

Die Zauberflöte
(The Magic Flute)

1967

Saturday, September 23, 1967 8:00 PM

Tuesday, September 26, 1967 8:00 PM

Friday, September 29, 1967 8:00 PM

Sunday, October 8, 1967 2:00 PM

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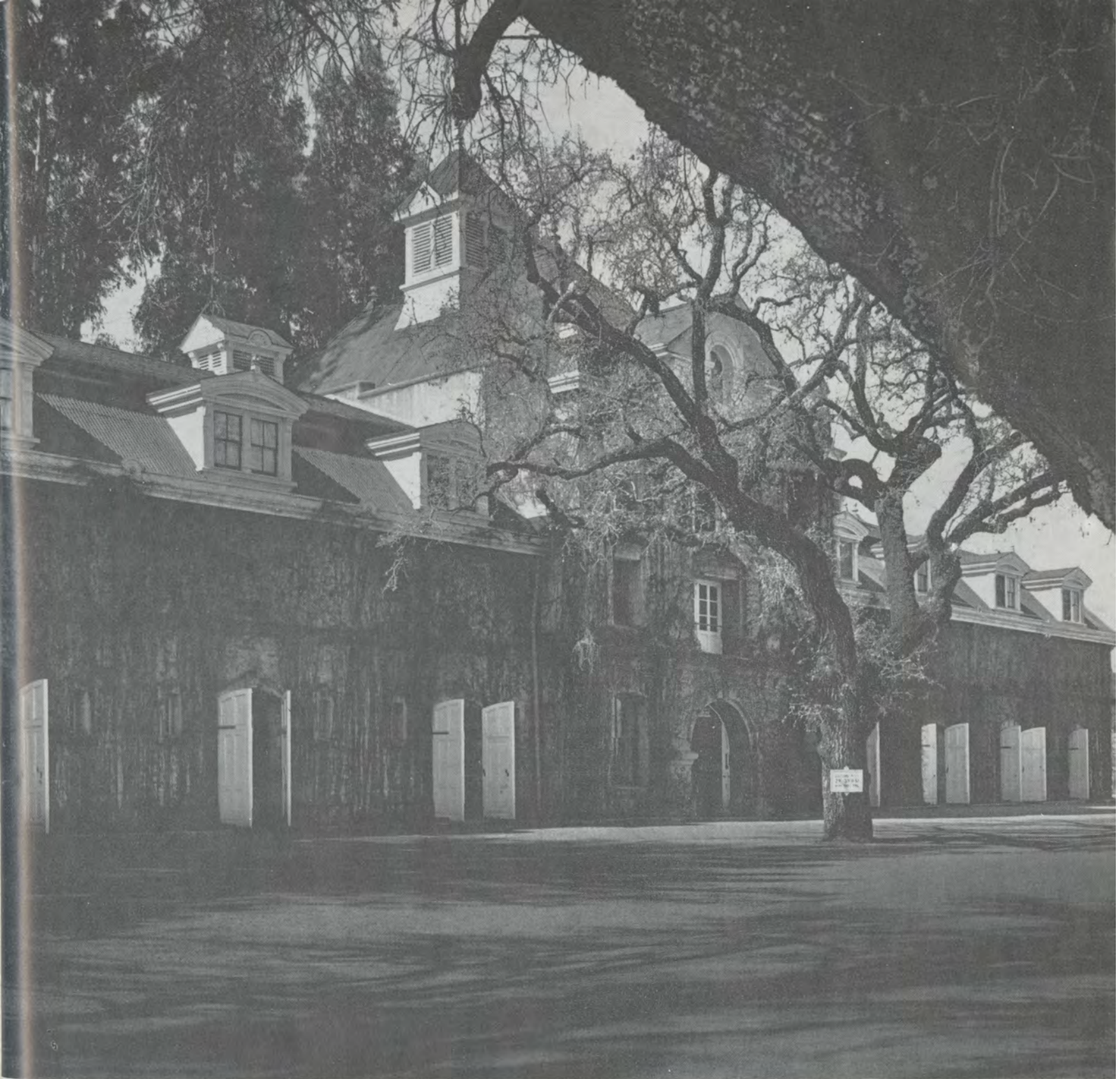
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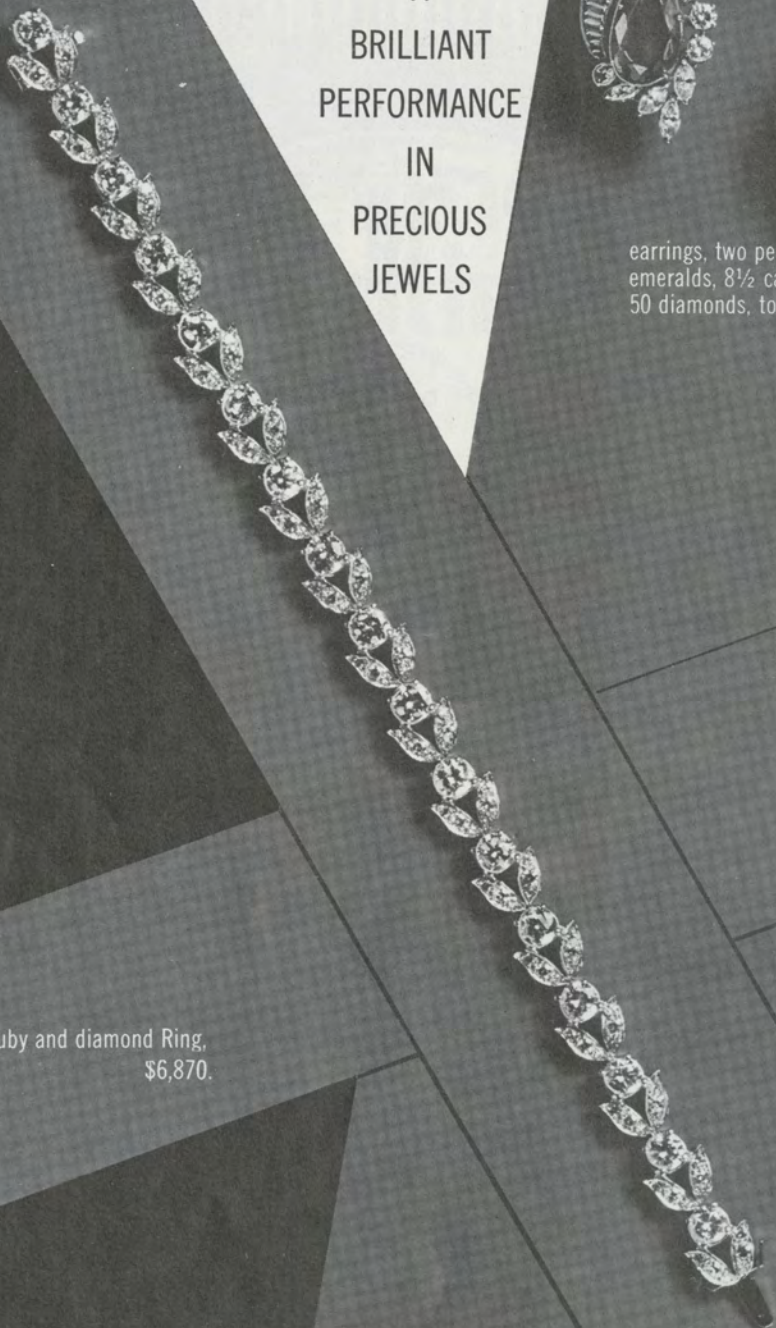
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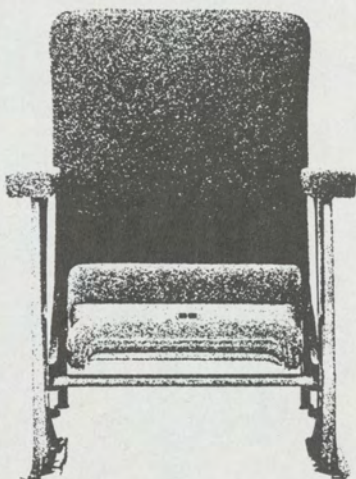
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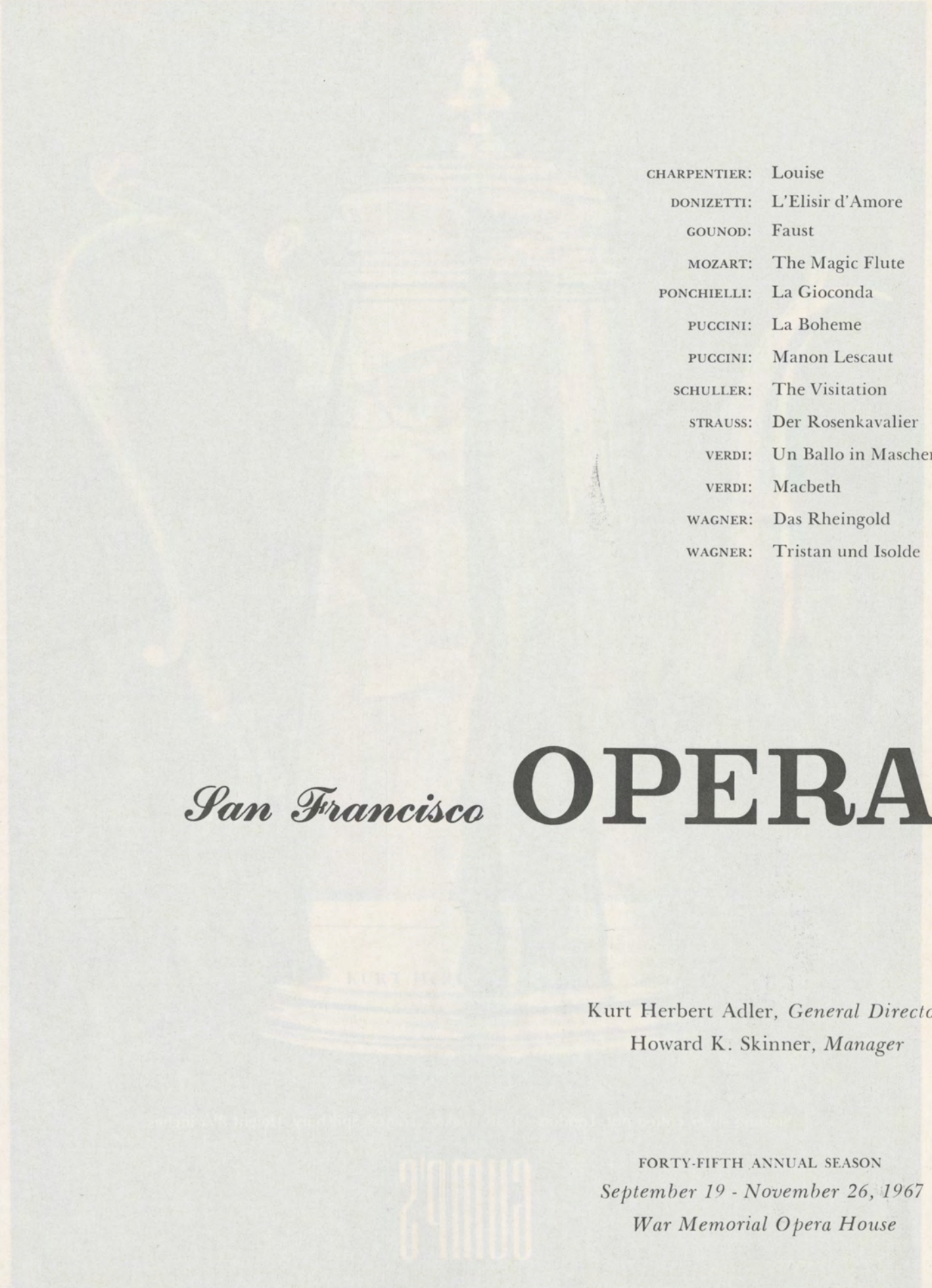
Contents

Officers	}	13
Board of Directors		
Board of Governors		
Administrative Staff		
Artists		15
Company		17
Chorus	}	19
Ballet		
Boys' Chorus		
Orchestra		21
Casts/Stories		23
Special Events		33
Season's Repertoire		39
Guarantor Members		42
Regular Series	}	47
Box Holders		
Trustees		49
Opera Guild	}	50
Student Matinees		
San Francisco Opera	}	51
ACTION		
List of Advertisers		52

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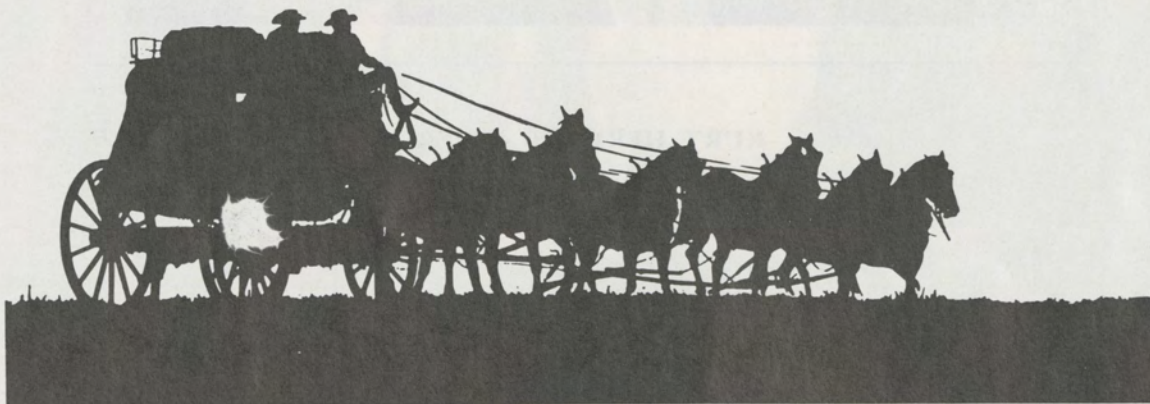
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Beverley Cole	Joseph Ciampi	Henry Metlenko
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Peggy Covington	Harry M. De Lange	Al Rodwell
Carol Denyer	Robert Eggert	Robert Romanovsky
Giovanna Szymkun	C. Blalock Flowers	John Segale
Ingeborg France	Stan Gentry	Allen Schmidling
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Katherine Hancock	Constantine P. Gundunas	*Richard Styles
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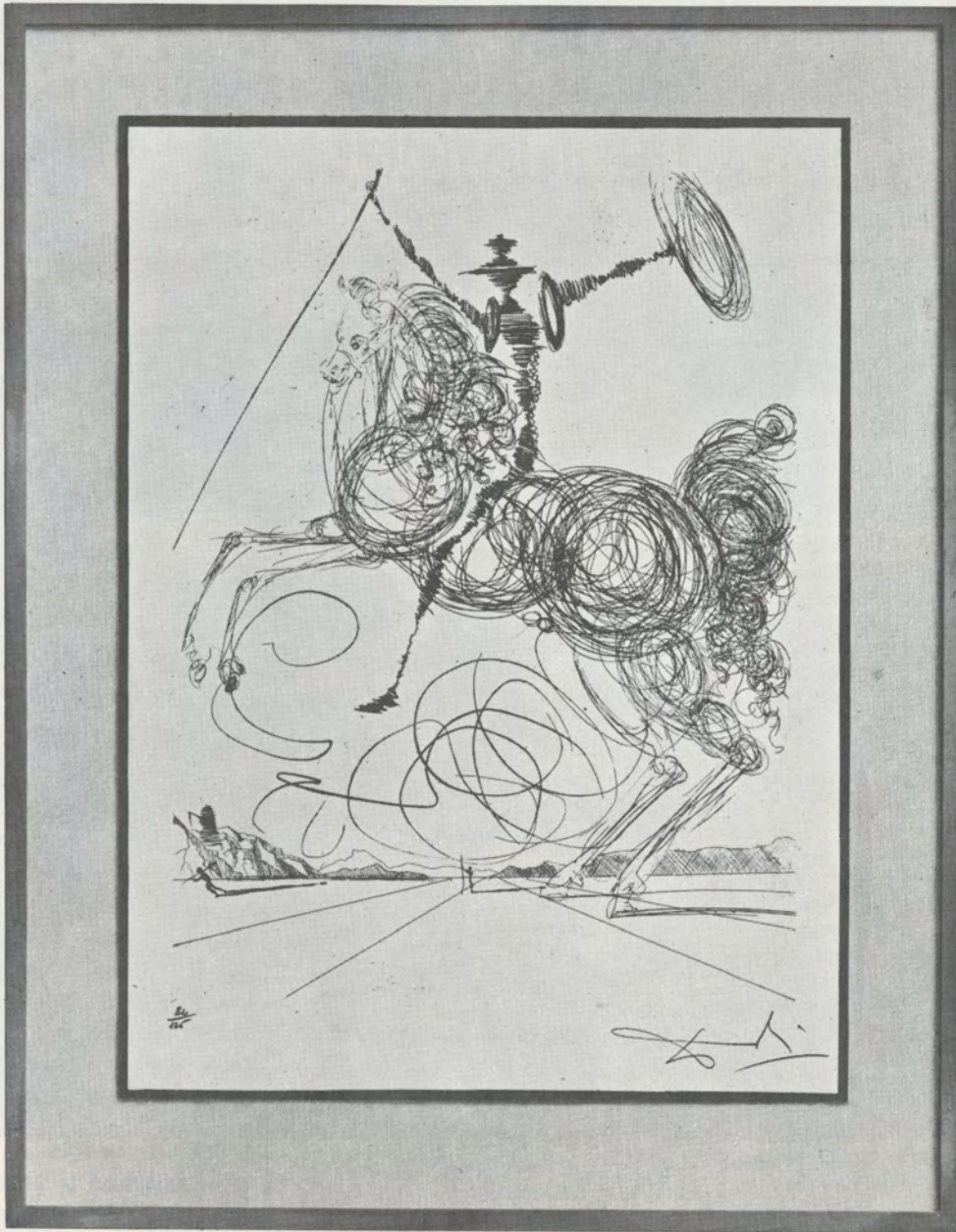
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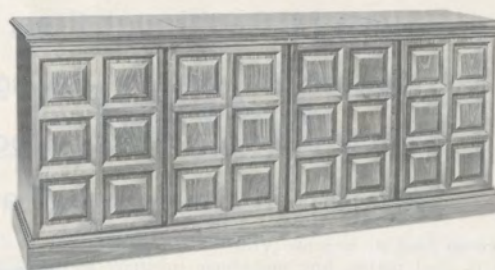
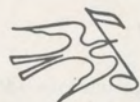
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by John Rockwell

Mozart is perhaps the most universally loved of all composers. To say that *The Magic Flute*, his last opera, is a masterpiece is to border on the presumptuous. Since the Mozart revival early in this century, at least, the work has maintained a firm place in the repertoire, especially abroad.

Yet to assert categorically that *The Magic Flute* is an unquestioned masterpiece and to proceed blithely to a closer discussion is to ignore a number of disturbing details. Why has it received only one production (two performances) by the San Francisco Opera, and that seventeen years ago? Why, further, in a house which since 1954 has been led by a General Director of Austrian descent assiduous in his cultivation of Mozart, have we had to wait until 1967 for *The Magic Flute*? And why, when all is said and done, are so few productions of the opera completely successful?

In attempting to resolve this seeming paradox we must confront one of the basic controversies inherent in any discussion of a work of art. To what extent is *The Magic Flute* a timeless, universal human statement, and to what extent is it bound up intimately with its place and time of composition? Of course the wise and practical solution is to keep both positions in mind when confronting a work of art. But it might also be suggested that a wider realization of a work's universality may only be possible if the specific, "dated" forms of that universality are understood. In the case of *The Magic Flute*, it is my hope to resolve the paradox of this masterpiece's local neglect and the unsatisfying effect most productions make by indicating some of the causes for confusion and uneasiness and by pointing out some of the relevant historical factors.

Of all the elements which comprise any opera, certainly the music of *The Magic Flute* is the most timeless, accessible feature. Mozart filled this opera with an almost reckless variety of musical styles: folk-like songs for Papageno, Italianate *opera seria* fireworks for the Queen of the Night, solemn processions, choruses, and chorales for Sarastro's realm, and on and on it goes. Yet through the opera's tightly organized tonal structure and above all through its ineffably personal stamp, all these musical parts not only "work" together, but form an almost tangible stylistic whole. The description and analysis of music in words, or indeed the attempt to translate any art form from its original medium, is an ultimately fruitless task. Yet for those few souls who still object to Mozart's supposed rococo frivolity, a few brief words on his historical place in the development of western music in general and German opera in particular might be appropriate.

Mozart can be seen as the culmination of the classical era, indeed as the culmination of that very rococo style. Unlike Hadyn, who was himself fulfilled in Beethoven, Mozart reached a stylistic perfection beyond which it was impossible to progress. Yet his early death, in 1791, leads one inevitably to speculate as to his development had he survived into the romantic era. Certainly there are moments in Mozart's music (e.g., *Don Giovanni*) in which a breaking through the veneer of the Enlightenment into a more primordial—romantic—world can be discerned, and much of the music of Sarastro is such an example. Furthermore, *The Magic Flute* can be called the true foundation of the nineteenth century German opera: the fascinating orchestral recitative in Act I between Tamino and the Speaker, especially, seems to transport us into Wagner's continually shifting, recitative-like fusion of words and music. Yet to overemphasize this opera's "forward-looking" musical aspects would be to distort

"The MAGIC FLUTE"

Mozart's genius. He epitomized and transcended his century not by presaging the romantic era but by revealing his own time's universality.

To compartmentalize an opera's "words" and "music" is to falsify the aesthetic of opera, which is its own, unique form of art. Hence one of the greatest aspects of Mozart's operatic music is its ability to project the psychology of his characters in a way far not only beyond the often one-dimensional level of his libretti, but perhaps (forgive me, poets!) beyond words in general. One example will have to suffice for many: in the twenty-seventh scene, shortly into the second act finale, Pamina has just been prevented by the three boys, from killing herself in despair over Tamino's supposed indifference. They tell her that in fact Tamino still loves her, and that they will take her to him. In the course of their quartet the libretto contains the single line "Ich möcht ihn sehn"—"I want to see him". Mozart sets this line into the texture of his music by having Pamina repeat it four times. He has taken a single short sentence and set it in breathless eighth and quarter notes, each excited repetition beginning immediately after the preceding one on an unaccented note in the middle of a measure, as against the three boys' chant-like halves and quarters. The result is a heart-rending moment of eager, girlish love—an almost tangible erotic groan—yet clothed in a graceful, polished eighteenth century form.

Mozart excelled in this kind of musical portrayal of naturalistic psychological dramatic situations—the kind of situation which ensures the wider popularity of *The Marriage of Figaro* and *Don Giovanni*, and, in a generally far cruder and hence even more popular way, much of the basic nineteenth century Italian repertoire. Yet in *The Magic Flute* Mozart also tried to give musical emotions to abstract ideas. In so doing he shared with much late eighteenth century German aesthetics the ideal of the moral and educational duty of art, but he also once again anticipated the nineteenth century German opera in general and Wagner in particular. Yet it is here, despite the ideal operatic fusion of drama and music into a single art form, that for many people the magical unity dissolves, and *The Magic Flute* becomes problematic. It is in the humanitarian ideals, and in their symbolic and verbal representation on stage, that historical explanation is most needed, for it is here that the opera has been most closely questioned as to its universality.

The libretto of *The Magic Flute* is perhaps the most controversial in all of opera. It has been dismissed as silly hack work saved only by Mozart's music or as a no doubt sincere but hopelessly dated anachronism (by Ernest Newman, who, from his own time-bound vantage point likewise be-

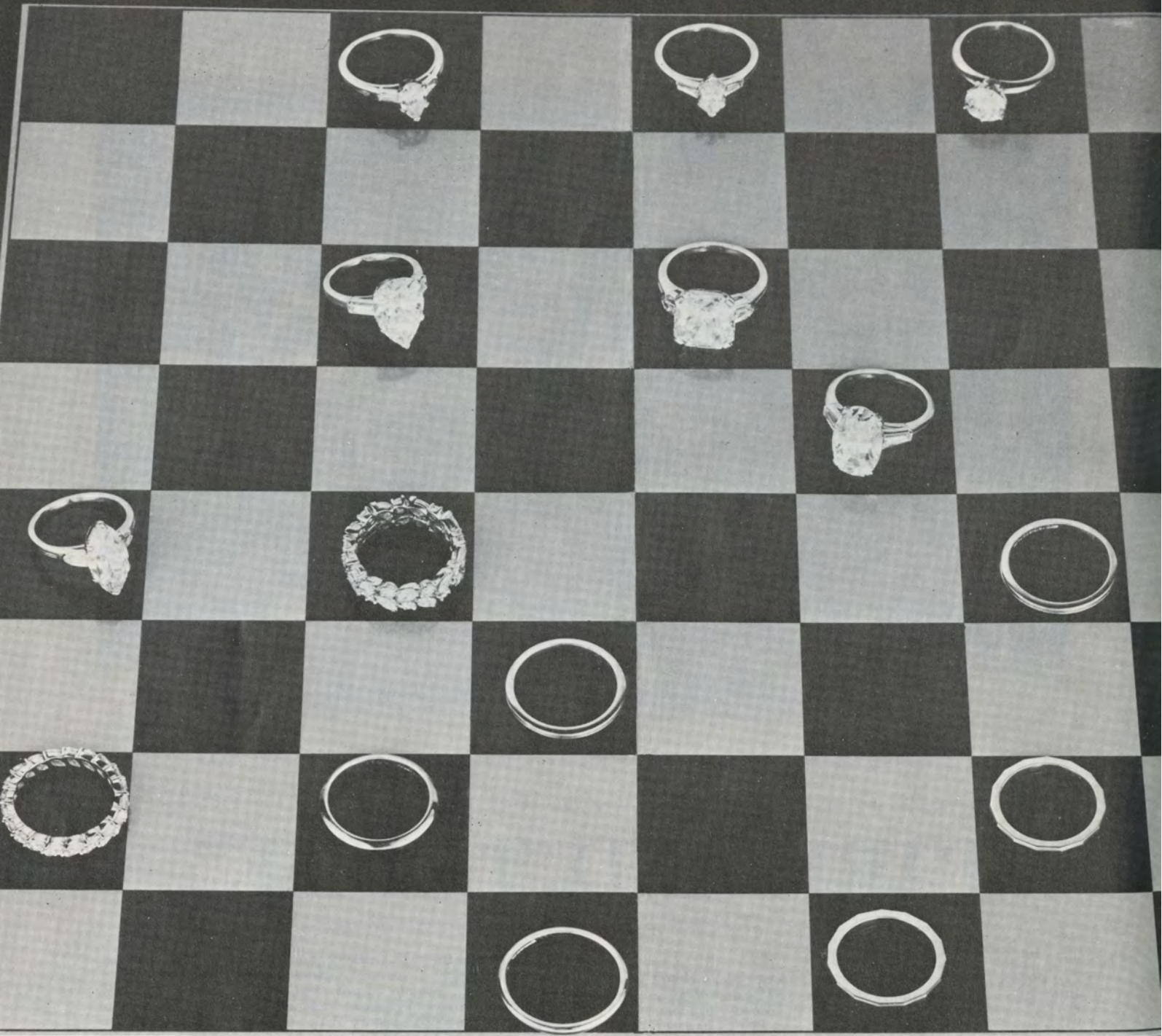
littled the Ode to Joy in Beethoven's setting and much of Wagner's philosophical idealism). Conversely it has been rapturously praised by such as Goethe, who began a sequel to it. Its allegorical fairy-tale form and apparent loose ends have invited the most far-fetched speculation. It has been seen as an elaborate Masonic code, as a detailed political allegory, as Freudian (flute and glockenspiel the male genital organs; Pamina's addressing the dagger with which she plans to kill herself as "my bridegroom"), and as Jungian (the Queen of the Night as "the archetypal mother").

In many respects the story is transparently clear. Yet upon closer examination problems immediately arise. Perhaps the greatest one for the contemporary American viewer, especially if he doesn't care to probe deeper into the seeming ambiguities and inconsistencies of the libretto itself, is the overriding fairy-tale quality of the whole drama, with its attendant allegorical meanings, homey bits of wisdom (brotherhood is a good thing, and the like), and improbable settings. This style is a direct outgrowth of the German *Singspiel* and the kind of folk operetta which the probable librettist and first Papageno, Emanuel Schikaneder, was in the business of producing. Of course to understand that a dramatic form was once popular does not guarantee an emotional acceptance of it today: baroque opera can be studied endlessly without giving viable dramatic life to, say, Handel's operas. Still, despite its distance from the kind of naturalistic-psychological drama which even today, for example, dominates the repertoire of A. C. T., one would imagine that fairy-tales are not entirely foreign to the supposedly level-headed, practical Americans of today. We were all weaned on Walt Disney, much popular modern drama is abstract, and such books as Tolkien's *Lord of the Rings* are currently enjoying a veritable craze. All it takes is a desire and a willingness to believe.

Basic inability to feel comfortable with fantastical stage happenings aside, however, there remains a host of specific dramatic inconsistencies and, perhaps, anachronisms in *The Magic Flute*. One such problem returns us immediately to the question of the libretto's worth. Some people may find the almost bewildering alternations between Sarastro's religiosity, Tamino and Pamina's idealism and love, the Queen's indignation and vengeance, and Papageno's low comedy but the simple proof of the thoughtless grab-bag the text really is. Of course, they admit, Mozart's music may redeem some of it, but such silliness must relegate *The Magic Flute* to a lower rank than Mozart's great Italian operas. For this criticism, once again, historical explanations produce no real answer. To learn of the sources of the different elements, particularly the German folk play and *commedia dell'arte* ancestry of Papageno, will not convince one who sees only a hodge-podge. Here, admittedly, Mozart's music *does* save the day, but in a much more positive way than by simply glossing over the crudities of the libretto. For Mozart's treatment of these seemingly diverse elements in one work of art has given us that rare—that universal—moment when we recognize the interdependence, or even identity, of the tragic (or noble) and the comic.

The most glaring seeming inconsistency, and the source of many of the more specific difficulties, brings us to the most hotly debated controversy surrounding the libretto, aside from the question of its intrinsic worth. It has been suggested and strongly argued that midway through the first act the whole moral structure is reversed. The

(Continued on page 31)



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Saturday Evening, September 23, 1967, at 8:00
(Final curtain approximately 11:15)

New Production
Revival
THE MAGIC FLUTE
(in English)

opera in three parts by WOLFGANG AMADEUS MOZART

text by EMANUEL SCHIKANEDER,
CARL LUDWIG GIESECKE

translation by RUTH and THOMAS MARTIN
(by arrangement with G. Schirmer, Inc.)

conductor: HORST STEIN

production: PAUL HAGER

assisted by GHITA HAGER

designers: TONI BUSINGER, DAVIS L. WEST

Tamino	STUART BURROWS
Three ladies	SHEILA MARKS, CAROL KIRKPATRICK, DONNA PETERSEN
Papageno	GERAINT EVANS
Queen of the night	JEANETTE SCOVOTTI
Three genii	TOM BALES, BROOKE AIRD, ALAN YAMAMOTO
Monostatos	ROBERT GLOVER
Pamina	JANE MARSH
The speaker	ARA BERBERIAN
Sarastro	THOMAS O'LEARY
Two priests	L. D. CLEMENTS, ALLAN JAMES MONK
Papagena	SYLVIA DAVIS
Two armored men	ROD MacWHERTER, CLIFFORD GRANT

PART I: Scene 1: Enchanted forest
Scene 2: Pamina's chamber
Scene 3: Portals of Nature, Wisdom, Reason
Scene 4: Sarastro's realm

INTERMISSION

chorus director: VINCENZO GIANNINI

PART II: Scene 1: Temple of Isis and Osiris
Scene 2: Place of silence
Scene 3: Pamina's chamber
Scene 4: Place of horror
Scene 5: Temple of Isis and Osiris
Scene 6: Place of silence

costumers: GOLDSTEIN & CO.

INTERMISSION

PART III: Scene 1: Sunrise
Scene 2: Fire and water
Scene 3: Enchanted forest
Scene 4: Subterranean caverns at night
Scene 5: Sarastro's court at midday

The San Francisco Opera Association gratefully acknowledges a generous contribution from the San Francisco Opera Guild towards the new production of "The Magic Flute".

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LOUISE (in French) Charpentier

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DER ROSENKAVALIER (in German) Strauss

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The Story of "THE MAGIC FLUTE"

PART I

SCENE I—Tamino, fleeing from a huge serpent, falls unconscious but is saved by the three Ladies of the Queen of the Night who appear just in time to kill the beast. They are very pleased by this handsome youth and leave him with regret to report his presence to the Queen and Tamino wakes to find a curious bird-like man approaching. It is Papageno, who introduces himself as the Queen's bird-catcher. Seeing that the serpent is dead he boasts that it was he who killed the monster. For this lie he is immediately punished by the three ladies who return and put a padlock on his mouth. They then show Tamino a miniature of Pamina which immediately fills his heart with love. They tell him that she was abducted from her mother, the Queen, and is being held prisoner by Sarastro. Tamino vows to rescue her. The Queen herself appears and promises that Pamina shall be his when she is freed. The ladies give Tamino a magic flute to aid and protect him and, unlocking Papageno's mouth, they give him a set of magic chimes. The two are to be accompanied on their journey by three genii.

SCENE II—In Sarastro's palace the Moor, Monastatos, is pursuing the lovely Pamina with unwelcome attentions, but is scared off by the entrance of Papageno. The latter then assures Pamina that a handsome prince she has never seen has fallen in love with her and is coming to save her.

SCENE III—Tamino is led to the Temples of Nature, Reason, and Wisdom by the genii but is refused entrance to the first two. At the third he is confronted by a priest. Hearing that Sarastro rules over all the Temples, Tamino wants to leave, believing that all the "wisdom" of the temples is but hypocrisy. The priest, however, persuades him to stay and convinces him that Sarastro is not an evil man as the Queen would have him believe, but a man of wisdom and nobility. Papageno enters from the opposite side leading Pamina whom he plans to unite with Tamino. But they are set upon by Monastatos and barely escape his chains by using the magic chimes.

SCENE IV—Sarastro enters and Pamina tells him of her unhappy state and of the unwanted attentions of Monastatos. Tamino is dragged in by the Moor who denounces him and is rewarded, much to his surprise, by a good flogging. Tamino and Pamina, united at last, are rapturous at their first meeting.

PART II

SCENE I—Sarastro relates that the gods have decided that Pamina and Tamino shall become man and wife but first they must prove themselves worthy.

SCENE II—The first trial the youth and the bird-catcher must undergo is one of silence. Tempted by the three ladies to abandon their quest, Tamino keeps silent and is congratulated by the priests.

SCENE III—Pamina is asleep in a garden, unaware that the Moor is near. The Queen appears and flings a dagger to Pamina commanding her to kill Sarastro. Monastatos overhears the plot and demands Pamina's love as the price of his silence. She is saved by Sarastro who assures her he does not seek revenge.

SCENE IV—Tamino, again bound to silence, is left alone with Papageno who chatters with an old crone who introduces herself as his unknown sweetheart. She is about to reveal herself as the young and lovely Papagena when a priest cautions Papageno that he is not yet worthy of her. She departs as the three genii arrive with the flute and chimes as well as food and drink. Pamina enters and is overjoyed to find her beloved again, but Tamino, who is not allowed to speak to anyone, remains in perfect silence.

SCENE V—In the temple Sarastro tells Tamino and Pamina that they must bid a last farewell to each other.

SCENE VI—Papageno, who has been granted one wish, feels that something is missing from his life. As he plays his magic chimes he muses on how wonderful it would be to have a mate.

PART III

SCENE I—The three genii sing happily in a garden. Pamina enters and not knowing she is observed, contemplates suicide because she believes that Tamino does not love her, but she is restrained and comforted by the genii who promises to lead her to Tamino.

SCENE II—Tamino is brought to a temple doorway guarded by two men in armor, and again proclaims his resolution. Pamina joins him and the lovers are joyously reunited. They now must undergo the last ordeal together and go through fire and water. Playing the flute Tamino leads Pamina to the victory of their love.

SCENE III—Papageno, befuddled by all that is going on about him and deciding that he will never find a wife, decides that he will commit suicide, but he too is saved by the genii and finally reunited with Papagena.

SCENE IV—The Queen and her ladies are led in by Monastatos, still seeking revenge. They are defeated by an overpowering light.

SCENE V—The lovers are extolled for their victory and are hailed by Sarastro and the priests.

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Get the credit you deserve

"THE MAGIC FLUTE"

(Continued from page 23)

Queen of the Night is originally a sympathetic mother whose daughter has been abducted by the "evil demon", Sarastro. Tamino, solidly in the tradition of the "rescue opera" so popular at the turn of the nineteenth century (*Fidelio* is of this genre), was to recapture and win her for his bride—perhaps picking up some more or less formalized humanitarian wisdom in the process. But, so the theory goes, suddenly the poles are reversed: Sarastro becomes a wise priest, and the Queen the villainess. All sorts of simple and involuted explanations have been offered for this shift, the most common being the supposed fear that the original version would seem a too obvious aping of an ostensibly similar effort just previously staged by Schikaneder's rival.

Yet such highly respected Mozartians as Alfred Einstein have cast doubt that there ever was such a switch in the first place. They advance a number of speculations based on the amount of music Mozart actually composed when the "reversal" was to have occurred, and see no great difficulty, considering the book's fairy-tale format, in the dramatic development as it now stands—especially, as Joseph Kerman has suggested, if we take the place of Tamino and look at the action from moment to moment, without foreknowledge, through his eyes.

Even if one accepts this latter view, however, one is still likely to be confused or disconcerted by the first few scenes. Later on, as well, an occasional incident arises which seems a bit involved or unusual. The allegiance of the three boys is never quite clear: first they seem to be helping the Queen, and then later Tamino, Pamina, and Papageno in the trials Sarastro has set for them. Perhaps they are the kind of "morally indifferent" "fairy-tale magic item" on which Kerman speaks. He uses this phrase to describe the magic flute itself. Originally given Tamino by the Queen, it is eventually used to help the lovers attain Sarastro's goals. Pamina herself offers a rather complex—even Wotanesque—description of how her father, a friend of Sarastro's, cut it from the "thousand year oak". Maybe there was no abrupt switch, as Einstein believes, but the authors certainly expect their audiences to accept the fairy-tale's dream-like suspension of normal consistency unquestioningly!

The libretto, then, has its weaknesses. Quite apart from this possible switch and these [resultant?] inconsistencies, the basic dramatic structure has its flaws. The rather clumsy way in which the lesser characters are disposed of after Tamino and Pamina complete their trials makes the opera's second act finale inferior to other great Mozartian finales—including that of the first act. Yet the libretto has its structural strengths, as well: the alternation of the noble and the comic has already been mentioned, and the moment chosen for the lovers' first encounter is a clever one.

However one regards its literary worth, it can be shown to be in large part an interesting reflection of certain specific historical forces in Vienna around 1790, and these forces can do much, I think, to resolve one final set of inconsistencies which the modern American viewer may find in the opera. These difficulties all lie in the character of Sarastro and his entourage. First of all, there is the incongruity of a supposed priest of no recognizable denomination engaging in vaguely Egyptian rituals and symbolism (and this symbolism is almost invariably far less in modern productions than in the original stage directions). There is, or can be, a dreadful air of uncomfortable pom-

posity about Sarastro. Then there is the oddity of a text full of overtly democratic sentiment, uttered largely by the disciples of an absolutely authoritarian ruler. Finally, there are a couple of rather glaring flaws in this basso's armor. He has, he himself admits, abducted Pamina and held her against her will—and she is the heroine. And not only does he permit his servant, Monostatos—a comic but clearly evil figure—to terrorize Pamina, but twice catches him at it and lets him off with mild or verbal punishment. Is he, as Brigid Brophy would have it, a "sanctimonious bully"? Or—even more absurdly—is he, as in a most curious interpretation in the August issue of the English magazine *Opera*, the sterile and insufficient rational counterpart to the Queen's libidinal "instinct"?

The French Revolution had broken out two years before *The Magic Flute's* premiere in 1791. Mozart's surviving letters, however, show no overt interest. The Revolution, especially since the Terror had not yet begun, still provoked great and enthusiastic excitement all over Europe. And it was hardly surprising that it would do so, for especially in this early phase it seemed, its revolutionary method aside, a culmination of the political and social ideals of the Enlightenment. Prior to 1789, however, most Europeans, and particularly most Germans, had seen these goals of increased political freedom, religious toleration, and social equality as eventual productions of enlightened absolutism, of conscientious education and persuasion of the ruler, rather than of revolution.

The seventeenth and eighteenth centuries had seen throughout Europe a consolidation of princely power. But earlier in the eighteenth century the resultant political systems were far more "despotic" than "enlightened"—and, in matter of practical fact, they continued to be so in much of Europe well into the nineteenth century, however much individual rulers liked to think of themselves in fashionable, "enlightened" terms. Concurrently the spread of free-thinking had paralleled the decline of the various state-supported churches, whose stuffy and corrupt bureaucracies had little to offer either the intellectual or the mystic.

The Masonic Order, claiming a venerable, ancient tradition, was founded—or, if you wish, "reorganized", in London in 1717. It soon spread all over Europe, and attracted some of the best minds of the time. Socially, it was dominated by the upper middle class and the liberal nobility. The result was an institution which uniquely answered the needs of its age. Secret, it was able to resist political and religious pressure: from its point of view harmonious with all religions, it accepted all sects and classes and gave them the opportunity to mix on an equal basis. Its elaborate rituals and moral teachings no doubt helped satisfy the mystical urges of the educated in a way in which Pietism and Jansenism, the more popular reactions to the established churches, could not. In Austria the Empress Maria Theresa suppressed the Order (although her consort the Emperor Charles was a Mason!); Joseph II somewhat suspiciously allowed it to operate in the open after his mother's death in 1780.

Ideals of this sort and such presuppositions are everywhere reflected in *The Magic Flute*. Mozart, Schikaneder, and the others possibly associated with the text were all Masons. It has been conclusively demonstrated that the opera's story itself draws upon several Masonic sources, notably the Abbé Terrasson's *Sethos*. The whole plot has been ingeniously interpreted as an allegory in which Tamino (Joseph II) and Pamina (the Austrian people) gain wisdom

and happiness from Sarastro (the head of the Viennese Lodge), despite the machinations of the Queen (Maria Theresa)! In any event the basic ideals espoused in the opera are certainly both Enlightened and Masonic—in fact the triumph of the sun at the work's end is itself a metaphor for the Enlightenment. The rituals are thinly disguised Masonic rites. In this light Sarastro's carrying-on may seem less pompous; he is, after all, even given a joke near the end of Act I.

In addition, the authoritarian aspects of Sarastro's behavior are explained, I think, as a reflection of both the political ideals and habits of the librettists. While they looked towards a democratic future, they were unable to conceive of it apart from an enlightened prince—in this case, Sarastro. In any event, blind "equality" was hardly their goal, as the distinctions of merit—not rank—between Tamino and Papageno, as well as a passing reference to the "mob", indicate. Still, their hope for a relaxation of despotism (and of political coercion of all kinds, as in the communitarian anarchist ideal which is the political parallel of classical economic capitalism) is seen in Sarastro's leniency with Monostatos. That gentleman, whose very name connotes egotistic anti-social behavior, might be interpreted as a manifestation of the typical phenomenon of a people's blaming not the popular (or God-ordained) leader for their misfortunes but his evil ministers instead. And, finally, the Machiavellian ambivalence about ends and means which permeated not only (even "enlightened") despotism but Masonry as well (cf. Terrasson's *Sethos*) can explain the ease with which Sarastro can abduct Pamina for what he considers her own ultimate good.

There is one final inconsistency—one final obstruction in the way of a fuller realization of *The Magic Flute's* timeless universality. In an opera full of misogyny, it is Pamina who not only is allowed to accompany Tamino in his trials, but who actually leads him, buoyed up by love; she, in fact, has arguably already seized our primary attention in her heartbreaking aria after Tamino, bound by silence, refuses to speak to her.

This wonderful incongruity might in part be resolved by the German Enlightenment's more mystical, idealistic, even romantic flavor in comparison with the French and the English—Goethe's "Ewig Weibliche" was, after all, not far away. But the Viennese Masons were, still, misogynous. Mozart composed Pamina's music, and there is strong evidence that it was through his intercession that Pamina assumed her leading role during the trials. If so, we have come full circle: not only does Mozart's music dominate the opera as a whole and infuse the drama with much of its lasting meaning, but it was his dramatic sense which lifted *The Magic Flute* above and beyond even Enlightenment ideals. Catholicism, of course, and Masonry as well were both centrally concerned with the problem of death. Mozart remained a devout Catholic all his life, and his dual faith has shaped his last opera. The sacrament of marriage, for him the highest form of personal love, has been combined with an ideal of political and social love, and with the moral and religious teaching of Catholicism and Masonry. Thus in one last, curious way *The Magic Flute* foreshadows nineteenth century romantic opera, and more particularly the juxtaposition of love and death in *Tristan und Isolde*. Yet Mozart accomplishes this in a quintessentially eighteenth century manner, and in a way which, for all its outward anachronisms and inconsistencies, may well seem closer to our own ideals than does Wagner.



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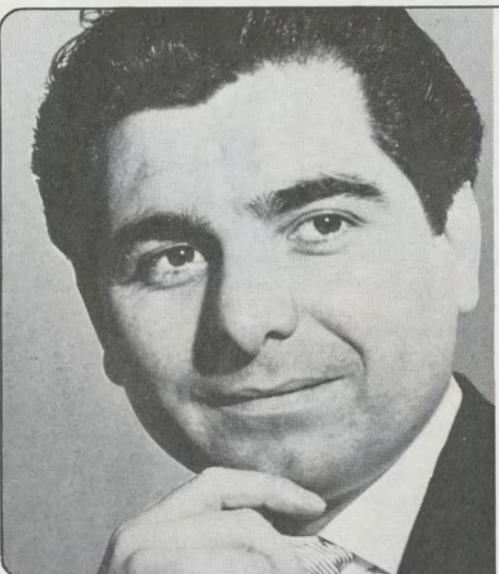
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Debut Artists in "The Magic Flute"

JANE MARSH



Now an artist of international stature, soprano Jane Marsh, who grew up in the San Francisco suburb of Mill Valley, fulfills a promise made to Kurt Herbert Adler to make her major operatic debut with the San Francisco Opera.

After graduation from Oberlin college, Miss Marsh spent a summer with the Merola Opera Program where she made her first public stage appearance at the Paul Masson Vineyards in Saratoga. With the Merola Program she also met San Francisco Opera musical supervisor Otto Guth who became and remains her coach and who in turn introduced her to voice teacher Lili Wexberg and diction teacher Evelina Colorni.

As the first American to win the Tchaikovsky competition in Moscow (in June of 1966) since Van Cliburn eight years before, Miss Marsh was catapulted into the public eye. She had by that time however already made an auspicious start on what promises to be a brilliant career, having appeared as soloist with the New York Philharmonic and the Boston Symphony, and at the Festival of Two Worlds in Spoleto, Italy.

Recent engagements include the premiere of a new Ned Rorem song cycle with the New York Philharmonic and an appearance with the Detroit Symphony at its Meadowbrook festival. Miss Marsh has a new recording contract with RCA Victor.

SHEILA MARKS

Miss Marks' contract with the San Francisco Opera follows two summers with the Merola Opera Program and the winning of the Florence Bruce award in the 1967 San Francisco Opera Auditions. She was the finalist both years from the Seattle region, where she makes her home with her husband and young son.

During the past year the soprano has sung Liu in "Turandot" with the Seattle Opera and Flora in "La Traviata" with the Vancouver Opera. For the Merola Opera Program she was the Countess in "Nozze di Figaro" in 1966 and Dido in "Dido and Aeneas" in 1967 at the Paul Masson Vineyards in Saratoga.

Also a talented concert singer, Miss Marks has often taken part in the New Dimensions in Music series in Seattle and this year sang Berg's seven early songs with the Vancouver symphony under Meredith Davies.



JEANETTE SCOVOTTI



Following her Blondchen in the Spring Opera "Abduction from the Seraglio" of a few years ago, Miss Scovotti debuts with the San Francisco Opera as the Queen of the Night, Musetta in "La Boheme", and Miss Hampton, the role she created in the world premiere of "The Visitation".

Presently a member of the Hamburg Staatsoper, Miss Scovotti sings regularly on three different continents. In America she made her debut at the Metropolitan as Adele in "Die Fledermaus" in 1962 and in the following years has been heard there as Gilda, Zerlina, Adina, Zerbinetta, Oscar, and Rosina. At the Santa Fe Opera in addition to her standard roles she did "Le Rossignol" in Russian to honor Stravinsky's eightieth birthday.

South America heard her first in 1963 and again in 1965 at the Teatro Colon in Buenos Aires. In 1965 Miss Scovotti made her initial European appearances at Munich and the next season sang "Lucia di Lammermoor" at the Vienna Volksoper to great acclaim. She now has thirty-seven roles in her repertoire in five languages. Her first aria recital has just been released by Scope records.

STUART BURROWS



Burrows is a Welshman, born in the village of Cilfynydd, educated at Trinity college in Carmarthen, and winner in 1959 of the blue ribbon for voices at the Royal National Eisteddfod of Wales.

He began singing professionally in oratorio and concerts working his way up to appearances at London's Royal Albert and Royal Festival halls. In 1963 Burrows made his operatic debut as Ismaele in "Nabucco" with the Welsh National Opera and the following year sang in Ireland the leading tenor roles in "Lucia di Lammermoor", "The Barber of Seville", and "Don Giovanni". His first appearance outside of Great Britain took place in 1966 in the title role of Stravinsky's "Oedipus Rex" with the composer conducting in Athens.

Earlier this year Burrows made his debut at the Royal Opera House, Covent Garden, and will be there again during the coming season. He has recently been seen in television productions of "Faust", "Boheme", and "Rigoletto" for the BBC. In addition to his Tamino San Franciscans will hear the young tenor in "Louise" and "Tristan und Isolde".

ROD MacWHERTER

Engagements in musical comedy and opera in the eastern United States precede MacWherter's debut here. He is a native of Philadelphia and an alumni of New York university.

MacWherter's repertoire includes leading roles in ten operas and he is frequently a soloist with symphonic groups in New York, New Jersey, and Pennsylvania. Recently he has been the recipient of a study grant from the Metropolitan Opera Association.



NICOLAI GHIAUROV

Gounod: FAUST
Sutherland, Corelli-Bonyngé
Stereo OSA-1433 Mono A-4433

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RÉGINE CRESPIN

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-Scenes
Söderström, Gueden-Varviso
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Verdi: DON CARLO
Tebaldi, Bergonzi, Fischer-
Dieskau, Ghiaurov-Solti
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Sutherland, Merrill-Pritchard
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1967 SEASON



CORNELL MACNEIL

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Sutherland, Cioni-Sanzogno
Stereo OSA-1332 Mono A-4360



MIRELLA FRENI

Handel: ALCINA
Sutherland, Berganza, Alva
-Bonyngé
Stereo OSA-1361 Mono A-4361



LUCIANO PAVAROTTI

October Release
Bellini: BEATRICE DI TENDA
Sutherland, Veasey-Bonyngé
Stereo OSA-1384 Mono A-4384



SESTO BRUSCANTINI

Rossini: LA CENERENTOLA
Simionato, Benelli-de Fabritiis
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Special Events

Opera Previews

Presented by The Junior League
of San Francisco, Inc.

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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Josef of Rome, widely acclaimed hair stylist learned his art in his father's salon in Rome. And he has since developed his own "hair in motion" style that is uniquely Josef's.

The family salon on Rome's chic Via Condotti has catered to style-conscious Italian women for two generations, and it also attracts a sizable American trade. The salon is located in quarters once occupied by the Emperor Napoleon. The noted Italian hair stylist, Aldo, is associated with Josef in the Rome salon.

Josef has just opened an elegant salon in San Francisco, where he is bringing Continental styles to Bay Area women and offering exquisite wigs, wiglets and falls crafted from human hair in his own workrooms in Italy.

Josef and San Francisco have adopted one another. He has been as taken with the Bay city's cosmopolitanism as it has been with his Continental charm. This courtship between the man and the city began when Josef came to San Francisco nearly five years ago.

Josef commutes to the fashion centers of Paris and Rome frequently to keep in touch with trends in continental hair fashions.



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Brother Timothy, Cellarmaster
of The Christian Brothers Winery,
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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.

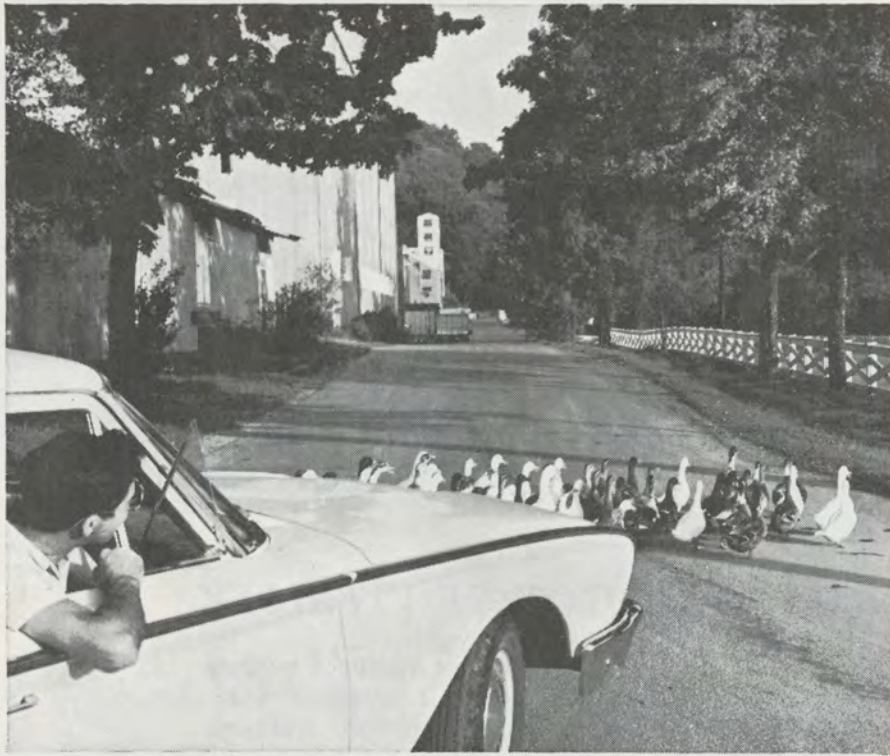
While we intend to continue the basic policies that have made the San Francisco Opera pre-eminent, our strong audience interest has led us to embark on certain expansion moves that we feel are now essential for both artistic and economic reasons. For example, the recently announced alliance with the 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.

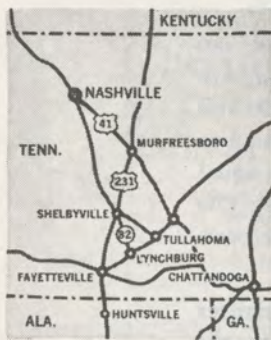
We are proud of the significant public support that our Company receives. Still, it is vital to the success of our operations that the 1967 Fund Drive goal of \$400,000 be met and, hopefully, exceeded. In relying on the generous financial support of each individual friend of the San Francisco Opera, 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, slightly slanted style.

PRENTIS COBB HALE
President, San Francisco Opera Association



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



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



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Music and Arts

One of the most significant artistic events took place recently in San Francisco, with the gala inauguration of an original GRAPHIC ARTS department at the GILBERT GALLERIES, 590 Sutter Street.

A whole new floor has been dedicated to the graphic Arts of first echelon artists such as Picasso, Chagall, Dali, Miro, Braque and other notable names of the contemporary school.

With this important addition to the art scene San Francisco is justifying more and more the reputation as THE art center of the West.

We suggest you browse and get acquainted with this gallery, which is already considered one of the finest in the country, where you will also be able to admire paintings by American and Foreign contemporary artists as well as period paintings of the 19th and early 20th century.



"Le Pierrot" — original signed color lithograph by Marc Chagall

NEW BALDWIN GRAND

A new concert grand piano has been introduced by Baldwin known as the SD-10. It was first unveiled in San Francisco by Arthur Fiedler with the Pops Concerts and also played by Andre Watts in concert with the San Francisco Symphony last spring. Since that time it has been acclaimed by critics and musicians for its wonderful tone and power.

The SD-10 has a new "scale" in the traditional piano design sense which means that the layout of the strings and associated parts have been modified. Incorporated are such design refinements as new means of terminating the tuned portions of the strings, modifications of the cast plate and its mounting, difference in both construction and material in the combination of soundboard, bridge and ribs, and improved conditions of mechanical and environmental control during assembly.

This new instrument can be seen at the Baldwin store at 310 Sutter St. when it is not in use in the bay area's many concert halls.

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

There is a foreign country just two states and two hours away from San Francisco. This, of course, is Canada.

It is a vast and varied land; a band of sophisticated cities are strung along its borders; to the north are wilderness areas that slope toward the Arctic Circle — areas of forests, mountains and well-stocked lakes. And the vacation possibilities there are as varied as the terrain.

First stop aboard a Canadian Pacific flight from San Francisco — those flights with the stewardesses in bright tartans and stewards with the imported wines — is Vancouver, justifiably described as Canada's most beautiful city, and a city with a certain affinity to the Bay Area.

Vancouver, too, has a frenetic and colorful harbor. It has peaks that rise abruptly from the water, as well as parks and gardens and a number of fine restaurants. Many San Francisco Chinese, as a matter of fact, fly there just for the Oriental cuisine, for it includes subtle herbs from the Far East not available on Grant Avenue or anywhere else in the United States. The salmon from the sea and the beef and lamb from the open land are also worth a vote of confidence.

Among the peaks that rise from the city is Grouse Mountain, and an aerial tramway, only fifteen minutes from the center of town, will whisk you to the 3,700-foot summit. There is a restaurant on top, and below in the daylight is a living map of Vancouver. At night there are thousands of lights that glow softly like the coals of a campfire. In winter, if you wish, you can return to the bottom on skis.

Also of interest are frequent and convenient tours to the rugged Capilano Canyon, the island-sprinkled Howe Sound, and to Butchart's Gardens, a Persian rug of growing things in nearby Victoria.

Even the flight to Vancouver is interesting, too, for it follows the Cascade range, from Mt. Shasta to Rainier and Baker, and off to the port side of the aircraft is that line where the continent ends amid the violent friction of waves on rock. Then, as the jet begins its descent, one picks up the Canadian Rockies on the horizon — and Vancouver itself, with its great land and great cities beyond.

Actually, a good part of the world lies beyond, for Vancouver is the Canadian Pacific gateway to such areas as Hong Kong and Tokyo, Amsterdam, Lisbon and Rome, Hawaii, Fiji, New Zealand and Australia, Mexico and South America — and a large number of Canadian destinations, from Winnipeg and Montreal to Kamloops and Sandspit.

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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-Ecys, 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-Ecys, 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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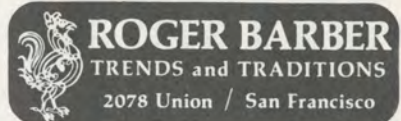
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Repertoire | 1967 Season

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)
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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

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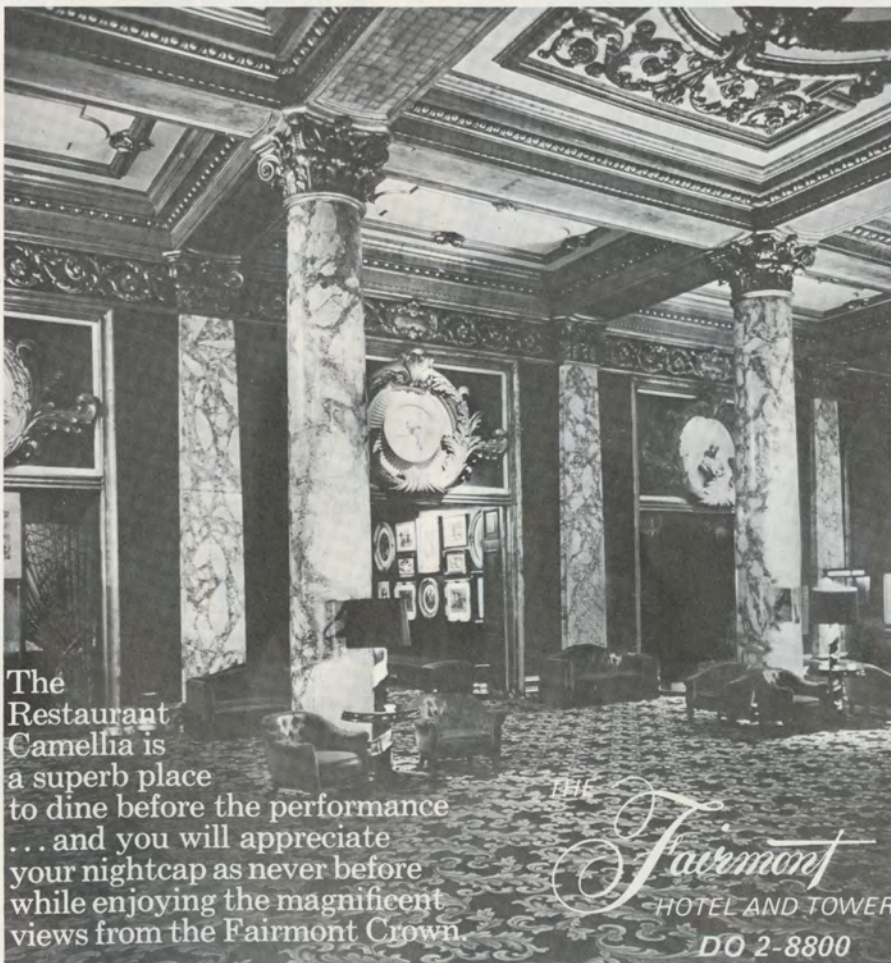
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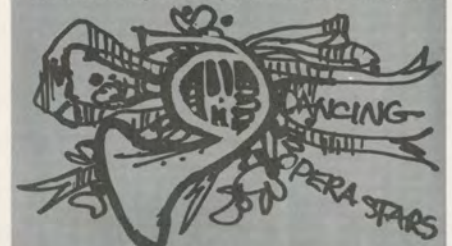
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Angel Records	32	Charles Krug	52
Elizabeth Arden	35	KSFR	15
Baldwin Piano	48	James B. Lansing Sound, Inc.	20
Beringer Bros., Inc.	50	Lincoln Continental	2
Bocce Ball	54	London Records	34
Roger Barber	42	Lufthansa	26
Benard's Fine Furs	53	Paul Masson	27
British Industries	53	RCA Victor Records	6
Buena Vista	51	Roberts/Gaffney	5
Cadillac	18	San Francisco Symphony	20
Canadian Pacific Jets	16	Sea-Ranch	28-29
Chartered Bank of London	40	Sherman, Clay	21
Christian Bros.	35	Shreve & Co.	8
Crocker-Citizens	7	Tiffany & Co.	24
Cutty-sark	42	Tommy's Joynt	44
Jack Daniel Distillery	38	Union Oil Co.	30
Dewar's White Label	51	United Vintners	55
Ernie's	42	Paul de Vries	4
Fairmont Hotel	45	Wells Fargo Bank	12
Franciscan Restaurant	48	Wiebel Champagne Vineyards	53
Franklin Savings	22	Yellow Cab	44
Focus Gallery	47	Yen-Yen of Malaya	45
Ford Thunderbird	56		
Frederick's	46		
Andrew Geller	47		
Gilbert Galleries	47		
Golden Gateway	19		
Gump's	10		
I. W. Harper	44		
Herbert's Furs	35		
Highlands Inn	52		
Inglenook Vineyards	3		
Iron Horse	54		

Special Events

(Continued from page 35)

San Francisco Opera Touring Calendar

SACRAMENTO PERFORMANCE

presented by the Sacramento Opera Guild

LA GIOCONDA (in Italian) Ponchielli

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

MEMORIAL AUDITORIUM

BERKELEY PERFORMANCE

presented by the University of California

MACBETH (in Italian) Verdi

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

THE HEARST GREEK THEATER

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Tuesday Evening, September 26, 1967, at 8:00
(Final curtain approximately 11:15)

New Production
Revival

THE MAGIC FLUTE

(in English)

opera in three parts by WOLFGANG AMADEUS MOZART

text by EMANUEL SCHIKANEDER,
CARL LUDWIG GIESECKE

translation by RUTH and THOMAS MARTIN
(by arrangement with G. Schirmer, Inc.)

conductor: HORST STEIN

production: PAUL HAGER

assisted by GHITA HAGER

designers: TONI BUSINGER, DAVIS L. WEST

Tamino STUART BURROWS
Three ladies SHEILA MARKS,
CAROL KIRKPATRICK,
DONNA PETERSEN
Papageno GERAINT EVANS
Queen of the night JEANETTE SCOVOTTI
Three genii TOM BALES,
BROOKE AIRD,
ALAN YAMAMOTO
Monostatos ROBERT GLOVER
Pamina JANE MARSH
The speaker ARA BERBERIAN
Sarastro THOMAS O'LEARY
Two priests L. D. CLEMENTS,
ALLAN JAMES MONK
Papagena SYLVIA DAVIS
Two armored men ROD MacWHERTER,
CLIFFORD GRANT

PART I: Scene 1: Enchanted forest
Scene 2: Pamina's chamber
Scene 3: Portals of Nature, Wisdom, Reason
Scene 4: Sarastro's realm

INTERMISSION

PART II: Scene 1: Temple of Isis and Osiris
Scene 2: Place of silence
Scene 3: Pamina's chamber
Scene 4: Place of horror
Scene 5: Temple of Isis and Osiris
Scene 6: Place of silence

INTERMISSION

PART III: Scene 1: Sunrise
Scene 2: Fire and water
Scene 3: Enchanted forest
Scene 4: Subterranean caverns at night
Scene 5: Sarastro's court at midday

chorus director: VINCENZO GIANNINI

costumers: GOLDSTEIN & CO.

The San Francisco Opera Association gratefully acknowledges a generous contribution from the San Francisco Opera Guild towards the new production of "The Magic Flute".

Next Regular Subscription Series performance: Tuesday Evening, October 3, at 8:30
LOUISE (in French) Charpentier

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE
Latecomers will not be seated while the performance is in progress

Friday Evening, September 29, 1967, at 8:00
(Final curtain approximately 11:15)

New Production
Revival

THE MAGIC FLUTE

(in English)

opera in three parts by WOLFGANG AMADEUS MOZART

text by EMANUEL SCHIKANEDER,
CARL LUDWIG GIESECKE

translation by RUTH and THOMAS MARTIN
(by arrangement with G. Schirmer, Inc.)

conductor: HORST STEIN

production: PAUL HAGER

assisted by GHITA HAGER

designers: TONI BUSINGER, DAVIS L. WEST

TaminoSTUART BURROWS
Three ladiesSHEILA MARKS,
CAROL KIRKPATRICK,
DONNA PETERSEN
PapagenoGERAINT EVANS
Queen of the night.....JEANETTE SCOVOTTI
Three geniiTOM BALES,
BROOKE AIRD,
ALAN YAMAMOTO
MonostatosROBERT GLOVER
PaminaJANE MARSH
The speakerARA BERBERIAN
SarastroTHOMAS O'LEARY
Two priestsL. D. CLEMENTS,
ALLAN JAMES MONK
PapagenaSYLVIA DAVIS
Two armored menROD MacWHERTER,
CLIFFORD GRANT

PART I: Scene 1: Enchanted forest
Scene 2: Pamina's chamber
Scene 3: Portals of Nature, Wisdom, Reason
Scene 4: Sarastro's realm

INTERMISSION

chorus director: VINCENZO GIANNINI

PART II: Scene 1: Temple of Isis and Osiris
Scene 2: Place of silence
Scene 3: Pamina's chamber
Scene 4: Place of horror
Scene 5: Temple of Isis and Osiris
Scene 6: Place of silence

costumers: GOLDSTEIN & CO.

INTERMISSION

PART III: Scene 1: Sunrise
Scene 2: Fire and water
Scene 3: Enchanted forest
Scene 4: Subterranean caverns at night
Scene 5: Sarastro's court at midday

The San Francisco Opera Association gratefully acknowledges a generous contribution from the San Francisco Opera Guild towards the new production of "The Magic Flute".

Next Friday Evening series performance: October 6, 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

twenty-five

Sunday Afternoon, October 8, 1967, at 2:00

(Final curtain approximately 5:15)

New Production

Revival

THE MAGIC FLUTE

(in English)

opera in three parts by WOLFGANG AMADEUS MOZART

text by EMANUEL SCHIKANEDER,
CARL LUDWIG GIESECKE

translation by RUTH and THOMAS MARTIN
(by arrangement with G. Schirmer, Inc.)

conductor: HORST STEIN

production: PAUL HAGER

assisted by GHITA HAGER

designers: TONI BUSINGER, DAVIS L. WEST

Tamino	STUART BURROWS
Three ladies	SHEILA MARKS, CAROL KIRKPATRICK, DONNA PETERSEN
Papageno	GERAINT EVANS
Queen of the night	JEANETTE SCOVOTTI
Three genii	TOM BALES, BROOKE AIRD, ALAN YAMAMOTO
Monostatos	ROBERT GLOVER
Pamina	JANE MARSH
The speaker	ARA BERBERIAN
Sarastro	THOMAS O'LEARY
Two priests	L. D. CLEMENTS, ALLAN JAMES MONK
Papagena	SYLVIA DAVIS
Two armored men	ROD MacWHERTER, CLIFFORD GRANT

PART I: Scene 1: Enchanted forest
Scene 2: Pamina's chamber
Scene 3: Portals of Nature, Wisdom, Reason
Scene 4: Sarastro's realm

INTERMISSION

PART II: Scene 1: Temple of Isis and Osiris
Scene 2: Place of silence
Scene 3: Pamina's chamber
Scene 4: Place of horror
Scene 5: Temple of Isis and Osiris
Scene 6: Place of silence

chorus director: VINCENZO GIANNINI

costumers: GOLDSTEIN & CO.

INTERMISSION

PART III: Scene 1: Sunrise
Scene 2: Fire and water
Scene 3: Enchanted forest
Scene 4: Subterranean caverns at night
Scene 5: Sarastro's court at midday

The San Francisco Opera Association gratefully acknowledges a generous contribution from the San Francisco Opera Guild towards the new production of "The Magic Flute".

Next Sunday Afternoon Series performance: October 15, at 2:00

DER ROSENKAVALIER (in German) Strauss

Next Sunday Afternoon Series B performance: October 29, at 2:00

L'ELISIR D'AMORE (in Italian) Donizetti

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

Latecomers will not be seated while the performance is in progress

twenty-five