

Erwartung  
(Expectation)

1968

Saturday, October 5, 1968 8:00 PM

Tuesday, October 8, 1968 8:00 PM

Sunday, October 13, 1968 2:00 PM

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
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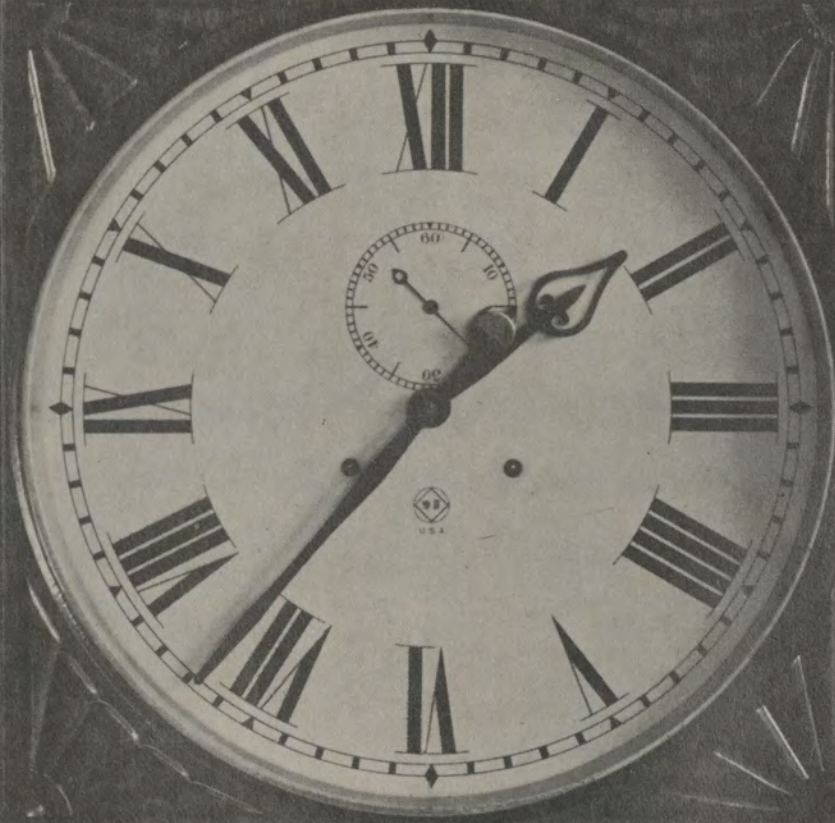
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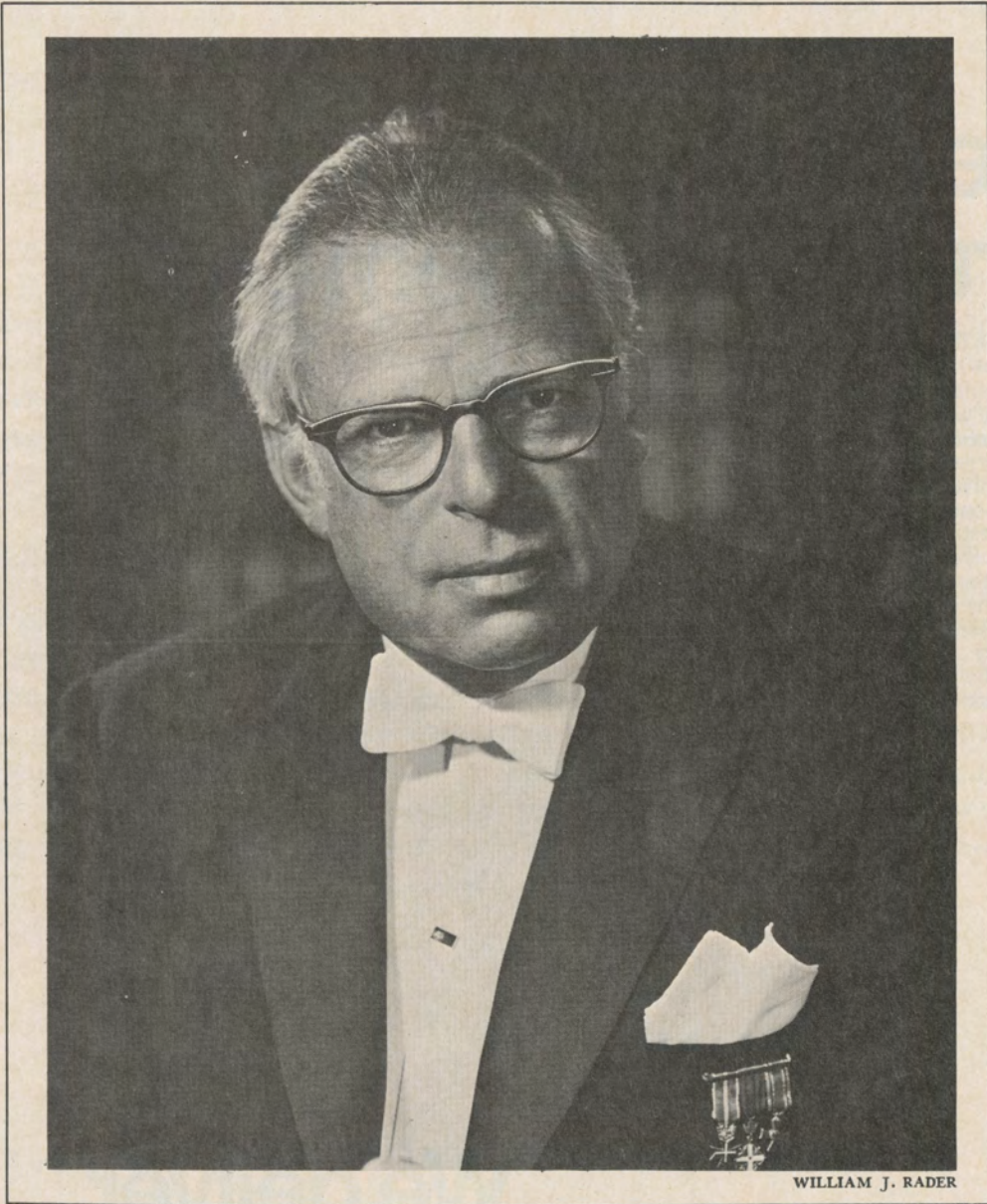


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Regine Crespin	Claudia White	*Ezio Flagello	Raymond Nilsson
Dorothy Kirsten	**Teresa Zylis-Gara	*William Fleck	*Timothy Nolen
*Nadezda Kniplova	<i>Solo dancer:</i>	Howard Fried	Ticho Parly
Evelyn Lear	Charlene Mehl	*Nicolai Gedda	Luciano Pavarotti
**Margarita Lilova		*James Gettys	Nicola Rossi-Lemeni
Sheila Marks	*Sean Barker	Peter Glossop	Rico Serbo
Jane Marsh	*Herbert Beattie	Robert Glover	Cesare Siepi
*Shigemi Matsumoto	Ara Berberian	Clifford Grant	**Ludovic Spiess
*Sheila Nadler	*Pietro Bottazzo	Colin Harvey	David TenBrook
Donna Petersen	*Victor Conrad Braun	*Hubert Hofmann	Jess Thomas
*Jeanette Pilou	*Renato Capecchi	*William Holley	Thomas Tipton
	*Guy Chauvet	Robert Ilosfalvy	Ugo Trama
		*Stephen Janzen	William Wildermann
		*Vahan Khanzadian	Ingvar Wixell

\*San Francisco Opera debut

roster subject to revision

\*\* American debut

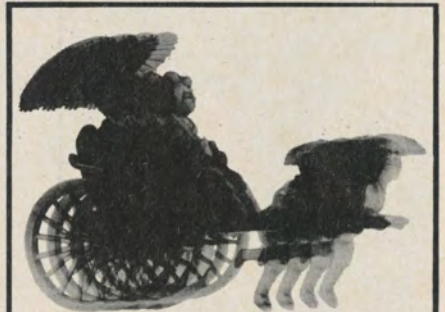


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Musical Supervisor : OTTO GUTH

Assistant for Artists : PHILIP EISENBERG

Musical Staff : ALDO DANIELLI\*\*, WALTER FERRARI, THOMAS GLIGOROFF\*,  
ALBERTO LEONE, TERRY LUSK\*, STEFAN MINDE\*, CHARLES PERLEE

Boys' Chorus Director : MADI BACON

---

Stage Directors : RENATE EBERMANN\*\*, LOUIS ERLO, MATTHEW FARRUGGIO,  
GHITA HAGER, PAUL HAGER, LOTFI MANSOURI, ADOLF ROTT\*,  
DINO YANNOPOULOS

Assistant Stage Director : FABRIZIO MELANO\*

Assistant Stage Manager : JACQUES KARPO\*

Choreographers : ALAN JOHNSON\*, NANCY JOHNSON

Productions Designed by : HANS AEBERLI\*\*, LENI BAUER-ECSY, NICOLA BENOIS\*,  
TONI BUSINGER, THOMAS L. COLANGELO, JR., ROBERT DARLING,  
HARRY HORNER, ALFRED SIERCKE, WOLFRAM SKALICKI,  
OLIVER SMITH, WIELAND WAGNER†, DAVIS L. WEST

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Company Coordinator : MATTHEW FARRUGGIO

Production Assistants : ROBERT BURMISTER\*, VIRGINIA IRWIN\*, ANTHONY STRAIGES\*

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Rehearsal Department : RICHARD BAGWELL\*, CAROLYN GRAHAM\*, SUSANNAH SUSMAN\*

Super Department : MADELINE CHASE

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Production Coordinator : JOHN PRIEST

Scenic Construction : PIERRE CAYARD

Scenic Artist : DAVIS L. WEST

Master Carpenter : MICHAEL KANE

Master Electrician : GEORGE PANTAGES

Master of Properties : IVAN VAN PERRE

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## Technical staff for War Memorial Opera House

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\* San Francisco Opera debut

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# San Francisco Opera 1968

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Kathy Anderson  
Doris Baltzo  
Josephine Barbano  
Mary Jane Bick  
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  
Carol MacLaren  
Elinor Michel  
Ann Moore  
Pepi Nenova  
Luana Noble  
Neysa Null  
Sheila Nuova  
Pauline Pappas  
Jeanne Pfandl  
Carol Pritchett  
Cecilia Sanders  
Dolores San Miguel  
Sally Sherrill  
Dawn Shoup  
Lola Lazzari Simi  
Anne Stetson  
Marcella Strong  
Giovanna Szymkun  
Sharon Talbot  
Janice Thompson  
Sally Winnington  
Arlene Woodburn  
Garifalia Zeissig

Mario J. Alioto  
Winther Andersen  
Richard Blakemore  
\*William Booth  
Jan Budzinski  
Joseph Ciampi  
Angelo Colbasso  
Robert Eggert  
\*James Edward Eitze  
Stan Gentry  
John L. Glenister  
\*Colin Harvey  
Alva Henderson  
John Hudnall  
Jonathan Huie  
Rudy Jungberg  
Conrad Knipfel  
Eugene Lawrence  
Edward Lovasich  
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Thomas McEachern

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Victor Metlenko  
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Robert Romanovsky  
Karl Saarni  
Allen Schmidling  
John Segale  
James C. Stith  
Richard Styles  
Francis Szymkun  
James Tarantino  
David Tarr  
Randolph Tingle  
William Tredway  
Wilhelm Heinrich von Naumann  
Jesse Washington  
\*Ernest Wright

## Boys Chorus

Brooke Aird  
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  
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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

## Auxiliary Ballet

Lesley Frisbie  
Holly Henson  
Daisy McVay  
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Betty Ann Papine  
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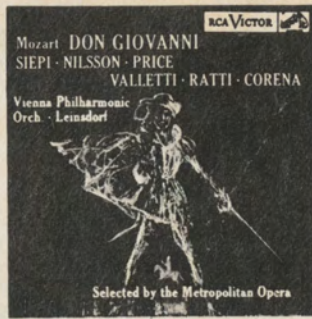
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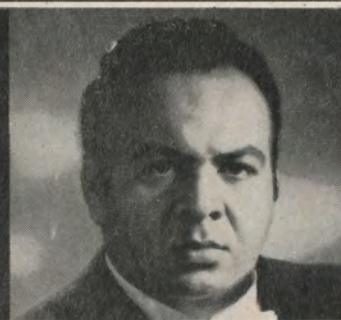
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## OPERATIC REFORM AND BERLIN

by John Rockwell

When two—let alone three—operas are presented on the same bill, there is usually a reason. By “reason” I don’t just mean that a company may have several short works kicking around, each unsuitable for a whole evening’s entertainment, which are thus thrown together in an awkward marriage of convenience.

Rather, I mean that if a company is on its toes, its combinations will make some sense, will be so arranged that the juxtaposition fulfills some kind of artistic and even educational purpose. “Cav” and “Pag” are a common pairing not by accident, but because both are in a similar verismo style, both are the only successes of their composers, and both are mutually complementary.

In the present case, the combination of these three works may seem a bit random. They are all twentieth century operas; but one is an expressionistic, atonal Viennese effort; one a partly jazzy, partly atonal, partly tonal German work; and the third a decidedly poly-tonal French symbolic epic. What’s the link?—aside, that is, from how much each listener may feel intuitively that they do or do not “fit together”.

There are, I think, two principal, and related, links. All three are quite specific attempts to revivify the operatic form, examples of the decades-long search for the seemingly lost key to operatic creation. And all three are closely related to the city of Berlin between the War and Hitler, a place and time which must surely be considered the center of this search.

Opera today is a museum, a museum which some musical revolutionaries (Pierre Boulez) would like to blow up—and which some political revolutionaries (if only they weren’t simply so indifferent to opera) would like to blow up, too, as a symbol of the Establishment. It is a bit disconcerting to realize that the most recent opera which is really firmly in the world repertoire was first performed forty-two years ago—*Turandot*. Or to consider that in this triple bill—definitely an interesting and commendable one, particularly on the moribund American scene—the most recently composed opera was written forty years ago.

The crisis, then, is not a new one. In one sense it is a crisis which can be dated back to Wagner’s death. But it was first widely felt in the twenties, and nowhere more strongly than in Berlin.

Berlin after the First World War, after the abdication of Kaiser Wilhelm and the tenuous erection of the Weimar Republic, was an incredible city, artistically in general and musically in particular. But, in a sense like London today, the brilliance of its performances tended to hide the crisis among its creators. To give one small example of the former, in the 1929 Berlin Festival, the following conductors performed in Berlin within a period of two weeks, often competing with one another on the same night: Kleiber, Klemperer, Walter, Furtwangler, Blech, Szell, Strauss, Ansermet, and Toscanini. The first three of these gentlemen each had his own full opera house, the fourth headed the Berlin Philharmonic, and only the last three were not permanently engaged in Berlin.

Yet despite such talents, new operas were not exactly captivating the hearts of a vast public. They enjoyed,



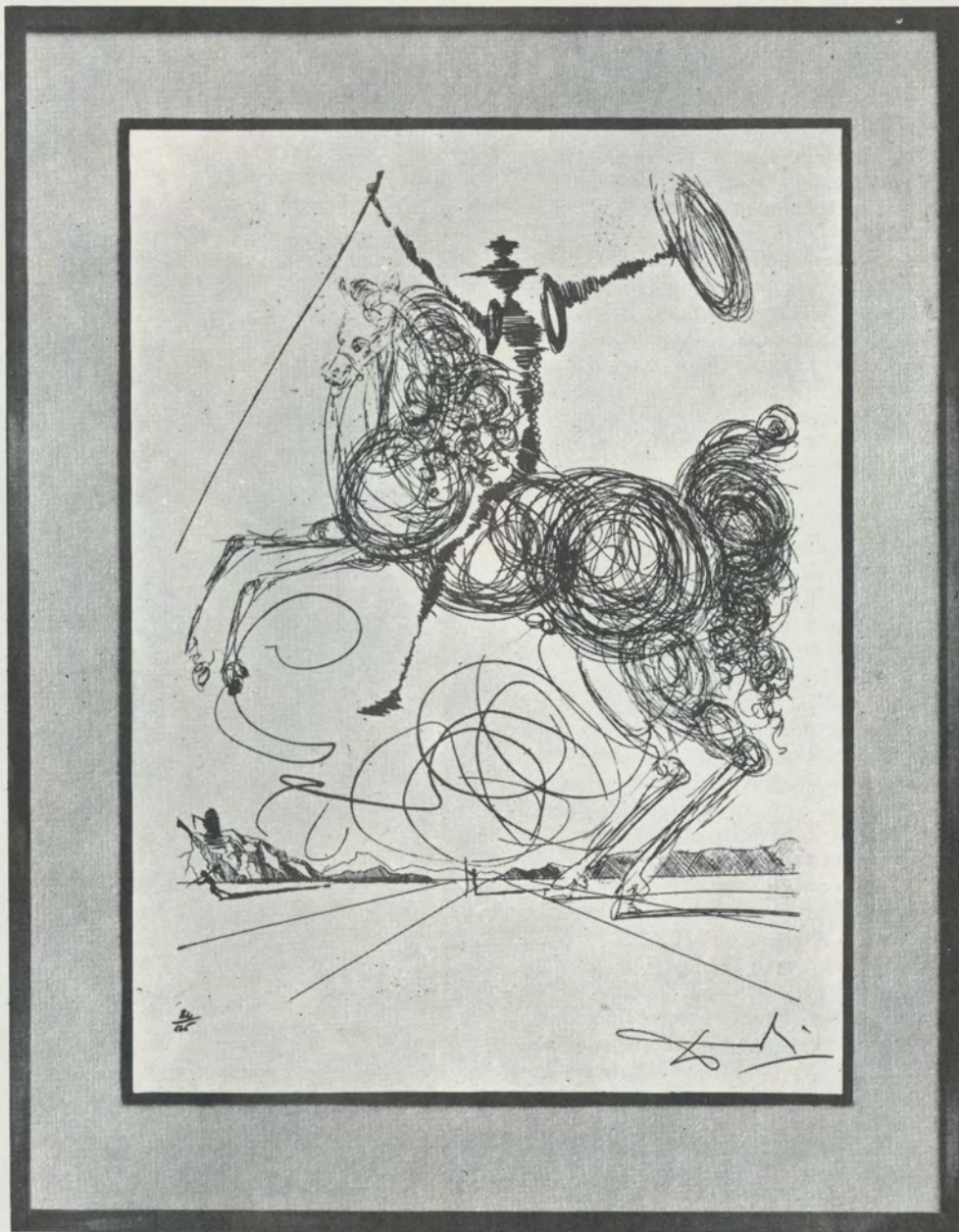
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at best, a *succes d'estime*, and then seemed to fade away. Each of tonight’s operas represents an attempt to come forth with a new answer to the apparent sterility.

\* \* \* \*

Arnold Schönberg’s *Erwartung* (Expectation) was written in Vienna in 1909. It was Schönberg’s first stage

continued



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## OPERATIC REFORM AND BERLIN

continued

work, and is both transitional and experimental. The experimentation lies principally in its dramatic form: the monologue was, up to then at least, uncommon in opera. The text is by Marie Pappenheim, a medical student at the time whose first poems had been published by Karl Kraus, a famous Viennese avant-garde author and editor. She was introduced to Schönberg by Alexander von Zemlinsky, who was the composer's teacher and brother-in-law, and who later conducted at Klemperer's Kroll Opera in Berlin.

Schönberg, born in Vienna in 1874, is generally thought of as a cold, analytical composer of strict serial music. But in his early works, at least, his harmonic style was freely atonal (or "pantonal", as he preferred to call it). Both the music of *Erwartung* and Pappenheim's text are full manifestations of expressionism, that form of late-romantic artistic agony which centered in the German-speaking world in the first two decades of this century. Schönberg, an astoundingly versatile man, also wrote expressionist poetry and painted very competently indeed in a style reminiscent of Kokoschka. He once described art, in a fashion which recalls both the woman in *Erwartung* and Munch's painting "The Cry", as "the scream of desperation of anyone who has experienced the destiny of man."

*Erwartung* is transitional because its harmonies are a logical half-way station between the chromaticism of the late Wagner and the serialism of Schönberg himself and his school. And it is transitional because the expressionistic dramatic style is a kind of supercharged Wagnerianism, and specifically Tristanism: the text is full of Tristanesque day-night imagery. *Erwartung* points very clearly towards *Wozzeck*, by Schönberg's disciple Berg (which is also to be heard in San Francisco this fall, and which was first produced in Berlin in 1925!) in both its musical and its dramatic style.

The opera was meant to be performed in Mannheim in 1911, but the company there didn't have a sufficiently large (at least one hundred players) orchestra. It finally received its world premiere in Prague in 1924, with a subsequent staging at Wiesbaden in 1928. Its third, and by far most important, production was in Berlin in 1930, at Klemperer's Kroll Opera (along with another Schönberg one-acter, *Die glückliche Hand*). The composer at the time was a professor at the Berlin Music Conservatory.

\* \* \* \*

Schönberg, with *Erwartung*, was still trying to transcend Wagner. Other, younger composers grew up in an atmosphere of overt reaction to the scented and stifling weight of the Master, and sought in their operas to find new ways to deal with the centuries-old question of the relation of words and music on stage.

Kurt Weill, born in Dessau in 1900, was a pupil of Busoni in Berlin in the early twenties. Busoni's aesthetic involved a combination of late romanticism, a touch of expressionism, and classical form, and was widely influential. It also recalled the aesthetic of the Parisian group, "Les Six", of which Darius Milhaud was a member. Weill belonged at the time to a loose organization of artists of all kinds, the "November Group".

They were all "leftist" in the broadest sense, believing in some form of democracy and tending artistically towards a "humanistic expressionism" or the "new objectivity" which evolved from it.

Weill himself had connections with expressionism: his first notable opera, *The Protagonist*, had a text by Georg Kaiser. *Royal Palace*, dedicated to Kaiser, was written in collaboration with the poet Ivan Goll. Goll (born Isaac Lang) was a Jew (like Schönberg, Weill, and Milhaud) of German citizenship born in France, living in Paris, and writing in both French and German—and, later, in English, while he lived in New York during the Second World War. In the course of a distinguished literary career Goll's styles shifted from an ethical humanism, derived from his close contact with Romain Rolland, to expressionism to cubism to lyricism to a kind of mystical occultism in his last years.

The text of *Royal Palace* was written in German, with the title in English. It is to us a rather dated symbolic representation of a woman's (or an artist's) dissatisfaction with mundane reality, her mystery, and her final death (escape, transcendence). Despite its somewhat self-conscious modernism (the original text called for films, airplanes on stage, etc.) it retains a certain Wagnerian flavor in its redemptive symbolism. ("Goll" used a variety of other pen names, several of which included the name "Tristan".) It is not too surprising that Weill soon found a more sympathetic collaborator in Bertold Brecht, whose spare verses and lapidary dramatic style elicited from the composer the music for the *Three-Penny Opera* (Berlin, 1928) and *Mahagonny*.

The quality of the drama and the verse were crucial for Weill. He was particularly active among composers of the time in setting forth his aesthetic speculations in the local press. His musical style for opera seems almost passive, subordinated to the demands of his texts. He wanted music to regain its popularity, for art to build a bridge between the artist and his public. *Royal Palace* represents the final step Weill reached before he found himself for sure with the *Three-Penny Opera*. Its basically tonal, jazz influenced score is in perfect keeping with the subtitle the collaborators chose for the piece: a "tragic review". Conversely, Goll's text is deliberately "musical", with its allowances for extended choruses (from wordless to syllabic play with the heroine's exotic name in actual words), ballets, interludes, and the like.

The opera was first performed by the regular company of the Berlin State Opera under Erich Kleiber at the Kroll Opera in 1927 (along with Weill's cantata "*Der neue Orpheus*", text also by Goll). During the war the orchestral score was lost, and Weill's heirs asked Gunther Schuller to make an orchestral suite from the piano score. Schuller decided, however, to recreate the basic work with some deletions. It already contained a good deal of ballet, and Schuller decided to let the entire action be carried by the dancers and placed the singers in the orchestra pit. He has reorchestrated the work from instrumental annotations in the piano score.

continued



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(Final curtain approximately 11:00)

Premiere Performance

# ROYAL PALACE

(in German)

*music by* KURT WEILL

*text by* IVAN GOLL

*lyric dance drama version by* GUNTHER SCHULLER

*conductor:* GUNTHER SCHULLER

*staged and choreographed by* ALAN JOHNSON\*

*projections:* WOLFRAM SKALICKI

Ballet: Dejanira ..... CHARLENE MEHL\*  
The men ..... JOHN SULLIVAN  
HENRY KERSH  
LEMUEL BORDEN  
ZACK THOMPSON

corps de ballet

Singers: Dejanira ..... CAROL TODD  
The men ..... STEPHEN JANZEN  
ARA BERBERIAN  
ALAN CROFOOT  
CLIFFORD GRANT  
Soprano voice ..... SHEILA MARKS  
Tenor voice ..... VAHAN KHANZADIAN

*chorus:* STEFAN MINDE

*costumers:* GOLDSTEIN & CO.

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# ERWARTUNG

(in German)

*monodrama by* ARNOLD SCHOENBERG

*text by* MARIE PAPPENHEIM

*conductor:* GUNTHER SCHULLER

*production:* PAUL HAGER

*designers:* HANS AEBERLI\*\*  
DAVIS L. WEST

A woman ..... MARIE COLLIER

*costumers:* GOLDSTEIN & CO.

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## “ROYAL PALACE”

Notes by Gunther Schuller

For many years *Royal Palace* has been no more than a title in the lists of Weill's early publisher, Universal Edition. Several years after the 1928 premiere in Berlin, the unpublished score and parts were lost as a result of the suppression of Weill's music in Hitler's Germany. After the war and after Weill's death (in 1950), the English writer on music, David Drew, was appointed by Lotte Lenya and Weill's estate to edit and publish and otherwise make available the many Weill works still languishing in obscurity.

The “serious” side of Weill's work is little known, particularly in America, and Drew, who is also writing Weill's “definitive” biography, has already done much to restore a more balanced view of Weill's *oeuvre*, especially with the recent publication and recording of two heretofore unknown major symphonies.

*Royal Palace*, a transitional work located between the early Busoni-Hindemith-Schoenberg-influenced works and “Three Penny Opera,” is another example in this effort. I am indebted to David Drew not only for having offered me the fascinating challenge of delving back some forty-odd years in Weill's early style, but also for the invaluable advice I received from him in the re-creation of *Royal Palace*.

## “ERWARTUNG”

A woman had expected the man she loves but he did not come. She searches for him with desperation, anxiety and hope. Finally she finds him in the surroundings of another woman—dead. She never knows why she had waited in vain.

American Stage Premiere

# CHRISTOPHER COLUMBUS

(THE DISCOVERY OF AMERICA)

(in English)

*opera by* DARIUS MILHAUD

*text by* PAUL CLAUDEL

*conductor:* GUNTHER SCHULLER

*production:* ADOLF ROTT\*

*designers:* WOLFRAM SKALICKI  
DAVIS L. WEST

Explicator .....	WILLIAM WILDERMANN
Soprano voice .....	SHIGEMI MATSUMOTO
Christopher Columbus I.....	THOMAS TIPTON
Christopher Columbus II .....	ALLAN MONK
Prosecutor .....	HERBERT BEATTIE*
Defenders .....	HOWARD FRIED RICHARD MALONE* CLIFFORD GRANT
Servant .....	RAYMOND NILSSON
Innkeeper .....	WALTER MATTHES*
Queen Isabella .....	CAROL TODD
Guitar players .....	RAYMOND MANTON WILLIAM FLECK* SEAN BARKER*
Creditors .....	ALAN CROFOOT RICHARD J. CLARK STEPHEN JANZEN
Major Domo of the King of Spain.....	ROBERT GLOVER
Young soldier .....	VAHAN KHANZADIAN
Wise man .....	ARA BERBERIAN
Recruiting officer .....	DON LePAGE*
Recruiter .....	DAVID TENBROOK
Hangman .....	JAMES GETTYS*
Delegate of the sailors .....	ARCHIE DRAKE*
Officer .....	TIMOTHY NOLEN*

\*American debut

\*\*San Francisco Opera debut

*Envy, Ignorance, Vanity, Avarice, the sultan Miramolin,  
Columbus' mother and sister, an old sailor.*

corps de ballet

*chorus:* STEFAN MINDE

*choreographer:* NANCY JOHNSON

*costumers:* GOLDSTEIN & CO.

MAJOR INTERMISSION AFTER "ERWARTUNG"

*Next Saturday Evening Series performance: October 12, at 7:30  
DIE WALKUERE (in German) Wagner Last time this season*

*Next Saturday Evening Series B performance: October 19, at 8:00  
MADAMA BUTTERFLY (in Italian) Puccini*

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



## “CHRISTOPHER COLUMBUS”

In a performance of Milhaud and Claudel's work the audience should not sit as passive spectators before a stage upon which the drama unfolds but, represented by the chorus, are supposed to take part in judging the life of Christopher Columbus.

An Explicator serves to introduce and explain each of the episodes.

SCENE I: *“And the earth was void and shapeless”*. A line from the Bible symbolically refers the action to the very beginning of Time when the Spirit of God made the earth emerge from darkness and chaos. Columbus' discovery of America will be seen as a continuation of this process.

SCENE II: *Christopher Columbus at the Inn*. Columbus, old and suffering, is discovered in a humble inn at Valladolid. Almost all of his possessions are gone, but he still has his faithful mule and the chains with which he was punished when an ungrateful world turned against him. The Explicator and chorus, speaking for posterity, urge Columbus to leave his sordid surroundings and take his place with them as the famous discoverer of America. He does so by creating a double—Columbus II, his spiritual self, who joins posterity and sits with it in judgement, while Columbus I remains in the past to act out his earthly drama.

SCENE III: *The Inn at Valladolid*. As Columbus I lies dying, the innkeeper threatens to take away his mule if he does not pay room and board. In despair, he cries out that his spiritual double, Columbus II, has forsaken him. Deeply moved, Columbus II asks the chorus to help Columbus I at least keep his mule. Realizing that posterity is unable to change the past, he affirms his kinship with his other half by symbolically going to meet him.\*

SCENE IV: *The Four Quadrilles*. The Explicator lets the audience see what was happening at the court of the King of Spain while Columbus lay dying in Valladolid. The scene is dominated by the forces which plagued Columbus during his lifetime—Envy, Ignorance, Vanity and Avarice. As they lead a sinister dance, a Prosecutor and three Defenders appear before posterity to weigh the failings and accomplishments of Columbus. Christopher Columbus II proudly explains the significance of his name—his first name is literally “the bearer of Christ” while his second links him to the Holy Ghost (“colombe” in French means a dove, the symbol of the Holy Ghost.) His explanation is borne out as the four dancing figures are routed by an invasion of doves.

SCENE V: *The Court of Queen Isabella the Catholic*. The Explicator can now present the story of Columbus from the beginning. Isabella, still a child but already the Queen of Aragon, is presented a caged dove by the young sultan Miramolin. She puts a ring on its foot and releases it.

SCENE VI: *The dove over the sea*.

SCENE VII: *The vocation of Christopher Columbus*. In the workroom of his father, a weaver in Genoa, Columbus is discovered reading the travels of Marco Polo. He would like to reach Marco Polo's land by sea, sailing toward the West. Columbus II and the chorus urge him to pursue his dream despite the entreaties of his mother and sister. Isabella's dove flies into the room and Columbus takes the ring from its foot—he sees it as a sign that he must fulfill his mission.

SCENE VIII: *Christopher Columbus at the ends of the earth*. Columbus has left home and reached the westernmost limit of Europe.

SCENE IX: *Christopher Columbus at the Azores*. Having gone yet further, Columbus questions an old sailor washed ashore in a shipwreck. The sailor starts talking about land further west as he dies in Columbus' arms.

SCENE X: *Christopher Columbus and his creditors*. Columbus has tried various projects without success and now stands before his creditors in Lisbon. As three grotesque guitar players, who represent his detractors, mock him, he pleads for just enough money to finance a trip to the court of Spain. The creditors, realizing that this may be their last chance to recover their money, grant his request.

SCENE XI: *Christopher Columbus desires audience with the King of Spain*. Columbus is greeted by courtiers with protests and mockery, but he is secure in his belief in his mission. By bribing the major-domo he finally gains admission to the King.

SCENE XII: *Isabella and St. James*. Isabella prays to God and to St. James, the patron saint of Spain. She feels she has fulfilled her mission in uniting Spain and longs to lay down her life. Heavenly voices urge her to remember a ring. She recalls the dove and realizes that she recently saw the ring on the hand of a petitioner. The full extent of her mission becomes clear to her—she must help Christopher Columbus.

SCENE XIII: *Recruiting for the caravels*. With the backing of Isabella, Christopher Columbus has been given three old galleys to undertake his voyage of discovery. Sailors are recruited in the port of Cadiz—most of them turn out to be convicts.

SCENE XIV: *Christopher Columbus and the sailors*. A delegate of the sailors, who are on the brink of mutiny, urges Columbus to turn back. Neither threats nor pleas move Columbus, who desires to sail without end. He is so convinced of his success that he orders all the remaining food and water to be given to the sailors. Suddenly a dove appears and land is sighted.

SCENE XV: *San Salvador*. The caravels reach the coast and Columbus takes possession of the newly-discovered land on which he plants the Cross and the banner of Spain. As he kneels in prayer the chorus sings a jubilant Te Deum.

\*As Columbus I and II meet, they sing “Oh, may heaven now have pity upon me and may the earth weep tears over me”—a line drawn from one of the historical Columbus' letters.

## OPERATIC REFORM AND BERLIN

continued

Darius Milhaud was born in Aix in 1892. He studied with D'Indy, among others, and in 1919 helped comprise that group of the French musical avant-garde, "Les Six", centered around Cocteau and also including Poulenc, Auric, and Honegger. Since 1940 Milhaud has spent a good deal of time in the Bay Area, principally at Mills College. He is by far the most prolific French stage composer of this century.

Milhaud and his collaborators accompanied their works with a fair amount of aesthetic theorizing. Much of it has to do with such constant French ideals as clarity, proportion, and the like, and much of it is directly anti-Wagnerian. Partially because of the extraordinary stylistic diversity of Milhaud's life work, critics are in often comic disagreement as to how to categorize him. Some speak of his supposedly archetypal "music of the south", others of his spiritual and stylistic ties to Germans and to expressionism. His anti-romantic aesthetic still does seem to allow for a good deal of rather overt feeling.

Milhaud met Paul Claudel, the librettist of *Christophe Colomb*, in 1913, and renewed the friendship in 1917, when both were stationed in Rio de Janeiro. Claudel, born in 1868, represents the peculiarly French talent for combining artistic and public careers—he was in the French diplomatic service from 1890 until 1935, and ambassador to America from 1927 to 1933. He is also a prime representative of the French Catholic literary revival. After a religious experience on Christmas Day, 1886, his works all reflected a kind of highly emotional, mystical Catholicism.

Claudel and Milhaud hoped, in *Christophe Colomb*, to renew opera by casting it in "epic" form. The two meant to disassociate themselves from Wagner's "mythic" operas, to break down the illusions between audience and stage by use of a number of devices: the "frame within a frame" representation of Columbus' life, with a double Columbus; the chorus (a bridge between public and performer); the use of projections and film; the narrator; a tendency to avoid some of the obvious dramatic encounters in Columbus' life, such as his actual first meeting with Isabella; and the like. Despite the fluidity of the scene changes a certain deliberately static quality within each scene prevails. Other examples of this "epic" operatic form might be Claudel-Honegger's *Joan of Arc at the Stake* and Cocteau-Stravinsky's *Oedipus Rex*.

The text of *Christophe Colomb* is highly symbolic: the symbolism is primarily of a sophisticated, personalized Catholic vision of the nature of man, but it is not exclusively Catholic: classical, Jewish, and ancient Mexican symbols play their parts, too. Despite the somewhat self-conscious toying with anti-illusionist devices the first part builds to an impressive climax with Columbus' scene with the mutinous sailors and the sighting of land. Part II, not being performed in San Francisco, is both choppy dramatically and more heavily symbolic, and was felt by Milhaud to be anti-climactic.

*Christophe Colomb's* harmonic style has been described, laboriously enough, as "planar polytonal". In other words, several contrapuntal lines, each in itself

at least partially tonal, but seemingly harmonically unrelated to one another, play simultaneously. Often after the dissonance has grown in the course of a scene, the conclusion is a forthright tonal cadence. Ernst Krenek has rather puckishly spoken of such a technique as Milhaud's way of being fashionably "atonal" without really abandoning tonality! The lack of normal harmonic movement contributed to the static "epic" quality. The score is further distinguished by all sorts of imaginative coloristic and rhythmic effects, alternations between speech and song, and of course the choral writing.

Milhaud and Claudel's interest in Latin America was evoked by their mutual experiences there. Claudel was first asked to make use of the Columbus theme for a production in Spain with music by Manuel de Falla, but he refused (Milhaud's score is dedicated to Falla). In the mid twenties the Columbus idea again came up, this time for a spectacle to be directed by Max Reinhardt with music by Richard Strauss! Claudel was enthusiastic, but suggested Milhaud as the composer. Milhaud agreed, and composed the first part with this production in mind. Claudel then broke with Reinhardt; Milhaud finished the complete score by 1928. The Paris Opera was as antipathetic to new—especially French—works then as it has been since Berlioz's day, and *Christophe Colomb* was offered to the Berlin State Opera (its ultimate reception there shamed the Paris Opera into giving the world premiere of Milhaud's next opera).

After a hundred chorus and twenty-eight orchestra rehearsals under Kleiber, the work was premiered in Berlin, in German, in 1930. The audience, attesting to the internationalism of Berlin at that time, included many Frenchmen, among them Maurois and Gide.

In the early fifties, as a matter of record, Milhaud recomposed the Claudel drama, this time providing background music for a Jean-Louis Barrault production of the piece as a play. Recently Milhaud prepared a revised version of the opera, reversing the two parts and making some cuts. We in San Francisco are hearing Part II of the revised opera version.

\* \* \* \*

All three operas of this San Francisco triple bill were, then, attempts to rethink the basic aesthetic of opera. None was or has been an overwhelming popular success. But they, and the period they represent in the artistic life of Europe and Berlin, were hardly sterile. The intensity and variety of styles created its own excitement. The Nazis were a calamity for mankind in perhaps far greater and more awful ways, but their coming to power had its chilling effects on opera, as well. Not only were the internationalism and the artistic productivity of Berlin destroyed, but the normal development of public taste was arrested. For almost fifteen years Germany, the center of operatic experimentation, was cut off from most new music, and in turn the new operas were cut off from a major part of their potential audience. Perhaps performances like these in San Francisco will belatedly prove that the operas of the twenties can become popular successes.

**SEAN BARKER**

"A first-class actor with a powerful voice" according to the New York Times...has been heard with the Metropolitan Opera Studio, New York City Center Gilbert and Sullivan Company, American Opera Society and Turnau Opera Players...his repertoire ranges from "Don Giovanni" and Papageno to "Albert Her-

ring" and "The Old Maid and the Thief"... the latter he will perform during the coming season when he joins Western Opera Theater.

**HERBERT BEATTIE**

Already a favorite with San Francisco audiences through his numerous performances with Spring Opera since 1962 in such roles as Osmin in "The Abduction from the Seraglio", Don Alfonso in "Cosi fan Tutte", Don Inigo Gomez in "The Spanish Hour" and many others.

In addition to his debut role in "Christopher Columbus" Beattie is scheduled to appear in "Wozzeck" and the new production of "Fra Diavolo"...he sings frequently with the New York City Opera and the Central City

festival in Colorado...has performed and/or recorded with Leonard Bernstein and the New York Philharmonic and Eugene Ormandy and the Philadelphia orchestra...Pablo Casals chose Beattie for his oratorio "The Manger" and he has sung under such other conductors as Leinsdorf, Krips, Chavez and Copland.

He is an associate professor of music at Hofstra college...active also as a composer with works published by G. Schirmer...calls Glen Cove, New York, his home and resides there with his wife and five children.

**ARCHIE DRAKE**

His early interest was the sea, and the young England born-and-bred sailor was a navigation officer in the British Merchant Navy for a number of years...vocal studies began in Vancouver, B.C. and continued under Lotte Lehmann at Music Academy of the West in

Santa Barbara...Drake has toured America with Roger Wagner's Chorale and was Rambaldo in Spring Opera's "La Rondine" last April.

**WILLIAM FLECK**

A graduate of the Eastman School of Music in Rochester, New York...has performed with the Metropolitan Opera Studio, the Chautauqua Opera, and the American Savoyards...musical comedy work in such shows as "South Pacific" and "The Sound of Music"...joins Western Opera Theater for 1968-69 season.

**JAMES GETTYS**

Went to Europe after graduating from University of Kansas...studied in Sweden, England and Italy...returned to United States for NBC-TV Opera and national tour of Metropolitan Opera's "Die Fledermaus"...was leading tenor in Darmstadt and Dortmund...presently teaching at San Francisco State.

**ALAN JOHNSON**

Appeared as a dancer on Broadway in "West Side Story", "No Strings", "Anyone Can Whistle" and "Hallelujah, Baby" . . . and on the television shows of Ed Sullivan, Perry Como, Judy Garland and Sammy Davis, Jr.

In 1965 was assistant choreographer for two Broadway musicals, "Baker Street" and "Flora, the Red Menace" and assistant director as well as choreographer for Stravinsky's "L'Histoire du Soldat" at the Spoleto festival

...then choreographed and directed productions of "West Side Story" in Dallas in 1966, St. Paul in 1967 and at the Vienna Volksoper in 1968...the latter won him great acclaim and led to a television special on Vienna (with Anna Moffo and Senta Berger) and another one on Leonard Bernstein in Vienna.

Johnson also is choreographer for the latest Zero Mostel movie "The Producers," which is currently in release.

**DON LE PAGE**

Makes his debut in an acting role in "Christopher Columbus"...after appearing with the Mills College Resident Acting company and the San Francisco Theater company...graduated from the California College of Arts and Crafts in Oakland... is also an expert on the craft of theatrical make-up.

**RICHARD MALONE**

A native of Brooklyn...began singing in his early teens and has studied at the Juilliard School of Music, American Academy of Dramatic Arts and the Herbert Berghof Studio...was with Western Opera Theater last year and will tour with them again this season...made his Spring Opera debut in "Rigoletto".

**WALTER MATTHES**

A native San Franciscan...Matthes studied at the Hochschule fuer Musik in Munich under Gerhard Huesch and Karl Schmitt-Walter and sang throughout Germany...performs regularly in San Francisco with the Lamplighters Gilbert and Sullivan troupe...has been heard with both Spring Opera and the symphony.

**CHARLENE MEHL**

Seen on Broadway as a dancer in "On A Clear Day You Can See Forever", "Henry, Sweet Henry", "Fade Out, Fade In" and "Tovarich"...toured Japan and Europe with the Rogers-Norman Company and was a solo dancer with Jerome Robbins' Ballet USA...has appeared on almost all the major television shows.

**TIMOTHY NOLEN**

Born in Henderson, Texas...studied at Trenton State College in New Jersey and now holds a master of music degree from the Manhattan School of Music...also a pupil of Salvatore Baccaloni...is a new member of Western Opera Theater.

**ADOLF ROTT**

A few months ago staged the eminently successful production of "Christopher Columbus" at the Graz festival.

Received his first engagement at Vienna's famous Burgtheater in 1936 at the age of 31 and has been connected with that house ever since, including a period from 1954 to 1959 as general director of the company...also began the famous festival at Bregenz in 1949, with its floating stage on Lake Constance where operas and operettas are staged each summer.

In America Rott has directed operatic

performances with the New York City Opera, the Chicago Lyric Opera and the Philadelphia Lyric... in Europe he has worked at La Scala, the San Carlo in Naples, in Berlin, Rome, Munich, Frankfurt, Oslo and directed the "Aida" which was part of the opening week festivities at the newly-rebuilt Vienna Staatsoper.

Rott was born in Bonn, Germany, but has been an Austrian citizen for more than thirty years...he began his career as a lawyer and then switched to acting before he gravitated to stage direction.

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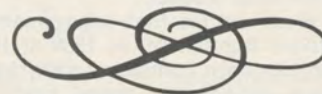


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This is the forty-sixth annual season of the San Francisco Opera and it is the year in which Kurt Herbert Adler celebrates his twenty-fifth anniversary with the Company. He has been General Director for the past fifteen years and before that was assistant 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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President, San Francisco Opera Association

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## Special Events

### Opera House Gallery

An exhibit of photographs, programs, designs and other memorabilia built around the current San Francisco Opera repertoire.

Material from the collections of the San Francisco Opera and the Society of California Pioneers.

Open during all performances in the south foyer on the box level. Special daytime visits may be arranged by calling the office of the War Memorial, 621-6600. The gallery is sponsored by the Board of Trustees of the War Memorial.

### Opera Previews

Presented by The Junior League of San Francisco, Inc.

Thursday, September 26

DIE WALKUERE (Wagner)

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.

Public invited free of charge

Presented by Opera ACTION

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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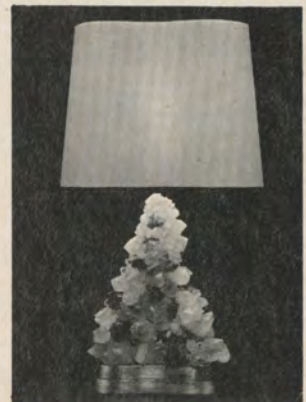


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# Repertoire | 1968 Season

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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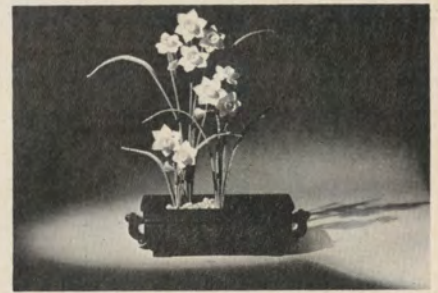
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## NEW APPOINTMENT AT MUSIC AND ARTS INSTITUTE

Appointment of the distinguished musicologist Dr. Ted M. Blair as new chairman of the music theory department at Music and Arts Institute of San Francisco, 2622 Jackson St., beginning with the fall semester, has been announced.

Dr. Blair has resigned from the faculty at University of Redlands and as organist-choirmaster at First Congregational Church, San Bernardino, in order to make his home in San Francisco. At University of Redlands, Dr. Blair was coordinator of the School of Music, supervised graduate programs, was chairman of the piano department, and taught courses in music theory, music literature and musicology.

At Music and Arts Institute, Dr. Blair will conduct college courses leading to the Bachelor of Music degree in music theory, solfege, composition, music history, form and analysis, instrumentation and conducting, and will also be available for private instruction in piano. For further information call 567-1445.

# 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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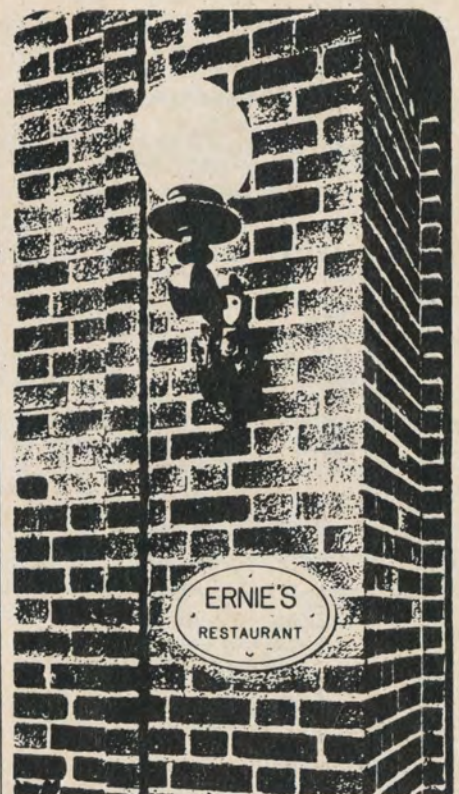
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# Repertoire | 1968 Season

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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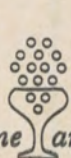


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Wednesday, September 11

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

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Monday, September 16, 8 p.m.

ERWARTUNG (Schoenberg)

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CHRISTOPHER COLUMBUS

(Milhaud)

Speaker: William Baer

Wednesday, October 9, 8 p.m.

WOZZECK (Berg)

Speaker: James H. Schwabacher, Jr.

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Wednesday afternoons, 1 - 3 p.m.

September 25 - November 27

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Friday, September 6

DIE WALKUERE (Wagner)

Friday, September 13

MADAMA BUTTERFLY (Puccini)

Friday, September 20

WOZZECK (Berg)

ERWARTUNG (Schoenberg)

Speaker: Wynn Westover

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Thursday, October 10 at 9 p.m.

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continued on page 46

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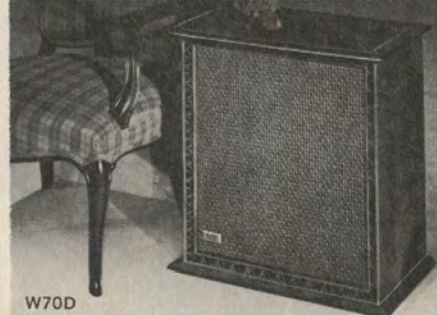
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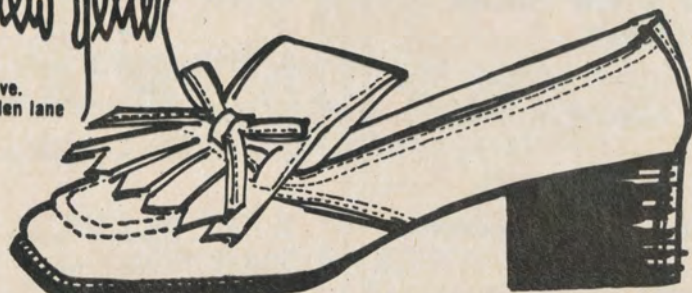
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Sunday, October 6, at 2:30 p.m.

THE HEARST GREEK THEATER

#### SACRAMENTO PERFORMANCE

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**MADAMA BUTTERFLY (in Italian) Puccini**

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Finally, somebody has had the enterprise to acquire a representative collection of the beautiful Gyoko pieces which have become the objects of competitive individual search by those who recognize the artistry of the Japanese woman who creates these abstract forms in glass.

Lucille Spackman, who heads up Yen Yen of Malaya, the Thai silkwear and gift shop on Pacific, heard that Gyoko (in private life Mrs. Nyle K. Walton) was leaving the Bay Area. Mr. Walton, who has been teaching at the University of California at Berkeley, has accepted a guest instructor post at the University of Georgia. The Waltons will be gone at least a year.

Mrs. Spackman persuaded the artist to allow her to exhibit and sell her most recent work, all original in design, one-of-a-kind.

Gyoko glass naturally reflects the Japanese mood, as the artist was born in Tokyo and attended the University of Meiji Gakuin. Her technique, perfected to suggest cloud-sea effects, was not learned in Japan, however, for she studied English literature in her homeland. Professors at San Francisco State, where she continued her studies after coming to the Bay Area, detected her latent art abilities and suggested she enter art classes at San Jose State. (San Francisco State has since acquired the necessary equipment and now also offers courses in glass and ceramics work.) Her mentor at San Jose State, where Gyoko fulfilled the prophecy of her talents, was Professor Rover Fruitz. She studied with him for two years.

Since becoming publicly recognized, particularly through her association with Ikebana, Gyoko has worked with the facilities put to her use by the Design Department at the University in Berkeley.

One of the delights of Gyoko glass is its quixotic habit of changing hue in different lights. The clue of this chameleon quality is the artist's use of silver of nitrate in her colors. A vase which is blue under artificial light diffuses to a soft grey under sunlight. Even her colors follow abstract patterns, with each piece subtly shifting design under the impact of changing light.

The Gyoko collection at Yen Yen of Malaya is available from five to thirty-five dollars. A limited selection, but the first to be brought together for connoisseurs under one roof anywhere.

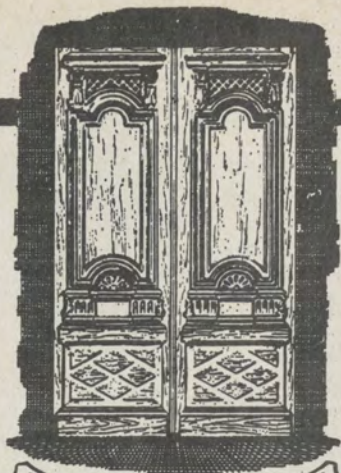


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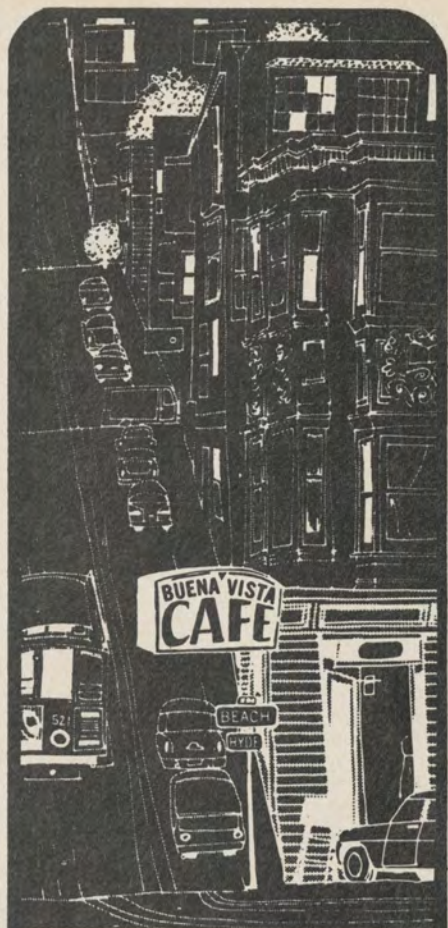
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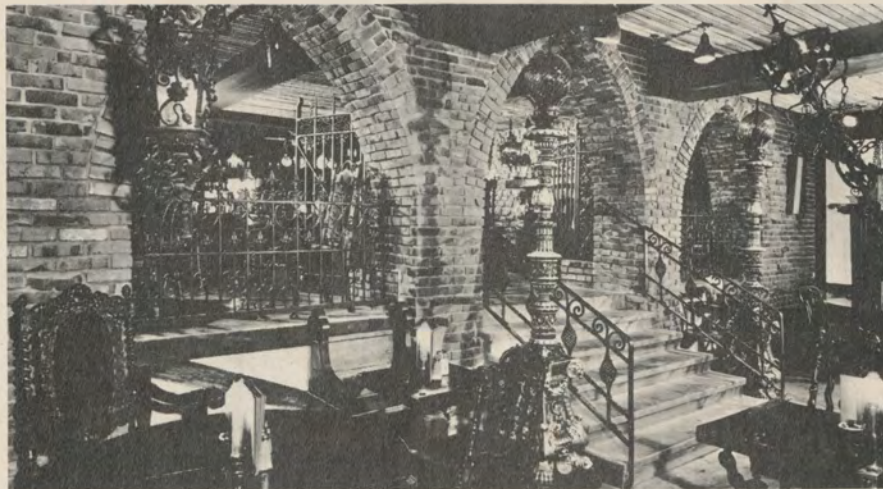
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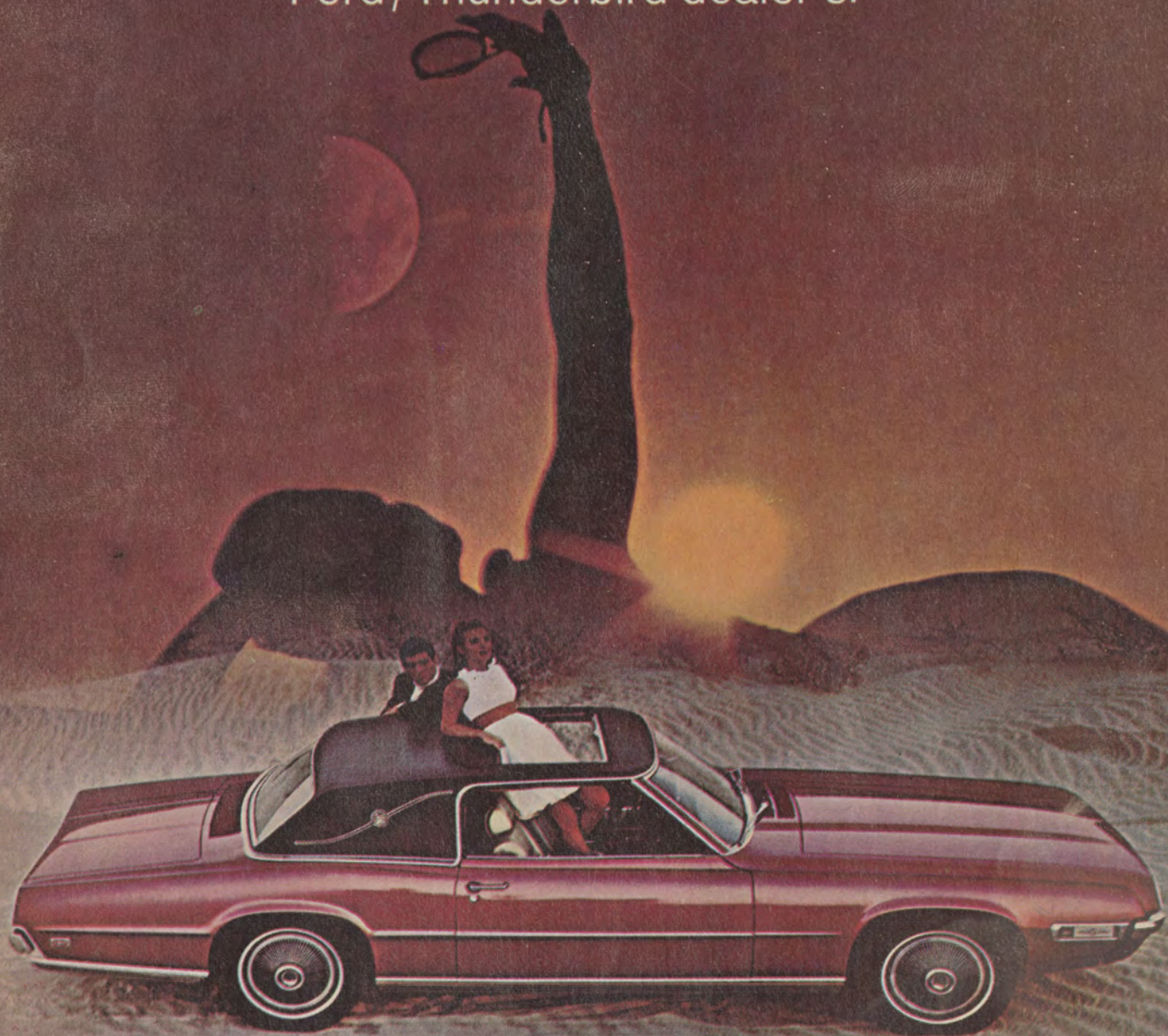
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THURSDAY, OCTOBER 10, 1968  
CIVIC AUDITORIUM • 9 PM  
SEATS FROM \$1.00 TO \$7.00 AVAILABLE AT  
SHERMAN CLAY AND OPERA HOUSE BOXOFFICES

Tuesday Evening, October 8, 1968, at 8:00  
(Final curtain approximately 11:00)

Premiere Performance

# ROYAL PALACE

(in German)

*music by* KURT WEILL

*text by* IVAN GOLL

*lyric dance drama version by* GUNTHER SCHULLER

*conductor:* GUNTHER SCHULLER

*staged and choreographed by* ALAN JOHNSON

*projections:* WOLFRAM SKALICKI

Ballet: Dejanira ..... CHARLENE MEHL  
The men ..... JOHN SULLIVAN  
HENRY KERSH  
LEMUEL BORDEN  
ZACK THOMPSON

corps de ballet

Singers: Dejanira ..... CAROL TODD  
The men ..... STEPHEN JANZEN  
ARA BERBERIAN  
ALAN CROFOOT  
CLIFFORD GRANT

Soprano voice ..... SHEILA MARKS

Tenor voice ..... VAHAN KHANZADIAN

*chorus:* STEFAN MINDE

*costumers:* GOLDSTEIN & CO.

*followed by*

First San Francisco Opera Presentation

# ERWARTUNG

(in German)

*monodrama by* ARNOLD SCHOENBERG

*text by* MARIE PAPPENHEIM

*conductor:* GUNTHER SCHULLER

*production:* PAUL HAGER

*designers:* HANS AEBERLI  
DAVIS L. WEST

A woman ..... MARIE COLLIER

*costumers:* GOLDSTEIN & CO.

*followed by*

American Stage Premiere

# CHRISTOPHER COLUMBUS

(THE DISCOVERY OF AMERICA)

(in English)

*opera by* DARIUS MILHAUD

*text by* PAUL CLAUDEL

*conductor:* GUNTHER SCHULLER

*production:* ADOLF ROTT

*designers:* WOLFRAM SKALICKI  
DAVIS L. WEST

Explicator .....	WILLIAM WILDERMANN
Soprano voice .....	SHIGEMI MATSUMOTO
Christopher Columbus I.....	THOMAS TIPTON
Christopher Columbus II .....	ALLAN MONK
Prosecutor .....	HERBERT BEATTIE
Defenders .....	HOWARD FRIED RICHARD MALONE CLIFFORD GRANT
Servant .....	RAYMOND NILSSON
Innkeeper .....	WALTER MATTHES
Queen Isabella .....	CAROL TODD
Guitar players .....	RAYMOND MANTON WILLIAM FLECK SEAN BARKER
Creditors .....	ALAN CROFOOT RICHARD J. CLARK STEPHEN JANZEN
Major Domo of the King of Spain.....	ROBERT GLOVER
Young soldier .....	VAHAN KHANZADIAN
Wise man .....	ARA BERBERIAN
Recruiting officer .....	DON LePAGE
Recruiter .....	DAVID TENBROOK
Hangman .....	JAMES GETTYS
Delegate of the sailors .....	ARCHIE DRAKE
Officer .....	TIMOTHY NOLEN

*Envy, Ignorance, Vanity, Avarice, the sultan Miramolin,  
Columbus' mother and sister, an old sailor.*

corps de ballet

*chorus:* STEFAN MINDE

*choreographer:* NANCY JOHNSON

*costumers:* GOLDSTEIN & CO.

MAJOR INTERMISSION AFTER "ERWARTUNG"

*Next Regular Subscription Series performance: Tuesday, October 15, at 8:00  
IL TROVATORE (in Italian) Verdi*

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



Sunday Afternoon, October 13, 1968, at 2:00  
(Final curtain approximately 5:00)

Premiere Performance  
**ROYAL PALACE**

(in German)

music by KURT WEILL

text by IVAN GOLL

lyric dance drama version by GUNTHER SCHULLER

conductor: GUNTHER SCHULLER

staged and choreographed by ALAN JOHNSON

projections: WOLFRAM SKALICKI

Ballet: Dejanira ..... CHARLENE MEHL  
The men ..... JOHN SULLIVAN  
HENRY KERSH  
LEMUEL BORDEN  
ZACK THOMPSON

corps de ballet

Singers: Dejanira ..... CAROL TODD  
The men ..... STEPHEN JANZEN  
ARA BERBERIAN  
ALAN CROFOOT  
CLIFFORD GRANT

Soprano voice ..... SHEILA MARKS

Tenor voice ..... VAHAN KHANZADIAN

chorus: STEFAN MINDE

costumers: GOLDSTEIN & CO.

followed by

First San Francisco Opera Presentation

**ERWARTUNG**

(in German)

monodrama by ARNOLD SCHOENBERG

text by MARIE PAPPENHEIM

conductor: GUNTHER SCHULLER

production: PAUL HAGER

designers: HANS AEBERLI  
DAVIS L. WEST

A woman ..... MARIE COLLIER

costumers: GOLDSTEIN & CO.

followed by

American Stage Premiere

# CHRISTOPHER COLUMBUS

(THE DISCOVERY OF AMERICA)

(in English)

*opera by* DARIUS MILHAUD

*text by* PAUL CLAUDEL

*conductor:* GUNTHER SCHULLER

*production:* ADOLF ROTT

*designers:* WOLFRAM SKALICKI  
DAVIS L. WEST

Explicator .....	WILLIAM WILDERMANN
Soprano voice .....	SHIGEMI MATSUMOTO
Christopher Columbus I.....	THOMAS TIPTON
Christopher Columbus II .....	ALLAN MONK
Prosecutor .....	HERBERT BEATTIE
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*Envy, Ignorance, Vanity, Avarice, the sultan Miramolín,  
Columbus' mother and sister, an old sailor.*

corps de ballet

*chorus:* STEFAN MINDE

*choreographer:* NANCY JOHNSON

*costumers:* GOLDSTEIN & CO.

MAJOR INTERMISSION AFTER "ERWARTUNG"

*Next Sunday Afternoon Series performance, October 20, at 2:00*  
IL TROVATORE (in Italian) Verdi

*Next Sunday Afternoon Series B performance, October 27, at 2:00*  
MADAMA BUTTERFLY (in Italian) Puccini

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