

Wozzeck

1968

Friday, October 18, 1968 8:00 PM  
Tuesday, October 22, 1968 8:00 PM  
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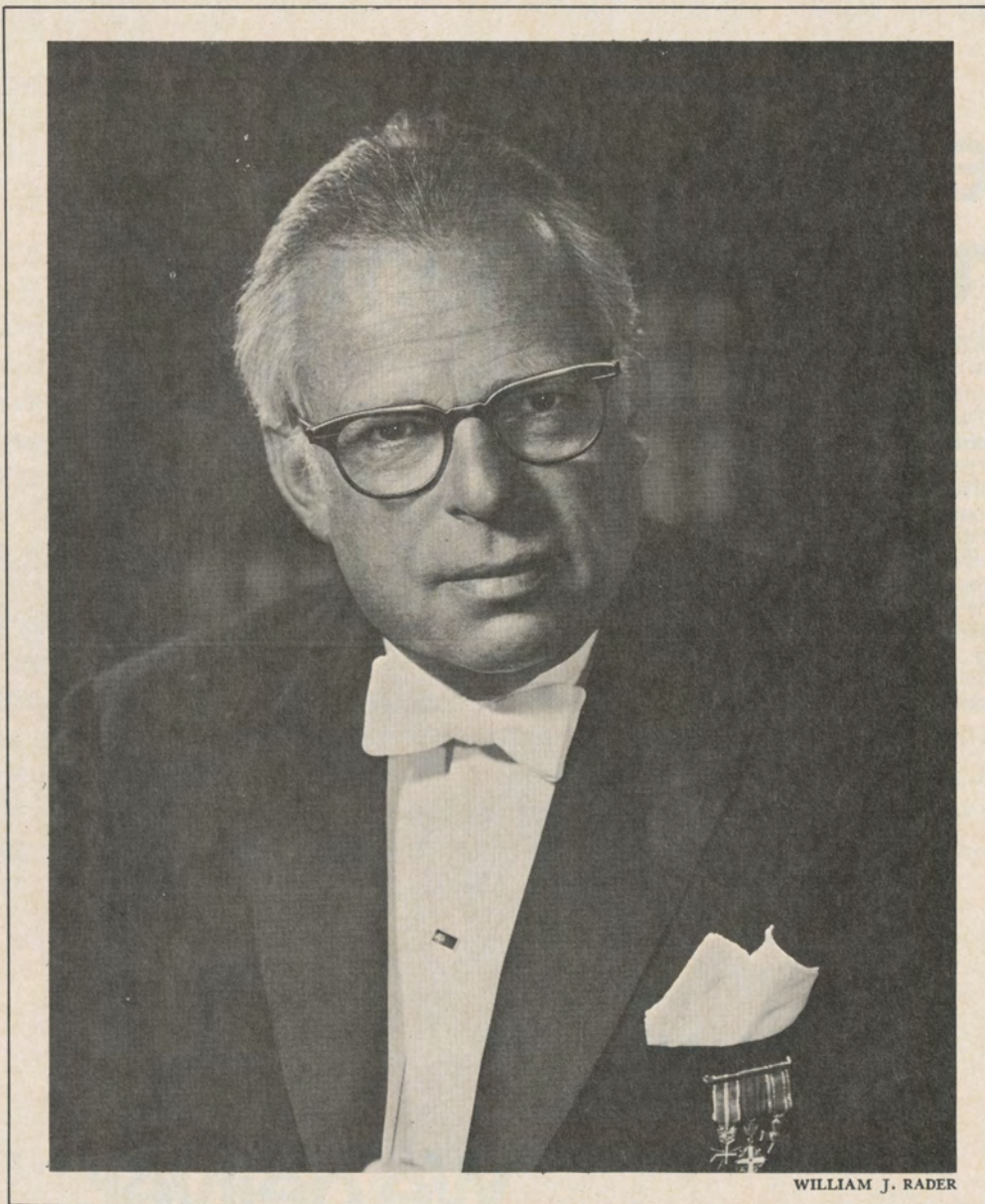


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Regine Crespin	Claudia White	*Ezio Flagello	Raymond Nilsson
Dorothy Kirsten	**Teresa Zylis-Gara	*William Fleck	*Timothy Nolen
*Nadezda Kniplova	<i>Solo dancer:</i>	Howard Fried	Ticho Parly
Evelyn Lear	Charlene Mehl	*Nicolai Gedda	Luciano Pavarotti
**Margarita Lilova		*James Gettys	Nicola Rossi-Lemeni
Sheila Marks	*Sean Barker	Peter Glossop	Rico Serbo
Jane Marsh	*Herbert Beattie	Robert Glover	Cesare Siepi
*Shigemi Matsumoto	Ara Berberian	Clifford Grant	**Ludovic Spiess
*Sheila Nadler	*Pietro Bottazzo	Colin Harvey	David TenBrook
Donna Petersen	*Victor Conrad Braun	*Hubert Hofmann	Jess Thomas
*Jeanette Pilou	*Renato Capecchi	*William Holley	Thomas Tipton
	*Guy Chauvet	Robert Ilosfalvy	Ugo Trama
		*Stephen Janzen	William Wildermann
		*Vahan Khanzadian	Ingvar Wixell

\*San Francisco Opera debut

roster subject to revision

\*\* American debut

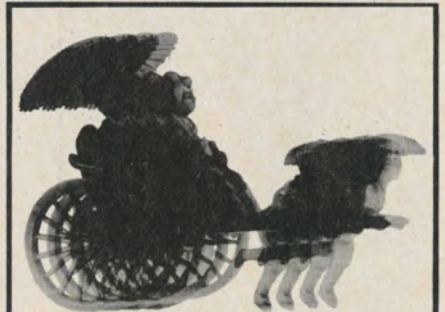


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Musical Supervisor : OTTO GUTH

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

---

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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CHARLES MULLEN, LILLI ROGERS, REX ROGERS, LESLIE SHERMAN

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Super Department : MADELINE CHASE

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Production Coordinator : JOHN PRIEST

Scenic Construction : PIERRE CAYARD

Scenic Artist : DAVIS L. WEST

Master Carpenter : MICHAEL KANE

Master Electrician : GEORGE PANTAGES

Master of Properties : IVAN VAN PERRE

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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  
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Sharon Talbot  
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Sally Winnington  
Arlene Woodburn  
Garifalia Zeissig

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Winther Andersen  
Richard Blakemore  
\*William Booth  
Jan Budzinski  
Joseph Ciampi  
Angelo Colbasso  
Robert Eggert  
\*James Edward Eitze  
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\*Colin Harvey  
Alva Henderson  
John Hudnall  
Jonathan Huie  
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James Tarantino  
David Tarr  
Randolph Tingle  
William Tredway  
Wilhelm Heinrich von Naumann  
Jesse Washington  
\*Ernest Wright

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Steven A. Anderson  
Edward Bosley  
Scott Brookie  
Robert Calvert  
Mark Englund  
Linus Eukel  
Greg Formes  
David Fu  
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Chris Gelini  
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Leonard Kalm  
Stephen Kalm  
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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

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

## Auxiliary Ballet

Lesley Frisbie  
Holly Henson  
Daisy McVay  
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Betty Ann Papine  
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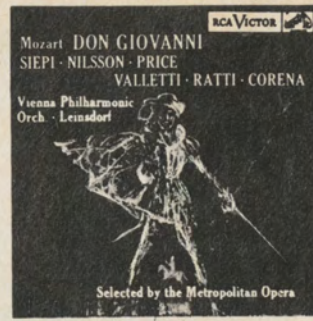
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 Dermota - Krips  
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**CIONI**  
 Donizetti:  
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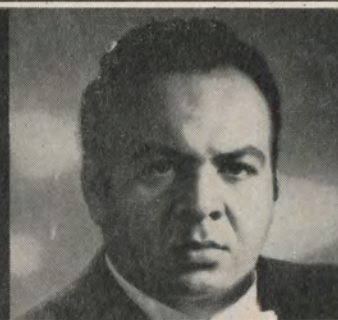
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## WOZZECK: A Study in Contemporary Life

by Speight Jenkins, Jr.



Alban Berg's *Wozzeck* may well sum up the twentieth century as effectively as Wagner's *Tristan und Isolde* did the nineteenth. As *Tristan's* lush, overripe romanticism described the passionate undergrowth of the comfortable, capitalist, Victorian world, so *Wozzeck* tells us about the Nazis, Mme. Nhu and Biafra. It tells it the way it is, baby, and *Wozzeck* could live in Watts, Haight-Ashbury or Bedford-Stuyvesant. But what has all this to do with opera—lyric drama presented for people who dress up engagingly to enjoy beautiful sights and excitingly produced, encouraging music? Not too much, really, unless “beautiful people” are ready for one of the most gripping plays ever set to music. *Wozzeck* was never meant to sedate, and in fact it falls flat on its face if it does not oppress the spectator with its grim power.

But if the result is oppressive, then what positive does the opera have to offer? An expression in a contemporary idiom of the Western musical tradition of centuries. Look back to Mozart. We go to hear his operas because of his incredible ability to create humans within formal conventions and to express a variety of emotions with great brevity. So also for Verdi who used the forms of Italian melodrama and pushed them to new horizons as he created flesh-and-blood characters of passion and vitality. Berg did the same. To express his highly personal message, he used even older forms than Mozart or Verdi—passacaglia, fugue, etc.—and turned these into powerful modern expressions of psychological states of mind and body.

Turning to Berg's own language tradition, does *Wozzeck* speak to a Wagnerian audience? It should, because Wagnerites love *Sturm und Drang* or the play of violent emotions. But Berg never allows his story to overcome his formal musical conventions, and, even

more important, Berg's characters all seem garishly familiar. Though Berg's connection to Wagner is strong and deep—his use of many Wagnerian forms makes some of his most effective points—he, unlike Wagner, consistently refuses to romanticize his characters or to take them out of ordinary experience.

*Wozzeck*, then, shows the effect of over three hundred years of operatic history before it; it represents another step on the road to doing what? To making opera musical theater or theatrical music? To look for an answer, let us turn first to the story and then to the music, not to tell the former or painstakingly diagram the latter, but to see what *Wozzeck* tries to do.

Georg Buchner's play of 1836, *Woyzeck*, dramatized the plight of a man of Slavonic descent in the Prussian army between the time of the Congress of Vienna (1815) and the revolutionary year of 1848. The fragmentary drama—an incomplete version of which was published in 1879 and became known to Berg about 1914—contained strange, explosive sentences such as: “Folk like us are always unfortunate...in this world and in any other world...If we should arise to heaven, we'd be employed there in helping to make the thunder...All our days are spent in endless toiling...sweating even in sleep.”

During World War I when Berg suffered his own time in the Austro-Hungarian army, he boiled the twenty-seven scenes of Buchner down to a manageable fifteen and placed them in a formally organized structure. His first act, divided into five scenes, introduces each of the characters who act upon *Wozzeck* and sketches the soldier in relation to his environment. Act Two, the longest of the three acts, paints *Wozzeck's* realization of Marie's unfaithfulness. He finds her wearing gold earrings which he did not give her; then his superiors

continued on page twenty-nine



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Revival

# WOZZECK

(in English)

opera in three acts by ALBAN BERG

after the drama by GEORGE BUECHNER

(by arrangement with Theodor Presser Company, agent for Universal Edition, Vienna, publishers and copyright owners)

translated by ERIC BLACKALL  
VIDA HARTFORD

conductor: LEOPOLD LUDWIG

production: PAUL HAGER

designers: LENI BAUER-ECSY  
RICHARD MASON

Wozzeck .....	GERAINT EVANS
Captain .....	RICHARD LEWIS
Andres .....	VAHAN KHANZADIAN
Marie .....	EVELYN LEAR
Marie's child .....	JEREMY RENTON
Margret .....	SYLVIA ANDERSON
Doctor .....	HERBERT BEATTIE
Drum major .....	TICHO PARLY
Two apprentices .....	ARCHIE DRAKE ALLAN MONK
Fool .....	HOWARD FRIED
Soldier .....	WILLIAM BOOTH
Another soldier .....	JAMES EITZE

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Madi Bacon, *Director*

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Act I: Scene 1: The captain's room  
Scene 2: An open field  
Scene 3: Marie's room  
Scene 4: The doctor's study  
Scene 5: Street outside Marie's house

Act II: Scene 1: Marie's room  
Scene 2: The town square  
Scene 3: Street outside Marie's house  
Scene 4: A beer garden  
Scene 5: The barracks

## INTERMISSION

Act III: Scene 1: Marie's room  
Scene 2: A pond  
Scene 3: A tavern  
Scene 4: A pond  
Scene 5: Street outside Marie's house

All scenes are connected by musical interludes.  
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## The Story of "WOZZECK"

ACT I, SCENE 1: (*Suite*)—As Wozzeck, a soldier in a postwar Germany, shaves his captain, the officer taunts him with riddles about time and morality. The simple Wozzeck replies to an attack on his unblest union with Marie (which has produced a child) by quoting the Lord: "Suffer the children to come to Me." Unprepared for such an answer, the Captain demands an explanation. The soldier stammers that the poor cannot afford virtue; their lot is drudgery. Disturbed, the officer admonishes him not to think too much.

SCENE 2: (*Rhapsody*)—Cutting sticks in an open field, Wozzeck is seized by weird hallucinations. While his friend Andres sings a song about the huntsman's life, Wozzeck imagines that the sinking sun has set the world on fire.

SCENE 3: (*Military March*)—Through her window Marie, her child in her arms, watches a military band led by the dashing Drum Major. Her neighbor Margret notes her intense interest and thereby incurs Marie's wrath. After Marie has sung a lullaby to her child, Wozzeck arrives and tells her of his fearful visions. She tries to calm him, but he only rushes away. Left alone, Marie runs out in anguish.

SCENE 4: (*Passacaglia*)—To help support his family, Wozzeck visits the study of a doctor who uses him as a guinea pig in unorthodox experiments. The short-tempered Doctor exacts from his patient a tangled explanation of his behavior, at the end of which Wozzeck cries out desperately for Marie. Satisfied with Wozzeck's obedience, the Doctor gloats that he will win immortality through his discoveries.

SCENE 5: (*Andante affettuoso [quasi Rondo]*)—Marie admires the Drum Major, who struts before her in the street. Unable to resist his advances, she leads him into the house.

ACT II, SCENE 1: (*Symphony: Sonata Movement*)—With her little boy in her lap, Marie tries on a pair of earrings given to her by the Drum Major. When the child disturbs her reveries, she frightens him into silence. Wozzeck enters; the guilty woman tries unsuccessfully to hide the earrings. She lies that she has found them, whereupon the man looks mournfully at the sleeping child and laments their fate. Wozzeck gives Marie his wages; after he has left, she berates herself.

SCENE 2: (*Fantasy and Fugue*)—In a street, the Captain and the Doctor talk morbidly of sickness and death. Wozzeck, rushing past, is stopped by them and mocked by allusions to his wife's infidelity. He runs away in confusion.

SCENE 3: (*Largo*)—Standing in front of her house, Marie is accused wildly by Wozzeck. When he starts to strike her, she tells him that she would rather have a knife-blade in her breast than his hand upon her. She goes into the house; Wozzeck staggers away whispering, "Better a knife-blade!"

SCENE 4: (*Scherzo*)—Two drunken apprentices stumble about the dance floor of a beer garden, muttering foolishly. The band begins to play. Marie and the Drum Major, passionately embracing in a lurid waltz, are seen by Wozzeck, who cries out to heaven for justice. Andres sings a folk song with a group of revelers and then joins Wozzeck, whom he tries to calm. One of the apprentices delivers a sermon, "Wherefore then is Man?," lapsing into a stupor when the band starts up again. An Idiot tells Wozzeck that he smells blood; just then Marie and her new lover whirl past. Wozzeck moans that everything seems to be twisting in a red mist.

SCENE 5: (*Rondo con introduzione*)—Tossing fitfully in his bunk in the barracks, Wozzeck prays for deliverance from temptation. The Drum Major stumbles in drunkenly, loudly boasting of his conquest of Marie; Wozzeck whistles and turns away. Infuriated, the Drum Major beats him up.

## INTERMISSION

ACT III, SCENE 1: (*Invention of a theme*)—In her room the guilt-ridden Marie reads aloud from the Bible. Tenderly she takes her child into her arms and comforts him. Resuming her reading, she finds a passage about Mary Magdalene and sobs, "Savior! As Thou hadst mercy on her, have mercy now on me, Lord!"

SCENE 2: (*Invention on one note*)—Wozzeck leads Marie at dusk along a forest path beside a pond. They sit down to rest, and Wozzeck gently kisses her. As a red moon rises, he exclaims that it is the color of blood. Before Marie can escape, he draws his knife, murders her, and silently rushes off.

SCENE 3: (*Invention on a rhythm*)—Seated upon a table in a tavern, Wozzeck urges on the dancing apprentices and their sweethearts. Margret begins a lusty refrain that enrages the soldier. Seeing blood on Wozzeck's hands, the apprentices question him but receive incoherent rebuffs.

SCENE 4: (*Invention on a chord of six notes*)—Back at the pond, the soldier searches desperately for the bloody knife. He finds it and wades into the water, throwing the blade farther and farther into the depth. The Doctor and Captain, passing by, hear him drown; they hurry away in fear.

SCENE 5: (*Invention on a quaver figure*)—In front of Marie's house, children play "Ring-a-ring-a-roses." Marie's child rides his hobbyhorse. Other children run in to tell him that his mother is dead, but he does not understand. When they all rush off to see her body, he continues to play, notices that he is alone, and gallops after his friends.

## WOZZECK: A Study in Contemporary Life

continued from page twenty-five

make fun of him; next he accuses her of betraying him. The fourth scene, the longest in the opera, lets Wozzeck see Marie with his rival, and the final scene shows his rival brutalizing Wozzeck. The third act sketches quickly the murder of Marie, Wozzeck's suicide and the epilogue.

If this story has meaning today, into what 1968 cubicle do the characters fit? First, we meet the Captain. With his frequent lapses into falsetto and hysteria, Berg portrays him as the immature man, possibly a homosexual but not necessarily. The Captain delights in cruelty. When he flies off the handle at Wozzeck's intelligent answer to his question, he becomes most like the modern bigot. The Wozzecks of the world must "keep in their place."

Marie, Wozzeck's mistress, frankly expresses the modern theater's evaluation of the prostitute. Unlike Violetta in *La Traviata*, she has no heart of gold. She is fairly sweet to her child, though not entirely. She lusts after the strong Drum Major ("Like a tree," she describes him), succumbs to him easily and feels guilty only when she fears for her life. Her Bible-reading scene—when she likens herself to the Magdalen—reflects more Wozzeck's strange behavior to her than her own sorrow. She gains our interest if not sympathy because she is a uniquely real woman.

The Doctor, it must be remembered, was created a hundred years before Nazi scientists started experimenting with humans. Even if he seems a ghastly stereotype, he is more. Like Lulu, he works on people with no thought that they can have feelings. His preoccupation with the job over everything else characterizes him; humanity does not enter into his thinking.

The Drum Major strikes one first as a man on the make, but why then does he brutalize Wozzeck? More than the Captain, he represents the selfish, all-consuming wish of many men to prove their questionable manliness. The Drum Major knows that Marie is Wozzeck's woman, that Wozzeck has nothing else, yet he seduces her because he must prove that he can. Because he knows the kind of dirt that he has done, he has to justify himself by beating up poor Wozzeck. To ask why is to try to explain the savageries in today's news and tomorrow's headlines.

The other characters place Wozzeck in his world and ours: Andres, his fellow soldier, who does not understand Wozzeck's ravings or why he can't just drink and find another girl; Margret, an ordinary camp-follower; the apprentices who drunkenly act like students of *The Student Prince* vintage; and the Idiot who strangely furnishes the words for Wozzeck's acts.

Wozzeck himself fits beautifully into today's anti-hero format, but he really does more. For Wozzeck, as the average soldier of below-average intelligence, acts appealingly. He earns money to support his child; when confronted with evidence of infidelity, he moves slowly to a conclusion; and after he has the facts that make him a cuckold, he acts in a rudimentary but effective way. With his simplicity and coarseness, Berg's tormented hero presents a typical problem to the 1968 audience with a social conscience. If it can grasp what Wozzeck means by "the poor folk" and their problems, then it



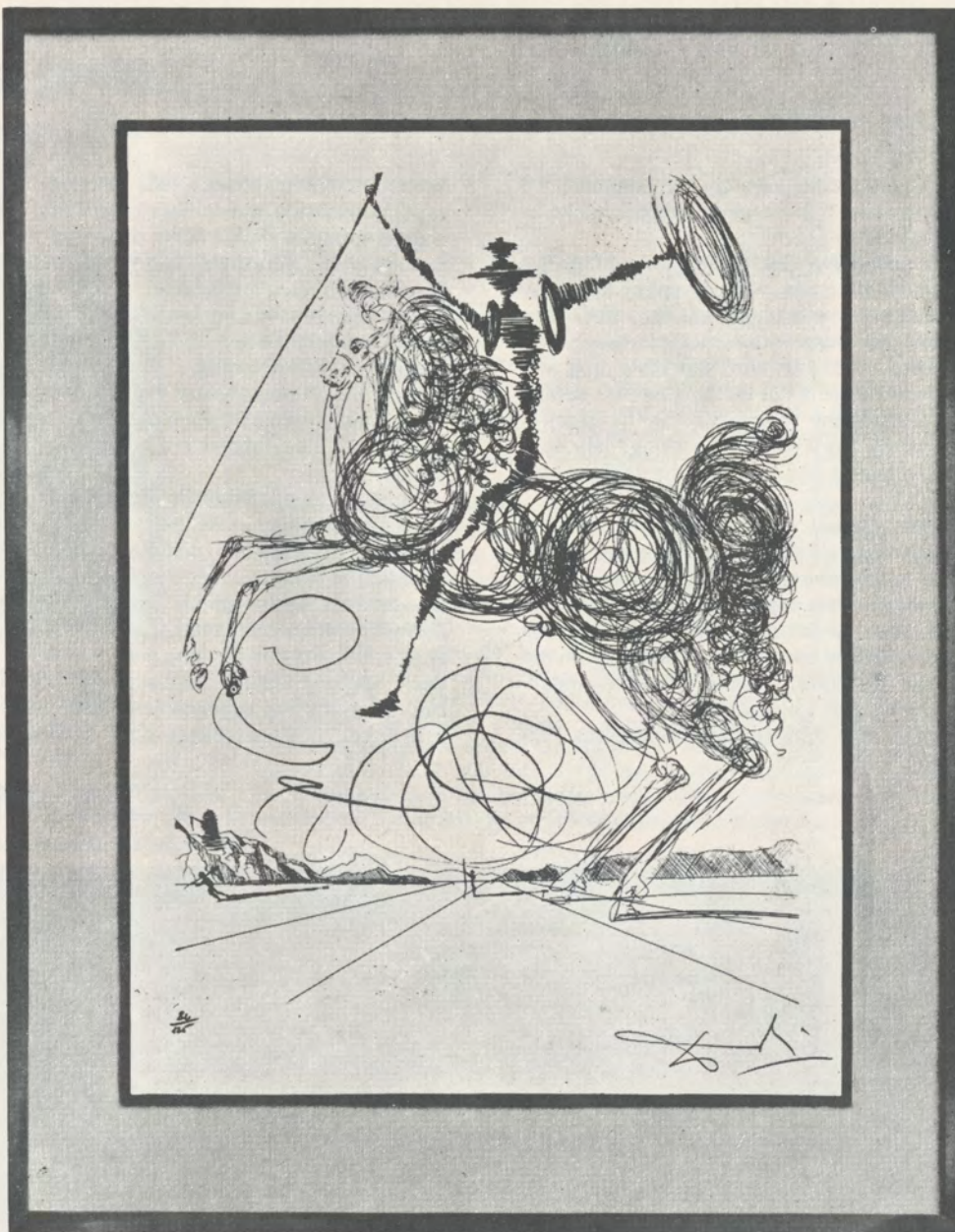
might be able to forestall the knife for Marie and the suicide of the Wozzecks around us. If not, chaos might envelope us all.

These characterizations exist because of Berg's supercharged music. But the music to *Wozzeck*, when it is discussed, always ends up as an analytical lecture in musical forms, Berg's extensive use of the twelve-tone technique, and the art of rhythmic declamation. Actually the opera is filled with every kind of music. When it is said that the first act is a series of five different musical forms (suite, rhapsody, etc.), the second a symphony in five movements and the third a series of six inventions, the formal description requirements are satisfied.

Berg, however, wanted his opera to affect its hearers without regard to his careful planning. Even he acknowledged that some effects happened by accident: a tiny, increasing drum role between the opening two string chords in Act One marvelously sets the military attitude of the opera, and yet it was written only to bridge the two chords. The cohesion of the work is stressed when the final scenes of the first two acts are compared—Marie yielding to the Drum Major and Wozzeck being beaten up by the Drum Major. Even further, the composer ends all three acts on the same quasi-cadential chord, and uses the note B ominously long before it forms the basis of Marie's death scene.

But to this listener, many non-technical effects point out the mystery and excitement of this opera. In the first musical interlude, the whole palette of Berg comes alive in his first several bars: iridescent, impressionistic, polytonal, intensely personal, these phrases mark this composer as clearly as the sword leitmotif brings to mind *Die Walkure*. After the interlude, the orchestra connotes eerie magic and prepares

continued on page thirty-one



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## WOZZECK: A Study in Contemporary Life

continued from page twenty-nine

one for the blasted heath where Wozzeck and Andres look for sticks. In the first scene with Marie, after her beautiful lullaby, the fear that overwhelms her has no reason. The orchestra, pulsating, screaming, whispering, tells us that she has a foreboding of doom, but neither she nor we can understand it.

Later, in the second act, after the brilliant scene between the Captain and the Doctor, the two release their pent-up frustrations toward each other in their fugue mocking Wozzeck. What other instrument than the English horn could begin such a dastardly scene with such black humor? At the inn, the marvelous waltz (which echoes the one in the third act of *Der Rosenkavalier* when Ochs woos Mariandel) is followed at the end of the scene with the idiot's disembodied words, accompanied by strange instruments including an accordion. The insidious, wheedling words—"It reeks ... reeks of blood"—reach the outer limits of terror.

In the final act, the two crescendos on B followed by the drop-off into the sound of an out-of-tune piano rival any scene in opera for musico-dramatic effect. And then the last interlude and epilogue. Here Berg discarded understatement and wrote his own threnody for his anti-hero. No matter if Wozzeck has not earned

our respect or our love, Berg writes here in moving, tortuously beautiful terms of the value to him of every man. The emotion almost overwhelms the listener; is it Wagner or Strauss? Just as we feel particularly comfortable and back in the nineteenth century, a glass of ice water is thrown in our faces. Children are singing, "Ring around the rosy." In a few moments, Marie's child is told that his mother is dead and is asked to come see the corpse with the other children. He is too young to understand and, for a moment, keeps riding his hobby horse: "Hip, hop," he sings. His "hip, hop" becomes a part of the orchestral continuum that goes on into infinity after the final curtain.

After all of this, does *Wozzeck* sustain its claim of greatness? Every spectator must answer for himself, but irrefutably Berg creates and maintains a mood. He draws characters out of everyday life—real everyday life and not far-fetched verismo-type life—and paints them with all their faults and strengths exposed. Berg wanted to give the ignored, nameless man of his time a voice; oddly enough, the forgotten man of 1922 has become the feared, unknown quantity of 1968. *Wozzeck* tells of this man without platitudes, and its message deserves an honest hearing.



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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.

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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

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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

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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)

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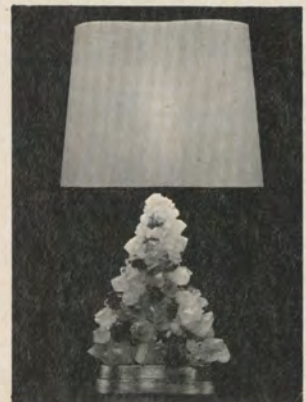


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# Repertoire | 1968 Season

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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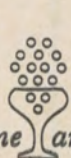


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Presented by the University of California Extension

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

- Presented by the San Francisco Opera Guild  
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CIVIC AUDITORIUM

continued on page 46

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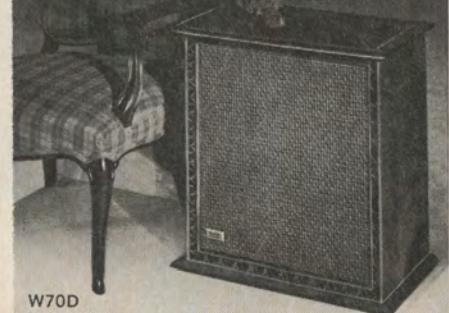
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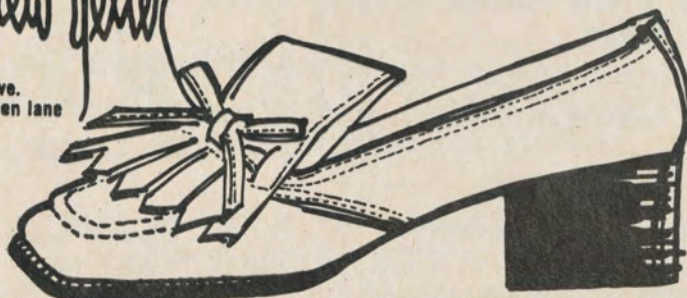
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### San Francisco Opera Touring Calendar

#### BERKELEY PERFORMANCE

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**LES TROYENS** (in French) Berlioz

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

THE HEARST GREEK THEATER

#### SACRAMENTO PERFORMANCE

presented by the Sacramento Opera Guild

**MADAMA BUTTERFLY** (in Italian) Puccini

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

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## Fol de Rol Balloon Ball

SPONSORED BY THE SAN FRANCISCO OPERA GUILD

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

Pilou/Bakocevic, Anderson, Nadler  
Di Virgilio, Wixell, Crofoot, Grant, Fried, Janzen, Harvey

CONDUCTOR: Faldi      PRODUCTION: Merrill

STAGE DIRECTOR: Fattuggio      DESIGNERS: Businger, West

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

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

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

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

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

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

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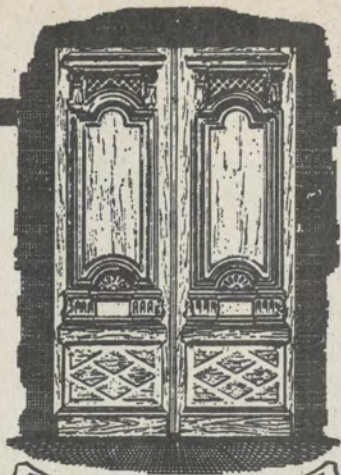


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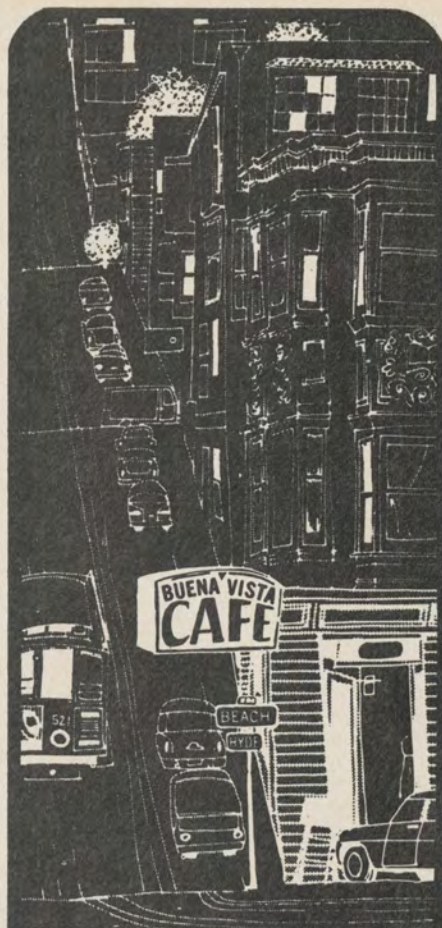
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The watch face limns a caricature of the now famous Mr. Paulsen, the wry-faced member of the Smothers Brothers' team on television. The watches will be mentioned on one of their shows this fall while the presidential campaigns are in full swing.

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

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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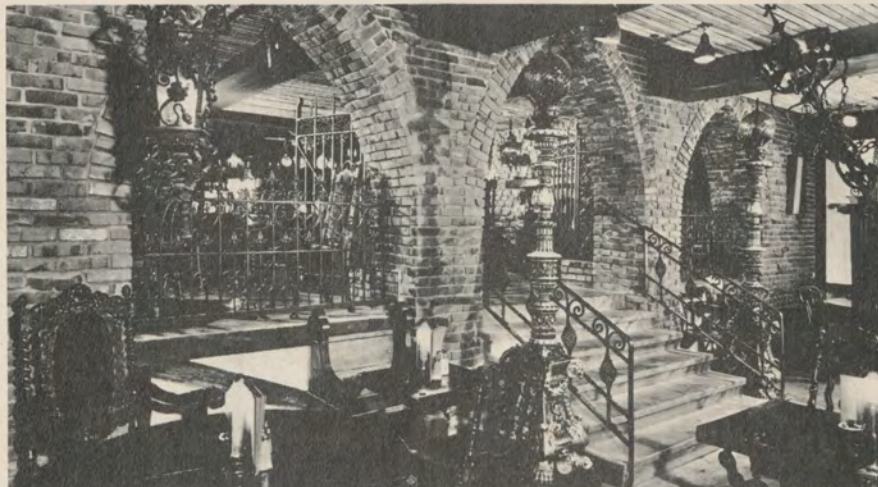
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Tuesday Evening, October 22, 1968, at 8:00  
(Final curtain approximately 10:10)

Revival

# WOZZECK

(in English)

opera in three acts by ALBAN BERG

after the drama by GEORGE BUECHNER

(by arrangement with Theodor Presser Company, agent for Universal Edition, Vienna, publishers and copyright owners)

translated by ERIC BLACKALL  
VIDA HARTFORD

conductor: LEOPOLD LUDWIG

production: PAUL HAGER

designers: LENI BAUER-ECSY  
RICHARD MASON

Wozzeck	GERAINT EVANS
Captain	RICHARD LEWIS
Andres	VAHAN KHANZADIAN
Marie	EVELYN LEAR
Marie's child	JEREMY RENTON
Margret	SYLVIA ANDERSON
Doctor	HERBERT BEATTIE
Drum major	TICHO PARLY
Two apprentices	ARCHIE DRAKE ALLAN MONK
Fool	HOWARD FRIED
Soldier	WILLIAM BOOTH
Another soldier	JAMES EITZE

San Francisco Opera Boys' Choristers  
Madi Bacon, *Director*

chorus: STEFAN MINDE

costumers: GOLDSTEIN & CO.

Act I: Scene 1: The captain's room  
Scene 2: An open field  
Scene 3: Marie's room  
Scene 4: The doctor's study  
Scene 5: Street outside Marie's house

Act II: Scene 1: Marie's room  
Scene 2: The town square  
Scene 3: Street outside Marie's house  
Scene 4: A beer garden  
Scene 5: The barracks

## INTERMISSION

Act III: Scene 1: Marie's room  
Scene 2: A pond  
Scene 3: A tavern  
Scene 4: A pond  
Scene 5: Street outside Marie's house

All scenes are connected by musical interludes.  
Please reserve applause until the end of Acts II and III.

Next Regular Subscription Series performance: Tuesday, October 29, at 8:00  
LUCIA DI LAMMERMOOR (in Italian) Donizetti

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

Saturday Evening, October 26, 1968, at 8:00  
(Final curtain approximately 10:10)

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after the drama by GEORGE BUECHNER

(by arrangement with Theodor Presser Company, agent for Universal Edition, Vienna, publishers and copyright owners)

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Scene 5: Street outside Marie's house

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*Next Saturday Evening Series performance: November 2, at 8:00*  
IL TROVATORE (in Italian) Verdi *Last time this season*

*Next Saturday Evening Series A performance: November 9, at 8:00*  
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