTRACCI, DAVID COLL

and

BARBARA BEGANY, DIANA MARKS, JOAN DeVERE

Corps de ballet

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

time and place: Eleventh century Scotland

Act I: Scene 1: A deserted place
Scene 2: Macbeth's castle

Act II: Scene 1: A room in the castle
Scene 2: A park far from the castle
Scene 3: A banquet room in the castle

Act III: Scene 1: A dark cavern
Scene 2: A lonely region on the Scottish-English border
Scene 3: A room in Macbeth's castle, dissolving into the battlefield

MAJOR INTERMISSION AFTER ACT II

Next Regular Subscription Series performance: Tuesday Evening, October 24, 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. A warning bell will ring in all foyers five minutes before end of every intermission. Three minutes prior to the start of each act a final buzzer will sound.

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