

Les Troyens
(The Trojans)

1968

Saturday, September 21, 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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San Francisco Opera

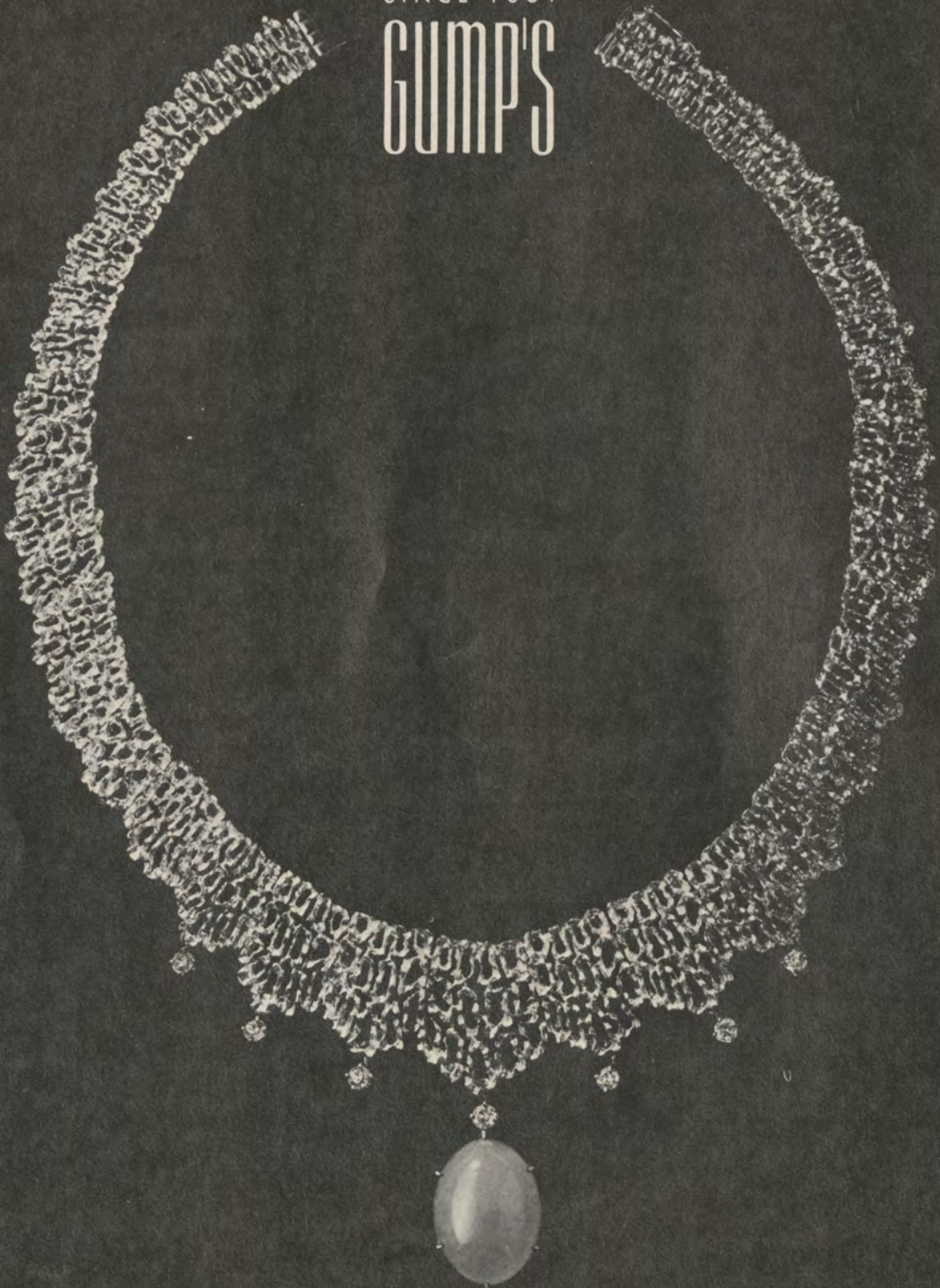
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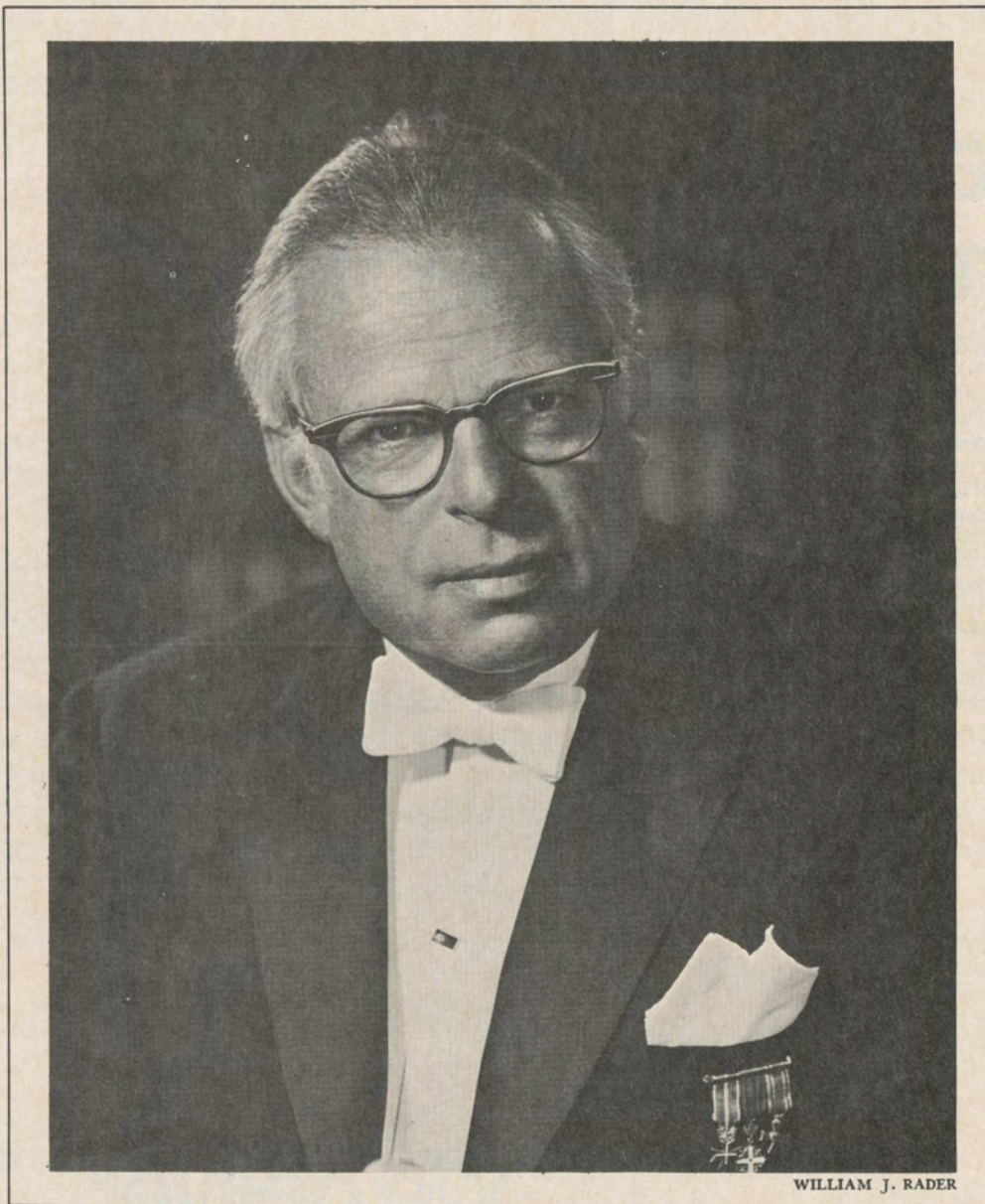
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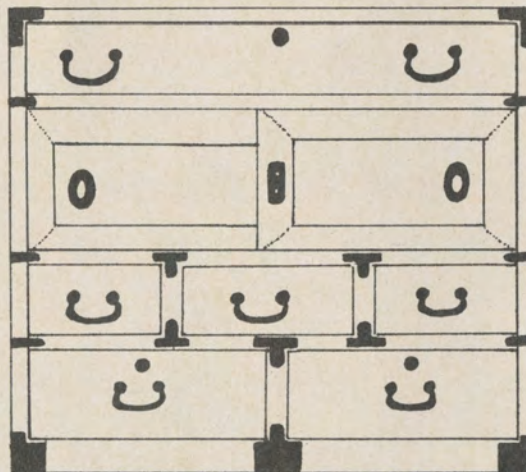
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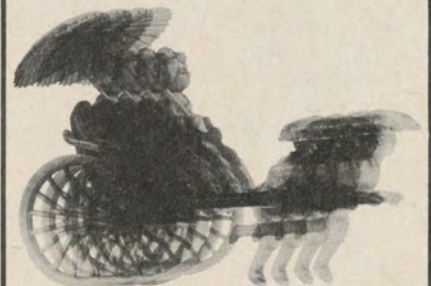
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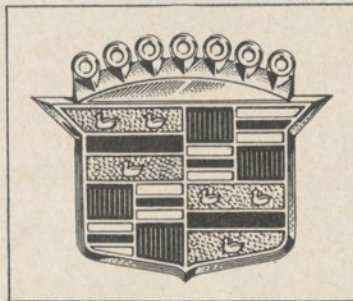
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 Josephine Barbano
 Mary Jane Bick
 Walda Bradley
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 Norma Bruzzone
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 Peggy Covington
 Carol Denyer
 Beverly Finn
 Ingeborg France
 Karen Gavert
 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
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 Sharon Talbot
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 Garifalia Zeissig

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 Mela Fleming
 Karen Hornschuch
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 Monica Prendergast
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 Edward Rumberger
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LES TROYENS

by John Rockwell



In his "Short History of Opera" (the adjective "short" is something of an academic nicety) Donald Jay Grout calls *Les Troyens* "incomparably the most important French opera of the nineteenth century, the Latin counterpart of Wagner's Teutonic Ring."

What would Berlioz himself, that proud and at least outwardly cynical man, have thought of this twentieth century evaluation? His opera was never performed complete in his lifetime, and has rarely been performed since, especially complete. How would he have liked to hear himself called a "counterpart" of Wagner, since his later years and the performance history of *Les Troyens* were clouded by what he considered unfair comparisons between himself and Wagner?

Hector Berlioz, born in a French provincial town in 1803, is regarded as one of the great nineteenth century composers, but he is an artist who is difficult to fit neatly into the standard pattern of clichés about French art. Yes, his works do indeed reveal the "clarity" and "lucidity" which any writer on French civilization invokes obsessively. But his diatribes against the stuffiness and artificiality of French musical life, and his very artistic personality, set him apart from the mainstream of French culture.

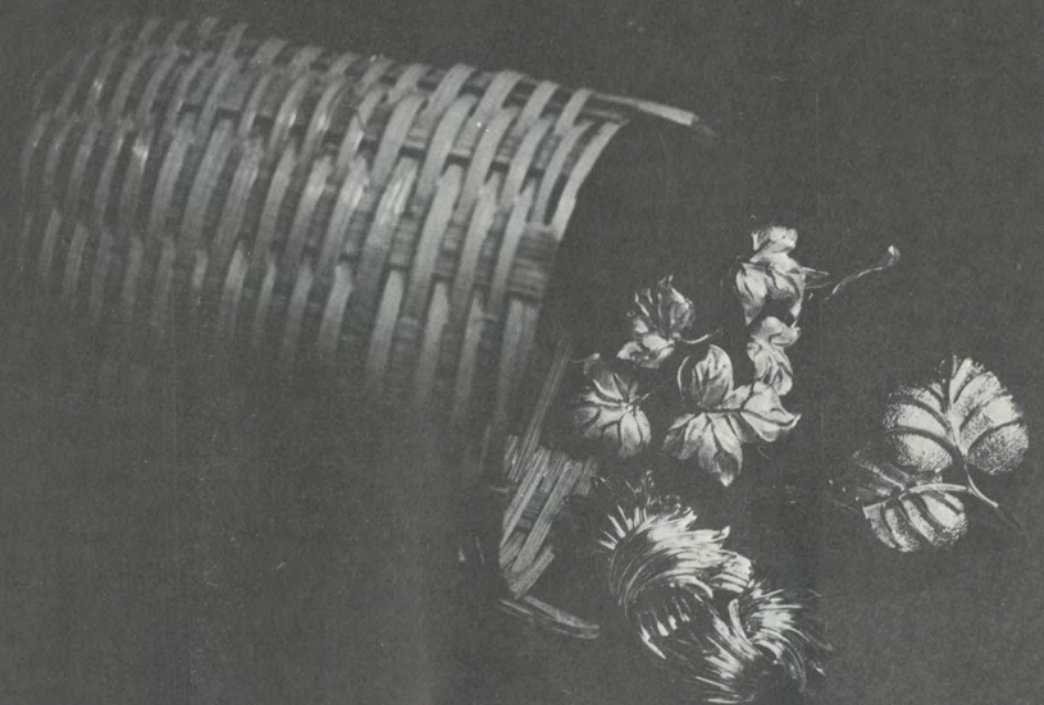
In a brief autobiographical sketch sent to a German magazine, Berlioz described his career as "my Thirty Years' War against the routiniers, the professors, and the tone-deaf." After the failure of his opera *Benvenuto Cellini*, produced in Paris in 1838, Berlioz was faced with massive Parisian indifference to his further operatic attempts. By the mid 1850's the culturally oppressive atmosphere of Napoleon III's Second Empire had settled over Paris, and Berlioz found his most

stimulating artistic contacts in the Weimar of Franz Liszt, and in his annual summer concerts at Baden-Baden. The majority of each year, though, he still spent in Paris, which he professed to hate but from which he could never quite tear himself (unlike today's greatest living French musician, Pierre Boulez, who has quit Paris and who lives — in Baden-Baden!). His life in the French capital seemed to consist primarily of bouts with illness, degrading musical journalism, and endless half-political machinations designed to bring about the performances of his works.

On a trip to Weimar in the summer of 1855, Berlioz found encouragement in his talks with Liszt and his circle to set about realizing the dream of his lifetime — a grand opera based on the Aeneid. He had read the Virgil as a boy, and the Roman poet had become one of the two great inspirations of his life — the other was Shakespeare. In his conception of his opera Berlioz, by now no longer willing to trim his sails in the illusory hope of a possible Paris performance, indulged his personal artistic vision to the fullest. He planned a gigantic work, unhindered by any effort to curtail its practical staging difficulties or to write in a form which would be understood comfortably by the corrupted Parisian audiences. He adopted, in other words, an attitude very similar to Wagner's with the Ring.

He wrote his own libretto, as Wagner himself did, and read it incessantly to his friends and possible patrons, again like the German. The libretto is an adaptation of the second and fourth books of the Aeneid. But several scenes were taken, in construction or in atmosphere from his beloved Shakespeare. In fact Berlioz later described his poetic effort as follows: "I am only

continued on page twenty-nine



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Saturday Evening, September 21, 1968, at 8:00
(Final curtain approximately 11:30)

LES TROYENS

(in French)

opera by HECTOR BERLIOZ
conductor: JEAN PERISSON
production: LOUIS ERLO
designers: WOLFRAM SKALICKI
DAVIS L. WEST

THE CAPTURE OF TROY

Cassandra REGINE CRESPIN
King Priam ALLAN MONK
Queen Hecuba SHEILA NADLER
Ascanius SYLVIA ANDERSON
Pantheas RICHARD J. CLARK
Aeneas GUY CHAUVET

THE TROJANS AT CARTHAGE

Dido REGINE CRESPIN
Anna MARGARITA LILOVA
Iopas RICO SERBO
Ascanius SYLVIA ANDERSON
Pantheas RICHARD J. CLARK
Narbal ARA BERBERIAN
Aeneas GUY CHAUVET
Hylas VAHAN KHANZADIAN
The ghost of Priam ALLAN MONK
The ghost of Cassandra SHEILA NADLER
The ghost of Hector STEPHEN JANZEN

Soldiers, courtiers, priests, townspeople

Corps de ballet

chorus director: DIETRICH ERBELDING
choreographer: NANCY JOHNSON
costumers: GOLDSTEIN & CO.

THE CAPTURE OF TROY

Scene 1: Outside the walls of Troy
Scene 2: The entrance of the horse into Troy
Scene 3: The temple of Vesta

THE TROJANS AT CARTHAGE

Act I: Scene 1: A courtyard in Dido's palace
Scene 2: A terrace in Dido's palace

Interlude: The royal hunt and storm

Act II: Scene 1: The port of Carthage
Scene 2: An ante-chamber in the temple of Pluto
Scene 3: The sacrificial altar

MAJOR INTERMISSION AFTER "THE TROJANS AT CARTHAGE," ACT I

Next Saturday Evening Series performance: September 28, at 8:00
ERNANI (in Italian) Verdi Last time this season

Next Saturday Evening Series B performance: October 5, at 8:00
ERWARTUNG (in German) Schoenberg
ROYAL PALACE Weill
CHRISTOPHER COLUMBUS (in English) Milhaud

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The Story of "LES TROYENS"

After ten years of siege, the Greeks have abandoned their camps outside Troy, leaving behind a huge wooden horse, concealing their soldiers.

THE CAPTURE OF TROY

SCENE I: Cassandra foresees the city's destruction but is unable to make others believe her prophecy. Even her lover Cherebus has ignored her warning, thinking she has gone mad. Unable to prevent what she knows is to come, Cassandra resigns herself to death.

King Priam and Queen Hecuba lead the Trojan people in a prayer of gratitude to the Gods of Olympus. Andromache, the widow of Hector, enters with her son to join the ceremony. Aeneas comes in to report that the priest Laocoon, who tried to destroy the horse, has been strangled by two serpents who arose from the sea. Believing that the Gods have punished Laocoon for having opposed the horse, Priam orders that it be brought into the citadel.

SCENE II: Cassandra is distressed by their action and is overwhelmed with a sense of impending doom as the wooden horse is dragged into the city.

SCENE III: Troy has fallen and Cassandra comes to the lamenting priestesses and women of Troy. She tells that Aeneas has escaped with the remaining Trojans and the royal treasure and has gone to found a new Troy in Italy. Cassandra urges the women to kill themselves rather than be captured and enslaved by the Greeks. The Greek soldiers burst in and demand the whereabouts of the treasure. Cassandra answers them by stabbing herself and the other women follow her example.

THE TROJANS AT CARTHAGE

ACT I, SCENE I: A festival is being held celebrating the seventh anniversary of the founding of Carthage. Queen Dido addresses her subjects encouraging them to continue their work. She is then left alone with her sister Anna who urges her to remarry so that the new city will have a king. Dido, however, swears she will remain true to her dead husband whose ring she still wears. Iopas announces that a foreign fleet has arrived in the harbor, and its leaders have requested to see the Queen to ask for refuge. Dido welcomes the Trojan fugitives who are led by Pantheas and Ascanius, son of Aeneas. Narbal interrupts with the news that the city is threatened by invading Numidians. Aeneas, who has been disguised as a sailor, steps forward and, revealing his identity, promises to help repel the invaders.

SCENE II: Aeneas has returned triumphant and a fete is being held in his honor. Dido, who has become infatuated with the handsome victor, urges him to retell the story of the fall of Troy. As he does so, Ascanius playfully removes the ring from Dido's hand. After the festivities Dido and Aeneas are left alone. They recall the love stories of their heroic forbears and are drawn into each other's arms. Seeing a new king for her city, Dido hopes that he will remain with her but Aeneas hears the voice of Mercury urging him to leave for Italy to fulfill his destiny.

INTERLUDE: The Royal Hunt and Storm

ACT II, SCENE I: As the Trojan fleet prepares to depart, Hylas, a young sailor, sings of his longing for home and his wish is echoed by the other sailors. Aeneas is torn between his love for Dido and his duty. Dido has tried in vain to persuade him to remain with her. The ghosts of Priam, Cassandra and Hector appear, urging Aeneas to follow his destiny. He reluctantly boards the ship and gives the command to set sail.

SCENE II: Dido, deserted by Aeneas, swears vengeance and in her fury wishes she had burned his fleet. In her despair she vows to take her own life and bids her city a final farewell.

SCENE III: Beside the sacrificial altar in the Temple of Pluto, Dido prophesies that Hannibal will avenge the shame brought upon her by Aeneas, but she also foresees the fall of Carthage and the eventual triumph of Rome.

continued from page twenty-five

an interloper; I have ransacked the gardens of two geniuses, and cut there a swath of flowers to make a couch for the music, where God grant she may not be overcome by the fragrance."

The music was composed in a seemingly almost random fashion, not in the order of the dramatic progression, with sometimes several scenes sketched simultaneously, and later filled in. The result — quite apart from the cut and mutilated versions which have been the rule in performance from Berlioz's day to ours — has struck some critics as excessively choppy. Berlioz's dramatic scheme, partially from the Virgil and partially due to his own form of compression, is epic in form, concentrating on key events in the heroic career of Aeneas. Each scene, for all its psychological veracity, is a kind of symbolic representation of cosmic encounters in the life and surroundings of the hero, of Troy, of Carthage, and—in the distance—of the future Rome. Berlioz, unlike Wagner, has deliberately avoided long explanatory, narrative passages. What he has gained in the absence of "filling" he has lost in coherence. Musically, too, the work seems rather disparate, both in terms of the forms employed and in terms of the level of musical inspiration from scene to scene.

Berlioz's operatic aesthetic for this work was quite consciously in opposition to what he took to be Wagner's theory. Familiar only with sections of Wagner's most dogmatic writing and unfamiliar with either the German's subsequent theoretical emendations or his later operatic works, Berlioz rejected the to him artificial idea of a "Gesamtkunstwerk" which obliterated its component individual arts. The Frenchman saw music as separate and supreme—as his garden quotation, above, suggests—and saw the operatic composer's task to be primarily the search for the correct musical form for each scene. The music, and in fact the total impression, of *Les Troyens* may reveal some lack of unity, but its overall effect is one of almost stupefying richness and invention. And certainly, behind the apparent unevenness of the drama and music, there is an overriding unity, provided by both Virgil and by Berlioz himself.

The composition of the opera was substantially completed by 1858. From here on Berlioz's association with the work involved a desperate series of attempts to get it heard and staged. In the face of a completed work and his own natural desire to see it into the world, Berlioz began to backtrack from the uncompromising attitude he had had when he sat down to write it. He divided his originally five acts into two parts of three and five acts each. His piano-vocal score is, in Jacques Barzun's words, full of "the most pathetic suggestions as to how scenes might be cut and the cost of staging and the performing time be reduced." The only stage in Paris that was really capable of handling the piece was that of the Opera itself. But that house was so much a preserve of artistic and political philistinism (as it is to this day) that it became apparent that a performance there was impossible. Berlioz had finally to settle for a much mutilated and incompetently performed version of the second

part only at the Theatre Lyrique, in 1863. The work received twenty-two performances, was favorably if not enthusiastically received, and subsequently disappeared from the Parisian scene without a trace. The whole opera, even if divided into two parts, was first heard complete twenty-two years after Berlioz's death, on December 6 and 7, 1890 — in Darmstadt!

Part of Berlioz's difficulties is getting *Les Troyens* staged — and, indeed, in his whole reputation to this day — involved his personal and artistic relationship with Richard Wagner. Berlioz met Wagner only a few times, largely through the enthusiastic efforts of Liszt, who admired both men. When they met, their relation was on the whole a friendly one. But partially because of the jealousy of Berlioz's wife, partially because of the intemperateness of some of Wagner's polemical writings, and partially because of some basic differences in their artistic approaches, a true understanding was impossible. Wagner, with his vitality, Germanic crudity, and love for romantic performing style (flexible tempo variations, etc.) stood apart from Berlioz's personal economy of conversation, love for strict tempi in performance, and entirely French philosophy of art.

The two men were both egocentric geniuses, with many similar aims and accomplishments, but the mere fact of their egocentricity probably precluded any real comprehension of one another's art.

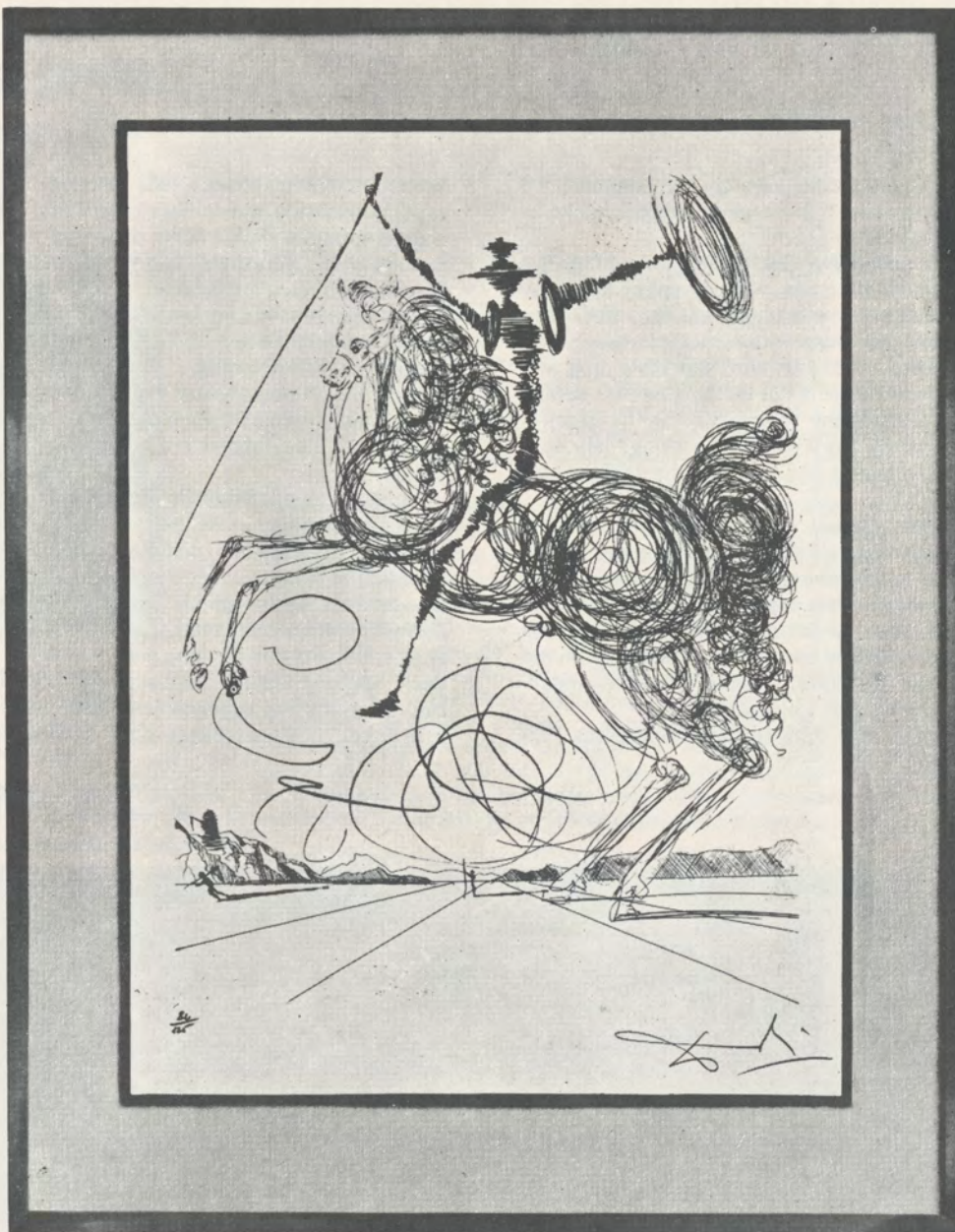
In the late 1850's, when Berlioz was trying desperately to break down the doors of the Opera, Wagner was trying to do exactly the same thing. Berlioz, a familiar face on the Paris musical scene saddled with a reputation for operatic failure, couldn't match the foreign allure of the unknown Wagner — nor the political influence which Wagner was able to bring to bear. The result was that while Berlioz failed to get *Les Troyens* performed at the Opera, Wagner succeeded, with the notorious *Tannhauser* scandal of 1861 his reward.

In the meantime Berlioz was growing increasingly bitter about the attitude of the Parisian musical and literary avantgarde, who would presumably have been his champions in the face of the general Parisian philistinism. Wagnerianism, a rather uncomprehending if certainly enthusiastic cult for Wagner, his theories, and his works, was beginning to sweep Paris. Berlioz was understandably resentful about the patronizing tone of these French Wagnerians, who, even when they professed admiration for the French composer, seemed to want to cast him in the role of a John the Baptist to Wagner's Jesus.

In fact, ever since, Berlioz has been regarded in the shadow of Wagner, as a curious French eccentric who happened to anticipate, in his own small way, some of Wagner's mighty achievements. This line of argument has produced its antithesis, chiefly in the form of Jacques Barzun's interesting if rather polemically exaggerated study of Berlioz. Barzun sees Berlioz as the true creator of most of "Wagner's" reforms, and tends to dismiss the German as a barbaric Teutonic interloper.

The argument is in the long run a silly one, however much immediate pain it may have caused Berlioz himself. Both men (by their own mutual admission!)

continued on page thirty-one



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LES TROYENS

continued from page twenty-nine

were original geniuses. Neither fully understood the other, yet both produced masterpieces which stand out in nineteenth century art and which betray remarkable similarity to the work of the other.

Berlioz's *Les Troyens* may indeed be "incomparably the most important French opera of the nineteenth century." But its position as such — not to cast any doubt on its true greatness — is revelatory of the curious stagnation of French musical life of the past two centuries, broken occasionally by lonely and alienated individuals. France's attitude toward Berlioz ever since has been oddly ambivalent — Berlioz did not even get his rightful share of attention in the partially chauvinistic revival of French music after the defeat of 1870-1.

The French have always regarded the romantic and individualistic Berlioz, that creator of massive acclamations of life, with a wary suspicion. (One might even see in this rejection an aspect of a national rejection of a part of the nation's heritage from its Revolution—the popular, irrational, egalitarian part.)

In *Les Troyens* Berlioz created his most massive, unperformable, and challenging work of all. Whether its difficulties of performance in this day of modern stage techniques are so imposing as claimed seems doubtful. But certainly any staging today may help lead to Berlioz finally taking his rightful place as one of the great geniuses of French — and of European — operatic creation.

DEBUTS

GUY CHAUVET



Aeneas in "*Les Troyens*" is one of the most successful roles of this popular French tenor. He has sung it, opposite Regine Crespin, at the Paris Opera and the Teatro Colon in Buenos Aires, in Lyons and Lisbon, and he has recorded excerpts for Angel records.

Chauvet almost became a state revenue officer in France! His father wanted him to become a civil servant and Chauvet obediently worked eight years in the tax office while he studied singing on the side. In 1958 he won the coveted Voix d'or prize in a singing competition and the director of the Paris Opera, who was on the jury, offered him a contract.

Although he started with small parts, within a year Chauvet won leading roles and was soon accepting guest engagements that have taken him to Italy, England, Argentina, Belgium and Israel. In America he has sung with the Chicago Opera and in a concert version of "*Herodiade*" with Regine Crespin at Carnegie Hall. His recording of this work won the Grand Prix du Disque.

At present Chauvet is taking on heavier roles. He has done "*Lohengrin*", "*Fidelio*" and "*I Pagliacci*" and has just been signed for the 1970 Bayreuth festival to do Siegmund and "*Lohengrin*".

MARGARITA LILOVA



The mezzo-soprano from Bulgaria makes her American debut in "*Les Troyens*" and later in the season will be heard as Fricka and Azucena in the new productions of "*Die Walkure*" and "*Il Trovatore*".

Miss Lilova spent her childhood in Sofia where she began singing, at the age of nine, in the children's choir of the opera. After later studies she began her professional career in Bulgaria at the Varna Opera in 1959 and two years later made guest appearances in Poland and Russia. In 1962 she toured Germany and Austria with the Sofia Opera and

also made her London debut as Amneris in "*Aida*" in Covent Garden.

For the past five years Miss Lilova's home has been Vienna and her home company the Vienna Staatsoper. She has been a guest with the Berlin Deutsche Oper, the Paris Opera, and the companies of Rome and Prague. Herbert von Karajan brought her to Salzburg in 1966 and 1967 for "*Boris Godunov*".

Miss Lilova is married and has a young daughter. Her varied interests away from the theater include the designing of her own clothes, skiing, sailing and astronomy!

VAHAN KHANZADIAN



This young tenor made his San Francisco debut last April as the hero of Puccini's "*La Rondine*" with Spring Opera. He began his career only after discharge from the army in late 1965. Prior to that he had graduated from the University of Buffalo and the Curtis Institute of Music.

Khazadian has been a soloist with the Chautauqua Opera, the Buffalo philharmonic,

the Collegiate Chorale at Carnegie hall, and on CBS-TV. During the current San Francisco Opera season he will be heard in "*Royal Palace*", "*Christopher Columbus*", "*Wozzeck*", "*Lucia di Lammermoor*", "*Salome*" and "*Fra Diavolo*".

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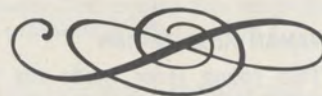
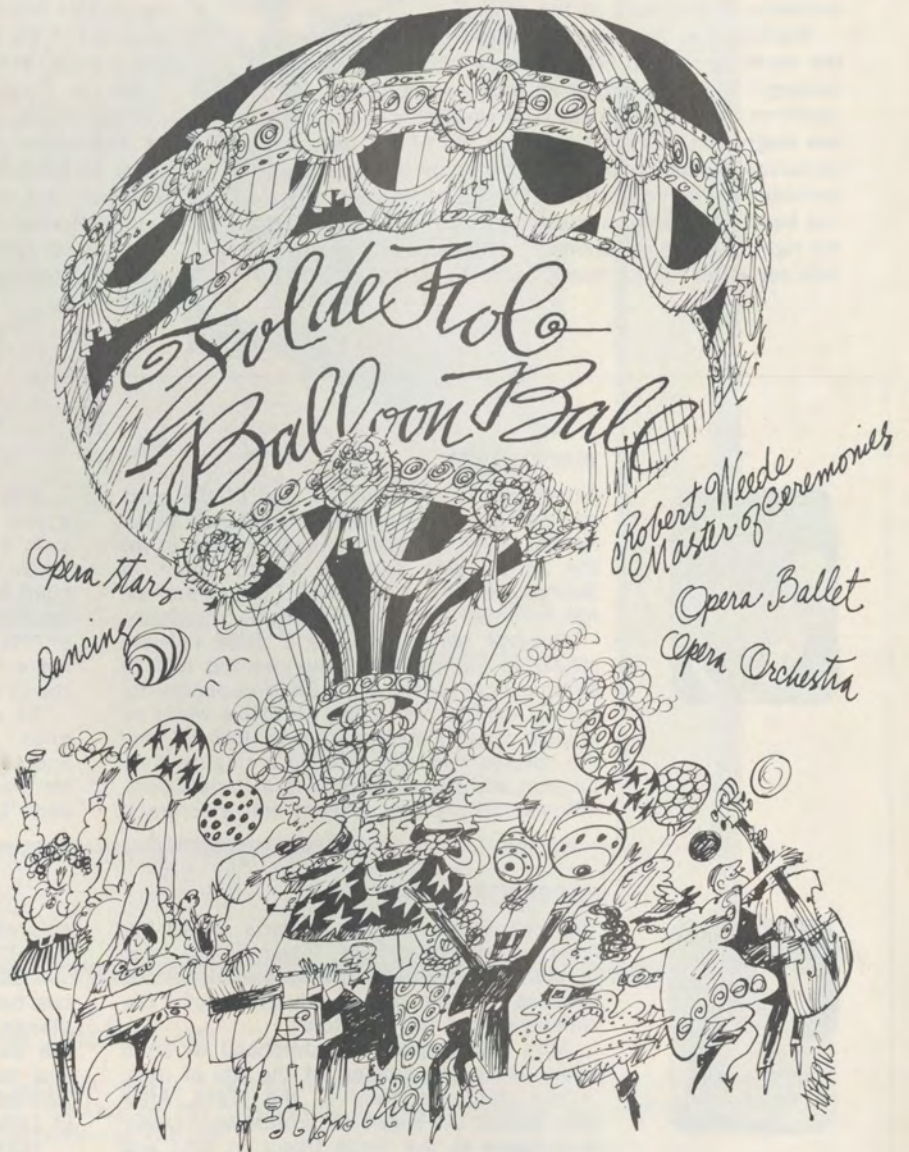
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This is the forty-sixth annual season of the San Francisco Opera and it is the year in which Kurt Herbert Adler celebrates his twenty-fifth anniversary with the Company. He has been General Director for the past fifteen years and before that was assistant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

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

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

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

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

Prentis Cobb Hale

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President, San Francisco Opera Association



Erteszek, Jan J. b. Krakow, Poland; Doctor of Laws, Univ. of Krakow, 1938; 1942 — President, Olga Company; President, Mountain Angus Company; Vice President, Goodwill Industries of Los Angeles; Director, Laymen's Movement; Director, Project Concern, Inc.; Member, Lingerie Industry Council; Honor medal—American Freedom Foundation, 1950; Co-author, "My Job & My Faith."

Erteszek, Olga. b. Krakow, Poland; Emilia Platter School for Girls; 1942—Vice President-Design, Olga Company; Member, Council of Fashion Designers of America; Member, The Fashion Group, Inc.; Lord & Taylor American Award.

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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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Visit Arthur Court Designs at 10 Hotaling Place in the heart of Jackson Square, San Francisco (in one of the oldest remaining buildings of the Barbary Coast days.) Wander through the reconstructed whiskey cellar filled with unusual antiques, miner's lamps, ship's telescopes, sections of choir seats and wood panels from the dining room of Hearst Castle. In this interesting setting, discover Nature's Sculpture for yourself.



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,
Khazadian, 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: Fattuggio DESIGNERS: Businger, West

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Mexican Theme for Seventh Jackson Square Tour

A costumed Mariachi band, white elephant sale of decorator fabrics and free refreshments are among the enticements offered on the seventh annual Jackson Square Tour from 1-5 p.m., Sunday, October 6. More than 30 showrooms will be open to the public on Washington, Jackson and Pacific from Montgomery to Sansome, during the fund-raising project sponsored by the Northern California Chapter, National Home Fashions League and Jackson Square Association.

As a salute to the Olympic Games, a Mexican Fiesta theme has been selected for the 1968 tour. Showroom windows on the historic square will be decorated in red, white and green — Mexico's national colors — by members of the N.H.F.L.; and a giant pinata to be broken open at 5 p.m. will offer exciting prizes to lucky ticket holders.

Added attractions will be an informal modeling of colorful costumes at Yen Yen of Malaya (536 Pacific); open house for tour-goers at the Playboy Club (736 Montgomery) which will feature Margaritas as well as a Senor Playboy cocktail served in mugs, and sale of fabric briefcases created by N.H.F.L. members on Balance Street.

Tickets at \$3.00 for adults, \$1.50 for students and children under 12 can be reserved in advance through the Jackson Square Office, Telephone 781-8219; or purchased at ticket booths on the corner of Sansome and Jackson and Jackson and Montgomery the afternoon of the tour.

Mr. James Dillen, President of the Jackson Square Association, and Miss Joyce Gretenhart, Miss Marie S. O'Donnell and Miss Jo Crary of the National Home Fashions League, are co-chairmen of the event whose proceeds will benefit educational and civic improvement programs.

John McGuire and Arthur Court will both be open for the Tour. John McGuire was one of the pioneers in the development of the Square as a center for Trade showrooms.

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, Matsumoto; Khanzadian, Crofoot, Berberian, Grant, Janzen

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; Hosfalvy, 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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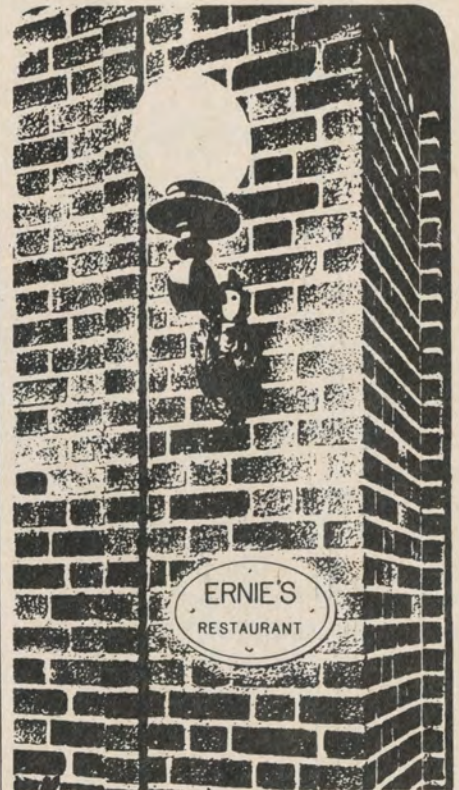
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Repertoire | 1968 Season

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: Hotner

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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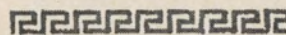


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IL BARBIERE DI SIVIGLIA (Rossini)
Speaker: Prof. Joseph Kerman
Wednesday, September 25
ERNANI (Verdi)
Speaker: Dr. Jan Popper
Wednesday, October 2
ERNANI (Verdi)
Panel Discussion
Wednesday, October 23
WOZZECK (Berg)
Speaker: Prof. Joseph Kerman
Wednesday, 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

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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.

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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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CIVIC AUDITORIUM

continued on page 46

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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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Thursday, October 10, 1968, at 9 p.m.

CIVIC AUDITORIUM

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

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travel
 tidbits

Twelve new cruises for 1969 have been announced by American President Lines.

In addition to the traditional APL Orient and around-the-world cruises, the big luxury cruiseliners of the fleet, the SSs Presidents Roosevelt, Cleveland and Wilson, will ply South Pacific waters and visit Canada and Alaska and will offer a three-day mystery "Cruise to nowhere" in mid-summer.

The first of the new routes will be followed when the President Cleveland sails from San Francisco January 10 on a 63-day "Pacific Adventure" cruise, scheduled to visit Los Angeles, Honolulu, Papeete, Pago Pago, Suva, Auckland, Sydney, Port Moresby, Bali, Singapore, Hong Kong, Manila, Guam, Honolulu and San Francisco.

The President Cleveland goes out again on a variation of this itinerary March 17 on a "Bali Hi Cruise" of 49 days.

The Alaskan voyage, the "Midnight Sun" cruise, will be on the President Roosevelt sailing from Los Angeles June 9 for a 13-day adventure to San Francisco, Seattle, Vancouver, and thence through the spectacular inland passage to Ketchikan and Juneau. The return is via Victoria, British Columbia, for a day's visit before proceeding to Los Angeles and San Francisco.

There will be two "Canadian Caper" cruises sailing from San Francisco June 30 and August 24 on the President Roosevelt for eight days, calling at Seattle, Vancouver and Victoria.

The new around-the-world cruises scheduled for the President Roosevelt, are of 87 days and 92 days duration. The shorter voyage will be the east-bound voyage and will include Mexico and Panama in addition to ports in the Caribbean, Africa, India, and the Orient. It is called "The World of Adventure" cruise and sails October 17, 1969. The new west-bound circumnavigation is scheduled for January 18, 1970 and will include London and Orient, India, Africa, Caribbean and Mexican ports. The already-scheduled global cruise from San Francisco January 23 is booked to near capacity.

A gay "Acapulco Fiesta" cruise of 12 days on the President Wilson will sail December 23 from San Francisco for Los Angeles reaching Acapulco in time for the New Year festivities and returning to California January 4.

Travel agents have full information on the 1969 schedules or you may write or call American President Lines.

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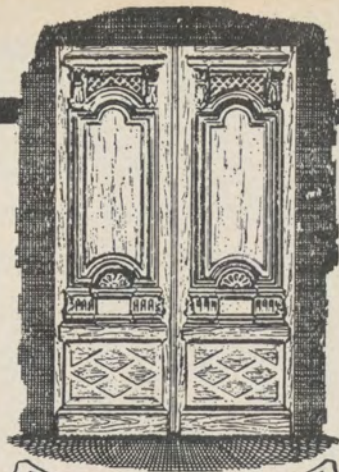
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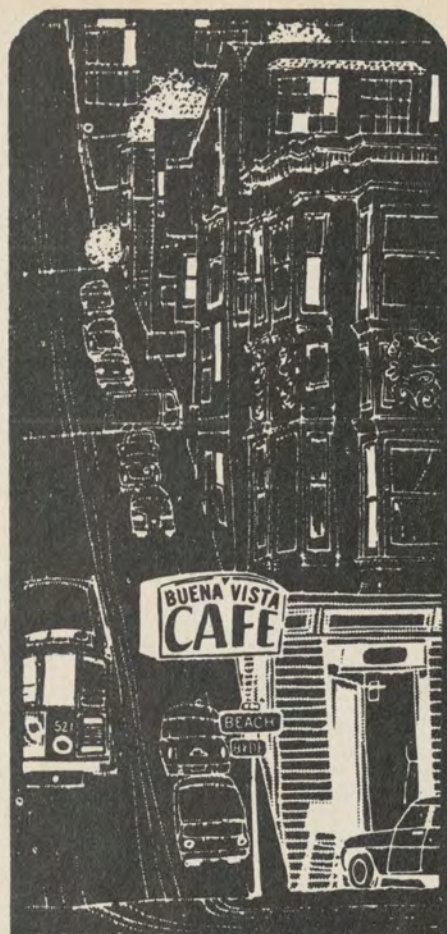
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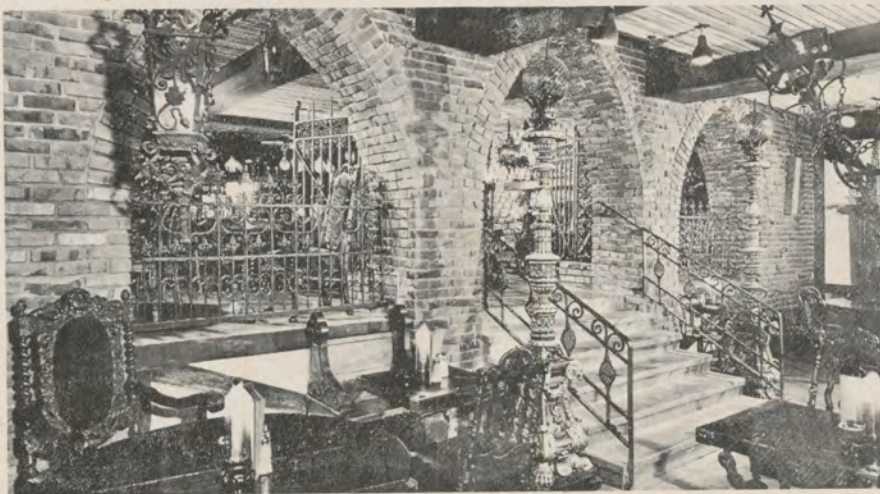
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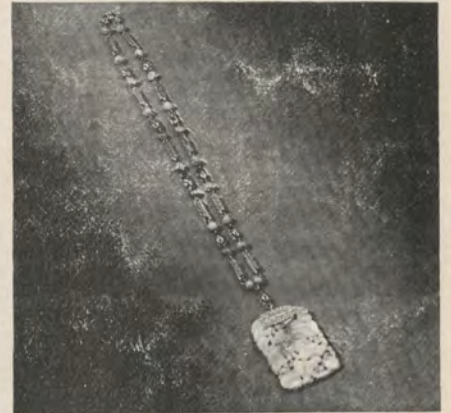
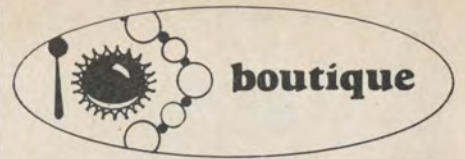


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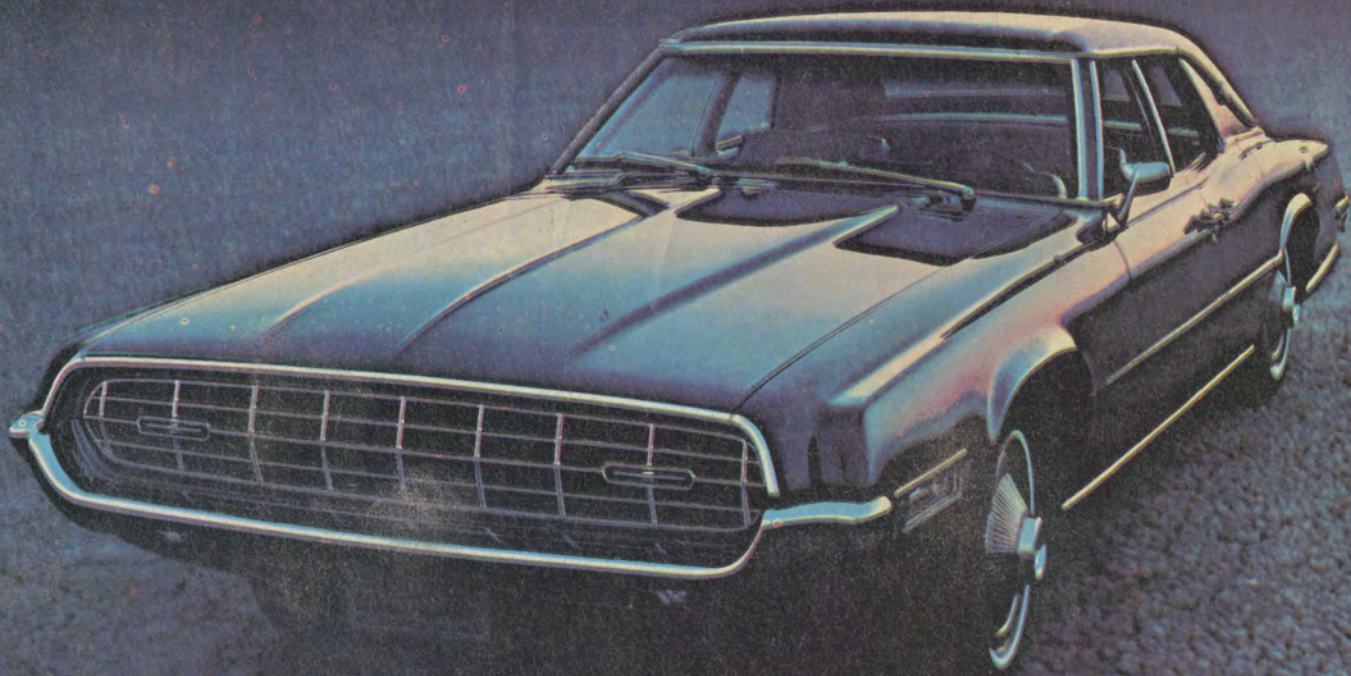
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LES TROYENS

(in French)

opera by HECTOR BERLIOZ

conductor: JEAN PERISSON

production: LOUIS ERLO

designers: WOLFRAM SKALICKI
DAVIS L. WEST

THE CAPTURE OF TROY

Cassandra REGINE CRESPIN
King Priam ALLAN MONK
Queen Hecuba SHEILA NADLER
Ascanius SYLVIA ANDERSON
Pantheas RICHARD J. CLARK
Aeneas GUY CHAUVET

THE TROJANS AT CARTHAGE

Dido REGINE CRESPIN
Anna MARGARITA LILOVA
Iopas RICO SERBO
Ascanius SYLVIA ANDERSON
Pantheas RICHARD J. CLARK
Narbal ARA BERBERIAN
Aeneas GUY CHAUVET
Hylas VAHAN KHANZADIAN
The ghost of Priam ALLAN MONK
The ghost of Cassandra SHEILA NADLER
The ghost of Hector STEPHEN JANZEN

Soldiers, courtiers, priests, townspeople

Corps de ballet

chorus director: DIETRICH ERBELDING

choreographer: NANCY JOHNSON

costumers: GOLDSTEIN & CO.

THE CAPTURE OF TROY

Scene 1: Outside the walls of Troy

Scene 2: The entrance of the horse into Troy

Scene 3: The temple of Vesta

THE TROJANS AT CARTHAGE

Act I: Scene 1: A courtyard in Dido's palace

Scene 2: A terrace in Dido's palace

Interlude: The royal hunt and storm

Act II: Scene 1: The port of Carthage

Scene 2: An ante-chamber in the temple of Pluto

Scene 3: The sacrificial altar

MAJOR INTERMISSION AFTER "THE TROJANS AT CARTHAGE," ACT I

Next Regular Subscription Series Performance: **Monday, September 30, at 7:30**

DIE WALKUERE (in German) Wagner

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Latecomers will not be seated while the performance is in progress