

Tristan und Isolde
(Tristan and Isolde)

1967

Friday, October 27, 1967 7:45 PM
Tuesday, October 31, 1967 7:45 PM
Sunday, November 5, 1967 2:00 PM

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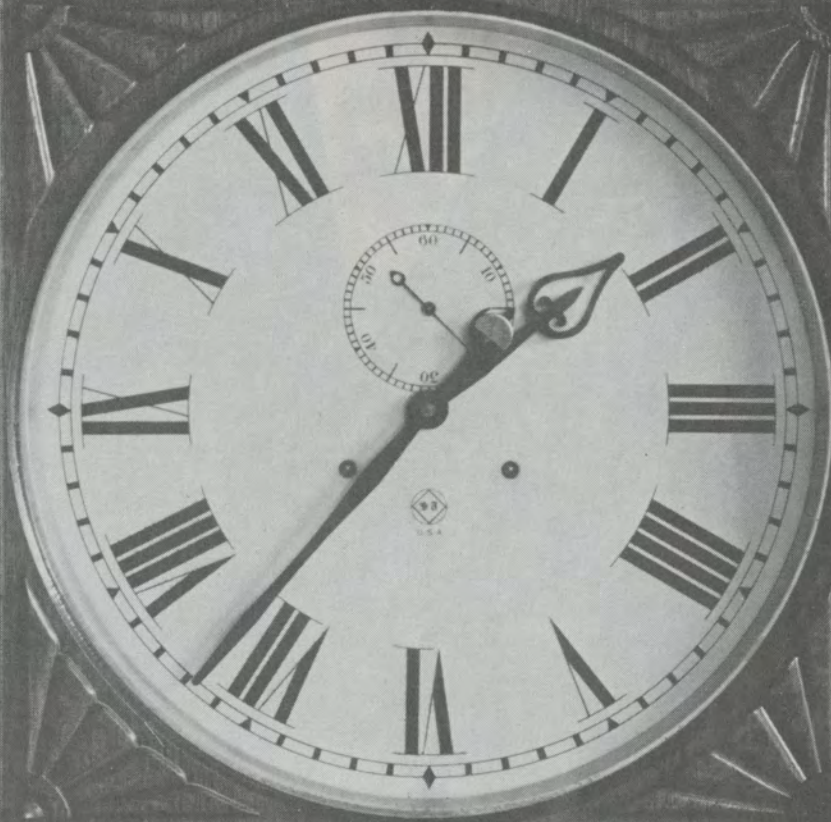
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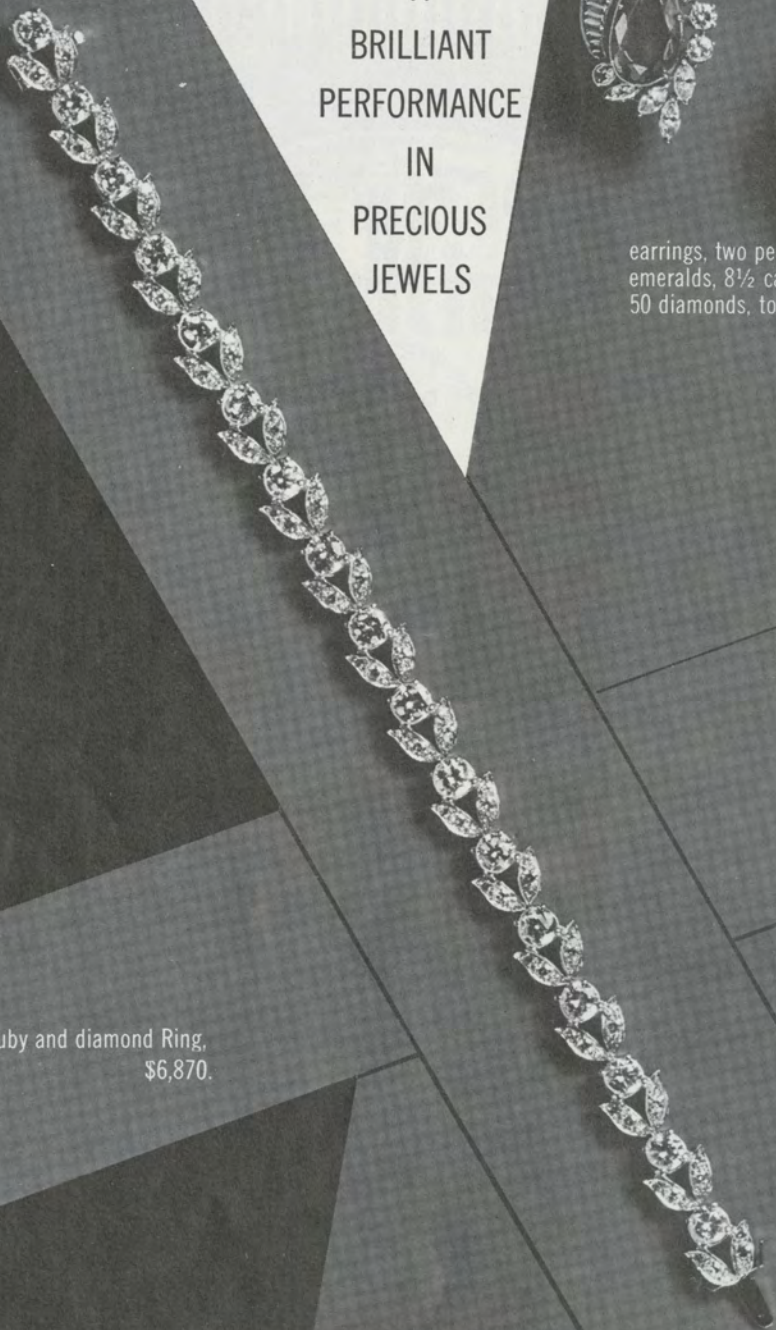
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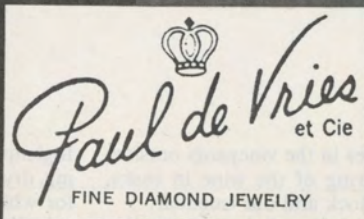
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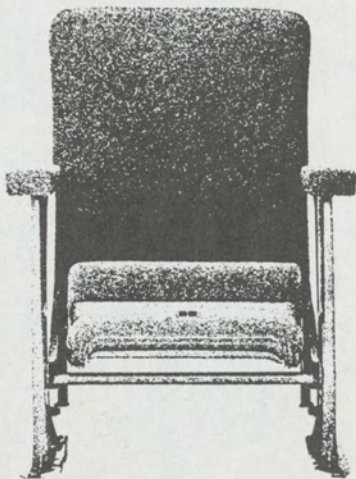
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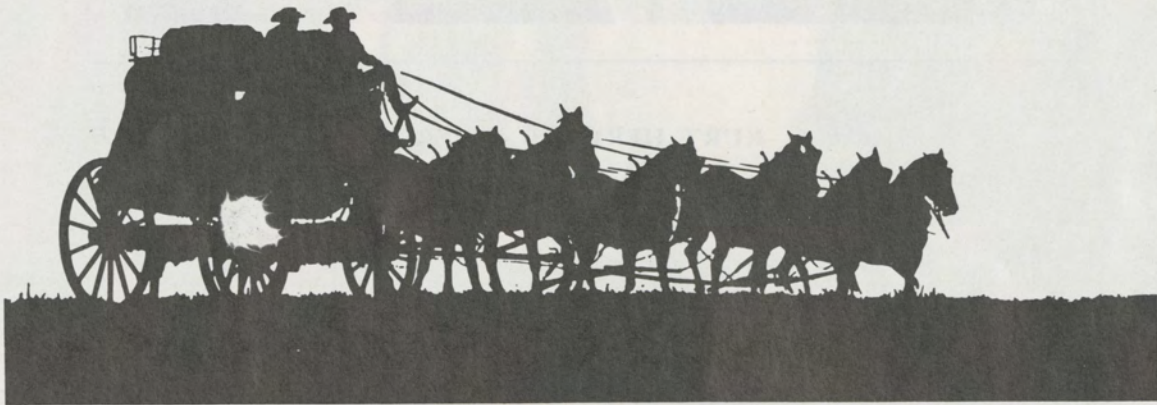
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*Walda Bradley	*William Booth	William McGuire
*Norma Bruzzone	Jan Budzinski	Kenneth MacLaren
Beverley Cole	Joseph Ciampi	Henry Metlenko
*Louise Corsale	Angelo Colbasso	Thomas Miller
Peggy Covington	Harry M. De Lange	Al Rodwell
Carol Denyer	Robert Eggert	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
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	Michael Johnson	Donald Thornton
	Leonard Kalm	Peter Wallace
	Stephen Kalm	Martin White
	Brian Knapp	Albert Williams
	Charles Lacey	*Alan Yamamoto
	Roderick Lauderdale	

Ballet

Maile Ackerman
 *Barbara Begany
 Illana de Heurtaumont
 *Joan de Vere
 Marolyn Gyorfi
 Joan Kramer
 *Diana Marks
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 Salicia Smith
 Britt Swanson
 Alan Bergman
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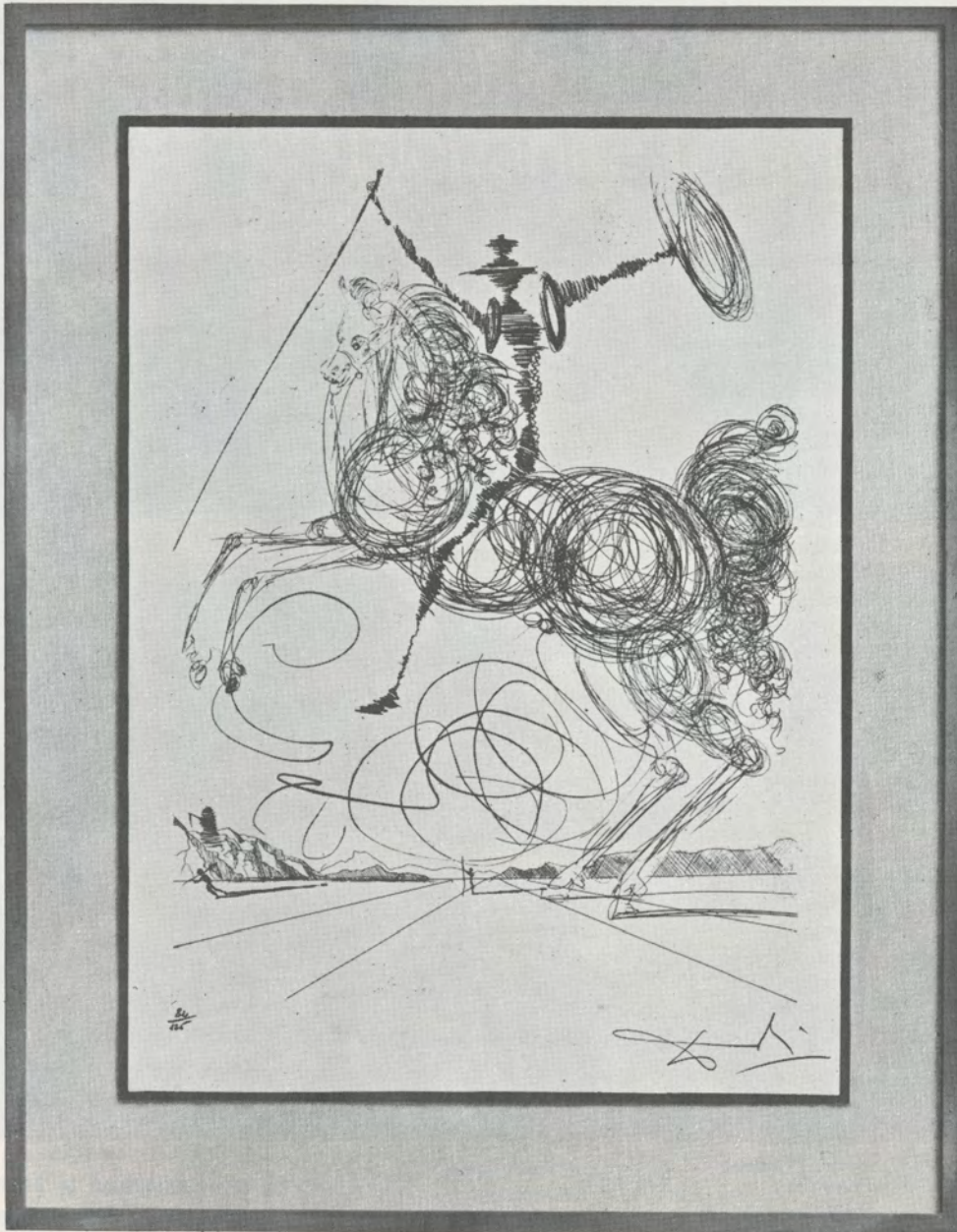
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Linda Ashworth
Silvio Claudio
Mafalda Guaraldi
Marian McArdell
Ezequiel Amador
Harry Moulin
Cicely Edmunds
Lennard Petersen
Ernest Michaelian

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
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

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BASS CLARINET

Donald Carroll
Frealon N. Bibbins

BASSOON

Walter Green
Principal
Melinda Ross
Frank Hibschiele

CONTRA BASSOON

Frank Hibschiele

FRENCH HORN

Herman Dorfman
Principal
William Sabatini
Principal
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Ralph Hotz
Jeremy Merrill

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Principal
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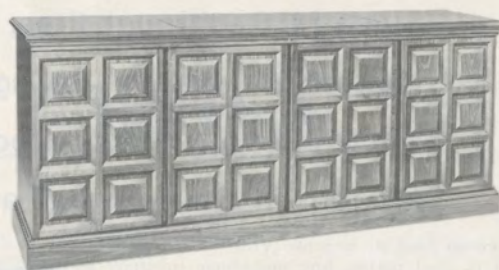
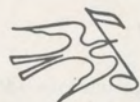
Alma Haug

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by John Rockwell

Program notes are usually detached, objective, sometimes chatty affairs—occasions for casual reading during the intermission which provide a comfortable viewpoint and, perhaps, coloristic historical information as to the composer's life, details of first performances, and the like.

Such efforts can be valuable, but in the case of Wagner, and of *Tristan und Isolde*, they seem unworthy of their subjects. *Tristan* has meant so much to me on such an intense aesthetic and personal level that to be urbanely conversational about it seems not only incongruous, but hypocritical. I wish that, like Wagner, I could shape my emotions into forms which focused them communicatively. But between a structure that stifles and an honest if untidy expression of enthusiasm, I shall choose the latter.

My difficulty is hardly unique. Wagner's place in the pantheon of great operatic composers is of course secure, however one rates him in comparison with Mozart and Verdi. Yet it would be hard to find a figure anywhere in the history of art whose works arouse a more passionate, even fanatic devotion in their admirers. And, just as *Tristan* and *Isolde*'s hatred for one another in the first act is an organically related converse to their love, so too Wagner has attracted greater enemies than any other artistic figure as well.

Wagner himself, that supreme, if justified, egotist, sensed this power he had. In a note to his lover Mathilde Wesendonk written as he composed the third act in 1859, we can sense a sort of transfiguration:

Child! This *Tristan* is turning into something dreadful [*Jurchtbares*]!

That last act!!!

I'm afraid the opera will be forbidden — unless the whole thing is turned into a parody by bad production —: only mediocre performances can save me! Completely good ones are bound to drive people crazy, — I can't imagine what else could happen. To such a state have things come!!!

Alas! —

All great art should, can, and does have this power of driving people mad, of lifting them into primordial exhilaration. Whether this is a desirable state has in itself been the crux of many of the most interesting critiques of Wagner. Aesthetic and religious ecstasy merge into one another, as Wagner himself suggested in numerous critical essays. Although I myself value this kind of self transcendence, I do not propose in these notes to concern myself with the ultimate moral value of a complete aesthetic experience. Instead I shall try to discuss ways of attaining that experience in the specific case of *Tristan und Isolde*.

How to go about such a task? The whole notion of trying to elicit aesthetic appreciation through logical argument is problematic. For me an understanding of an artist's intentions and a cultivated awareness of subtleties not immediately apparent, while not by any means synonymous with a purely intuitive aesthetic experience, nevertheless feed back upon that experience, and set up a kind of sympathetically resonant series of emotional overtones. The virtue of complexity in a work of art is that it allows continuously for fresh aesthetic experiences upon each revisit.

You will ever "learn" to enjoy any art form unless you have some initial instinctive response to it. If, as Wagner's rather unfortunate popular reputation would suggest, *Tristan und Isolde* is going to be nothing more than a trying several hours of boredom, then it is unlikely that there is much

hope. But if you have ever been moved by moments in Wagner, or for that matter by moments in the whole German symphonic and operatic tradition from which he emerged, then it is highly likely that as you allow yourself to become more and more intimately acquainted with his universe, that your enjoyment will increase.

Wagner was a creator of operas — or, if you wish, of music dramas. Hence aside from an initial liking for the harmonically adventuresome and texturally complex musical tradition he exemplifies, some pre-existing affinity for the kind of German romantic literary and philosophical climate which shaped his dramas is also a necessary first step in an approach to *Tristan und Isolde*. This may seem at the outset more difficult: most of us are familiar with the German symphony from Haydn to Mahler, but the spiritual world of Goethe, Schiller, Hegel, Kant, and Schopenhauer is rather more distant. It is a world of passionate idealism, of a thinly veiled religious attitude which sees, as did Plato, the potentialities behind appearances as ultimately truer than our everyday experience. While each thinker differed in his conception of the relationship between these realms, all were far removed from the kind of limited pragmatism which seems to rule both philosophical and common-sensical attitudes in America and Britain.

Yet such idealism is by no means really foreign to modern Americans. Religion in this country has continuously erupted into mysticism, most notably in transcendentalism, in itself heavily and openly indebted to German romantic thought. Americans should have no serious trouble with German idealism, so vital in the shaping of our cultural and especially academic attitudes at the turn of this century, once they look beyond the popular prejudices about "German muddle-headedness."

All of Wagner's dramas concern themselves with people struggling to confront realities which transcend our everyday world. Sometimes, as in much of the *Ring* and in *Parsifal*, they hope to transform that world. More often they fail to build such a socially relevant link. *Tristan und Isolde* is not dramatically unique in that its central figures can only find themselves in death, but in its focused concentration upon the steps which lead them to their realization of this necessity.

The idea of "focused concentration" is important in considering another serious difficulty which confronts even some people initially attracted to Wagner's spell. Wagner is so long: he spends seemingly endless amounts of time on ostensibly static dramatic situations, and then compounds the evil by indulging himself in scenes in which the characters insist on recapitulating past static events. In *Tristan*, for instance, both *Isolde*, in Act I, and *Tristan*, in Act III, tell us how, before the drama began, *Isolde* spared *Tristan*'s life as he lay before her wounded and defenseless.

What Wagner does is shift the drama from external to internal events, from stage action to psychological action. If *Il Trovatore* is the extreme of an opera in which something [melo-]dramatic is happening every moment, then *Tristan* is the opposite extreme. Wagner has concentrated in each act upon, basically, a single moment: the drinking of the potion, the discovery of the lovers, and the death of *Tristan*, and then capped the whole work with the *Liebested*. The "action", in the usual sense, and even all the subsidiary characters (except, perhaps, for Marke), are almost irrelevant, justifiable only as necessary for musical and dramatic contrast.

"TRISTAN UND ISOLDE"

The recollection device is likewise central to Wagner's method. In *Isolde*'s first act telling of the events which precede the drama, the intent is partially expositional, but more important it is the primary means by which the intensity of *Isolde*'s hatred and sense of betrayal is revealed. When *Tristan* returns to the same events in the second part of his third act monologue, he is reshaping his own awareness of the stages which have led him and *Isolde* to their present state. It is only when he realizes his own central responsibility for their love — "I myself brewed it [the potion]" — that he is able finally to enter into death. The action, far from being static, is inexorable on the psychological and symbolic level; and that, in Wagner, is where the action is.


The curious thing about Wagner's *longueur* is that for Wagnerians his works seem short. This is because any intense involvement transcends time. In a good production hours of Wagner pass by more quickly for me than does a single aria from *La Gioconda*. This phenomenon explains the paradox that often Wagner, when cut, seems longer. For behind the hypnotic spell which Wagner creates is a carefully constructed musical and dramatic pattern, and when that pattern is disrupted, the spell can be broken. When it is, time resumes its normal pace.

Tristan und Isolde is of course a graphically explicit story of two people in love; there is no longer any need to avoid the observation that the music used in the climax of the second act love duet and in the *Liebested* is the most specifically sexual music ever written. Yet in addition it is a symbolic religious and philosophical drama. The central day-night imagery is clear: day is the everyday world, the world of life, honor, contracts, loyalty, and duty; night is the world of the womb, of libidinal passion, of sensual and spiritual fulfillment, and of death. For these two worlds Wagner has written sharply contrasting musical styles: diatonic, simple rhythms for the day; chromatic, fluid rhythms for the night. When these two styles interpenetrate, as in the tantalizing premonitions of the *Liebested* before it actually begins, the effect is not only musically fascinating, but dramatically and symbolically telling, as the world of day seems to dissolve before our eyes.

Perhaps rather less comprehensible, especially on an emotional level, is the equation Wagner makes between love and death. Once again the idealism of German romanticism, especially in its Schopenhauerian form, must be confronted. The only true perfection is to be found apart from time and the phenomenal world: love, and death, are an obliteration of the conscious, the "day", self.

Is *Tristan und Isolde* a tragedy? Wagner avoided the issue entirely by calling his book a *Handlung*, a "plot", in three acts.

(Continued on page 31)



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Since "Tristan and Isolde", a myth told and retold by authors for ages, is treated by Richard Wagner as a psychological drama which takes place principally in the tormented minds of its characters, a synopsis in a traditional sense is meaningless to an opera-goer today. Each "participant" in this drama (Wagner's powerful yearning, searching in music does command audience and artist alike to participate!) is drawn to understand this perhaps greatest of all love stories by plunging himself into the lush wash of sound and tonal structure and by allowing himself to identify with the universal torment, ecstasy and truth of the human emotions so descriptively written by Wagner at the height of his creative genius. *Tristan and Isolde* is accepted by most as the monumental climax of romantic music and at the same time by virtue of its position and conception the pivot point to atonality in modern music. It is therefore symbolic that we find:

"TRISTAN UND ISOLDE"

ACT I—At sea on the way from Ireland to Cornwall. Tristan is bringing the young Irish princess Isolde to his uncle, King Marke, as prize of war taken from the land which he has helped conquer. Isolde, accompanied by her hand maiden Brangaene, tells of Tristan having been wounded in battle many years earlier in a siege with Ireland and while unconscious was tossed in a small boat onto the shores of Isolde's country home. As he lay helpless months long Isolde, through arts learned from her mother, nursed him to health even after knowing he was an enemy and even though he had killed her betrothed Morold. She wanted to kill Tristan but when he awakened their eyes met and a spark recognized but unspoken ignited a love which becomes the core of the ensuing tragedy. On his return to Ireland Tristan has now come to claim Isolde as bride for King Marke. Isolde has allowed herself to be brought on the ship and indignantly seeks audience with Tristan craving to vent her feminine wrath and desperately trying to understand why the bond that they had experienced earlier is not acknowledged by Tristan. Sidestepping their own violent feelings Tristan and Isolde use the device of speaking through their most trusted companions Brangaene and Kurvenal. Their deep love has never been expressed and both individually have tortured themselves because of it—Isolde fearing Tristan does not return her love and Tristan honoring convention and his loyalty to his King to whom he has promised Isolde in marriage. Isolde finally commands Tristan to come to her and in the ensuing scene Richard Wagner uses the theatrical device of a "love potion" which Brangaene substitutes for the death potion Isolde has ordered her to bring. Understanding each other figuratively if not literally Tristan and Isolde independently decide to join in death and this decision frees them to express what they have felt before the disastrous journey began. Under the "magic" of this love potion the half-dazed Tristan and Isolde confront King Marke and are again plunged into the realities of day instead of into the darkness of death which they had awaited.

ACT II—Their continued devotion to the darkness and their all-consuming passion has now driven Isolde to adultery and Tristan to dishonor—each purposefully precipitating his own cataclysmic end. Isolde's symbolic extinguishing of the torch in defiance of Brangaene's warning and as a sign to Tristan that Marke has gone hunting, again brings the protection of night enabling the lovers to be together. Their stormy duet of tenderness and ecstasy is not alone an erotic outburst but a triumphant hymn of death. The returning party led by revenge-seeking Melot (for he has also fallen prey to Isolde's charms) discovers the pair. King Marke as representative of the world of light, honor and respect, grieves over Tristan revealed as betrayer and Isolde as his unfaithful wife. Tristan bids Isolde follow him. In a desperate attempt to hasten his death he then challenges Melot, and promptly lets his own sword drop, racing in suicidal joy on Melot's sword.

ACT III—But the tragedy of Tristan and Isolde becomes perhaps clearer when one recognizes that the most important word in the title of the opera is neither "Tristan" nor "Isolde" but the insignificant yet separating word "and". Tristan on his death-bed surrounded by the ruins and crazed by the remembrance of early life—his mother dying at his birth—his being born to a dead father—is painfully coming to terms with his own individual destiny as Isolde did so strugglingly in Act I. That is: a resignation to death as his destiny. He realizes that only through a complete loss of identity can this stumbling block "and" be erased. This process arouses in him the torturous thought of Isolde being apart in the society of the day. Kurvenal, his tried and true friend, and the shepherd's flute wake him to the world around. Tristan, frenzied and in fever, experiences the last hellish throes of his existence until reassured that Isolde is on her way to him. The recognition that his burning desire to die will be quenched by the total union with Isolde throws him into his last delirium, a "dance of death", during which Isolde arrives to embrace a then dying Tristan. She herself takes "leave of her senses" amid Kurvenal's slaying Melot and dying himself, and King Marke's arrival to forgive the unhappy pair after Brangaene's tale of the love potion. In Isolde's Liebestod (love-death) she stands transfixed over Tristan and one can recognize the final obliteration of "and" with Tristan and Isolde's union in death as musically descriptive waves pulse through the orchestra much as in atomic fission reducing Tristan and Isolde into their basic components exploding in ever-widening circles through the cosmos as two individual ideas unite in an elementary, male-female, singular expression of passion.

—Jess Thomas

"TRISTAN UND ISOLDE"

(Continued from page 23)

On one level it is almost the converse of a tragedy: Isolde's *Liebste* represents a genuine triumph, a resolution both musical and dramatic, an attainment of the world of perfection and peace for which she and Tristan have yearned. A triumph it is, yet an ultimately tragic one: Wagner always strove for a transfiguration of the world rather than transcendence from it. If self betrayal could only be overcome by individual redemption, then so be it; his real goal, one that he thought he was attaining after the massive undertaking of the founding of his own theater and festival at Bayreuth, was the redemption of the world itself: that would be the real triumph. A grandiose and egomaniacal self image, no doubt, but one which has a kind of manic power.

The "day" world in *Tristan* is hardly painted in unrelievedly unfavorable terms. Of course there is the duplicity of Melot. But Kurwenal and Brangäne are sympathetic characters, and Marke is the absolute antithesis of a villain. Marke is technically Tristan's uncle, although the classically Oedipal triangle led Wieland Wagner to depict Marke as Tristan's father. The gulf between the title figures and all the others is one, first of all, of misunderstanding: Marke is ready to forgive the two lovers when he discovers that their love has been induced by a potion — that they are "free of blame". Yet the misunder-

standing is on a deeper level. For the potion is of course itself but a symbol of the moment at which the long smoldering passion passes from hatred into love; that when the lovers drink it they think it is the death potion is but another aspect of its symbolic function. Tristan tells Marke at the end of Act II that he can never understand, that he can never sense the pull of night as long as he remains in the world of day; Marke's "understanding" at the end of the opera is noble and magnanimous, but it is an ironic vindication of Tristan's position. The day world is not a simple unpleasantry from which we can and should escape lightly, but a world with its own satisfactions and rewards. But if you become a prey of night, a tension is created which can only be resolved by the abandonment of day. Tristan's whole third act monologue, the dramatic, psychological, and musical climax of the opera, if not of all of Wagner's work, is his process of realization that there can be no compromise, that he must commit himself fully to Isolde, to his own self, and to the abyss.

Tristan was written between 1857 and 1859, and is the artistic formulation of Wagner's despair which followed the failure of the revolutions of 1848-9. In 1854 he had been introduced, through another member of the group of German political exiles which had settled in Zürich, to Schopenhauer. That philosopher's complete pessimism as to the possibility of a successful fulfillment in everyday life appealed to the Wagner of the fifties, and he laid aside the

seemingly unperformable *Ring*, which had been conceived in a more optimistic period, for this tale of a love which could only be completed in death. Yet Schopenhauer's influence upon Wagner the dramatist was primarily in the nature of a reinforcement: as I have indicated, pessimism and optimism alternated continuously in all his works.

It is another aspect of Schopenhauer that led to a more radical change in Wagner's aesthetic practice and, later, theory — although this, too, can be seen as inherent in his own development. Schopenhauer saw art and asceticism as the only two possible avenues of transcendence from this world. And of all the arts, he assigned a special place to music, as a more direct medium of the ideal world. Wagner, at about this time, began to grant to music a different and more important role in his synthesis of the arts. His most extensive aesthetic essay, *Opera and Drama* (written in 1850-1 and a kind of manifesto for the *Ring*), had envisaged a tripartite whole of words, music, and the visual arts. He worked out elaborate rules for the strict subservience of the music to the words: music was to act as a kind of specifically related id to the words' ego, with a complex set of *Leit-motive*, or short musical phrases, precisely related to particular events and states of mind. His later aesthetic, inaugurated in *Tristan*, was to allow music a much greater role, to loosen the poetic forms and even shape whole sections according to the struc-

(Continued on page 33)

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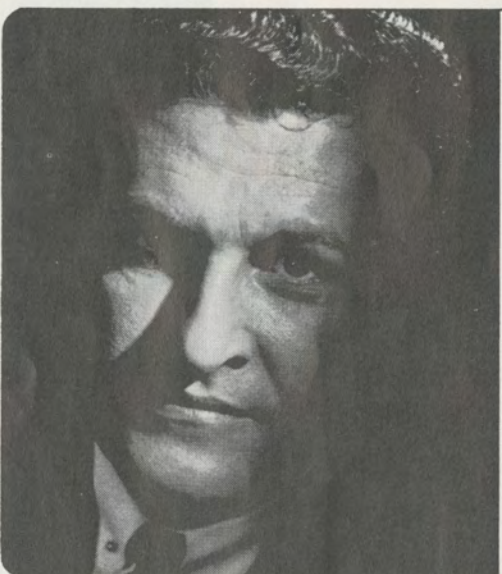
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"TRISTAN UND ISOLDE"

(Continued from page 31)

tural requirements of the music. He implicitly justified this practice by speaking of his works as a fusion of, now, *drama* and music, each of which reflected elements of the other and contributed, on its own terms, to the other's fulfillment. It was a less logically coherent aesthetic stance than the one in *Opera and Drama*, but one which reflected greater practical results, in that it allowed Wagner's poetic and musical gifts to flower mutually.

This development has often been adduced by even the most sympathetic Wagnerians to cast implied doubt on the validity of not only Wagner's own continuously reaffirmed ideal of opera as an art form with its own artistic integrity, but upon that very ideal of opera as musical drama itself. To see in Wagner's later development a simple favoring of Wagner the musician over Wagner the poet and theoretician is only a very partial truth. Such a position is, I think, not only a revelation of the essential commitment to music *per se* of most music critics (a profession which hardly guarantees intelligent *opera* criticism), but is contradicted by *Tristan und Isolde* itself.

Tristan has generally been discussed as either but another product of Wagner's supposedly static aesthetic, or as an opera which contains a mixture of both middle and late aesthetic theory. More particularly, much of the first act and the second act after the discovery of the lovers are seen as adhering to the *Opera and Drama* theories of a strict relationship between words and music, while the love duet in act II and the third act are seen as shaped more decisively by musical considerations. Such an argument is put forth, for instance, in Jack M. Stein's *Richard Wagner and the Synthesis of the Arts*, a unique and sensitive study of Wagner's continually evolving relationship between practice and theory.

Certainly the love duet and the *Liebestod* are musically conceived: the blending of the voices, the distortions of word rhythms and syllabic duration, and the basically symphonic texture all contradict in part the ideas of *Opera and Drama*. Yet it seems to me that *Tristan's* monologue in the third act, lumped by Stein and others into this same symphonic aesthetic, is in fact in a slightly different category. It is a miraculous synthesis of the middle and the late Wagner — the first, and perhaps the greatest, of a line of wonderful scenes which combine a fidelity to the text with a highly evolved musical complexity. Of course in the third act monologue the orchestra plays a crucial role: it occasionally submerges the tenor completely, no matter how large his voice — which is perfectly appropriate dramatically, in that *Tristan's* unconscious passions continually threaten to overwhelm him during these cyclical, hallucinatory introspections. Certainly, too, the *Leit-motive* have lost their invariably specifically referential character and are more symphonically deployed. Yet unlike the love duet and the *Liebestod*, Wagner's uncanny ability to remain true to the denotative and rhythmical aspects of the language is preserved. He has, in this monologue, effected a staggering fusion of textual fidelity, dramatic veracity, and musical intensity. In this scene he has vindicated his own theories in *Opera and Drama*, the expressive power of music, and the ideal of opera. It is often abbreviated in modern productions; after a hundred years Wagner is still not perfectly understood.

What I would wish for anyone at a performance of *Tristan und Isolde* for the first time is at the outset tolerance: this work

MIGNON DUNN



An American artist, born and raised in Memphis, Tennessee, this mezzo-soprano is now a favorite on three continents. Following her graduation from high school in Memphis, Miss Dunn went to New York where she studied with Karin Branzell. She then won a national competition to debut with the Experimental Opera Theater of America, singing "Carmen" in New Orleans.

New Yorkers first heard her as Desideria in the original Broadway production of Gian-Carlo Menotti's "The Saint of Bleeker Street". Then came a debut with the New York City Opera as "Carmen", followed by her first season with the Metropolitan, where she has been on the roster for the last nine years singing such roles as Amneris, Azucena, Dalila, Giulietta, Laura, and Marina.

In addition to guest appearances in many American cities, Miss Dunn has been heard on the stages of Buenos Aires, Mexico City, Tel Aviv, Berlin, Toronto, and Hamburg.

is perhaps the most difficult single opera to perform. It makes inhuman demands on its two principal singers, on the orchestra, and on the stage director, who must find an acting style commensurate with the inwardness of the drama. Such limitations of the "day" world aside, however, those in the audience at a performance of *Tristan* — or, finally, those confronting any work of art — must join in the creation of the aesthetic experience. *Tristan und Isolde* may hypnotize you, but its spell will be the more intense as you open yourself to it. It may drive you mad; it may push you irrevocably towards the realm of night; it only has this power because madness and enveloping darkness lie within you.



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Tuesday, October 24
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Monday, October 16
TRISTAN UND ISOLDE and
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Wednesday, September 27
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Wednesday, October 11
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Wednesday, November 1
TRISTAN UND ISOLDE (Wagner)
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Wednesday, November 15
LA BOHEME (Puccini)
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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.

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(Continued on page 54)



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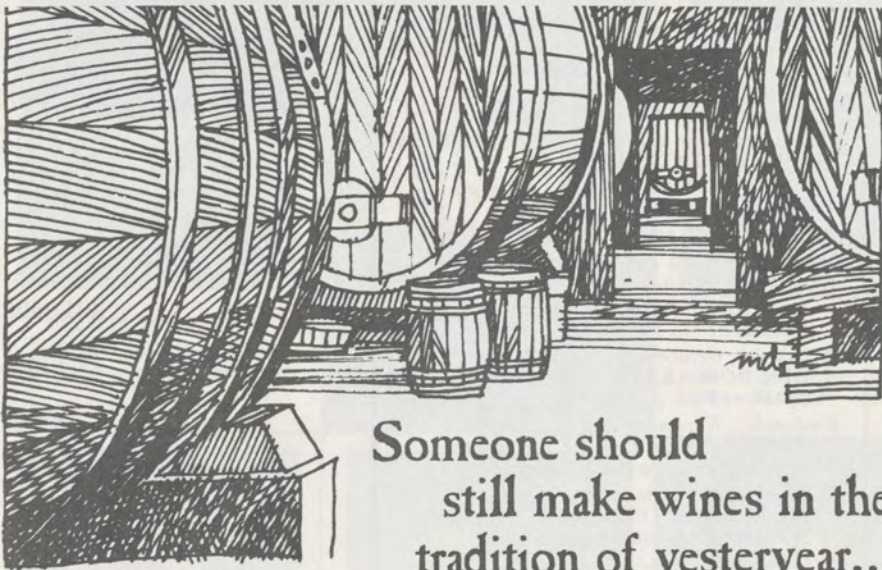
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CONTINUING A TRADITION OF VITALITY

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

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

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

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

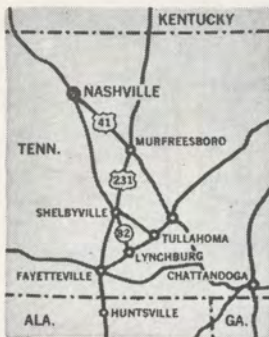
We are proud of the significant public support that our Company receives. Still, it is vital to the success of our operations that the 1967 Fund Drive goal of \$400,000 be met and, hopefully, exceeded. In relying on the generous financial support of each individual friend of the San Francisco Opera,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

Prentis Cobb Hale

PRENTIS COBB HALE
President, San Francisco Opera Association



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KPEN CELEBRATES
TENTH ANNIVERSARY

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

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

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

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

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

Repertoire | 1967 Season

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

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

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

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

Friday evening, September 22, at 8:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Saturday evening, September 23, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Tuesday evening, September 26, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Wednesday evening, September 27, at 8:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Friday evening, September 29, at 8:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

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

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

Sunday afternoon, October 1, at 2:00

LA GIOCONDA (Ponchielli)
Same cast as September 19

Tuesday evening, October 3, at 8:00

LOUISE (Charpentier)
Same cast as September 30

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

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

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

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

Saturday evening, October 7, at 8:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

Sunday afternoon, October 8, at 2:00

THE MAGIC FLUTE (Mozart)
Same cast as September 20

Tuesday evening, October 10, at 8:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

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Travel Tidbits

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

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

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

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

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

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Repertoire | 1967 Season

Wednesday evening, October 11, at 8:00

MACBETH (Verdi)
Same cast as October 6

Friday evening, October 13, at 8:00

LOUISE (Charpentier)
Same cast as September 30

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

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

Sunday afternoon, October 15, at 2:00

DER ROSENKAVALIER (Strauss)
Same cast as October 4

Tuesday evening, October 17, at 8:00

MACBETH (Verdi)
Same cast as October 6

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

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

Friday evening, October 20, at 8:00

MANON LESCAUT (Puccini)
Same cast as October 14

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

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

Tuesday evening, October 24, at 8:00

MANON LESCAUT (Puccini)
Same cast as October 14

Wednesday evening, October 25, at 8:00

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

Friday evening, October 27, at 7:45

TRISTAN UND ISOLDE (Wagner)
Same cast as October 18

Saturday evening, October 28, at 8:00

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

Sunday afternoon, October 29, at 2:00

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

Tuesday evening, October 31, at 7:45

TRISTAN UND ISOLDE (Wagner)
Same cast as October 18

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

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

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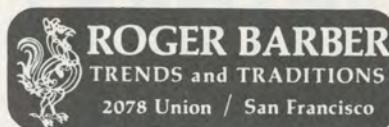
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Repertoire | 1967 Season

Friday evening, November 3, at 8:30

THE VISITATION (Schuller)
Same cast as October 28

Saturday evening, November 4, at 8:00

FAUST (Gounod)
Same cast as November 1

Sunday afternoon, November 5, at 2:00

TRISTAN UND ISOLDE (Wagner)
Same cast as October 18

Tuesday evening, November 7, at 8:00

FAUST (Gounod)
Same cast as November 1

Wednesday evening, November 8, at 8:00

THE VISITATION (Schuller)
Same cast as October 28

Friday evening, November 10, at 8:00

FAUST (Gounod)
Same cast as November 1

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

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

Sunday afternoon, November 12, at 2:00

FAUST (Gounod)
Same cast as November 1

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

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

Wednesday evening, November 15, at 8:00

LA BOHEME (Puccini)
Same cast as November 11

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

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

Saturday evening, November 18, at 8:00

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

Sunday afternoon, November 19, at 2:00

LA BOHEME (Puccini)
Same cast as November 11

Tuesday evening, November 21, at 8:30

LA BOHEME (Puccini)
Same cast as November 11

Wednesday evening, November 22, at 8:00

DAS RHEINGOLD (Wagner)
Same cast as November 17

Thursday Evening, November 23, at 8:00

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

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

continued

Repertoire | 1967 Season

Friday evening, November 24, at 8:00

LA BOHEME (Puccini)
Same cast as November 11

Saturday evening, November 25, at 8:00

DAS RHEINGOLD (Wagner)
Same cast as November 17

Sunday afternoon, November 26, at 2:00

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

TICKETS: San Francisco Opera-Symphony Box Offices.

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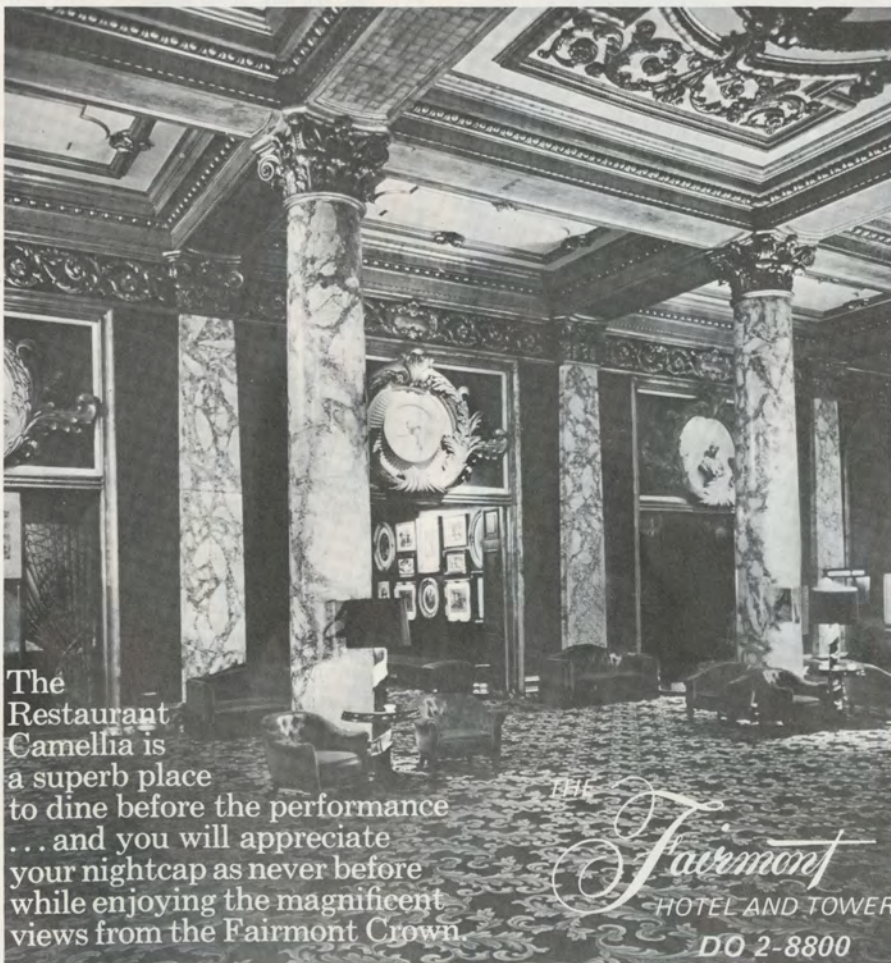
10 a.m. to performance time on all performance days except Sundays.

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

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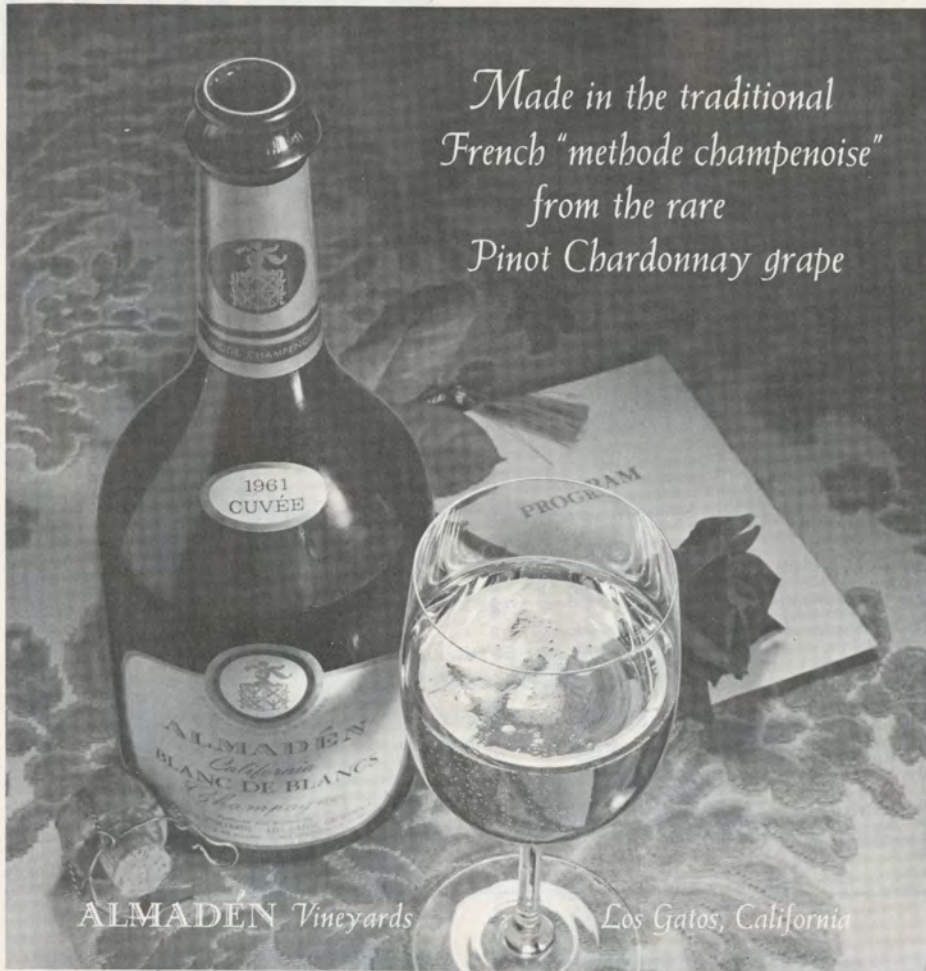
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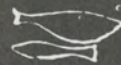
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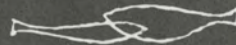
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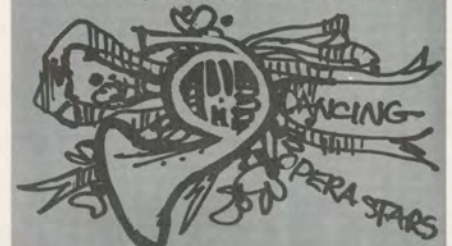
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Fire Notice: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "exit" sign nearest your seat is the shortest route to the street. In case of fire please do not run — walk through that exit.

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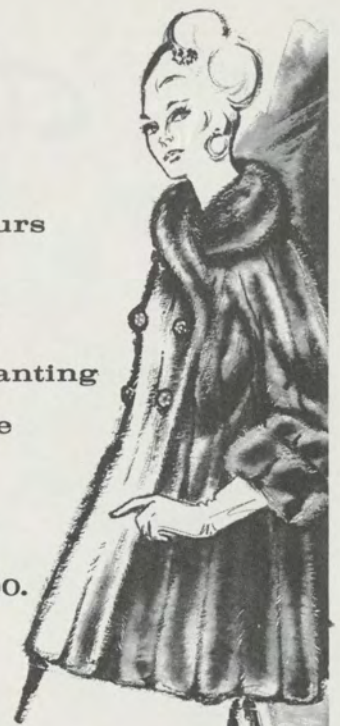


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Special Events

(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

THE IRON HORSE
AT THE OPERA

Lunch - Dinner - Cocktails
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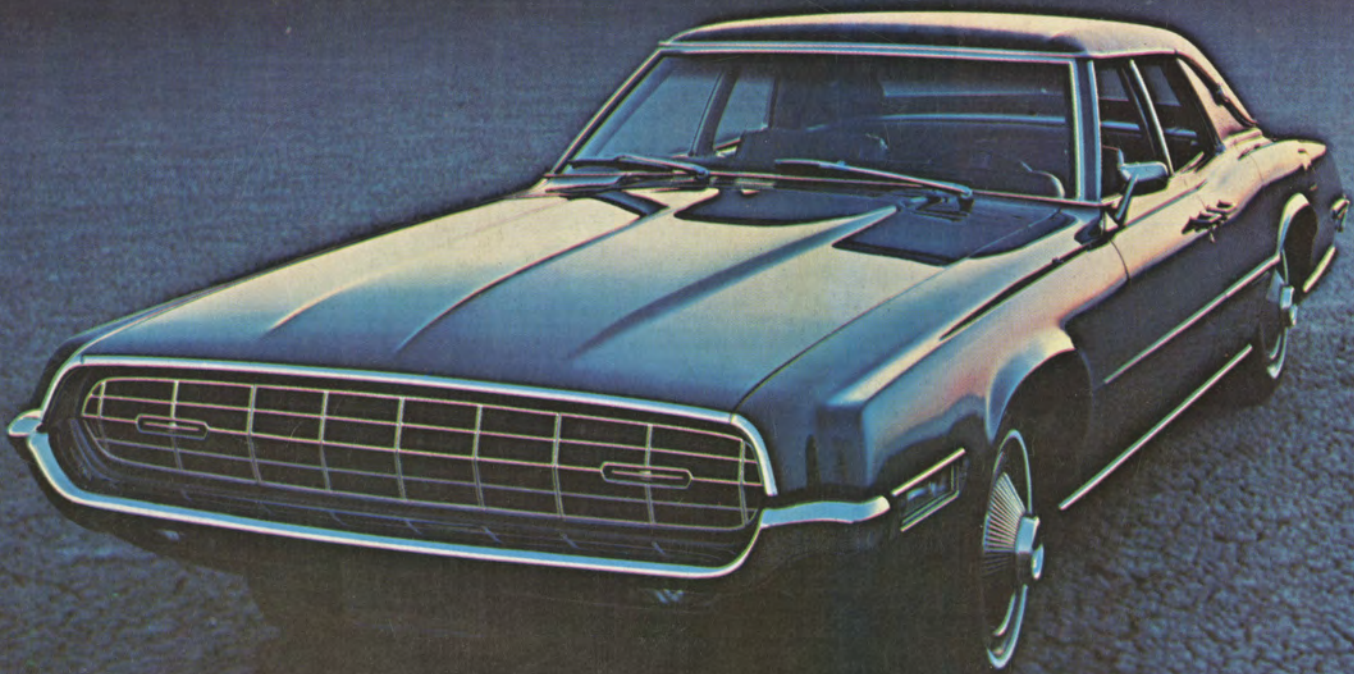


Hot Bird

Cool Bird

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Tuesday Evening, October 31, 1967, at 7:45
(Final curtain approximately 11:50)

New Production

Revival

TRISTAN UND ISOLDE

(in German)

opera in three acts by RICHARD WAGNER

conductor: HORST STEIN

production: PAUL HAGER

assisted by: GHITA HAGER

designers: LENI BAUER-ECSY, DAVIS L. WEST

Sailor's voiceSTUART BURROWS
IsoldeIRENE DALIS
BranganeMIGNON DUNN
KurvenalCHESTER LUDGIN
TristanJESS THOMAS
MelotROD MacWHERTER
King MarkeJOSEPH GREINDL
ShepherdROBERT GLOVER
SteersmanCLIFFORD GRANT

Voices of sailors

chorus director: VINCENZO GIANNINI

costumers: GOLDSTEIN & CO.

time and place: Medieval Cornwall and Brittany

Next Regular Subscription Series performance: Friday, November 3, at 8:30
THE VISITATION (in English) Schuller

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.

Sunday Afternoon, November 5, 1967, at 2:00
(Final curtain approximately 6:05)

New Production

Revival

TRISTAN UND ISOLDE

(in German)

opera in three acts by RICHARD WAGNER

conductor: HORST STEIN

production: PAUL HAGER

assisted by: GHITA HAGER

designers: LENI BAUER-ECSY, DAVIS L. WEST

Sailor's voiceSTUART BURROWS
IsoldeIRENE DALIS
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ShepherdROBERT GLOVER
SteersmanCLIFFORD GRANT

Voices of sailors

chorus director: VINCENZO GIANNINI

costumers: GOLDSTEIN & CO.

time and place: Medieval Cornwall and Brittany

Next Sunday Afternoon Series performance: November 12, at 2:00
FAUST (in French) Gounod

Next Sunday Afternoon Series A performance: November 19, at 2:00
LA BOHEME (in Italian) Puccini

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

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