

Die Walküre  
(The Valkyrie)

1968

Monday, September 30, 1968 7:30 PM

Wednesday, October 9, 1968 7:30 PM

Saturday, October 12, 1968 7:30 PM

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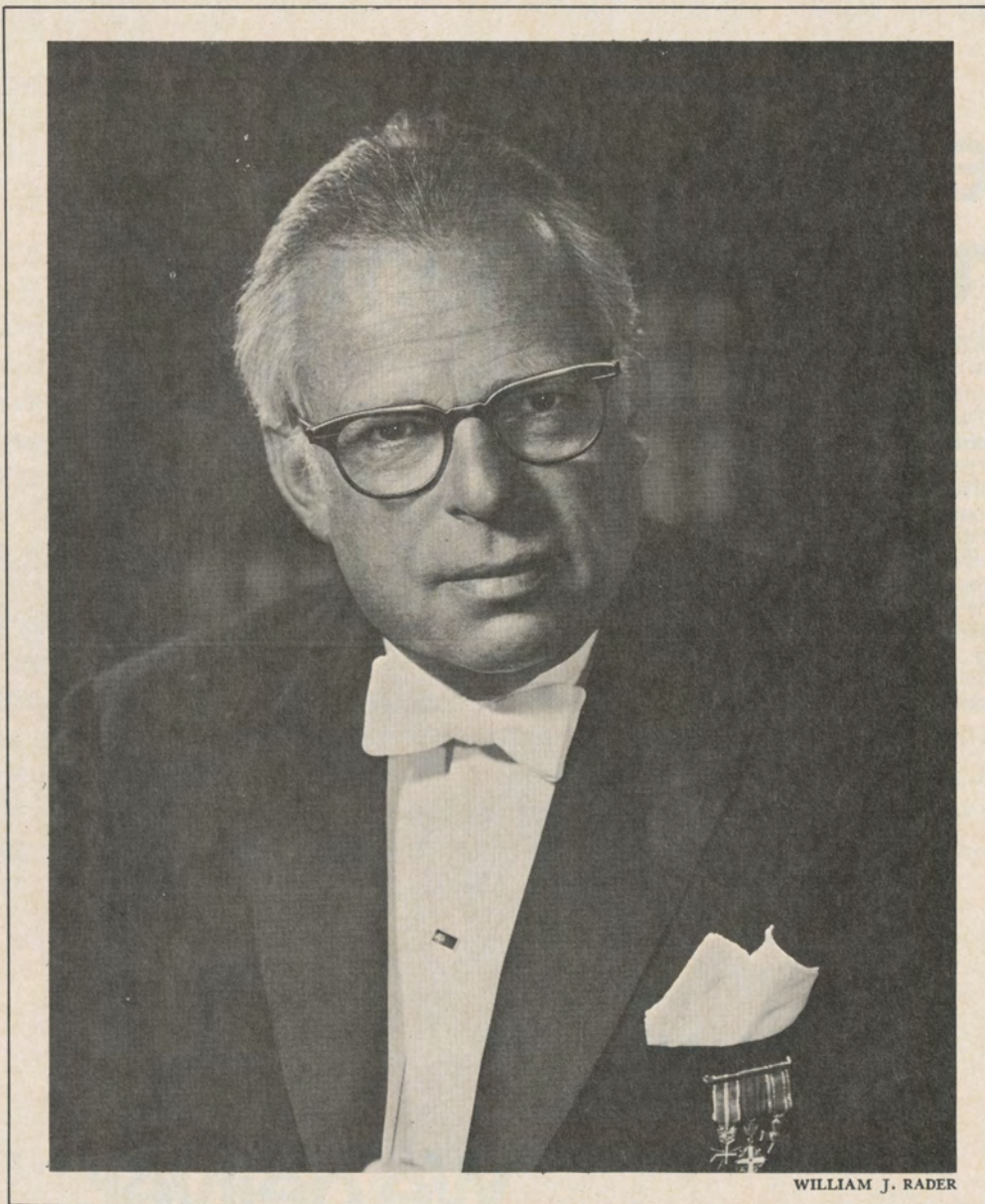
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Sona Cervena	**Anja Silja	*Archie Drake	*Walter Matthes
Marie Collier	Enriqueta Tarres	Geraint Evans	**Franz Mazura
Mary Costa	Carol Todd	*Ezio Flagello	Allan Monk
Regine Crespin	Claudia White	*William Fleck	*Timothy Nolen
Dorothy Kirsten	**Teresa Zylis-Gara	Howard Fried	Ticho Parly
*Nadezda Kniplova	<i>Solo dancer:</i>	*Nicolai Gedda	Luciano Pavarotti
Evelyn Lear	Charlene Mehl	*James Gettys	Nicola Rossi-Lemeni
**Margarita Lilova	*Sean Barker	Peter Glossop	Rico Serbo
Sheila Marks	*Herbert Beattie	Robert Glover	Cesare Siepi
Jane Marsh	Ara Berberian	Clifford Grant	**Ludovic Spiess
*Shigemi Matsumoto	*Pietro Bottazzo	Colin Harvey	David TenBrook
Charlene Mehl	*Victor Conrad Braun	*Hubert Hofmann	Jess Thomas
*Sheila Nadler	*Renato Capecci	*William Holley	Thomas Tipton
Donna Petersen	*Guy Chauvet	Robert Hofsalvy	Ugo Trama
*Jeanette Pilou	Renato Cioni	*Stephen Janzen	William Wildermann
		*Vahan Khanzadian	Ingvar Wixell

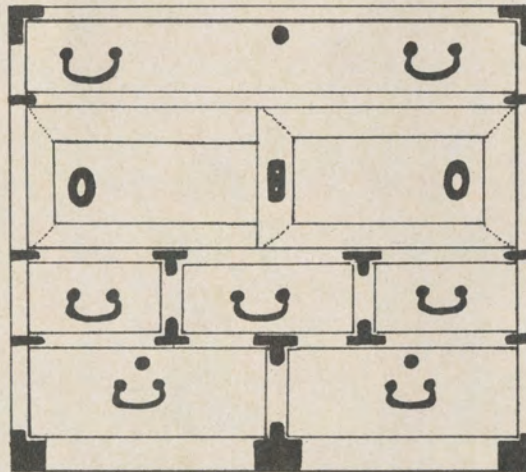
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*noun*



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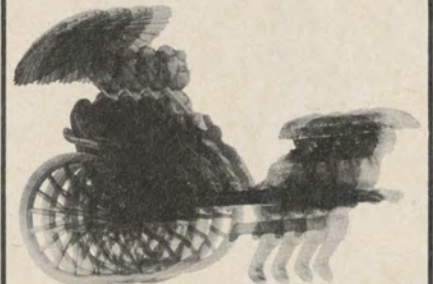
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Musical Supervisor : OTTO GUTH

Assistant for Artists : PHILIP EISENBERG

Musical Staff : ALDO DANIELLI\*\*, WALTER FERRARI, THOMAS GLIGOROFF\*,  
ALBERTO LEONE, TERRY LUSK\*, STEFAN MINDE\*, CHARLES PERLEE

Boys' Chorus Director : MADI BACON

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

Assistant Stage Director : FABRIZIO MELANO\*

Assistant Stage Manager : JACQUES KARPO\*

Choreographers : ALAN JOHNSON\*, NANCY JOHNSON

Productions Designed by : HANS AEBERLI\*\*, LENI BAUER-ECSY, NICOLA BENOIS\*,  
TONI BUSINGER, THOMAS L. COLANGELO, JR., ROBERT DARLING,  
HARRY HORNER, ALFRED SIERCKE, WOLFRAM SKALICKI,  
OLIVER SMITH, WIELAND WAGNER†, DAVIS L. WEST

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Company Coordinator : MATTHEW FARRUGGIO

Production Assistants : ROBERT BURMISTER\*, VIRGINIA IRWIN\*, ANTHONY STRAIGES\*

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Super Department : MADELINE CHASE

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Scenic Construction : PIERRE CAYARD

Scenic Artist : DAVIS L. WEST

Master Carpenter : MICHAEL KANE

Master Electrician : GEORGE PANTAGES

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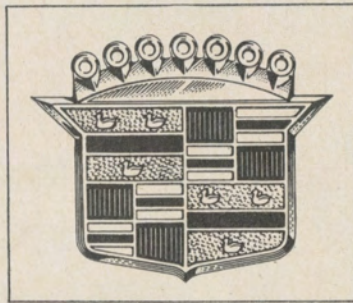
\* San Francisco Opera debut

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## San Francisco Opera 1968

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 Kathy Anderson  
 Doris Baltzo  
 Josephine Barbano  
 Mary Jane Bick  
 Walda Bradley  
 Sondra Brewster  
 Norma Bruzzone  
 Louise Corsale  
 Peggy Covington  
 Carol Denyer  
 Beverly Finn  
 Ingeborg France  
 Karen 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  
 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  
 Kipp Leyser  
 Patrick Martinez  
 Stuart Misfeldt  
 Anthony Negro  
 Christopher Nowak  
 Eric Olson  
 Jeremy Renton  
 Steven Rubardt  
 Ted Schoenfeld  
 Robert Stone  
 Martin White  
 Alan Yamamoto

### Ballet

Maile J. Ackerman  
 Lyla Donaldson  
 Mela Fleming  
 Karen Hornschuch  
 Julie Kuehn  
 Judanna Lynn  
 Leila Parello  
 Monica Prendergast  
 Allyson C. Segeler

Allen Barker  
 Lemuel Borden  
 Henry Kersh  
 Charles Perrier  
 James Piersall  
 Michael Rubino  
 Edward Rumberger  
 John Sullivan  
 Zack Thompson

### Auxiliary Ballet

Lesley Frisbie  
 Holly Henson  
 Daisy McVay  
 Becky Mueller

Betty Ann Papine  
 Jacqueline Pavlich  
 Vicki Peterson  
 Elicia Rabin  
 Carmela Sanders

\* also appearing in solo roles



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Mafalda Guaraldi  
John Wittenberg  
Lennard Petersen  
Ernest Michaelian  
Harry Moulin  
Cicely Edmunds

## 2ND VIOLIN

Felix Khuner  
*Principal*  
George Nagata  
Zelik Kaufman  
Herbert Holtman  
Rose Kovats  
Loi Anne Eyring  
Frederick Koegel  
Gail Denny  
Reina Schivo

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Rolf Persinger  
*Principal*  
Detlev Olshausen  
Lucien Mitchell  
Asbjorn Finnes  
Hubert Sorenson  
David Smiley  
Harry Rumpfer

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Detlev Anders  
*Principal*  
Rolf Storseth  
Mary Claudio  
Catherine Mezirka  
Tadeusz Kadzielawa  
Helen Stross

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Philip Karp  
*Principal*  
Charles Siani  
Carl Modell  
Donald Prell  
Michael Burr

## FLUTE

Walter Subke  
*Principal*  
Lloyd Gowen  
Gary Gray

## PICCOLO

Lloyd Gowen

## OBOE

James Matheson  
*Principal*  
Raymond Duste  
Eleanor Biondi

## ENGLISH HORN

Raymond Duste

## CLARINET

Philip Fath  
*Principal*  
Frealon N. Bibbins  
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## BASS CLARINET

Donald Carroll  
Frealon N. Bibbins

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Robin Elliott

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*Principal*  
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*Principal*  
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 Benelli, Ausensi - Varviso  
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CESARE  
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 Mozart:  
 DON GIOVANNI  
 with Danco, Della Casa,  
 Gueden, Corena,  
 Dermota - Krips  
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## DIE WALKUERE

by John Rockwell

Even before the complete Ring of the Nibelung was first performed at Bayreuth in 1876, Die Walkuere had established itself as the most popular single piece of the tetralogy. Bowing to the wishes of his patron and friend Ludwig II of Bavaria, Wagner had unwillingly agreed to separate performances of Das Rheingold and Die Walkuere at the Munich Royal Opera in 1869 and 1870. It was only by pretending to the king that Siegfried and Gotterdammerung were not yet complete that he was able to forestall a similar "fate" for these two music dramas, as well.

Wagner, not unlike an antique dealer with a complete table service for sale, did not want to "break up the set". He had conceived of the Ring as a whole, and the notion of individual parts performed separately—or, for that matter, of the whole work performed outside of special festival conditions—repelled him.

Yet right after the 1870 premiere he found himself bombarded by requests for the rights to present Die Walkuere alone. It took years for the other Ring operas to establish themselves, but Die Walkuere was a success from the outset. And to this day, I suspect, it has been performed more, at least outside of Germany, than the other three Ring dramas combined.

Why, among four masterpieces, is one, Die Walkuere, so especially favored by popular acclaim? What distinguishes it from the others?

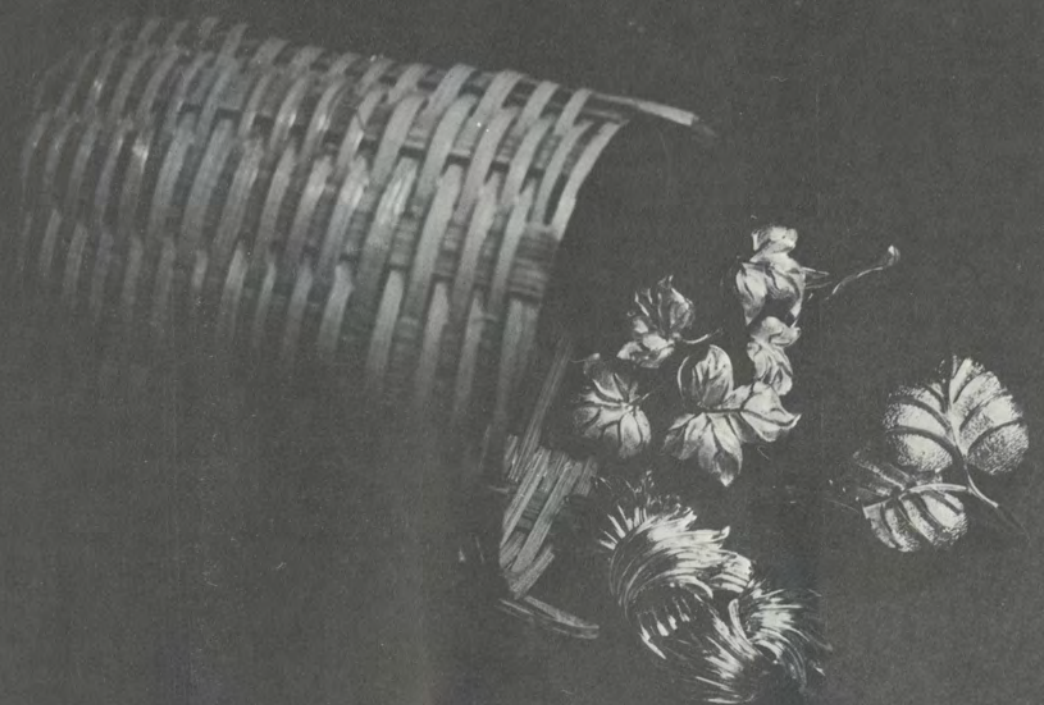
The primary areas for investigation in an attempt to answer this question are, of course, the story and the music. But first, a few more prosaic aspects might be examined. As to length, Die Walkuere is in no way more "manageable" than the others. It is roughly as long as Siegfried and only a bit shorter than Gotterdammerung. Das Rheingold is much shorter—but, as some San Franciscans discovered to their discomfort last fall, it is in one two and one half hour, unbroken chunk!

Is Die Walkuere easier to cast than the others? Not really. Siegfried and Gotterdammerung require that rare bird, the heroic tenor. Siegmund, in Die Walkuere, is a heroic tenor, too, but the role is much shorter than either of the Siegfrieds, let alone both. Die Walkuere also requires a dramatic soprano for Brunnhilde, and her Walkuere appearance is at least as difficult as her parts in the last two Ring operas. Furthermore, Die Walkuere needs an heroic baritone for Wotan. He also



WOTAN  
costume design by Skalicki

continued on page twenty-nine



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Der Ring des Nibelungen  
Part II

# DIE WALKUERE

(in German)

music drama in three acts by RICHARD WAGNER

conductor: LEOPOLD LUDWIG

production: PAUL HAGER

assisted by: GHITA HAGER

designers: WOLFRAM SKALICKI  
DAVIS L. WEST

Siegmond .....	JESS THOMAS
Sieglinde .....	REGINE CRESPIN
Hunding .....	WILLIAM WILDERMANN
Wotan .....	HUBERT HOFMANN
Bruennhilde .....	NADEZDA KNIPLOVA
Fricka .....	MARGARITA LILOVA
Gerhilde .....	SHIGEMI MATSUMOTO
Waltraute .....	CLAUDIA WHITE
Schwertleite .....	SHEILA NADLER
Ortlinde .....	SHEILA MARKS
Helmwige .....	CAROL TODD
Siegrune .....	SYLVIA ANDERSON
Rosswisse .....	SONA CERVENA
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Act I: Hunding's hut

Act II: A mountain gorge

Act III: Summit of a mountain

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## *The Story of "DIE WALKUERE"*

ACT I: Taking refuge from a storm, Siegmund enters Hunding's hut and discovers his wife, Sieglinde, alone. When Hunding returns he learns that it is Siegmund who has slain his kinsmen. Bound by the laws of kinship, Hunding must avenge their death. But Sieglinde, in love with Siegmund, gives Hunding a sleeping potion and then tells Siegmund the story of her abduction and forced marriage. She shows him the buried sword, placed by a mysterious wanderer—destined for the man strong enough to remove it. They discover that they are brother and sister (the half-mortal children of Wotan) and that the magical sword is for their protection. Siegmund seizes the sword, freeing it, and the two flee together.

ACT II—Hunding is in pursuit of Siegmund and Sieglinde. Bruennhilde (Wotan's favorite of the nine Valkyries born to him and Erda to defend the home of the Gods, Valhalla) is instructed by her father to see that Hunding is defeated. But Wotan's wife Fricka, guardian of the marriage vow, insists that the adulterers Siegmund and Sieglinde must be punished and exacts Wotan's promise to withhold his protection of his mortal son. Bruennhilde, now commanded by Wotan to protect Hunding and to lead Siegmund to Valhalla, vainly pleads his case when he arrives with the exhausted Sieglinde. Moved by Siegmund's devotion, Bruennhilde promises him victory despite Wotan's decree, but as he rushes to meet the approaching Hunding his sword is shattered by Wotan. Defenseless, Siegmund is felled by Hunding who is dispatched by a scornful sign from Wotan.

ACT III—The Valkyries, fearing Wotan's wrath, refuse to aid Sieglinde, but Bruennhilde, disobeying his command, gives her the fragments of Siegmund's sword and sends her into the forest where she can safely await the birth of Siegmund's child, Siegfried. Outraged, Wotan divests Bruennhilde of her divinity and orders her to be put to sleep on a mountain surrounded by fire. There she will remain until the fire is penetrated by a hero who will come to claim her.

## DIE WALKUERE

continued from page twenty-five

appears in Rheingold and Siegfried, but Die Walkuere is by far the longest and most exhausting of the three Wotans. So we can safely say that Die Walkuere does not owe its appeal for opera house general directors to its ease of casting.

There is no chorus in Die Walkuere—but there is none in Rheingold or Siegfried, either, and the Gotterdammerung chorus, while brilliant, is not overly difficult. The Ring orchestral scores become progressively more difficult to play from opera to opera, but Die Walkuere hardly stands out as “easy”.

Conceivably, at least, the work was felt easier to stage than the rest of the Ring in the late nineteenth century because of its relative paucity of impossibly demanding theatrical illusions. There were no transformations, no dragons, no dwarfs and giants (to be created, somehow, from identically shaped singers!), no invisibility, no swimming Rhine daughters. The “magic fire” at the end is a relatively easy stage effect. But the appearance of the Valkyries at the beginning of Act III, if a full attempt is made to follow Wagner's stage directions, is at best as difficult to put across convincingly as anything else in the entire Ring. So in the old days, ease of staging would not seem to offer a real explanation for the work's popularity. And today, when streamlined productions which represent such magic “symbolically” (i.e., fudge it) are the vogue, any differences between Die Walkuere and the other Ring operas in this respect dwindles away completely.

It would seem that the answer to the question of Die Walkuere's popularity does not lie with such technical considerations. It is clear that people simply like the work more—or at least think they do—and that our answer must be found in a consideration of the story and the music.

It is almost a cliché of Wagner writing that the story of Die Walkuere is more “human” than those of the other Ring operas. It is next to impossible, we are told, for an average audience to identify emotionally with the bizarre collection of glorified fish, subterranean dwarfs, giants, gods, dragons, and singing birds which are offered elsewhere in the Ring. But in Die Walkuere we have “human” figures, like Siegmund, Sieglinde, Wotan, and Brunnhilde.

I myself don't buy this argument. In a geneological sense Siegmund and Sieglinde are at least half human, and certainly their love story and its tragic end are moving. That they are also incestuous doesn't seem to hinder people from identifying with them. But Siegfried is also human in this sense, and his love and betrayal of Brunnhilde are just as “human” in the psychological sense. For that matter, geneologically speaking, there is another half-human in the Ring, Hagen, and some full humans, as well—Hunding, Gunther, and Gutrune.

Obviously geneology is not the issue, but rather the psychologically understandable “human emotions” which the Ring characters do or do not display. Brunnhilde and Wotan are not geneologically human, but their second and especially third act of Die Walkuere are moving because their dilemma is so intensely human in a psychological sense. But I do not see that Die Walkuere has anything over Siegfried and Gotter-

dammerung in this respect (the rather dry, dramatically and musically, Rheingold is on a different level—it is, after all, the “prologue” to the Ring, in Wagner's words).

The whole tetralogy is a gigantic allegory which can be perceived on many levels, from the psychological to the highly symbolic. The drama of Die Walkuere is indeed great on all of these levels, but it is not this unique in the Ring.

Which leaves us, in our search for the key to Die Walkuere's popular success, with the music. It is, after all, the music which determines more than any other elements the fate of an opera. Whatever one's position is in the complicated arguments of opera aesthetics, whatever one thinks the ideal relationship between drama, words, scenery, stage movement, voice, and orchestra should be, it is ultimately the music which determines an opera's success or failure.

Certainly Die Walkuere has its wonderful musical moments, most particularly the ends of Acts I and III—and, for those who like that sort of thing, the vigorous enthusiasm of the “Ride of the Valkyries”.

But there are equally wonderful moments in each of the other Ring operas—Wotan's description of Valhalla, Siegfried's forging, the Siegfried forest scene, both Siegfried-Brunnhilde duets, Siegfried's Rhine journey, the call of the vassals, the swearing of the spear, Siegfried's narration and death, Siegfried's funeral music, and Brunnhilde's immolation, to name a few.

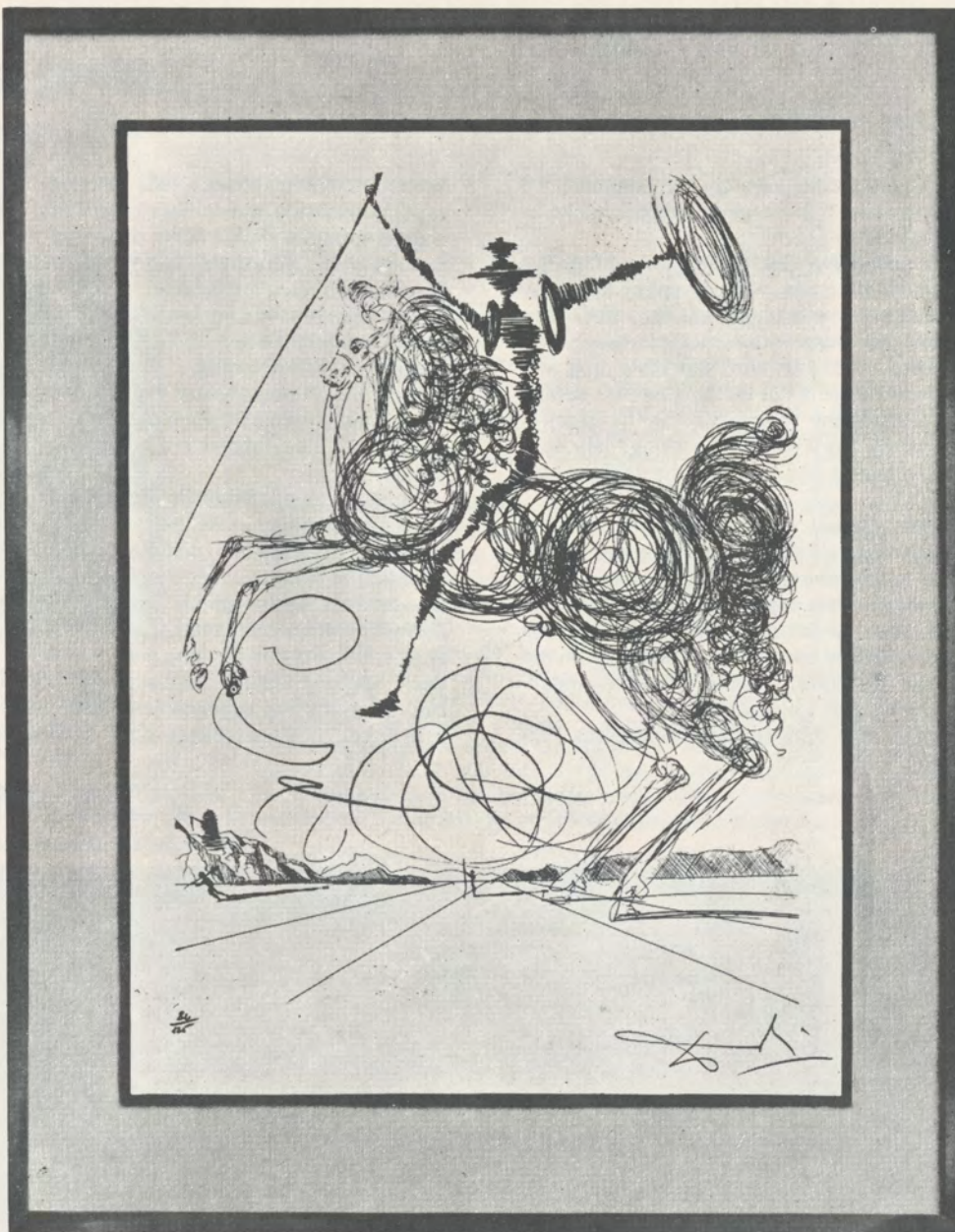
Interspersed with such “high points” are long narrations and other quieter scenes which many find dull. And Die Walkuere is certainly in no way less endowed with such scenes than the other Ring operas. I myself do not see how an opera house general director would hope that Wotan's long narration in Act II of Die Walkuere, or his equally long conversation with Brunnhilde before the last, say, twenty-five minutes of Act III, would especially enthrall the “average” opera audience.

This is by no means to say that these sections—most of them, at least, if well performed—aren't wonderfully effective, perhaps immediately to some people, but certainly if the proper amount of interest and preparation (reading of the text in advance, reading about Wagner and his ideas, etc.) is invested in them by the audience. For these sections represent the “real” Wagner, in that they are closer to his original theories set forth in book form as he began to write the Ring, than are the most overtly “popular” parts. In these largely conversational passages we can see Wagner carefully balancing the values of the words and the music, interweaving them subtly to produce his “Gesamtkunstwerk”, at least as originally conceived.

In the more “popular” sections the music predominates: it builds sequentially, distorts word values for the sake of the musical line, moves over long periods to essentially musical climaxes. In them the relationship of words and music is looser; there is more faith that the music, operating according to its own laws, can match and deepen the general sense of the words.

Die Walkuere is, in fact, highly interesting to the Wagnerian for just this reason. It represents a balancing of early and late Wagnerian aesthetics. In the more “difficult” sections the theory of Wagner's Opera and

continued on page thirty-one



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## DIE WALKUERE

continued from page twenty-nine

Drama is in evidence. In the more "popular" parts the Wagner who had been influenced by Schopenhauer's notions of the supremacy of music, and a Wagner who had allowed his own natural musicality again to become dominant, can be heard.

But Die Walkuere is not alone in this respect, as a mixture of Wagnerian styles. The Ring was created over a more than twenty year period, and each of the last two operas has its own kind of similar tension: the twelve year break between the second and third acts of Siegfried naturally affected the musical style, and the combination of the earliest libretto with the latest music gives Gotterdammerung a special fascination.

In any case, Die Walkuere owes its dominant popularity not to the enthusiasms of the true believers, but

to the belief by opera directors and their publics that it is the most accessible and emotionally convincing of the Ring operas.

It seems to me, on the basis of the above considerations, that they are deluding themselves. On the one hand Die Walkuere has its "difficult" stretches. But on the other, all of the Ring, and especially its last three parts, has amazing beauties. Hopefully, in the course of the local Ring, San Francisco audiences will come to realize that Die Walkuere, for all its greatness, has no real corner on the virtues of the Ring. If they so realize, then they will not only come to love three other masterpieces, but they will again see the Ring in the perspective in which Wagner himself saw it—as a single music drama, of four interrelated parts.

## DEBUTS

### NADEZDA KNIPLOVA



The soprano from Czechoslovakia was born into a musical family and was encouraged to begin studying voice at the age of fifteen. She graduated from the Prague academy of music in 1958, but actually made her professional debut the previous year when she won a contract with the opera company in the small town of Usti. In 1960 Miss Kniplova joined the Brno State Opera and since 1964 has been a member of the Prague National Theater.

Her international debut came in 1965 with performances of Senta in "The Flying Dutchman" at Hanover and Ortrud in "Lohengrin" at Munich. The same year she appeared for the first time with the Hamburg Opera, with which she has been associated ever since. Foreign

engagements have taken Miss Kniplova to Tokyo, for Senta with the West Berlin Opera, to Barcelona as Isolde, and to Italy as Ortrud and the "Goetterdammerung" Bruennhilde.

Herbert von Karajan chose her to sing her San Francisco debut role, Bruennhilde in "Die Walkuere", in Salzburg in 1967 and 1968.

When the Hamburg Opera went to Expo '67 in Montreal Miss Kniplova had a tremendous success in Janacek's "Jenufa". She repeated this triumph when the company played a guest engagement in the Metropolitan Opera House in Lincoln Center and was heard last winter in New York in a concert version of Janacek's "The Makropulos Case".

### HUBERT HOFMANN



Still a young man of thirty-five, Hofmann has already mastered a repertoire of forty-five roles including Wotan which he has sung in Bayreuth, Vienna, Munich, and Stuttgart.

He studied in Vienna and began his career with contracts in Bielefeld and Mainz. Then came two years in Graz beginning in 1960 and four years with the West Berlin Opera. Since 1966 Hofmann has been a permanent member of the Hamburg Opera and it was with this company that he made his initial United

States appearance in Lincoln Center in 1967 in the title role of "Mathis der Maler".

Earlier this year Hofmann sang the "Rheingold" Wotan in Vienna, Pizarro in "Fidelio" in Zurich, and Wotan in a "Ring" cycle in Venice. During the coming season he makes his Covent Garden debut as Hans Sachs in "Die Meistersinger" and will also sing in the new production of "The Magic Flute" at Hamburg conducted by George Solti and staged by Peter Ustinov.

### SHIGEMI MATSUMOTO



Miss Matsumoto's last appearance on this stage was in June when she won first prize (and the attendant \$1,000 Schwabacher Memorial Award) in the 1968 San Francisco Opera Auditions. She had earlier been a prize winner in the Young Musicians Foundation contest and had won the Mary Costa Award to further her training and development.

In August Miss Matsumoto sang Pamina in "The Magic Flute" as presented by the Merola Opera Program at the Paul Masson Vineyards in Saratoga. After taking part in "Salome" and "Turandot" later in the current season, she joins the Western Opera Theater for a year of touring in repertoire.



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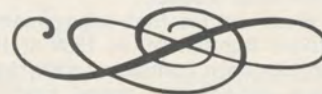
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The San Francisco Opera today is recognized among the highest ranking Companies in the world. Maestro Adler gives us a vital, alive repertoire, dramatically staged, well-conducted, and stimulatingly cast.

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*

PRENTIS COBB HALE

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

Presented by The Junior League of San Francisco, Inc.

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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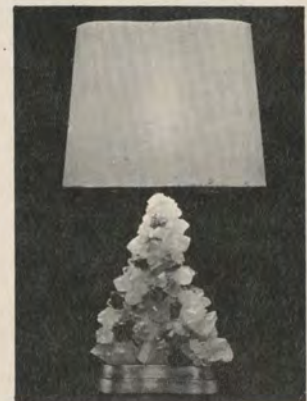


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Visit Arthur Court Designs at 10 Hotaling Place in the heart of Jackson Square, San Francisco (in one of the oldest remaining buildings of the Barbary Coast days.) Wander through the reconstructed whiskey cellar filled with unusual antiques, miner's 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; Hossfalvy, 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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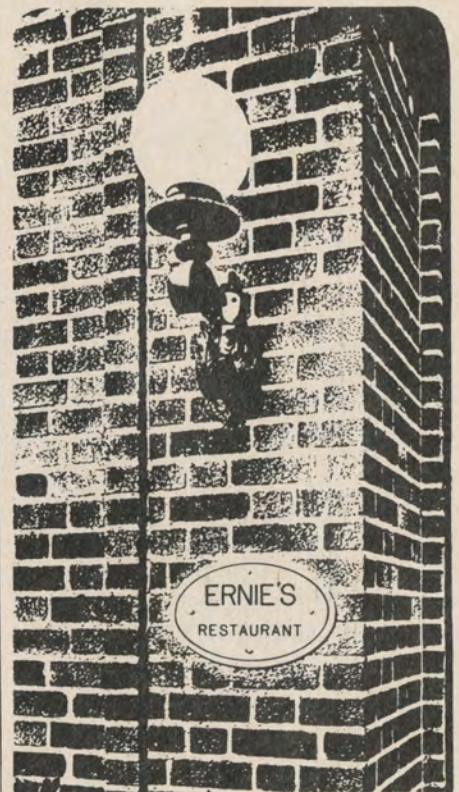
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# Repertoire | 1968 Season

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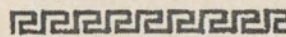
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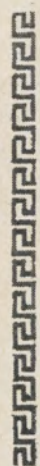
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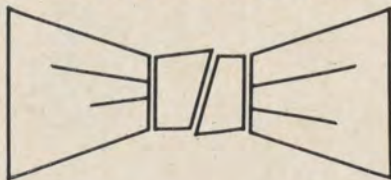
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IL BARBIERE DI SIVIGLIA (Rossini)  
Speaker: Prof. Joseph Kerman  
**Wednesday, September 25**  
ERNANI (Verdi)  
Speaker: Dr. Jan Popper  
**Wednesday, October 2**  
ERNANI (Verdi)  
Panel Discussion  
**Wednesday, October 23**  
WOZZECK (Berg)  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

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**  
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Speaker: S. Dale Harris  
Old Town Little Theater  
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Presented by the Jewish Community Center  
**Monday, September 16, 8 p.m.**

ERWARTUNG (Schoenberg)  
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Speaker: William Baer  
**Wednesday, October 9, 8 p.m.**

WOZZECK (Berg)  
Speaker: James H. Schwabacher, Jr.

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Presented by the Senior Center  
**Friday, September 6**

DIE WALKUERE (Wagner)

**Friday, September 13**  
MADAMA BUTTERFLY (Puccini)

**Friday, September 20**  
WOZZECK (Berg)

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Speaker: Wynn Westover  
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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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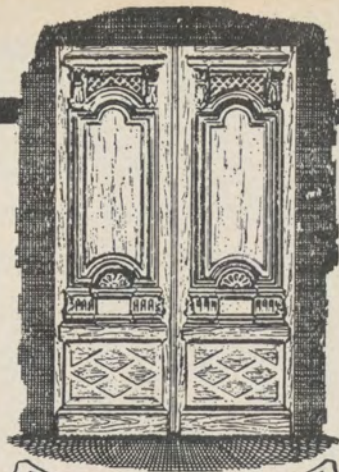
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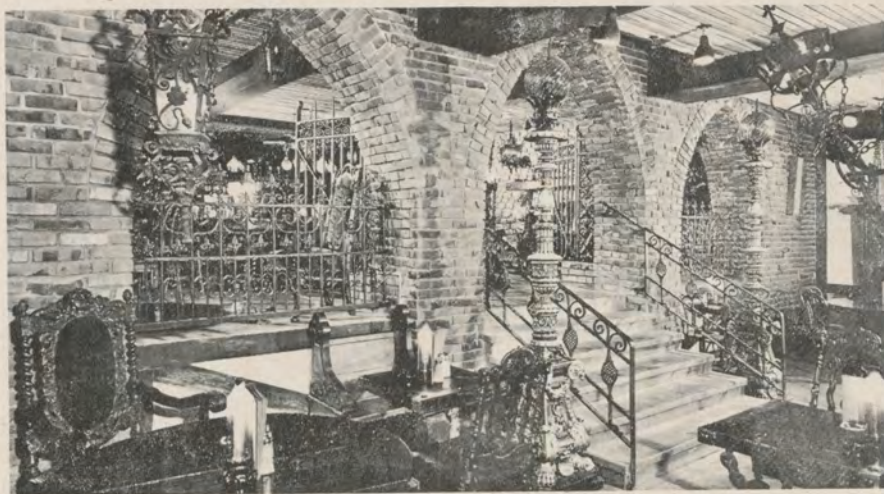
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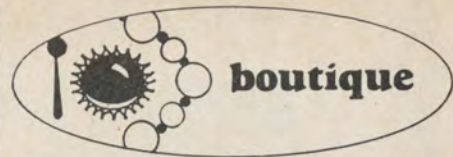


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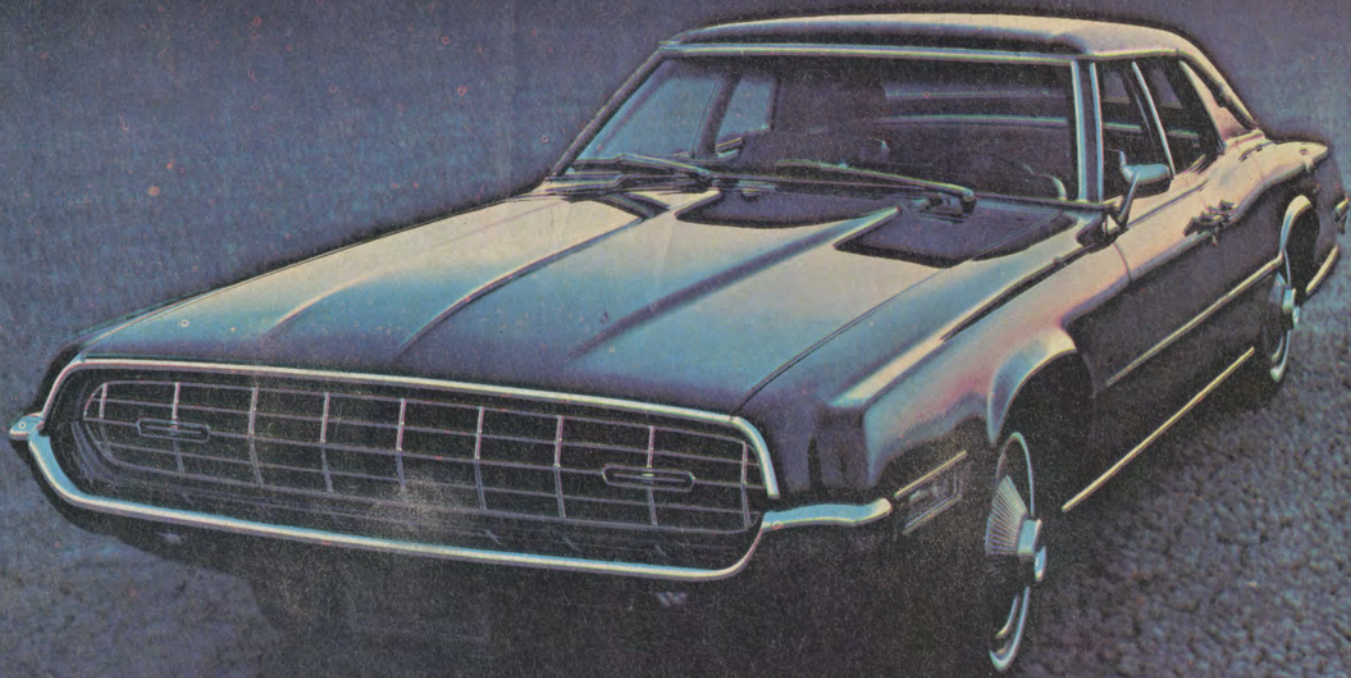




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## '68 Thunderbird



MONDAY, SEPTEMBER 30, 1968

This performance honors

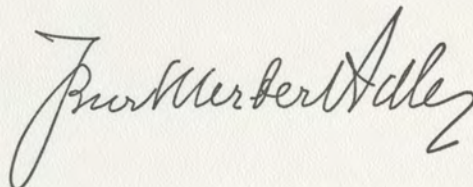
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Madame Lehmann was one of the great interpretive artists of operatic history and among her most inspired roles was Sieglinde in "Die Walkuere", which she has sung on this stage.

Her debut with the San Francisco Opera was made in 1934, and Madame Lehmann made her farewell to opera with this Company in a 1946 performance of "Der Rosenkavalier".

It is a privilege to have her as our guest tonight and we offer her our warmest felicitations.

A handwritten signature in cursive script, reading "James Herbert Adley". The signature is written in dark ink and is positioned above the printed name of the General Director.

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Wednesday Evening, October 9, 1968, at 7:30  
(Final curtain approximately 11:45)

New Production  
Der Ring des Nibelungen  
Part II

# DIE WALKUERE

(in German)

*music drama in three acts by* RICHARD WAGNER  
*conductor:* LEOPOLD LUDWIG  
*production:* PAUL HAGER  
*assisted by:* GHITA HAGER  
*designers:* WOLFRAM SKALICKI  
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Siegmond .....	JESS THOMAS
Sieglinde .....	REGINE CRESPIN
Hunding .....	WILLIAM WILDERMANN
Wotan .....	HUBERT HOFMANN
Bruennhilde .....	NADEZDA KNIPLOVA
Fricka .....	MARGARITA LILOVA
Gerhilde .....	SHIGEMI MATSUMOTO
Waltraute .....	CLAUDIA WHITE
Schwertleite .....	SHEILA NADLER
Ortlinde .....	SHEILA MARKS
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*costumers:* GOLDSTEIN & CO.

Act I: Hunding's hut  
Act II: A mountain gorge  
Act III: Summit of a mountain

MAJOR INTERMISSION AFTER ACT II

*The San Francisco Opera Association gratefully acknowledges a gift  
of the music for the entire Ring cycle from Wilfred Allen Taylor.*

*Next Wednesday Evening Series performance: October 23, at 8:00  
IL TROVATORE (in Italian) Verdi*

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

Saturday Evening, October 12, 1968, at 7:30  
(Final curtain approximately 11:45)

New Production  
Der Ring des Nibelungen  
Part II

# DIE WALKUERE

(in German)

*music drama in three acts by* RICHARD WAGNER

*conductor:* LEOPOLD LUDWIG

*production:* PAUL HAGER

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Siegmond ..... JESS THOMAS  
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