

Das Rheingold
(Rhine Gold)

1967

Friday, November 17, 1967 8:30 PM
Saturday, November 25, 1967 8:00 PM

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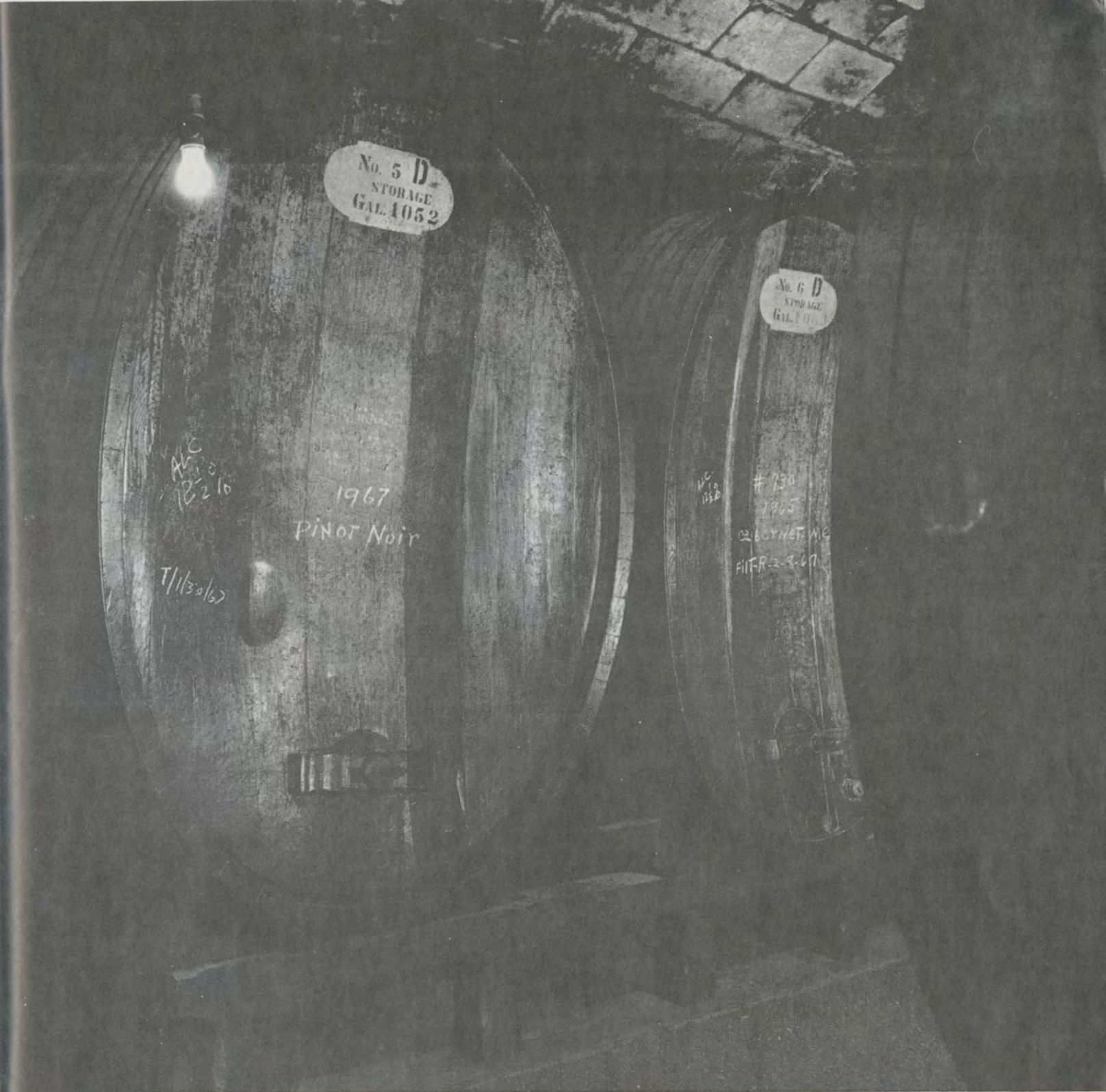
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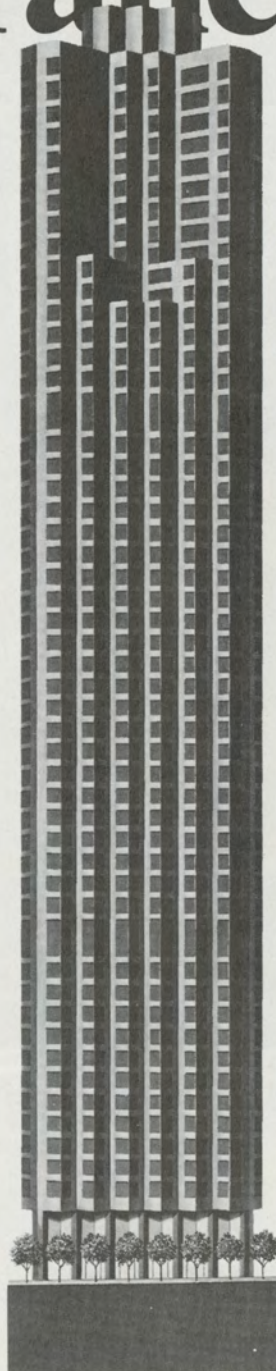
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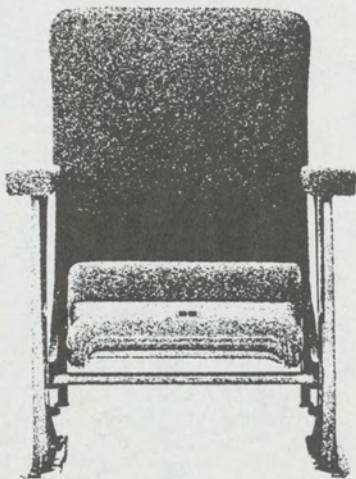
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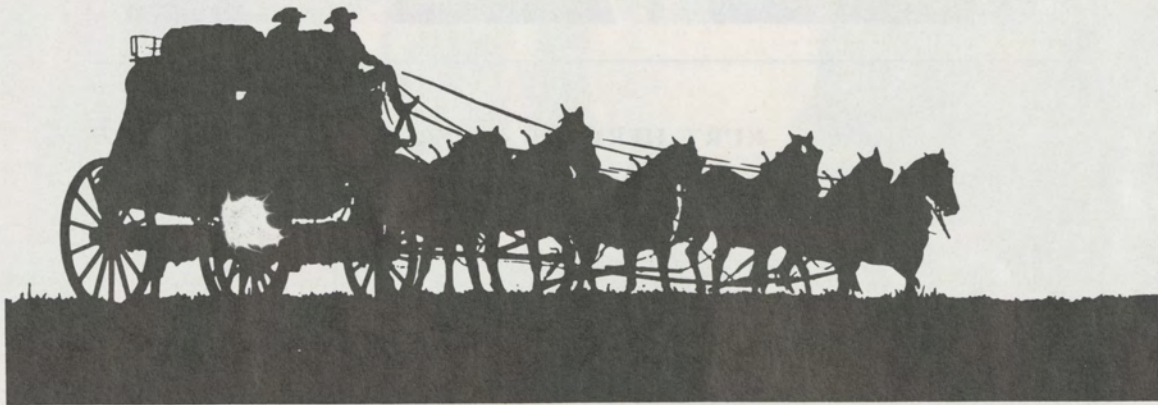
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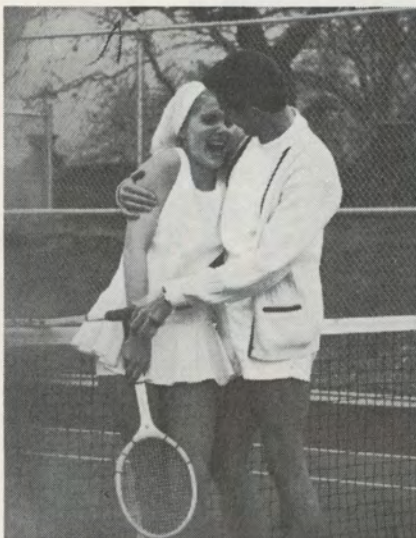
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Regine Crespin	*Sheila Marks	Ara Berberian	Chester Ludgin
Irene Dalis	*Jane Marsh	*Sesto Bruscantini	Cornell MacNeil
Sylvia Davis	Donna Petersen	**Delme Bryn-Jones	*Rod MacWherter
*Mignon Dunn	Leontyne Price	**Stuart Burrows	Raymond Manton
*Maureen Forrester	*Arlene Saunders	Renato Cioni	*John Modenos
*Mirella Freni	*Jeanette Scovotti	L. D. Clements	*Allan James Monk
Leyla Gencer	Delcina Stevenson	*Alan Crofoot	Thomas O'Leary
Reri Grist	*Margery Tede	Federico Davia	*Luciano Pavarotti
*Willene Gunn	*Felicia Weathers	*Simon Estes	Nicola Rossi-Lemeni
		Geraint Evans	*Rico Serbo
		Howard Fried	*David TenBrook
		*Nicolai Ghiaurov	Jess Thomas
		Robert Glover	*Ragnar Ulfung
		Clifford Grant	*David Ward
		*Joseph Greindl	*Allan Wentt
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		*Eugene Holmes	

Solo dancer:

*Sandra Balestracci

*San Francisco Opera debut

roster subject to revision

** American debut

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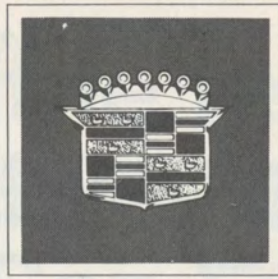
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** American debut

* San Francisco Opera debut



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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		

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
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	Peter Grey	Bruce Sagan
	Pirie Hart	Alexander Sarmiento
	Clifford Hirsch	Bill Sowers
	Paul Hunt	Robert Stone
	Michael Johnson	Donald Thornton
	Leonard Kalm	Peter Wallace
	Stephen Kalm	Martin White
	Brian Knapp	Albert Williams
	Charles Lacey	*Alan Yamamoto
	Roderick Lauderdale	

Ballet

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

Auxiliary Ballet

Rosita Arrieta	Wendy Holt
Mela Fleming	Genie Moore

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*also appearing in solo roles



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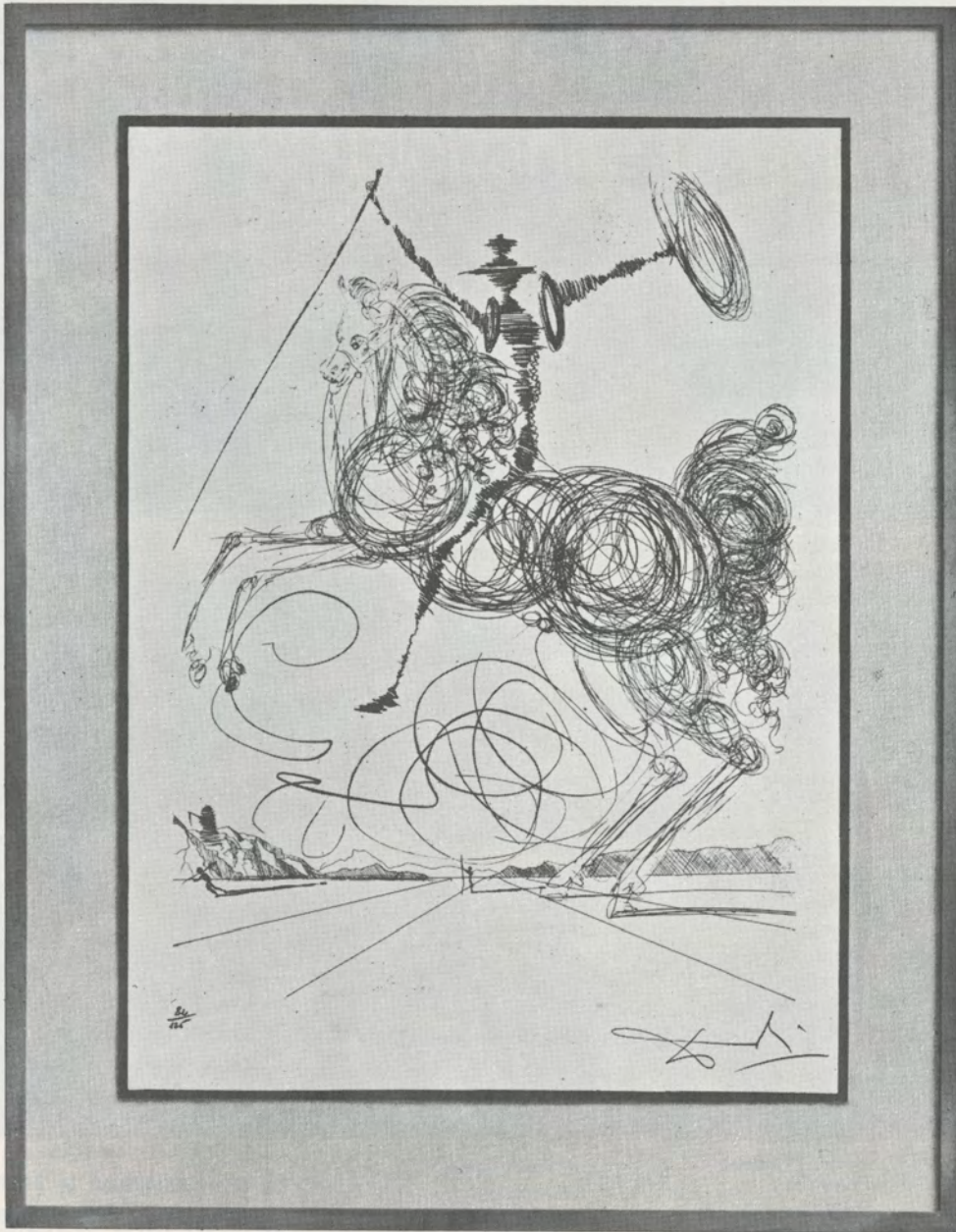
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Mafalda Guaraldi
Marian McArdell
Ezequiel Amador
Harry Moulin
Cicely Edmunds
Lennard Petersen
Ernest Michaelian

2ND VIOLIN

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

VIOLA

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

CELLO

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

BASS

Philip Karp
Principal
Charles Siani
Carl Modell
Donald Prell
Michael Burr

FLUTE

Walter Subke
Principal
Lloyd Gowan
Merrill Jordan

PICCOLO

Lloyd Gowan

OBOE

James Matheson
Principal
Raymond Duste
Eileen Gibson

ENGLISH HORN

Raymond Duste

CLARINET

Philip Fath
Principal
Frealon N. Bibbins
Donald Carroll

BASS CLARINET

Donald Carroll
Frealon N. Bibbins

BASSOON

Walter Green
Principal
Melinda Ross
Frank Hibschele

CONTRA BASSOON

Frank Hibschele

FRENCH HORN

Herman Dorfman
Principal
William Sabatini
Principal
James Callahan
Ralph Hotz
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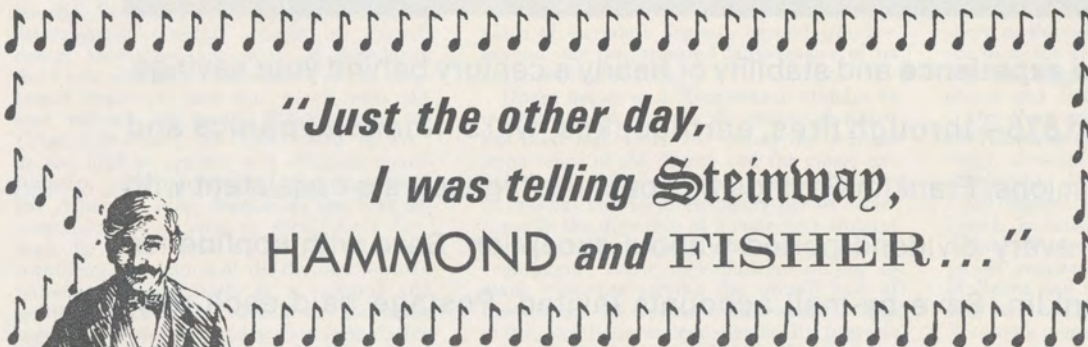
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WAGNER and "Das Rheingold"

by John Rockwell

There are a number of leitmotifs which play continually through newspaper and magazine cartoons—the manager instructing his battered charge in the corner of a boxing ring between rounds, the desert island, the door-to-door salesman, the woman driver, the drunk. Not least among these recurrent situations is opera, and more particularly the tribulations of a tired and disinterested man dragged to a box by some socially pretentious lady, usually his wife. The very Sunday these notes are being written the entire strip of Donald Duck has Donald preparing himself through the most assiduous and elaborate contrivances to be so completely exhausted that he can sleep undisturbed through the opera to which Daisy takes him that evening.

And how is opera represented in this sequence, and in ninety-nine per cent of such cartoons? By an overweight female in blond pigtailed, with a large, open mouth, and equipped with a spear, a winged helmet, and armor which features a conical piece for each Wagnerian breast. I wonder how Wagner would have felt had he lived to see the day when his Valkyries, the warrior maidens of *Der Ring des Nibelungen*, would become the popular symbol for the irrelevance of pretentiousness of that very "opera" that he was trying to transcend?

The young Wagner believed that the opera of his day, dominated by the Italians Rossini, Bellini, and Donizetti, and by that international German creator of French opera, Meyerbeer (in terms of popularity the Verdi and Puccini combined of the nineteenth century), had lost touch with the true purpose of opera. Wagner saw the *Gesamtkunstwerk*, or "total work of art", as the highest artistic and religious manifestation of a community, and looked to the Athenian sung dramas as the first accomplishment of such an ideal. As a German, he was caught up in the mid-nineteenth century efforts of the divided German nation to realize itself as a cultural and political entity. He turned to Germanic myth as the deepest and purest formulation of his people's collective spirit. He did not turn to "German" myth, but to "Germanic" myth, to the myths of the whole post-Roman Western world. *Tannhäuser*, *Meistersinger*, and the *Ring* are set in what eventually became Germany, *Lohengrin* in Holland, *Tristan* in Cornwall and Ireland, and *Parsifal* in Spain—yet all are "Germanic" myths.

But as myths, of course, they pass beyond national and even the widest cultural boundaries. Jung has suggested (echoing in this respect almost exactly Wagner's own thoughts on the subject) that myths are the barely conscious formulations of an archetypally human "collective unconscious". Wagner's treatment of these myths is an extraordinarily acute and remarkably modern artistic crystallization of universally relevant problems.

Wagner succeeded to some extent in this desire to "cleansc" opera of its irrelevance. Apart from the long and complex story of the nature of his influence on others, his own works have retained their popularity and their critical place as great art. Yet they also have suffered a relative eclipse in

the last few decades, and they have become the symbol, as I have pointed out, for a popular feeling that musical theater in general and Wagner in particular has a kind of Byzantine inscrutability totally divorced from immediate relevance or emotional appeal. A far cry from Wagner's final vision of art—his art—reshaping the entire human community into a blissful harmony not too different from Marx's classless society or the hippies' love tribes.

Wagner retains his popularity among those who do attend opera today because of the sensuous appeal of his music, which is of course ultimately resistant to analysis or explanation. For the enthusiast, however, his dramas as well—and hence the total impact of his art works—are likewise emotionally and aesthetically gratifying. But many people (cf. the cartoons!), while they may respond to the big, lush moments of orchestral invention and vocal display find that not only are the dramas impenetrable or stilted, but that much of the music itself is flat, repetitive, over-extended, and unmelodic. In short, they are bored.

I would like to discuss briefly two aspects of Wagner, and of *Das Rheingold* in particular, which may at least help such a person to see these boring elements in a new light. These aspects are Wagner's conception of operatic music—why his works sound different from, say, *La Traviata*; and the nature of his drama. For while basically the *Ring* may be an archetypal expression of universal humanity it is clothed in the trappings of Germanic legend, beyond which—beyond our fat, armored lady—many of us are unwilling to look.

Opera began as a Renaissance attempt to recreate Greek drama, the music of which has been lost. From the outset the relative importance of the drama and the music has varied, sometimes shifting in the direction of musical and vocal virtuosity *per se*, sometimes in the direction of a conscious attempt to reassert the role of the drama and to "subjugate" music to a position of one of many elements serving the overall end of the drama. Of course music itself is dramatic, and more or less specifically projects emotion. In an opera like *La Traviata* the drama is psychologically simple and naturalistic, and the music is likewise tuneful and uncomplicated. Yet oddly enough, in this naturalistic context, the music is "unnatural" in that it obeys conventional forms and traditions—ornamentation of vocal lines, repetitions of words and stanzas, choruses, and the like—which require for an audience to accept many conventions beyond the central one of sung speech.

Wagner set out to eliminate many of these conventions. He did this at greatest length in his *Opera and Drama* of 1850-51, which was ostensibly a blueprint for the *Ring*. His goal was a continuously shifting, recitative-like vocal line, supported by a similarly flexible orchestral commentary. At times this orchestra would open out to elaborate upon an unverbilized dramatic situation, but that situation would always remain central. The vocal line was to reflect the words and their rhythms exactly, and to rise and fall according to the natural intensity of speech. Short musical phrases, the famous leitmotifs were to suggest particular characters

and states of mind, and to comment both connotatively and denotatively upon the action. Choruses and ensembles were to be eliminated. Words themselves were to abandon standard poetic forms and to approximate, in keeping with the mythological subject matter, the supposedly more "natural" forms of ancient Germanic verse—short lines, alliteration, and the like.

As a theoretical tract, *Opera and Drama* of course reflected Wagner's actual creative inspirations. It soon became clear in practice, however, that by this scheme the music was being slighted. Later in the *Ring*, and in *Tristan*, *Die Meistersinger* and *Parsifal*, the music plays a somewhat more independent role. In part this means more purely orchestral sections in which the singers mime, but it also means that Wagner returned to a notice of the drama inherent in music, and allowed whole passages of his works to be more directly shaped by musical considerations.

This later change was reflected in his aesthetics. His original notion of the *Gesamtkunstwerk* was of an entity which welded together all the arts, each insufficient in itself. Later he saw a music drama as a harmonious partnership of the arts, in which each art was encouraged to manifest its inherent correspondences to all the other arts. From there it was but a short step not only to the symphonic poems which Wagner was thinking of in his old age, but to such notions as Symbolist "musical poetry" or Impressionist "musical painting"—in short to the whole Wagnerian influence on the separate arts which some commentators, who see Wagner's theory solely in terms of *Opera and Drama*, find so paradoxical.

Der Ring des Nibelungen, or *The Ring of the Nibelung* (not Nibelungs—it's Alberich's ring), consists of four music dramas: *Das Rheingold*, *Die Walküre*, *Siegfried* and *Götterdämmerung*. The first, the first composed, is musically in a curious position among Wagner's works. It is at once the purest realization of the aesthetic theories of *Opera and Drama*, and as such might be said to contain the least accessible of all of Wagner's music. Nowhere else was the composer so strict with himself in the creation of his vocal line, and nowhere else does he permit himself so few opportunities for orchestral display. Furthermore, in *Das Rheingold* Wagner had not yet learned to develop his symphonic use of leitmotifs with the subtlety and freedom of his later works. Thus much of *Rheingold*, if you cannot understand German and are not intimately familiar with the libretto, must seem rather dry and even perfunctory. It has neither the tunefulness of Italian opera (or, for that matter, of Wagner's own early work), nor the symphonic richness and psychological complexity of the later dramas.

But neither has it the long soliloquies and the lack of "action" which bother many in these later works. Although the music of the *Ring* was written in the order we now hear it, the poems of the four operas were done in the reverse order. Wagner wrote a drama, felt the need for an earlier work to explain the preceding events, and so on back to *Das Rheingold*. It seems to me that

(Continued on page 31)



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Freia	ARLENE SAUNDERS
Fasolt	THOMAS O'LEARY
Fafner	JOSEPH GREINDL
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The first Icelandic and German sagas date from as early as 880 A.D. and were written down in Eddas in approximately 1280 A.D.

In 1852 Richard Wagner completed his poem of "The Ring of the Nibelung".

In 1854 the score of Rheingold was completed.

In 1869 Rheingold was first performed in Munich.

In 1876 the first complete RING cycle was given in Bayreuth.

In 1936 Rheingold was last performed in San Francisco.

Some musicologists point out that Wagner followed the traditional symphonic composition pattern of four movements.

Some have inferred that there are social and political implications to the RING.

Some have even drawn analogies to Marxism and the existing workingman's revolution evident at the time Wagner composed the RING.

Some have cited Wagner's RING as a basis for belief in a German super-race.

Others point to a preoccupation of Wagner with Greek and Roman theatre and the life of the Gods dwelt upon therein as reason for his embroidering upon their German counterparts, the Norse Gods, in composing a truly ageless fabric around which to weave his revolutionary music.

For everyone in every station of learning the RING could come to mean something else. Thus the interpretations of its "meaning" are myriad. But the validity of this work today — recognized by many as one of the hallmarks of Western civilization — rests on: 1). the tendency of people to invent myths to explain the otherwise inexplicable strange and wonderful world around them, and 2). the probability that Richard Wagner was not as interested in the mythological device as an end in itself as in the psychological interplay of the characters and their human reactions and sufferings.

As the complex story of the RING unravels perhaps it will help to clarify the ancient order of the elements and areas of the universe:

MEN		WOMEN	
HEAVEN	Wotan Donner Froh	AIR	Fricka Freia
	Loge		
EARTH	Fasolt Fafner	FIRE	L D Erda
UNDERWORLD	Alberich Mime	WATER	Rhinemaidens

"Das Rheingold"

SCENE I

Alberich, the dwarf prince of Nibelung — is attracted by the Rhinemaidens Woglinde, Wellgunde and Flosshilde to the Rhine. When Alberich is rebuffed by these water nymphs and discovers the gold deep in the Rhine he renounces love, enabling him to abscond with the treasure. He then fashions a Ring from the gold which gives him power to enslave the world and increase his gold hoard.

SCENE II

Wotan — power hungry leader of the Gods — has contracted with Fasolt and Fafner — brute strong giants — to build Valhalla — a new home for the Gods. The giants have demanded as payment Freia, the goddess of youth and love. Fricka, Wotan's wife, the feminine champion for right, marriage and honor, berates Wotan for his short-sighted bargain. The giants enter to claim Freia. Wotan hedges and complains that Loge — on whom he is counting to solve the dilemma — is late. Donner and Froh join Fricka in upbraiding Wotan for placing his confidence in this treacherous half-god. Loge, master of fire, whose intellect casts him in the role of catalyst, arrives and claims that he has found nothing on his wide searches to substitute for woman's worth. Loge further tells of finding only one man willing to denounce love for gold: Alberich — thus initiating the theme of the Rheingold as a substitute symbol. Wotan's avariciousness makes him at once interested in freeing Freia and seeing a way to more power. Loge urges the giants to accept gold as replacement for Freia to which they agree, demanding, however, that Freia remain with them until they return. Wotan anxiously bids Loge lead him to Alberich and the underworld.

(Continued on page 33)

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WAGNER AND "DAS RHEINGOLD"

(Continued from page 23)

having completed the texts for the last three operas of the cycle as it now stands, and realizing the need for still more explanatory material, Wagner must have been faced with a dilemma. He had already three dramas of a novelty and difficulty which made the chances of a performance highly problematic. He still had enough material to fill another two or three pieces—but a five or six work cycle would have been even further out of the question.

Thus in *Das Rheingold*, the shortest of the *Ring* operas, there is for Wagner an unusually large number of "events" crowded in. There is relatively little detailed psychological delineation of the various characters, and there are more of these characters than customary. A concentration and a richer psychological explication are saved for the three subsequent dramas. As its subtitle says, *Das Rheingold* really is a "prelude" to the following three "evenings" of the *Ring*.

Especially when performed outside the context of the whole cycle—as it is this year in San Francisco, the work may thus be seen as little more than a showcase for walking abstractions. Which in turn leads us, of course, to the greatest stumbling block for an audience unfamiliar with the *Ring*, and to the source of our cartoon lady in armor. We can all "identify" with Violetta

and Alfredo in *La Traviata*—but how can we feel a kinship with an assortment of gods, dwarfs, mermaids, and giants?

First of all, as in many myths, these creatures, for all their unlikely powers and attributes, are still anthropomorphized. Unlike the perfect deity of the Judeo-Christian god, and like the Greek pantheon, they are limited in very human ways. They still, despite the almost brutal dramatic concision of *Das Rheingold*, can usually be empathized with on a psychological level.

And, of course, they are symbols. It is common to react violently against symbols on the stage, and this is justifiable if the symbols are so artificial and monochromatic as to impair or distort psychological and dramatic reality. But even in *Das Rheingold*, and certainly in the *Ring* as a whole, such is not the case: nearly all the characters symbolize complex, yet universal and pressingly human dilemmas.

The *Ring* is a gigantic allegory and can, like all rich and truly artistic allegories, be interpreted endlessly. It is a story of natural innocence corrupted by human weakness—a Garden of Eden parable. It is a tragedy of the inevitable conflict of duty and love in the heart of Wotan. It is a proclamation of the evils of greed for power and wealth. It is an artistic vision of the Revolution of 1848-9, of the inability of the old system, for all its virtues, to correct itself, and of the need for a new communitarian anarchist society. It is a philosophy of the cor-

ruption by consciousness of the unreflective happiness of nature. It is a plea for a new man, for the reassessment of humanity and the transcendence of the contradictions which enslave us. It is a picture of the Freudian dilemma of the "return of the repressed". And on and on.

Das Rheingold sets the stage for the inevitable collapse of the old world and, perhaps (Wagner kept changing the end of *Götterdämmerung*), the birth of the new. If you deliberately or unknowingly ignore the symbolic aspects of the drama you are missing nearly everything. If you see only an odd-looking dwarf who for some peculiar reason can breathe water and who steals some gold rock from three mermaids, you have a "dramatic" situation. But Alberich of course is a symbol of a frustrated sexuality which sublimates its natural energies into quest for power. His curse at the beginning of the fourth scene is a rather artificial formalization of an evil welling-up of perverted subconscious forces which poison the rest of the *Ring*, and which really begin the moment the gold is stolen. The music which bridges the second and third scenes, depicting the Nibelungs toiling for Alberich, is a graphic portrayal of the inhuman factory conditions of mid-nineteenth century capitalism. Books have been written to sort out the symbolism of the *Ring*, but finally each person must explore the text and its

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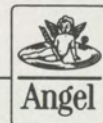


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Born in Dumbarton, Scotland, Ward was always interested in music but studied to become a schoolmaster. He became a teacher in Sheffield, served in the British navy during the second world war, and then returned to school teaching.

It was in 1950 that he won a scholarship to study voice at the Royal Academy of Music, which he did for three years, working as a bouncer in a bar to augment his income! Ward's professional career began in 1952 when he was engaged as a member of the Sadler's Wells chorus. The following year he made his solo debut as Count Walter in Verdi's "Luisa Miller" and since then he has built up a repertoire that includes Mozart, Mussorgsky, and Stravinsky in addition to Verdi and Wagner.

Ward sang for the first time with the Glyndebourne and Bayreuth festivals in 1958 and two years later joined the Royal Opera House, Covent Garden, followed by initial appearances at the Metropolitan and in Buenos Aires. In 1968 comes his La Scala debut in "Die Walkure", which he will also sing in Naples at the San Carlo.

The six-foot-five bass also excels in oratorio and has won especial acclaim for his St. John's Passion and Messiah.

WAGNER AND "DAS RHEINGOLD"

(Continued from page 31)

juxtaposition with the music to come to his own conclusions on the matter, and perhaps eventually to recognize that part of the power of any potent symbol is its central ambiguity, its multiplicity and levels of meaning.

A few of the more obvious possible interpretations nevertheless should be mentioned here. The orchestral prelude, an elaboration of the chord of E flat major, is one of the more ingenious and impressive examples in the history of music of a representation of the creation of the world. The Rhine Maidens are the amoral, uncorrupted spirit of libidinal play. Fricka is domesticity; Freia another sex symbol; the giants, beyond their individual differences, brute, uncomprehending energy; Mime, limited cleverness and petty lust for power; Erda, like the Rhine itself, primordial unity and fecundity; Loge, disembodied intellect. Donner and Froh are, I'm afraid, true cardboard characters, symbolically underdeveloped and psychologically two-dimensional.

Wotan is just the opposite. He can, as I have indicated, be seen as the center of the whole *Ring*—certainly he is the center of the "old order" which passes away. His true complexity and sympathetic qualities come out in *Die Walküre*, but they are felt here as well. Wotan is the guardian of morality, which is of course originally a rationalization of love and harmony. But he is corrupted by the same greed for power as Alberich once he orders Valhalla to be built by the giants. To avoid compromising his whole order from the outset he must transgress that order to satisfy his lust for power—he must acquiesce in the theft of the Rhine gold and compound this theft with a theft of his own. Once morality is broken, there is no going back. Each attempt to put things right gives rise to new evil. Wotan is, for Wagner, a symbol of contemporary man and society.

Western thought has always seen life in terms of contradictions. Hegel and Marx accepted the nineteenth century view of progress, and saw in the dialectic the successive resolution and creation of contradictions as leading towards a final harmony. Wagner, especially after the failure of the 1848 Revolution, was not so sure. In Wotan the contradictions are destructive; only a new form of man can—possibly—escape them altogether. *Das Rheingold* shows us, in the drama as a whole and in the character of Wotan, the initial clash of these contradictions.

At the end, as the gods enter Valhalla, the pompous processional which accompanies them is in its way grand and triumphant. Its overbearing qualities can however, be used to demonstrate Wagner's empty Teutonicism—and to inspire new operatic cartoons. But symbols have many levels. Wagner, despite all his love for and susceptibility to such power, meant us to see that it is hollow. As the gods cross the rainbow, at the apex of their glory, they are doomed.

"DAS RHEINGOLD"

(Continued from page 26)

SCENE III

Alberich, lording it over Mime — his dwarf brother whose vile character becomes more clearly drawn later in the *RING* — has forced Mime to produce a magic helmet which lets Alberich change his form. This plus the power of the Ring enables him to enslave Mime and the entire world. Loge and Wotan arrive to find Mime writhing from Alberich's beating. Loge cleverly entices him to tell all, so that when Alberich returns, although he is suspicious of Wotan and Loge, he is unable to avoid the shrewd trap of Loge's logic and foolishly demonstrates the power of the helmet and Ring. He transforms himself into a giant serpent. When Loge challenges his vanity further, Alberich changes himself to a toad which Loge instructs Wotan to grab. The two bind Alberich and jeeringly drag him from Nibelheim.

SCENE IV

Once above Wotan and Loge force Alberich to order the Nibelung slaves to bring the gold hoard, then force him to give up the helmet and finally the Ring. This loss enrages Alberich who pronounces a curse on the Ring, a curse understood by Loge but ignored by Wotan. The Gods and Goddesses return as do the giants accompanied by Freia, and the gold is stacked to Freia's height. Fasolt's growing feeling for Freia complicates the exchange. Fafner demands the helmet and finally the Ring. Wotan refuses and in so doing hears the voice of Erda, the all-wise Earth-Mother, admonishing him to give up the Ring. Reluctantly Wotan relinquishes, and the Ring's first curse is felt: Fafner kills Fasolt to have the hoard for himself. Donner calls on his power over the elements and with his hammer produces violent lightning, clearing the clouds of depression and death hanging over the Gods. Froh is called upon to provide a rainbow bridge to Valhalla, and as the Gods walk slowly to their destiny Loge, perceiving their ultimate twilight, ponders whether he cares to associate with them. The Rhinemaidens lament the loss of their gold, and over the musical grandeur of the closing Rheingold theme hovers the foreboding curse of the Ring.

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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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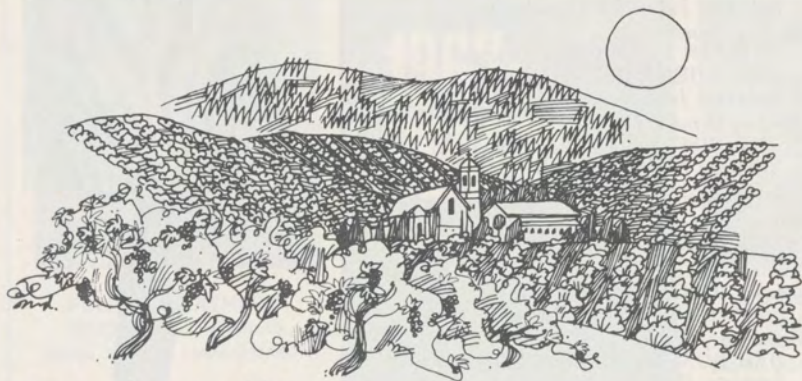


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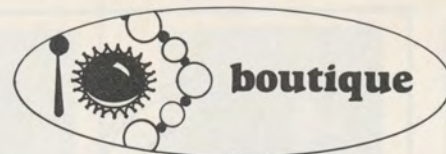
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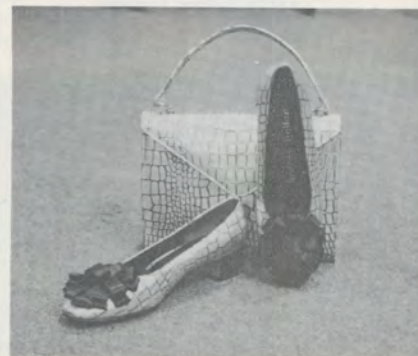
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BARRA OF ITALY, presently with three San Francisco locations, at 245 Post St., Sheraton-Palace Hotel and Jack Tar Hotel, offers the discriminating ladies of the City and the Bay area a wide selection of coats, dresses, ensembles, sweaters for formal,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



The reptile look has gone to cocktail footwear as illustrated in this silver crocodile print with a black satin pom-pom bow and heel. The low heel, square toe shoe is designed by Bill Valentine for Andrew Geller and available exclusively at the Andrew Geller salon, Grant Ave. at Maiden Lane.



CONTINUING A TRADITION OF VITALITY

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

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

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

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

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

Prentis Cobb Hale

PRENTIS COBB HALE
President, San Francisco Opera Association



In the heart of "Art Row" in downtown San Francisco (590 Sutter St.) are the Gilbert Galleries.

What distinguishes this establishment from most other galleries in San Francisco is its versatility. Contrary to most galleries which tend to specialize in one particular type of art, Gilbert Galleries reflects the whole spectrum of public taste in paintings.

To accomplish this is a tremendous challenge requiring a competent staff, knowledgeable in various schools of art. It involves a constant search for young talent (American or foreign) and by means of one man shows bring their works to the attention of art lovers.

Another facet of this versatility is Gilbert Galleries department of Graphic Arts. In addition to shows featuring important works of first echelon artists (Picasso, Chagall, Dali, Miro, Braque, etc.) Gilbert recently inaugurated an entire floor dedicated to Graphic Arts. Included in this collection are lithographs, etchings, drawings by excellent artists rated among the top twenty on the American and European continents.

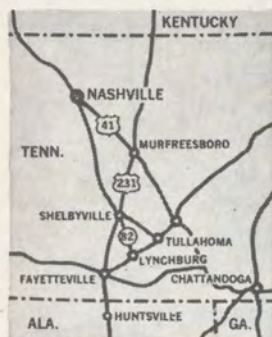
The current show spotlights two of the most outstanding Mexican Expressionists, Julio Montes and Benito Messguer (November 4 to 20). Another artistic event in the near future which will attract art collectors from all over the state is an exhibition of 17 sculptures in bronze by the great impressionist of this century, Sir Jacob Epstein.

Next July the gallery plans an anthological show of the undisputed master of this century, Pablo Picasso.

The President of the Gallery, Mr. Stanley Gilbert, the Director, Mr. Santiago Arias and the head of the Graphic Arts Department, Mr. Harris Stewart invite you to visit them often. Out of town visitors are especially welcome. The ever-changing exhibits of works by American, European and South American contemporary artists, as well as the collectors room of period paintings makes Gilbert Galleries a must on everyone's list of interesting places to visit.



IF YOU'RE COMING OUR WAY anytime soon, you might like to stop by Jack Daniel's Hollow for a look at an old Tennessee art.



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can be sure he'll go into detail about our Charcoal Mellowing, the extra whiskey-making step we've been using for over a century. It takes around an hour or so to walk through the distillery, depending on how detailed Mr. Dusenberry gets. But we think you'll enjoy your visit. We'll certainly enjoy having you.



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Repertoire | 1967 Season

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

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

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

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

Friday evening, September 22, at 8:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Saturday evening, September 23, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Tuesday evening, September 26, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Wednesday evening, September 27, at 8:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Friday evening, September 29, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

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

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

Sunday afternoon, October 1, at 2:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Tuesday evening, October 3, at 8:00

LOUISE (Charpentier)
Same cast as September 30

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

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

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

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

Saturday evening, October 7, at 8:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

Sunday afternoon, October 8, at 2:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Tuesday evening, October 10, at 8:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

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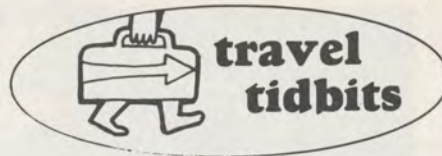
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San Franciscans visiting central Japan during the cherry blossom season next spring will see many familiar faces. The familiar faces will belong to members of the San Francisco Symphony and the Symphony Foundation, in Japan for the Osaka International Festival.

The Festival Society annually imports the finest artists and ensembles from around the world for the enjoyment of the musically sophisticated Japanese. Tourists are welcome too, of course, and for them the Festival is a stimulating counterpoint to the customary itineraries of historic gardens, imposing shrines, antique shops and the modern boutiques. The London Symphony and pianist Robert Casadesus are among others scheduled.



How to prepare? Take the last minute rush out of your trip by beginning now. Check your passport. If you're a frequent traveler, double check it. If you're planning an independent itinerary, start now. Spring is a popular time in Japan and hotels and trains in Japan fill quickly, as do the JAL jets.

In packing, remember that average high temperature in April will be 63 degrees and the average low, 47, pretty much as at home. On the average, it rains — or sprinkles — 14 days in April.

Women will want to take skirts full enough to permit them to kneel in Japanese restaurants. And no matter what their fashion opinion of "sensible shoes," they should have some comfortable ones for sightseeing over graveled paths and stepping stones.

In the country, in Japan as at home, men can take on as sporty a look as they wish, but in Tokyo, Kyoto, Osaka, or any of the major cities they will feel uncomfortable in the major hotels without a jacket and tie.

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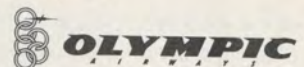
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Repertoire | 1967 Season

Wednesday evening, October 11, at 8:00

MACBETH (Verdi)
Same cast as October 6

Friday evening, October 13, at 8:00

LOUISE (Charpentier)
Same cast as September 30

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

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

Sunday afternoon, October 15, at 2:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

Tuesday evening, October 17, at 8:00

MACBETH (Verdi)
Same cast as October 6

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

TRISTAN UND ISOLDE (Wagner)
Dalis, Dunn; Thomas, Ludgin, Greindl, MacWherter, Burrows, Glover, Grant
CONDUCTOR: Stein PRODUCTION: Hager DESIGNER: Bauer-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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Repertoire | 1967 Season

Friday evening, November 3, at 8:30

THE VISITATION (Schuller)
Same cast as October 28

Saturday evening, November 4, at 8:00

FAUST (Gounod)
Same cast as November 1

Sunday afternoon, November 5, at 2:00

TRISTAN UND ISOLDE (Wagner)
Same cast as October 18

Tuesday evening, November 7, at 8:00

FAUST (Gounod)
Same cast as November 1

Wednesday evening, November 8, at 8:00

THE VISITATION (Schuller)
Same cast as October 28

Friday evening, November 10, at 8:00

FAUST (Gounod)
Same cast as November 1

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

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

Sunday afternoon, November 12, at 2:00

FAUST (Gounod)
Same cast as November 1

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

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

Wednesday evening, November 15, at 8:00

LA BOHEME (Puccini)
Same cast as November 11

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

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

Saturday evening, November 18, at 8:00

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

Sunday afternoon, November 19, at 2:00

LA BOHEME (Puccini)
Same cast as November 11

Tuesday evening, November 21, at 8:30

LA BOHEME (Puccini)
Same cast as November 11

Wednesday evening, November 22, at 8:00

DAS RHEINGOLD (Wagner)
Same cast as November 17

Thursday Evening, November 23, at 8:00

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

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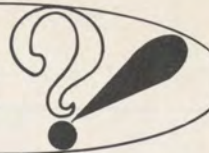
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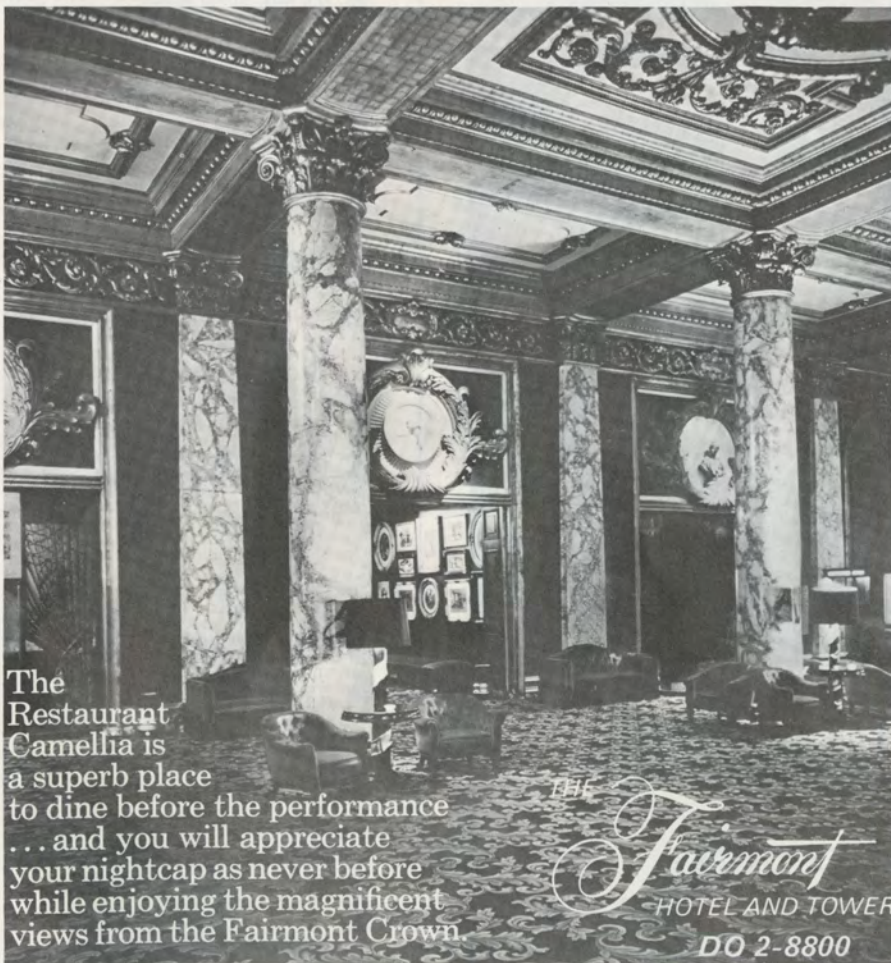
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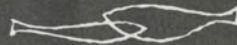
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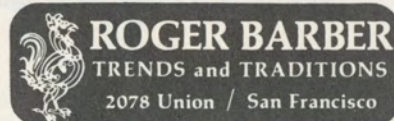
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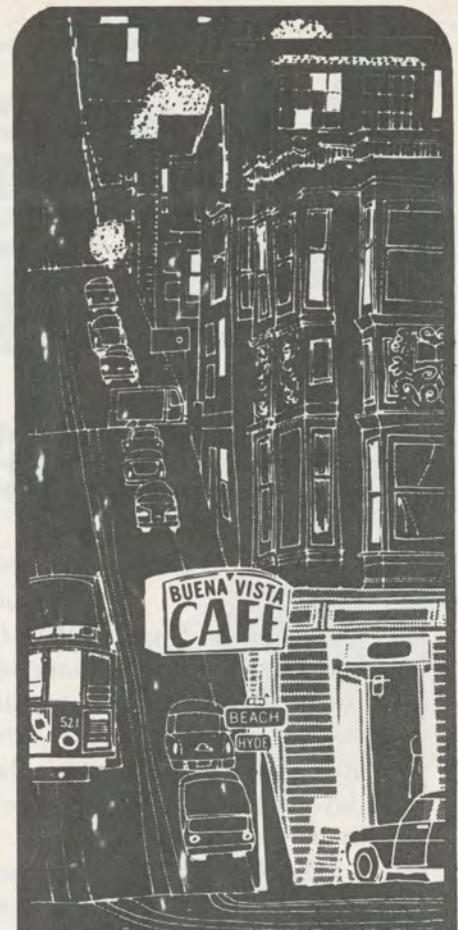
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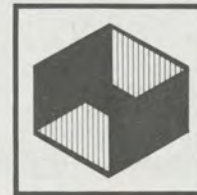
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Special Events

(Continued from page 35)

San Francisco Opera Touring Calendar

SACRAMENTO PERFORMANCE

presented by the Sacramento Opera Guild

LA GIOCONDA (in Italian) Ponchielli

Sunday, September 24, 7:30 p.m.

MEMORIAL AUDITORIUM

BERKELEY PERFORMANCE

presented by the University of California

MACBETH (in Italian) Verdi

Sunday, October 22, 2:30 p.m.

THE HEARST GREEK THEATER

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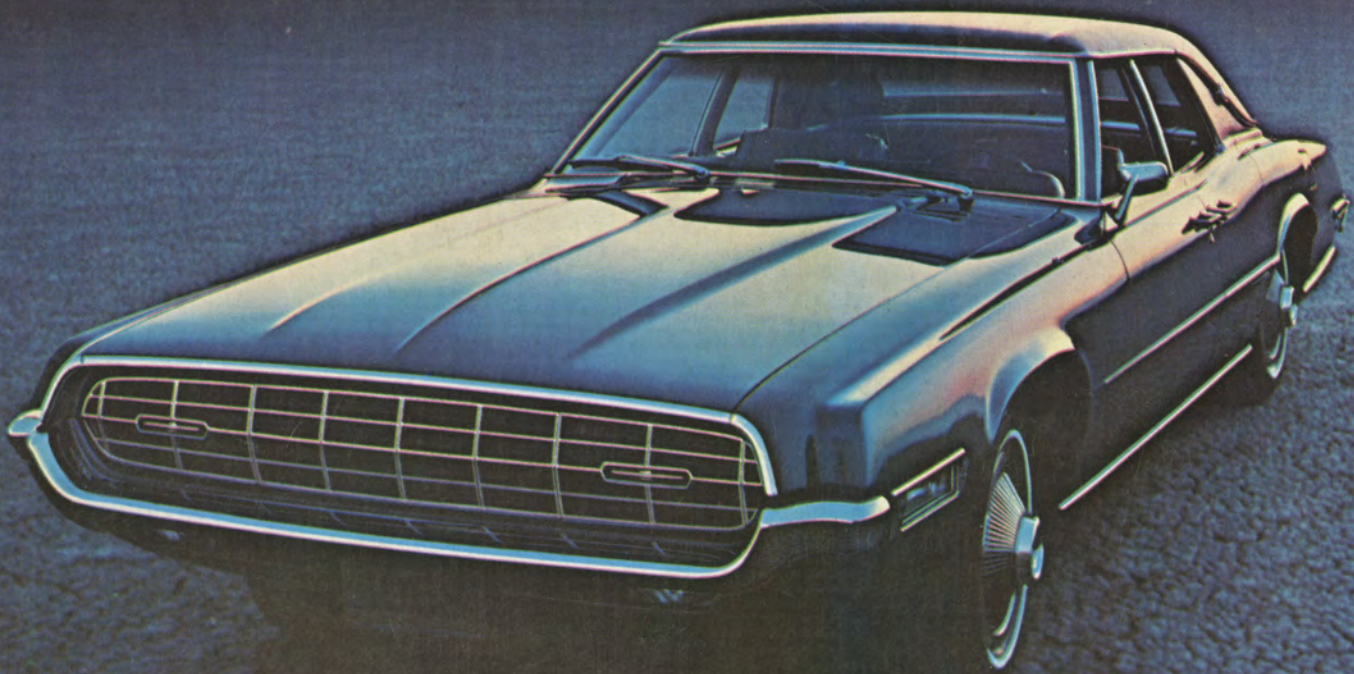


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Revival

Der Ring des Nibelungen

Part 1

DAS RHEINGOLD

Music drama by RICHARD WAGNER

conductor: LEOPOLD LUDWIG

production: PAUL HAGER

assisted by: GHITA HAGER

designers: WOLFRAM SKALICKI,
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Donner	DELME BRYN-JONES
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Mime	ROBERT GLOVER
Erda	MIGNON DUNN

Nibelungen:

San Francisco Opera Boys' Chorus

Costumers: GOLDSTEIN & CO.

Scene 1: The pristine waters of the Rhein
Scene 2: Beyond the terrestrial sphere near Valhalla
Scene 3: The subterranean depths of Nibelheim
Scene 4: Beyond the terrestrial sphere near Valhalla

*The San Francisco Opera Association gratefully acknowledges a gift of the music
for the entire Ring cycle from Wilfred Allen Taylor.*

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

*Latecomers will not be seated while the performance is in progress. A warning bell will ring in
all foyers five minutes before the end of every intermission. Three minutes prior to the start of
each act a final buzzer will sound.*