

Fra Diavolo

1968

Friday, November 22, 1968 8:00 PM
Tuesday, November 26, 1968 8:00 PM
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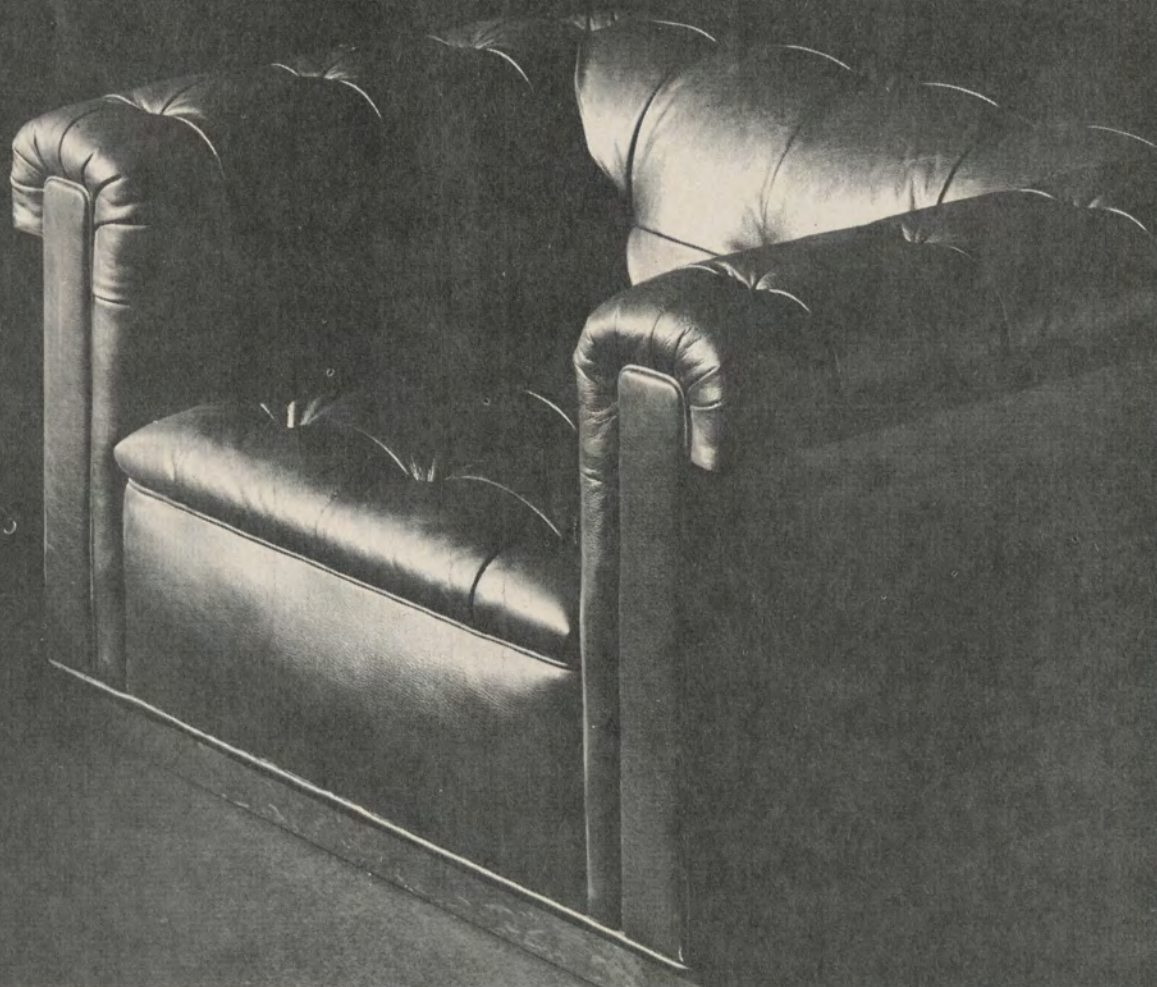
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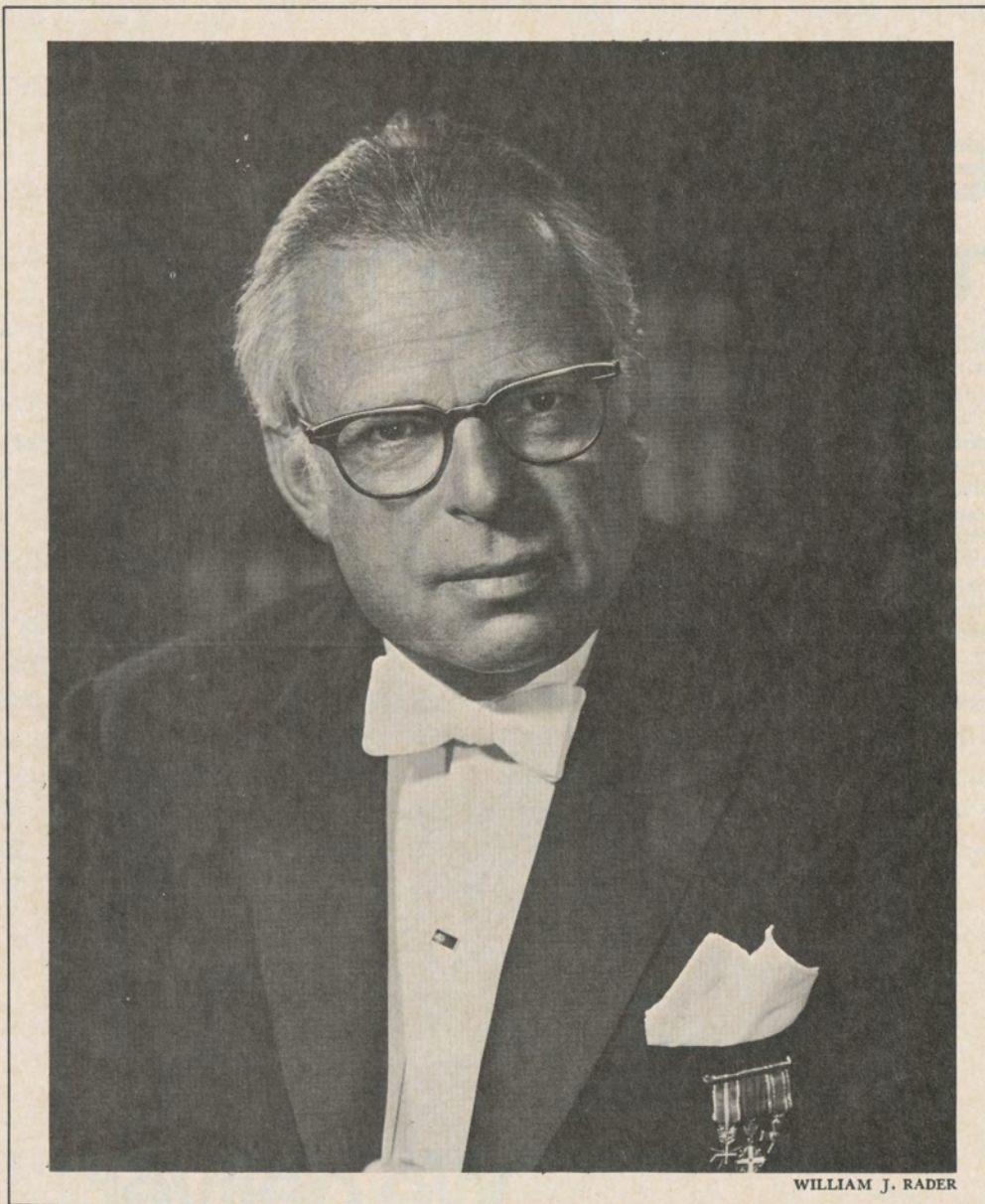
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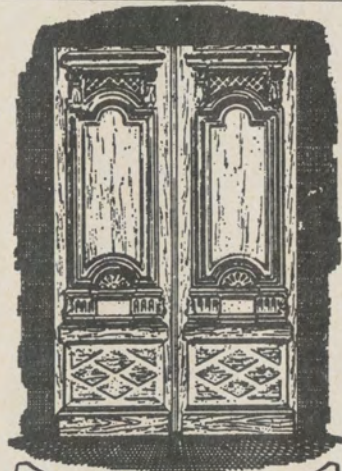
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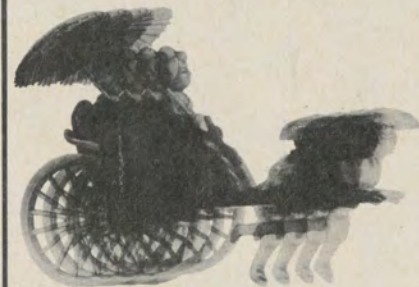
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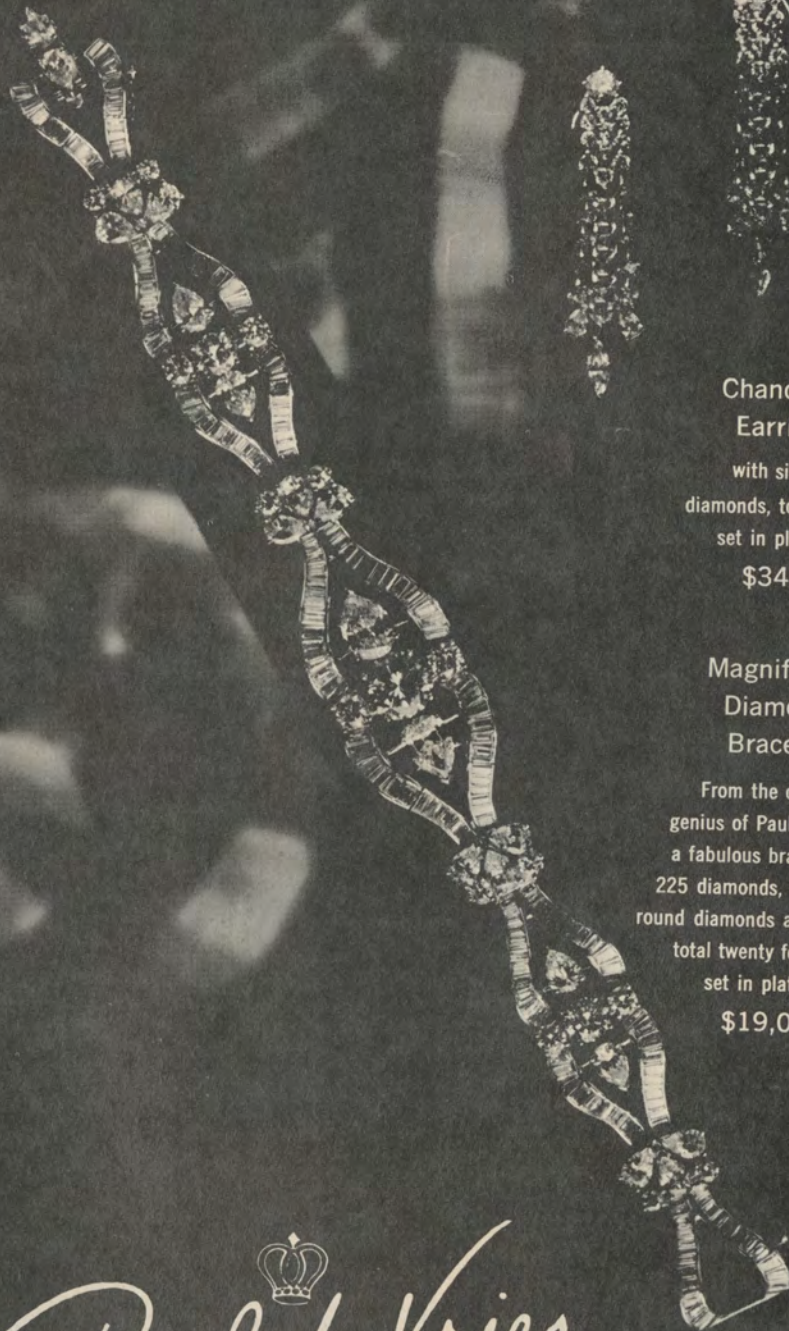
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Walda Bradley
Sondra Brewster
Norma Bruzzone
Louise Corsale
Peggy Covington
Carol Denyer
Beverly Finn
Ingeborg France
Karen Gafvert
Ann Graber
Katherine Hancock
Walda Hasselberg
Louise Hill
Linda Hollenbeck
Phyllis Huie
Vasiliki Husmas
Ann Lagier
Jeannine Liagre
Carol MacLaren
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Luana Noble
Neysa Null
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Pauline Pappas
Jeanne Pfandl
Carol Pritchett
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Dawn Shoup
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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
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

Auxiliary Ballet

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Holly Henson
Daisy McVay
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Carmela Sanders
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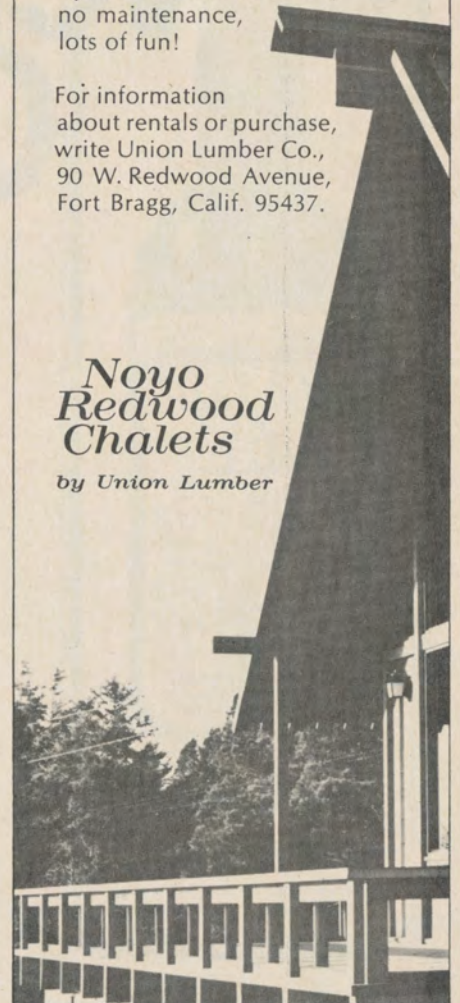
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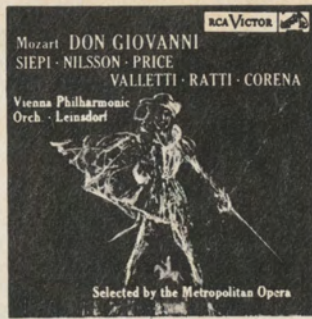
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George Nagata
Zelik Kaufman
Herbert Holtman
Rose Kovats
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Frederick Koegel
Gail Denny
Reina Schivo

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FRA DIAVOLO

by Bruce Donnell

Set sketch
by
Robert Darling



"It is not death that I fear, but the shame you have fastened to the noble name, Fra Diavolo, by your act—charging him with being an outlaw, a bandit and a brigand!" He advanced to meet the bullets sent against his bared breast, and fell, one hand upon his heart, the other holding fast in its grasp the flag of his beloved Calabria."

Thus ends an account of the execution of Michael Pezza, an Italian patriot of the early 19th Century, the historical Fra Diavolo upon whose life Auber's opera is based. Pezza was born of a poor family in Itri in 1771, a time at which Italy was torn by internal wars. A shepherd, a postman, and then a customs worker in his youth, Pezza followed the example of his father, who had fought in the Austrian and French wars, and enlisted in the army, rising to the rank of colonel by the time he was 29.

He married the Neapolitan, Rachel de Franco, but was separated from her by the Napoleonic wars, and to avoid dishonoring her when he returned in disgrace, refused to ask her to come back to him. It is supposed to be at this time that his grief turned him into a soldier of fortune.

In 1806 he organized a small guerilla band against Napoleon that successfully fought French troops for several months. The capture and execution of his favorite officer and the ambush by French forces at Miranda in which most of his followers were killed, however, forced him to abandon his guerilla activities.

It was when he learned that the French had put a price on his head that he was forced to hide out in the mountains and become a highwayman in order to survive. He followed the code of the banditi of the time, and is said to have never robbed women or children or those who appeared too poor to afford a robbery. Unlike the hero of the opera, however, he was not well suited to such life, and decided after only a few weeks to surrender himself to the French; but before he was able to do so, he was captured by Papal soldiers and condemned to life imprisonment by the cardinal of

Pisa. He was later freed to fight in the Papal army, and then released to rejoin his wife in Naples.

During the last Napoleonic invasion of Italy, Pezza decided to organize another guerilla band, but was recognized by a French spy. Captured, he was charged and executed, not as an enemy of France but as a bandit, uttering his last words as quoted above.

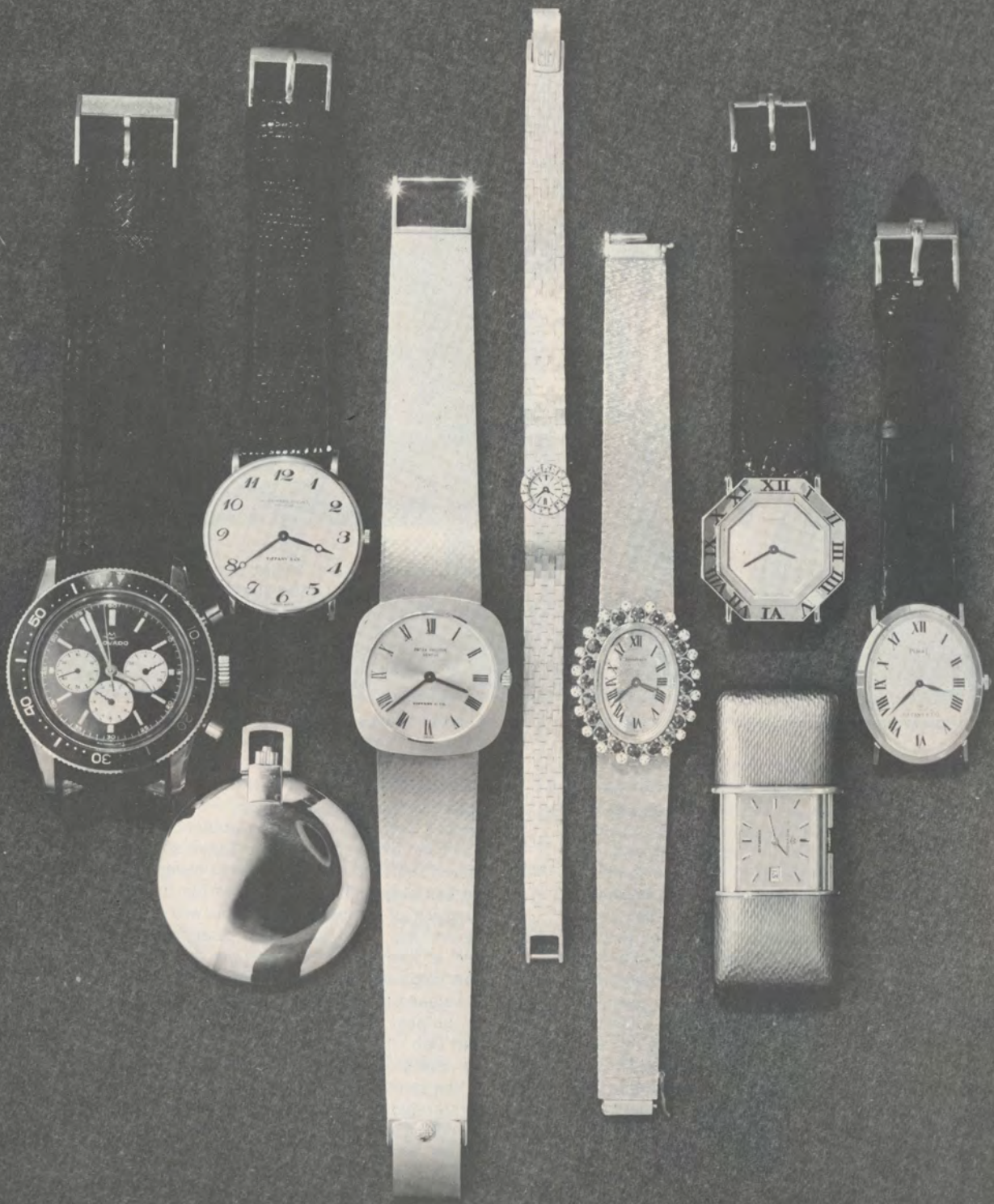
The French dramatist, Eugene Scribe (1791-1861) was interested by accounts of Pezza's life and had decided to write a play on it when Auber, having read parts of the manuscript, convinced the poet to allow him to set it to music. An old account of the discussions between Auber and Scribe depicts them as so moved by Pezza's valor, that one can scarcely believe that they were concerned with the opera that is known today. No matter how much Auber and Scribe may originally have believed that they were writing a memorial to Fra Diavolo's bravery, the finished opera owes little more than its title to the Italian patriot; the particular talents of the composer and dramatist, as well as the conventions of the opera-comique, necessarily produced the work in its present form.

The general idea for the opera, as well as for some of the characters, was taken from a group of stories about the Italian banditi under the heading of "The Inn at Terracina" in Tales of a Traveler by Washington Irving. The character of Lord Plimpton, for example, was directly derived from that of Alderman Popkins, whose arrival is described in the following fashion:

"Those who have seen an English family-carriage on the Continent must have remarked the sensation it produces. It is an Epitome of England; a little morsel of the old Island rolling about the world. Everything about it is compact, snug, finished, and fitting... the ruddy faces gaping from the windows... profoundly ignorant of the country and the people, and devoutly certain that everything not English must be wrong."

The character of Fra Diavolo in the opera was inspired by several banditi whose life-histories are described in

continued on page twenty-nine



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New Production/Revival

FRA DIAVOLO

(in English)

opera in three acts by DANIEL FRANCOIS AUBER

original text by EUGÈNE SCRIBE

English text by JOHN GUTMAN

conductor: MARIO BERNARDI

production: LOTFI MANSOURI

designer: ROBERT DARLING

Lorenzo VAHAN KHANZADIAN
Matteo CLIFFORD GRANT
Zerlina MARY COSTA
Lady Pamela SYLVIA ANDERSON
Lord Plimpton HERBERT BEATTIE
Fra Diavolo NICOLAI GEDDA*
Giacomo ARCHIE DRAKE
Beppo RAYMOND MANTON
A soldier JAMES EITZE
A peasant STEPHEN JANZEN

*San Francisco Opera debut

Bridegroom, his mother, soldiers, villagers, bandits

Corps de ballet

chorus: STEFAN MINDE

choreographer: NANCY JOHNSON

costumers: GOLDSTEIN & CO.

place and time: Terracina, in southern Italy during the early part of the 19th century

Act I: An inn on the road to Terracina

Act II: Inside the inn

Act III: Scene 1: The hideout of Fra Diavolo
Scene 2: On the outskirts of Terracina

MAJOR INTERMISSION AFTER ACT II

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twenty-seven

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The Story of "FRA DIAVOLO"

ACT I: At an inn near Terracina, Lorenzo, an officer, tells his soldiers that a handsome reward is being offered for the capture of the notorious bandit Fra Diavolo. [Lorenzo is in love with the innkeeper Matteo's daughter, Zerlina. But because he is poor, Matteo will not allow them to marry and insists that she take as husband a prosperous farmer, Francesco, from a neighboring village. The wedding is to take place the next day.] Lord Plimpton, an English tourist, rushes in with his wife, Lady Pamela, saying that their coach has been held up and ransacked by brigands, clearly the work of Fra Diavolo's band. Lorenzo leaves with his soldiers in pursuit. Just as Plimpton accuses his wife of having flirted with the Marquis, a fellow traveler, the Marquis arrives; he is, in fact, Fra Diavolo in disguise. He is welcomed by Matteo and listens with amusement as Zerlina entertains him with a tale of the infamous Fra Diavolo. Two of his band, Giacomo and Beppo, appear, disguised as pilgrims. The supposed Marquis generously offers to pay their lodging for the night.

Giacomo and Beppo tell their master that they were unable to find Lord Plimpton's gold. In an ensuing conversation with the Lord, Diavolo learns that he has exchanged the gold for banknotes and sewn them into his coat. Lorenzo returns with the news that he and his soldiers have killed several of Fra Diavolo's band and recovered Plimpton's stolen property. Lady Pamela is so happy that she makes her husband give Lorenzo the full amount of the reward. With this unexpected windfall the young couple feel sure they will be allowed to marry. Lorenzo and his men leave again, this time in pursuit of Fra Diavolo himself.

ACT II: Fra Diavolo, Beppo and Giacomo have to pass through Zerlina's room on their way to rob the Plimptons. They conceal themselves as she gets ready for bed and after she has fallen asleep decide that they must kill her lest she wake up and give them away. They are interrupted by a loud knocking and quickly hide. It is Lorenzo, who has returned with the news that his men are on Diavolo's trail but will stop at the inn for the night. Zerlina leaves to go and feed the soldiers. A noise in the closet where the bandits are hidden startles Lorenzo and Plimpton, who has been awakened by the returning soldiers. They are surprised and distressed to discover the Marquis, who claims he has come to keep a rendezvous. He tells Lorenzo that his love is Zerlina; Plimpton that it is his wife. Both men challenge him to duels which he pretends to accept.

The ladies enter only to be berated. Lorenzo breaks off the engagement and Plimpton threatens his wife with divorce. The irate departure of the two couples delights Diavolo who helps his men escape out the window.

ACT III, SCENE I: Fra Diavolo prepares a last attempt to secure Lord Plimpton's valuables. He sends Beppo and Giacomo, who are still in Terracina, a message asking them to ring the chapel bell once the coast is clear.

SCENE II: Matteo has returned with Francesco and the wedding celebration has begun, much to Zerlina's distress. She overhears two men (Beppo and Giacomo) in the crowd repeat snatches of the song she sang while getting ready for bed the night before. She excitedly tells Lorenzo, who arrests them. He finds Fra Diavolo's instructions on Beppo and, telling the villagers to hide, forces him and Giacomo to give the all-clear signal. Diavolo appears. When he reaches the center of the square he is seized and surrounded by the crowd led by Lorenzo and Lord Plimpton.

FRA DIAVOLO

continued from page twenty-five

Costume design
by
Robert Darling



some detail. Several of the characters, as well as the actual plot, are Scribe's invention, but Irving suggested many situations upon which the poet's imagination could build.

It was not until Auber met Scribe that his own popular success was ensured, and the resulting collaboration was one of those unions in which the talents of one perfectly complemented those of the other. Auber was born to mercantile parents in Caen in 1782. He liked music as a young man and when his parents lost their property in the Revolution, he resolved to become a composer. He was a pupil of Cherubini, but experienced difficulties in obtaining the services of a good librettist, in that his early dramatic works were distinguished only in their consistent ability to produce an unfavorable public reception. It was not until he was 38, when, on the recommendation of Mme. Planard, who felt that "poor Auber... is so well-bred, so witty, and so good an accompanist," he was given a decent libretto and produced his first success, *La Bergere Chatelaine*.

Scribe was at the same time writing a vaudeville for the *Theatre de Madame* and, impressed with Auber's work, requested permission to use in his vaudeville the melody of a round from Auber's recent success. Auber was honored to lend his music, and thus the collaboration was born.

The two were remarkably able to adapt themselves to the rather individual working habits of the other. When Auber met Wagner in 1860, he told him that he cared only for women, horses, the boulevards, and the Bois de Boulogne. This "most Parisian of the Parisians," who only left Paris once in his whole life (a short trip to London when he was a boy), generally composed while on horseback in the Bois de Boulogne. Upon his return home, he would improvise at the piano and the quick-witted Scribe would supply verses to the already-composed music—this practice of Auber's was probably a carryover from his early days when he had to compose arias without words for want of a librettist.

Auber's greatest gift was the ease with which he could find a melody—with the result that sometimes the melody was not altogether appropriate to the dramatic situation at hand; Auber was too busy to worry about that, however, and Scribe attached less than primary importance to the music. It was only in principal scenes that Auber composed to existing verses by Scribe; these he worked on until four or five o'clock in the morning, after returning from his almost nightly trips to the theater. Auber's first success with Scribe was *Leicester, ou le Chateau de Kenilworth* (1823); *Fra Diavolo* was produced in 1830. The two continued to write a total of 38 operas together, including *Gustave III, ou Le Bal Masque*, an unsuccessful attempt at a serious opera, the libretto for which, however, was the inspiration for Verdi's opera.

Rossini said of the composer, "Auber may have produced light music, but he produced it like a great musician." Auber's greatest works are examples of the most French of musical-dramatic forms, the opera-comique, and *Fra Diavolo* can best be understood if one has some knowledge of the traditions of this form. Beaumarchais said that "the French nation is more a nation of singers of songs than of musicians," and it is true that the origin of the opera-comique lies in the French popular song.

Ironically, the opera-comique developed out of the efforts of those who most tried to suppress it, the Academie Royale de Musique, founded in 1669 by Louis XIV. After its originator, Cambert, the dictator of the lyric stage and creator of French Grand Opera was Jean-Baptiste Lully. Only those composers who accepted Lully's style and followed his principles could join the Academie. Those composers who could not accept his despotism lent their talents to the vaudeville players of the Foire Saint Germain; their popular success was such that Lully secured a court order forbidding the performance of all vocal music in the vaudeville theaters and reducing the size of the orchestras to four

continued on page thirty-one

LUCIANO PAVAROTTI
 VERDI AND
 DONIZETTI ARIAS
 Excerpts from Luisa Miller,
 I Due Foscari, Un Ballo in
 Maschera, Macbeth,
 Lucia di Lammermoor,
 Il Duca D'Alba,
 La Favorita,
 Don Sebastiano
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 with Ghiaurov, Corena,
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 SIEPI**
 Mozart:
 DON GIOVANNI
 with Danco, Della Casa,
 Gueden, Corena,
 Dermota - Krips
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**RENATO
 CIONI**
 Donizetti:
 LUCIA DI LAMMERMOOR
 with Sutherland,
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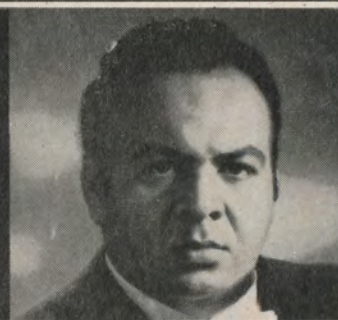
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 Sordello - Serafin
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**MARIE
 COLLIER**
 Strauss: ELEKTRA
 with Nilsson, Resnik,
 Krause, Stolze - Solti
 OSA-1269

continued from page twenty-nine

stringed instruments and an oboe. Soon after, the Comedie Francaise was able to prohibit even speech from these performances. The popularity of the vaudeville was stimulated rather than suppressed by these restrictions, however, and the audiences soon learned to participate in the performances by reading aloud the dialogue that would have been spoken by the actors but that was now written on placards displayed for that purpose.

These pieces, known as "operas de comedie" and "comedies a ariettes" more than once threatened the authority of the Academie—they were suppressed for three years in 1721 and again in 1745—but as a result of the "Guerre des Bouffons" gained a firm foothold in French musical life. Lully's successor was Rameau, whose authority was challenged in 1752 by a season of light opera—notably including Pergolesi's *La Serva Padrona*—presented by an Italian company, "Les Bouffons," whom the Academie had thought harmless enough to be allowed to use their theater. Paris split into two factions, one supporting Rameau, and the other the Italian troupe. It was during this time of exchange of ideas and pamphlets that Rousseau, upholding the Italians, called the French language unsingable, and "French music" a contradiction of terms. When Rameau died, Gluck became the champion of the Academie and brought to it new life, but opera-comique, now directly influenced by the Italian musical theater modified by French taste, came into its own, freed from the restrictions of the Academie.

Opera-comique came to be a musical-dramatic piece, generally less serious than grand opera and without a tragic end, with spoken dialogue between the musical numbers. *Carmen* is a partial exception to this rule; the story of *Wilhelm Meister*, however, was changed to allow that character to marry the heroine of *Mignon*, by Thomas. Other examples of opera-comique are Meyerbeer's *Dinorah*, Delibe's *Lakme*, Massenet's *Manon*, Offenbach's *Les Contes d'Hoffmann*, Charpen-

tier's *Louise*, and the major portion of the works of Auber. The opera-comique was a popular musical form in 19th Century France and by far the most truly representative of the French spirit; it is in this context that *Fra Diavolo* can best be appreciated.

The following obituary appears in the "Monthly Musical Record" of London on 1 June 1871:

"In estimating Auber's position among composers, it is most important to bear in mind that he is above everything French. Those who would measure him with the great German masters regard him with a point of view which not only does him an injustice, but renders themselves incapable of appreciating his excellences. He is as much the incarnation of French music as Weber, in the *Freischutz* is that of Germany. His compositions have the sparkling vivacity and the *esprit* (we are forced to use the French word for want of a suitable English equivalent) so characteristic of his nation. Depth of expression and sentiment is not his forte; hence, in spite of the great beauties of his *Masaniello*, we must say that comedy is the line in which he most excelled. Here his abundant melody, marked rhythm, and piquant instrumentation are displayed to the best advantage. His comic operas may perhaps be not inappropriately described as "musical champagne"—delicious and exhilarating, though without much "body;" and it will be long, we think, before such works as *Fra Diavolo* and *Le Domino Noir* are banished from the stage. By his death France has lost her most brilliant musical star; and among French composers of the first rank he will ever hold a prominent place..."

Auber's name may not now be as well known as the writer of this English article predicted, but his music still holds considerable charm for those who take the time to listen.



NICOLAI GEDDA

Now at the height of his career, the famed Swedish tenor makes his San Francisco Opera debut as "Fra Diavolo" although his voice is already well-known locally—he enjoys the distinction of being the most recorded tenor ever, with a total of more than eighty recordings to his credit.

Gedda received his first musical training from his father, Michail Ustinoff, a Russian schoolteacher who had settled in Stockholm and married a Swedish wife. The young Nicolai began as a boy soprano in the Russian Orthodox church, but after a period of military service he went to work in a bank. The intervention of a customer of the bank who knew of Gedda's interest in vocal studies led to an audition for the Christine Nilsson Award. Gedda won it and received two years of study

at the Royal Conservatory of Music in Stockholm. His professional debut came immediately afterwards with a performance of "Le Postillon de Longjumeau" at the Royal Opera in 1952.

Within one year Gedda had made his first recording (Dmitri in "Boris Godunov"), been chosen as orchestral soloist by both Igor Stravinsky and Herbert von Karajan, and made his debut at La Scala in Milan.

Since then Nicolai Gedda has made his way to the stage of practically every theater of importance throughout the world. He was honored by his own country in 1965 when King Gustav VI named him Court Singer to the Royal Court of Sweden—a distinction won by less than twelve artists in the last 200 years.

DEBUT



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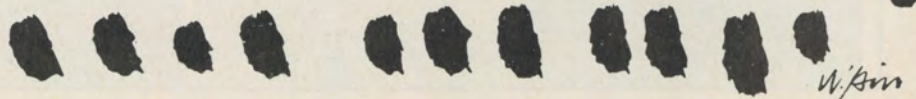
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This is the forty-sixth annual season of the San Francisco Opera and it is the year in which Kurt Herbert Adler celebrates his twenty-fifth anniversary with the Company. He has been General Director for the past fifteen years and before that was assistant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

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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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(Sung in English)

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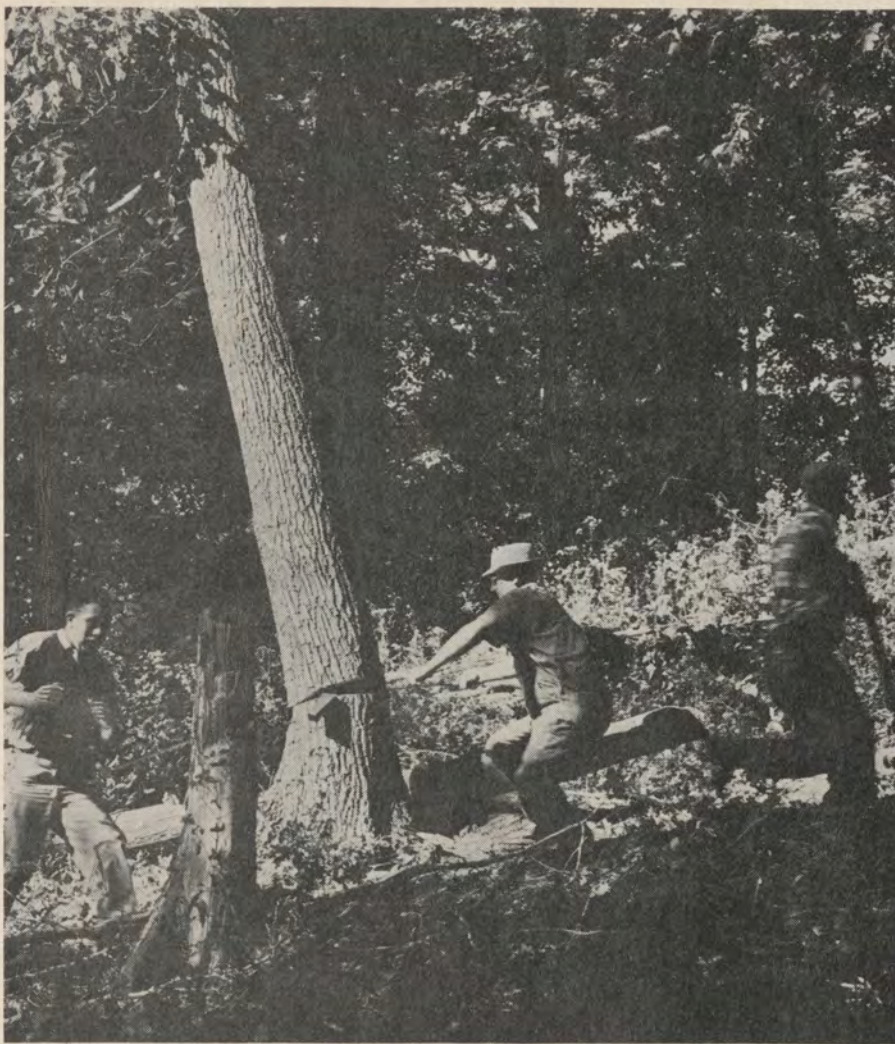
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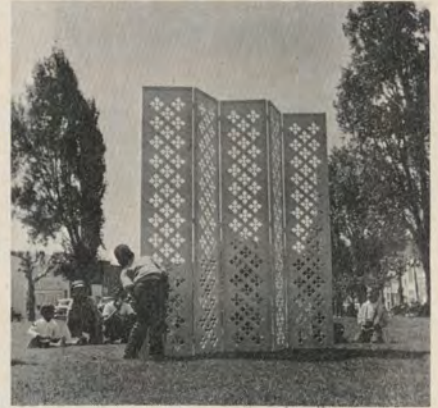
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Repertoire | 1968 Season

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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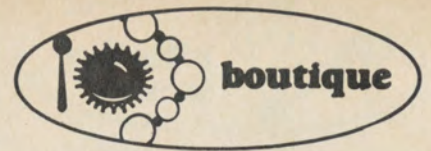
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Repertoire | 1968 Season

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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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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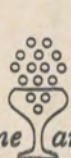


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Presented by the University of California Extension

- 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

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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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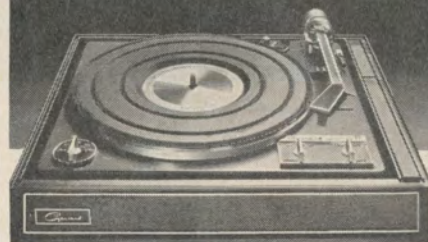
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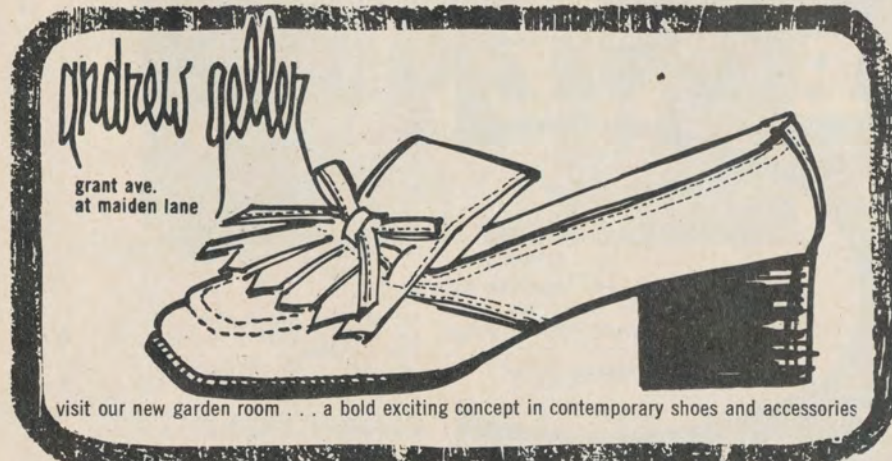
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San Francisco Opera Touring Calendar

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LES TROYENS (in French) Berlioz

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

THE HEARST GREEK THEATER

SACRAMENTO PERFORMANCE

presented by the Sacramento Opera Guild

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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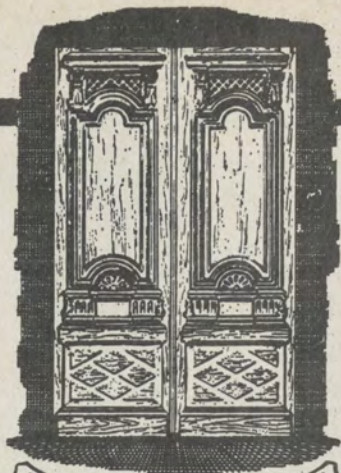


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Mr. Mobell, from his song-writing and theater connections, is gaining recognition in the entertainment world for his conversation-piece designs. Included in his past successes are the battery-lighted candelabra cuff links for Liberace; the Mickey Mouse 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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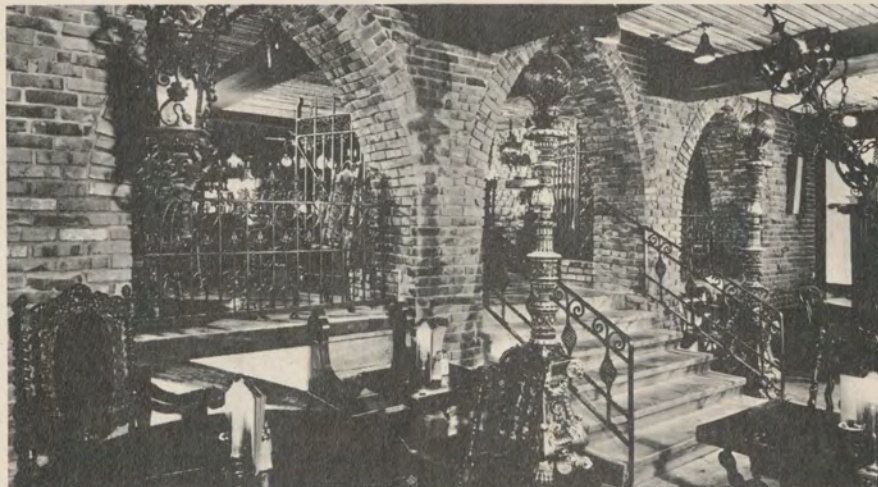
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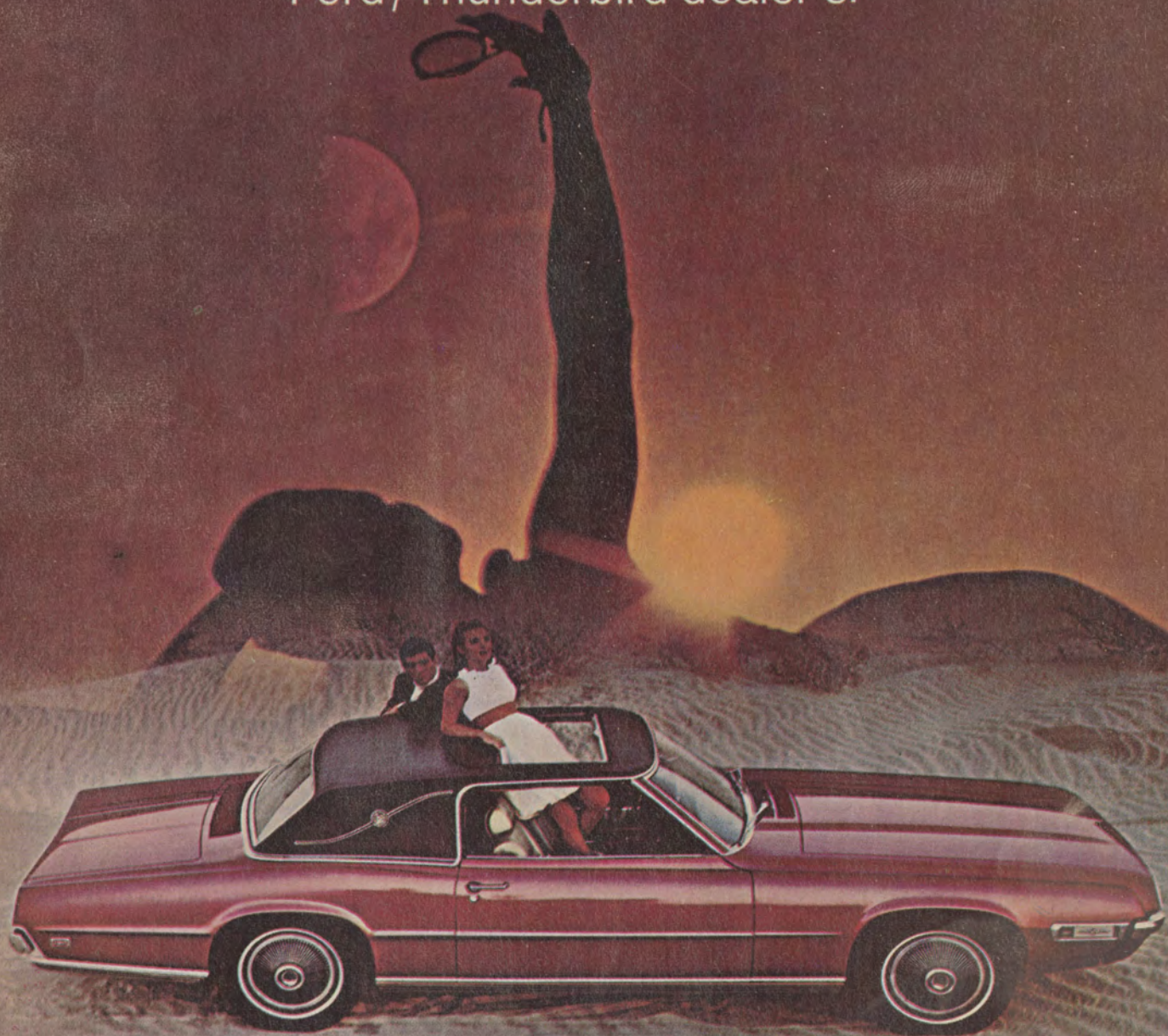
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Tuesday Evening, November 26, 1968, at 8:00
(Final curtain approximately 11:15)

New Production/Revival

FRA DIAVOLO

(in English)

opera in three acts by DANIEL FRANCOIS AUBER

original text by EUGÈNE SCRIBE

English text by JOHN GUTMAN

conductor: MARIO BERNARDI

production: LOTFI MANSOURI

designer: ROBERT DARLING

Lorenzo	VAHAN KHANZADIAN
Matteo	CLIFFORD GRANT
Zerlina	MARY COSTA
Lady Pamela	SYLVIA ANDERSON
Lord Plimpton	HERBERT BEATTIE
Fra Diavolo	NICOLAI GEDDA
Giacomo	ARCHIE DRAKE
Beppo	RAYMOND MANTON
A soldier	JAMES EITZE
A peasant	STEPHEN JANZEN

Bridegroom, his mother, soldiers, villagers, bandits

Corps de ballet

chorus: STEFAN MINDE

choreographer: NANCY JOHNSON

costumers: GOLDSTEIN & CO.

place and time: Terracina, in southern Italy during the early part of the 19th century

Act I: An inn on the road to Terracina

Act II: Inside the inn

Act III: Scene 1: The hideout of Fra Diavolo
Scene 2: On the outskirts of Terracina

MAJOR INTERMISSION AFTER ACT II

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

Sunday Afternoon, December 1, 1968, at 2:00
(Final curtain approximately 5:15)

New Production/Revival

FRA DIAVOLO

(in English)

opera in three acts by DANIEL FRANCOIS AUBER

original text by EUGÈNE SCRIBE

English text by JOHN GUTMAN

conductor: MARIO BERNARDI

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