

Lucia di Lammermoor

1968

Friday, October 25, 1968 8:00 PM

Tuesday, October 29, 1968 8:00 PM

Sunday, November 3, 1968 2:00 PM

Wednesday, November 6, 1968 8:00 PM

Saturday, November 9, 1968 8:00 PM

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Contents

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

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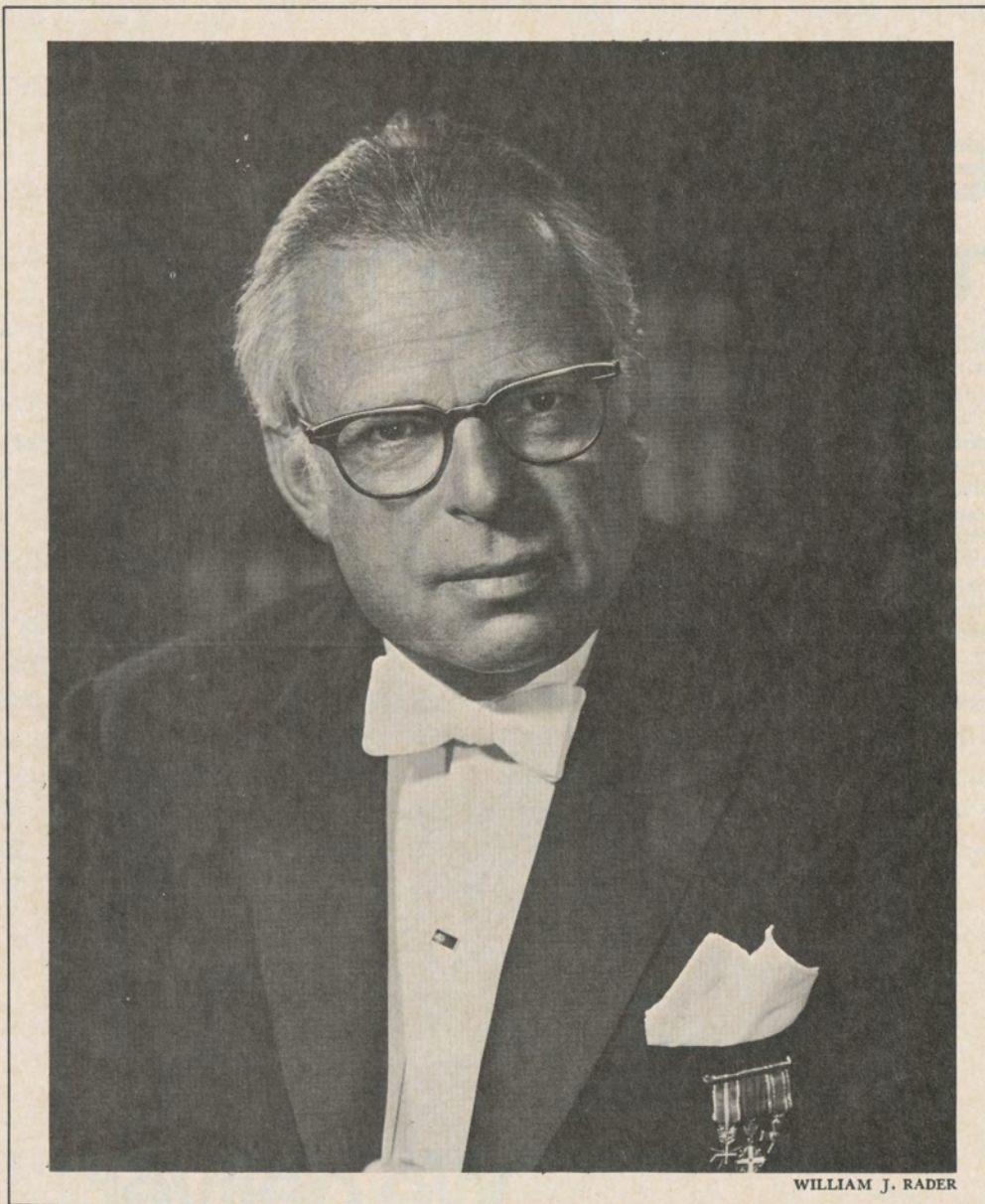


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	*Guy Chauvet	Robert Ilosfalvy	Ugo Trama
		*Stephen Janzen	William Wildermann
		*Vahan Khanzadian	Ingvar Wixell

*San Francisco Opera debut

roster subject to revision

** American debut

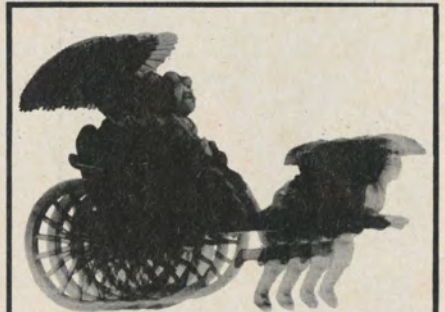


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Stage Directors : RENATE EBERMANN**, LOUIS ERLO, MATTHEW FARRUGGIO,
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DINO YANNOPOULOS

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Assistant Stage Manager : JACQUES KARPO*

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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
Kenneth MacLaren
Thomas McEachern

William McGuire
Henry Metlenko
Victor Metlenko
Thomas Miller
Eugene Naham
Charles Pascoe
Edgar Pepka
Al Rodwell
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
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Linus Eukel
Greg Formes
David Fu
Michael Gabriel
Chris Gelini
Peter Grey
Clifford Hirsch
Paul Hunt
Leonard Kalm
Stephen Kalm
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Richard Kehres
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Patrick Martinez
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Anthony Negro
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Julie Kuehn
Judanna Lynn
Leila Parello
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Allyson C. Segeler

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Charles Perrier
James Piersall
Michael Rubino
Edward Rumberger
John Sullivan
Zack Thompson

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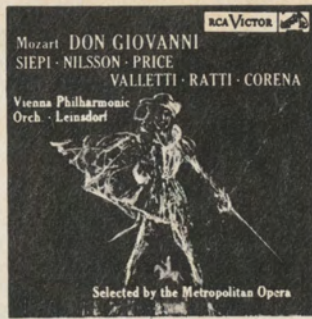
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 Mozart:
 DON GIOVANNI
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Puccini:
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 with Tebaldi,
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 OSA-1314



MARIE
 COLLIER
 Strauss: ELEKTRA
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MOURNFUL SWEETNESS

by Dale Harris



Crichton Castle, Lucia's home

It is only comparatively recently that we have been able to accord Donizetti something like justice. For many years he languished under the condemnation of the sort of serious musician to whom all Nineteenth-Century Italian opera is by nature hopelessly meretricious. To such people the frank enjoyment of melody, especially when sung, is akin to idolatry. Donizetti's detractors found it impossible to acknowledge the capacity of the human voice to amaze and delight. The further notion that this capacity might be used for expressive ends was inconceivable to them. The "florid and showy music" of the Italian school, in E. J. Dent's derogatory phrasing, was thought to be the devil's work, a form of self-indulgence inimical to high art: "What the general public has always wanted was to hear the greatest singers in the most trivial music. Rossini had among his many gifts a genius for triviality." Or as Wagner said, "The real life history of opera ended . . . when the great musical public had come to take quite characterless melody for music's only content. . . ."

Dent's views derive from the Wagnerian revolution whereby, in the second half of the Nineteenth Century, the corrupters of public taste were at long last put to flight, and the money changers banished from the temple of music. Opera-going became a solemn experience: the house lights were extinguished at the commencement of the performance, the doors were barred to latecomers, talking during performances was dis-

couraged, and visiting friends in the boxes for a chat while the music was going on was held impermissible. This is a notion of opera-going that has much to be said for it, and it has held sway now for some time. But it has tended to encourage the belief that opera is a less diverse art-form than its history shows it to be.

One should not exaggerate Wagner's culpability in this matter. His struggle against aesthetic apathy was genuine enough. Moreover, his narrowness of taste is something which a creative artist (especially a revolutionary one) seems forced to impose upon himself in order to set his individual genius free. In any case, Wagner was merely the most influential voice in a widespread reaction against Italian opera and its abuses, among which florid vocal writing seems to have come in for the greatest opprobrium. Berlioz even berated Mozart for satisfying the vanity of the soprano who first sang Donna Anna with "an incredible roulade in the worst style imaginable," at the end of "Non mi dir." "I found it difficult to pardon Mozart for this enormity . . . Mozart has there committed one of the most flagrant crimes in the history of art against passion, feeling, good taste and good sense."

But the effect of Wagner's views upon educated operatic taste was in some ways unfortunate. It obscured for far too long the value of other musical modes than those Wagner found congenial. Since the waning of his influence we have come to recognize

continued on page twenty-nine



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after the novel by SIR WALTER SCOTT

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stage director: DINO YANNOPOULOS
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Alisa SHEILA NADLER
Sir Edgardo LUCIANO PAVAROTTI
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place and time: Scotland at the close of the sixteenth century

Act I: THE DEPARTURE
Scene 1: Grounds of Ravenswood castle
Scene 2: A secluded place in the park
Act II: THE MARRIAGE CONTRACT
Scene 1: Lord Ashton's apartment
Scene 2: Hall in Ravenswood castle
Act III: THE DESTRUCTION
Scene 1: Hall in Ravenswood castle
Scene 2: Graveyard

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The Story of "LUCIA DI LAMMERMOOR"

ACT I: "THE DEPARTURE".

SCENE 1: Normanno, a clansman of Lord Enrico Ashton, directs his men to search the grounds of Ravenswood castle for an intruder. Lord Enrico is told by Normanno that Lucia, Enrico's sister, has been secretly meeting someone whom he believes to be Edgardo, Master of Ravenswood. Enrico, who recently acquired possession of Edgardo's estates by dubious means, is infuriated when his clansmen confirm Normanno's suspicions.

SCENE 2: Lucia awaits Edgardo in a secluded place in the park. She is apprehensive: it was here, she tells blind Alisa, her governess, that a girl was murdered by a member of the Ravenswood clan. The spirit of the girl has appeared to her as a warning of doom. Edgardo arrives and informs Lucia that he must leave at dawn on a mission to France. Before going, however, he wishes to ask her brother for her hand in marriage. Knowing how futile this would be, Lucia dissuades him but Edgardo and Lucia exchange vows of eternal love.

ACT II: "THE MARRIAGE CONTRACT".

SCENE 1: Enrico has plotted a marriage between Lucia and Lord Arturo Bucklaw. Without Arturo's financial and political help Enrico would be ruined. Lucia however has emphatically refused to marry Arturo. Enrico and Normanno have intercepted Edgardo's messages to her from France and now present Lucia with a forged letter in which Edgardo appears to have betrayed her. Lucia still refuses to marry Arturo. Reluctantly she consents at last when her brother confesses that he is guilty of high treason against the crown and Arturo is the only one who can prevent his doom.

SCENE 2: At the marriage ceremony Lucia, in a trance, signs the marriage contract. Suddenly Edgardo appears and, seeing what has happened, curses her.

ACT III: "THE DESTRUCTION".

SCENE 1: At Ravenswood castle the wedding celebration is brought to a halt by Raimondo who bursts in with the news that Lucia has killed her bridegroom. Suddenly she appears. She has transcended reality to enter a world where Edgardo is no longer denied her. She sinks to the ground, waiting for death.

SCENE 2: Edgardo visits the graveyard of his ancestors. He still loves Lucia but reviles her for her supposed treachery. Mourners from Ravenswood enter and tell him of the horrifying events. The knell tolls for Lucia's death. Edgardo draws his dagger and stabs himself.

continued from page twenty-five

once again the more intuitive but not less legitimate achievement of Italian opera. We have witnessed a total reassessment of Verdi, who (*Otello* and *Falstaff* excepted) was despised as a vulgar tunesmith by refined musical taste until the German revivals of the Twenties began to turn the tide in his favor. We have seen a reaction towards melody for its own sake. We have learned again to take pleasure in the skill and beauty of a highly-trained voice. In so doing, we have rediscovered the operas of Handel and Monteverdi. We have found that there is nothing incompatible between delight and profundity of experience.

The tone of derision that once seemed a natural cultivated response to Donizetti (and to Bellini) now seems like inverted philistinism. Bernard Shaw's reactions are a good example: "I listened sternly to the *scena* from *Lucia* with its two touching melodies and its ridiculous and old-fashioned florid frippery in which the flute enters into a contest of pure foolishness with the human voice." To present-day ears this particular cadenza is likely to sound no more inherently foolish than Donna Anna's. Or than Constanze's in *Entführung*. Or, for that matter, than the cadenza in an instrumental work, say Beethoven's Emperor Concerto.

But perhaps the clue to Shaw's inability to appreciate the Mad Scene is the word "sternly." It implies a view of the operatic experience totally at odds with Donizetti's aims. To acknowledge the fact that the role of Lucia culminates in a show piece is not to dismiss it from serious consideration. It is worth remembering that Adelina Patti making her operatic debut with this very role (at the age of sixteen, in New York in 1859) was praised by the critics for her great dramatic power in the Mad Scene. Not for her singing alone, but for her ability to give expression thereby to the tragedy of the heroine. It is also worth remembering that (as Herbert Weinstock has pointed out) two great Nineteenth-Century novels make use of *Lucia* as a counterpoint to the protagonist's emotional crisis. In Flaubert's *Madame Bovary* Emma and her lover Leon attend a performance of the opera at Rouen, and in Tolstoy's *Anna Karenina* Anna sets her face against polite society and goes to seek Vronsky at a performance of *Lucia*.

However, as these literary references make clear, it would be a mistake to claim too much for the opera. In *Madame Bovary* the reference to *Lucia* underlines the romantic confusion, the escapism, of Emma's love; in *Anna Karenina* the reference illuminates Anna's passionate foolhardiness. In both cases what is revealed is something about the heroine's limitations, her flight from reality. *Lucia* has a place in these books because it is the quintessential Romantic opera, a presentation of emotional weakness, as opposed to moral strength. For what the opera achieves is not so much tragedy as pathos.

Lucia is about doomed love. The frail heroine of Romantic literature is a projection of our common vulnerability in face of the hostile powers of the universe. Lucia, like the Scott heroine from whom she was adapted, is unable to withstand the blows that fate deals her. She is torn by conflicting emotions. She must obey both her brother and her heart—an impos-

sible task, since the loyalties are incompatible. Duty thus wars with love, and the eventual result, after the horrifying act of murder that signifies her revolt against destiny, is madness. That is, complete alienation from self and society. The mystery and terror which the universe holds for man, all the powers which are not amenable to his rational control, are thus accorded the final triumph. Lucia goes mad, Edgardo, her true love, stabs himself among the tombs of her ancestors upon hearing of her death. Neither is equal to the demands made upon them by adversity. They do not wrest moral victory from their struggle; neither do they achieve self-knowledge. They are, in other words, not tragic figures, but pathetic figures. They provoke us to pity, but not to terror and admiration.

Donizetti's opera has all the characteristics of the Romantic melancholy which swept Europe in the opening years of the Nineteenth Century: a demented heroine, a remote, exotic setting (as Scotland in the time of William and Mary seemed to the imagination of the period), an emphasis on nature painting (there is a thunderstorm in the often-cut Wolf's Crag scene that opens Act III and reflects the turmoil of the characters), an affinity for mystery, terror and the occult (Lucia is given a premonition of her fate by the bloody apparition of a murdered ancestress). These are the standard ingredients of the period, though their first manifestation was literary rather than musical. Scott, Heine, Hugo, Gautier, Lamartine, Chateaubriand, all made use of similar subject matter and their influence was immediately felt in the theater. Among operas and ballets that still survive, these ingredients are to be found in Bellini's *Puritani*, in Donizetti's *Lucia*, Anna Bolena, *Linda di Chamounix*, and *Dinorah*, in Adolph Adam's *Giselle*, all of which have heroines who go mad.

Donizetti, as the number of his operas on this list suggests, had a particular affinity for the theme of madness. (The irony of his life was that he ended his days completely insane.) His characteristic melodic language with its clear outlines and rhythmic definition has a mournful sweetness and delicacy (often aided by a woodwind coloration in the accompaniment) that is a perfect vehicle for pathos. His characters are most themselves when expressing regret for lost joy. The hero's final apostrophe to the dead Lucia—"Tu che a Dio spiegasti l'ali"—and his broken reminiscence of the tune after he has stabbed himself, is a fine example of regret for lost happiness. Similarly, the once-scorned Mad Scene (as Maria Callas made decisively clear some fifteen years ago) is not simply a vocalise, but a long, expressive farewell to earthly happiness. It is made up of fragmented memories from the past and of illusions about the future. During its course Lucia runs through the promises and catastrophes of her life. The maligned cadenza with flute is (though conventional enough in form) an entirely apt expression of self-communion, of inwardness, of her attempt to heal the breach in nature which fate has occasioned. The whole *scena* is therefore a soliloquy in which the character reveals her deepest feelings and terrors. It is a cause for wonder, not recrimination, that Donizetti should have conceived the scene in terms of *bel canto*.

LUCIANO PAVAROTTI

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MARGHERITA RINALDI



Miss Rinaldi was born in Italy, moved to South America with her family when she was still a child, and later returned to Rome for her vocal studies. She won a competition at Spoleto in 1958 and made her debut that same season as "Lucia di Lammermoor".

Despite a number of offers that came to her then, she decided to devote more time to voice training and accepted an invitation to study at the school of La Scala in Milan. Miss Rinaldi resumed her career four years later and was immediately engaged throughout Italy including Rome, Naples, Parma, and Palermo. Her debut at La Scala was as Gilda

in "Rigoletto" in 1965 and she has since sung there in "L'Elisir d'Amore", "Falstaff", "Idomeneo" and, last season, as "Lucia".

She has performed Gilda in Dallas and Violetta in "La Traviata" with the Chicago Lyric Opera to great acclaim.

Following her five performances of "Lucia" here, the soprano goes to Barcelona, Brussels and Amsterdam for "La Traviata", Parma and Genoa for "La Sonnambula", and Turin for "Rigoletto". After repeating "Lucia" with the San Francisco Opera in Los Angeles in March of 1969, Miss Rinaldi will sing Elvira in "I Puritani" in Madrid.

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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.

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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.

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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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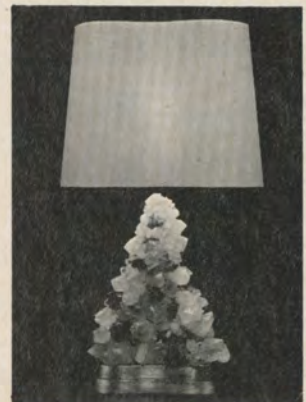


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Friday, evening, September 13, at 8:30 — opening night

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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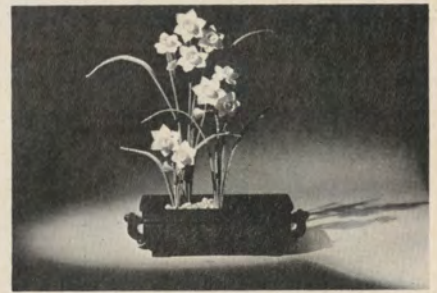
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NEW APPOINTMENT AT MUSIC AND ARTS INSTITUTE

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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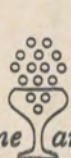


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Presented by the University of California Extension

- 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.
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Presented by the San Jose Opera Guild and ACTION Committee

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

Presented by the Jewish Community Center

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

Presented by University of California Extension, San Francisco

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

Presented by the Senior Center

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

California Historical Society

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Fol de Rol Balloon Ball

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

continued on page 46

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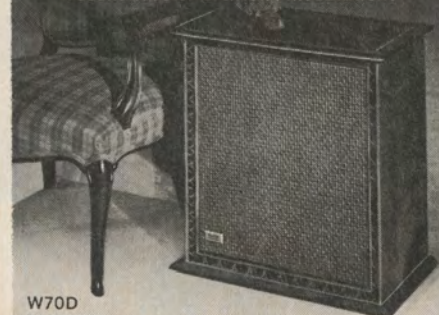
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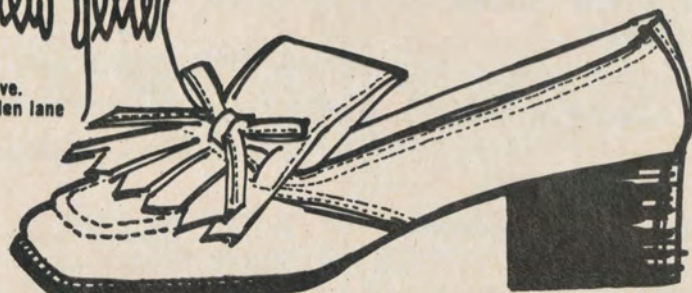
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LES TROYENS (in French) Berlioz

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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Opera Guild Student Matinees

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

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

Wednesday, November 6, 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

Pilou/Bakocevic, Anderson, Nadler
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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.

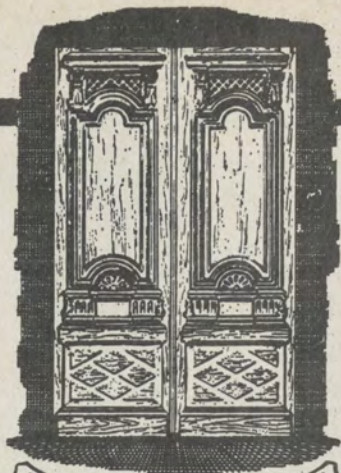


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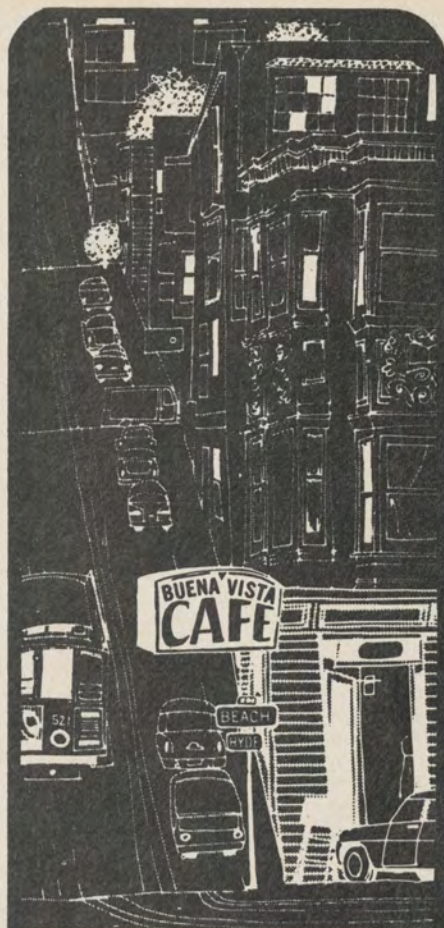
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The watch face limns a caricature of the now famous Mr. Paulsen, the wry-faced member of the Smothers Brothers' team on television. The watches will be mentioned on one of their shows this fall while the presidential campaigns are in full swing.

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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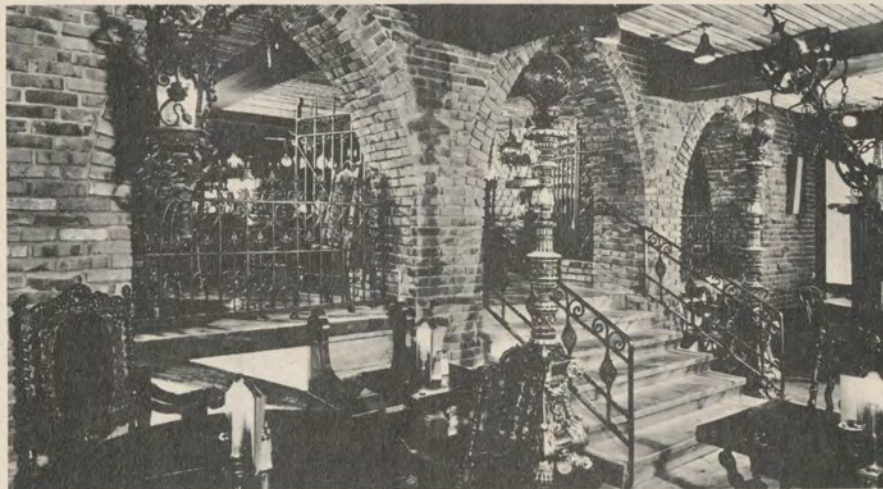
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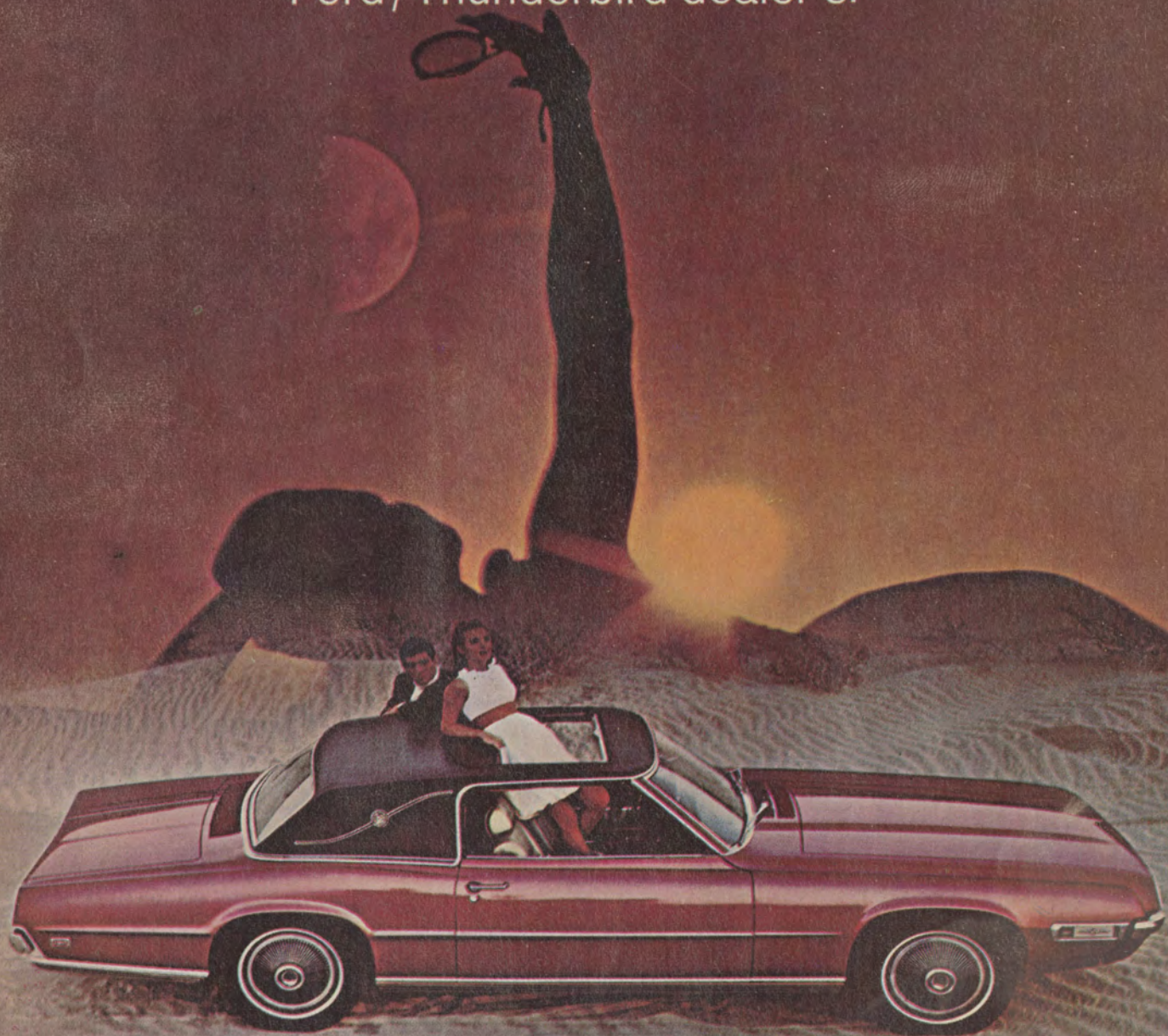
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Tuesday Evening, October 29, 1968, at 8:00
(Final curtain approximately 10:50)

Revival

LUCIA DI LAMMERMOOR

(in Italian)

opera in three acts by GAETANO DONIZETTI
text by SALVATORE CAMMARANO
after the novel by SIR WALTER SCOTT

conductor: GIUSEPPE PATANE
stage director: DINO YANNOPOULOS
designers: LENI BAUER-ECSY
MING-CHO LEE

Normanno ROBERT GLOVER
Lord Enrico Ashton VICTOR CONRAD BRAUN
Raimondo Bidebent CLIFFORD GRANT
Lucia MARGHERITA RINALDI
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Sir Edgardo LUCIANO PAVAROTTI
Lord Arturo Bucklaw VAHAN KHANZADIAN

Friends, relatives, soldiers and servants of Lord Enrico

chorus: ALDO DANIELI
costumers: GOLDSTEIN & CO.

place and time: Scotland at the close of the sixteenth century

Act I: THE DEPARTURE
Scene 1: Grounds of Ravenswood castle
Scene 2: A secluded place in the park

Act II: THE MARRIAGE CONTRACT
Scene 1: Lord Ashton's apartment
Scene 2: Hall in Ravenswood castle

Act III: THE DESTRUCTION
Scene 1: Hall in Ravenswood castle
Scene 2: Graveyard

MAJOR INTERMISSION AFTER ACT II

Next Regular Subscription Series performance: Tuesday, November 5, at 8:00
SALOME (in German) Strauss

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

Sunday Afternoon, November 3, 1968, at 2:00

(Final curtain approximately 4:50)

Revival

LUCIA DI LAMMERMOOR

(in Italian)

opera in three acts by GAETANO DONIZETTI
text by SALVATORE CAMMARANO
after the novel by SIR WALTER SCOTT

conductor: GIUSEPPE PATANE
stage director: DINO YANNOPOULOS
designers: LENI BAUER-ECSY
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place and time: Scotland at the close of the sixteenth century

Act I: THE DEPARTURE

Scene 1: Grounds of Ravenswood castle

Scene 2: A secluded place in the park

Act II: THE MARRIAGE CONTRACT

Scene 1: Lord Ashton's apartment

Scene 2: Hall in Ravenswood castle

Act III: THE DESTRUCTION

Scene 1: Hall in Ravenswood castle

Scene 2: Graveyard

MAJOR INTERMISSION AFTER ACT II

Next Sunday Afternoon Series performance: November 10, at 2:00
SALOME (in German) Strauss

Next Sunday Afternoon Series A performance: November 17, at 2:00
DON GIOVANNI (in Italian) Mozart

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

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twenty-seven

November 6, 1968

NICHOLAS DI VIRGILIO

will sing the role of

Edgardo in

tonight's performance

of "Lucia di Lammermoor"

November 6, 1968

NICHOLAS DI VIRGILIO

will sing the role of
Edgar in
tonight's performance
of "Lucia di Lammermoor"

Wednesday Evening, November 6, 1968, at 8:00
(Final curtain approximately 10:50)

Revival

LUCIA DI LAMMERMOOR

(in Italian)

opera in three acts by GAETANO DONIZETTI
text by SALVATORE CAMMARANO
after the novel by SIR WALTER SCOTT

conductor: GIUSEPPE PATANE
stage director: DINO YANNOPOULOS
designers: LENI BAUER-ECSY
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chorus: ALDO DANIELI
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place and time: Scotland at the close of the sixteenth century

Act I: THE DEPARTURE
Scene 1: Grounds of Ravenswood castle
Scene 2: A secluded place in the park

Act II: THE MARRIAGE CONTRACT
Scene 1: Lord Ashton's apartment
Scene 2: Hall in Ravenswood castle

Act III: THE DESTRUCTION
Scene 1: Hall in Ravenswood castle
Scene 2: Graveyard

MAJOR INTERMISSION AFTER ACT II

Next Wednesday Evening Series performance: November 20, at 8:00
DON GIOVANNI (in Italian) Mozart

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Saturday Evening, November 9, 1968, at 8:00
(Final curtain approximately 10:50)

Revival

LUCIA DI LAMMERMOOR

(in Italian)

opera in three acts by GAETANO DONIZETTI
text by SALVATORE CAMMARANO
after the novel by SIR WALTER SCOTT

conductor: GIUSEPPE PATANE
stage director: DINO YANNOPOULOS
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Friends, relatives, soldiers and servants of Lord Enrico

chorus: ALDO DANIELI
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place and time: Scotland at the close of the sixteenth century

Act I: THE DEPARTURE
Scene 1: Grounds of Ravenswood castle
Scene 2: A secluded place in the park

Act II: THE MARRIAGE CONTRACT
Scene 1: Lord Ashton's apartment
Scene 2: Hall in Ravenswood castle

Act III: THE DESTRUCTION
Scene 1: Hall in Ravenswood castle
Scene 2: Graveyard

MAJOR INTERMISSION AFTER ACT II

Next Saturday Evening Series performance: November 16, at 8:00
SALOME (in German) Strauss *Last time this season*

Last Saturday Evening Series A performance: November 23, at 8:00
DON GIOVANNI (in Italian) Mozart *Last time this season*

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE
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