

Manon Lescaut

1967

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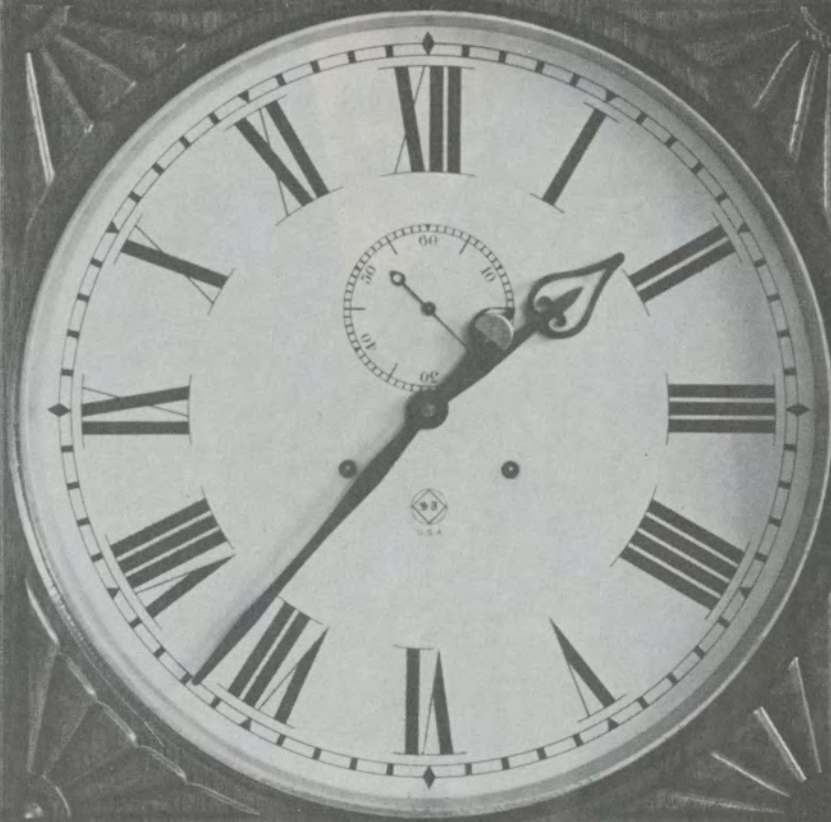
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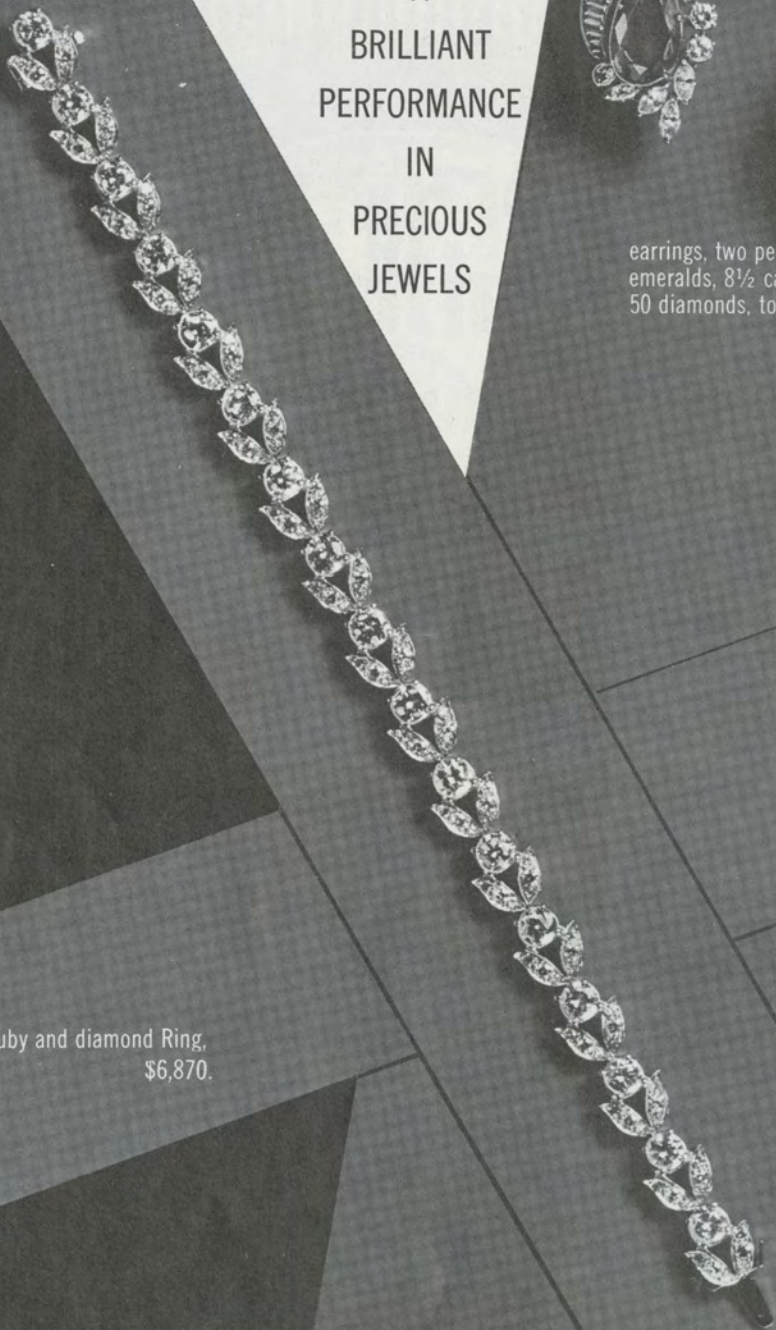
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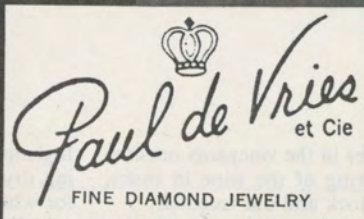
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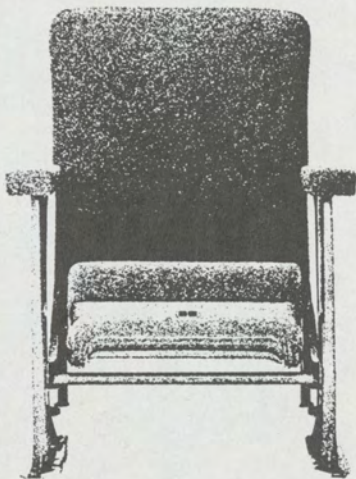
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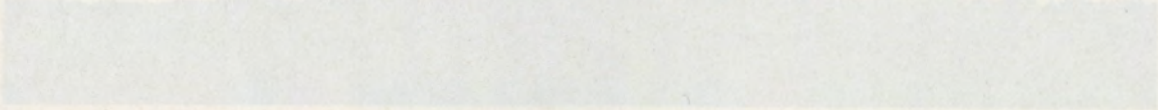
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General Director



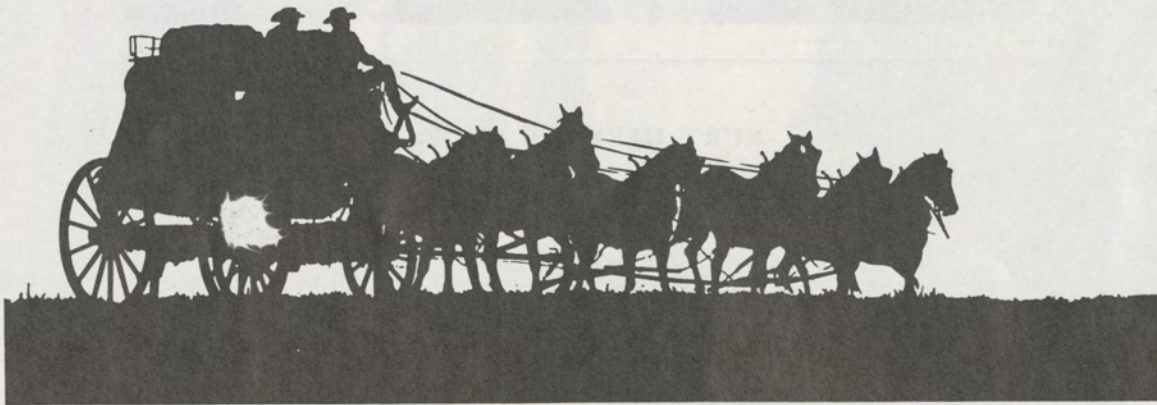
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*Mirella Freni	*Jeanette Scovotti	L. D. Clements	*Allan James Monk
Leyla Gencer	Delcina Stevenson	*Alan Crofoot	Thomas O'Leary
Reri Grist	*Margery Tede	Federico Davia	*Luciano Pavarotti
*Willene Gunn	*Felicia Weathers	*Simon Estes	Nicola Rossi-Lemeni
		Geraint Evans	*Rico Serbo
		Howard Fried	*David TenBrook
		*Nicolai Ghiaurov	Jess Thomas
		Robert Glover	*Ragnar Ulfung
		Clifford Grant	*David Ward
		*Joseph Greindl	*Allan Wentt
		Colin Harvey	**Ingvar Wixell
		*Eugene Holmes	

Solo dancer:

*Sandra Balestracci

*San Francisco Opera debut

roster subject to revision

** American debut

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Assistant for Artists : PHILIP EISENBERG

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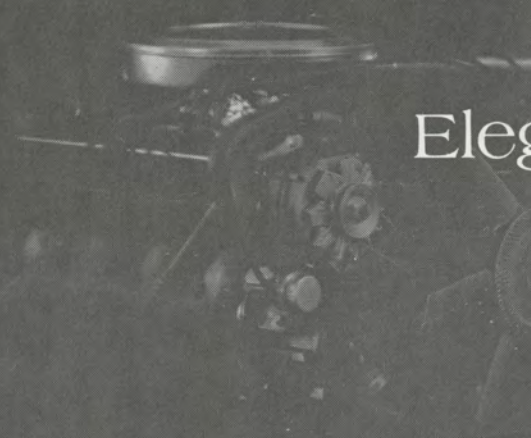
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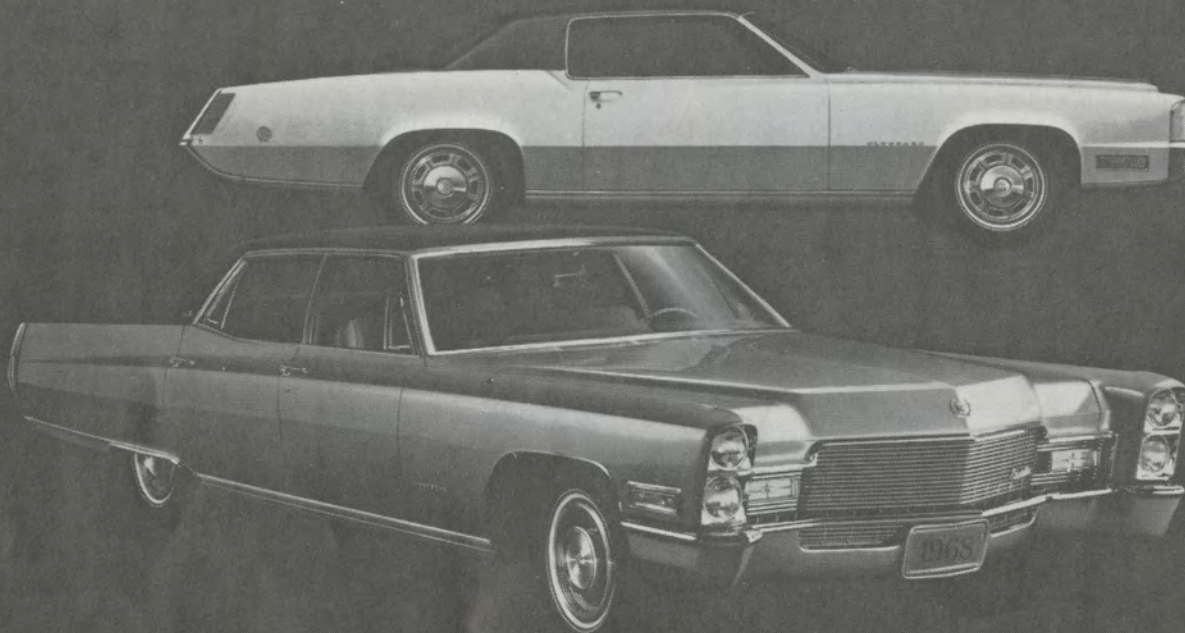
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** American debut

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

Boys Chorus

Cecilia Sanders	*Brooke Aird	Kipp Leyser
Cynthia Schoel	Steven Anderson	*Erik Lindstedt
Sally Sherrill	*Thomas Bales	*Patrick Martinez
Lola Lazzari Simi	Edward Bosley	Kian McCarthy
*Marcelle Mignot Strong	Scott Brookie	Kevin Murray
*Sally Winnington	Ross Cheit	Anthony Negro
Arlene Woodburn	*Mike Dean	Christopher Nowak
	Timothy Erickson	Eric Olson
	Matthew Farruggio	Brian Quirk
	Greg Formes	Philip Riddle
	David Fu	Gary Robards
	Michael Gabriel	Steven Rubardt
	Peter Grey	Bruce Sagan
	Pirie Hart	Alexander Sarmiento
	Clifford Hirsch	Bill Sowers
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	Michael Johnson	Donald Thornton
	Leonard Kalm	Peter Wallace
	Stephen Kalm	Martin White
	Brian Knapp	Albert Williams
	Charles Lacey	*Alan Yamamoto
	Roderick Lauderdale	

Ballet

Maile Ackerman
 *Barbara Begany
 Illana de Heurtaumont
 *Joan de Vere
 Marolyn Gyorfi
 Joan Kramer
 *Diana Marks
 Allyson Segeler
 Salicia Smith
 Britt Swanson
 Alan Bergman
 *David Coll
 Jon Engstrom
 William Johnson
 Henry Kersh
 Kenneth Lipitz
 John McFall
 Sven Norlander

Auxiliary Ballet

Rosita Arrieta	Wendy Holt
Mela Fleming	Genie Moore

Loyd Carroll, pianist

*also appearing in solo roles



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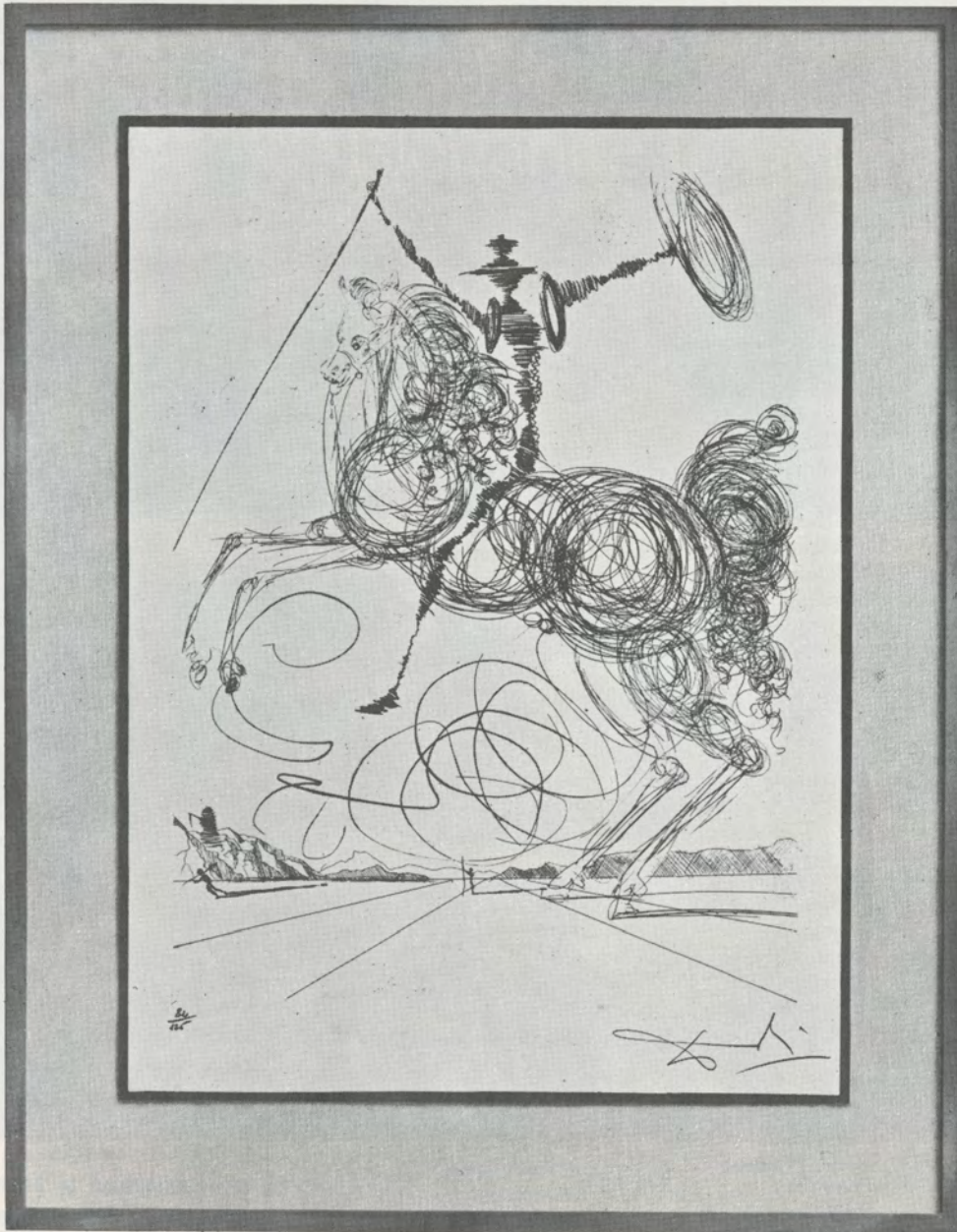
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2ND VIOLIN

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Erica Sharp
Zelik Kaufman
George Nagata
Frederick Koegel
Herbert Holtman
Rose Kovats
Michael Gerling
Reina Schivo

VIOLA

Rolf Persinger
Principal
Detlev Olshausen
Lucien Mitchell
Asbjorn Finess
Hubert Sorenson
Harry Rumppler
David Smiley

CELLO

Detlev Anders
Acting Principal
Rolf Störseth
Mary Claudio
Catherine Mezirka
Tadeuz Kadzielawa
Helen Stross

BASS

Philip Karp
Principal
Charles Siani
Carl Modell
Donald Prell
Michael Burr

FLUTE

Walter Subke
Principal
Lloyd Gowan
Merrill Jordan

PICCOLO

Lloyd Gowan

OBOE

James Matheson
Principal
Raymond Duste
Eileen Gibson

ENGLISH HORN

Raymond Duste

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Frealon N. Bibbins
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BASS CLARINET

Donald Carroll
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CONTRA BASSOON

Frank Hibschiele

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Herman Dorfman
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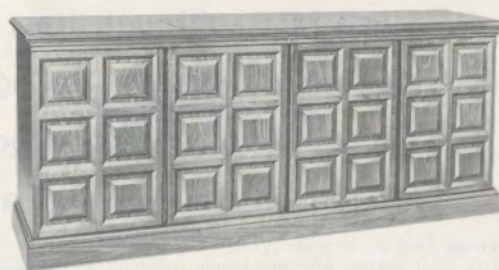
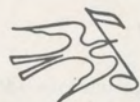
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by William Weaver

On February 1, 1893, Puccini's *Manon Lescaut* was given its first performance at the Teatro Regio in Turin. The composer was thirty-four years old. On February 9, 1893, a gala audience flocked to the Teatro alla Scala in Milan for the world premiere of Verdi's *Falstaff*. The composer was then in his eightieth year, and this opera was to mark the glorious close of his long activity in the theater, just as Puccini's *Manon Lescaut*, though his third work for the operatic stage, was to prove his first unqualified success, the cornerstone of his lasting fame.

There is a rightness, almost a fatality about the juxtaposition of these two opening nights. After *Falstaff* there was some talk of Verdi's writing yet another opera, and even the composer seemed to toy with the idea briefly, but still it was really clear that the fat knight's story was Verdi's swansong, his musical testament. At that time, however, it was not at all clear who was the rightful heir to Verdi's position. In the year 1893 Italy had a number of promising young composers around, and even a few older and established ones. Ponchielli (Puccini's teacher) was dead, and so was Errico Petrella, once highly esteemed. But Boito was still alive and still working on his *Nerone*, which was expected from year to year, as a kind of operatic Messiah.

In the rising generation there was Ruggero Leoncavallo, the same age as Puccini; he had won success with his *Pagliacci* the preceding year. And there was Pietro Mascagni, five years their junior who had attracted the world's attention with his *Cavalleria rusticana* since its premiere in 1890. In 1892, Alfredo Catalani had presented his third and most popular opera, *La Wally*; and, that same year, Alberto Franchetti's *Cristoforo Colombo*, written to celebrate the five hundredth anniversary of the discovery of America, had been hailed by critics and audiences. There were even younger men, waiting in the wings: Umberto Giordano, Francesco Cilea, Antonio Smareglia.

If no one else, in 1893, was thinking specifically about finding a successor to Verdi, it is quite obvious that wily old Giulio Ricordi, Verdi's publisher and Puccini's had the question on his mind, and it is equally obvious that his choice was Puccini (for that matter Mascagni and Leoncavallo, perhaps the two hottest rivals for the post, were under contract to the rival firm of Sonzogno). Ricordi introduced Puccini to Verdi, who frequently invited the young man to dine when he was in Milan; from Paris at one point Ricordi wrote Puccini, tactfully reminding him of Verdi's approaching birthday and suggesting that a telegram of best wishes would be in order. The rival composers (especially Catalani, who was also published by Ricordi) were not overjoyed at the Crown Prince treatment accorded Puccini.


Critics and audiences are—often rightly—accused of failing to notice the self-evident, of not recognizing genius when it is placed before their eyes (and ears). All opera-lovers know of the famous, outrageous first-night disasters: *Norma*, *Il barbiere di Siviglia*, *La traviata*, *Madama Butterfly* (to remain in Italy). But, in the case of Puccini, critics and audience must be awarded their share of recognition. There was genius on display in the Teatro Regio that February night in 1893, and everyone in the theater was aware of the fact. After the opening, three of the most important Italian critics

MANON LESCAUT



Robert Hofsalvy and Dorothy Kirsten as des Grieux and Manon in Act III of "Manon Lescaut".

(Continued on page 31)



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AND GIULIO RICORDI
after the novel by the Abbe Prevost
conductor: HERBERT GROSSMAN
stage director: LOTFI MANSOURI

EdmundSTUART BURROWS
Chevalier des Grioux.....ROBERT ILOSFALVY
Manon LescautDOROTHY KIRSTEN
LescautDELME BRYN-JONES
Geronte de Ravoir.....FEDERICO DAVIA
An innkeeperCOLIN HARVEY
A musicianMARIJA KOVA
A dancing masterL. D. CLEMENTS
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The Story of "MANON LESCAUT"

ACT I: Students and villagers are gathered in front of an inn at Amiens. Edmund serenades the maidens much to the delight of his companions. Des Grieux comes in and is chided for not joining in the flirtations. He responds with a light-hearted song for the ladies. In the midst of their merrymaking a coach arrives carrying Manon, her brother Lescaut, and the elderly and powerful Geronte. When the lovely Manon is briefly left alone by her companions, Des Grieux introduces himself. Immediately attracted to her, he is dismayed to find that she is on her way to a convent. Geronte, meanwhile, who is also attracted to the beautiful Manon, is planning to have her abducted. Edmund overhears his plotting and tells Des Grieux. When Manon returns to talk with him again as promised, Des Grieux warns her of the scheme and persuades her to run off with him immediately. They escape in Geronte's carriage much to the older gentleman's consternation. Lescaut, who foresees a rich alliance for his sister and Geronte, assures him that she will soon tire of the penniless Des Grieux and return to him.

ACT II: Manon has indeed abandoned Des Grieux for the wealthy Geronte and is now luxuriously established in his household, much to her brother's satisfaction. But she is bored by her new life and is distressed over her treatment of Des Grieux whom she still loves. She asks after him and Lescaut replies that he is doing very well at gambling and may even find himself in a position to return to her. It is soon time to receive her staff and admirers as was the custom. After some urging she joins the dancing master and then Geronte in a minuet but without interest. Again left alone, the longed-for Des Grieux suddenly appears. At first he reproaches Manon for her heartless treatment but he soon succumbs to her charms and Geronte returns to find them in each other's arms. He coolly apologizes for the intrusion and, informing the lovers that he will take the necessary measures, departs. Des Grieux begs Manon to leave all this luxury and come away with him which she willingly agrees to do. Lescaut rushes in to warn them that Geronte has denounced Manon to the police and that they must hurry. Unable to leave her jewels behind, Manon delays long enough to gather them and their departure is intercepted by the police who arrest Manon, much to Geronte's pleasure.

ACT III: Manon is imprisoned at Le Havre awaiting deportation. Des Grieux and Lescaut have bribed a guard and devised a way to free her. But the plan goes awry and they are discovered. The ship prepares to sail and the deportees embark one by one as their names are called. The captain, moved by the lovely and heart-broken Manon and by Des Grieux's passion and daring, allows the lovers to sail together for America.

ACT IV: Several months later, having fled the jealousies and intrigues of New Orleans, the lovers find themselves, exhausted and discouraged, on a lonely plain in Louisiana. Terrified and ill, Manon begs Des Grieux to leave her there to die and save himself. He refuses, wishing only to die with her. He goes to find food and shelter but is unsuccessful and returns to find Manon dying. Declaring her love for him with her last breath, she dies in his arms.

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MANON LESCAUT

(Continued from page 23)

of the time were lavish and acute in their praise. Their reviews make interesting reading even today.

Alfredo Colombani, the critic of Milan's *Corriere della sera*, like many other Milanese, had made the trip from his city to Turin for the occasion. In the next morning's paper, he wrote: "I have just come out of the Regio, crowded, elegant, warm with enthusiasm, reechoing the applause for *Manon Lescaut*, which achieved a triumphal success. Great as the expectation was, the opera still surprised everyone by its artistic value, its powerful musical conception, its sense of theater... At first the public was alert, but distrustful. However, their distrust was promptly dispelled by the worth of the opera... If among our young musicians there is one who had understood the famous slogan, 'Let's go back to the old style!' [Note: "Torniamo all'antico!" The phrase is Verdi's, in a letter to Francesco Florimo, of the Naples Conservatory, in 1871], this is Puccini. *Manon* can be called an opera classical in character. The music, in fact, has the developments and the style of the great symphonists, without renouncing the expressiveness demanded by the drama. Puccini is truly an Italian genius..."

The two important critics of Turin were equally positive. Giuseppe Depanis, in the *Gazzetta piemontese*, wrote: "Puccini's inspiration is distinguished by a singular clarity: an enviable gift too often affectedly scorned by those who mistake obscurity for profundity. His is a robust and passionate temperament, exuberant with life, and his music reflects it..."

And Edoardo Augusto Berta, in the *Gazzetta del popolo*, summed up his reaction in

these terms: "Puccini, with this *Manon*, has revealed himself for what he is: one of the strongest if not actually the strongest of the young Italian opera composers. What was in the stage of promise in Puccini's earlier operas [i.e. *Edgar* and *Le Villi*] in *Manon* becomes affirmation, reality..."

Manon Lescaut reached London in a little over a year. On May 14, 1894, it was given at Covent Garden, and the audience included the young music critic of *The World*, the pseudonymous Corno di Bassetto, better known to us as George Bernard Shaw. Shaw immediately proclaimed Puccini the heir of Verdi, and his judgement has often been quoted. This review is worth examining at somewhat greater length.

"But now an unlooked-for thing has happened," Shaw wrote, "Italian opera has been born again. The extirpation of the Rossinian dynasty, which neither Mozart nor Wagner could effect, since what they offered in its place was too far above the heads of both the public and the artists, is now being accomplished with ease by Mascagni, Leoncavallo, Puccini, and Verdi..."

"And when you come to Puccini, the composer of the latest *Manon Lescaut*, then indeed the ground is so transformed that you could almost think yourself in a new country. In *Cavalleria* and *Pagliacci* I could find nothing but Donizettian opera rationalized, condensed, filled in, and thoroughly brought up to date; but in *Manon Lescaut* the domain of Italian opera is enlarged by the annexation of German territory. The first act, which is as gay and effective and romantic as the opening of any version of *Manon* need be, is also unmistakably symphonic in its treatment... but Puccini, at least, shews no sign of atrophy of the melodic faculty: he breaks out into catch-

ing melodies quite in the vein of Verdi: for example "Tra voi, belle", in the first act of *Manon*, has all the charm of the tunes beloved by the old operatic guard.

"On that and other accounts, Puccini looks to me more like the heir of Verdi than any of his rivals..."

And, in commenting on the fact that the season's opening week at Covent Garden had begun with *Manon* and ended with *Falstaff*, with *Cavalleria* and *Pagliacci* in between, Shaw added: "I find myself with the startling new idea that Italian opera has a future as well as a past."

Despite Shaw's enthusiasm, and the generally fine critical reception, *Manon* was not a success with the public and was given only two performances in London that year. In fact, both in England and in America, Puccini's *Manon* has generally been much less popular than Massenet's. There are various possible explanations. One is surely the very popularity of the opera's successors, *Boheme*, *Butterfly*, and *Tosca*, which, once in the repertory, have never left it (if we discount *Butterfly's* brief, ill-motivated disappearance during the Second World War). Some critics have also blamed the libretto for the opera's relative unpopularity, and, to be sure, the drama is blocked out in a clumsy fashion, with the great time-jump between Acts One and Two, and the dramatically static (though musically exciting) last act. But when did a poor libretto ever really impede a fine opera's progress?

Another reason, in the past, may have been the incongruous Italian-ness (the very quality the Turin and Milan critics singled out for admiration) of this French story, an incongruity which strikes foreigners more than it would Italians. Massenet's *Manon* is, above all, thoroughly and exquisitely

(Continued on page 33)

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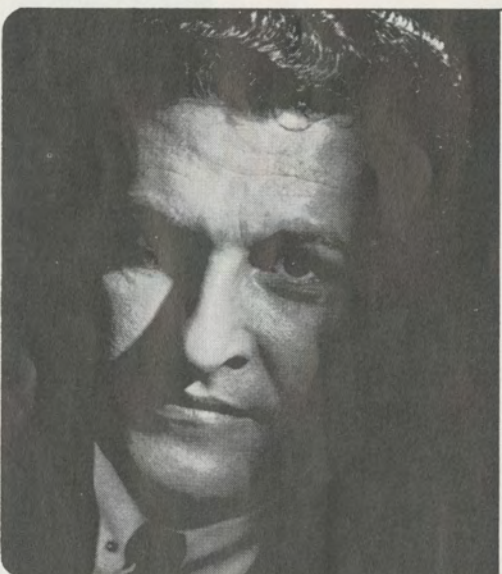
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Angel

Debut Artists in "Manon Lescaut"

DELME BRYN-JONES



The third Welshman to be heard in the current San Francisco Opera season, this young baritone was born in Carmarthen-shire, South Wales. He came to London in 1959 to study at the Guildhall school of music and for the following two years toured with the Arts Council of Great Britain's Opera-for-All Company.

Late in 1962 Bryn-Jones won both the Boise foundation award and the Pantyfedwen trust award, and an Austrian state scholarship took him to Vienna for further study. The next summer he was engaged by the Glyndebourne festival to understudy Pizarro in "Fidelio" and Nick Shadow in "The Rake's Progress". He was called upon to sing the premiere of the latter opera, had an immediate and marked success, and was engaged for "Macbeth" with the Welsh National Opera and for Covent Garden where he made his debut as de Bretigny in the Masetet "Manon".

Further appearances at Covent Garden have included Enrico in "Lucia di Lammermoor", Silvio in "I Pagliacci", Paolo in "Simon Boccanegra", and Masetto in "Don Giovanni". Later in the current San Francisco schedule Bryn-Jones will be heard in "The Visitation", "La Boheme", "Das Rheingold", and as Papageno in the student matinees of "The Magic Flute".

HERBERT GROSSMAN



"Manon Lescaut" introduces Grossman to San Francisco Opera audiences, but San Francisco audiences are familiar with his work in the last four Spring Opera seasons. He has conducted operas ranging from "Madama Butterfly" to "The Crucible" and "The Turn of the Screw". In addition Grossman has led Merola Opera Program productions at Stern Grove and the Paul Masson Vineyards in Saratoga.

Early in his career he spent three years on the staff of the Munich Opera, and upon his return joined the New York City Opera with which he was associated a number of seasons. With them he conducted the world premiere of Menotti's "Maria Golovin" at the Brussels' world's fair. Since 1949 Grossman has also been on the staff of the NBC Opera and he did the recent new production of "Amahl and the Night Visitors" for this group. For three years he was associate conductor of the Baltimore Symphony and served in the same capacity with the Pittsburgh orchestra for one season.

A versatile man, Grossman's conducting of the television "The Fantasticks" won him an Emmy nomination and for Broadway he led "The Roar of the Greasepaint, the Smell of the Crowd" and "Walking Happy".

Now a resident of San Francisco, Grossman is the musical director of the San Francisco Opera's highly successful new touring ensemble, Western Opera Theater. With WOT he will tour California, Arizona, Oregon, and Nevada this coming season.

MANON LESCAUT

(Continued from page 31)

French; Puccini's heroine—like his Latin Quarter Bohemians of a few years later—lives in a rather Mediterranean world. At the same time, both she and her Chevalier (or rather, her *Cavaliere*) are throbbingly alive, with a passion and truth than one can legitimately call Verdian.

In using this last adjective, one must be careful, however. In *Manon Lescaut*, Puccini asserts powerfully his own strong personality. If there is a musical influence to be distinguished at times, it is more likely to be Wagner's than Verdi's. Several critics have suggested that the opening bars of the intermezzo before Act Three are a simplified version of the *Tristan* prelude. But

these alien hints are brief and well-absorbed. From Verdi, Puccini did indeed inherit; but the legacy was not one of specific musical ideas, of tunes or harmonies. Verdi gave Puccini—and could have given other Italian composers, had they been sufficiently perceptive and talented—a great operatic tradition, which Verdi had in his turn inherited, then extended and renewed. Puccini went on from there.

Manon Lescaut lies at the beginning of Puccini's path. At its premiere, the work fascinated in its own right, but also because of the hopes it aroused for the future. Now, living long after that future, we are still fascinated by *Manon* as the dawn of those hopes which we know were so amply fulfilled.



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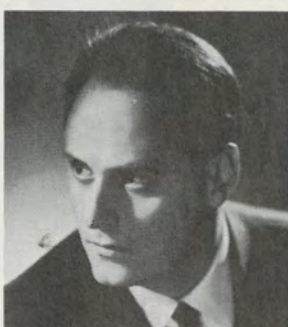
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Speaker: Dr. Jan Popper

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
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Public invited free of charge

Presented by the San Francisco
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Monday, September 18
THE MAGIC FLUTE (Mozart)

Monday, September 25
LOUISE (Charpentier)

Monday, October 2
MACBETH (Verdi)

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

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

Presented by the Jewish Community Center

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

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

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

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

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

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

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

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

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

Opera Ball and Fol-de-Rol

Presented by the San Francisco Opera Guild
Thursday, October 12, at 9 p.m.
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CIVIC AUDITORIUM

(Continued on page 54)



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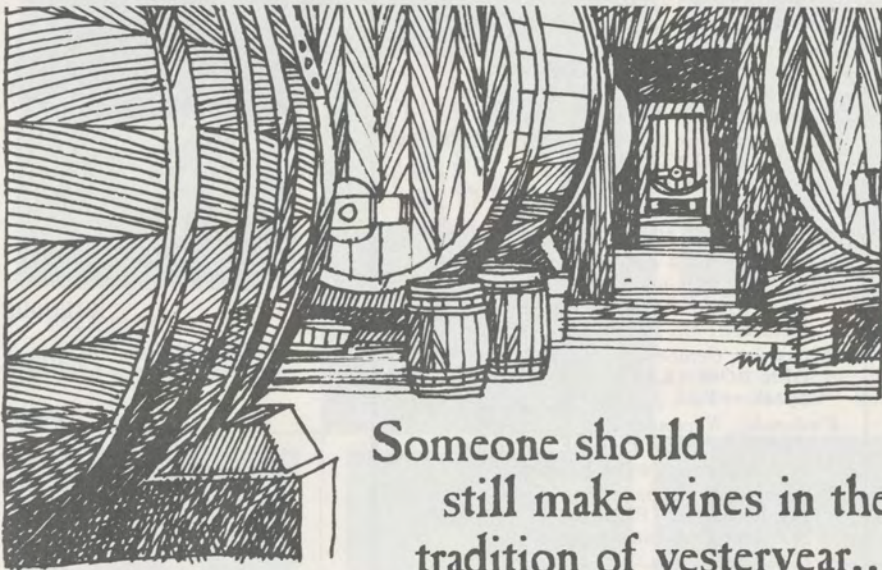
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Over the years, the San Francisco Opera Company has developed a reputation for the vitality of its repertoire. And the 1967 season is no exception. The program we have planned for these ten weeks ranges from such traditional favorites as "La Boheme"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

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

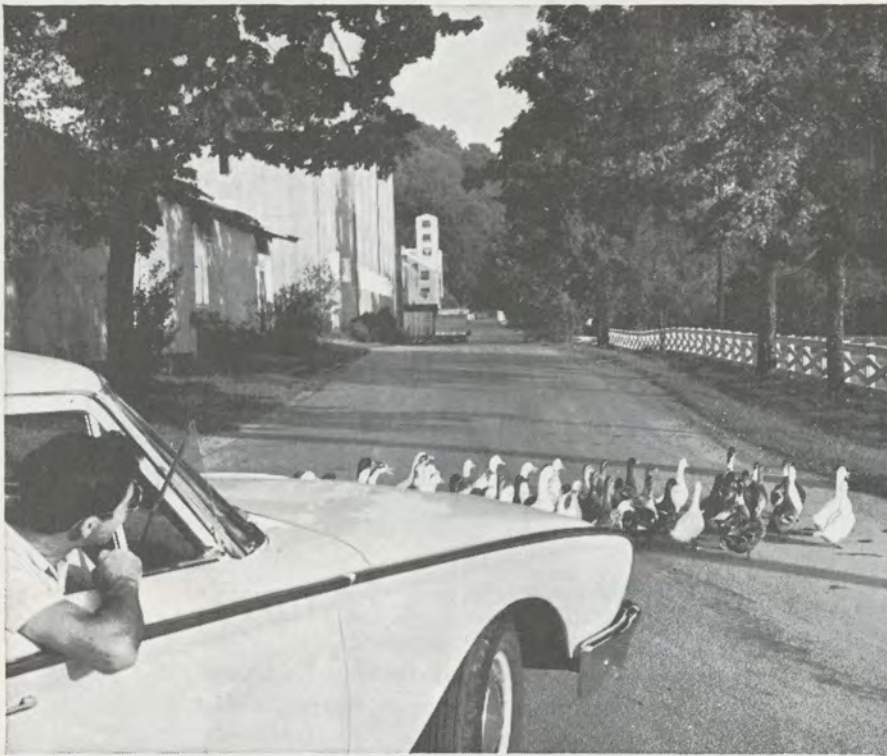
While we intend to continue the basic policies that have made the San Francisco Opera pre-eminent, our strong audience interest has led us to embark on certain expansion moves that we feel are now essential for both artistic and economic reasons. For example, the recently announced alliance with the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

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

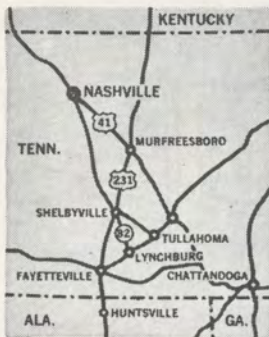
We are proud of the significant public support that our Company receives. Still, it is vital to the success of our operations that the 1967 Fund Drive goal of \$400,000 be met and, hopefully, exceeded. In relying on the generous financial support of each individual friend of the San Francisco Opera,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

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

PRENTIS COBB HALE
President, San Francisco Opera Association



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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-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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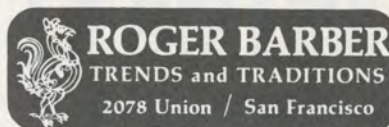
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Repertoire | 1967 Season

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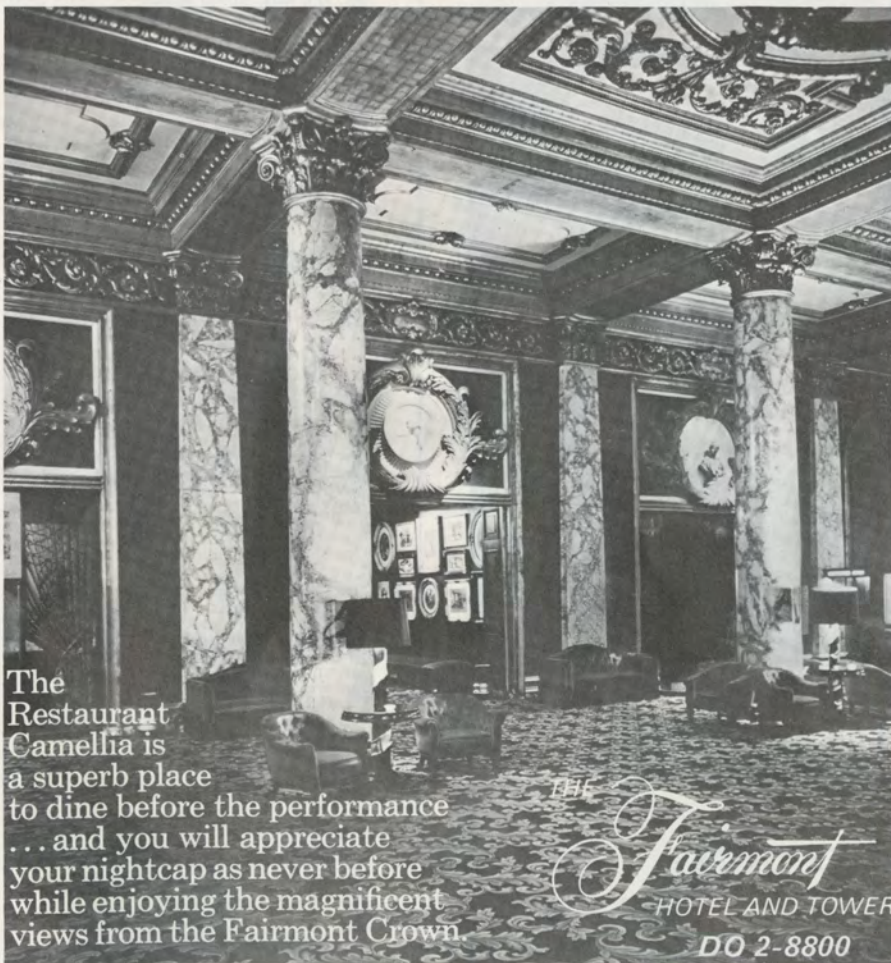
10 a.m. to performance time on all performance days except Sundays.

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

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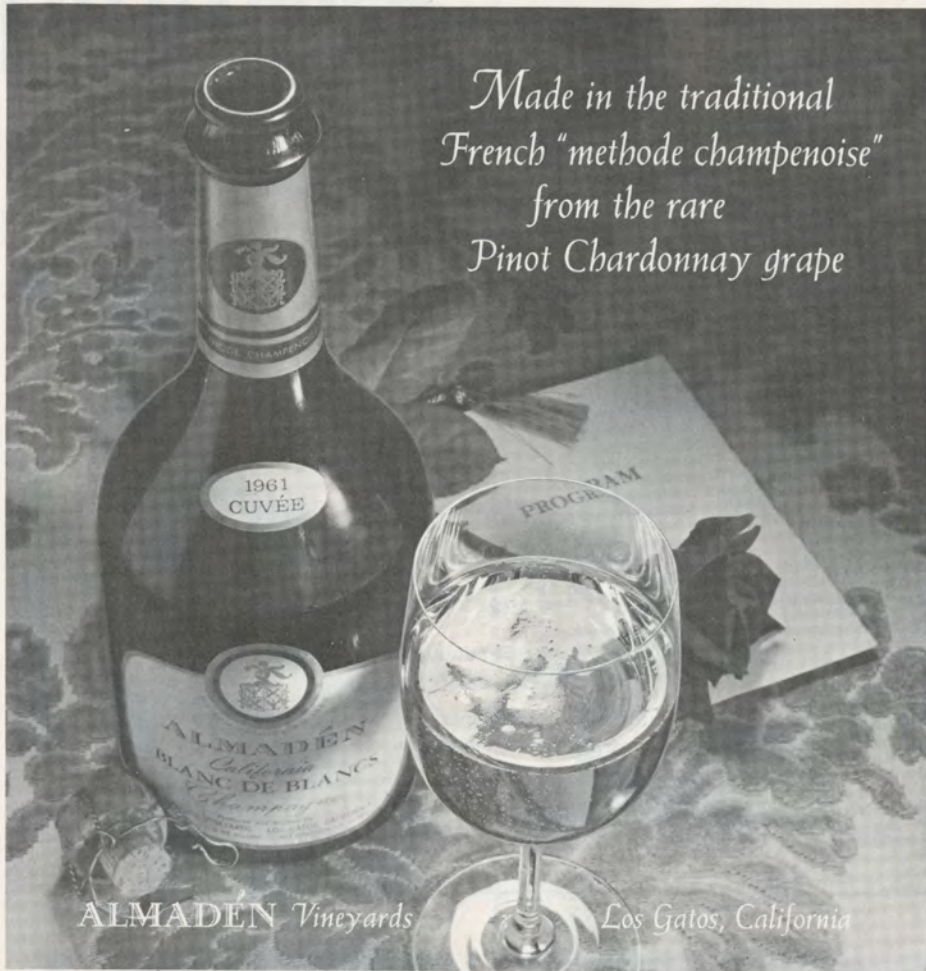
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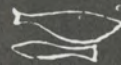
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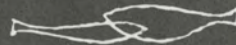
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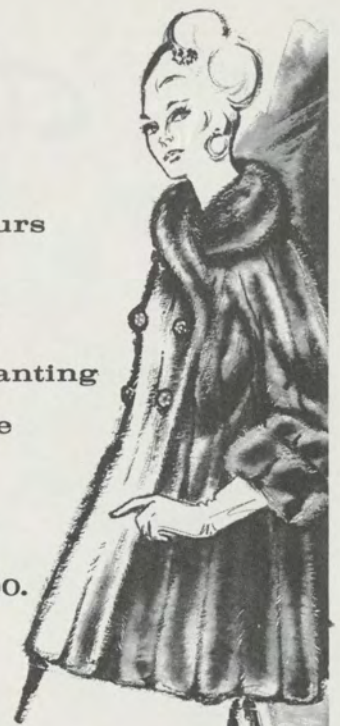


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Special Events

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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

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AT THE OPERA

Lunch - Dinner - Cocktails
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