

Il Trovatore
(The Troubadour)

Friday, October 11, 1968 8:00 PM
Tuesday, October 15, 1968 8:00 PM
Wednesday, October 23, 1968 8:00 PM
Saturday, November 2, 1968 8:00 PM

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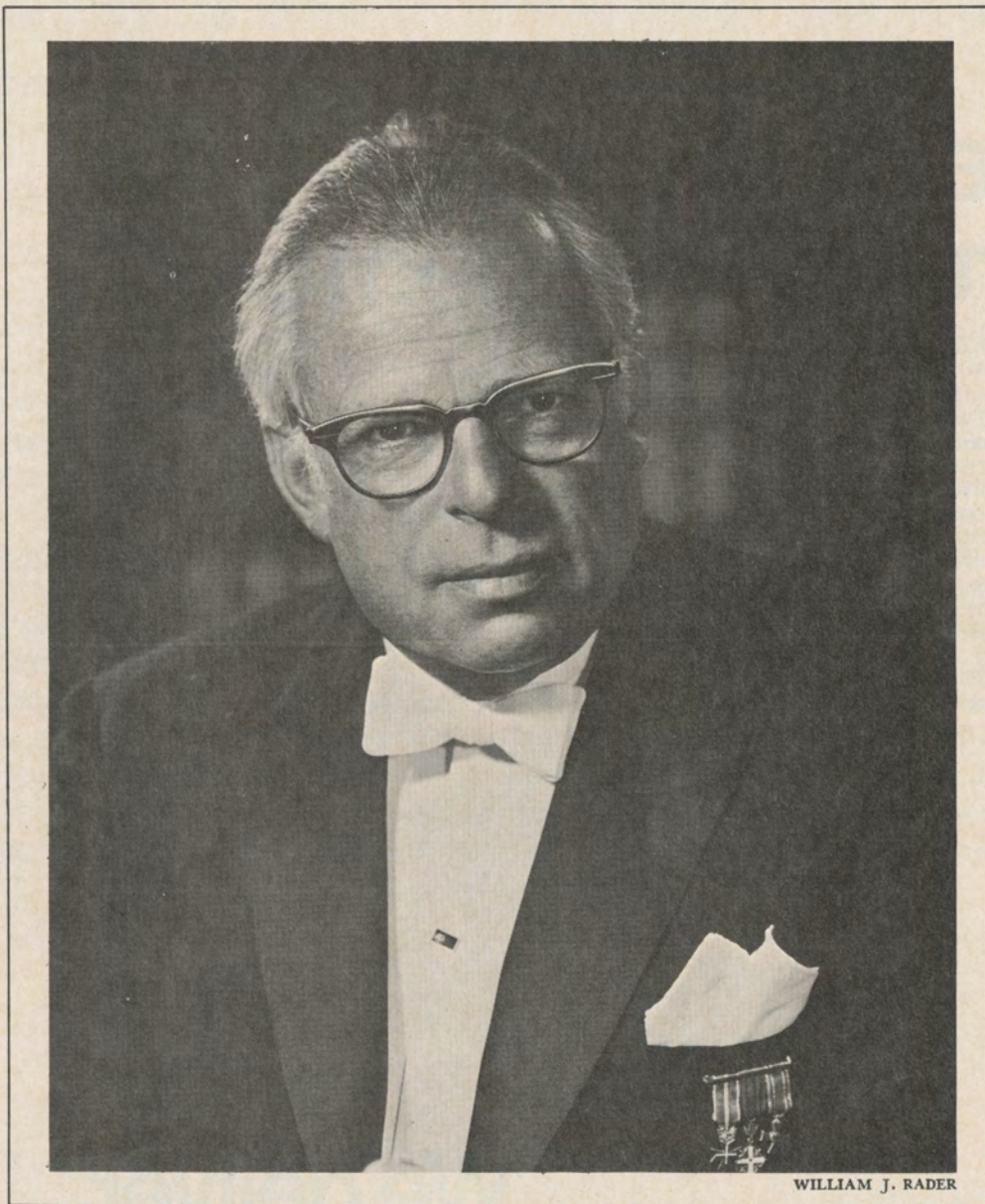


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		*Stephen Janzen	William Wildermann
		*Vahan Khanzadian	Ingvar Wixell

*San Francisco Opera debut

roster subject to revision

** American debut

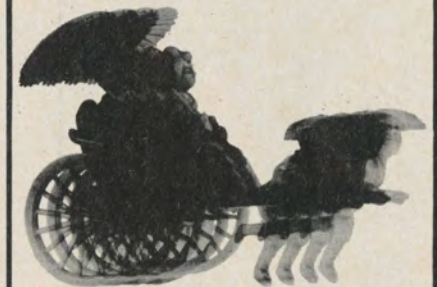


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Assistant for Artists : PHILIP EISENBERG

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ALBERTO LEONE, TERRY LUSK*, STEFAN MINDE*, CHARLES PERLEE

Boys' Chorus Director : MADI BACON

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

Assistant Stage Director : FABRIZIO MELANO*

Assistant Stage Manager : JACQUES KARPO*

Choreographers : ALAN JOHNSON*, NANCY JOHNSON

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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 Schmidling
John Segale
James C. Stith
Richard Styles
Francis Szymkun
James Tarantino
David Tarr
Randolph Tingle
William Tredway
Wilhelm Heinrich von Naumann
Jesse Washington
*Ernest Wright

Boys Chorus

Brooke Aird
Steven A. Anderson
Edward Bosley
Scott Brookie
Robert Calvert
Mark Englund
Linus Eukel
Greg Formes
David Fu
Michael Gabriel
Chris Gelini
Peter Grey
Clifford Hirsch
Paul Hunt
Leonard Kalm
Stephen Kalm
Mark Karwoski

Richard Kehres
Brian Knapp
Charles Lacey
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Patrick Martinez
Stuart Misfeldt
Anthony Negro
Christopher Nowak
Eric Olson
Jeremy Renton
Steven Rubardt
Ted Schoenfeld
Robert Stone
Martin White
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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

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Holly Henson
Daisy McVay
Becky Mueller

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Jacqueline Pavlich
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Elicia Rabin

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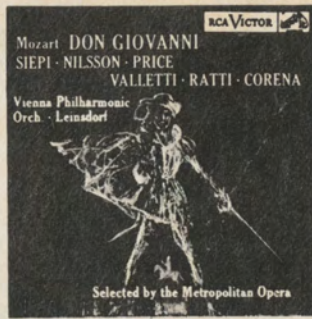
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 DON GIOVANNI
 with Danco, Della Casa,
 Gueden, Corena,
 Dermota - Krips
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 Donizetti:
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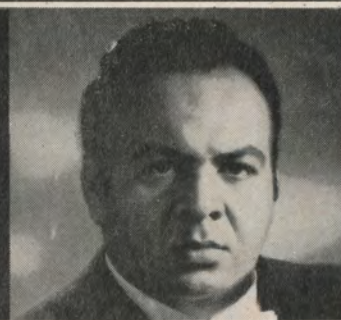
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 with Nilsson,
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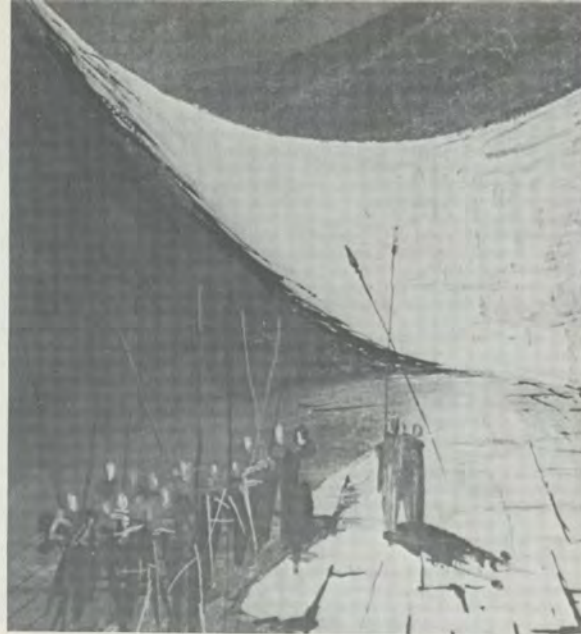
Puccini:
 MADAMA
 BUTTERFLY
 with Tebaldi,
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"SPOOF" OPERA REBORN

by Speight Jenkins, Jr.



When confronted with a pair of tickets to *Il Trovatore*, what springs to the mind of the average operagoer? Probably a vision of middle-age, overweight singers posturing ludicrously while trying to enact a story known to be "impossible." That vision, justified by much experience, flies in the face of the opera's score and libretto. But impresarios, unfortunately, have often been content to sell tickets on the strength of one or two voices and let a great opera with a fascinating plot go for naught. No finger is pointed at any general manager; everyone has done it for a disturbingly long time.

Back in 1917, in London, Bernard Shaw called a performance of *Trovatore*, "spoofopera," because of its absurdity. Shaw's solution, however, seems not much removed from what he criticized. He asks that the opera, if taken at all, must be taken seriously but demands that the producer must "defend (*Trovatore's*) integrity from the restless encroachments of intelligence." He goes on to describe the costumes, saying, "There is only one costume possible for the Count di Luna. He must wear a stiff violet tunic, white satin tights, velvet shoes, and a white turban hat, with a white puggaree falling on a white cloak. No other known costume can remove its wearer so completely from common humanity. No man could sit down in such a tunic and such tights; for the vulgar realism of sitting down is ten times more impossible for the Count di Luna than for the Venus of Milo."

If such get-up were the necessary accoutrements for *Trovatore*, then the opera would be already relegated to the ash heap, and Kurt Herbert Adler would never have spent the money on a new production this season. But if the standard *Trovatore* offers a mass of posing and Shaw calls for impossible artificiality, how can the opera come alive today? By a director and designer believing in the story's integrity and finding artists who can treat it as a new work. Such an approach can be grounded in the opera's inexhaustible supply of melodies. Francis Toye wrote "nobody has ever surpassed the magnificent collection of tunes assembled by Verdi in *Il Trovatore*—tunes throbbing with sincerity and emotion." All that must happen for a reappraisal of *Trovatore* is to devise action that will allow an audience to hear the music. With a new look, dictated by its perfectly intelligible libretto, we can be excited again by some of the most thrilling music ever written.

Wolfram Skalicki and Paul Hager, the designer-director team that has given San Francisco so many surprises from Skalicki's *Faust* to their joint *Walkure*, look at the opera as portraying a civil war not unlike those of our own time. Di Luna, general of the forces of the establishment, is in bitter warfare with guerilla forces commanded by Manrico. Manrico's followers are partisans, a mobile army that could have represented the Italian forces for independence and unification in Verdi's time. If so, what better way for Verdi to describe them than to call them gypsies, a people never located in one place, always on the move. In San Francisco they will wear the dark, undistinguished clothes of the man who must fade away into the underbrush. In their first scene (Act Two, scene one), no more will they give the absurd appearance of wandering blacksmiths, but instead will sing their famous first chorus as they shoot arrows at an effigy of Count di Luna. To these fighters, loyal to Manrico, Di Luna's name means what Battista's did to Castro's soldiers or the fascist Franco's to the loyalists of Spain. Throughout the opera, Manrico leads his men, fighting desperately, against huge odds.

The character most interesting to Verdi was Azucena. Writing to his librettist Cammarano, he said, "You must conserve to the very end the two great passions of this woman: her love for Manrico and her ferocious thirst to avenge her mother." We never see Azucena when hatred and love do not vie with each other in her words. That she is never controlled offers her interpreters their greatest problem: rare is the mezzo who does not get so carried away with Azucena's passion that she doesn't lose her own vocal control.

Skalicki looks at Azucena as straight out of Hemingway's *For Whom the Bell Tolls*. There, Pilar has scars for the enemies she has killed, but they have healed. Azucena has also killed much, but one scar can never heal—the burning of her mother. It overrides her thoughts and sometimes drives her over into insanity. Dressed in boots and leather, this hard embodiment of revenge falters twice onstage, and both times should hit the spectator with double-barrelled force.

The first takes place in the monologue to Manrico when she describes how she became so overwrought over her mother's burning that she threw her own child in the flames ("Condotta ell'era in ceppi"). This deed is often cited as the most absurd story in an incompre-



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New Production

IL TROVATORE

(in Italian)

opera in four acts by GIUSEPPE VERDI
text by SALVATORE CAMMERANO
after the play by ANTONIO GARCIA GUTIERREZ
conductor: GIUSEPPE PATANE
production: PAUL HAGER
designers: WOLFRAM SKALICKI
DAVIS L. WEST

FerrandoARA BERBERIAN
InezSHEILA NADLER
LeonoraRADMILA BAKOCEVIC*
Count di LunaVICTOR CONRAD BRAUN**
ManricoROBERT ILOSFALVY
AzucenaMARGARITA LILOVA
An old gypsySTEPHEN JANZEN
MessengerJAMES EITZE
RuizROBERT GLOVER

*San Francisco Opera debut
**American opera debut

Soldiers, nuns, gypsies

chorus: ALDO DANIELI
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Act 1: THE DUEL

Scene 1
Scene 2

Act II: THE GYPSY

Scene 1
Scene 2

INTERMISSION

Act III: THE GYPSY'S SON

Scene 1
Scene 2

Act IV: THE EXECUTION

Scene 1
Scene 2

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The Story of "IL TROVATORE"

For years the country has been torn by a cruel civil war. One side is the ruling class led by Count di Luna and his devoted follower Ferrando who, by means of ruthless tyranny, try to preserve conservative tradition against the rebels. The latter, under the troubador Manrico and his mother Azucena, are determined to achieve freedom at any cost.

ACT I, SCENE 1: Ferrando, who has long been in the service of Count di Luna's family, alerts his soldiers to watch for a mysterious troubador who nightly serenades Leonora. Ferrando recalls to the soldiers the rumors surrounding the tragic death of the Count's infant brother. It is believed that a woman whose mother was burnt at the stake by order of di Luna's father, seized the child and threw it into those same flames, thus avenging her mother's death.

SCENE 2: Leonora confesses to her confidante Inez the source of her strength against di Luna's persistent advances. Her love belongs to a troubador whom she had seen at a tournament two years ago, but whom the civil war has prevented her from meeting again. Recently, however, the troubador has returned to serenade her and she expects him that evening.

The Count, hoping to approach Leonora, lingers in the courtyard. Hearing the troubador's song at last, Leonora rushes to meet her love but instead encounters di Luna in the darkness. The troubador enters to find Leonora with the Count and accuses her of betraying him. She explains the misunderstanding and frankly confesses her love. Hearing this and discovering that his rival is also his arch enemy and leader of the rebels, Manrico, di Luna challenges him to a duel that Leonora is powerless to stop.

ACT II, SCENE 1: The rebels, armed and re-enforced, are preparing new attacks on the tyrannical Count di Luna. Azucena warns them not to be too confident and reminds them of the terrible crime committed by di Luna's father against her mother. Manrico demands to know more of this tragedy of Azucena's, the woman he believes to be his mother. She confesses to him that in the horror of the event she threw her own child into the flames. Yet she insists that Manrico is her own son and must complete their personal vendetta by destroying di Luna. Further explanation is prevented when a messenger enters to say that Leonora, who has been informed by the Count that Manrico has been killed, is about to enter a convent. He rushes off to intercept her.

SCENE 2: The Count, also wishing to stop Leonora from joining the sisters, has invaded the gates of the nunnery with his soldiers. Leonora arrives and bids farewell to the world. Di Luna's men are about to seize her when Manrico rushes in with his rebels and rescues Leonora.

INTERMISSION

ACT III, SCENE 1: The rebels have lost the upper hand and are being besieged by di Luna in Manrico's fortress. Ferrando enters with a woman who is obviously a spy for the rebels. Upon questioning her the Count discovers that he has finally caught the woman who murdered his younger brother by throwing him into the flames. Joyous at this double victory, he sentences Azucena, whom he also recognizes as the mother of Manrico, to be burnt at the stake.

SCENE 2: In the besieged fortress, aware of the hopelessness of their situation and of imminent defeat, Manrico and Leonora face death comforted by the joy of their love. They are interrupted by a message that di Luna has captured Azucena and sentenced her to death by burning. Manrico decides to make one last desperate sortie to save his mother.

ACT IV, SCENE 1: Manrico's mission has failed. Finally defeated, the rebels with their leader await execution in di Luna's prison. Leonora, confined to the castle, confronts the Count and offers herself as price for Manrico's pardon. Di Luna eagerly accepts and sends Ferrando to pretend to liberate Manrico. In his triumph di Luna fails to notice that Leonora, as she vows to love him, takes poison.

SCENE 2: In prison, Manrico and Azucena await death. Leonora enters with the news that Manrico is to be set free. Knowing that Di Luna would permit this at only one price, Manrico curses her for betraying him and selling herself. The poison soon takes effect and Manrico realizes that she has given her life in order to save his. The Count arrives to find Leonora dead and he sends Manrico to the stake. Too late Azucena cries out that Di Luna has condemned his own brother to die! Her mother is truly avenged.

"SPOOF" OPERA REBORN

continued from page twenty-five

hensible libretto. Not so. Here is a woman already hating the oppressive government, who sees her mother being burned on a ridiculous charge of being a witch. In a rage, she steals the child of her mother's oppressor and holds it in her arms; she looks at her own and then at the flames consuming her mother's body. The wrench of horror is so great that she does what she would least like to do: she throws her own son into the flames.

What makes Azucena tell Manrico now and why earlier do her own people listen for the millionth time to the tale of her mother burned? The librettist explains the first question by having Azucena look at Manrico before she tells him what happened and say, "You, even you don't know it. But as a boy the spur of ambition drove your steps far from here. This is the story of your grandmother's bitter end." Azucena had never really told him the story, and when she did, she unexpectedly carried it through to its conclusion. When Manrico asks his mother who she is, she becomes herself and asks if she has not been a loving mother to him. Both are reassured by this stepping around the truth, and the mask is put back on.

Designer Skalicki gives an ingenious explanation for the gypsies listening to Azucena. The effigy of Di Luna at which the gypsies cast their arrows is hung to the same stake on which Azucena's mother burned. In the shifting tides of war, the partisans have found themselves where the deed happened. Seeing the fatal spot again offers Azucena more than enough reason to go through the old tale. And her comrades-at-arms (acting as would Hemingway's patriots) oblige her by listening.

The second time the old woman falters takes place when she is captured. The unsuspecting Di Luna asks if she has heard of a boy stolen by her people twenty years before. She says, "And you—are you the one?" Di Luna answers, "No, the brother of him." Her reaction gives her away, and she is apprehended, but why does she ask if Di Luna is the one? Maybe it is a wild attempt to clear her mind. Perhaps all these years she has thought she burned her child but didn't. If Di Luna had said yes, Manrico would have been hers, and all her horror would have been imagined. Wild reasoning? Not for a psychotic, and Azucena is nothing else.

To Skalicki and Hager, Di Luna and Manrico must be poles apart in appearance and outlook as well as in voice. Di Luna is a professional soldier—in 1450, 1937 or 1968. He first enters singing of his love for Leonora and then is horrified to hear her troubador serenading her. Carrying out his militaristic way of thinking, Di Luna cannot believe that Manrico, who is an outlaw, condemned to die if seen, could have come to serenade Leonora alone. Honorably, he fights in single combat with him, but Di Luna thinks throughout as an organization man.

In the convent scene, he apostrophizes his love in his beautiful "Il balen." The tempo is 4/4, the feeling is of old, regulated romance and the aria can be musically compared, curiously enough, to Carlo's aria in *Ernani*, which deals with that baritone's desire to be a majestic king. No matter if Di Luna is there to abduct his love from the nuns, Verdi never errs in showing the

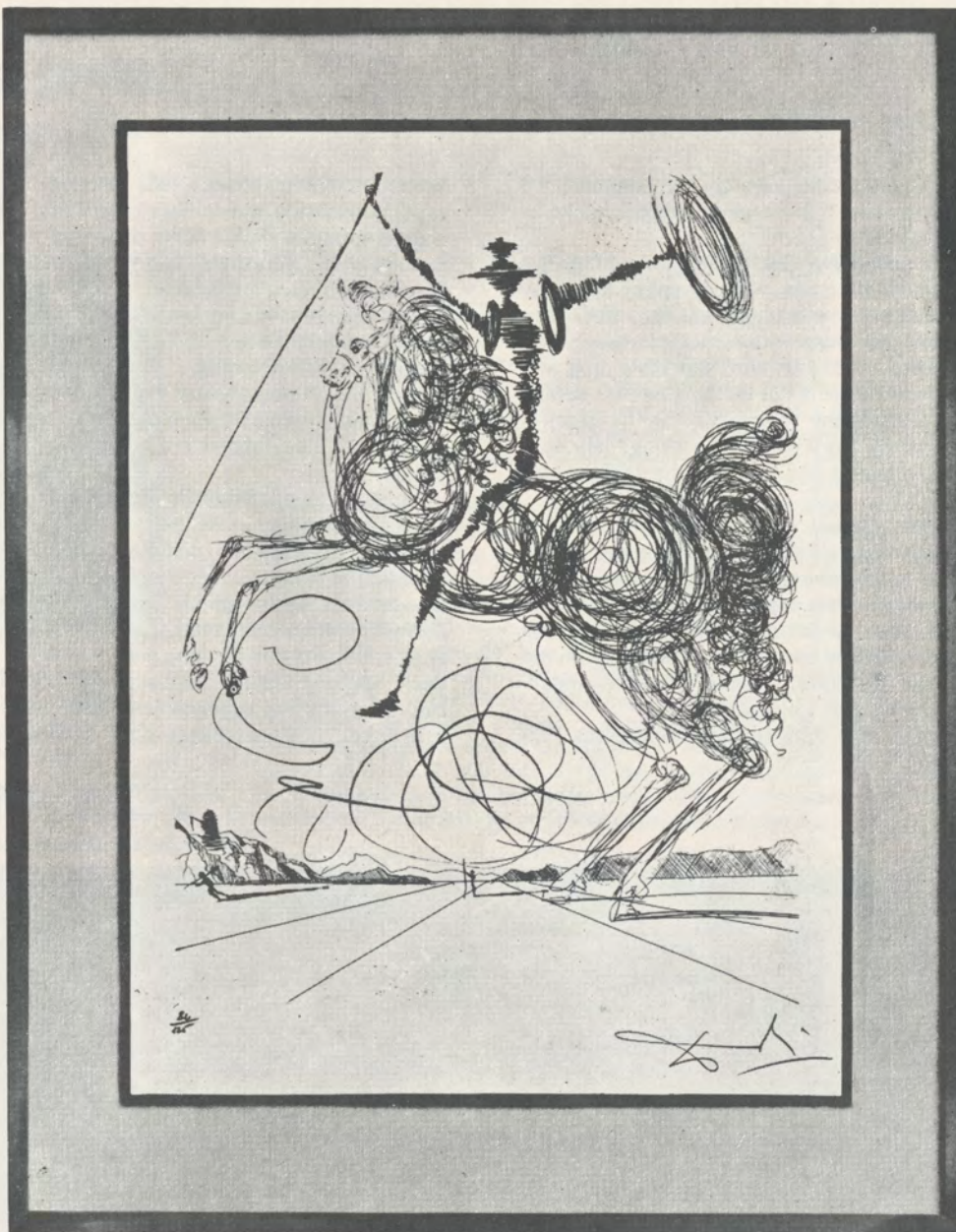
type of love that Di Luna offers—comfortable but without variety.

Manrico throughout must appear young, patriotic, romantic and headstrong. Men follow him cheerfully even to death, and the aura of charisma hangs over him. His scene with Leonora (Act Three, scene two) takes place in the atmosphere of a war wedding. Skalicki has designed a gloomy chapel somewhere in the besieged fortress. Leonora is rushed there to marry Manrico on the night before battle. She is calmed for a moment by his words, but then cannot be surprised at the news that leads him out to rescue his mother. When she first fell in love with Manrico, he was a mystery man and so he remains.

In so many ways the last act of *Trovatore* sums up what has gone before. Here more than anywhere we must be freed from thinking in clichés and stereotypes. Only fresh direction can allow this music to have its maximum effect. When the curtains rise on San Francisco's new setting of the scene, massive walls seem to overpower the scene. Moonlight breaks through, but Leonora seems small against the castle. After she sings her traditional, exceptionally expressive aria, one of the great coups de theatre begins—the *Miserere*. A narrow courtyard, black walls, a beleaguered soprano, monks off-stage chanting of the death of the beloved and then the beloved's voice singing of his love for Leonora as he strums a lute. Each part is introduced alone, and then all sing together. The combination has never failed; at the opera's premiere a critic reported that several ladies were overcome by the scene and had to leave the theater.

As the act progresses through the glittering duet of Leonora and Di Luna, the haunting "Home to our mountains" duet ("Ai nostri monti") of Manrico and Azucena and the final trio, Verdi writes one bar after another of memorable music. And the story makes sense. It is not impossible to visualize the woman so consumed with love that she kills to keep her love alive. Tosca doesn't shock us because she kills the enemy; Leonora seems unbelievable only because she sacrifices herself. But such should not amaze. She has lived around death and war all her life. Perhaps only in death can she ever feel one with Manrico. For whatever reason, she impetuously does it, and all follows naturally.

Toye called *Trovatore*—for many reasons, including its deaths at the end—*Ernani in excelsis*, but it is more. Its characters can be found as romantic representatives of revolution and reactionary government. They are emotionally driven to the point where life itself becomes meaningless. When Verdi was chided by a friend about the story of *Il Trovatore* he wrote, "People say the opera is too sad and there are too many deaths in it. But after all, death is all there is in life. What else is there?" An odd statement from the man who in his eighties was to write *Falstaff*. But *Trovatore* with its elemental passion and tragic hopelessness inspired the thirty-nine-year-old Verdi to turn out more songs than ever before or after in one work. It is the attempt of San Francisco's new production of *Trovatore* to make you hear those songs anew.



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DEBUTS



RADMILA BAKOCEVIC

Bakocevic, the latest in a long line of famous Yugoslavian sopranos, made her American debut last spring at the Metropolitan Opera as "Madama Butterfly", a role she will also sing in three student matinees during the current San Francisco season.

Born in 1938, Miss Bakocevic studied in Belgrade and, while still a student at the Music Academy there, was engaged by the Belgrade Opera. She built a huge repertoire including leading roles in "Faust", "Pique Dame", "Otello", "The Bartered Bride", "Norma", "Prince Igor", "Tannhauser", "Manon Lescaut" and many others. Both with the Belgrade Opera and as an individual artist she

has already appeared in Moscow, Rome, Vienna, Barcelona, Berlin, Athens, and in Parma, Palermo, Genoa, Rome, Bari, Florence and Trieste in Italy.

One of Miss Bakocevic's greatest successes to date came when she replaced an indisposed singer in a series of "Norma" performances in Italy last year. She made her Covent Garden debut as Leonora in "Il Trovatore" last May and sang the role again at the Vienna Festwochen in June, at which time she also was heard as Elisabeth in "Don Carlo".

In private life she is the wife of the minister of culture and education of Yugoslavia and the mother of a young daughter.



VICTOR CONRAD BRAUN

A native of Canada, Braun began his vocal studies there at the University of Western Ontario and then moved to Toronto where he enrolled at the Royal Conservatory of Music. His entire early career was forged with the Canadian Opera Company, beginning with two roles in the 1956 season.

During the next few years Braun worked his way up to Escamillo in "Carmen" and Sharpless in "Madama Butterfly", all the while continuing to sing smaller parts for the experience. In 1962 he went to Vancouver for his first Valentin in "Faust" and the next year he went to Europe.

There Braun won the International Mozart

Competition in Vienna and in November of 1963 made his debut at the Frankfurt Opera as Scarpia in "Tosca". He has continued to sing at Frankfurt, has appeared regularly at Stuttgart and is now a permanent member of the Bayerische Staatsoper in Munich. At the latter house he is scheduled to do "Rigoletto" later this season, as well as a new production of "Carmen" opposite his San Francisco Manrico, Robert Ilosfalvy.

Covent Garden will hear Braun for the first time next April in the British premiere of Humphrey Searle's new "Hamlet". Later in the present San Francisco season he will sing Enrico in "Lucia di Lammermoor".

Saturday, November 9, 2 PM

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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.

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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.

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Presented by Opera ACTION

South Peninsula Chapter

Wednesday, September 25

DIE WALKUERE (Wagner)

Monday, October 7

ERWARTUNG (Schoenberg) CHRISTOPHER COLUMBUS (Milhaud)

Wednesday, October 16

WOZZECK (Berg)

FRA DIAVOLO (Auber)

Speaker: James H. Schwabacher, Jr.

Castilleja School, Palo Alto at 10:30 a.m.

Presented by Opera ACTION

Marin County Chapter

Wednesday, September 11

IL BARBIERE DI SIVIGLIA (Rossini)

Speaker: Dr. Jan Popper

Wednesday, October 2

IL TROVATORE (Verdi)

Speaker: Robert Weede

Wednesday, November 6

TURANDOT (Puccini)

Speaker: S. Dale Harris

St. John's Episcopal Church, Ross at 8:15 p.m.

Information: Mrs. Carlo Fowler 461-0978

Presented by Opera ACTION

East Bay Chapter

Thursday, September 5

ERNANI (Verdi)

Speaker: Paul Hertelendy

St. Clements Episcopal Church Berkeley, at 8 p.m.

Friday, October 25

LUCIA DI LAMMERMOOR (Donizetti)

Speaker: Alexander Fried

1180 Ashmount Avenue, Oakland, at 8 p.m.

Wednesday, November 13

TURANDOT (Puccini)

Speaker: to be announced

170 Estates Drive Piedmont, at 8 p.m.

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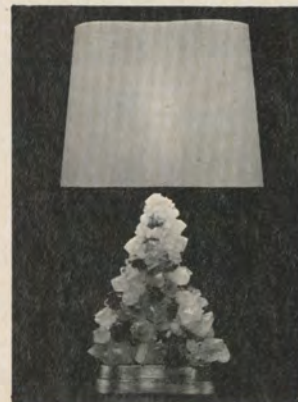


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Repertoire | 1968 Season

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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NEW APPOINTMENT AT MUSIC AND ARTS INSTITUTE

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

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

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

Repertoire | 1968 Season

Saturday evening, October 5, at 8:00 — first performance this season

ERWARTUNG (Schoenberg)

Collier

CONDUCTOR: Schuller PRODUCTION: P. Hager DESIGNERS: Aeberli, West
followed by

ROYAL PALACE (Weill)

Todd, Marks; Khanzadian, Crofoot, Berberian, Grant, Janzen

Solo Dancer: Mehl

CONDUCTOR: Schuller STAGED AND CHOREOGRAPHED BY: A. Johnson
DESIGNERS: Skalicki, West
followed by

CHRISTOPHER COLUMBUS (Milhaud)

"THE DISCOVERY OF AMERICA"

Todd; Tipton, Monk, Wildermann, Beattie, Drake, Khanzadian, Berberian,
Glover, Fried, Grant, Manton, Fleck, Barker, Crofoot, Clark, Janzen,
Matthes, TenBrook, Gettys

CONDUCTOR: Schuller PRODUCTION: Rott
DESIGNERS: Skalicki, West CHOREOGRAPHER: N. Johnson

Tuesday evening, October 8, at 8:00

ERWARTUNG (Schoenberg)

followed by

ROYAL PALACE (Weill)

followed by

CHRISTOPHER COLUMBUS (Milhaud)

"THE DISCOVERY OF AMERICA"

Same casts as October 5

Wednesday evening, October 9, at 7:30

DIE WALKUERE (Wagner)

Same cast as September 27

Friday evening, October 11, at 8:00 — first performance this season

IL TROVATORE (Verdi)

Bakocevic, Lilova, Nadler; Ilosfalvy, Braun, Berberian, Glover, Janzen

CONDUCTOR: Patane PRODUCTION: P. Hager DESIGNERS: Skalicki, West

Saturday evening, October 12, at 7:30 — last performance this season

DIE WALKUERE (Wagner)

Same cast as September 27

Sunday afternoon, October 13, at 2:00 — last performance this season

ERWARTUNG (Schoenberg)

followed by

ROYAL PALACE (Weill)

followed by

CHRISTOPHER COLUMBUS (Milhaud)

"THE DISCOVERY OF AMERICA"

Same casts as October 5

Tuesday evening, October 15, at 8:00

IL TROVATORE (Verdi)

Same cast as October 11

Friday evening, October 18, at 8:00 — first performance this season

WOZZECK (Berg)

Lear, Anderson; Evans, Lewis, Parly, Beattie, Khanzadian, Fried, Drake, Monk

CONDUCTOR: Ludwig PRODUCTION: P. Hager DESIGNERS: Bauer-Ecsy, Colangelo

Saturday evening, October 19, at 8:00

MADAMA BUTTERFLY (Puccini)

Same cast as October 4

Sunday afternoon, October 20, at 2:00

IL TROVATORE (Verdi)

Same cast as October 11

Tuesday evening, October 22, at 8:00

WOZZECK (Berg)

Same cast as October 18

Wednesday evening, October 23, at 8:00

IL TROVATORE (Verdi)

Same cast as October 11

Friday evening, October 25, at 8:00 — first performance this season

LUCIA DI LAMMERMOOR (Donizetti)

Rinaldi, Nadler; Pavarotti, Braun, Grant, Khanzadian, Glover,

CONDUCTOR: Patane STAGE DIRECTOR: Yannopoulos
DESIGNERS: Bauer-Ecsy, Colangelo CHOREOGRAPHER: N. Johnson

Saturday evening, October 26, at 8:00 — last performance this season

WOZZECK (Berg)

Same cast as October 18

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
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Repertoire | 1968 Season

Sunday afternoon, October 27, at 2:00

MADAMA BUTTERFLY (Puccini)
Same cast as October 4

Tuesday evening, October 29, at 8:00

LUCIA DI LAMMERMOOR (Donizetti)
Same cast as October 25

Friday evening, November 1, at 8:00 — first performance this season

SALOME (Strauss)
Silja, Cervena, Nadler, Matsumoto; Lewis, Mazura, Di Virgilio, Berberian,
Barker, Fried, Glover, Crofoot, Khanzadian, Drake, Grant, Fleck
CONDUCTOR: Stein PRODUCTION: W. Wagner
STAGE DIRECTOR: Ebermann DESIGNERS: W. Wagner, Darling

Saturday evening, November 2, at 8:00 — last performance this season

IL TROVATORE (Verdi)
Same cast as October 11

Sunday afternoon, November 3, at 2:00

LUCIA DI LAMMERMOOR (Donizetti)
Same cast as October 25

Tuesday evening, November 5, at 8:00

SALOME (Strauss)
Same cast as November 1

Wednesday evening, November 6, at 8:00

LUCIA DI LAMMERMOOR (Donizetti)
Same cast as October 25

Friday evening, November 8, at 8:00 — first performance this season

DON GIOVANNI (Mozart)
Tarres, Zylis-Gara, Pilou; Siepi, Holley, Trama, Mazura, Monk
CONDUCTOR: Stein PRODUCTION: P. Hager DESIGNER: Smith

SPECIAL SATURDAY MATINEE

Saturday afternoon, November 9, at 2:00

MADAMA BUTTERFLY (Puccini)
Same cast as October 4, except for Dorothy Kirsten in the title role

Saturday evening, November 9, at 8:00 — last performance this season

LUCIA DI LAMMERMOOR (Donizetti)
Same cast as October 25

Sunday afternoon, November 10, at 2:00

SALOME (Strauss)
Same cast as November 1

Tuesday evening, November 12, at 8:00

DON GIOVANNI (Mozart)
Same cast as November 8

Friday evening, November 15, at 8:00 — first performance this season

TURANDOT (Puccini)
Shuard, Marsh, Matsumoto, Nadler; Spiess, Berberian, Wixell,
Manton, Crofoot, Fried, Grant
CONDUCTOR: Patane STAGE DIRECTOR: P. Hager DESIGNER: Horner

Saturday evening, November 16, at 8:00 — last performance this season

SALOME (Strauss)
Same cast as November 1

Sunday afternoon, November 17, at 2:00

DON GIOVANNI (Mozart)
Same cast as November 8

Tuesday evening, November 19, at 8:00

TURANDOT (Puccini)
Same cast as November 15

Wednesday evening, November 20, at 8:00

DON GIOVANNI (Mozart)
Same cast as November 8

Friday evening, November 22, at 8:00 — first performance this season

FRA DIAVOLO (Auber)
Costa, Anderson; Gedda, Beattie, Khanzadian, Manton, Drake, Grant, Janzen
CONDUCTOR: Bernardi PRODUCTION: Mansouri
DESIGNER: Darling CHOREOGRAPHER: N. Johnson

Saturday evening, November 23, at 8:00 — last performance this season

DON GIOVANNI (Mozart)
Same cast as November 8

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Repertoire | 1968 Season

Sunday afternoon, November 24, at 2:00

TURANDOT (Puccini)
Same cast as November 15

Tuesday evening, November 26, at 8:00

FRA DIAVOLO (Auber)
Same cast as November 22

Wednesday evening, November 27, at 8:00

TURANDOT (Puccini)
Same cast as November 15

Friday evening, November 29, at 8:00 — last performance this season

MADAMA BUTTERFLY (Puccini)
Same cast as October 4

Saturday evening, November 30, at 8:00 — last performance this season

TURANDOT (Puccini)
Same cast as November 15

Sunday afternoon, December 1, at 2:00 — final performance of the season

FRA DIAVOLO (Auber)
Same cast as November 22

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- Wednesday, September 11
IL BARBIERE DI SIVIGLIA (Rossini)
Speaker: Prof. Joseph Kerman
- Wednesday, September 25
ERNANI (Verdi)
Speaker: Dr. Jan Popper
- Wednesday, October 2
ERNANI (Verdi)
Panel Discussion
- Wednesday, October 23
WOZZECK (Berg)
Speaker: Prof. Joseph Kerman
- Wednesday, October 30
WOZZECK (Berg)
Panel Discussion
- Wednesday, November 13
DON GIOVANNI (Mozart)
Speaker: Dr. Jan Popper
Lecture Hall, 8 p.m.
55 Laguna, San Francisco

Presented by the San Jose Opera Guild and ACTION Committee

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

Presented by the Jewish Community Center

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

Presented by University of California Extension, San Francisco

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

Presented by the Senior Center

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

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Thursday, October 10 at 9 p.m.
Master of Ceremonies: Robert Weede
CIVIC AUDITORIUM

continued on page 46

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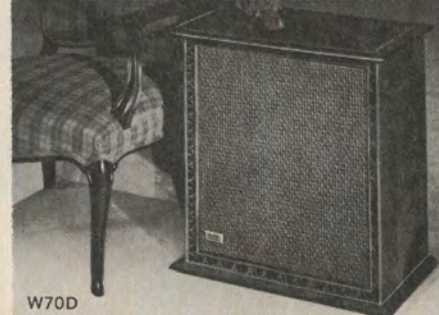
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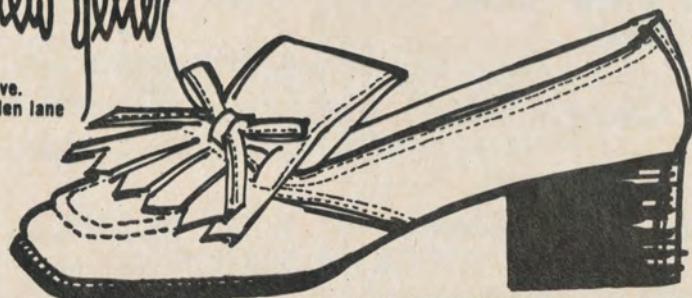
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San Francisco Opera Touring Calendar

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LES TROYENS (in French) Berlioz

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

THE HEARST GREEK THEATER

SACRAMENTO PERFORMANCE

presented by the Sacramento Opera Guild

MADAMA BUTTERFLY (in Italian) Puccini

Wednesday, October 16, 8:00 p.m.

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Opera Guild Student Matinees

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

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

Wednesday, November 6, at 1:30 p.m.

Wednesday, November 13, at 1:30 p.m.

Tuesday, November 26, at 1:30 p.m.

MADAMA BUTTERFLY (in Italian) Puccini

Pilou/Bakocevic, Anderson, Nadler
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CONDUCTOR: Faldi PRODUCTION: Merrill

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

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

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

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

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

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

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

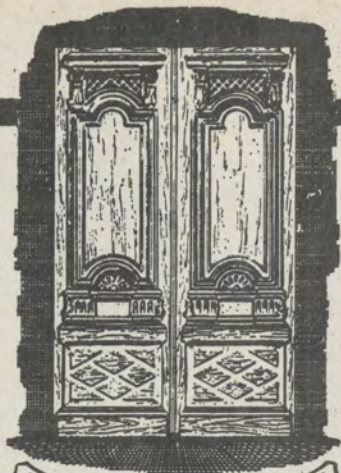


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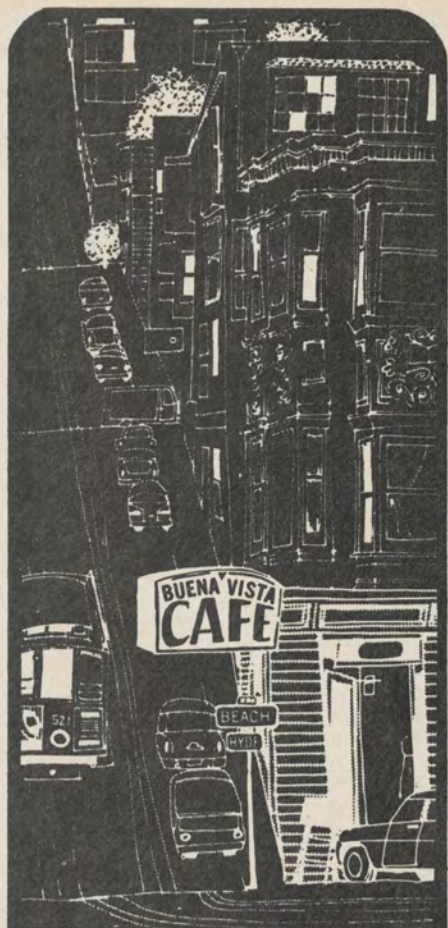
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Sidney Mobell, at his 2 Geary Street store in San Francisco, is pleased with his latest creation—a specially designed watch for the Smothers Brothers with the legend, "Presidential Campaign 1968... Pat Paulsen." In fact, he produced four of the watches at \$200 each for the comedians.

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

Mr. Mobell, from his song-writing and theater connections, is gaining recognition in the entertainment world for his conversation-piece designs. Included in his past successes are the battery-lighted candelabra cuff links for Liberace; the Mickey Mouse watch for Disneyland's manager; the Charlie Brown watch presented to Charles Schultz, creator of the Peanuts comic strip; sports watches for the Warriors and the Dodgers; and several watches and rings for Mitch Miller.

Another astounding creation is the intricately worked 18 karat gold Rose brooch with center cluster of diamonds whose gold and diamond rose petals unfold when pressure is applied to a leaf.

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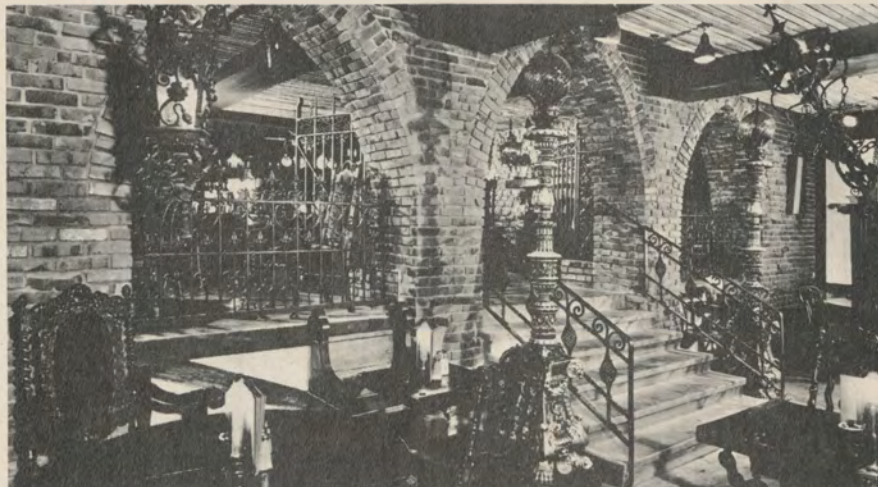
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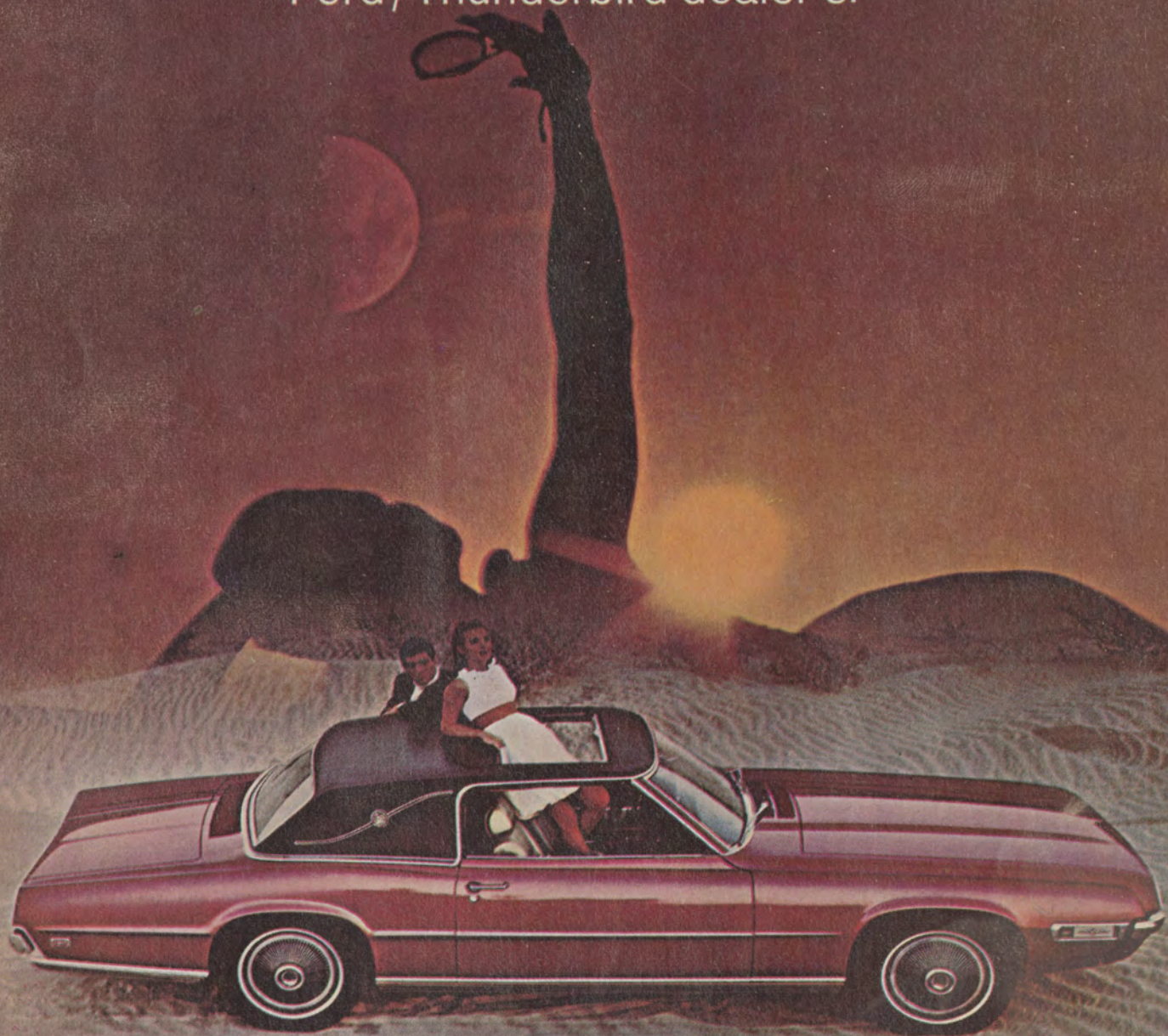
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Tuesday Evening, October 15, 1968, at 8:00
(Final curtain approximately 11:00)

New Production
IL TROVATORE
(in Italian)

opera in four acts by GIUSEPPE VERDI
text by SALVATORE CAMMERANO
after the play by ANTONIO GARCIA GUTIERREZ
conductor: GIUSEPPE PATANE
production: PAUL HAGER
designers: WOLFRAM SKALICKI
DAVIS L. WEST

FerrandoARA BERBERIAN
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An old gypsySTEPHEN JANZEN
MessengerJAMES EITZE
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Soldiers, nuns, gypsies

chorus: ALDO DANIELI
costumers: GOLDSTEIN & CO.

Act I: THE DUEL
Scene 1
Scene 2

Act II: THE GYPSY
Scene 1
Scene 2

INTERMISSION

Act III: THE GYPSY'S SON
Scene 1
Scene 2

Act IV: THE EXECUTION
Scene 1
Scene 2

Next Regular Subscription Series performance: Tuesday, October 22, at 8:00
WOZZECK (in English) Berg

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

Wednesday Evening, October 23, 1968, at 8:00
(Final curtain approximately 11:00)

New Production
IL TROVATORE
(in Italian)

opera in four acts by GIUSEPPE VERDI
text by SALVATORE CAMMERANO
after the play by ANTONIO GARCIA GUTIERREZ
conductor: GIUSEPPE PATANE
production: PAUL HAGER
designers: WOLFRAM SKALICKI
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MessengerJAMES EITZE
RuizROBERT GLOVER

Soldiers, nuns, gypsies

chorus: ALDO DANIELI
costumers: GOLDSTEIN & CO.

Act I: THE DUEL

Scene 1
Scene 2

Act II: THE GYPSY

Scene 1
Scene 2

INTERMISSION

Act III: THE GYPSY'S SON

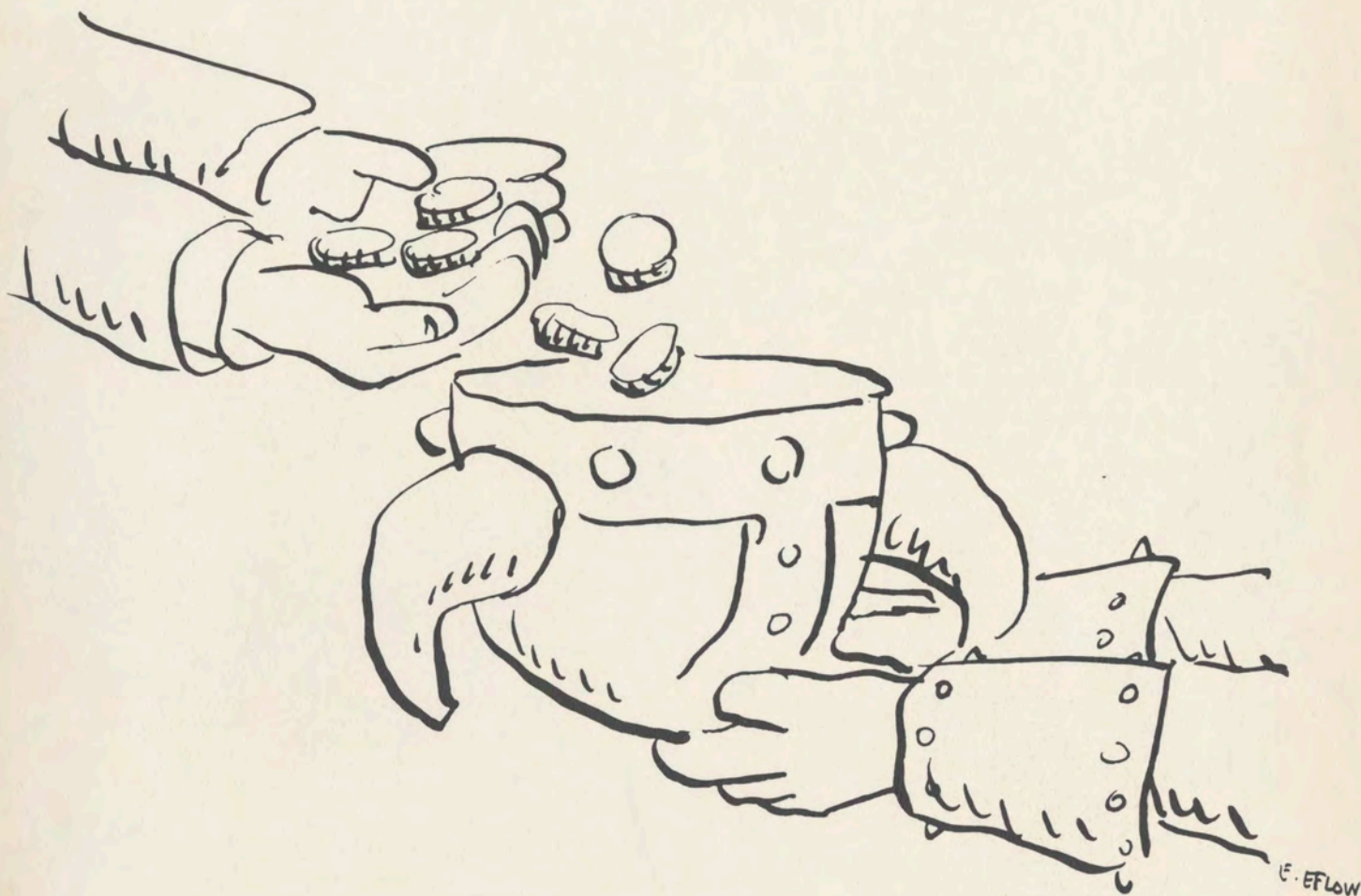
Scene 1
Scene 2

Act IV: THE EXECUTION

Scene 1
Scene 2

Next Wednesday Evening Series performance: November 6, at 8:00
LUCIA DI LAMMERMOOR (in Italian) Donizetti

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Saturday Evening, November 2, 1968, at 8:00
(Final curtain approximately 11:00)

New Production

IL TROVATORE

(in Italian)

opera in four acts by GIUSEPPE VERDI
text by SALVATORE CAMMERANO
after the play by ANTONIO GARCIA GUTIERREZ

conductor: GIUSEPPE PATANE
production: PAUL HAGER
designers: WOLFRAM SKALICKI
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Soldiers, nuns, gypsies

chorus: ALDO DANIELI
costumers: GOLDSTEIN & CO.

Act 1: THE DUEL

Scene 1
Scene 2

Act II: THE GYPSY

Scene 1
Scene 2

INTERMISSION

Act III: THE GYPSY'S SON

Scene 1
Scene 2

Act IV: THE EXECUTION

Scene 1
Scene 2

Next Saturday Evening Series performance: November 9, at 8:00
LUCIA DI LAMMERMOOR (in Italian) Donizetti *Last time this season*

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

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twenty-seven

November 2, 1968

LOUIS QUILICO

will sing the role of

Count di Luna in

tonight's performance

of "Il Trovatore".

