

Don Giovanni

1968

Friday, November 8, 1968 8:00 PM

Tuesday, November 12, 1968 8:00 PM

Sunday, November 17, 1968 2:00 PM

Wednesday, November 20, 1968 8:00 PM

Saturday, November 23, 1968 8:00 PM

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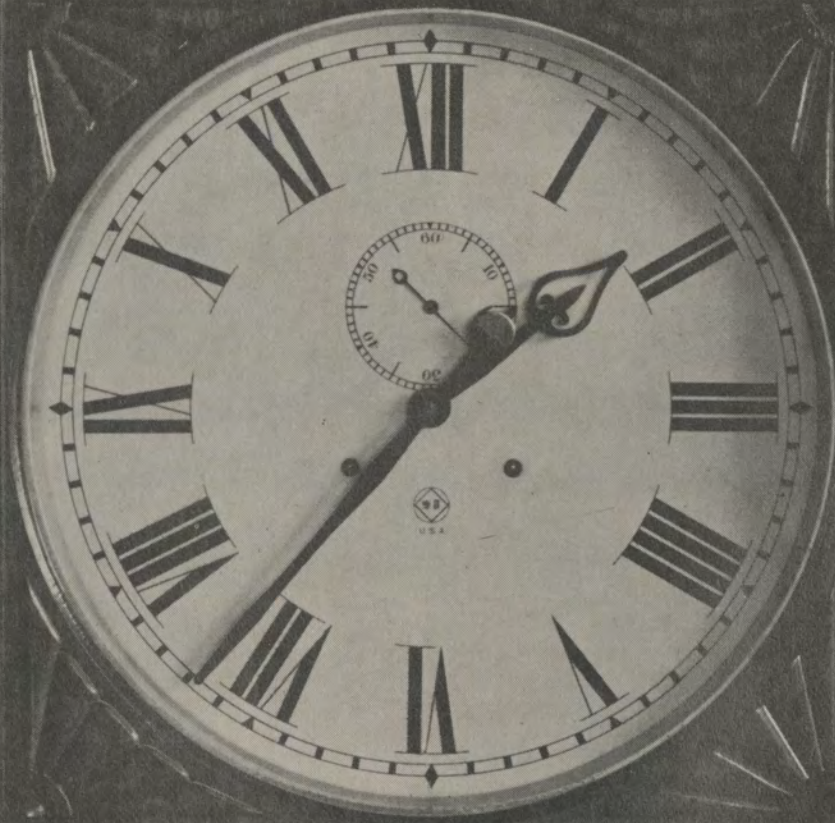
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Contents

Officers	}	15
Board of Directors		
Administrative Staff		
Artists		17
Company		19
Chorus	}	21
Ballet		
Boys' Chorus		
Orchestra		23
Casts/Stories		25
Special Events	}	35
Western Opera Theater		
Season's Repertoire		37
Guarantor Members		40
Regular Series	}	45
Box Holders		
Opera Guild	}	47
Student Matinees		
San Francisco Opera	}	51
ACTION		
War Memorial Trustees		53

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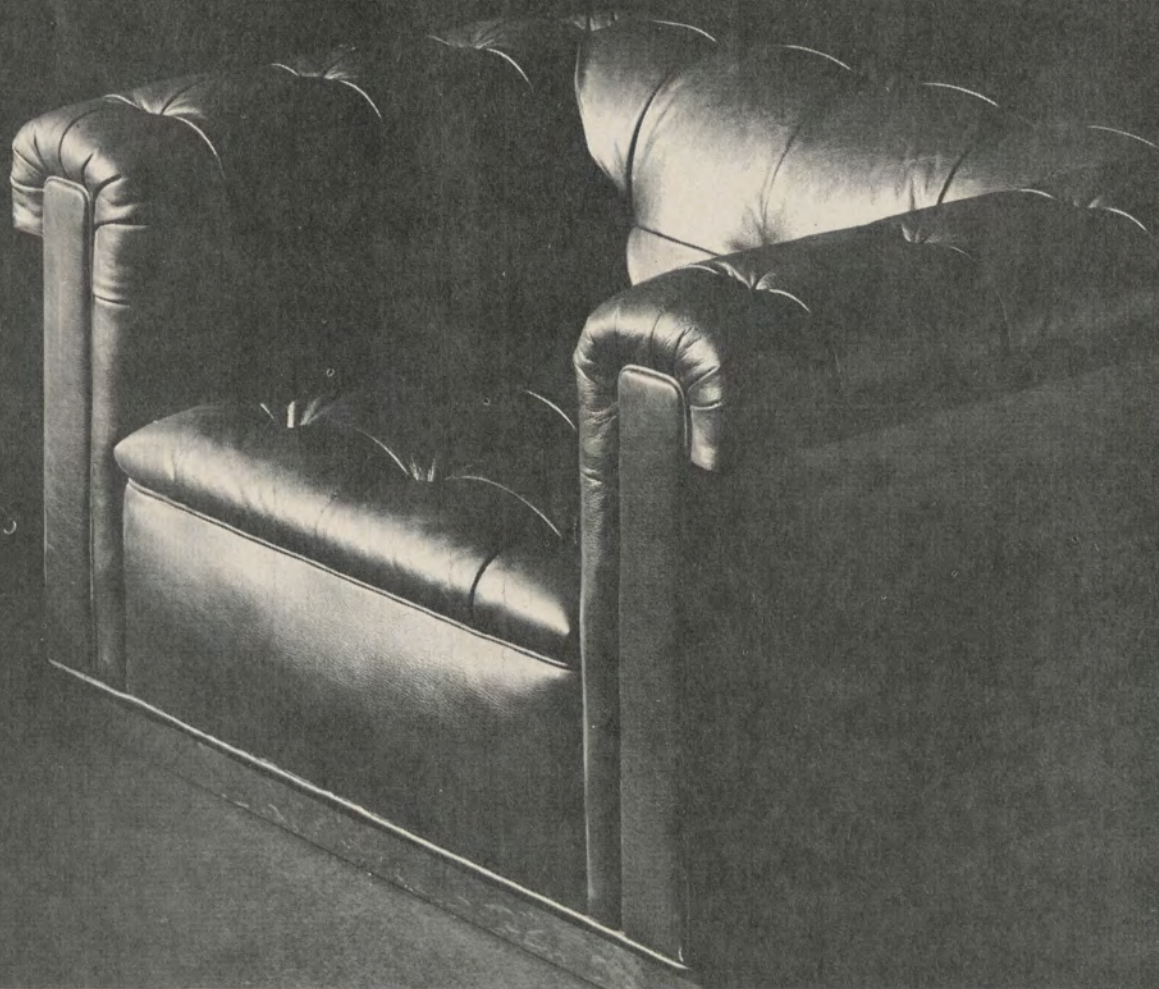
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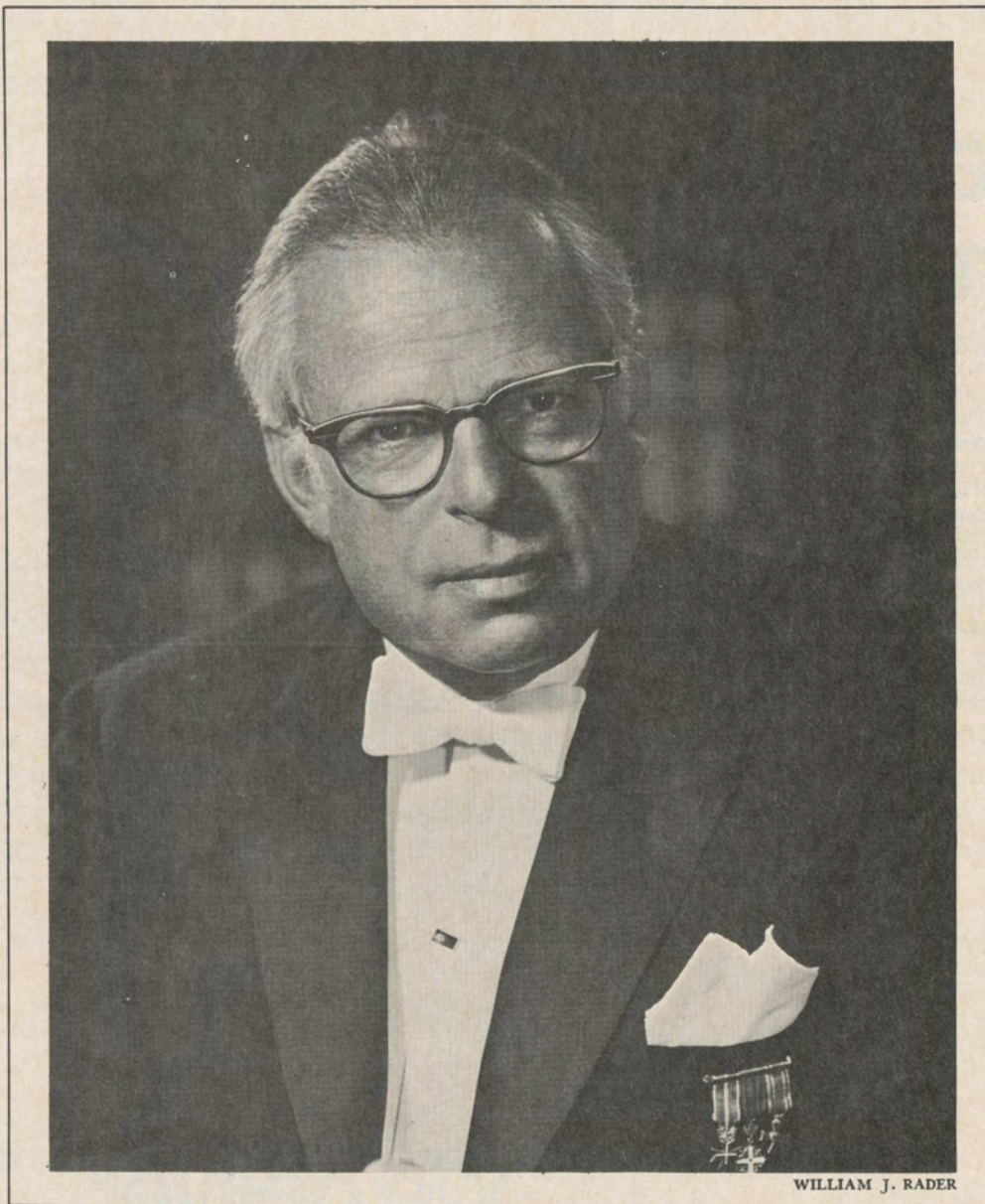
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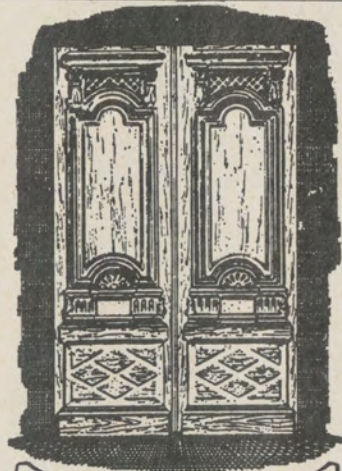
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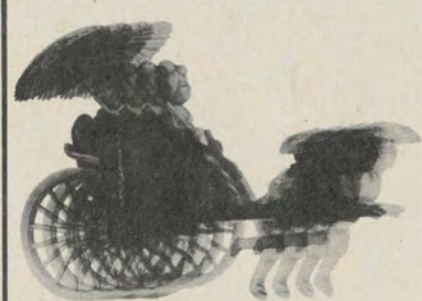
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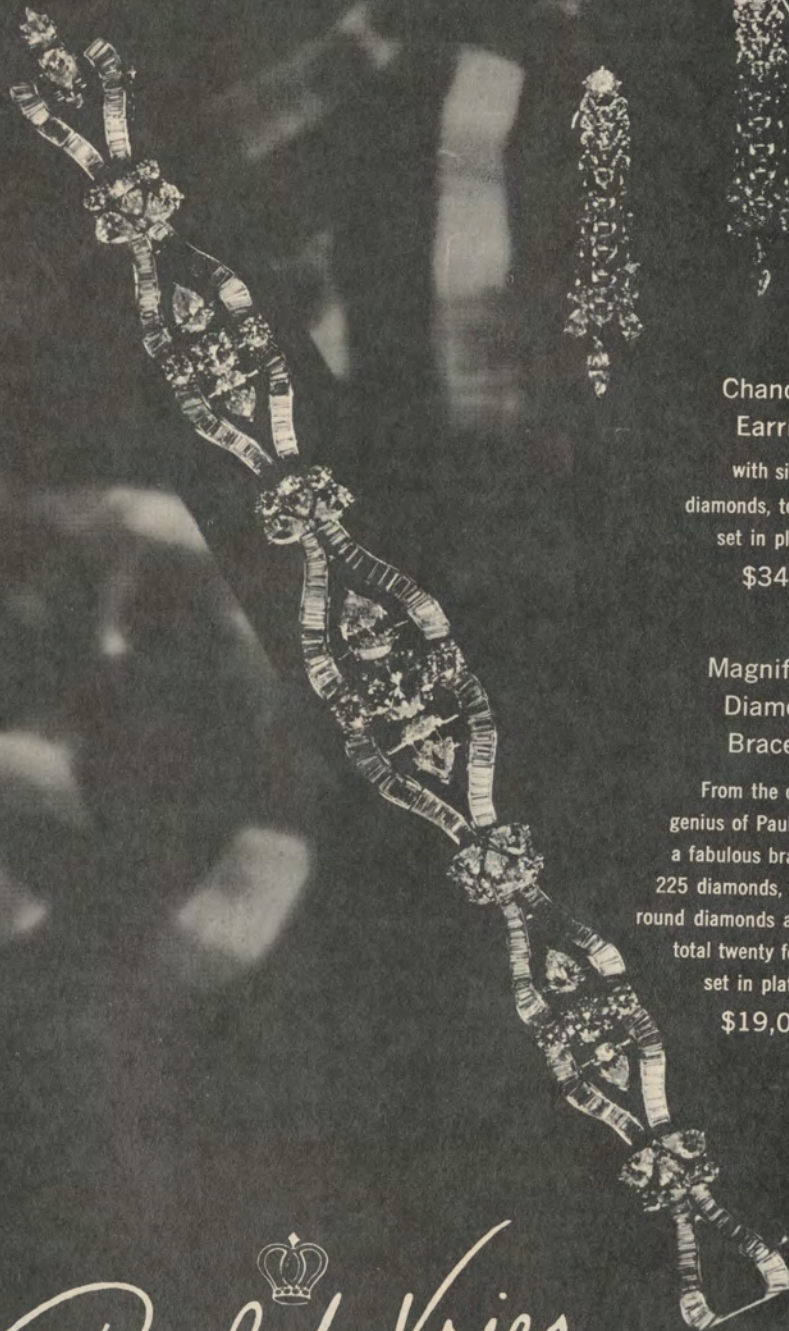
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San Francisco Opera 1968

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Walda Bradley
Sondra Brewster
Norma Bruzzone
Louise Corsale
Peggy Covington
Carol Denyer
Beverly Finn
Ingeborg France
Karen Gafvert
Ann Graber
Katherine Hancock
Walda Hasselberg
Louise Hill
Linda Hollenbeck
Phyllis Huie
Vasiliki Husmas
Ann Lagier
Jeannine Liagre
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Ann Moore
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Luana Noble
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Sheila Nuova
Pauline Pappas
Jeanne Pfandl
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James Tarantino
David Tarr
Randolph Tingle
William Tredway
Wilhelm Heinrich von Naumann
Jesse Washington
*Ernest Wright

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Steven A. Anderson
Edward Bosley
Scott Brookie
Robert Calvert
Mark Englund
Linus Eukel
Greg Formes
David Fu
Michael Gabriel
Chris Gelini
Peter Grey
Clifford Hirsch
Paul Hunt
Leonard Kalm
Stephen Kalm
Mark Karwoski

Richard Kehres
Brian Knapp
Charles Lacey
Kipp Leyser
Patrick Martinez
Stuart Misfeldt
Anthony Negro
Christopher Nowak
Eric Olson
Jeremy Renton
Steven Rubardt
Ted Schoenfeld
Robert Stone
Martin White
Alan Yamamoto

Ballet

Maile J. Ackerman
Lyla Donaldson
Mela Fleming
Karen Hornschuch
Julie Kuehn
Judanna Lynn
Leila Parello
Monica Prendergast
Allyson C. Segeler
Allen Barker
Lemuel Borden
Henry Kersh
Charles Perrier
James Piersall
Michael Rubino
Edward Rumberger
John Sullivan
Zack Thompson

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Jacqueline Pavlich
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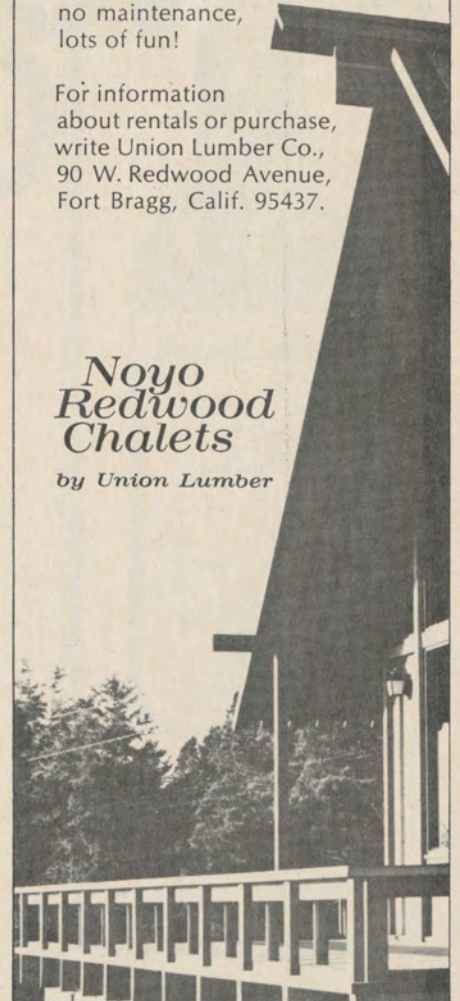
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Harry Moulin
Cicely Edmunds

2ND VIOLIN

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Principal

George Nagata
Zelik Kaufman
Herbert Holtman
Rose Kovats
Loi Anne Eyring
Frederick Koegel
Gail Denny
Reina Schivo

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

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by Speight Jenkins, Jr.



Don Giovanni has the misfortune of bearing the accolade, "the perfect opera." In lyric drama as in life, nothing can call forth a negative reaction as quickly as being told that something or someone is perfect. Worse, this type of praise can put an artistic work on a pedestal and cause interpreters to give it the mausoleum approach. In opera, this means that all traditions, no matter how wrongly inspired, are honored as though Holy Writ.

Yet this has not happened to Don Giovanni. In the area of staging, "way-out" productions vie with newly thought-out period settings. In the last two years, for example, Gian-Carlo Menotti attracted British sculptor Henry Moore to design Giovanni settings around his sculptures, and to many who went to the Spoleto Festival, his ideas worked. Only last summer in Salzburg itself Herbert von Karajan put the Don in the slums of Seville and had his execution take place by remote control—the statue was in the distance and the Don went to hell via phosphorescent flames licking at his palace. New settings, however, are frequently given to many challenging operas. What makes Don Giovanni different is the care lavished on its casting by any opera impresario. Its casts always show as many important singers as the house can assemble. Of course this has something to do with an equality of importance among the characters, but it also speaks of the respect among professionals which this opera engenders.

Why? Why does Giovanni get treatment which bigger box-office operas never receive? Because Don Giovanni, as a combination of plot and music, gleams as a jewel never fully explored. The only absolute about it is that no one has ever seen a perfect performance. Mozart called it a dramma giocoso, which in its seeming contradiction of joy and tragedy gives the key to the opera's magic. For this work exists in its own artistic limbo: It is a tragedy (The Don dies.) filled with comedy (Some of the characters are comic, and there is a happy epilogue). Its music also strikes a balance

between serious and comic, impossible to separate.

Take the scene when the Don's servant, Leporello, reveals that he is not the Don but is only masquerading as his master. The situation could easily bring laughter: the noble lady Elvira has been stoutly defending the Don as not being too bad because, after all, he is now being faithful to her. In the middle of her protestations, Leporello takes off his disguise and turns out to be only the servant of the Don, set on her by the Don as a trick. Her shock could be a comic double-take; she is made the complete fool.

But here is tragedy too. Elvira by this time in the opera's second act has the audience's sympathy. She has been wronged again and again; she has agonizingly shown that her love for the Don burns so brightly that he has only to crook his finger (as he did behind the disguise of Leporello), and she will run to him. Now before the world, including even her social inferiors, she is humiliated by the Don and his servant. Who can laugh without wincing or cry without smiling?

Balance of tragedy and comedy, however, could lead to dullness. The theater has never sought equilibrium, and Don Giovanni is no exception. It achieves balance by consistently allowing tragedy and comedy full play at the same time. So the scene described above can be interpreted as very funny and very sad, both together.

Look at another operatic comedy, Der Rosenkavalier. In the first act, the Marschallin's Monologue and the consequent scene with Octavian cannot be thought of as funny; nor should Och's flirtation with Mariandel be an object of pity. He gets what he deserves, or so Hofmannsthal seems to imply. Der Rosenkavalier is a comedy because its ending is happy, but unlike Don Giovanni comedy stays far away from many of its scenes. By the same token, most operatic tragedy has little humor. In Un Ballo in Maschera Verdi wrote a "laughing" chorus for the conspirators, but could anyone find that funny? A ghoulish group of murderers discover a man unknowingly escorting his wife from a rendezvous with her lover. Their laughter prepares us

continued on page twenty-nine

Friday Evening, November 8, 1968, at 8:00

(Final curtain approximately 11:50)

DON GIOVANNI

(in Italian)

opera in two acts by WOLFGANG AMADEUS MOZART

text by LORENZO DA PONTE

conductor: HORST STEIN

production: PAUL HAGER

designer: OLIVER SMITH

costume designer: WOLFRAM SKALICKI

Leporello UGO TRAMA
Donna Anna ENRIQUETA TARRES
Don Giovanni CESARE SIEPI
The Commendatore FRANZ MAZURA
Don Ottavio WILLIAM HOLLEY**
Donna Elvira TERESA ZYLIS-GARA***
Zerlina JEANNETTE PILOU
Masetto ALLAN MONK

**American debut

***American debut, courtesy of Metropolitan Opera

Peasants, dancers, servants, noblemen and ladies

chorus: ALDO DANIELI

costumers: GOLDSTEIN & CO.

place and time: Seville in the middle of the seventeenth century

Act I: Scene 1: Courtyard of the Commendatore's palace
Scene 2: A city square
Scene 3: In front of Zerlina's house
Scene 4: A street
Scene 5: Outside Don Giovanni's palace
Scene 6: Ballroom in Don Giovanni's palace

INTERMISSION

Act II: Scene 1: A city square
Scene 2: Courtyard of the Commendatore's palace
Scene 3: A street
Scene 4: A cemetery
Scene 5: A street
Scene 6: A room in Don Giovanni's palace

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The Story of "DON GIOVANNI"

ACT I, SCENE 1: After Leporello has commented on his unenviable job of being servant to such a master as Don Giovanni, the sounds of a struggle are heard. The Don has forced his way into Donna Anna's chambers. She screams for help as she attempts to discover the identity of her attacker. Her cries bring her father, the Commendatore, who tries to aid her but is killed by Don Giovanni. The Don and Leporello leave. Meanwhile, Donna Anna has called Don Ottavio, her fiance, and the two swear vengeance on the unknown assassin.

SCENE 2: Leporello berates his master for leading a scandalous life. Don Giovanni changes the subject but is cut short by the approach of an abandoned love, Donna Elvira, who bemoans her fate, vowing to find the villain who deserted her. When the Don comes forward to offer his sympathy, they recognize each other. He is able to slip away as Leporello detains Elvira by recounting to her his master's many conquests.

SCENE 3: A group of peasants are celebrating the impending marriage of Zerlina and Masetto. Don Giovanni introduces himself to the young couple and has Leporello lead Masetto away. The Don takes Zerlina aside telling her that she is too good for Masetto and that he will marry her himself.

SCENE 4: On the way to his castle with Zerlina, the Don is again surprised by Elvira, who warns Zerlina of Giovanni's treachery and leads her away. Donna Anna and Don Ottavio enter. Not yet realizing that it is Don Giovanni who killed her father, Anna begs his aid in finding the murderer, to which he graciously assents. Elvira returns and tries to tell the others what a scoundrel Giovanni is, but he forces her to leave. Under the pretence of following Elvira in order to calm her, Giovanni bids Anna and Ottavio farewell, inviting Anna to his house, should she need his help. After Giovanni has left, Anna confesses to Ottavio that she recognized in him the voice and manner of the man who killed her father.

SCENE 5: Don Giovanni and Leporello prepare for the party to be given that night. Giovanni orders Leporello to invite all the pretty girls he can find and entertain them with food, wine, and dancing. Masetto and Zerlina arrive and he accuses her of being unfaithful to him but she protests her innocence. The young couple are led into the party by the Don. Disguised in cloaks and masks, Donna Anna, Donna Elvira and Don Ottavio arrive, intending to expose Don Giovanni. Leporello invites them to join the festivities.

SCENE 6: Giovanni maneuvers Zerlina off alone. Her screams at his advances draw the others. The Don protests that it is Leporello who has molested Zerlina. The masqueraders reveal their identities, declaring that Giovanni's crimes will be avenged.

INTERMISSION

ACT II, SCENE 1: The Don now embarks on a new conquest, Elvira's maid. Leporello, dressed as the Don, is to lure Elvira away. Hidden from view, Don Giovanni addresses Elvira while Leporello goes through the motions of being the speaker. Elvira joins Leporello (thinking him to be the Don) and admits that she still loves him. The real Don scares them away so he can serenade the maid. Masetto and his friends arrive bent on finding the Don. Giovanni fools them into believing he is Leporello and announces that he can no longer serve such a master. The false Leporello then sends them off in all directions to find the Don, but detains Masetto. When the others are gone, the Don gives Masetto a sound beating and flees. Zerlina enters and comforts her bruised and battered fiance.

SCENE 2: Later that evening, Leporello, dressed in his master's cloak and hat, is still with Elvira who is still unaware of his true identity. He tries to sneak away, but Anna and Ottavio, followed by Zerlina and Masetto, stop him. Elvira begs for mercy for the supposed Don. Leporello seeing that they are unmoved by her pleas, reveals his identity and escapes.

SCENE 3: Elvira, still in love with Giovanni even though again betrayed by him, decides to make one last attempt to redeem him.

SCENE 4: In a graveyard near a statue of the late Commendatore, Leporello and the Don discuss the ruse which has just taken place. As Giovanni laughs, a voice tells him that his end is at hand and orders him not to disturb the dead. Leporello tells his master that the statue of the Commendatore has spoken. The Don orders his servant to invite the statue to dinner that night. The statue nods its acceptance and Giovanni drags the trembling Leporello away.

SCENE 5: Don Ottavio tries to console Anna by expressing the strength of his love. She asks him to be patient until her grief subsides.

SCENE 6: The Don and Leporello are enjoying a lavish feast when Donna Elvira bursts in. She begs the Don to repent, but he only mocks her. Elvira tries to leave, but is frightened by what she sees in the doorway and rushes off in another direction. Leporello looks to see what has scared Elvira and discovers the statue of the Commendatore. The Commendatore gives the Don one more chance to repent, which he disdainfully refuses. The Commendatore insists, but the Don only grows more stubborn. Flames begin to rise about Don Giovanni and, pursued by the Commendatore, he is driven into the fire.

Donna Anna, Donna Elvira, Don Ottavio, Zerlina and Masetto arrive and are told by Leporello what has happened. Donna Anna agrees to marry Don Ottavio after her mourning period has ended; Elvira announces that she will enter a convent; Zerlina and Masetto decide to go home, and Leporello states that he will find himself a new employer. All six join in a final comment that one dies as one lives.

continued from page twenty-five

for her prospective murder at her husband's hands.

Other composers than Mozart have achieved a balance between comedy and tragedy as in the final scene of *Falstaff*, but wherever the score of *Don Giovanni* falls open, the words and music bring forth a tragicomic mask. In the recitative, which is sung by the characters to harpsichord accompaniment, many *bon mots* show both Mozart and his librettist, Lorenzo da Ponte, as intelligent commentators on the inequity and absurdity of the social strata of their time. In the opening scene, after the Commendatore dies, the Don looks around for his servant, Leporello. The servant minces no words by saying, "Pretty good for one evening. To rape the daughter and then skewer the father!" The Don takes this criticism seriously and with no humor whatsoever comes back "you can join the old man if you wish." Leporello shuts up. The audience has just seen the Don kill one man; when his servant comes back with an impudent, if humorous, comment on his nefarious activities, a threat of death by the Don could well be serious.

A different kind of byplay takes place in the graveyard scene. There, Don Giovanni describes how while wearing Leporello's cloak, he had been mistaken for Leporello by a girl and had made love to her. He tells that she screamed when she finally recognized him, and he escaped. Leporello says, "But she might be the girl I mean to marry." "So might she be," returns the Don with a laugh.

Don Ottavio, the Mr. Milquetoast lover of Donna Anna, can evoke at least two reactions from his comments. His sweet songs of love (however sublime musically) only serve to make him into a comically impotent character. In his recitative just prior to "Il mio tesoro," his famous aria in the second act, he tells Zerlina and Masetto that he has proof that the Don killed the Commendatore and that he will "lay all the facts before the judges. Then very shortly, retribution will follow." Before Anna's final aria, "Non mi dir," Ottavio tells her that the "long arm of Justice will reach out to take the Don." This is a sentiment perfectly acceptable to twentieth-century man, but imagine a nobleman talking about bringing police to arrest another noble in eighteenth-century Spain. Incredible. Why doesn't Ottavio challenge the Don? Why doesn't he avenge his fiancée's honor? Even more interesting, does Mozart mean for Ottavio to represent a tantalizing combination of weakness and respect for law and order?

But recitative, however important to the story is a form of musical speech and so may be easily given several meanings. The poised compromise between laughter and tears is carried out in as big a canvas as the Don himself. Utterly different from the legendary Don Juan, Mozart and da Ponte's Giovanni stands as the first theatrical anti-hero. Throughout the opera, the Don never once succeeds with a woman. He seems on a collision course with the fates; he has the will but no chance of victory. First off, he fails in seducing Anna; despite Leporello's comment that the Don had raped her, Anna tells us clearly in the recitative before "Or sai chi l'onore" that he tried to take her by force and failed.

His next quarry is Zerlina. His duet with her, in which a great Giovanni lets his sensuousness practically overcome both Zerlina and all who listen, brings apparent success, and the pendulum is allowed to swing far in the direction of happiness for the seducer; then Elvira appears. She instantly alerts Zerlina to danger, and the Don is quickly, comically arrayed against her and even has to handle the surprise entrance of Anna and Ottavio.

A bit later, just before the party for Zerlina, all seems set up for his conquest of her, and the Don sings his Champagne Aria. As he brilliantly moves through that glittering fioriture, his joyful song tells of a hoped for dozen conquests in that one night. We suddenly see him as a man in a horrible race with impotence. Not content with Zerlina, he will not have success unless he adds at least a dozen girls to his total.

In his final scene, Mozart shows how to make an anti-hero work. Without citing countless examples, one of the problems of modern theater and its preoccupation with the anti-hero seems to be that the "hero" is so loathsome that no one cares what happens to him. Don Giovanni, up to the final scene, has been portrayed to us as a nearly successful rapist, an attempted seducer of a young girl on her wedding day, an aging Lothario not content except with a banquet of young girls and a cruel humorist who acidulously mocks his former conquests and his faithful servant. Of course, he does this to beautiful and witty music, but he does it nonetheless.

Then he comes to the final scene, which begins with his ultimate mocking cruelty to Elvira, and suddenly Mozart gives him a hero's manner. When confronted with the inevitably grim justice offered by the stone statue, does he turn into a snivelling coward? On the contrary, he refuses to repent or to change his ways even with hell fire yawning before him. The statue cries, "Repent!" and the Don says again and again, "No! No! No!"

The Don gets his due; obviously he richly deserves it. Yet his grandeur, his heroism compels our admiration. Before we know whether we are happy or sad, it is over. Mozart never wastes time, nor does he let his audience think out its feeling. Viscerally, we respect the Don in his final moments. Now he is dead; the others come in, and a microcosm of the whole drama is enacted in the epilogue. Each character spins off to the kind of life we expect him to lead, and on the ashes of Don Giovanni, life seems to continue as though he had not lived.

Treated with Mozart's magic, each character—and certainly either Donna Elvira or Donna Anna could be examined just as exhaustively as the Don with equally interesting results—has a strong negative and a positive side. Whenever we think we can place a character in a convenient cubby hole, he jumps out and becomes a bit different. Through the medium of lyric theater and following many rather strict musical conventions of their time, Mozart and da Ponte put a set of people before us who live out a story which in an evanescent way is both happy and sad—as realistic as a mother's labor pain and as joyful as a baby's first cry.

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 Mozart:
 DON GIOVANNI
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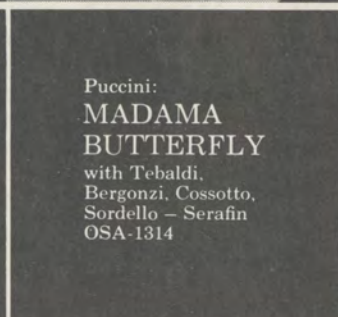
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DEBUTS**TERESA ZYLIS-GARA**

Donna Elvira in "Don Giovanni" is a role of special importance to the soprano from Poland who makes her American debut in this series of performances. It will be as Donna Elvira that Miss Zylis-Gara will make her debut at the Metropolitan Opera later this season and she sang the role at the Salzburg festival last summer and at the Glyndebourne festival the summer before.

Miss Zylis-Gara was born in Wilna, one of four children from a musical family. From earliest childhood she has sung Polish folk songs, accompanying herself on the guitar, a practice which she still continues in her recital programs. Her career began with the

winning of a music competition in Warsaw, followed by appearances with the Warsaw and Cracow philharmonic orchestras, and finally an opera debut in Cracow in the Polish national opera "Halka".

1960 took Miss Zylis-Gara abroad and she sang in a number of German houses. Since 1965 she has been a member of the Deutsche Oper am Rhein in Duesseldorf. Her first engagements on the American continent were in 1967 in Mexico City as Fiordiligi and Mimi. She has also sung with the Rome Opera and last May made her bow at Covent Garden as Violetta in "La Traviata".

WILLIAM HOLLEY

A native of Bristol, Florida, the young American tenor makes his professional American operatic debut in this production of "Don Giovanni". He holds a bachelor of music degree from Stetson university in Florida and a master of music degree from Indiana university in Bloomington. At the latter school he also served two years as a voice instructor and sang in their student productions.

A Fulbright scholarship in 1960 took Holley to study at the music academy in Vienna. The following year he began his career, which has seen a steady rise from the Landestheater in Salzburg, to Gelsenkirchen, to Essen, to the

Deutsche Oper am Rhein in Duesseldorf where last year he began a four-year contract. Guest appearances lately have included Vienna, Munich, Berlin and Stuttgart.

Just before arriving in San Francisco Holley took part as Alfredo in a new production of "La Traviata" in Duesseldorf opposite the Violetta of Teresa Zylis-Gara. He also was the Rodolfo when soprano Jane Marsh made her debut in Duesseldorf. During the coming winter Holley will sing in "Un Ballo in Maschera", a new production of "The Tales of Hoffmann" and the Berlioz "Damnation of Faust".

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TICHO PARLY
as *Siegfried*

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This is the forty-sixth annual season of the San Francisco Opera and it is the year in which Kurt Herbert Adler celebrates his twenty-fifth anniversary with the Company. He has been General Director for the past fifteen years and before that was assistant to Gaetano Merola, his predecessor and founder of the San Francisco Opera. Maestro Adler's anniversary is being suitably observed in a number of events during the course of the season but I would here like to officially pay tribute, on behalf of the board of directors of the Company, to his many accomplishments.

The San Francisco Opera today is recognized among the highest ranking Companies in the world. Maestro Adler gives us a vital, alive repertoire, dramatically staged, well-conducted, and stimulatingly cast.

This fall, for the third consecutive year, we have broken all past season subscription records. We have made strong efforts to do so, and are deeply appreciative to Foote, Cone & Belding for their generous help in the areas of promotion and design and to the San Francisco Opera Guild for their assistance with the special San Francisco Opera issue of the nationally-circulated OPERA NEWS. We have also conducted a mass-mailing campaign to attract new subscribers which has been a factor in this increase. The ACTION chapters in Marin county, on the peninsula, and in the east bay, have greatly expanded the previews and bus service which they began last year.

Not only has the length of our home seasons more than doubled within the last few years, but Western Opera Theater has expanded from thirty-five performances in its initial season three years ago to a projected one hundred fifty performances during 1968-69. The San Francisco Opera itself is presently working out the details of our new partnership with Los Angeles for the joint presentation of opera in both cities, under which our first Los Angeles season is slated for March of 1969.

The current San Francisco season — our longest ever — is offered in the hope that it will prove artistically strong and satisfying. Only you can really make such seasons possible through a generous contribution to the 1968 Fund Drive.

Prentis Cobb Hale

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Speaker: Speight Jenkins, Jr.

Friday, October 4

ERWARTUNG (Schoenberg) & CHRISTOPHER COLUMBUS (Milhaud)

Speaker: John Rockwell

Friday, November 1

SALOME (Strauss)

Speaker: S. Dale Harris

Wednesday, November 20

FRA DIAVOLO (Auber)

Speaker: John Gutman

Hotel Mark Hopkins

Peacock Court at 11:00 a.m.

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South Peninsula Chapter

Wednesday, September 25

DIE WALKUERE (Wagner)

Monday, October 7

ERWARTUNG (Schoenberg) & CHRISTOPHER COLUMBUS (Milhaud)

Wednesday, October 16

WOZZECK (Berg)

FRA DIAVOLO (Auber)

Speaker: James H. Schwabacher, Jr.

Castilleja School, Palo Alto at 10:30 a.m.

Presented by Opera ACTION

Marin County Chapter

Wednesday, September 11

IL BARBIERE DI SIVIGLIA (Rossini)

Speaker: Dr. Jan Popper

Wednesday, October 2

IL TROVATORE (Verdi)

Speaker: Robert Weede

Wednesday, November 6

TURANDOT (Puccini)

Speaker: S. Dale Harris

St. John's Episcopal Church, Ross at 8:15 p.m.

Information: Mrs. Carlo Fowler 461-0978

Presented by Opera ACTION

East Bay Chapter

Thursday, September 5

ERNANI (Verdi)

Speaker: Paul Hertelendy

St. Clements Episcopal Church Berkeley, at 8 p.m.

Friday, October 25

LUCIA DI LAMMERMOOR (Donizetti)

Speaker: Alexander Fried

1180 Ashmount Avenue, Oakland, at 8 p.m.

Wednesday, November 13

TURANDOT (Puccini)

Speaker: to be announced

170 Estates Drive Piedmont, at 8 p.m.

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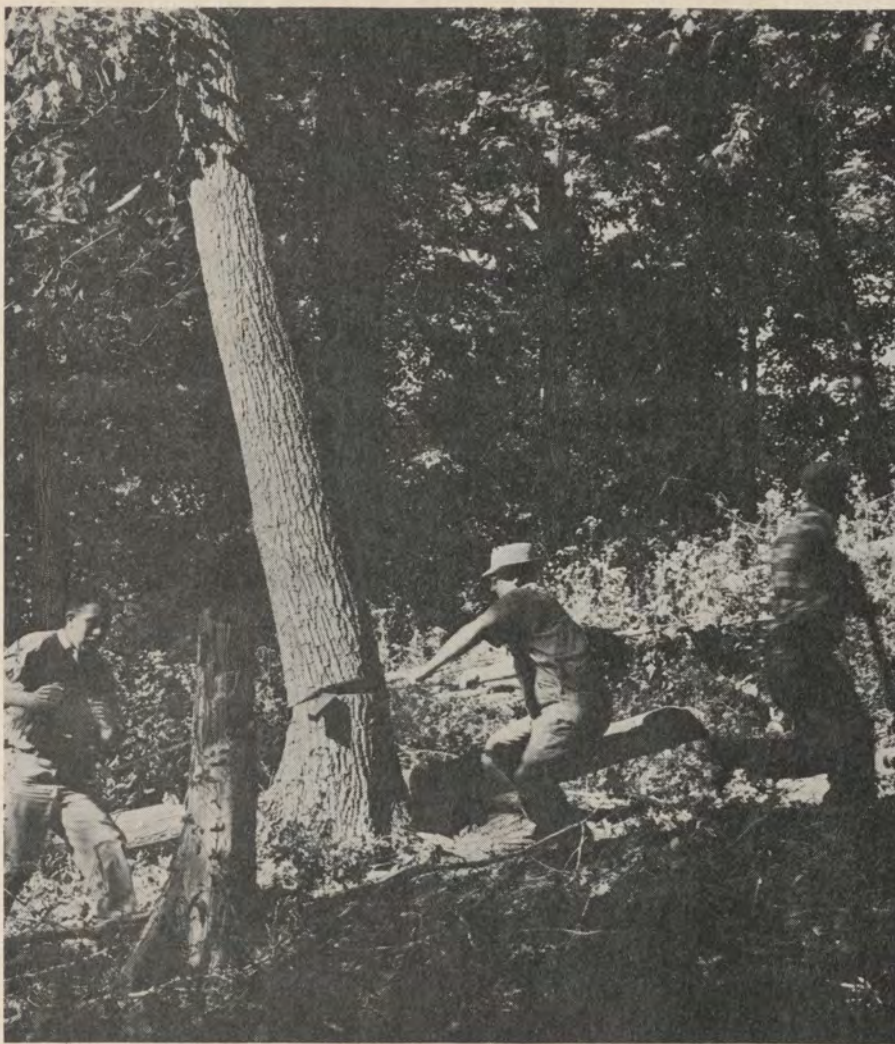
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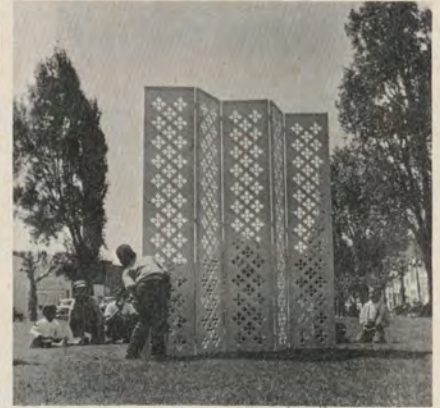
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Repertoire | 1968 Season

Friday, evening, September 13, at 8:30 — opening night

ERNANI (Verdi)
Price, Nadler; Cioni, Glossop, Flagello, Glover, Clark
CONDUCTOR: Patane STAGE DIRECTOR: Yannopoulos
DESIGNER: Benois CHOREOGRAPHER: N. Johnson

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

IL BARBIERE DI SIVIGLIA (Rossini)
Berganza, Cervena; Wixell, Bottazzo, Capecchi, Rossi-Lemeni,
Monk, Glover, Janzen, Harvey
CONDUCTOR: Faldi STAGE DIRECTOR: G. Hager DESIGNERS: Siercke, Colangelo

Sunday afternoon, September 15, at 2:00 — first performance this season

LES TROYENS (Berlioz)
Crespin, Lilova, Anderson, Nadler; Chauvet, Berberian,
Khanzadian, Serbo, Clark, Monk, Janzen
CONDUCTOR: Perisson PRODUCTION: Erlo CHOREOGRAPHER: N. Johnson
DESIGNERS: Skalicki, West

Tuesday evening, September 17, at 8:00

IL BARBIERE DI SIVIGLIA (Rossini)
Same cast as September 14

Wednesday evening, September 18, at 8:00

ERNANI (Verdi)
Same cast as September 13

Friday evening, September 20, at 8:00

IL BARBIERE DI SIVIGLIA (Rossini)
Same cast as September 14

Saturday evening, September 21, at 8:00

LES TROYENS (Berlioz)
Same cast as September 15

Sunday afternoon, September 22, at 2:00

ERNANI (Verdi)
Same cast as September 13

Tuesday evening, September 24, at 8:00

LES TROYENS (Berlioz)
Same cast as September 15

Wednesday evening, September 25, at 8:00

IL BARBIERE DI SIVIGLIA (Rossini)
Same cast as September 14

Friday evening, September 27, at 7:30 — first performance this season

DIE WALKUERE (Wagner)
Crespin, Kniplova, Lilova, Matsumoto, Todd, White, Nadler,
Marks, Anderson, Petersen, Cervena; Thomas, Hofmann, Wildermann
CONDUCTOR: Ludwig PRODUCTION: P. Hager DESIGNERS: Skalicki, West

Saturday evening, September 28, at 8:00 — last performance this season

ERNANI (Verdi)
Same cast as September 13

Sunday afternoon, September 29, at 2:00 — last performance this season

IL BARBIERE DI SIVIGLIA (Rossini)
Same cast as September 14

Monday evening, September 30, at 7:30

This performance will honor Lotte Lehmann
DIE WALKUERE (Wagner)
Same cast as September 27

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

MADAMA BUTTERFLY (Puccini)
Pilou, Anderson, Nadler; Di Virgilio, Wixell, Crofoot,
Grant, Fried, Janzen, Harvey
CONDUCTOR: Faldi PRODUCTION: Merrill
STAGE DIRECTOR: Farruggio DESIGNERS: Businger, West

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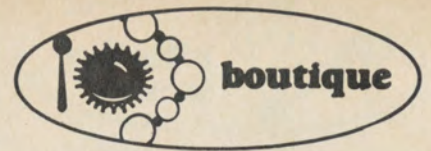
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Repertoire | 1968 Season

Saturday evening, October 5, at 8:00 — first performance this season

ERWARTUNG (Schoenberg)

Collier

CONDUCTOR: Schuller PRODUCTION: P. Hager DESIGNERS: Aeberli, West
followed by

ROYAL PALACE (Weill)

Todd, Marks; Khanzadian, Crofoot, Berberian, Grant, Janzen

Solo Dancer: Mehl

CONDUCTOR: Schuller STAGED AND CHOREOGRAPHED BY: A. Johnson
DESIGNERS: Skalicki, West
followed by

CHRISTOPHER COLUMBUS (Milhaud)

"THE DISCOVERY OF AMERICA"

Todd; Tipton, Monk, Wildermann, Beattie, Drake, Khanzadian, Berberian,
Glover, Fried, Grant, Manton, Fleck, Barker, Crofoot, Clark, Janzen,
Matthes, TenBrook, Gettys

CONDUCTOR: Schuller PRODUCTION: Rott
DESIGNERS: Skalicki, West CHOREOGRAPHER: N. Johnson

Tuesday evening, October 8, at 8:00

ERWARTUNG (Schoenberg)

followed by

ROYAL PALACE (Weill)

followed by

CHRISTOPHER COLUMBUS (Milhaud)

"THE DISCOVERY OF AMERICA"

Same casts as October 5

Wednesday evening, October 9, at 7:30

DIE WALKUERE (Wagner)

Same cast as September 27

Friday evening, October 11, at 8:00 — first performance this season

IL TROVATORE (Verdi)

Bakocevic, Lilova, Nadler; Ilosfalvy, Braun, Berberian, Glover, Janzen

CONDUCTOR: Patane PRODUCTION: P. Hager DESIGNERS: Skalicki, West

Saturday evening, October 12, at 7:30 — last performance this season

DIE WALKUERE (Wagner)

Same cast as September 27

Sunday afternoon, October 13, at 2:00 — last performance this season

ERWARTUNG (Schoenberg)

followed by

ROYAL PALACE (Weill)

followed by

CHRISTOPHER COLUMBUS (Milhaud)

"THE DISCOVERY OF AMERICA"

Same casts as October 5

Tuesday evening, October 15, at 8:00

IL TROVATORE (Verdi)

Same cast as October 11

Friday evening, October 18, at 8:00 — first performance this season

WOZZECK (Berg)

Lear, Anderson; Evans, Lewis, Parly, Beattie, Khanzadian, Fried, Drake, Monk

CONDUCTOR: Ludwig PRODUCTION: P. Hager DESIGNERS: Bauer-Ecsy, Colangelo

Saturday evening, October 19, at 8:00

MADAMA BUTTERFLY (Puccini)

Same cast as October 4

Sunday afternoon, October 20, at 2:00

IL TROVATORE (Verdi)

Same cast as October 11

Tuesday evening, October 22, at 8:00

WOZZECK (Berg)

Same cast as October 18

Wednesday evening, October 23, at 8:00

IL TROVATORE (Verdi)

Same cast as October 11

Friday evening, October 25, at 8:00 — first performance this season

LUCIA DI LAMMERMOOR (Donizetti)

Rinaldi, Nadler; Pavarotti, Braun, Grant, Khanzadian, Glover,

CONDUCTOR: Patane STAGE DIRECTOR: Yannopoulos

DESIGNERS: Bauer-Ecsy, Colangelo CHOREOGRAPHER: N. Johnson

Saturday evening, October 26, at 8:00 — last performance this season

WOZZECK (Berg)

Same cast as October 18

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
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Repertoire | 1968 Season

Sunday afternoon, October 27, at 2:00

MADAMA BUTTERFLY (Puccini)
Same cast as October 4

Tuesday evening, October 29, at 8:00

LUCIA DI LAMMERMOOR (Donizetti)
Same cast as October 25

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

SALOME (Strauss)
Silja, Cervena, Nadler, Matsumoto; Lewis, Mazura, Di Virgilio, Berberian,
Barker, Fried, Glover, Crofoot, Khanzadian, Drake, Grant, Fleck
CONDUCTOR: Stein PRODUCTION: W. Wagner
STAGE DIRECTOR: Ebermann DESIGNERS: W. Wagner, Darling

Saturday evening, November 2, at 8:00 — last performance this season

IL TROVATORE (Verdi)
Same cast as October 11

Sunday afternoon, November 3, at 2:00

LUCIA DI LAMMERMOOR (Donizetti)
Same cast as October 25

Tuesday evening, November 5, at 8:00

SALOME (Strauss)
Same cast as November 1

Wednesday evening, November 6, at 8:00

LUCIA DI LAMMERMOOR (Donizetti)
Same cast as October 25

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

DON GIOVANNI (Mozart)
Tarres, Zylis-Gara, Pilou; Siepi, Holley, Trama, Mazura, Monk
CONDUCTOR: Stein PRODUCTION: P. Hager DESIGNER: Smith

SPECIAL SATURDAY MATINEE

Saturday afternoon, November 9, at 2:00

MADAMA BUTTERFLY (Puccini)
Same cast as October 4, except for Dorothy Kirsten in the title role

Saturday evening, November 9, at 8:00 — last performance this season

LUCIA DI LAMMERMOOR (Donizetti)
Same cast as October 25

Sunday afternoon, November 10, at 2:00

SALOME (Strauss)
Same cast as November 1

Tuesday evening, November 12, at 8:00

DON GIOVANNI (Mozart)
Same cast as November 8

Friday evening, November 15, at 8:00 — first performance this season

TURANDOT (Puccini)
Shuard, Marsh, Matsumoto, Nadler; Spiess, Berberian, Wixell,
Manton, Crofoot, Fried, Grant
CONDUCTOR: Patane STAGE DIRECTOR: P. Hager DESIGNER: Horner

Saturday evening, November 16, at 8:00 — last performance this season

SALOME (Strauss)
Same cast as November 1

Sunday afternoon, November 17, at 2:00

DON GIOVANNI (Mozart)
Same cast as November 8

Tuesday evening, November 19, at 8:00

TURANDOT (Puccini)
Same cast as November 15

Wednesday evening, November 20, at 8:00

DON GIOVANNI (Mozart)
Same cast as November 8

Friday evening, November 22, at 8:00 — first performance this season

FRA DIAVOLO (Auber)
Costa, Anderson; Gedda, Beattie, Khanzadian, Manton, Drake, Grant, Janzen
CONDUCTOR: Bernardi PRODUCTION: Mansouri
DESIGNER: Darling CHOREOGRAPHER: N. Johnson

Saturday evening, November 23, at 8:00 — last performance this season

DON GIOVANNI (Mozart)
Same cast as November 8

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Repertoire | 1968 Season

Sunday afternoon, November 24, at 2:00

TURANDOT (Puccini)
Same cast as November 15

Tuesday evening, November 26, at 8:00

FRA DIAVOLO (Auber)
Same cast as November 22

Wednesday evening, November 27, at 8:00

TURANDOT (Puccini)
Same cast as November 15

Friday evening, November 29, at 8:00 — last performance this season

MADAMA BUTTERFLY (Puccini)
Same cast as October 4

Saturday evening, November 30, at 8:00 — last performance this season

TURANDOT (Puccini)
Same cast as November 15

Sunday afternoon, December 1, at 2:00 — final performance of the season

FRA DIAVOLO (Auber)
Same cast as November 22

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- Wednesday, September 11
IL BARBIERE DI SIVIGLIA (Rossini)
Speaker: Prof. Joseph Kerman
- Wednesday, September 25
ERNANI (Verdi)
Speaker: Dr. Jan Popper
- Wednesday, October 2
ERNANI (Verdi)
Panel Discussion
- Wednesday, October 23
WOZZECK (Berg)
Speaker: Prof. Joseph Kerman
- Wednesday, October 30
WOZZECK (Berg)
Panel Discussion
- Wednesday, November 13
DON GIOVANNI (Mozart)
Speaker: Dr. Jan Popper
Lecture Hall, 8 p.m.
55 Laguna, San Francisco

Presented by the San Jose Opera Guild and ACTION Committee

- Thursday, September 19
LES TROYENS (Berlioz)
- Thursday, September 26
ERNANI (Verdi)
- Thursday, October 3
ERWARTUNG (Schoenberg)
CHRISTOPHER COLUMBUS (Milhaud)
- Thursday, October 10
DIE WALKUERE (Wagner)
- Thursday, October 17
WOZZECK (Berg)
- Thursday, October 24
FRA DIAVOLO (Auber)
Speaker: S. Dale Harris
Old Town Little Theater
Los Gatos, 10 - 12 a.m.

Presented by the Jewish Community Center

- Monday, September 16, 8 p.m.
ERWARTUNG (Schoenberg)
ROYAL PALACE (Weill)
CHRISTOPHER COLUMBUS (Milhaud)
Speaker: William Baer
- Wednesday, October 9, 8 p.m.
WOZZECK (Berg)
Speaker: James H. Schwabacher, Jr.

Presented by University of California Extension, San Francisco

- Music Appreciation Course including ten opera previews
Speaker: Wynn Westover
Wednesday afternoons, 1 - 3 p.m.
September 25 - November 27

Presented by the Senior Center

- Friday, September 6
DIE WALKUERE (Wagner)
- Friday, September 13
MADAMA BUTTERFLY (Puccini)
- Friday, September 20
WOZZECK (Berg)
ERWARTUNG (Schoenberg)
Speaker: Wynn Westover
Aquatic Park at 11 a.m., San Francisco

California Historical Society

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Fol de Rol Balloon Ball

- Presented by the San Francisco Opera Guild
Thursday, October 10 at 9 p.m.
Master of Ceremonies: Robert Weede
CIVIC AUDITORIUM

continued on page 46

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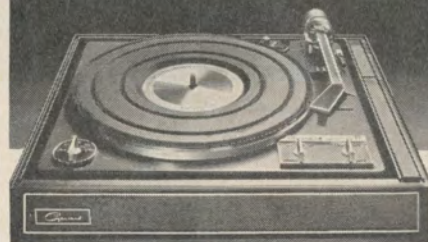
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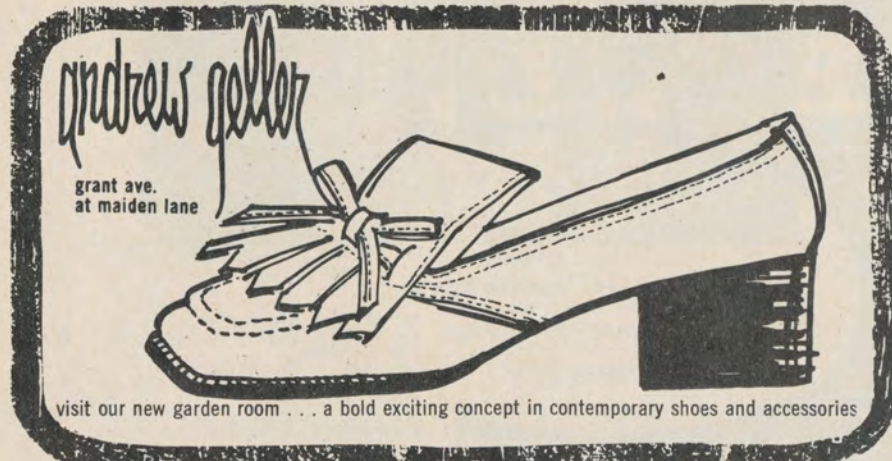
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San Francisco Opera Touring Calendar

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LES TROYENS (in French) Berlioz

Sunday, October 6, at 2:30 p.m.

THE HEARST GREEK THEATER

SACRAMENTO PERFORMANCE

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MADAMA BUTTERFLY (in Italian) Puccini

Wednesday, October 16, 8:00 p.m.

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Wednesday, October 23, at 1:30 p.m.

Wednesday, November 6, at 1:30 p.m.

Wednesday, October 30, at 1:30 p.m.

Wednesday, November 13, at 1:30 p.m.

Tuesday, November 26, at 1:30 p.m.

MADAMA BUTTERFLY (in Italian) Puccini

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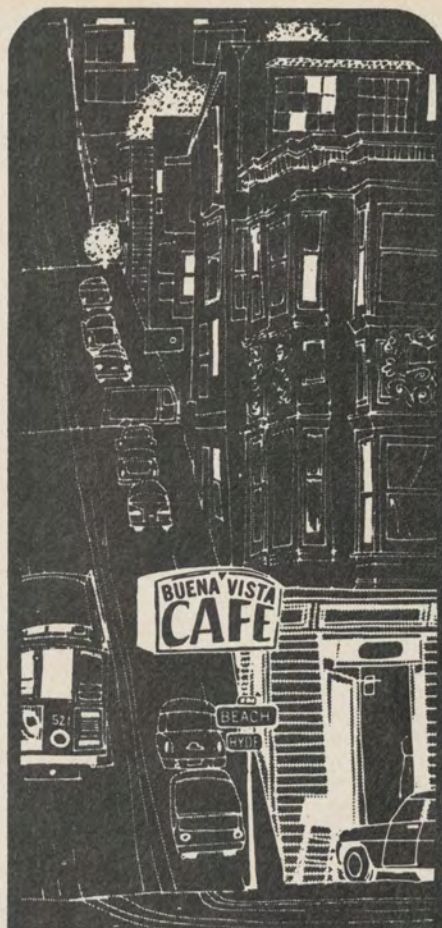
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Mr. Mobell, from his song-writing and theater connections, is gaining recognition in the entertainment world for his conversation-piece designs. Included in his past successes are the battery-lighted candelabra cuff links for Liberace; the Mickey Mouse watch for Disneyland's manager; the Charlie Brown watch presented to Charles Schultz, creator of the Peanuts comic strip; sports watches for the Warriors and the Dodgers; and several watches and rings for Mitch Miller.

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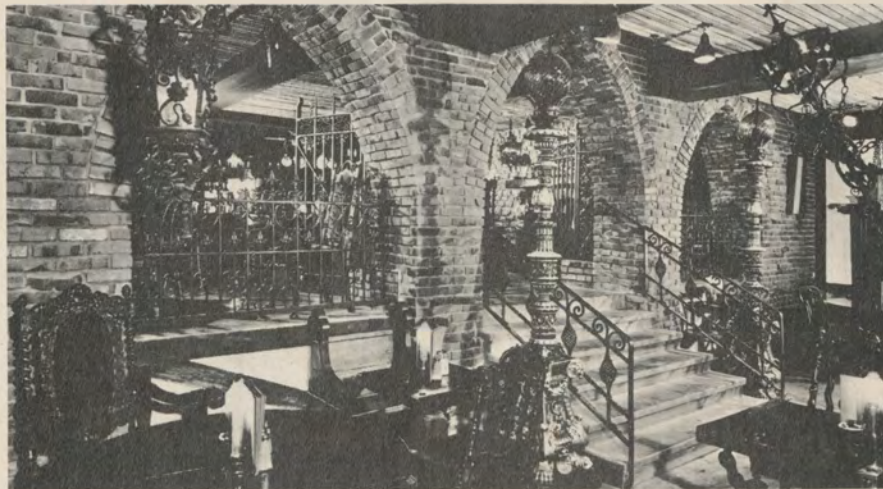
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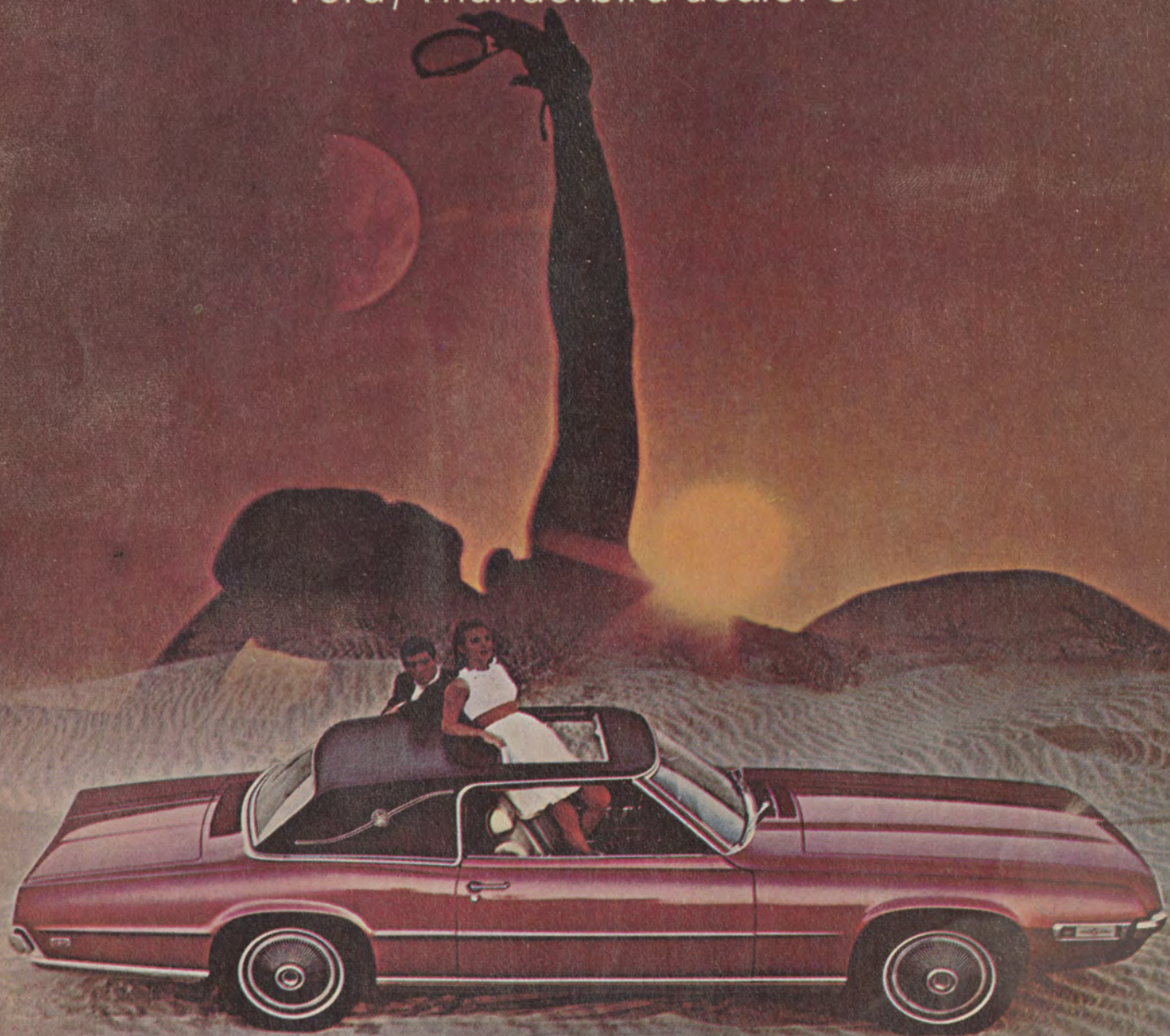
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Tuesday Evening, November 12, 1968, at 8:00
(Final curtain approximately 11:50)

DON GIOVANNI

(in Italian)

opera in two acts by WOLFGANG AMADEUS MOZART

text by LORENZO DA PONTE

conductor: HORST STEIN

production: PAUL HAGER

designer: OLIVER SMITH

costume designer: WOLFRAM SKALICKI

Leporello UGO TRAMA
Donna Anna ENRIQUETA TARRES
Don Giovanni CESARE SIEPI
The Commendatore FRANZ MAZURA
Don Ottavio WILLIAM HOLLEY
Donna Elvira TERESA ZYLIS-GARA
Zerlina JEANNETTE PILOU
Masetto ALLAN MONK

Peasants, dancers, servants, noblemen and ladies

chorus: ALDO DANIELI

costumers: GOLDSTEIN & CO.

place and time: Seville in the middle of the seventeenth century

Act I: Scene 1: Courtyard of the Commendatore's palace
Scene 2: A city square
Scene 3: In front of Zerlina's house
Scene 4: A street
Scene 5: Outside Don Giovanni's palace
Scene 6: Ballroom in Don Giovanni's palace

INTERMISSION

Act II: Scene 1: A city square
Scene 2: Courtyard of the Commendatore's palace
Scene 3: A street
Scene 4: A cemetery
Scene 5: A street
Scene 6: A room in Don Giovanni's palace

Next Regular Subscription Series performance: Tuesday, November 19, at 8:00
TURANDOT (in Italian) Puccini

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

twenty-seven

Sunday Afternoon, November 17, 1968, at 2:00
(Final Curtain approximately 5:30)

DON GIOVANNI

(in Italian)

opera in two acts by WOLFGANG AMADEUS MOZART

text by LORENZO DA PONTE

conductor: HORST STEIN

production: PAUL HAGER

designer: OLIVER SMITH

costume designer: WOLFRAM SKALICKI

Leporello	UGO TRAMA
Donna Anna	ENRIQUETA TARRES
Don Giovanni	CESARE SIEPI
The Commendatore	FRANZ MAZURA
Don Ottavio	WILLIAM HOLLEY
Donna Elvira	TERESA ZYLIS-GARA
Zerlina	JEANNETTE PILOU
Masetto	ALLAN MONK

Peasants, dancers, servants, noblemen and ladies

chorus: ALDO DANIELI

recitative accompaniment: PHILIP EISENBERG

costumers: GOLDSTEIN & CO.

place and time: Seville in the middle of the seventeenth century

Act I: Scene 1: Courtyard of the Commendatore's palace
Scene 2: A city square
Scene 3: In front of Zerlina's house
Scene 4: A street
Scene 5: Outside Don Giovanni's palace
Scene 6: Ballroom in Don Giovanni's palace

INTERMISSION

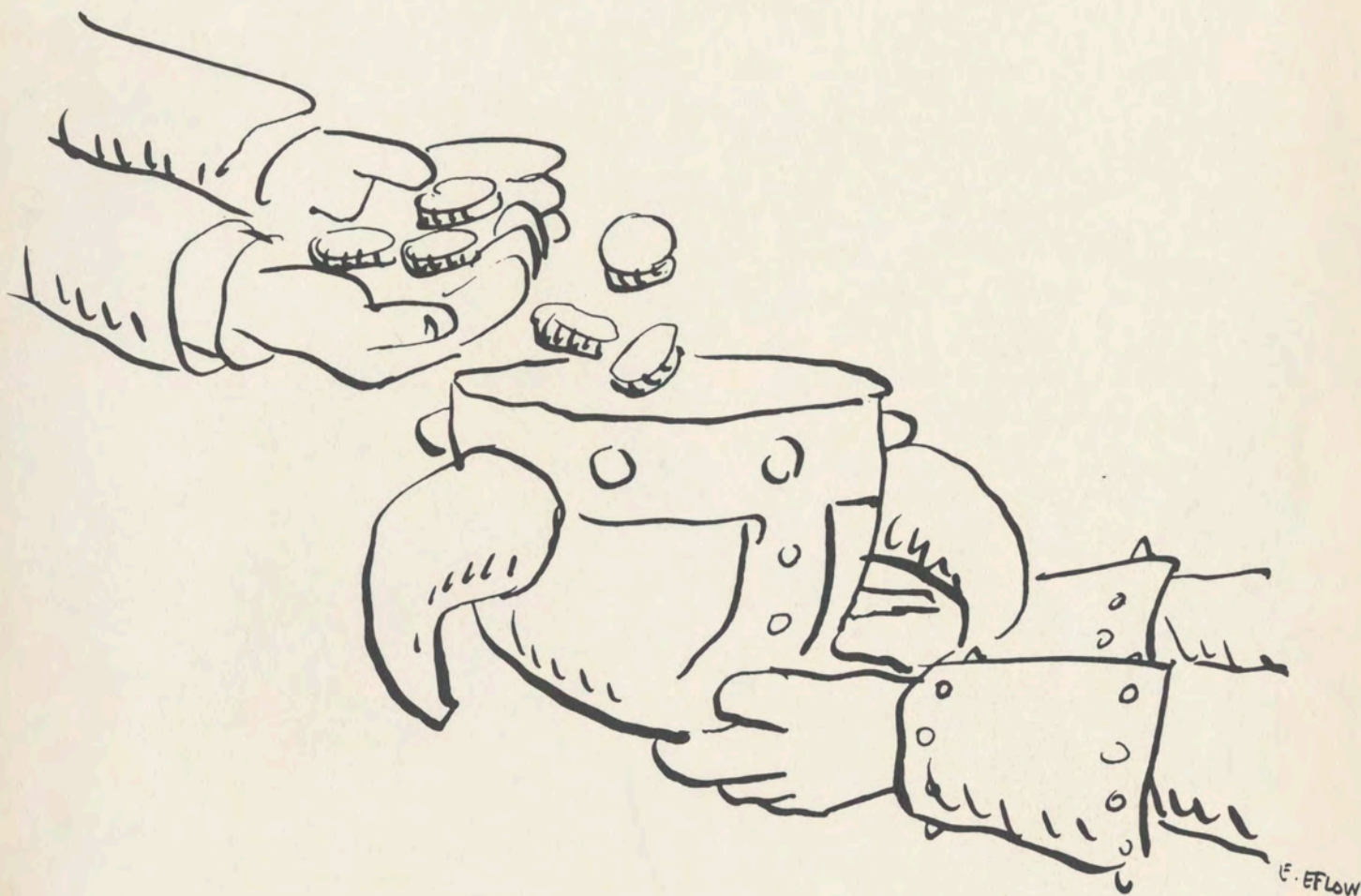
Act II: Scene 1: A city square
Scene 2: Courtyard of the Commendatore's palace
Scene 3: A street
Scene 4: A cemetery
Scene 5: A street
Scene 6: A room in Don Giovanni's palace

Next Sunday Afternoon Series performance: November 24, at 2:00
TURANDOT (in Italian) Puccini

Last Sunday Afternoon Series A performance: December 1, at 2:00
FRA DIAVOLO (in English) Auber *Final performance of the season*

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Saturday Evening, November 23, 1968, at 8:00
(Final curtain approximately 11:30)

DON GIOVANNI

(in Italian)

opera in two acts by WOLFGANG AMADEUS MOZART

text by LORENZO DA PONTE

conductor: HORST STEIN

production: PAUL HAGER

designer: OLIVER SMITH

costume designer: WOLFRAM SKALICKI

Leporello	UGO TRAMA
Donna Anna	ENRIQUETA TARRES
Don Giovanni	CESARE SIEPI
The Commendatore	FRANZ MAZURA
Don Ottavio	WILLIAM HOLLEY
Donna Elvira	TERESA ZYLIS-GARA
Zerlina	JEANNETTE PILOU
Masetto	ALLAN MONK

Peasants, dancers, servants, noblemen and ladies

chorus: ALDO DANIELI

recitative accompaniment: PHILIP EISENBERG

costumers: GOLDSTEIN & CO.

place and time: Seville in the middle of the seventeenth century

Act I: Scene 1: Courtyard of the Commendatore's palace
Scene 2: A city square
Scene 3: In front of Zerlina's house
Scene 4: A street
Scene 5: Outside Don Giovanni's palace
Scene 6: Ballroom in Don Giovanni's palace

INTERMISSION

Act II: Scene 1: A city square
Scene 2: Courtyard of the Commendatore's palace
Scene 3: A street
Scene 4: A cemetery
Scene 5: A street
Scene 6: A room in Don Giovanni's palace

Last Saturday Evening Series performance: November 30, at 8:00
TURANDOT (in Italian) Puccini *Last time this season*

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