

Der Rosenkavalier  
(The Knight of the Rose)

1967

Saturday, October 7, 1967 8:00 PM  
Tuesday, October 10, 1967 8:00 PM  
Sunday, October 15, 1967 2:00 PM

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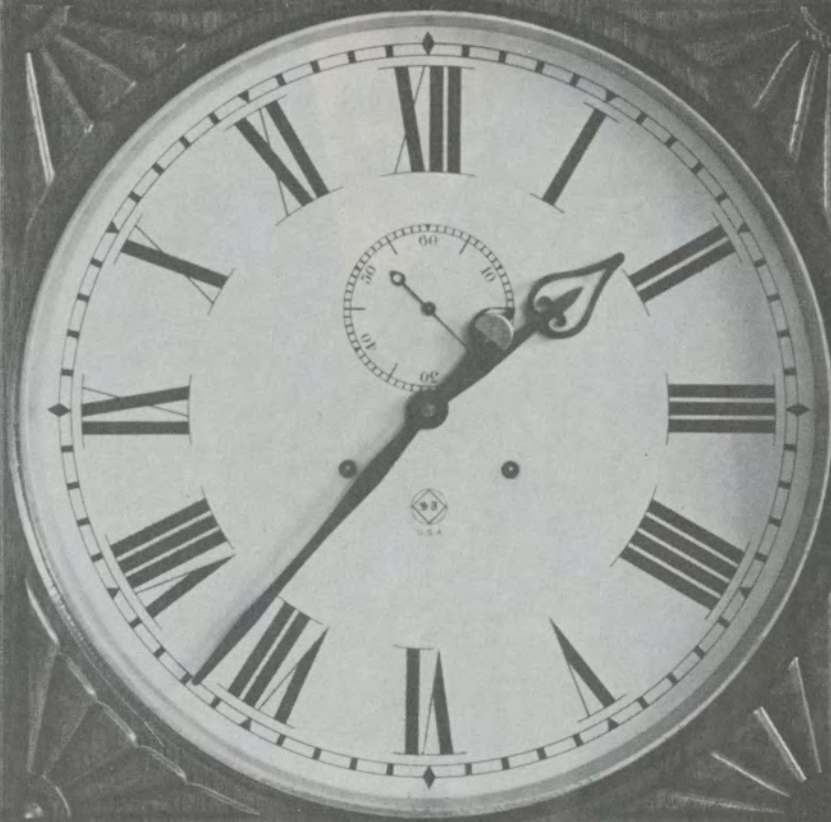
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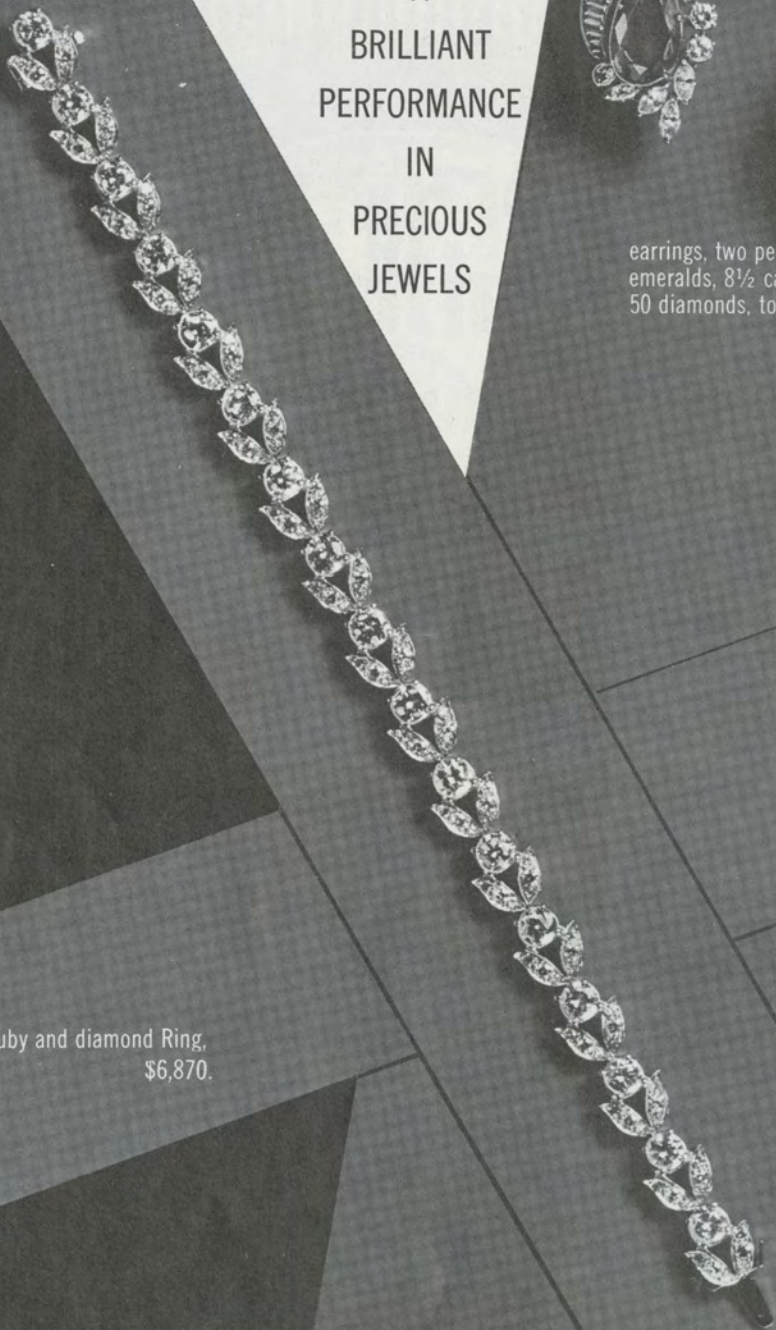
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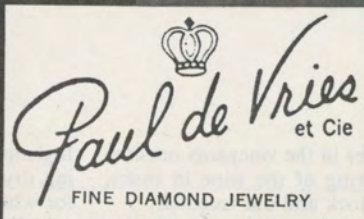
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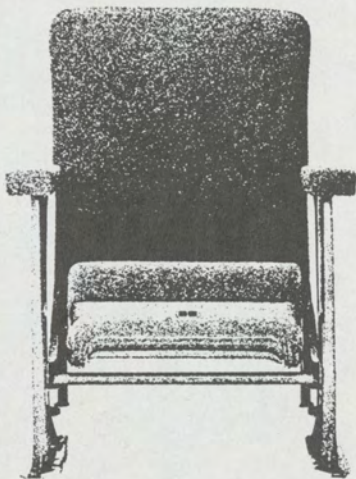
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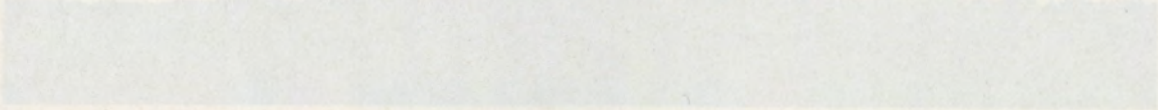
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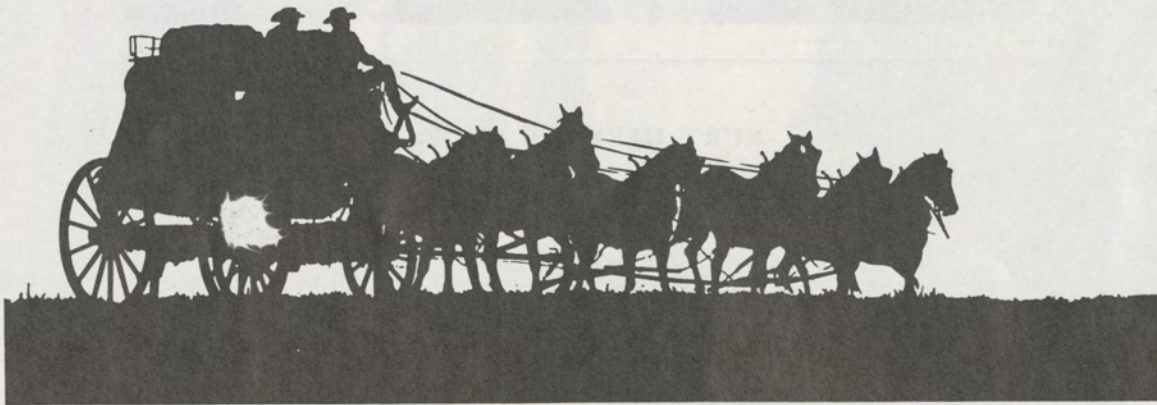
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Grace Bumbry	Dorothy Kirsten	*Daniele Barioni	Marvin Klebe
Sona Cervena	*Marija Kova	*John Beauchamp	Alfredo Kraus
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Leyla Gencer	Delcina Stevenson	*Alan Crofoot	Thomas O'Leary
Reri Grist	*Margery 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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18:	Das Rheingold

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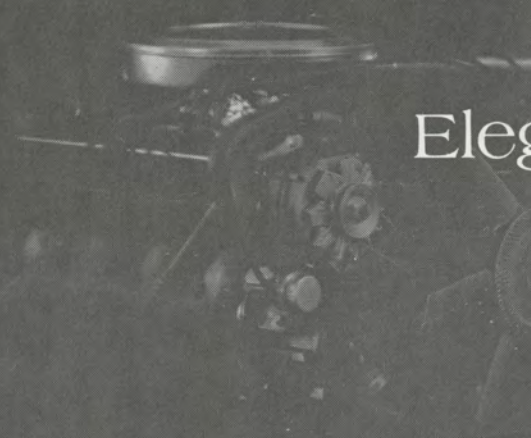
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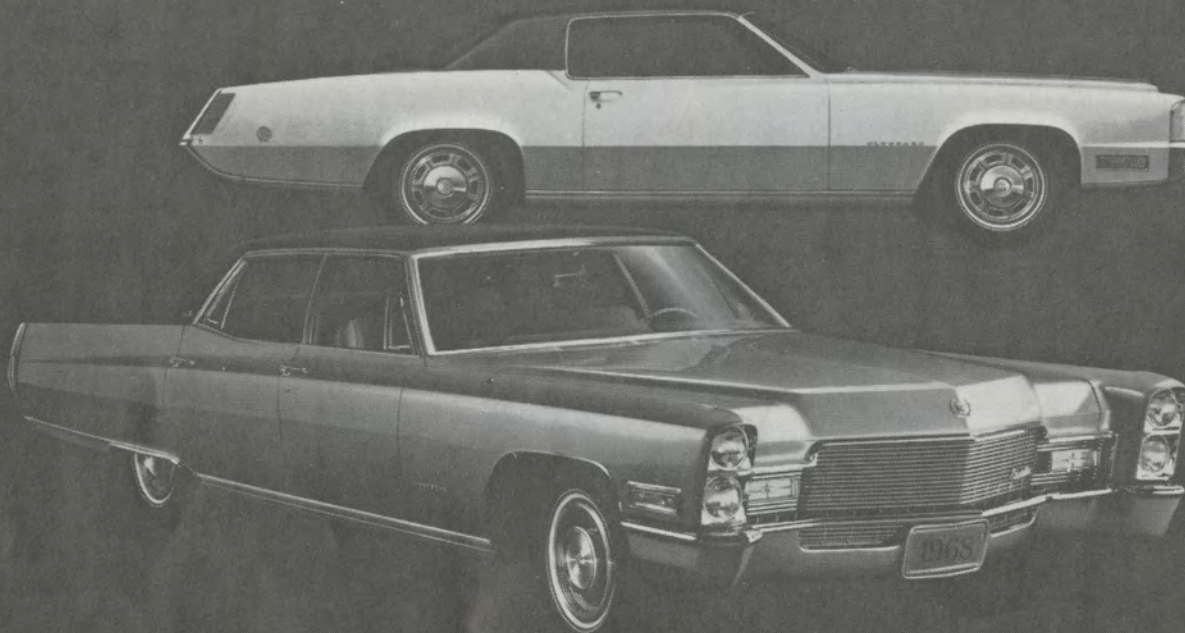
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# San Francisco Opera 1967

## Chorus

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

## Boys Chorus

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

## Ballet

Maile Ackerman  
 \*Barbara Begany  
 Illana de Heurtaumont  
 \*Joan de Vere  
 Marolyn Gyorfi  
 Joan Kramer  
 \*Diana Marks  
 Allyson Segeler  
 Salicia Smith  
 Britt Swanson  
 Alan Bergman  
 \*David Coll  
 Jon Engstrom  
 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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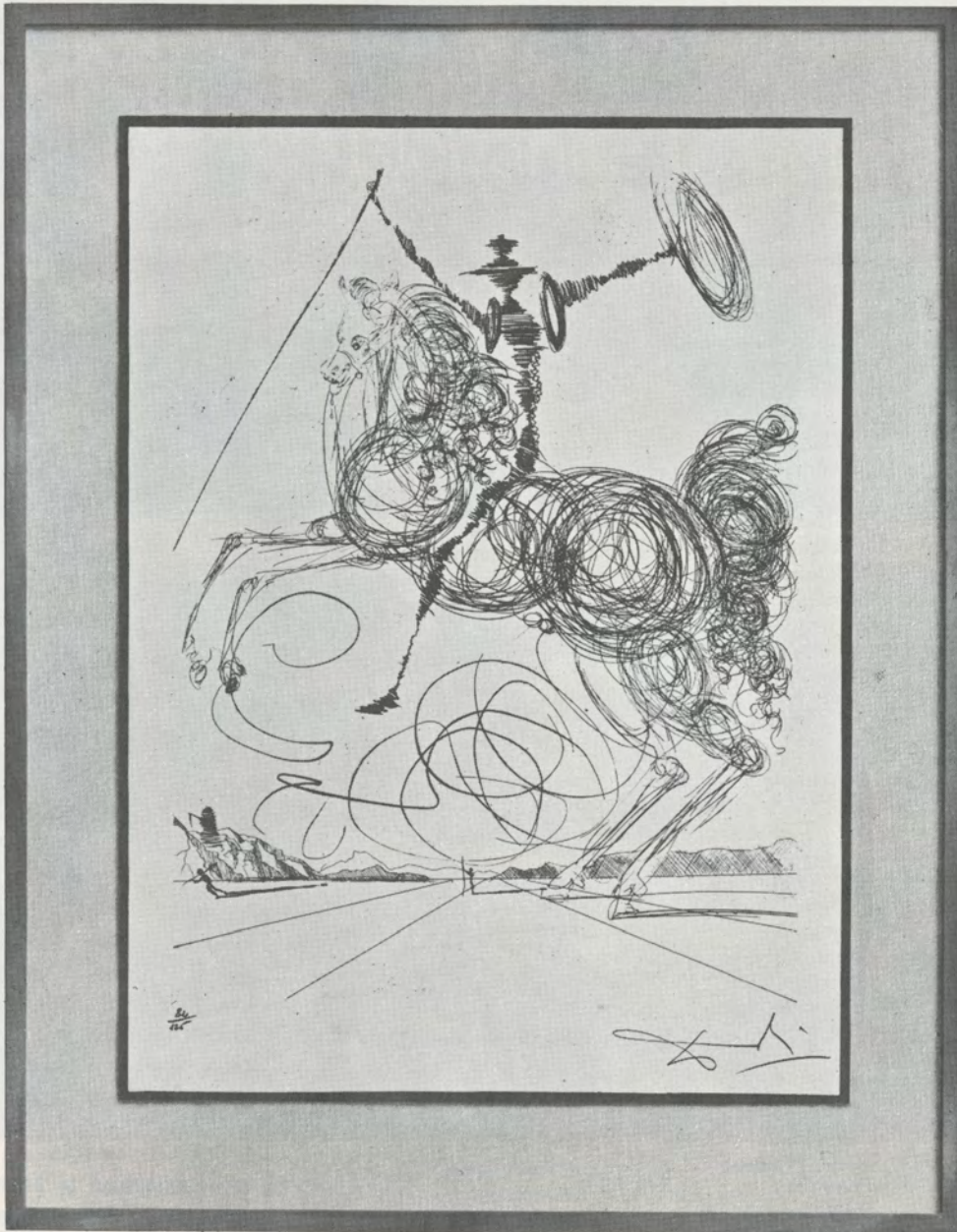
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Felix Khuner  
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Erica Sharp  
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George Nagata  
Frederick Koegel  
Herbert Holtman  
Rose Kovats  
Michael Gerling  
Reina Schivo

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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

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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

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Frealon N. Bibbins

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Frank Hibschiele

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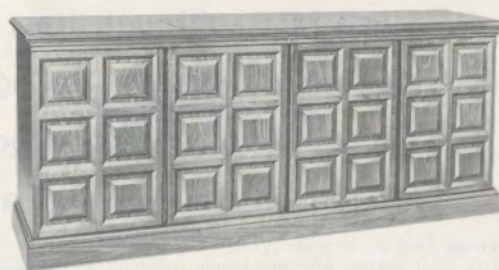
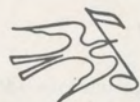
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By Dale Harris

*Der Rosenkavalier*, now in its fifty-seventh year of life, shows little sign of loosening its hold on the affections of the operatic public. There has, in fact, been no more consistently popular work since the palmiest days of Puccini. It is not that masterpieces have failed to materialize during this time — *Jenufa*, *Doktor Faust*, *Wozzeck*, *The Rake's Progress* serve to refute such an idea — but rather than *Der Rosenkavalier*, with *Madama Butterfly* and perhaps *Turandot*, is the last of the standard repertory works, those operas that reappear regularly, season after season, in the major lyric theaters of the world.

For a time, in the late Thirties and early Forties, the fate of Strauss's opera seemed to be bound up with the availability of Lotte Lehmann to sing the part of the Marschallin; the one was hardly conceivable without the other, especially in the United States. Yet since Lehmann's time a whole string of accomplished artists have been discovered for the principal role: among them, Hilde Konetzni, Maria Reining, Elisabeth Grümmer, Lisa Della Casa, Elisabeth Schwarzkopf and, most recently, Régine Crespin. Indeed, the opera is strong enough theatrically to make its effect with sopranos much less gifted than these. Its hardness, in other words, is not to be denied.

But its hardness must, nevertheless, be mentioned. For Richard Strauss is a composer who suffers from a good deal of scorn, and there seems to be a direct connection between the obstinate durability of his music and the strength of the distaste it provokes. He is not merely found wanting by his detractors, he is derided and, even, reviled. Nearly twenty years after his death he is still capable of inspiring violent dislike. Vulgar, meretricious, cynical, insincere, artistically immoral, are some of the judgments he has earned in recent pronouncements. Of course, there are composers widely celebrated in their life time who suffer a wholesale reversal of esteem as soon as they are dead, Sibelius being a familiar case in point. But Strauss had to battle with denigration, with charges of artistic bankruptcy, while he was still alive and, moreover, an immensely famous artist.

It reminds one of what was said by the leading English critic of his time about another tremendously popular composer of opera:

... there have been gigantic men, who have overawed the crowd till the moment when the crowd has perceived that huge stature with them did not imply strength, and a bullying aspect bravely... The style to which he has chosen to cling and abide, the style of a bad musical time... has remained essentially the same in all — spasmodic, tawdry, untruthful, depending on musical effects of a lower order and coarser quality than those of any predecessor.

Thus Henry Chorley on Verdi, just after he had composed *Rigoletto*, *Trovatore* and *Traviata*.

# DER ROSEN- KAVALIER



A costume sketch by Alfred Roller for the first production of "*Der Rosenkavalier*" in Dresden in 1911.

It is always sobering to be reminded of the obtuseness of the past, especially when one examines the reputation of Richard Strauss. After opening his career as a member of the advance-guard he suddenly found himself at the age of forty eight unfashionable. The reaction began with the works that succeeded *Der Rosenkavalier*. *Ariadne* and *Frau ohne Schatten* were dismissed as *kitsch* and *bombast* respectively, the operas that followed faring as badly, and in some cases worse. Cecil Gray, formerly an admirer of Strauss, said of him in 1924, "he is today, apart from Germany and Austria, almost ignored by leaders of progressive musical opinion." At the present time the standard

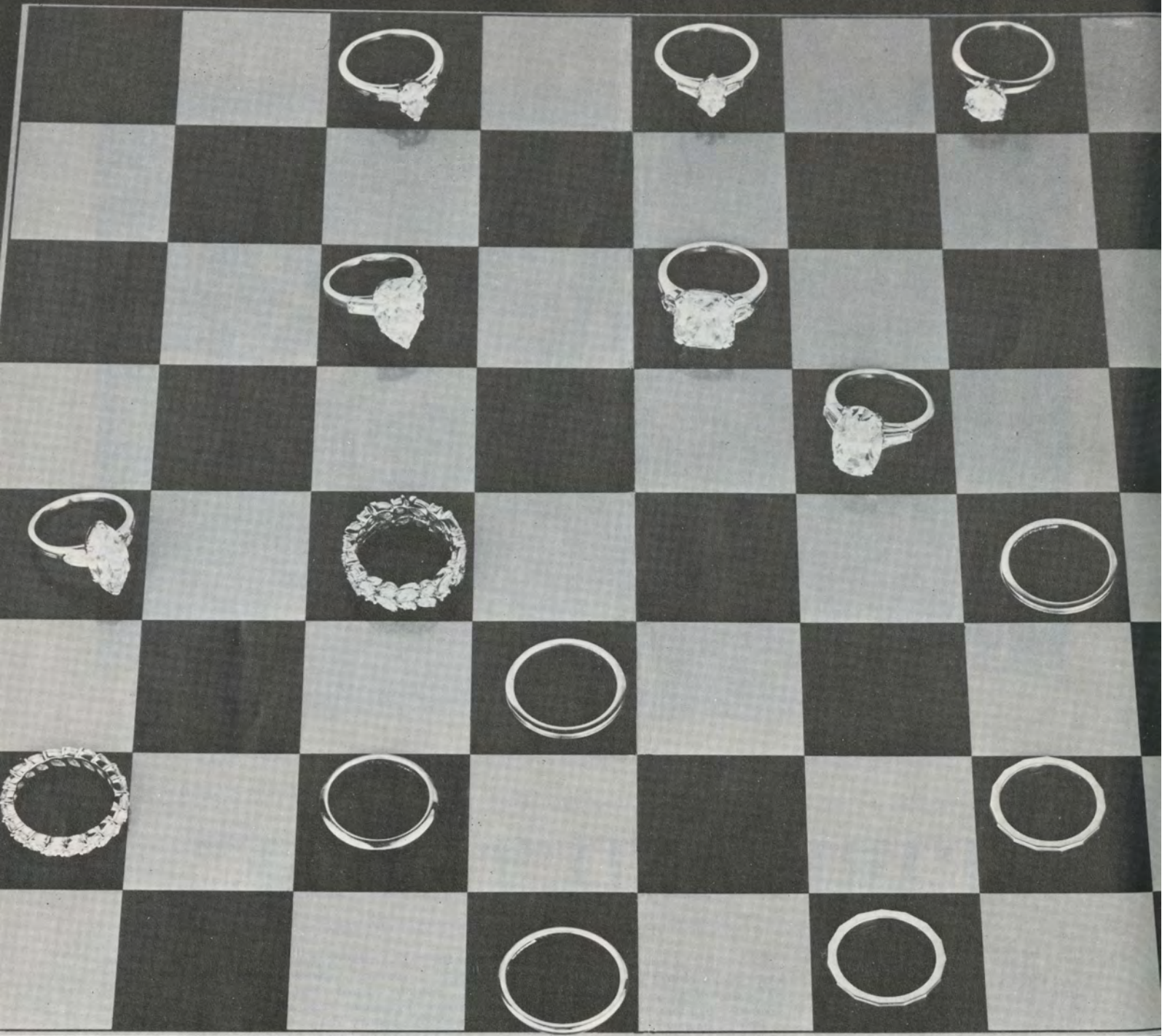
view (in so far as reference works and musical surveys may be said to express it) is still of a talent that exhausted itself with *Der Rosenkavalier*. Only a few months ago the head of a leading record company saw fit to write an entire book whose chief purpose seems to consist in making this same over-familiar point about Strauss's artistic decline.

However, the abuse of Strauss's music does not only begin with *Ariadne*. *Der Rosenkavalier* has earned its share of opprobrium. It has been called noisy, tawdry, false, soiled, overblown, and nonsensically dense in style. But these are some of the more emotional reactions. There are others, calmer ones, that would appear to derive from simple lack of temperamental affinity. Virgil Thomson, for example, has described his response to the opera as one of boredom: "I can take a cat nap here and there without seeming to miss anything, because when I wake up the music is always doing exactly what it was when I dropped off." (Chorley's opinion of "*Caro Nome*" might be worth quoting at this point: "the air sung by [Gilda] when she retires to sleep on the evening of the outrage is but a lackadaisical yawn.") And Igor Stravinsky was moved by a recent performance at the Staatsoper in Vienna to ask: "How can anybody swallow all of that *Schlagsahne* (whipped cream)?" Well, one must respect the opinions of great composers, without necessarily feeling obliged to agree with them. It is easy to understand what Stravinsky means and how such a view relates to his own music, but the fact nonetheless remains that not only have people swallowed this *Schlagsahne* of Strauss's for more than fifty years, they continue to do so and to thrive on the diet.

The reasons are not, surely, far to seek — or at least no further than they are in any work of genius. For when all the objections to Strauss in general and to *Der Rosenkavalier* in particular have been levelled — the length of the opera, the prolixity, the exhaustiveness of its method, the gigantism of its musical style, the sheer noisiness, the knock-about roughhouse humor — the genius of the work refuses to be cancelled out by the tally. One contemporary critic complains in *Der Rosenkavalier* of "Strauss's constant overwriting for the horns," another of the "enervated sentiment" of the Marschallin's relationship with Octavian, but, however justified, such opinions by no means serve to weigh up the total achievement of the opera. To point, as Ernest Newman did, to the "long stretches of rather nebulous philosophizing" in Strauss's first opera *Guntram* is doubtless to reach a useful verdict about the work as a whole. But no such fault-finding will serve to deal with the later opera. *Der Rosenkavalier* refuses to be sized up so easily. Too much is ignored by such a method of accounting. What is left after all the criticisms have been made is a *dramma per musica* in which audiences have continued to find pleasure, meaning and consolation.

(Continued on page 31)





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# DER ROSENKAVALIER

(In German)

*opera in three acts by* RICHARD STRAUSS  
*text by* HUGO VON HOFMANNSTHAL  
(by special arrangement with Boosey and  
Hawkes, Inc., publisher and copyright owner)  
*conductor:* HORST STEIN  
*production:* PAUL HAGER  
*designers:* LENI BAUER-ECSY,  
THOMAS L. COLANGELO, JR.

Octavian .....	SYLVIA ANDERSON
The Marschallin .....	REGINE CRESPIN
Mohamed .....	DEBORAH FONG
The Marschallin's major-domo.....	WINTHER ANDERSEN
The Marschallin's footmen.....	ROD MacWHERTER, DAVID TENBROOK, RICO SERBO, JOHN BEAUCHAMP
Baron Ochs von Lerchenau.....	JOSEPH GREINDL
Three noble orphans.....	SHEILA MARKS, SYLVIA DAVIS, DONNA PETERSEN
A milliner .....	DELICINA STEVENSON
An animal vendor .....	ROBERT GLOVER
Valzacchi .....	HOWARD FRIED
An Italian singer.....	ROBERT ILOSFALVY
A notary .....	COLIN HARVEY
Annina .....	MARIJA KOVA
Leopold .....	ALLAN JAMES MONK
Von Faninal .....	JOHN MODENOS
Sophie .....	RERI GRIST
Marianne .....	CAROL KIRKPATRICK
Von Faninal's major-domo.....	L. D. CLEMENTS
Innkeeper .....	RAYMOND MANTON
Police commissioner.....	FEDERICO DAVIA

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*time and place:* Eighteenth century Vienna in the early days of the reign of Marie Therese  
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Act II: A hall in von Faninal's house  
Act III: A room in an inn

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### *The Story of "DER ROSENKAVALIER"*

ACT I, SCENE I—Morning sunlight is streaming into the room as the youthful Count Octavian Rofrano kneels at the feet of the Princess von Werdenberg and declares his love. They are shortly disturbed by sounds which the lovers believe to be made by the Princess' husband returning home unexpectedly. Octavian conceals himself and dons the dress of a lady's maid. Meanwhile the fears of the Princess have turned to amusement, for the person who enters is her cousin, the boastful and debauched Baron Ochs of Lerchenau. He has come to ask her assistance in his approaching marriage with Sophie Faninal. The Baron is much impressed with the Princess' new maid, Octavian in disguise, with whom he begins a flirtation. After the Princess has dispensed with the morning interviews and the Baron has departed, leaving her with a silver rose to be delivered to his fiancee, Octavian re-enters. The Princess sadly meditates on the passing of time. Suddenly remembering the rose, she dispatches a servant to deliver it to the departing Octavian who will act as the bridegroom's messenger.

ACT II—Excitement reigns at the Faninal household for Sophie is to marry into nobility. Octavian enters and the ceremony of the presentation of the rose takes place. Octavian and Sophie recognize their deep attraction for one another and she is repulsed by the Baron who is presented to her shortly after. As he attempts to force Sophie to sign the marriage contract, Octavian comes to her defense and slightly wounds the Baron. The ambitious Faninal is furious and insists that Sophie either marry Ochs or enter a convent. Octavian leaves, promising to aid Sophie, and the Baron's spirits are restored with wine and a letter from Mariandel, the Princess' "maid," offering to meet him the next night.

ACT III—Octavian, again disguised as the maid Mariandel, keeps the rendezvous at the inn. While they are dining, such a host of tricks of Octavian's devising are played on the Baron that he believes himself feverish or mad. In the midst of the turmoil the police enter to arrest the Baron; Faninal has been summoned and is horrified to discover his prospective son-in-law in such a compromising situation; Sophie renounces him; and finally the Princess enters advising the Baron to leave and informing the commissioner that it is all a game. In the meantime, Octavian has changed into his own attire and the Princess, realizing he loves Sophie, renounces him. Faninal accepts the inevitable and Octavian takes Sophie into his arms.

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## "DER ROSENKAVALIER"

(Continued from page 23)

Right from the start Strauss and his librettist, the poet Hugo von Hofmannsthal, were after something simple and direct, certainly something simpler than Strauss's immediately preceding work, *Elektra*. Their earliest plans were for a bourgeois comedy, "full of gay situations and characters, as clear in action as a pantomime." As the idea first came to von Hofmannsthal, the intrigue had only two large roles: an elderly roué and a gallant, the latter to be played by a handsome girl in men's clothing. Strauss, who had wanted to turn from the post-Wagnerism of *Salome* and *Elektra* to a more lyrical, pellucid style in the tradition of Mozart, was delighted, especially since Hofmannsthal thought of the project as a kind of *Nozze di Figaro*, with the *travesti* figure a counterpart to Cherubino. In addition, the librettist envisaged the work as fairly brief, "two-and-a-half hours, about half the length of *Die Meistersinger*."

The development of these ideas into a finished libretto and score brought about significant changes, however; especially the addition of a third important character, the Feldmarschallin, who in the end turned out to be the real protagonist. The original conception called for a set of simple comedic types, to be deployed, moreover, in traditional fashion: the old *buffo* and

the young innocent girl; the *grande dame* and the amorous Cherubino figure. But by the time the labors of Strauss and Hofmannsthal were at an end this configuration had been transformed into a richer, a more psychological, comedy, one in which the basic farcical situation became the catalyst for the development of character. The virginal maid, now the daughter of a *parvenu* millionaire, is still wooed by a roué, Ochs von Lerchenau, as he has been named, a rustic boorish beau. The great lady, now a princess and the wife of a Field-Marshal, is still the mature mistress of a newfledged gallant, the seventeen-year-old Count Octavian Maria Ehrenreich Bonaventura Hyacinth Rofrano, flower of the Austrian nobility. But though the roué is cheated of his rich prize by the gallant and the older woman is displaced in his affections by the younger one, yet during the course of these events Octavian arrives at the threshold of manhood, Sophie at the threshold of womanhood and the Princess von Werdenberg attains self-realization. The opera Strauss and Hofmannsthal ended with is a simple comedy, but with a highly complete set of meanings inherent in it.

At the center — or perhaps one should say at the heart — of the opera's meanings stands the figure of the Princess von Werdenberg, the Marschallin, who achieves the same kind of transfiguration that, in various ways, all Strauss's heroines attain: Elektra, Ariadne, the Kaiserlin in *Frau ohne Schatten*, Daph-

ne, Arabella, Danae, Madeleine in *Capriccio*. She like them is ennobled by self-awareness. She renounces her lover in favor of another (and younger) woman and thereby discovers within herself the capacity for a greater, a more selfless, love.

The subject of *Der Rosenkavalier*, like that of all great comic art, is self-awareness. The opera is not by any means a tragedy. The Marschallin's famous and moving disquisitions on the inexorable passage of time that bring the first act to a close are not to be taken as the tragic utterances of a soul in ruins. The Marschallin is reflective and sad because she has just come to understand something about the evanescence of life. But she is not destroyed by the knowledge, merely chastened by it. *Sunt lacrimae rerum*. From her reactions, sad but resigned, to the knowledge that there are "tears at the heart of things" she will eventually wrest the noble resoluteness that informs her renunciation. She warns Octavian, "umarm' Er nicht zu viel. Wer allzuviel umarmt, der hält nichts fest." ("Don't embrace so much. He who embraces too much holds nothing fast.") It is because she is capable of this wisdom in Act One that she is able to rise to the greater wisdom of Act Three.

But here one finds oneself talking about the opera as if it were literature and not a combination of literature and music. And, of course, it is what Strauss added to Hofmannsthal's masterly text

(Continued on page 33)

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# Debut Artists in "Der Rosenkavalier"



**JOHN MODENOS**

Baritone Modenos made his Town hall recital debut in New York in 1957 as the winner of that year's American Theater Wing concert award. He then went on to win the American Opera auditions which brought him an Italian debut in Milan and Florence.

Two years as leading baritone of the National Opera of Athens followed with such roles as "Nabucco", di Luna in "Trovatore" Wolfram in "Tannhauser", and a leading part in the world premiere of "Nausicaa" opposite Teresa Stratas. Since 1963 Modenos has been associated with the opera in Zurich, with guest engagements in Czechoslovakia, Israel, and Italy.

In addition to "Der Rosenkavalier", San Francisco opera-goers will hear Modenos in "The Visitation" and "Das Rheingold."

**DAVID TENBROOK**

TenBrook sang the Count in "Le Nozze di Figaro" and Papa Germont in "La Traviata" with the Merola Opera Program in 1966 and climaxed that summer by winning the \$1,000 Gropper Memorial Award. During the past year he has studied with Robert Weede and returns to make his San Francisco Opera debut following a summer as an apprentice with the Santa Fe Opera.



**RICO SERBO**

A tenor with the new Western Opera Theater, Serbo sang Count Almaviva in "The Barber of Seville" and Ferrando in "Cosi fan Tutte" last season and will repeat those roles in the forthcoming WOT tour. He is a native of Stockton, a product of the Merola Opera Program, and last year's winner of the Kirsten Flagstad award.

Last season Serbo also appeared with the Santa Fe Opera in "Capriccio" and "Wozzeck" and the Seattle Opera in "The Barber of Seville."

**JOSEPH GREINDL**



One of the most acclaimed interpreters of Baron Ochs in the world today, Greindl has been heard in this role as in many others in opera houses from Naples to Tokyo and Buenos Aires to New York.

He made his debut with the Krefeld Stadttheater in 1936 in Germany and advanced to Duesseldorf in 1938, the Berlin Staatsoper in 1942, and has been a member of the Deutsche Oper in Berlin since 1948. He has for years been a regular participant in the Bayreuth festivals, appearing there often as King Marke in "Tristan und Isolde" and Fafner in "Das Rheingold", both of which he will sing later in the San Francisco season. Guest appearances have taken Greindl to La Scala, Mexico City, Rome, Paris, Covent Garden, Lisbon, Venice, etc.

Since 1961 he has been director of the Saarbruecken opera and music school. Greindl won the Berlin art prize in 1955 and is a holder of the Bundesverdienstkreuz, first class, of the German republic.

**SYLVIA ANDERSON**



This young mezzo-soprano was born in Denver, Colorado, and is currently on the roster of the Frankfurt Opera in Germany. She holds a bachelor of arts degree from MacMurray college in Illinois and a master of music degree from the Eastman school of music in Rochester, New York. Before going to Europe she sang in the summer seasons of the Central City and Santa Fe opera companies.

In 1961 Miss Anderson was awarded a Fulbright scholarship to study in Cologne and soon made her debut at the opera there. In 1962 she was top winner in the International competition for musical performers held in Geneva. Since then she has been on the roster in Essen, Mannheim, Dortmund, and Stuttgart. Guest appearances have taken her to Vienna, Brussels, Hamburg, Amsterdam, and West Berlin.

Miss Anderson is married to Matthias Kuntzsch, a conductor at the Hamburg Staatsoper. Her repertoire ranges from Carmen to Rosina to Cherubino to the title role in Orff's "Antigone" in the Stuttgart production of which she recently appeared at the Athens festival.

## "DER ROSENKAVALIER"

(Continued from page 31)

that enables us to discuss the work in this fashion. The nobility of the Marschallin, the transfiguration she undergoes, these are created by such things as the great overarching span of melody with which she launches the trio, by the way her voice rises from the others to acknowledge Octavian's independence and her own determination ("Da steht der Bub, und da steh' ich," "There stands the boy and here stand I"), and by the way she caps the trio's cadence

by invoking God's blessing on the young pair.

Hofmannsthal's original Mozartian conception has by this point clearly been transformed and a complete alteration in scale has taken place. Mozart would have been astonished by the use of such orchestra forces. Instruments numbering 112 were finally called for, including a stage band of 19, among which are found 3 oboes, 3 bassoons, 4 horns, 3 trombones, 2 harps, 1 tuba, celesta, cymbals, tambourin, Glockenspiel, bells and castanets. But the Mozartian comparison — for which Strauss has

earned a good deal of censure on account of his presumption — is not to be pursued in any literal sense, either musically or dramatically. Strauss was guided by the lucidity of Mozart's lyricism and he attempted as a twentieth-century musician to find his own equivalent to it. He set out neither to rival his master nor to follow him blindly. The connection between *Figaro* and *Der Rosenkavalier* is that they are both highly-civilized and serious comedies: both are operas about private passions and the need to reconcile them with the claims of life.

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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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## CONTINUING A TRADITION OF VITALITY

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

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

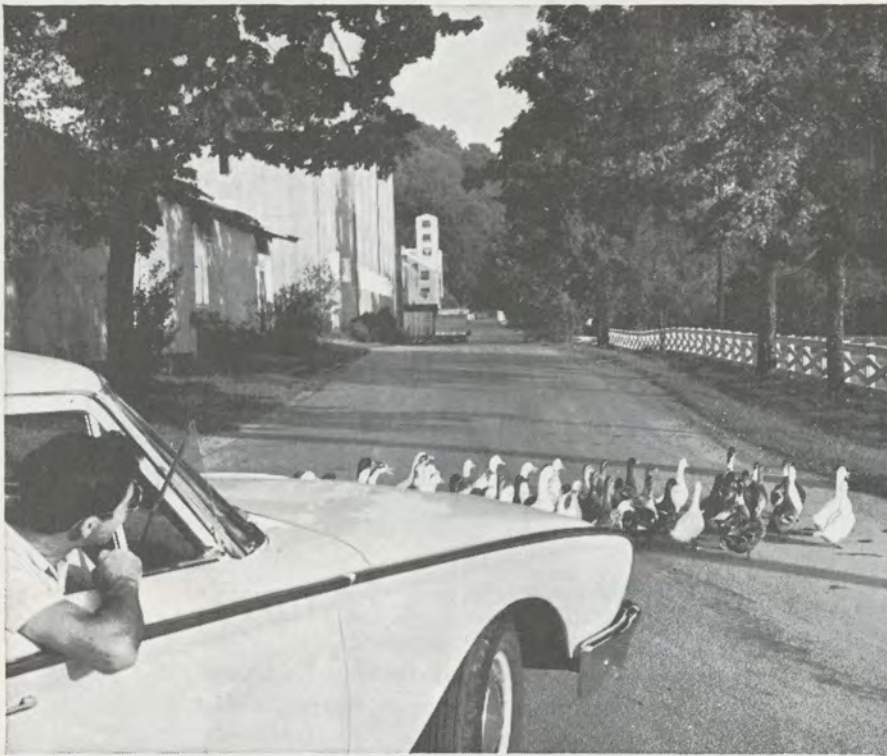
While we intend to continue the basic policies that have made the San Francisco Opera pre-eminent, our strong audience interest has led us to embark on certain expansion moves that we feel are now essential for both artistic and economic reasons. For example, the recently announced alliance with the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

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

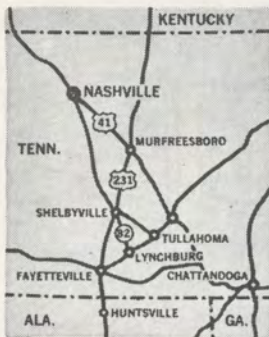
We are proud of the significant public support that our Company receives. Still, it is vital to the success of our operations that the 1967 Fund Drive goal of \$400,000 be met and, hopefully, exceeded. In relying on the generous financial support of each individual friend of the San Francisco Opera,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

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

PRENTIS COBB HALE  
President, San Francisco Opera Association



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KPEN CELEBRATES  
TENTH ANNIVERSARY

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

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

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

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

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

# Repertoire | 1967 Season

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

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

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

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

Friday evening, September 22, at 8:00

**LA GIOCONDA** (Ponchielli)  
Same cast as September 19

Saturday evening, September 23, at 8:00

**THE MAGIC FLUTE** (Mozart)  
Same cast as September 20

Tuesday evening, September 26, at 8:00

**THE MAGIC FLUTE** (Mozart)  
Same cast as September 20

Wednesday evening, September 27, at 8:00

**LA GIOCONDA** (Ponchielli)  
Same cast as September 19

Friday evening, September 29, at 8:00

**THE MAGIC FLUTE** (Mozart)  
Same cast as September 20

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

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

Sunday afternoon, October 1, at 2:00

**LA GIOCONDA** (Ponchielli)  
Same cast as September 19

Tuesday evening, October 3, at 8:00

**LOUISE** (Charpentier)  
Same cast as September 30

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

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

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

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

Saturday evening, October 7, at 8:00

**DER ROSENKAVALIER** (Strauss)  
Same cast as October 4

Sunday afternoon, October 8, at 2:00

**THE MAGIC FLUTE** (Mozart)  
Same cast as September 20

Tuesday evening, October 10, at 8:00

**DER ROSENKAVALIER** (Strauss)  
Same cast as October 4



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### Travel Tidbits

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

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

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

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

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

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# Repertoire | 1967 Season

Wednesday evening, October 11, at 8:00

**MACBETH** (Verdi)  
Same cast as October 6

Friday evening, October 13, at 8:00

**LOUISE** (Charpentier)  
Same cast as September 30

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

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

Sunday afternoon, October 15, at 2:00

**DER ROSENKAVALIER** (Strauss)  
Same cast as October 4

Tuesday evening, October 17, at 8:00

**MACBETH** (Verdi)  
Same cast as October 6

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

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

Friday evening, October 20, at 8:00

**MANON LESCAUT** (Puccini)  
Same cast as October 14

Saturday evening, October 21, at 8:00 — first performance this season

**L'ELISIR D'AMORE** (Donizetti)  
Grist, Kova; Kraus, Wixell, Bruscantini  
CONDUCTOR: Patane PRODUCTION: Mansouri DESIGNER: Darling  
CHOREOGRAPHER: Andrew

Tuesday evening, October 24, at 8:00

**MANON LESCAUT** (Puccini)  
Same cast as October 14

Wednesday evening, October 25, at 8:00

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

Friday evening, October 27, at 7:45

**TRISTAN UND ISOLDE** (Wagner)  
Same cast as October 18

Saturday evening, October 28, at 8:00

**THE VISITATION** (Schuller)  
Weathers, Scovotti, Cervena, Kirkpatrick; Estes, Ulfung, Crofoot,  
Ludgin, Wixell, Bryn-Jones, Holmes, Modenos, O'Leary, Monk, Wentt,  
Berberian, Grant, Beauchamp, MacWherter, Klebe  
CONDUCTOR: Schuller PRODUCTION: Hager DESIGNER: Bauer-Ecsy, West

Sunday afternoon, October 29, at 2:00

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

Tuesday evening, October 31, at 7:45

**TRISTAN UND ISOLDE** (Wagner)  
Same cast as October 18

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

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

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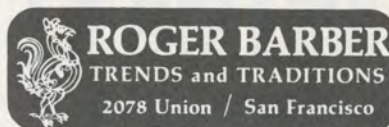
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## Repertoire | 1967 Season

Friday evening, November 3, at 8:30

**THE VISITATION** (Schuller)  
Same cast as October 28

Saturday evening, November 4, at 8:00

**FAUST** (Gounod)  
Same cast as November 1

Sunday afternoon, November 5, at 2:00

**TRISTAN UND ISOLDE** (Wagner)  
Same cast as October 18

Tuesday evening, November 7, at 8:00

**FAUST** (Gounod)  
Same cast as November 1

Wednesday evening, November 8, at 8:00

**THE VISITATION** (Schuller)  
Same cast as October 28

Friday evening, November 10, at 8:00

**FAUST** (Gounod)  
Same cast as November 1

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

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

Sunday afternoon, November 12, at 2:00

**FAUST** (Gounod)  
Same cast as November 1

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

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

Wednesday evening, November 15, at 8:00

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

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

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

Saturday evening, November 18, at 8:00

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

Sunday afternoon, November 19, at 2:00

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

Tuesday evening, November 21, at 8:30

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

Wednesday evening, November 22, at 8:00

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

Thursday Evening, November 23, at 8:00

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

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## Repertoire | 1967 Season

Friday evening, November 24, at 8:00

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

Saturday evening, November 25, at 8:00

**DAS RHEINGOLD** (Wagner)  
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Sunday afternoon, November 26, at 2:00

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

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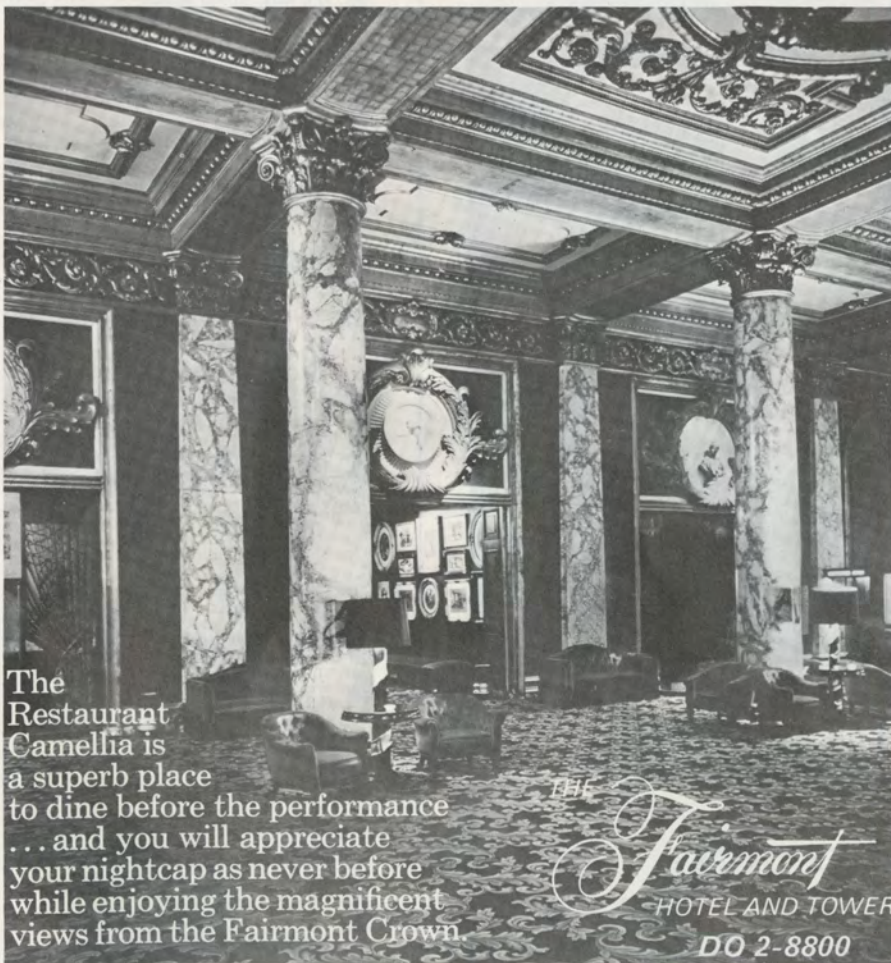
10 a.m. to performance time on all performance days except Sundays.

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

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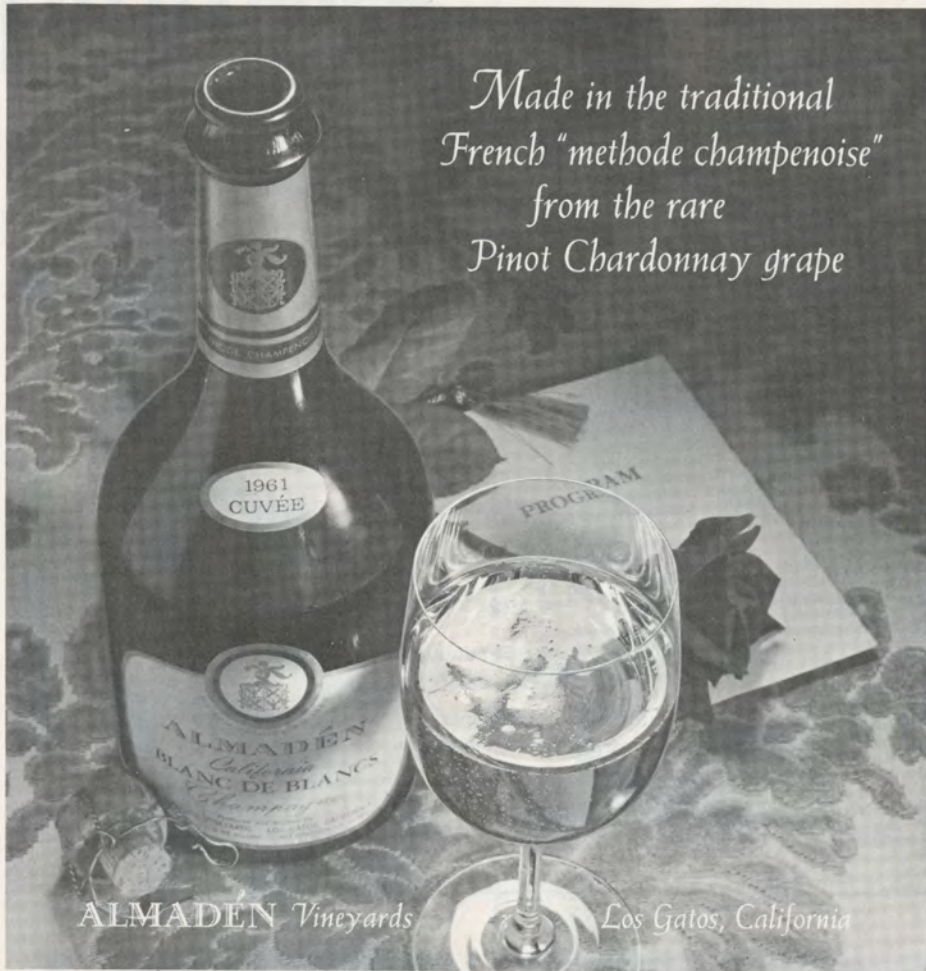
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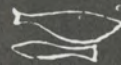
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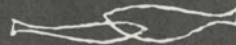
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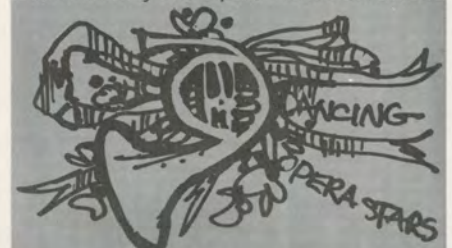
The San Francisco Opera gratefully acknowledges a contribution from the City of San Francisco Hotel Tax Fund.

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THURSDAY, OCTOBER 12, 1967  
CIVIC AUDITORIUM • 9 PM

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## Special Events

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### San Francisco Opera Touring Calendar

#### SACRAMENTO PERFORMANCE

presented by the Sacramento Opera Guild

**LA GIOCONDA** (in Italian) Ponchielli

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

MEMORIAL AUDITORIUM

#### BERKELEY PERFORMANCE

presented by the University of California

**MACBETH** (in Italian) Verdi

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

THE HEARST GREEK THEATER

**THE IRON HORSE**  
AT THE OPERA

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

Closed  
Sunday

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The moderate  
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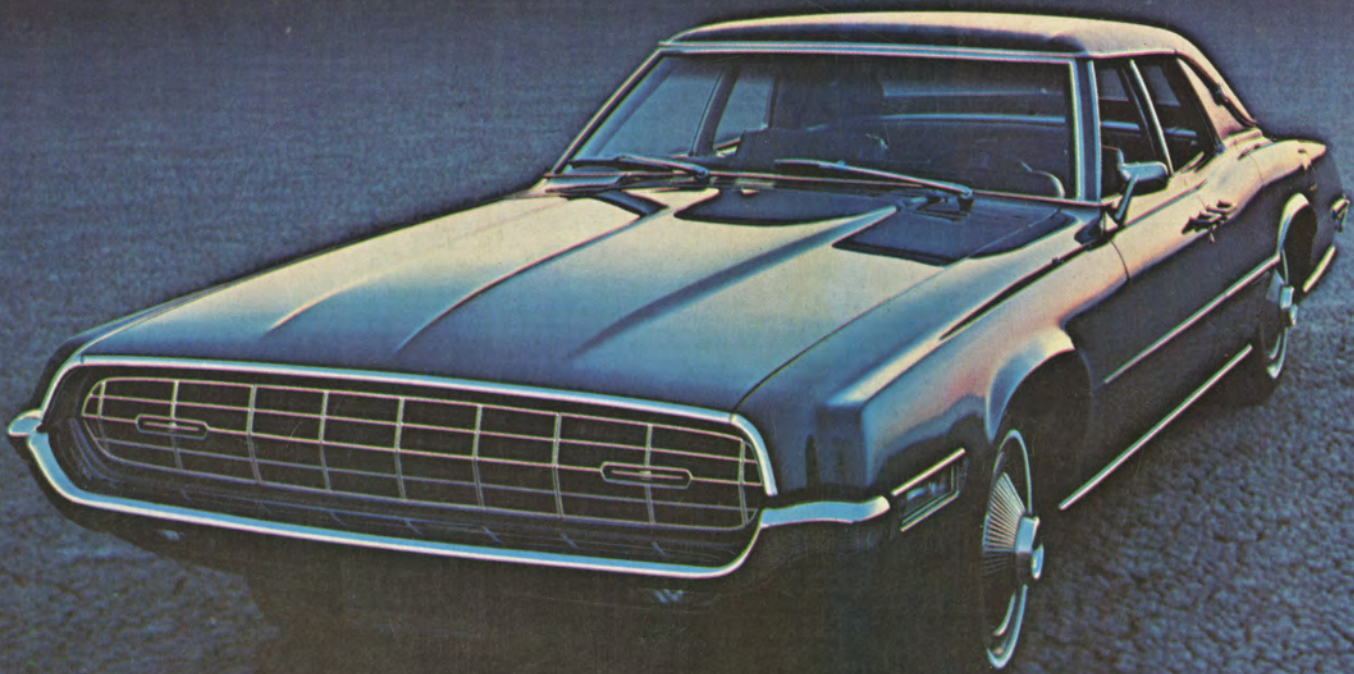


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**'68 Thunderbird**



Tuesday Evening, October 10, 1967 at 8:00  
(Final curtain approximately 11.50)

# DER ROSENKAVALIER

(In German)

*opera in three acts by* RICHARD STRAUSS  
*text by* HUGO VON HOFMANNSTHAL  
(by special arrangement with Boosey and  
Hawkes, Inc., publisher and copyright owner)  
*conductor:* HORST STEIN  
*production:* PAUL HAGER  
*designers:* LENI BAUER-ECSY,  
THOMAS L. COLANGELO, JR.

Octavian ..... SYLVIA ANDERSON  
The Marschallin ..... REGINE CRESPIN  
Mohamed ..... DEBORAH FONG  
The Marschallin's major-domo ..... WINTHER ANDERSEN  
The Marschallin's footmen ..... ROD MACWHERTER,  
DAVID TENBROOK, RICO SERBO,  
JOHN BEAUCHAMP  
Baron Ochs von Lerchenau ..... JOSEPH GREINDL  
Three noble orphans ..... SHEILA MARKS, SYLVIA DAVIS,  
DONNA PETERSEN  
A milliner ..... DELCINA STEVENSON  
An animal vendor ..... ROBERT GLOVER  
Valzacchi ..... HOWARD FRIED  
An Italian singer ..... ROBERT ILOSFALVY  
A notary ..... COLIN HARVEY  
Annina ..... MARIJA KOVA  
Leopold ..... ALLAN JAMES MONK  
Von Faninal ..... JOHN MODENOS  
Sophie ..... RERI GRIST  
Marianne ..... CAROL KIRKPATRICK  
Von Faninal's major-domo ..... L. D. CLEMENTS  
Innkeeper ..... RAYMOND MANTON  
Police commissioner ..... FEDERICO DAVIA

*A scholar, a flute player, a hairdresser, his assistant, a cook, musicians, a footman,  
couriers, lackeys, maids, a physician, cook boys, waiters, coachmen, guests,  
children, various persons of suspicious appearance*

San Francisco Opera Boys' Choristers

MADI BACON, *Director*

*chorus director:* VINCENZO GIANNINI

*costumes:* ERNI KNIEPERT

*executed by:* GOLDSTEIN & CO.

*time and place:* Eighteenth century Vienna in the early days of the reign of Marie Therese

Act I: The Marschallin's bedroom

Act II: A hall in von Faninal's house

Act III: A room in an inn

*Next Regular Subscription Series performance: Tuesday Evening, October 17, at 8:00  
MACBETH (in Italian) Verdi*

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

*Latecomers will not be seated while the performance is in progress*

Sunday Afternoon, October 15, 1967 at 2:00  
(Final curtain approximately 5:50)

# DER ROSENKAVALIER

(In German)

*opera in three acts by* RICHARD STRAUSS

*text by* HUGO VON HOFMANNSTHAL

(by special arrangement with Boosey and  
Hawkes, Inc., publisher and copyright owner)

*conductor:* HORST STEIN

*production:* PAUL HAGER

*designers:* LENI BAUER-ECSY,  
THOMAS L. COLANGELO, JR.

Octavian .....	SYLVIA ANDERSON
The Marschallin .....	REGINE CRESPIN
Mohamed .....	ANJALI AUSTIN
The Marschallin's major-domo.....	WINTHER ANDERSEN
The Marschallin's footmen.....	ROD MACWHERTER, DAVID TENBROOK, RICO SERBO, JOHN BEAUCHAMP
Baron Ochs von Lerchenau.....	JOSEPH GREINDL
Three noble orphans.....	SHEILA MARKS, SYLVIA DAVIS, DONNA PETERSEN
A milliner .....	DELICINA STEVENSON
An animal vendor .....	ROBERT GLOVER
Valzacchi .....	HOWARD FRIED
An Italian singer.....	ROBERT ILOSFALVY
A notary .....	COLIN HARVEY
Annina .....	MARIJA KOVA
Leopold .....	ALLAN JAMES MONK
Von Faninal .....	JOHN MODENOS
Sophie .....	RERI GRIST
Marianne .....	CAROL KIRKPATRICK
Von Faninal's major-domo.....	L. D. CLEMENTS
Innkeeper .....	RAYMOND MANTON
Police commissioner.....	FEDERICO DAVIA

*A scholar, a flute player, a hairdresser, his assistant, a cook, musicians, a footman,  
couriers, lackeys, maids, a physician, cook boys, waiters, coachmen, guests,  
children, various persons of suspicious appearance*

## San Francisco Opera Boys' Choristers

MADI BACON, *Director*

*chorus director:* VINCENZO GIANNINI

*costumes:* ERNI KNIPERT

*executed by:* GOLDSTEIN & CO.

*time and place:* Eighteenth century Vienna in the early days of the reign of Marie Therese

Act I: The Marschallin's bedroom

Act II: A hall in von Faninal's house

Act III: A room in an inn

*Next Sunday Afternoon Series performance: October 29, at 2:00*  
L'ELISIR D'AMORE (in Italian) Donizetti

*Next Sunday Afternoon Series A performance: November 5, at 2:00*  
TRISTAN UND ISOLDE (in German) Wagner

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

*Latecomers will not be seated while the performance is in progress*