

Salome

1968

Friday, November 1, 1968 8:00 PM

Tuesday, November 5, 1968 8:00 PM

Sunday, November 10, 1968 2:00 PM

Saturday, November 16, 1968 8:00 PM

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typography: CHUCK MUELLER  
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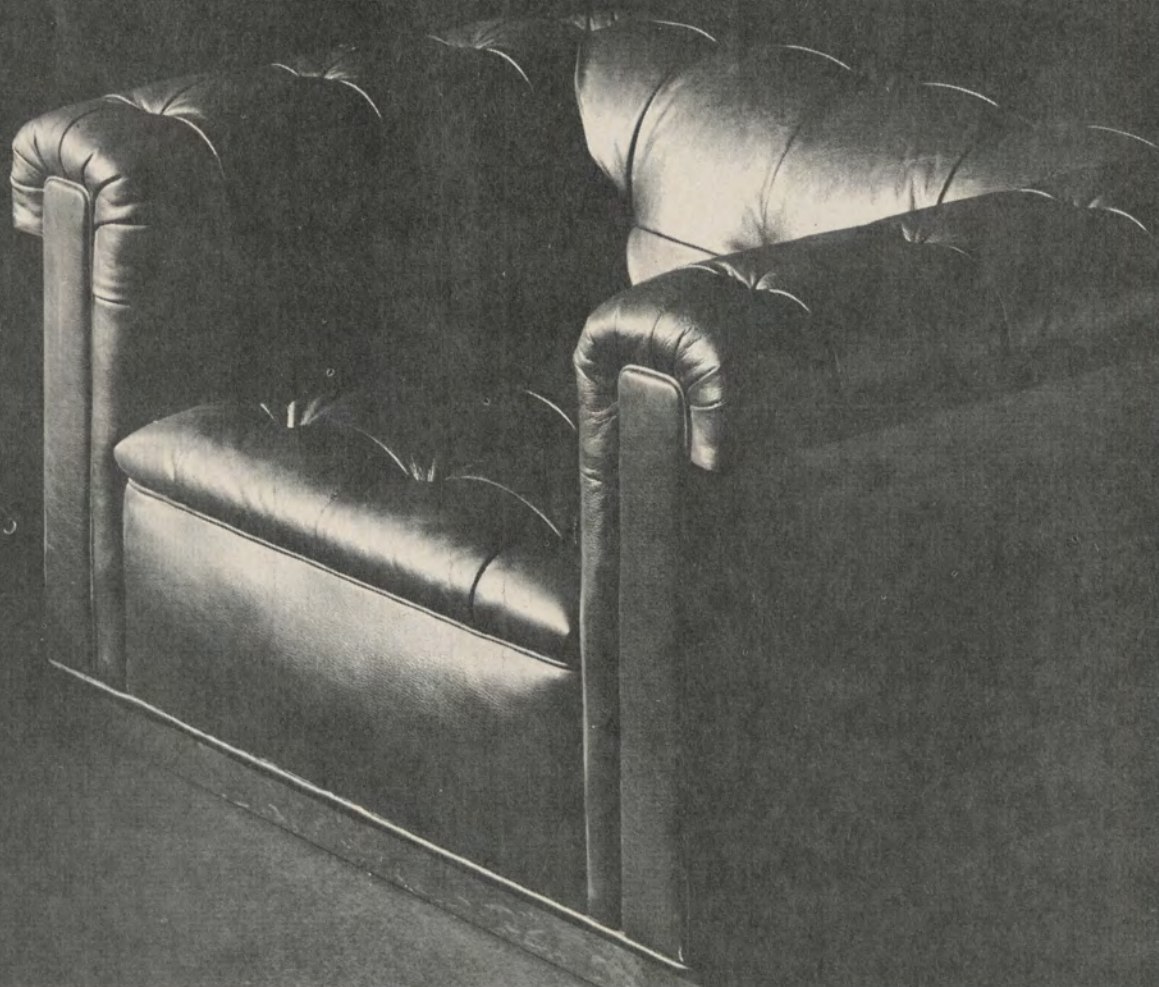
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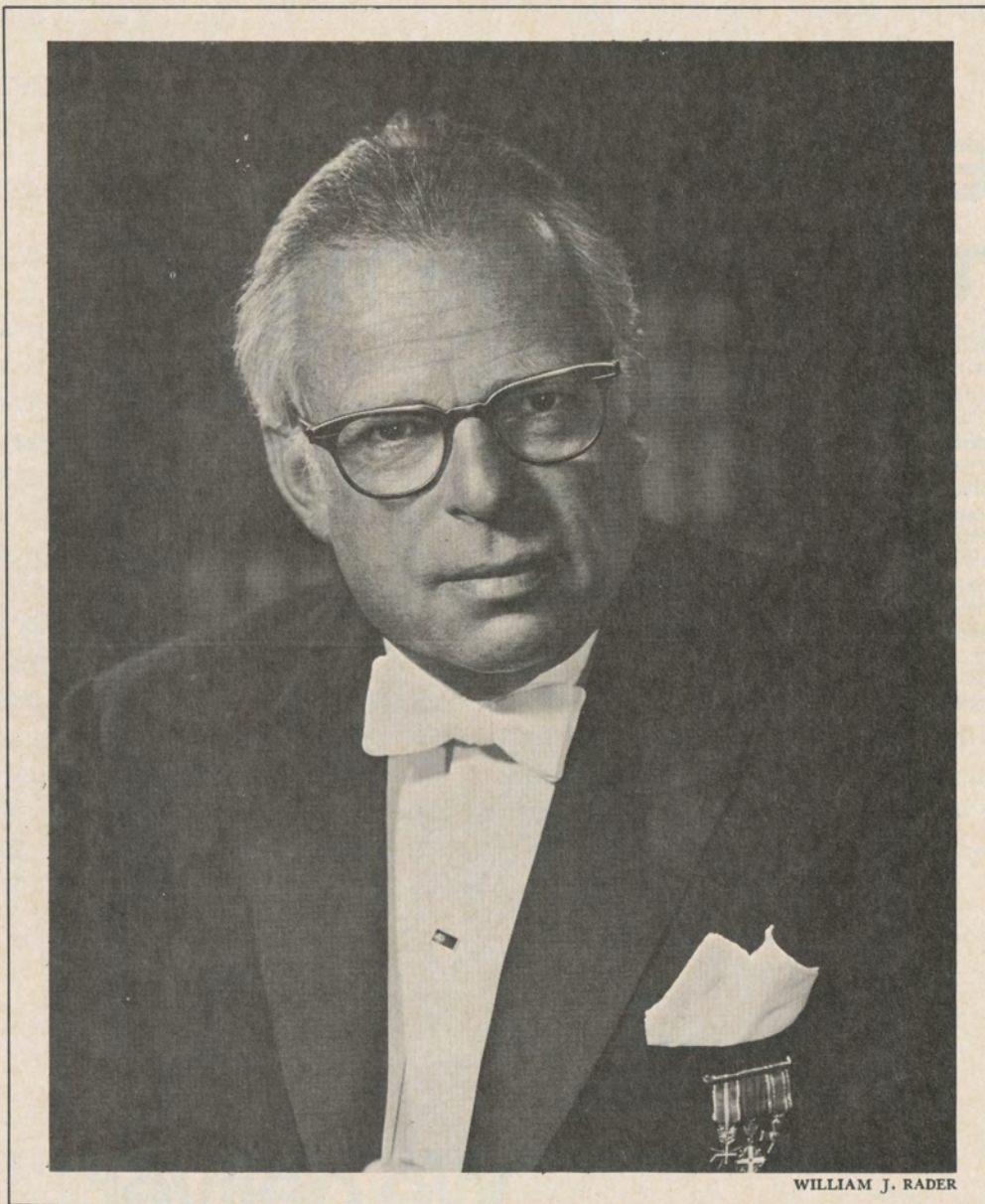
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Sheila Marks	*Sean Barker	Peter Glossop	Rico Serbo
Jane Marsh	*Herbert Beattie	Robert Glover	Cesare Siepi
*Shigemi Matsumoto	Ara Berberian	Clifford Grant	**Ludovic Spiess
*Sheila Nadler	*Pietro Bottazzo	Colin Harvey	David TenBrook
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\*San Francisco Opera debut

roster subject to revision

\*\*American debut



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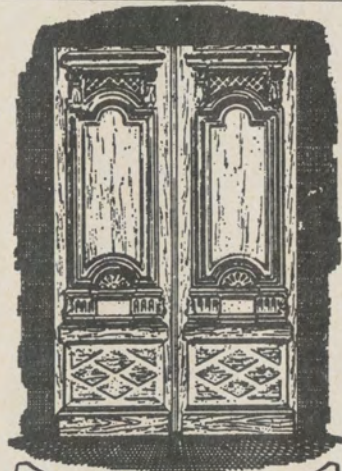
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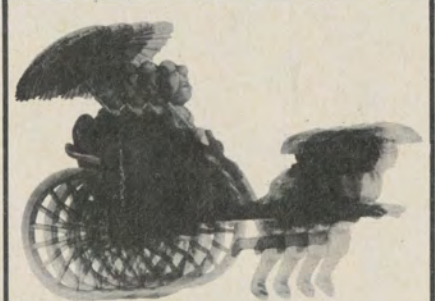
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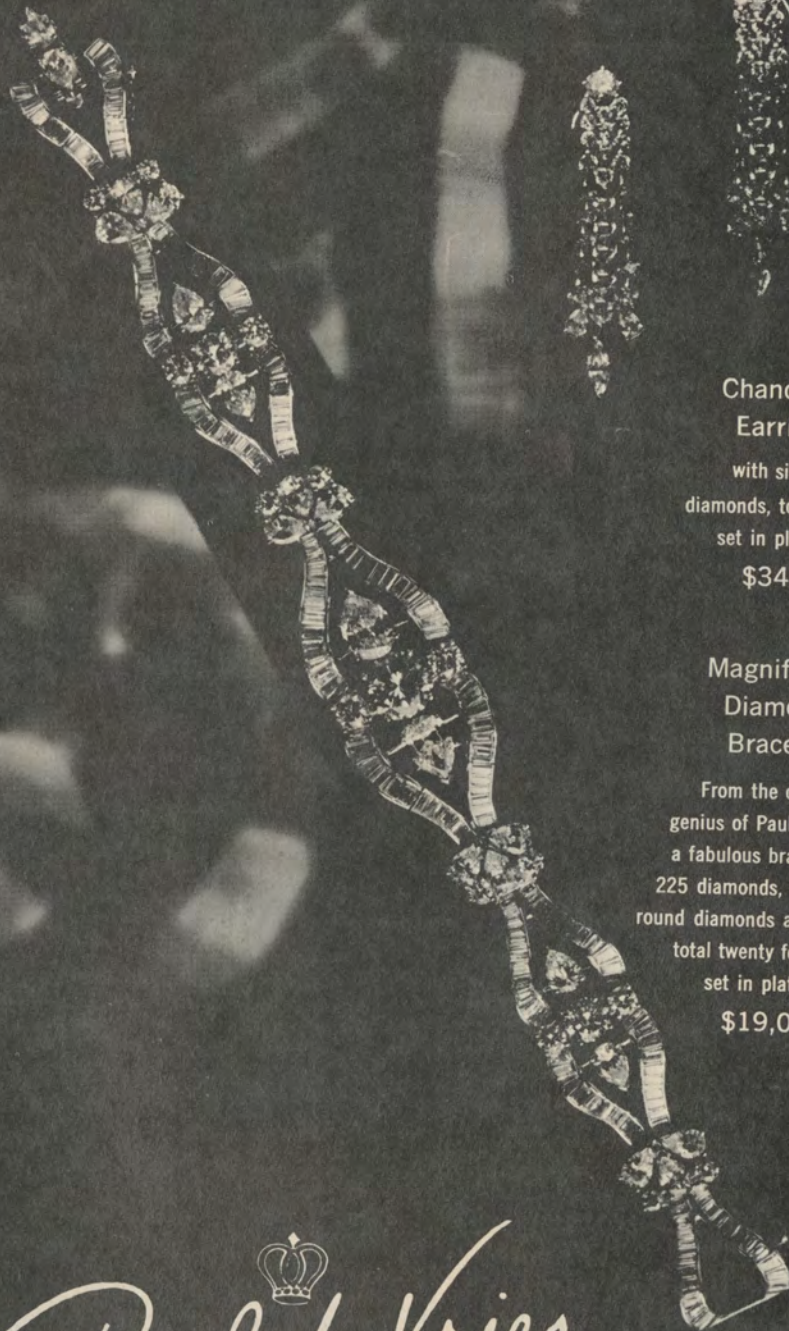
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JEAN PERISSON, GUNTHER SCHULLER, HORST STEIN

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

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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\*,  
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HARRY HORNER, ALFRED SIERCKE, WOLFRAM SKALICKI,  
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Production Assistants : ROBERT BURMISTER\*, VIRGINIA IRWIN\*, ANTHONY STRAIGES\*

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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  
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 Schmidlich  
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  
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

Lesley Frisbie  
Holly Henson  
Daisy McVay  
Becky Mueller  
Carmela Sanders  
Betty Ann Papine  
Jacqueline Pavlich  
Vicki Peterson  
Elicia Rabin

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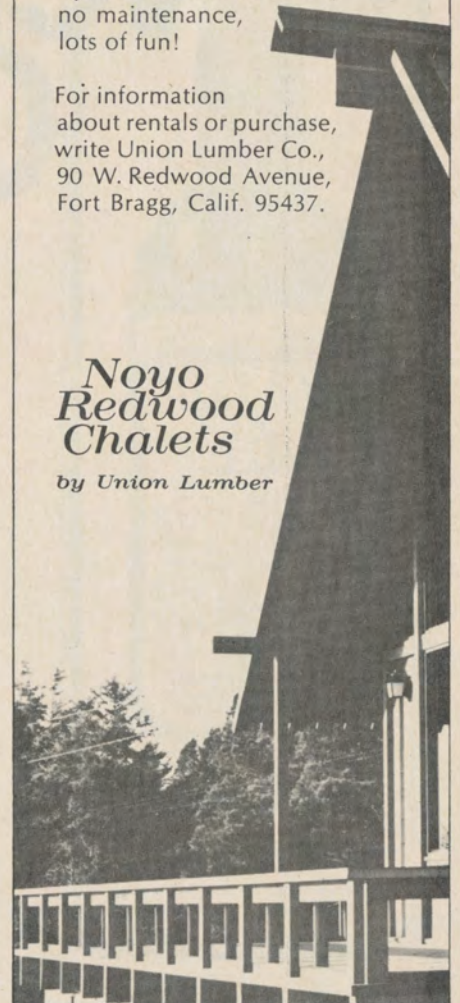
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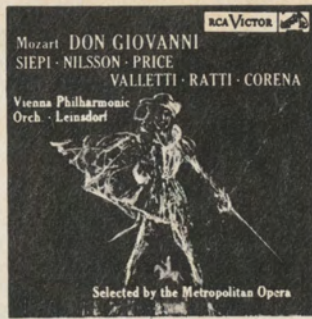
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Donald Carroll  
Frealon N. Bibbins

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Marilyn Mayer  
Robin Elliott

## CONTRA BASSOON

Robin Elliott

## FRENCH HORN

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William Sabatini  
*Principal*

James Callahan  
Ralph Hotz  
Jeremy Merrill

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by Dale Harris

For all its orchestral adventurousness, its harmonic daring, its still potent air of modernity, *Salome* is nonetheless a work in a familiar mode, that of the Exotic-Erotic Spectacle. Indeed, it may well be the last significant example of the genre. Operas like *Samson et Dalila*, *Lakme*, Goldmark's *Konigin von Saba*, Anton Rubinstein's *Sulamith* and *Lalla-Roukh*, Reyer's *Salambo*, Massenet's *Roi de Lahore*, *Herodiade*, and *Thais*, even Verdi's *Aida* to a certain extent, were designed to satisfy a longing for experiences which, in style, scale, time and location, were remote from their auditors' daily lives. Operas of this kind brought the musical public a glimpse of strange people, manners, feelings and places. They gave audiences the opportunity of indulging their hankerings after romance and adventure. They were a form of what we now call Escapism.

Escapism takes many forms, and though composers of opera still provide the public with chances to forget their humdrum lives, they have learned to leave Exotic-Erotic Spectacles alone. It can hardly be doubted that the chief reason for this change is the ability of movies to deal more effectively with the tremendously large forces required by such tales. Only eight years after the world premiere of Strauss' opera (in Dresden on December 9, 1905), Giovanni Pastrone, with the aid of Gabriele D'Annunzio, produced *Cabiria*, a Carthaginian spectacle on a scale the theater could not hope to rival. Three years later, in 1916, the Babylonian sequences of D. W. Griffith's *Intolerance*, eclipsed all previous attempts at heroic romance in exotic settings. Since then, composers have tended to concentrate on other kinds of subjects. Disastrous exceptions like Mascagni's *Nerone* and Samuel Barber's *Antony and Cleopatra* have only served to emphasize the shift in operatic taste.

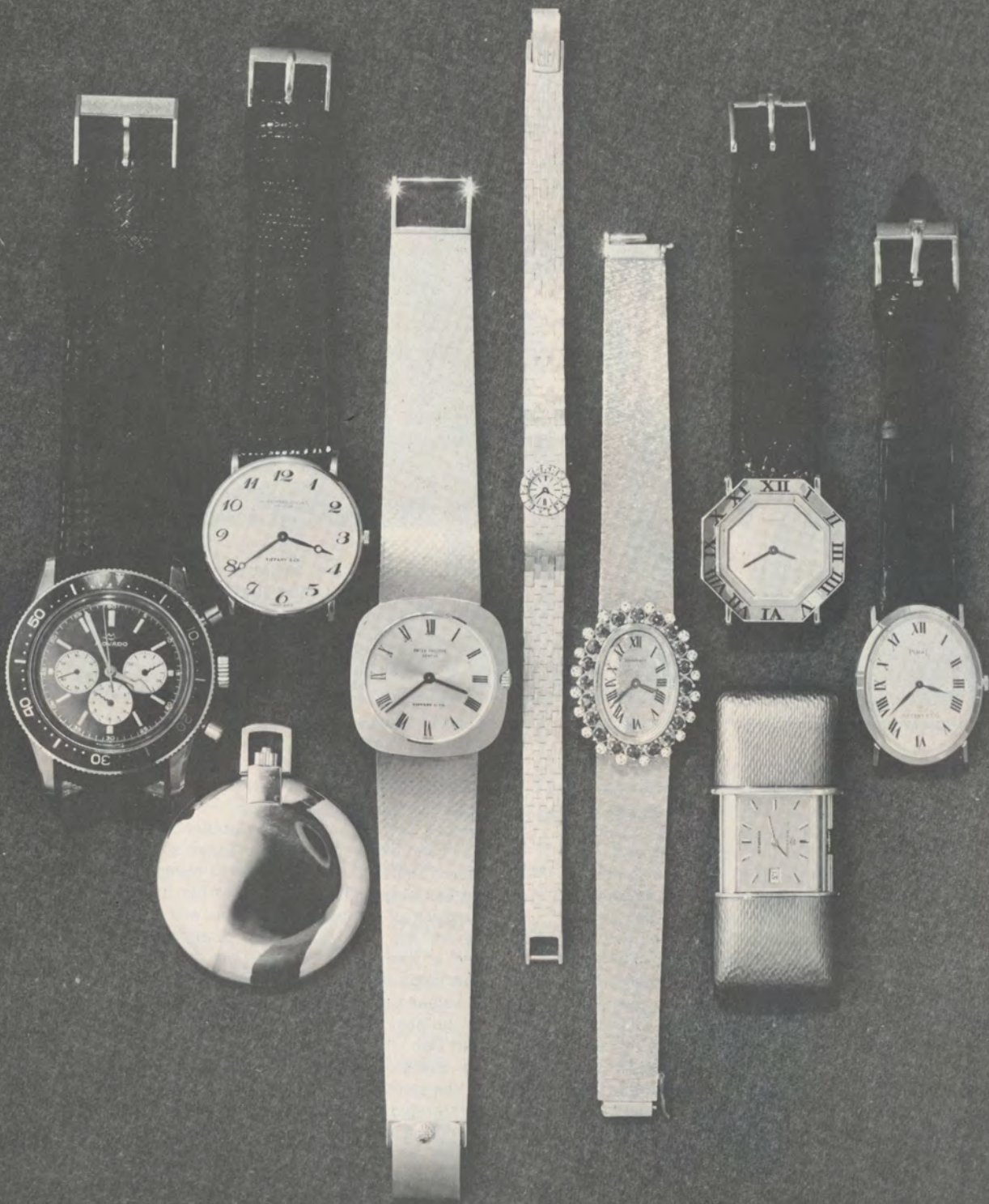
Strauss himself was aware of the connection between *Salome* and earlier operas with the same kind of setting. In fact, he deliberately set out to rival and surpass them. Looking back at the end of his life on the origins of *Salome*, he said, in his *Recollections and Reflections*, "I had long been criticizing the fact that operas based on Oriental and Jewish subjects lacked true Eastern color and scorching sun." This lack of authenticity is what he tried to make up for by musical means. In the same article he congratulated himself on the inspiration of his "truly exotic harmonies, which sparkled like taffeta, particularly in the strange cadences." The sheer gorgeousness and virtuosity of Strauss' orchestral coloration, the strangeness of atmosphere, the tensions, the ominous tautness, these create a mood that still has the power to transport us willingly to unfamiliar regions of experience. This experience is something we have been conditioned to associate with the East, especially in its days of past splendor. The association, however, is one that has more to do with the geography of emotions than with topographical fact. It pertains more to metaphor than observation. But, even so, we continue to surrender ourselves up in a state of both pleasure and conviction to the Oriental glamor of *Salome*—while the "Brahmin" harmonies and tonalities of *Lakme* do little anymore but serve to remind us at best of the

naivete, the old-fashioned simpleminded charm, of Delibes' opera.

There is no question that Strauss succeeded in infusing *Salome* with what we accept as "Eastern color." But it is odd that he should at the same time have thought he was depicting the "scorching sun." Not only does *Salome* take place at night, but the moon is one of the opera's most important visual features; its presence is to be discerned throughout; we are never allowed to forget it. In Ernest Newman's words, it is "the silent participator in the action and the silent reflector of the minds of the characters." Narraboth, the captain of the guard, sees the moon in terms of *Salome*, with whom he is in love. He calls it, "a little princess who has little white doves for feet." The page, in love with Narraboth, sees it as "a woman rising from a tomb." The infatuated and neurotic Herod sees it as "a mad woman who is seeking everywhere for lovers. She reels through the clouds like a drunken woman." Herodias, his wife, unwilling to show any sympathy for his troubled state of mind, sees only that the moon is like the moon, and nothing more. And *Salome*, untouched emotionally before she hears the voice of Jokanaan, sees it as "a silver flower, cold and chaste . . . a virgin [with] a virgin's beauty." In the final scene, where *Salome* makes impassioned love to the Prophet's head, the moon is obscured by a huge black cloud. Darkness envelops everything, until a moonbeam falls upon the Princess, revealing to Herod her lascivious kisses, and in a fit of revulsion he orders her instantaneous death.

Sunlight, as Strauss himself must have realized, has no place in his work. The eroticism of *Salome* is different in kind from that of the operas Strauss set out to rival. The passions it depicts are more wayward. It is a story of perverse and neurotic longings. Its obsessive, hysterical atmosphere could hardly exist except at night. In this opera night is emblematic of the hidden areas of consciousness in which the characters' lust, cruelty, fears, hostility, and more secret longings, have their being. Night is the realm of introspection in which their fantasies are played out. Strauss' music is suitably exotic, but its eroticism, unlike that of the opera's predecessors, is not an eroticism of comfortable, albeit exaggerated, emotions. Here they are cruel and inhuman. *Salome* is hardly a conventionally-operatic Eastern princess. Even *Turandot*, who is both provoker and destroyer, is in the end melted by love, tamed by her would-be victim, rendered docilely human by a force stronger than she is herself. *Salome*, on the other hand, from the moment she hears the Prophet's voice rising out of the cistern in the courtyard of her stepfather's palace, is all desire and destructiveness. She is irresistibly attracted by Jokanaan's indifference to her person and his denunciations of her erotic needs. She is lover and chastiser in one, a creature of illimitable sexual desire, which can never be satisfied, but which can be appeased by the annihilation of what attracts her. She is a sensualist without the possibility of fulfillment: "I am athirst for thy beauty," she sings to the Prophet's severed head, "I am hungry for thy body. Neither wine nor fruits can appease my desire.

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Salome .....ANJA SILJA\*\*  
A slave .....SHIGEMI MATSUMOTO  
Jochanaan .....FRANZ MAZURA\*\*  
Herod .....RICHARD LEWIS  
Herodias .....SONA CERVENA  
Five Jews .....HOWARD FRIED  
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This production, as conceived by Wieland Wagner, deals with the awakening of a young girl who, although brought up in a moral swamp, has kept a child-like naivete. Since all her whims are obeyed by the court of Judea, Salome has also become a tremendous egotist. She is suddenly confronted with a person — Jochanaan (John the Baptist)—totally removed from the world as she knows it and over whom she has no power. It is this confrontation that brings about both their deaths. Jochanaan's life is sacrificed to save her. Through her love for Jochanaan, Salome comes to understand the mysteries of love and death before she dies.

## *The Story of "SALOME"*

Narraboth, a young captain of the guard, gazes at the princess Salome who is with her stepfather Herod and his court in the banquet hall. A page with the power to foresee the future warns Narraboth against any involvement with the princess, but is unsuccessful in deterring his interest. The voice of Jochanaan proclaiming the Messiah's greatness is heard from a deep cistern, where he has been imprisoned by Herod. Two soldiers and a new recruit discuss the prophet but are mixed in their reactions to him.

Disgusted by Herod's lecherous glances and by the orgiastic banquet in progress, Salome comes out on the terrace. The voice of Jochanaan is heard again, this time hurling curses at the sinful Herodias, Salome's mother. (To gain more power, Herodias had persuaded Herod to murder her first husband, Philip, offering him her hand and the throne as reward. Philip was Herod's brother and Salome's father.) Her curiosity aroused, Salome asks the soldiers to open the cistern so she can speak with the prophet, but they dare not disobey their orders to keep the cistern closed. She then turns her charm on Narraboth, who, unable to resist her, orders Jochanaan to be allowed out. She is fascinated by the forbidding appearance and other-worldliness of the prophet, drawn to him as a child to a new toy. Despite the protests of Narraboth, Salome tries to touch the hair, skin and lips of the holy man. Jochanaan rejects her, obsessed by his religious mission. Narraboth, in jealous despair, kills himself. Jochanaan, in a moment of compassion, urges Salome to save herself by seeking Christ. Not comprehending his meaning, she tries harder to get him in her power. Jochanaan retreats into the cistern, cursing her. Denied for the first time in her life, Salome plans to avenge herself.

Herodias appears, soon followed by Herod and five Jews. Herod's superstitious fears are heightened when he slips on Narraboth's blood. Herodias, who despises her weak husband, makes fun of his fears and suggests that he leave with her, but Herod's attention is focused on Salome. Though he tries to entice her with all the resources available to him, the princess spurns his advances. Renewed abuses from Jochanaan inside the cistern anger Herodias who demands that Herod turn the prophet over to the Jews. But Herod believes that Jochanaan may be a holy man and is afraid to be in any way responsible for his death.

An argument breaks out between the five Jews concerning the true nature of God, after which two Nazarenes report the miracles of Jesus. As Jochanaan continues his denunciation of Herodias, the queen furiously commands that he be silenced.

Herod, in an attempt to relieve the situation, asks Salome to dance. She is not interested but when he offers as reward anything she desires, Salome consents, first making him swear to live up to his promise. In spite of her mother's pleas, the princess performs a dance which unconsciously awakens in her the desires of a woman. When the dance is over, the delighted Herod urges Salome to name her reward. She asks that the head of Jochanaan be brought to her on a silver platter.

Horrified, Herod refuses, while Herodias laughs approval at Salome's choice. In desperation, Herod suggests alternatives: the world's most beautiful emerald, his rare white peacocks, even the sacred veil of the temple. Protesting this last offer, the scandalized Jews rush off. Salome grows more and more insistent, finally forcing the king to honor his promise. As an executioner descends into the cistern, Salome watches, awaiting her prize. Just when she thinks that the executioner has failed her, his arm rises from the cistern bearing the prophet's head on a silver platter.

Looking at the head of Jochanaan, she begins to recall him as a person and gradually her feeling for him grows into love. Realizing that love is stronger than death, she kisses the head. Salome now knows that love can be bitter but that it transcends the body.

Herod feels that he has committed a crime in allowing Jochanaan's execution but, unable to bear the burden of guilt, he decides that Salome must die for it. He orders the executioner to kill her.

continued from page twenty-five

What shall I do now, Jokanaan? Neither the floods nor the great waters can quench my passion." Salome can never find a response for her emotions; her carnality is a form of self-obsession.

In this sense she remains inviolate, innocent, to the last. After a lifetime of Salomes who went, in his opinion, beyond all bounds of decency and good taste, Strauss set down his views of her nature: "Anyone who has been in the East and who has observed the decorum with which women there behave, will appreciate that Salome, being a chaste virgin and an Oriental princess, must be played with the simplest and most restrained of gestures, unless her defeat by the miracle of a great world is to excite only disgust and terror instead of sympathy." To Herod she is inevitably a disgusting, monstrous creature. Compared to his more ordinary lewdness, the purity of her sensuality is terrifying. By means of her dance she provokes him into submission and then ignores him. She wants only what is denied, and nothing can stand in the way of her determination. "Let me kiss your mouth," she repeats over and over to Jokanaan, "Let me kiss your mouth." And after her dance, she ceaselessly, unwearyingly, irresistibly makes her demands of Herod for the Prophet's head until he gives way before her will. She is an overwhelming destructive force: Narraboth dies by his own hand because of her; Jokanaan is beheaded at her insistence; she herself as she kisses his head couples love with death. Her story is very aptly told in one unbroken, remorseless act. Once it begins it can only rush headlong to its violent conclusion.

Salome is destructive, but she is pure, a "chaste virgin"—we must defend her character from the point of view exemplified by Herod, *l'homme moyen satyrique*.

Yet the opera in which she figures has been thought of from the beginning of its career as depraved, decadent. The original Dresden Salome, Marie Wittich, protested angrily to the composer at the first piano rehearsal, "I won't do it, I'm a decent woman." And she was merely the first of a long line of such critics. At this date, however, the validity of Wittich's instincts may be admitted to without implying a fundamental condemnation of the opera. *Salome* is, without doubt, a decadent work. It is a true product of the *Fin de siècle*. But decadence need not imply a moral judgment. It can simply designate the kind of sensibility employed by the artist. Strauss' opera shares with Oscar Wilde's original text (apart from some cuts, set to music verbatim by the composer) an unholy and delighted pleasure in mocking sin as well as morality. It is clear that the ostensibly noble Jokanaan failed to inspire Strauss to anything but fustian. In a letter to Romain Rolland he confessed, "You know, Jokanaan is an imbecile. I've got no sympathy at all for that kind of man. I would have preferred above all that he appear a bit grotesque." That much is clear from the commonplace themes Strauss conceived for him. Yet the lascivious chastity of Salome is also grotesque in its way. Brilliant and fascinating as Salome is, she is a creature of excess. Her story comes to a climax that is very close to melodrama, a climax, moreover, expressed in quasi-waltz rhythms, in glittering orchestral color, in shattering dissonance. The result is that while our delight is provoked we are kept at a remove from any emotional involvement in her grisly fate. What involves us is her style, her allure. Moral reactions are irrelevant in this context.

DEBUTS

ANJA SILJA



Soprano Silja makes her American debut in a production with which she has become particularly associated since doing it for the first time in 1962 in Stuttgart, Wieland Wagner's staging of Strauss' "Salome".

Miss Silja has had one of the most unusual careers of any present-day singer, a career that led Wagner to refer to her as "the grand old lady of German opera" in 1965. Miss Silja was twenty-five years old at the time! She was born in Berlin in 1940. Her parents were actors and she was brought up by her grandfather who gave her the only vocal training she has ever had. She began studying voice at the age of seven and gave her first concert when she was ten in Berlin's Titania palace, followed by recitals throughout Germany.

At the age of fifteen came Silja's first stage appearance in Braunschweig as Rosina in "Il Barbiere di Siviglia", followed by Zerbinetta and Micaela. The following year came the "Trovatore" Leonora and the Queen of the Night in "Die Zauberfloete". And such a diversity of repertoire has characterized her career ever since. Recent successes range from Violetta to "Lulu" and from Bruennhilde to Desdemona.

Presently a member of the Stuttgart Opera, Miss Silja has made guest appearances everywhere in Europe. Her most important connection has been with the Bayreuth festival where she made her debut as Senta in 1960 and where she appeared every season until 1967.

continued on page thirty-one

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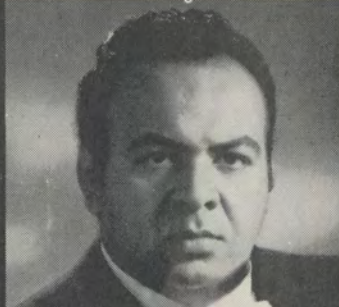
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**DEBUTS**  
continued

**FRANZ MAZURA**



The Austrian bass-baritone was born in Salzburg and studied music at the academy in Detmold, Germany. He spent four years as a professional actor before making his operatic debut in Kassel. He then went on to engagements in the opera houses of Mainz, Braunschweig and Mannheim and is now a regular member of the latter house.

Mazura has made guest appearances at many of the major German houses and has a

contract for regular performances in both Stuttgart and Hanover. He has also been heard at the Salzburg festival.

His repertoire is a varied one including such roles as Escamillo and Baron Ochs, Pogner and the Mozart Figaro, Mephistopheles and Sparafucile. In the last two years Mazura has been the Jochanaan in stagings of the Wieland Wagner "Salome" production in Stuttgart, Vienna, Geneva, Brussels and Barcelona.

**RENATE EBERMANN**



A native of Dresden, Miss Ebermann began her career there as a member of the children's ballet at the Dresden Opera. She went on to become a teacher at the conservatory and a member of the chamber dance group of Dore Hoyer before moving to West Germany in 1947.

For the next few years Miss Ebermann worked as a dancer, ballet mistress and choreographer for various companies until she was engaged by Wieland Wagner in 1955 as a dancer in "Tannhauser" for the Bayreuth festival. She returned to Bayreuth every season after that until Wagner's death in 1966, first as a special assistant for choreography and

movement and then as assistant director.

She also worked with Wagner as his personal assistant outside of Bayreuth, including "Aida" in Berlin, "Wozzeck" in Frankfurt, "The Flying Dutchman" in Geneva and Hamburg, and elsewhere.

Her work as an independent stage director began two years ago, and already Miss Ebermann has staged operas in France, Belgium, Spain, Holland and Germany. When she is not directing, she runs the Studio Renate Ebermann in Munich where she teaches actors stage movement, pantomime, ballet, jazz dance, gymnastics, etc.

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*W. Bin*



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

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

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

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

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

*Prentis Cobb Hale*

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Speaker: John Rockwell

Friday, November 1

SALOME (Strauss)

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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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### 1968-69 REPERTOIRE

(Sung in English)

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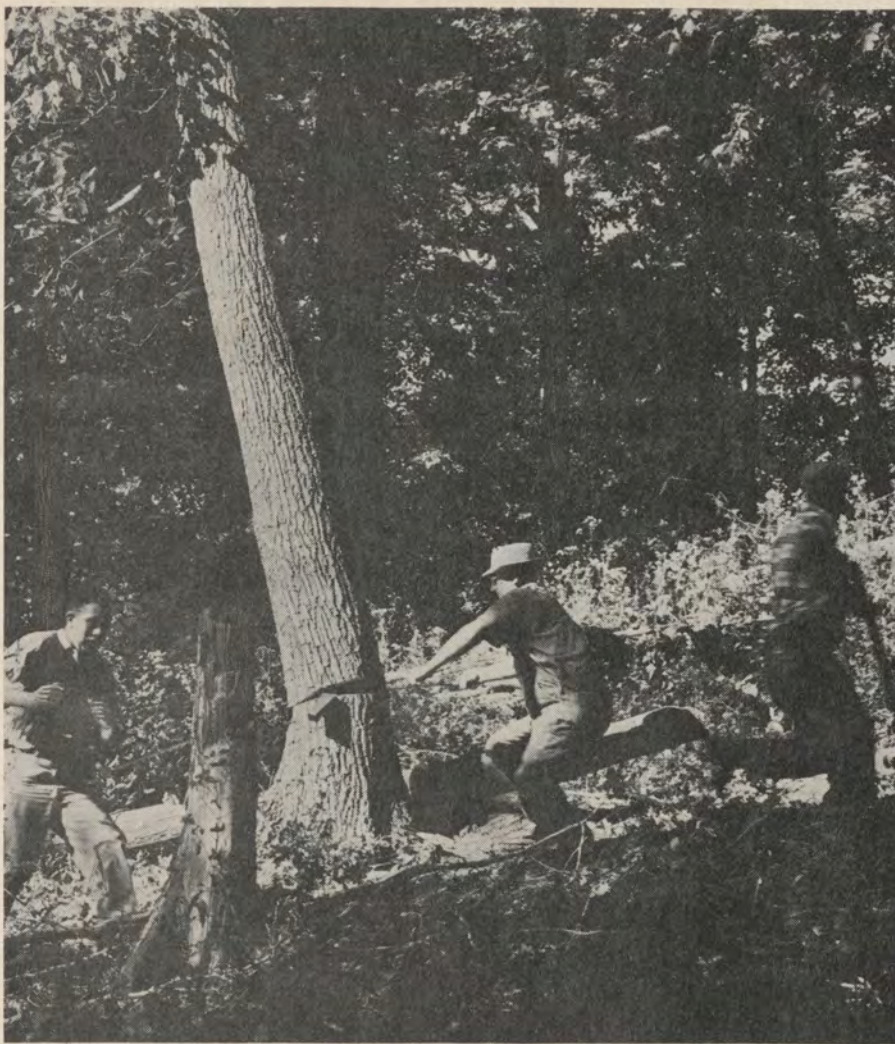
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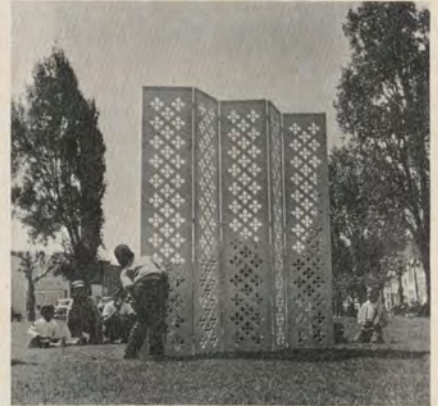
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# Repertoire | 1968 Season

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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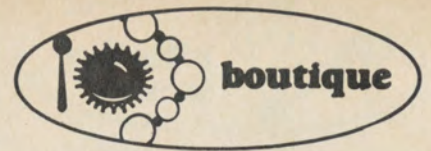
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# Repertoire | 1968 Season

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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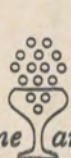


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## Special Events

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

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Thursday, October 10 at 9 p.m.

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CIVIC AUDITORIUM

continued on page 46

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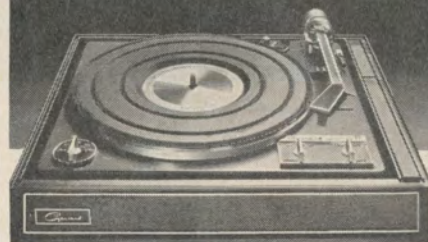
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### San Francisco Opera Touring Calendar

#### BERKELEY PERFORMANCE

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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, 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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The crossroads of the Pacific, Fiji's international airport at Nadi (pronounced Nandi) serves seven major international airlines, and schedules are frequent; an economy round-trip ticket from West Coast United States costs \$790. The three large harbors at Suva, the capital, Lautoka and Savusavu regularly accommodate the cruise ships of four major lines, and occasionally others. Hotels are varied enough to suit any budget, ranging from resort hotels to clean, comfortable hostels. Each resort hotel is individual in character and offers water skiing, fishing launches, music and entertainment: "The Fijian," possessing its own island of white ocean beach and a private lagoon along the Coral Coast; Korolevu Beach Hotel, long established, less formal; Tradewinds Hotel, four miles out of Suva, set in an island-speckled bay, or; Grand Pacific Hotel for a taste of old British Colonialism.

But in spite of the convenience of travel to Fiji and the new spurt of hotel-building, the colony remains a "day place," where most of the fun is had in sun and sea. Fiji is a free port, and shopping in the duty-free bazaars is one-daytime pleasure. English porcelain, island prints, Indian silks and saris, tapa cloths and wood or shell handiwork are particular favorites.



Fiji is a place for beyond sophistication. The world-weary traveler must be prepared for surf breaking over coral reef, a barefoot breakfast and lunch, dinner in a sport shirt and an unspoiled native smile.



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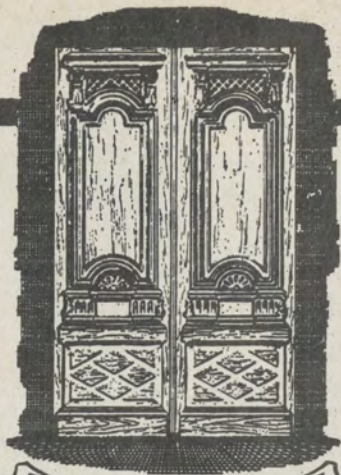


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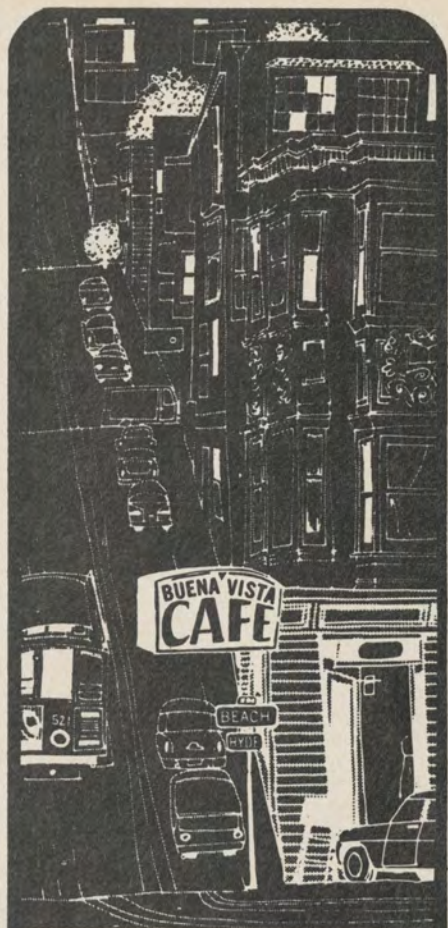
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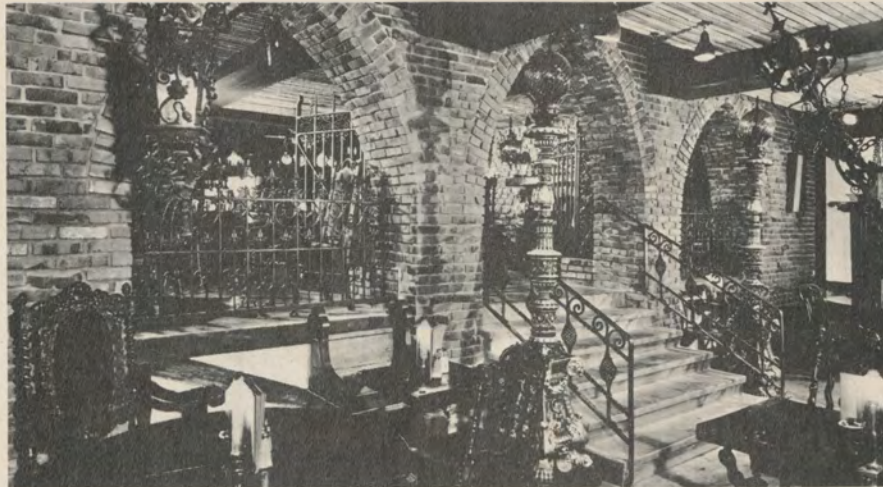
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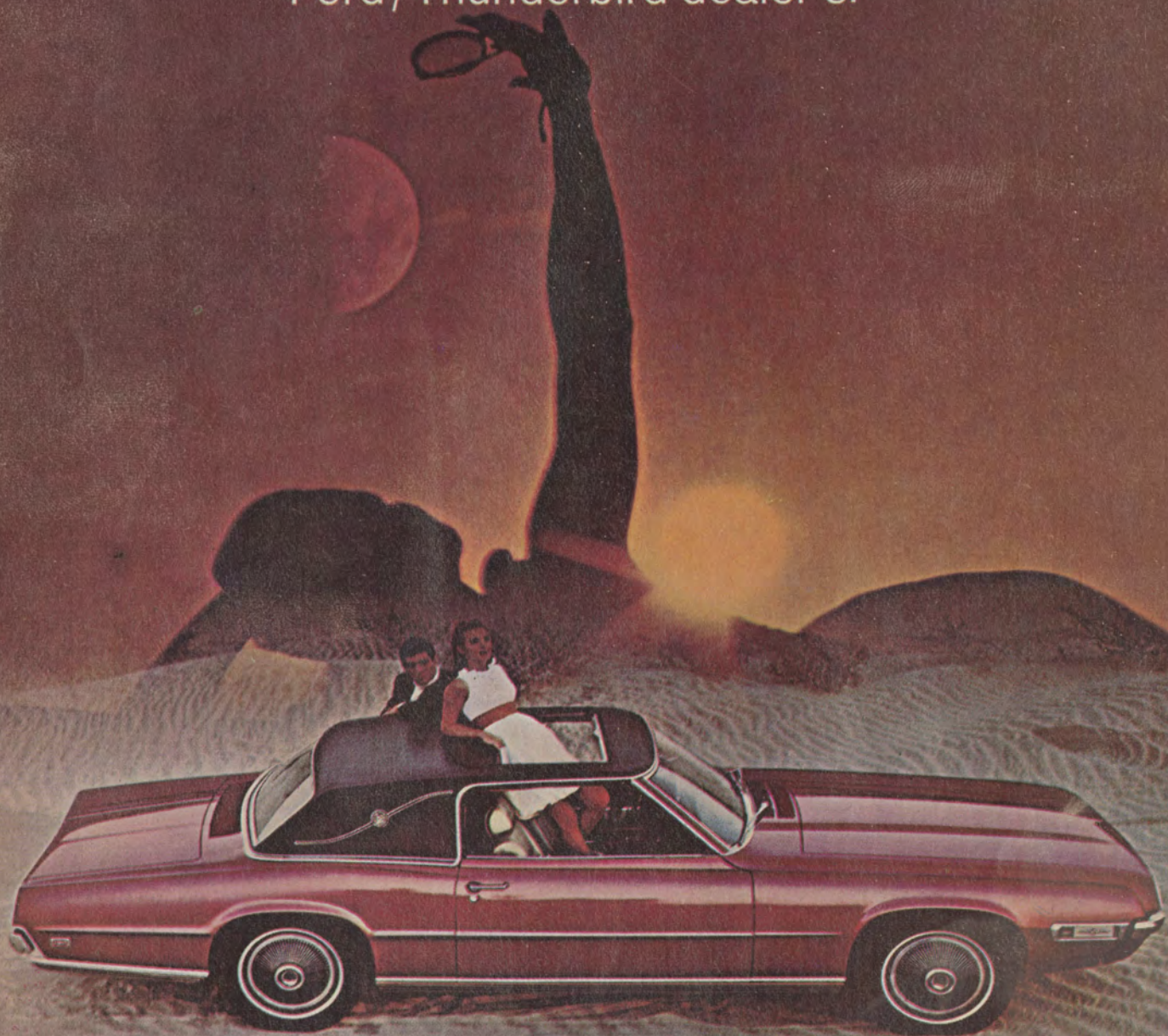
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*based on the play by* OSCAR WILDE

*translated into German by* HEDWIG LACHMANN  
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*production:* WIELAND WAGNER

*stage director:* RENATE EBERMANN

*designs by:* WIELAND WAGNER

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Two soldiers .....	RICHARD J. CLARK CLIFFORD GRANT
A Cappadocian .....	WILLIAM FLECK
Salome .....	ANJA SILJA
A slave .....	SHIGEMI MATSUMOTO
Jochanaan .....	FRANZ MAZURA
Herod .....	RICHARD LEWIS
Herodias .....	SONA CERVENA
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*place:* Herod's palace

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Next Regular Series Subscription performance: Tuesday Evening, November 12, at 8:00  
DON GIOVANNI (in Italian) Mozart

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Sunday Afternoon, November 10, 1968, at 2:00  
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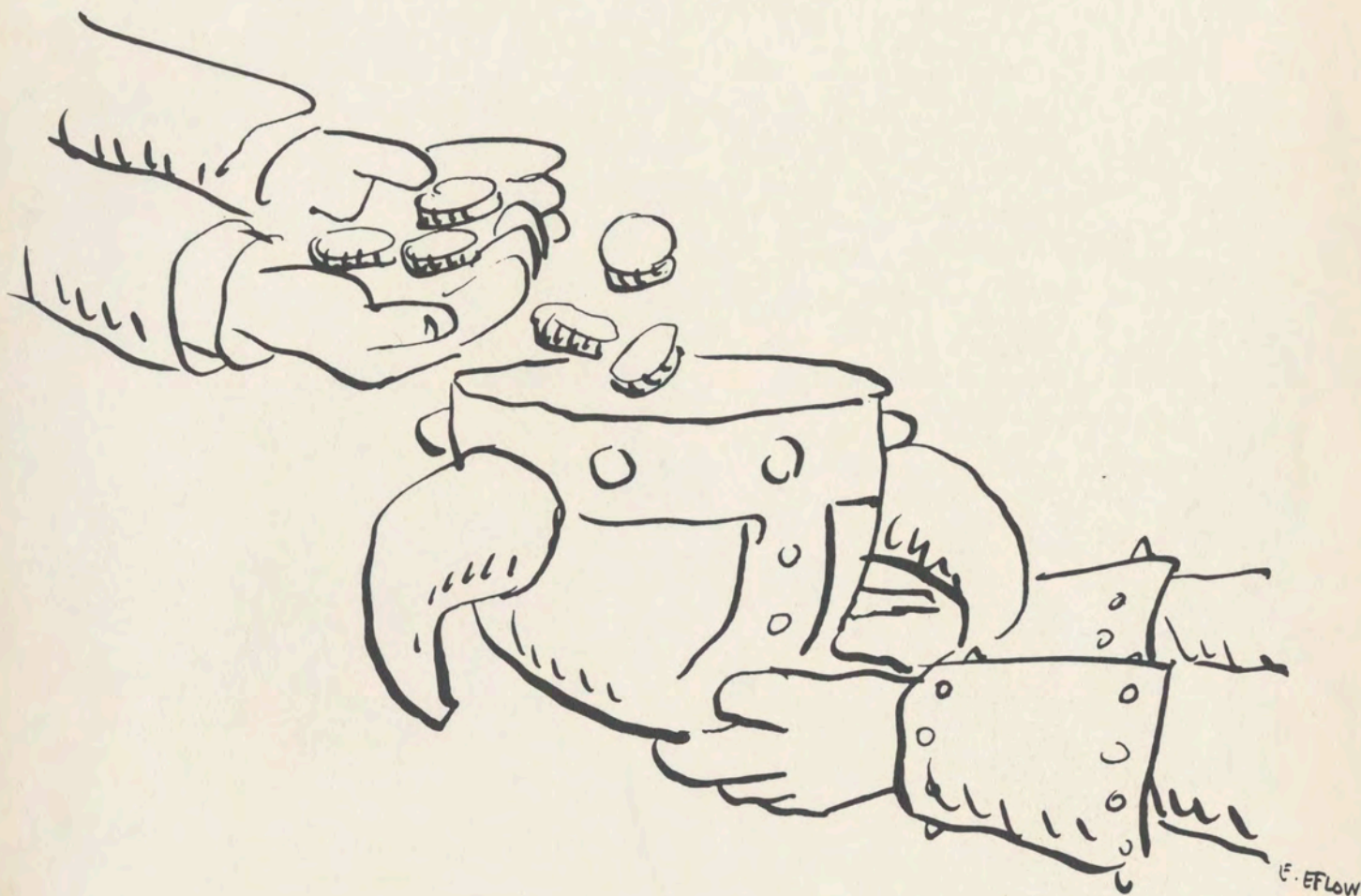
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*Next Sunday Afternoon Series performance: November 17, at 2:00*  
DON GIOVANNI (in Italian) Mozart

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

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*place:* Herod's palace

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

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

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