

Norma

1972

Wednesday, September 20, 1972 8:00 PM

Sunday, September 24, 1972 2:00 PM

Saturday, September 30, 1972 8:00 PM

Friday, September 6, 1972 8:00 PM

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PERFORMING ARTS



San Francisco Opera

1972

Fiftieth Season

An attempt to put into words what makes Shalimar Shalimar.

The mystique of Shalimar eludes definition. Just as it has always eluded the many imitators who have sought to copy it.

One gropes for words to describe it. Alluring. Haunting. Intoxicating. But it is like trying to describe the magic of a Renoir in words.

Perhaps we could say it is the House of Guerlain itself that makes Shalimar Shalimar. This family of great perfumers dates back to 1828 when Pierre François Pascal Guerlain opened a little perfumery shop on the Rue de Rivoli in Paris.

Since that time the Guerlains have given the world many classics. Jicky. Mitsouko. L'Heure Bleue. Liu. Vol de Nuit. Chant d'Arômes. Chamade.

Or perhaps what makes Shalimar Shalimar is the legendary love story that was its inspiration.

The love story of a Shah who was so enraptured by his mistress that he built the lovely Gardens of Shalimar as their special place of rendezvous.

As you can see, Guerlain tells this love story in many ways.

Obviously, our attempt has fallen far short. We will never be able to capture the mystery of Shalimar in words.

Fortunately, we were able to capture it in a fragrance.



WHAT TO DO WITH WINE BESIDES DRINK IT.

Unfortunately, wine doesn't come with instructions. And lots of people have never known much about its proper care.

We at Inglenook Vineyards would like to take this time to give you a few pointers on the subject.

We spend a lot of time and money in the making of our wine. And once it passes out of our hands, we'd like to feel that it's being given the best possible treatment.

DON'T MAKE THIS COMMON MISTAKE.

Wine should always be stored lying down on its side, never standing up. That's so the cork will always be moist.



Bad.

Good.

If the cork dries out, air will get to the wine and spoil it.

Keep wine in a cool, dark place. About 55-60 degrees is just right. But the

most important thing is that the temperature be constant. It should vary no more than a few degrees year 'round.

DECANTING WINE.

If you have wines five years old and older, they may have a little sediment in them. In order to serve the wine without the sediment getting mixed up in the wine, you should decant it.

To do this, just pour the wine very slowly into another bottle or carafe. Place a candle behind the neck of the bottle and the second you see a little sediment coming across, stop.

THE ROOM TEMPERATURE MYTH.

White wines and sparkling wines such as Champagne and rosé should be served cold. How cold is cold? 45 degrees is just right. If you don't have a thermometer, put the wine in the refrigerator for 2½ hours before serving. Or in a bucket with ice cubes and water for 15 minutes.

Red wines should be served at room temperature. But this doesn't mean 72 degrees.

The "room temperature" standard was established in Europe long before the invention of central heating. At that time, rooms in Europe were about 65 to 68 degrees, which is the perfect temperature for serving red wines. You can bring a wine's temperature down to that level by placing it in the

refrigerator five minutes before serving. But never heat a bottle of red wine in order to get it up to the proper temperature. There's no quicker way to destroy a bottle of wine than to heat it up.

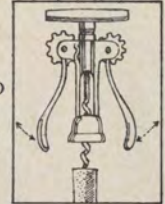
AVOIDING THAT METALLIC TASTE.



Remove the metal capsule from the top of the wine bottle below the lip. With a napkin, clean off the top between the cork and the glass. This is done because it's impossible to pour wine from a bottle without spilling a little on the lip. And since the metal cap is sometimes corroded, the wine

could pick up a metallic taste if it were to spill over the edge.

Now remove the cork, gently, so as not to disturb the wine. We recommend the wing-type corkscrew because you don't have to jerk it to get the cork out.



A FINAL WORD OF CAUTION.

Now that you know the basics of how to treat wine, you should also know there aren't many wines around that deserve this kind of treatment.

Because there's nothing you can do at home to save a wine if it's been mishandled at the winery.

Which brings us to Inglenook.

We take elaborate precautions to make sure our wine is handled properly.

For instance, the walls of our wine cellar are 3 feet thick limestone, which keeps the temperature constant.

Our wine casks rest upon a dirt foundation, instead of concrete, the usual practice. This promotes fresh air circulation, and it also stabilizes the humidity.

If you look on the label of our wine, you'll see the words, "Produced and Bottled by Inglenook Vineyards".

This means we produce the wine from start to finish, in order to make sure that our wine is never mishandled.

Naturally, this kind of extra care costs extra money.

And we pass the extra cost right on to you.

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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
SEPTEMBER 1972 / VOL. 6, NO. 9

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publisher

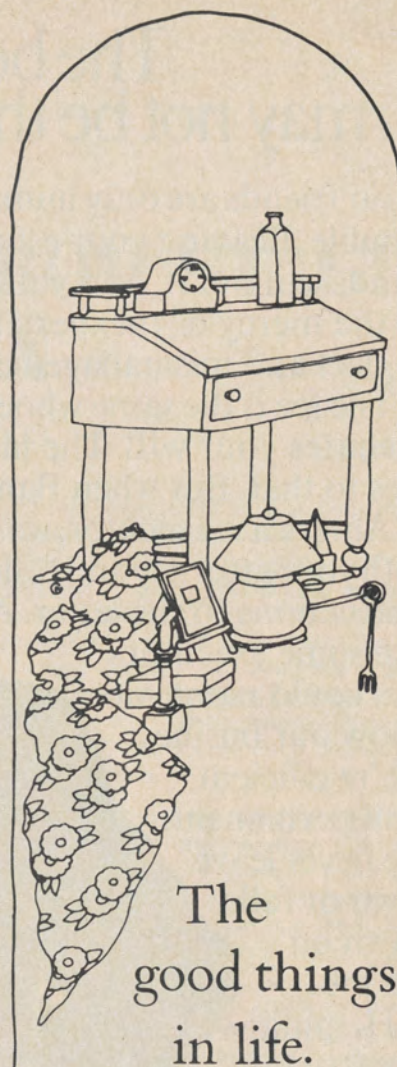
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1776

THE "SPIRIT"—FROM STAGE TO SCREEN

by Jerry Friedman

1776 represents a success story unprecedented in the annals of show business.

It's a story that began on March 16, 1969, on the stage of Broadway's Forty-Sixth Street Theatre, and culminates now in what is anticipated as the year's most important motion picture. Filmed in Hollywood, the Jack L. Warner Production brings to the screen the hit play that endured through more than 1,000 performances and nearly three years on the New York stage, and that won countless accolades including both the coveted Tony Award and New York Drama Critics' Circle Award as "Best Musical" of the 1968/69 season.

Virtually the entire original cast and nearly all the creative artists from the stage production were brought to Hollywood by producer Warner.

"What made 1776 such a hit on Broadway were the people—the creators, the staff and the cast," says Jack

Warner. "To give our motion picture every chance to be an outstanding success, I felt it imperative to engage every available member of the original New York company."

Peter H. Hunt, director, Peter Stone, author of the screenplay, and Sherman Edwards, composer of the music and lyrics, were brought to Hollywood after all three received Tony awards for their contributions to the stage production.

In Hollywood, veteran Academy Award-winning Ray Heindorf was signed as music director and to conduct the music score, continuing an association with Warner that had covered more than 40 years, including a period as head of the Warner Bros. music department.

The distinguished list of performers who now bring to the screen roles they created on the stage is headed by stars William Daniels as John

Adams, Howard Da Silva as Benjamin Franklin and Ken Howard as Thomas Jefferson. Roy Pool again portrays Stephen Hopkins, David Ford is seen as John Hancock, John Cullum as Edward Rutledge and Ronald Holgate as Richard Henry Lee. And there are many more artists from the stage production who also portray historic figures in the Continental Congress on the screen.

Among those featured in the film cast but not from the stage production of 1776 are Donald Madden, noted as one of America's foremost Shakespearean performers and the star of many Broadway plays, portraying John Dickinson, and Stephen Nathan, young star of *Godspell*, playing The Courier. Others added to the cast in Hollywood included such veteran screen and stage performers as John Myhers, Ray Middleton and Howard Caine.

(continued)



Conservative members of the Continental Congress parade from Independence Hall into Philadelphia's Chestnut Street singing the rousing "Cool, Cool Considerate Men"

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Ken Howard as Thomas Jefferson welcomes Blythe Danner as his lovely young bride, Martha, who has been in Virginia while he helped lead the fight for independence in the 2nd Continental Congress meeting in Philadelphia.

In the two leading female roles are Virginia Vestoff, with her remarkable singing voice repeating the role she originated on Broadway as Abigail Adams, wife of the fiery John Adams; and Blythe Danner, as Martha Jefferson, young bride of Thomas Jefferson, after her Tony Award-winning performance on the New York stage in *Butterflies Are Free*.

At the completion of filming in Hollywood, producer Warner paid his cast and staff the highest compliment. "Never, in all my years in this business," he said, "have I known such a dedicated, fine group of professionals."

To return to the beginning—it was opening night on Broadway and there had been only skepticism as to the play's future. Ten years had elapsed since it first had been suggested—everybody questioned: "A costumed musical, about the Declaration of Independence?"

Then came the moment of judgment. As the curtain came down on the first stage presentation of *1776* in New York, the first night audience rose to its feet in a rare and spontaneous ovation that marked one of the theatre's most unforgettable moments. On following nights, standing ovation succeeded standing ovation. And New York's foremost critics proved as enthusiastic as were the audiences.

The superlatives spread from the New York press across the country, and across the sea. While two road

companies carried the show to other parts of the United States—including its sell-out engagements here in San Francisco as one of the 1970 Civic Light Opera presentations—a London production was hailed by British critics as "Best Play of the Year."

In Hollywood, the association of Jack L. Warner and Columbia Pictures added to the excitement surrounding the forthcoming film production. Warner's personal production, *My Fair Lady*, had become the greatest box office success in the history of Warner Brothers Pictures, the company that he and his brothers founded and brought to eminence on the Hollywood scene. It was Jack L. Warner and his brothers who introduced *The Jazz Singer*, the first talking motion picture, and Warner's *My Fair Lady* that became an Academy Award-winner as "Best Picture" of the year 1965, as well as being honored with more than 50 major awards from countries throughout the world.

From the start of preparations for the filming of *1776*, months in advance of the production start, it was evident the new motion picture would be one of the biggest as well as most important Hollywood undertakings of recent years.

A crew of more than 150 labored over two months to construct the largest set ever erected for a motion picture on the Columbia Ranch in Burbank. This featured an amazing faithful reproduction of Philadelphia's

(continued on page 11)



Howard Da Silva as Benjamin Franklin masterminds the fight for independence waged in the 2nd Continental Congress

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CRITICAL WORDS



From the moment I picked up your book [S. J. Perelman's "Dawn Ginsbergh's Revenge"] I was convulsed with laughter. Some day I intend reading it.
— GROUCHO MARX

Music critics are quite hopeless — drooling, driveling, doleful, depressing, dropsical drips.

— SIR THOMAS BEECHAM

Only paper flowers are afraid of the rain. We are not afraid of the noble rain of criticism because with it will flourish the magnificent garden of music.

— KONSTANTIN DANKEVICH
(Soviet composer)

[The television critic] is forced to be literate about the illiterate, witty about the witless and coherent about the incoherent.

— JOHN CROSBY

The sheer complexity of writing a play always has dazzled me. In an effort to understand it, I became a critic.

— KENNETH TYNAN

Modern poets are bells of lead. They should tinkle melodiously but usually they just klunk.

— LORD DUNSANY

Miss Truman is a unique American phenomenon with a pleasant voice of little size and fair quality. . . . There are few moments during her recital when one can relax and feel confident that she will make her goal, which is the end of the song.

— PAUL HUME (Washington Post)

I have read your lousy review of Margaret's concert. I've come to the conclusion that you are "an eight ulcer man on four ulcer pay." . . . Some day I hope to meet you. When that happens you'll need a new nose, a lot of beefsteak for black eyes, and perhaps a supporter below.

— HARRY S. TRUMAN
(reply to Mr. Hume)

historic Independence Hall, as it stood in 1776 when the Second Continental Congress dramatically debated and finally agreed upon the Declaration of Independence.

Along with the 260-foot-long, two-story-high Independence Hall were built several blocks of cobble-stoned Chestnut Street and its intersections with Fifth and Sixth Streets as well as Independence Square, High Street, its market place and Thomas Jefferson's apartment. The streets were lined with replicas of the quaint homes and business buildings of the 18th Century period. The sets were designed after extensive research and with the assistance of famed William Birch engravings from the archives in Independence Hall.

Equally important to the dramatic involvement of the story of 1776 is the interior of Independence Hall, particularly the chamber where members of the Continental Congress met in session. The original chamber was reproduced authentically in every detail in Columbia's largest sound stage.

Another unique set was the outdoor garden, a miniature park typical of the era and place, adjoining the

Jefferson apartment and where Martha dances and sings of her love for her young bridegroom in the romantic number, "He Plays the Violin." Still another was the beautiful farm and lake setting that represents the Massachusetts home of John and Abigail Adams, and where they sing two other romantic songs, "Yours, Yours, Yours" and "Till Then."

All of these sets figure prominently in the filmed story of 1776, assuring it a broadened scope, an enhanced realism and an excitement it will attain on the screen.

In these surroundings, figures who have been only names in history become alive, living human beings in a desperate fight for what they believe during three fateful months—May, June and July 1776—climaxing in three days of furious debate, of emotion and strife, of compromise and perseverance, of deadlock and, finally, decision.

Thirteen colonies declared their independence, and a new nation was born.

1776 has a most timely message magnificently recalled.



William Daniels as John Adams senses the encouraging presence of Virginia Vestoff as his wife Abigail, who is at home in Massachusetts, as he sits by the Liberty Bell in the tower of Independence Hall where he is leading a bitter fight for independence in the 2nd Continental Congress.



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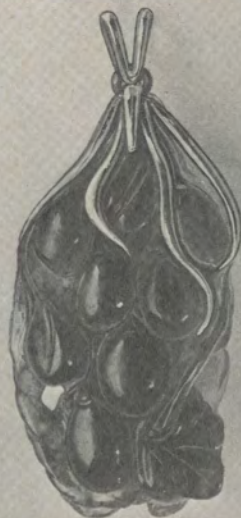
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WORDS ON MUSIC

(England) is the only country in the world where musicians are not expected to live. Of course, composers and musicians have always starved and, as this is a sentimental country, we think the tradition should be continued.
— SIR THOMAS BEECHAM

I smoked my first cigarette and kissed my first woman at a very early age. Since then I have never smoked.

— ARTURO TOSCANINI

Miss Truman is a unique American phenomenon with a pleasant voice of little size and fair quality. . . . There are few moments during her recital when one can relax and feel confident that she will make her goal, which is the end of the song.
— PAUL HUME
(Music Critic, Washington Post)

Singing mice have often been mentioned and exhibited but imposture has commonly been suspected.

— CHARLES DARWIN

Sopranos? Most of them sound like they live on seaweed.

— SIR THOMAS BEECHAM

A secret to playing the piano? Yes, I have one. I sit down on the piano-stool and make myself comfortable, and I always make sure that the lid over the keyboard is open before I start to play.
— ARTUR SCHNABEL

I am the last of my classical school. When Bruno Walter died I put up my fee.

— OTTO KLEMPERER

The schweinerei said I imitated Mozart. Imitated! Hell! I STOLE Mozart!
— IGOR STRAVINSKY
(on his "neo-classicism")

If you think you've hit a false note, sing loud. When in doubt, sing loud.

— ROBERT MERRILL

SHARE THE WEALTH WITH PERFORMING ARTS

(secret places to eat, drink, and browse)

TONY PRINCE HAIR STYLING — 230 California St. (Penthouse) San Francisco (398-1110) Hours: Tue-Sat 10-6 by appointment only.

Tony Prince and his pretty wife, Gayle, run a unique unisex hair styling establishment in the niftiest funky penthouse we've ever seen. Almost all the staff work on both men and women, and they only take those customers with whom everybody has rapport (would that we could all choose our clients this way). Gayle is the daughter of Pete Giannini, the '49ers executive, who made her way into the business via cutting all her brothers' hair in their youth (and hers). Ben, who cuts Ginny and B.J.'s hair, is a scissors speedster—it took all of seven minutes to cut and style Ginny the first time around! Dan, who only works Saturdays, is a practising attorney, who styles for fun and relaxation (don't knock it . . . it's cheaper than therapy), and Ron also hangs out here. We've noticed everyone from Mel Belli, John Wasserman and Jimmy Lyons to some very interesting movie and TV-type faces walking through the portals; the Princes play with some very famous hair! If you're the type who likes to spend forever in a beauty or barber shop catching up on magazines or correspondence, this is NOT your place; but if you need a zingy lift and a brand new look, you might call for an appointment. Prices are pricey—\$15 for the first styling, \$10 thereafter (\$12.50 from Tony himself). There's no other place like it, we're sure. Be sure to take the tour when you go, and notice the roof paintings by Sam Provenzano, plus Ben's walls of fabulous memorabilia, including a signed photograph of poet Edwin Markham.

STEPHENS' RESTAURANT—663 Laurel Street, San Carlos (591-8070)

HOURS: Lunch Tue.-Thu. 11:30-2; Dinner Tue.-Sun. 5-9 PM

The operators of this charming, English style restaurant are not Stephens—the title belonged to the former owner, and Michael Rosenbaum (from S.F.) and his pretty wife, Valerie (from Nottingham) took over two years ago. They have made it one of the most popular lunch and dinner places on the mid Peninsula, as well as one of

the most reasonable! Among the mid-day treats are thick shrimp sandwiches (\$1.20 including salad); Cold Plates (assorted cold meats, cheese, peaches and salad for \$1.75); a Diet Plate (steak patty, cottage cheese, peaches and salad for \$1.50); Saute of Chicken Livers in white wine for \$2; Top Sirloin Steak (\$3) and super home-made pie or trifle (50 cents). In warm weather iced tea or a carafe of white or red house wine is ideal. The dinner menu features more entrees than there are tables! You might enjoy Rainbow Trout (\$3.75); Roast Duckling l'Orange (\$4.50); Chicken (\$3.25); Beef Kabobs (\$3.50) or some of the others. Escargot freaks can gorge for \$2, and there are four other appetizers, including a fine Caesar Salad! The three desserts include homemade pies with cream or cheesecake (75 cents each).

IMPERIAL PALACE — 919 Grant Ave., San Francisco (982-4440) Hours: 7 days 11:30 am-1 am Fri & Sat until 2 am

One of our favorite huge-splurge restaurants, it is even more elegant than ever since its redecoration! Host Tommy Toy is still the most friendly fashion plate in town and is happy to help suggest and order dishes for you. We have always ordered a la carte, but if you *insist* on a pre-set dinner, it will cost you, per person, anywhere from \$7.50 for the Imperial Treat up to \$17.75 for the Emperor's Gourmet (and the Emperor has never eaten better!). To start the festivities, Tommy has recently concocted his own recipe for a Mai Tai which is delicious. On our huge splurge night, we ordered Minced Squab for an appetizer (\$7.50 for 2) and it is absolutely fantastic; then we had one dish each of lobster, lamb and chicken. Besides the list of succulent dishes on the menu, you might ask Tommy Toy about a few of the extra specials that can also be ordered. On a succeeding visit, we tried Peking Beef, Almond Chicken, Lobster in Black Bean Sauce, and Almond Pressed Duck; we have never tasted better. Each dish is prepared to order, served to perfection and eaten in a blissful daze. But one does pay for the ecstasy! However, Tommy has organized a sophisticated staff to provide you with superb ser-



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vice. Their food is properly called the cuisine of China, and must *not* be compared to your favorite take-out joint, or favorite Cantonese spot where you eat for \$2-\$4 per person, so save the urge for Sweet n'Sour and fried rice for another time and place, and treat yourselves to a meal fit for a king (or The Chairman) at the Imperial Palace! P.S. Be sure to take note of the beautiful old candlesticks set on larger tables . . . how we covet a pair!

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Take your children, grandchildren, neighbors' children and any loose ones you find on the street to this fantasy shop! At Keith and Helen Parker's dream store, Helen stocks oodles of exquisitely dressed stuffed white mice and their little houses, and anyone over 15 will immediately regress to 4 or 5 when viewing the houses with their country and city mice! If you're looking for doll-house furniture, Helen stocks all kinds of pieces, from \$1 all the way up to \$25 for an incredible hand-carved chaise from Colombia. You can find reasonably priced imports for children (birthday presents or for your own), clothes in the infant to 6X size, and charming books, including all the Beatrix Potter series.

THE HAGGLE SHOP (isn't that a lovely name?) — 34 Sunnyside Avenue, Mill Valley (383-5405) Wed-Fri 1-5 pm; Sat 12:30-6 pm.

Scotty Holt and his elderly but very hip mother, Alison, run this great little shop, full of surprising and rare items. Are you looking for a lovely 1900 3-handle beer pump from Scotland? We fell for an old slot machine that pits you against a "dealer" at 21 (blackjack); it's \$15, but you need two keys—one for the gumball cavity and one for the money compartment. We *almost*, but not quite, succumbed to a perfectly hideous but funny brass lamp (tiny—maybe 6" high) in the shape of a camel, with a tiny fringed shade right out of the early '20s, but \$45 for a giggle is a little high for either of us! One of the most interesting large pieces is a pianola from 1895 (\$250) that was manufactured just before the player piano came into being, but serves the same purpose. It's very complicated, so just run over and see it, and marvel over the ingenuity of man! Lee and Alison also buy objects that strike their fancy (and their fancy is sometimes quite weird and wonderful!), so if you have a way-out antique and can't find a market, perhaps they can help you!

THE STUFF BOX — 5889 College Ave., Oakland (652-0676) Hours: Tue-Sat 12-5

A huge, ancient, leather English chair, with the comfortable seat sprung contours made by others over the past couple of hundred years was the great find here. The leather was beginning to wear a little but if you know somebody who can re-upholster, it should be a good discovery (for approximately \$250). The store has a variety of interesting goodies: quilts from the early 1900's, a chaise lounge whose age we couldn't place, an early '30's mirror, all sorts of brass door knockers, handles, etc., of varying old ages. There are even some attractive contemporary crafts. Things are scattered in a comfortable jumble and owners Mary Smalley and Shirley Frank encourage liberal browsing; though they are handy to answer questions, they certainly don't bug one to buy.

HERMAN'S DELICATESSEN — Geary Blvd. at 7th Avenue, San Francisco (751-3133) 9 am-7 pm, 7 days.

Do you all know one of our favorite deli and lunch spots? Just about any imported item you crave can be found here, from breads and bagels to candy, beers and ales to cheese and lunch meats. Their most recent acquisition is Pickwich Brand Bangers (those yummy English sausages, served to good advantage with mashed potatoes in pubs). The surprise is that they are made by Pickwich Brand . . . in Oakland! **Herman's** thinks they are the only store carrying these Bangers fresh in San Francisco. The manufacturer freezes them for shipping distances. They are super! Celery root is in season now, and we discovered the great salad right here at 89 cents a pound and delicious. Their famous German potato salad is a reasonable 69 cents a pound (they always donate one ton of it to the KQED annual auction!) Their overloaded sandwiches run from 75 cents to \$1.15 (for Prosciutto). Keep them in mind for a picnic, family gathering during hot weather, or an informal party, since they also cater, or just drop by to browse during the day and have a sandwich and beer. You'll be won over in the first three minutes!

(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and B.J.'s favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is \$5 per year, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, Ca. 94118, or call 387-1728).

DEWAR'S PROFILES

(Pronounced Do-ers "White Label")



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TERRENCE McNALLY

HOME: New York, New York

AGE: 31

PROFESSION: Playwright

HOBBIES: Rock Concerts. Opera. Tennis.

LAST BOOK READ: "The Kingdom and the Power"

LAST ACCOMPLISHMENT: In spite of the enormous critical success of his play "Next," he feels a more personal accomplishment was sticking to writing through early failures.

QUOTE: "Today's audiences are into people to people things—relating to them, understanding them. When they realize that dramatically you can't get closer to people than an audience does with the actors and ideas during a play—then they'll start switching from movies to the legitimate theater. I'd like to help that happen."

PROFILE: As impatient as most with the problems that create today's social issues. But flexible, persistent, and keenly aware of the potential those same problems offer for dramatic use.

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SOME THOUGHTS ON LONDON THEATRES

by Ernest Beyl



British Tourist Authority photograph

Back in April of this year the entertainment guide for Webster and Girling, an English ticket agency, listed 42 offerings on the boards in London theaters. Obviously, London is a good theater town. It has been since Elizabethan times when Will Shakespeare was able to duck out of The Globe between acts and into the nearby Anchor Tavern.

The entertainment on stage in London that particular week in April ran from *Godspell*, the rock gospel musical which was enjoying a good run at Wyndham's Theater, to *Alpha Beta*, a bitter drama about a marriage splitting at its seams which starred Albert Finney and Rachael Roberts, at the Criterion.

For those who had already seen *Godspell* and *Alpha Beta*, or didn't care to, there was always *The Mousetrap*, the Agatha Christie suspense thriller that has been playing London for 20 years. Yes, that's right, 20 years. Or there was *Show Boat*, the Jerome Kern-Oscar Hammerstein musical; *Canterbury Tales*; *Three Penny Opera*; *How the Other Half Loves*; *Young Tom*; *There's a Girl In My Soup*; *Sleuth* (into its third year); *No Sex Please, We're British*; *Move Over Mrs. Markham*; *The Secretary Bird*; *Hair*; *Oh Calcutta*; *Pyjama Tops*; *Veterans* (a play with John Mills and John Gielgud); *A Voyage Round My Father* with Michael Redgrave; *Butley* with Richard Briers, and a lot of other offerings.

If none of the above was of interest there was always the London Festival Ballet, the Royal Ballet and the Royal Opera at Covent Garden, and a wide variety of symphony and philharmonic orchestras, choruses, dance companies and a variety of music halls.

So there is much to do in London after dark besides going to the celebrated "private clubs", first run movies or skin flicks.

London is probably the greatest theater town in the world. And furthermore the price is right. Tickets may be purchased for the equivalent of only a few dollars U.S. Most of the theaters are small with decent acoustics and some are fascinating structures of great interest architecturally and historically. Some theater programs include a brief history of the playhouse itself.

The Criterion, which has a capacity of only 660 opened in 1874. The building which today houses the theater was completed in 1873 and occupied an entire block fronting on Piccadilly Circus. In the center of the building the architect had intended to have constructed a small concert hall, but by the time the building was almost completed the owners decided to convert it into a theater. Originally the entire theater was underground and even the upper circle was reached by walking downstairs. Of course many modifications have taken place in the little theater

since that time but it still retains much of its style and atmosphere.

Another, Wyndham's Theater, which has a capacity of 769, opened in 1899 with a revival of *David Garrick*, a play by T. W. Robertson. Wyndham's is a two-tiered theater. Its elaborate decorations in the classical style make it a gem.

The elegant decor in many of London's vintage theaters adds a great deal to the player's sense of well-being, and the small, smoky, crowded theater bars make intermissions a rather more interesting interlude.

London has been a good theater town for years. And I mean a lot of years. The number of theaters in Elizabethan London made the city unique in Europe. Thousands of entertainment seekers flocked to various attractions in these theaters. Some were unroofed buildings of wooden construction with tiers of seats rising around an open space or "yard" into which protruded a crude stage. In spite of the tremendous popular success of these early theaters, not all of the public shared the enthusiasm. Puritan sermons were preached which warned against potential corruption of the devout as a result of theater-going.

The prototype of these theaters was one called simply "The Theater" It was built in 1576 by James Burbage. In 1599 the famed Globe theater was built.

The reverse psychology.

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Covent Garden (British Tourist Authority photograph)

Other theaters of the time were The Curtain, The Rose, The Swan, The Fortune and The Red Bull.

Burbage's theater was probably the first modern, popular theater in the world. It was certainly the first in England. It was built to become self-supporting and was therefore, quite different from, say, the early theaters of Italy which were built by wealthy princes and were for the amusement of a small and wealthy elite. Burbage's theater was built for the people. It paid its way from its box office returns. Audiences came to Burbage's theater to see the popular dramatic offerings of the day.

The Globe Theater was vastly successful. It was owned by the Lord Chamberlain's company of players, of whom Shakespeare was one. The original Globe Theater burned to the ground in 1613, but a second Globe was immediately built on the site of the first.

Today London still carries on the tradition of "theater for the people" The availability and quantity of superior theatrical productions has obviously been a habit-forming diversion for Britons, and the tourist must compete for tickets to the best plays with theater-hungry Londoners.



Theatre Royal Haymarket (British Tourist Authority photograph)



In this, our 120th year, Shreve & Co. is honored to salute the San Francisco Opera on the occasion of its Golden Anniversary. We are also both pleased and proud to be the sponsor of the 1972 Fol de Rol.

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The above photograph is of our second location at 110 Montgomery Street, near Sutter. We occupied this building for twenty-two years, from 1870 to 1892. The ticket office for the Overland Stage is in the left foreground, and the majestic Palace Hotel stands in the background. On the right is the first Masonic Temple of San Francisco.

The most important judge of our performance is you.



CROCKER BANK



San Francisco Opera 50th Season

Sept. 15 - Nov. 26, 1972

War Memorial Opera House

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Cover photo: Finale, Act I, *Tosca*, presented by the San Francisco Opera, October 15, 1932, at the opening of the War Memorial Opera House.



San Francisco Opera
50th Season
Company / 1972

<i>Conductors</i>	Richard Bonyngé, Reynald Giovaninetti*, Jesus Lopez-Cobos**, Stefan Minde, Maurice Peress*, Jean Perisson, Byron Dean Ryan*, Nino Sanzogno, Otmar Suitner, Richard Woitach*
<i>Chorus Director</i>	Byron Dean Ryan*
<i>Assisted by</i>	Susan Webb
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Monroe Kanouse, Allan Lewis, Terry Lusk, Calvin Simmons*, Susan Webb, William Weibel*
<i>Boys Chorus Director</i>	Madi Bacon
<i>Stage Directors</i>	Tito Capobianco, Francis Ford Coppola**, Matthew Farruggio, Ghita Hager, Paul Hager, Lotfi Mansouri, Jean-Pierre Ponnelle
<i>Assistant Stage Directors</i>	Phebe Berkowitz*, Jacques Karpo
<i>Stage Manager</i>	Parker Young
<i>Assistant Stage Manager</i>	Elisa Elliott
<i>Production Assistant</i>	Steven Jordan*
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<i>Ballet Director</i>	Norbert Vesak*
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*San Francisco Opera debut
**American opera debut



San Francisco Opera has evolved to its present position through fifty seasons because the people of the Bay Area have indeed been receptive to it. And, as the area has grown, so has the Opera. The challenge of our second half-century lies in continued expansion; for artistic organizations must be ready to serve an increasingly broad spectrum of the community.

Paul Merber Adler

Proclamation

The San Francisco Opera, one of the largest and most important companies in the world, is celebrating the 50th anniversary season of the Opera, and the 40th year of performances in the War Memorial Opera House, marking an important milestone in the cultural history of San Francisco.

Long a symbol of the flourishing arts and cultural climate of Our City, the San Francisco Opera has many sparkling facets: Inspiring young people throughout the Western United States by presenting student matinees; auditioning and training young professional singers through the Merola Memorial Fund during San Francisco Opera Auditions and summer training and performing workshops of the Merola Opera Program; through Western Opera Theater, introducing the joys of opera to all generations in many communities - schools, universities and neighborhoods - providing continuing performing opportunities for young professional artists and attracting new audiences by producing popularly priced operas in English; and offering an exciting theatrical approach to the standard opera repertory by presenting experimental, rarely heard works, through Spring Opera Theater.

During this Golden Anniversary Season, September 15 through November 26, 1972, The San Francisco Opera and General Director Kurt Herbert Adler continue to serve as ambassadors of good will by bringing national and international recognition to San Francisco through the outstanding quality of San Francisco Opera's production and artists.

NOW, THEREFORE, I, Joseph L. Alioto, Mayor of the City and County of San Francisco, do hereby proclaim the season September 15 through November 26, 1972, as GOLDEN OPERA YEAR in San Francisco, and I urge all San Franciscans and our neighbors in the surrounding San Francisco Bay Area communities to support and participate in this unique and rewarding artistic event.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the Seal of the City and County of San Francisco to be affixed this sixth day of March, nineteen hundred and seventy-two.



Joseph L. Alioto
Joseph L. Alioto
Mayor

REPERTOIRE 1972 SEASON

Opening Night

Friday, September 15, 7:45

NORMA (BELLINI)

Sutherland, Tourangeau, G. Jones/
Alexander, Grant, Townsend
Conductor: Bonyngge
Production: Capobianco
Designer: Varona

Saturday, September 16, 8:00

LE NOZZE DI FIGARO (MOZART)

Te Kanawa, Blegen, von Stade, Petersen,
Petros, Emoed-Wallace, Bybee/Evans, Wixell,
Appel, Rintzler, Mantou, Booth
Conductor: Giovaninetti
Stage director: G. Hager
Designer: Bauer-Ecsy
Choreographer: Vesak

Tuesday, September 19, 8:00

LE NOZZE DI FIGARO (MOZART)

Same cast as September 16

Wednesday, September 20, 8:00

NORMA (BELLINI)

Same cast as September 15

Friday, September 22, 8:00*

LE NOZZE DI FIGARO (MOZART)

Same cast as September 16

Saturday, September 23, 8:00

AIDA (VERDI)

Kubiak, Baldani, Petros/Cossutta, Yarnell,
Smith, Booth, Townsend
Solo dancers: Gregory, Kage, Vest
Conductor: Sanzogno
Stage director: Farruggio
Designer: W. Skalicki
Choreographer: Smuin

Sunday, September 24, 2:00

NORMA (BELLINI)

Same cast as September 15

Tuesday, September 26, 8:00

DAS RHEINGOLD (WAGNER)

Lilova, Napier, Garabedian, B. Jones,
G. Jones, Walker/Stewart, Holm, Rintzler,
Appel, Kness, Monk, Smith, Booth
Conductor: Suitner
Production: P. Hager
Designer: W. Skalicki

Wednesday, September 27, 8:00

LE NOZZE DI FIGARO (MOZART)

Same cast as September 16

Friday, September 29, 8:00

AIDA (VERDI)

Same cast as September 23

Saturday, September 30, 8:00

NORMA (BELLINI)

Same cast as September 15

Sunday, October 1, 2:00

LE NOZZE DI FIGARO (MOZART)

Same cast as September 16

(continued)



San Francisco Opera 50th Season - 1972

Many people recall with great pride the beginnings of San Francisco Opera and I am certain that, for years to come, we shall recall our Golden Fiftieth Season with the same pride.

The world is discussing the magnificent repertoire and impressive roster of international singers, conductors, directors, and designers that our general director Kurt Herbert Adler has gathered for this important milestone in San Francisco Opera history. Few, if any, opera companies in any generation, anywhere, could boast of a season including Wagner's entire Ring cycle, and five new productions, including the first American stage performance in 38 years of Meyerbeer's "L'Africaine." The Opera has experienced the largest advance demand for subscriptions and individual performance tickets in our history; we regret that thousands of orders for single tickets went unfilled.

Fifty consecutive annual seasons is a single achievement. But even greater accomplishment is reflected in the enormous growth of San Francisco Opera into a year-round activity. The 1972 Fall season includes 10½ weeks of performances; there is a very successful Spring Opera Theater season each year; and our touring and educational subsidiary, Western Opera Theater, spends nearly six months annually introducing the art form to students and communities throughout the West. Accomplishment is mirrored, too, in the number of singers who have begun their careers through the San Francisco Opera Auditions and the Merola Opera Program, both sponsored annually by the Merola Memorial Fund.

Two names come especially to mind for tribute: Gaetano Merola, revered for his early wisdom and perseverance in founding and nurturing San Francisco Opera during its first three decades; and Maestro Adler, who has built San Francisco Opera into the adventuresome, imaginative, creative, and highly respected institution it is today.

It is most encouraging to note, too, the number of large donors whose assistance has helped to make possible the high standards for opera in San Francisco. For the 1972 season, James D. Robertson has given us a superb new production of "Norma"; Cyril Magnin, the stunning new "Lucia di Lammermoor," and Mr. and Mrs. Daniel E. Koshland, the exciting American premiere of "The Visit of the Old Lady." The Charles E. Merrill Trust, Mr. and Mrs. Robert A. Magowan of San Francisco, trustees, is contributing, in part, the new "Tosca" in memory of our late Association president, Robert Watt Miller.

Our deepest gratitude goes to Mayor Joseph Alioto and the City and County of San Francisco, which provides substantial support each year and maintains the War Memorial Opera House. We have set the premiere of "Tosca" for October 15, exactly 40 years—to the date—after the theater was first dedicated with this work.

We are grateful, too, to the National Endowment for the Arts, a federal agency in Washington, D.C., and its chairman, Nancy Hanks, and to the National Opera Institute, and its chairman, Roger L. Stevens, for their continuing support of the whole range of San Francisco Opera activities.

Despite all this help, an opera season in San Francisco would nevertheless be impossible were it not for the many individual and business donors and guarantors whose names you will find listed elsewhere in this program.

The picture I have outlined for you is framed with success. Yet our financial burdens continue to grow. Even though our attendance figures this season will approach 100 per cent of capacity, ticket sales income covers only a portion of the gigantic expense of opera production. Maestro Adler and his staff are able to maintain the highest quality at costs lower than those of other major opera companies, but we will always be faced with a large deficit. Our fund drive this year is \$550,000, the same as in the previous two years.

The fact that San Francisco Opera has shone for 50 years as a beacon light on the American cultural scene suggests that, with the devoted efforts of its Board of Directors and staff and the loyal support of the public, it can grow even further and broaden its service to its community and to the world.

WILLIAM H. ORRICK, JR.
President, San Francisco Opera Association



San Francisco Opera 50th Season

Artists

Irina Arkhipova*
Ruza Baldani*
Judith Blegen*
Sandra Bush
Ariel Bybee
Claudia Cummings*
Julia Emoed-Wallace
Edna Garabedian
Hana Janku*
Betty Jones*
Gwendolyn Jones

Dorothy Kirsten
Marina Krilovici*
Teresa Kubiak
Mirna Lacambra*
Margarita Lilova
Berit Lindholm
Evelyn Mandac*
Marita Napier**
Birgit Nilsson
Donna Petersen
Evelyn Petros*

Regina Resnik
Beverly Sills
Joan Sutherland
Kiri Te Kanawa*
Huguette Tourangeau
Shirley Verrett*
Frederica von Stade*
Sandra Walker*
Ruth Welting*

Douglas Ahlstedt*
John Alexander
Wolf Appel**
Philip Booth
Richard Cassilly
Richard J. Clark
Lawrence Cooper*
Carlo Cossutta*
Placido Domingo
John Duykers*
Simon Estes

Geraint Evans
Clifford Grant
Richard Holm*
Norman Kelley*
Vahan Khanzadian
Richard Kness*
Raymond Manton
Norman Mittelmann*
Allan Monk
Raymond Nilsson
Wieslaw Ochman*

Kostas Paskalis
Luciano Pavarotti
Marius Rintzler**
Malcolm Smith*
Thomas Stewart
Daniel Sullivan
Jess Thomas
Erik Townsend*
Ingvar Wixell
Raymond Wolansky
Bruce Yarnell

*San Francisco Opera debut

**American opera debut

Chorus

Anne Ackley
Arlene Adams
Kathy Anderson
Candida Arias
Gloria Bakkila
Doris Baltzo
Josephine Barbano
Walda Bradley
Norma Bruzzone
Cynthia Cook
Suzanne Compton
Louise Corsale
Weslia Edwards
Beverley Finn
Lisa Hill
Gloria Holmby
Phyllis Huie
Elizabeth Kenady
Jeannine Liagre
Tamaki McCracken
Anne Moore
Irene Moreci
Ramona Mori
Sheila Newcombe
Jean Ostrander
Rose Parker
Cecilia Sanders
Dolores San Miguel
Lola Simi
Claudine Spindt
Vivian Weede
Alma Wells
Carolyn Wilson

Sally Winnington
Susan Witt
Arlene Woodburn
Garifalia Zeissig

Winther Andersen
Edward Badasoff
Theodore Bakkila
Jan Budzinski
Richard Cascio
David Chervený
Joseph Ciampi
Angelo Colbasso
Kenneth Criste*
Harry M. De Lange
Peter Van Derick*
James Eitze
Stan Gentry
John L. Glenister*
Colin Harvey*
Michael Harvey
L. Bartlett Hayes
John Hudnall
Jonathan Huie*
Kenneth Hybloom
Rudy Jungberg
Robert Klang*
Conrad Knipfel
Eugene Lawrence*
Edward Lovasich
Kenneth Mac Laren
Robert McCracken
Thomas McEachern
Gordon McLeod
Kenneth Malucelli
Thomas Miller

Eugene Naham
Stuart Ockman
Charles Pascoe
Edward Pogan
Al Rodwell
Robert Romanovsky
Lorenz Schultz
John Segale
James C. Stith
Richard Styles
Francis Szymkun
James Tarantino
William Chastaine Tredway
John Trout
R. Lee Woodriff

Ballet

Brantly Bright
Peggy Davis
Mela Fleming
Lynne Hutelin Homeres
Carolyn Sue Houser
Elicia Rabin
Allyson Crockett Segeler
Nancy Taverna
Sallie True

Dudley Brooks
Richard Cook
Stephen Coviello
Jeff Franklin
Alfonso Hidalgo
Daniel Lordon
Richard Ogilvie
Edward White

Tuesday, October 3, 7:30

DIE WALKÜRE (WAGNER)
Lindholm, Napier, Lilova, Emoed-Wallace,
B. Jones, Bybee, Garabedian, G. Jones, Bush,
Petersen, Walker/Thomas, Stewart, Grant
Conductor: Suitner
Production: P. Hager
Designer: W. Skalicki

Wednesday, October 4, 8:00

AIDA (VERDI)
Same cast as September 23

Friday, October 6, 8:00*

NORMA (BELLINI)
Same cast as September 15

Saturday, October 7, 8:00

DAS RHEINGOLD (WAGNER)
Same cast as September 26

Sunday, October 8, 2:00

AIDA (VERDI)
Same cast as September 23

Tuesday, October 10, 7:00

SIEGFRIED (WAGNER)
Lindholm, Lilova, Cummings/Thomas,
Stewart, Appel, Rintzler, Booth
Conductor: Suitner
Production: P. Hager
Designer: W. Skalicki

Friday, October 13, 7:00

GÖTTERDÄMMERUNG (WAGNER)
Lindholm, Napier, Lilova, Garabedian,
Petersen, Bybee, B. Jones, G. Jones, Walker/
Thomas, Stewart, Grant, Rintzler
Conductor: Suitner
Production: P. Hager
Designer: W. Skalicki

Saturday, October 14, 8:00

AIDA (VERDI)
Same cast as September 23 except
Verrett for Baldani

Special Opera House Fortieth
Anniversary Performance

Sunday, October 15, 7:00

TOSCA (PUCCINI)
Janku/Domingo, Wixell, Monk, Rintzler,
Sullivan, Cooper, Clark
Conductor: Sanzogno
Production: Ponnelle
Set designer: Ponnelle
Costume designer: Schlumpf

Tuesday, October 17, 8:00*

DAS RHEINGOLD (WAGNER)
Same cast as September 26

Wednesday, October 18

TOSCA (PUCCINI)
Same cast as October 15

Friday, October 20, 7:30

DIE WALKÜRE (WAGNER)
Same cast as October 3 except Nilsson for
Lindholm, Lindholm for Napier

Saturday, October 21

TOSCA (PUCCINI)
Same cast as October 15

Sunday, October 22, 2:00

SIEGFRIED (WAGNER)
Same cast as October 10

Tuesday, October 24, 7:00

GÖTTERDÄMMERUNG (WAGNER)
Same cast as October 13 except
Nilsson for Lindholm

*Also appearing in solo roles

American premiere performance

Wednesday, October 25, 8:00

THE VISIT OF THE OLD LADY (VON EINEM)

Resnik, Petersen, Bybee, Emoed-Wallace,
Bush/Wolansky, Cassilly, Yarnell, Monk,
Sullivan, Kelley, Manton, Ahlstedt, Duykers,
Booth, Townsend, Cooper, R. Nilsson, Clark
Conductor: Peress
Production: Coppola
Designer: Darling

Friday, October 27, 8:00

TOSCA (PUCCINI)

Same cast as October 15

Saturday, October 28, 7:30*

DIE WALKÜRE (WAGNER)

Same cast as October 3 except Nilsson for
Lindholm, Lindholm for Napier

Sunday, October 29, 2:00

TOSCA (PUCCINI)

Same cast as October 15

Tuesday, October 31, 8:00

THE VISIT OF THE OLD LADY (VON EINEM)

Same cast as October 25

Wednesday, November 1, 7:00*

SIEGFRIED (WAGNER)

Same cast as October 10 except
Nilsson for Lindholm

Friday, November 3, 8:00

L'AFRICAIN (MEYERBEER)

Verrett, Mandac, G. Jones/Domingo,
Mittelmann, Estes, Townsend, Monk,
Sullivan, Booth
Conductor: Perisson
Stage director: Mansouri
Set designer: W. Skalicki
Costume designer: A. Skalicki
Choreographer: Vesak

Saturday, November 4, 7:00*

GÖTTERDÄMMERUNG (WAGNER)

Same cast as October 13 except
Nilsson for Lindholm

Sunday, November 5, 2:00

THE VISIT OF THE OLD LADY (VON EINEM)

Same cast as October 25

Tuesday, November 7, 8:00

L'AFRICAIN (MEYERBEER)

Same cast as November 3

Wednesday, November 8, 8:00

LUCIA DI LAMMERMOOR (DONIZETTI)

Sills, G. Jones/Pavarotti, Wolansky,
Grant, Khanzadian, Duykers
Conductor: Lopez-Cobos
Production: Capobianco
Designer: Toms

Friday, November 10, 8:00*

THE VISIT OF THE OLD LADY (VON EINEM)

Same cast as October 25

Saturday, November 11, 8:00

LUCIA DI LAMMERMOOR (DONIZETTI)

Same cast as November 8

Sunday, November 12, 2:00

L'AFRICAIN (MEYERBEER)

Same cast as November 3

Tuesday, November 14, 8:00

LUCIA DI LAMMERMOOR (DONIZETTI)

Same cast as November 8

Wednesday, November 15, 8:00

L'AFRICAIN (MEYERBEER)

Same cast as November 3



San Francisco Opera
50th Season

Orchestra

1st Violin

Peter Schaffer

Concertmaster

Zaven Melikian

Assistant

Concertmaster

Ferdinand F. Claudio

Ervin Mautner

Silvio Claudio

Ezequiel Amador

Mafalda Guaraldi

John Wittenberg

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Ernest Michaelian

Ernestine Chihuahira

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2nd Violin

Felix Khuner

Principal

Herbert Holtman

Bruce Freifeld

Everett O'Bannon

Rose Kovats

Robert Galbraith

Gail Schwarzbart

Ellen Smith

Reina Schivo

Viola

Rolf Persinger

Principal

Detlev Olshausen

Lucien Mitchell

Asbjorn Finess

Kenneth Harrison

David Smiley

Carol Garrett

Cello

Robert Sayre

Principal

Rolf Storseth

Mary Claudio

Catherine Mezirka

Tadeusz Kadzielawa

Helen Stross

Bass

Michael Burr

Principal

Charles Siani

Carl Modell

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Flute

Walter Subke

Principal

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Piccolo

Lloyd Gowen

Gary Gray

Oboe

James Matheson

Principal

Raymond Duste

Allyson Christensen

English Horn

Raymond Duste

Clarinet

Philip Fath

Principal

Donald Carroll

Bass Clarinet

Donald Carroll

Bassoon

Walter Green

Principal

Jerry Dagg

Robin Elliott

Contrabassoon

Robin Elliott

French Horn

Ralph Hotz

Principal

John Krueger

Alternate Principal

James Callahan

Max Mazenko

Jeremy Merrill

Trumpet

Donald Reinberg

Principal

Edward Haug

Chris Bogios

Trombone

John E. Meredith

Principal

Willard Spencer

John Bischof

Tuba

Floyd Cooley

Timpani

Elayne Jones

Percussion

Lloyd Davis

Peggy Cunningham Lucchesi

Harp

Ann Adams

Marcella De Cray

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10 a.m. to 6 p.m. on non-performance weekdays and Saturdays

10 a.m. to performance time on all performance days

IMPORTANT NOTICE: The box office in the outer lobby of the Opera House will remain open through the first intermission of every performance. Tickets for the remainder of the season may be purchased at this time.

(continued)



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Opera Guild Student Matinees

TOSCA (in Italian) Puccini
 Wednesday, October 18, at 1:30
 Friday, October 27, at 1:30

LUCIA DI LAMMERMOOR
 (in Italian) Donizetti
 Tuesday, November 14, at 1:00
 Friday, November 17, at 1:00
 Tuesday, November 21, at 1:00

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Fire Notice: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "exit" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit.

Please note that no cameras or tape recorders are permitted in the Opera House.

For lost and found information inquire at check room no. 3 or call 621-6600, 8:00 a.m. to 4:30 p.m.

Thursday, November 16, 8:00

AIDA (VERDI)
 Krilovici, Arkhipova, Petros/Cassilly, Mittelmann, Estes, Booth, Townsend
 Solo dancers: Gregory, Kage, Vest
 Conductor: Lopez-Cobos
 Stage director: Farruggio
 Designer: W. Skalicki
 Choreographer: Smuin

Friday, November 17, 8:00

LUCIA DI LAMMERMOOR (DONIZETTI)
 Same cast as November 8 except Estes for Grant

Saturday, November 18, 8:00*

L'AFRICAINE (MEYERBEER)
 Same cast as November 3

Tuesday, November 21, 8:00

AIDA (VERDI)
 Same cast as November 16

Wednesday, November 22, 8:00

TOSCA (PUCCINI)
 Kirsten/Ochman, Paskalis, Monk, Booth, Sullivan, Cooper, Clark
 Conductor: Minde
 Production: Ponnelle
 Set designer: Ponnelle
 Costume designer: Schlumpf

Special Thanksgiving Night Performance—
 Non-subscription

Thursday, November 23, 8:00

LUCIA DI LAMMERMOOR (DONIZETTI)
 Same cast as November 8 except Estes for Grant

Friday, November 24, 8:00*

AIDA (VERDI)
 Same cast as November 16

Saturday, November 25, 8:00*

TOSCA (PUCCINI)
 Same cast as November 22

Sunday, November 26, 2:00*

LUCIA DI LAMMERMOOR (DONIZETTI)
 Same cast as November 8

*Last performance this season

REPERTOIRE, CASTS AND DATES
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TAXI SERVICE

At all Opera performances, an attendant will be stationed at the taxi entrance of the Opera House, and persons wishing a taxi following the performance are requested to advise the attendant upon their arrival. Shortly after the start of the performance, the attendant will telephone the dispatcher and advise him of the total number of taxis requested. Although the Opera Association cannot guarantee that a taxi will be available for each patron requesting one, we believe that this procedure is helpful in improving post-performance taxi service for our patrons.

UNUSED TICKETS

Patrons who find that they are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by telephoning 626-8345 or returning their tickets to the Box Office. The proceeds will be used to benefit the San Francisco Opera and, as such, the purchase price of unused tickets is tax deductible.

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Resolution

By Senator Milton Marks
and Senator George R. Moscone

RELATIVE TO COMMENDING THE SAN FRANCISCO OPERA

WHEREAS, It has come to the attention of the Members of the Senate that the San Francisco Opera has reached the milestone of commencing its 50th season, including 40 memorable years of performances in the War Memorial Opera House; and

WHEREAS, The San Francisco Opera has been a major influence in focusing international attention on the Bay Area as one of the world's primary centers of creative music, art and culture; and

WHEREAS, Outstanding and constructive community involvement has been demonstrated by the San Francisco Opera through its Merola Opera Program's summer training and performing for young people, and through its Western Opera Theater, which gives many young people an opportunity to discover the fascinating and enjoyable experience of opera, including opera written in English, both on the level of participant and observer, and often in communities where no such opportunity formerly existed; and

WHEREAS, Programs of the San Francisco Opera's Spring Opera Theater include the timeless beauty of traditional opera and also offer marvelous contemporary and experimental works which are sometimes performed for the first time on its stage; and

WHEREAS, The people of the Bay Area and of the State of California can be justifiably proud of the rich cultural heritage created by the San Francisco Opera, making it one of the most famous and important opera companies in the world; and

WHEREAS, The San Francisco Opera presently flourishes under the able leadership of its General Director, Kurt Herbert Adler, who insures that the quality of its performers and productions retains its high degree of ongoing artistic excellence; now, therefore, be it

RESOLVED BY THE SENATE RULES COMMITTEE, That the Members congratulate the San Francisco Opera on its 50th anniversary and commend the San Francisco Opera for its many valuable contributions to the community; and be it further

RESOLVED, That a suitably prepared copy of this resolution be transmitted to the San Francisco Opera.

Senate Rules Resolution No. 543 adopted September 8, 1972



James R. Mills
Chairman

Milton Marks 9th
Senator District

George Moscone 10th
Senator District

Assembly Rules Committee-California Legislature

Resolution

By the Honorable Willie L. Brown, Jr., 18th Assembly District; the Honorable John F. Foran, 23rd Assembly District; the Honorable Leo T. McCarthy, 19th Assembly District; and the Honorable John L. Burton, 20th Assembly District

RELATIVE TO THE 50th ANNIVERSARY OF THE SAN FRANCISCO OPERA

WHEREAS, It has come to the attention of the Members of the Assembly that 1972 marks the 50th anniversary season of the San Francisco Opera; and

WHEREAS, Symbolic of the cultural climate in the Bay Area, the San Francisco Opera is one of the largest and most important opera companies in the world; and

WHEREAS, Through the Merola Memorial Fund, the San Francisco Opera auditions and trains young professional singers during the San Francisco Opera Auditions and during a summer training and performing program; and

WHEREAS, The San Francisco Opera brings the beauty of opera to people in areas where there is no opera, provides continuing performing opportunities for young artists, and produces popularly priced operas in English aimed at attracting new audiences; and

WHEREAS, By presenting experimental and rarely heard works, the San Francisco Opera, through its Spring Opera Theater, offers a refreshing theatrical approach to the standard opera repertory; and

WHEREAS, The San Francisco Opera and its General Director, Kurt Herbert Adler, serve as ambassadors of good will by bringing national and international recognition to California through the outstanding productions and artists of the San Francisco Opera; now, therefore, be it

Resolved by the Assembly Rules Committee, That the Members commend the San Francisco Opera on the occasion of its 50th anniversary and proclaim 1972 as the "Golden Anniversary Opera Year"; and be it further

Resolved, That the Chief Clerk of the Assembly transmit a suitably prepared copy of this resolution to the San Francisco Opera.

Resolution No. 491

Approved by the Assembly Rules Committee

By

John L. Burton
John L. Burton
Chairman

Subscribed this 27th day of July, 1972

Bob Moretti
Bob Moretti
Speaker of the Assembly



One unique San Francisco tradition salutes another.

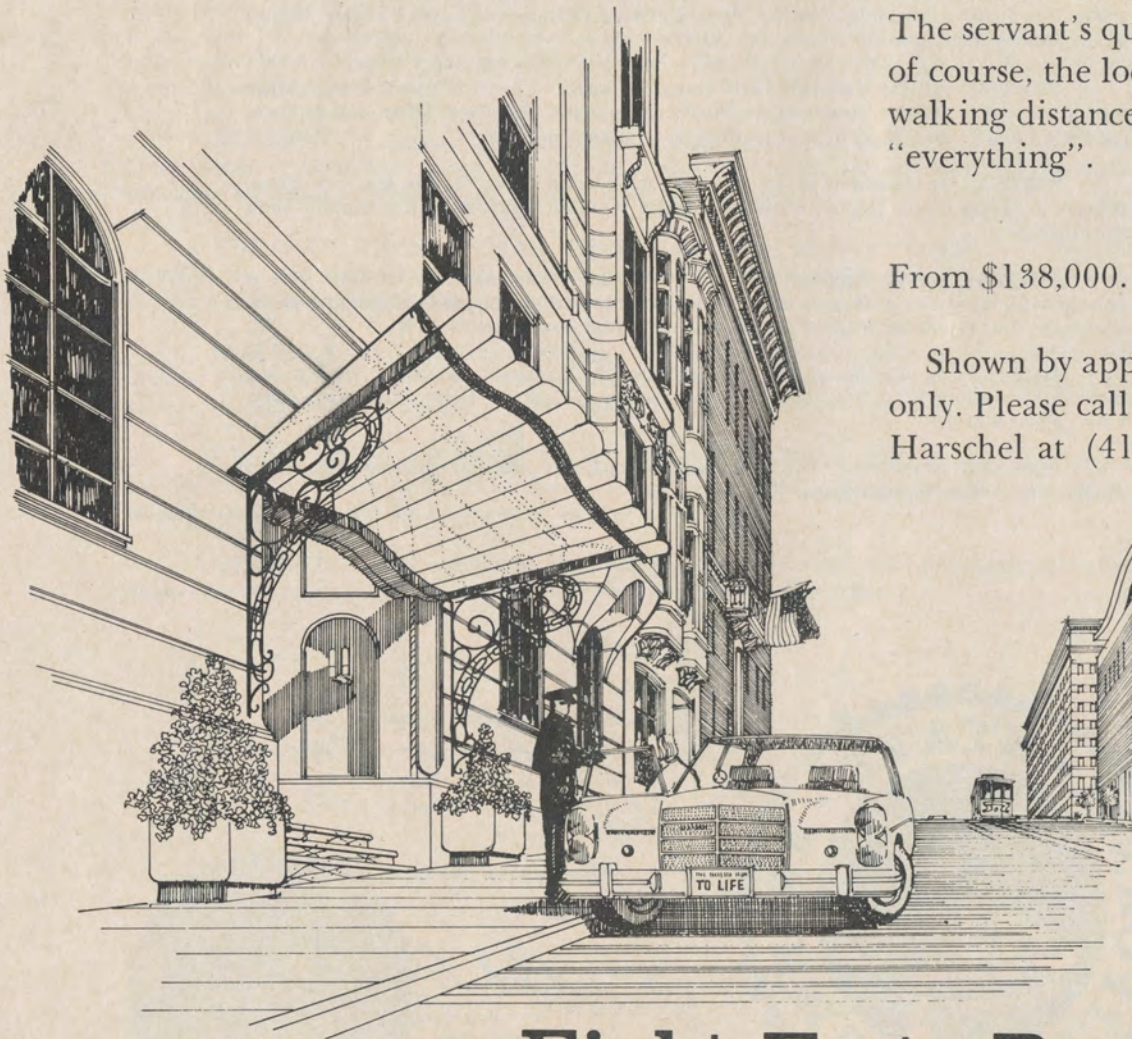
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WEDNESDAY EVENING, SEPTEMBER 20, 1972, AT 8:00

SUNDAY AFTERNOON, SEPTEMBER 24, 1972, AT 2:00

SATURDAY EVENING, SEPTEMBER 30, 1972, AT 8:00

FRIDAY EVENING, OCTOBER 6, 1972, AT 8:00

NORMA

(IN ITALIAN)

Conductor
RICHARD BONYNGE

Production
TITO CAPOBIANCO

Sets and costumes designed by
JOSE VARONA

Associate set designer
GEORGE SCHEFFLER

Costumes executed by
GRACE COSTUMES, INC.

*Miss Sutherland's costumes
executed by*
BARBARA MATERA, LTD.

Lighting designer
ROBERT BRAND

Chorus director
BYRON DEAN RYAN

Musical preparation
PHILIP EISENBERG

Opera in three acts by
VINCENZO BELLINI

Text by
FELICE ROMANI

Based on a tragedy by
L. A. SOUMET

Oroveso CLIFFORD GRANT

Pollione JOHN ALEXANDER

Flavio ERIK TOWNSEND

Norma JOAN SUTHERLAND

Adalgisa HUGUETTE TOURANGEAU

Clotilde GWENDOLYN JONES

Norma's children NADIA WEBB
RONALD COOK

Priests, priestesses, warriors

TIME AND PLACE: 50 B.C., GAUL, DURING THE ROMAN OCCUPATION

ACT I—Scene 1—Sacred forest of the Druids
Scene 2—Outside Norma's secret dwelling

ACT II—Inside the dwelling

ACT III—Sacred forest of the Druids

This new production of "Norma" is made possible by a generous and deeply appreciated gift from James D. Robertson

First performance
Milan, La Scala,
December 26, 1831

*First San Francisco Opera
performance*
November 13, 1937

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No one will be seated while the performance is in progress

THE USE OF CAMERAS AND ANY KIND OF RECORDING EQUIPMENT IS
STRICTLY FORBIDDEN

Performance length approximately three and a half hours

Tonight's magnificent production of NORMA is splendidly reflected in London's new recording with Joan Sutherland in one of her greatest roles.

Marilyn Horne, John Alexander and Richard Cross make up a stellar cast, under the direction of Richard Bonyngé.



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The Story of "Norma"

ACT I—Scene 1—Led by their High Priest Oroveso, the Druids come to their sacred forest to beg the gods for victory against the Roman occupiers ("Ite sul colle"). After they leave, the Roman proconsul Pollione tells his centurion Flavio that he no longer loves the high priestess Norma, Oroveso's daughter, but has fallen in love with another young priestess, Adalgisa ("Meco all'altar di Venere"). The Druids once again assemble, and Norma prays for peace in the famous invocation of the goddess of the moon ("Casta diva"). After the Druids leave, Pollione tries to persuade Adalgisa to flee with him to Rome.

Scene 2—In her secret dwelling, Norma tells her companion Clotilde that Pollione was summoned to return to Rome. She is afraid that he will leave her and their two children. Adalgisa arrives and confesses to Norma that she, too, has broken her sacred vows and fallen in love with a Roman. Remembering her own past, Norma is about to absolve Adalgisa from her vows when Pollione enters; she now realizes who her rival is ("Oh! Di qual tu sei vittima"). Adalgisa, who admires Norma greatly, turns reluctantly from Pollione.

ACT II—In despair, Norma plans to kill her children, but cannot bring herself to raise her hand against them. She asks Clotilde to bring in Adalgisa, to whom she tells all about Pollione and their children, asking her to take care of them. Adalgisa decides to renounce Pollione and urge him to return to Norma ("Mira, o Norma").

ACT III—Once again, Oroveso and the Druids come to the sacred forest, planning to rise against the Romans ("Ah! Del Tebro"). Clotilde tells Norma that Pollione refused to return to her, which enrages her and prompts her to urge her people to pursue a war on their conquerors. Clotilde brings the news about a Roman who has been captured while breaking into the holy temple. It is Pollione. Norma promises him his freedom if he will renounce Adalgisa and return to her ("Qual cor tradisti"). When he refuses, Norma addresses the Druids and confesses her guilt. Moved, Pollione asks to die with her, and they go towards the funeral pyre together.

NORMA on records:

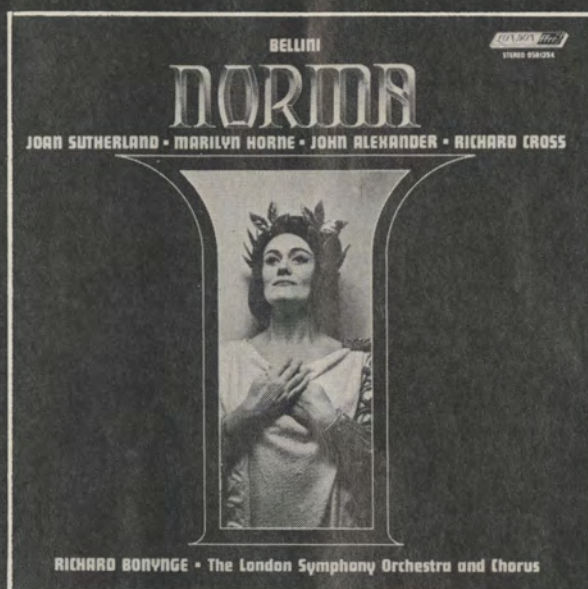
Sutherland, Horne, Alexander, Cross—London Symphony Orchestra/Bonyngé
London 1394

Callas, Ludwig, Corelli, Zaccaria—La Scala Orchestra/Serafin Angel 3615
Souliotis, Cossotto, del Monaco, Cava—Santa Cecilia Orchestra/Varviso
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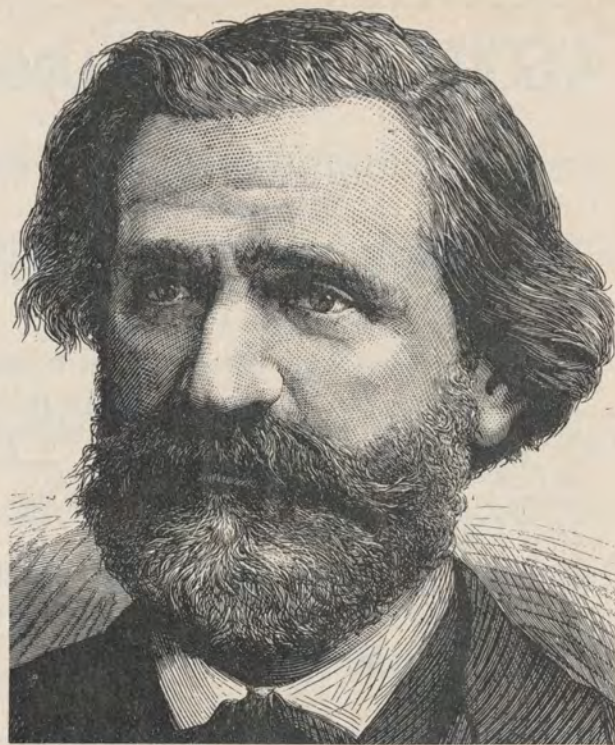
AIDA

by Charles Osborne

One of the most popular and greatly loved operas in the entire repertoire, *Aida* is hardly a work that nowadays requires explanation or even introduction. The music is well-known, both in and out of context, and the plot, a synopsis of which appears elsewhere in these pages, is not complex. (The question of where the librettist, Auguste Mariette, found his plot is, on the other hand, a rather complex one, and is discussed in detail in my book on the Verdi operas.) What is interesting for us now is to discover exactly how Verdi set about composing *Aida*, and how it was received at its first performance in Cairo on Christmas Eve, 1871.

By the time Verdi came to write *Aida*, he was in his fifties and at the height of his fame. His first real success had come twenty-seven years before, with his third opera, *Nabucco*, and since then, he had written twenty more operas which had won him an international reputation. Now he and his wife Giuseppina were living in some seclusion at his country estate Sant'Agata, near his birthplace at Busseto. The commission to write the opera had come from the Khedive, or Viceroy, of Egypt, who wanted an opera on an Egyptian subject for his new Cairo Opera House. However, the story which one still encounters in some reference books, that *Aida* was written for the opening of the Suez Canal, is untrue. Also untrue is the story that the opera was written for the opening of the new opera house, though this may well have been the Khedive's original intention. In fact, Verdi began work on *Aida* in the spring of 1870 when both the Canal and the opera house had been open for several months.

A complete libretto from Mariette's synopsis was drafted in French by Camille du Locle, but Verdi insisted that the opera should be in Italian, and hired Antonio Ghislanzoni to translate the text, turning it into Italian verse. His correspondence with Ghislanzoni reveals how large a role the composer himself played in the writing of the libretto. It would really be no exaggeration to say that the completed Italian li-



Giuseppe Verdi, circa 1871.

bretto is much more the product of Verdi's creative imagination than Ghislanzoni's. The following extracts from three of Verdi's letters are typical of the tone of his relationship with his librettist:

'Returning home, I found your poetry on my desk. To give you my honest opinion, I don't think this consecration scene has the importance that I was expecting. The characters don't always say what they should say, and the priests are not priestly enough. It seems to me that the right theatrical phrase is missing, or if it's there it's buried under the rhyme or the verse, and thus it doesn't leap out at one as it should.'

'Let's now both turn our attention to the second act. We haven't a moment to lose. The first chorus is cold and insignificant. I know there is no action, which makes things more difficult, but if we address ourselves to the task we shall succeed. There is no action, either, in *Don Carlos*, when the Queen's ladies are awaiting her, under the trees outside the convent. Nevertheless, with that little chorus and that song which have so much colour in the original French, it was possible to make a really realistic scene. Here we must make a scene out of a good lyric chorus, with the maids who dress Amneris, and the dance of the Ethiopian boys . . . Without searching for strange rhythms, write seven-syllabled lines twice, then, if you have no objection, write some lines with masculine endings, which can be made to sound very effective in music sometimes. The tune in *La Traviata*—'Di Provenza'—would be less tolerable if the lines had had feminine endings.'

'When the action warms up, I feel it lacks the "theatrical word." I don't know if I can explain what I mean by "theatrical word," but I think I mean the word that most clearly and neatly brings the stage situation to life. . . . I realize that you will say to me "But what about the verse, the rhyme, the stanzas?" I don't know what to say except that, if the action calls for it, I would immediately abandon rhythm, rhyme and stanza. I would use blank verse in

order to be able to say clearly and distinctly what the action requires.'

Verdi completed the score of *Aida* well within the stipulated time, nevertheless the production in Cairo had to be postponed. As a result of the Franco-Prussian War, Paris was under siege, and the scenery and costumes which had been made there could not be shipped out to Egypt in time. But eventually they did arrive, and on December 24th, 1871, the curtain of the Cairo Opera House rose on the first performance of the new opera. Verdi himself did not travel to Cairo for the performance, but it seems that the rest of the musical world did. When the Italian music critic Filippo Filippi announced to Verdi that he intended going to Egypt for the première of *Aida*, and asked if he could be of any help to Verdi while he was there, the composer reacted furiously:

'What? You in Cairo? That would be the most powerful publicity imaginable for *Aida*. It seems to me, however, that art treated in this fashion ceases to be art, and turns into a trade, a pleasure trip, a hunt, something one trails around after, something one wants to make notorious at all costs, whether or not it is successful. The feeling this inspires in me is one of disgust and humiliation! I always remember joyfully my first years when, almost without a single friend, without anyone to talk to me, without preparations, without any kind of influence being exerted on my behalf, I presented my operas to the public, ready to exchange shots with them, and extremely happy if occasionally I managed to make a favorable impression. Nowadays, what an apparatus accompanies each opera! Journalists, soloists, chorus, conductors, players etc., they must all make their contribution to this great mound of publicity,

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In Memoriam

Goeran Gentele, General Manager of the Metropolitan Opera, met his tragic death with two of his daughters July 18, 1972, in an automobile accident while touring Sardinia. During his short tenure at the Metropolitan, and previously at the Stockholm Opera, he made a major contribution through his inspiring leadership. The world of opera has lost one of its great citizens.

to build up a framework of wretched gossip, which adds nothing to the merit of an opera, but merely obscures its real value. This is deplorable, deeply deplorable!

I thank you for your kind offers for Cairo, but I wrote yesterday to the conductor Bottesini about everything concerning *Aida*. All I want for that opera is good and, above all, intelligent singing, playing and stage production.'

Undaunted by Verdi's distaste for publicity, Filippi arrived in Cairo in time to attend the final rehearsals of *Aida*, of which he sent back to Italy extremely enthusiastic and detailed reports:

'When, at the last dress rehearsal but one, I saw how little of the production was ready, I couldn't imagine how it was going to be possible to hold a final dress rehearsal on Saturday, and actually a first performance the following evening. But some superior force must have decreed a miracle, and a miracle duly occurred. The Khedive had said he was leaving the following Tuesday for a long journey into Upper Egypt, but that he first desired to be present at the premiere of *Aida*. It was no sooner said than done. The Saturday rehearsal seemed to have an extraordinary effect on everyone. This is hardly surprising, when I tell you that it lasted from seven in the morning until three-thirty the next morning. Many of the subscribers to the opera season were allowed to be present, and they nearly all stayed to the very end, even the fashionable ladies in the boxes as well as the Khedive himself with his entourage.

'It was obvious at this dress rehearsal that the premiere would be a success. With the subscribers present, the theatre lit up, and the artists all in their costumes, it differed from a first night only in the great length of the intervals, which were due to the sets not having been quite finished. As at the first performance the following evening, there were oceans of applause, ovations, enthusiastic shouting throughout the opera. And, during the intervals, such animated conversation expressing both admiration for the work and pride that the Cairo Opera House should have had the great honour of giving birth to so beautiful and magnificent an opera. Every section of it, from the prelude to the final duet, was applauded and even interrupted by the audience's impatient fervour. At the end of the first act, when they applauded before the orchestra had finished its final chord, the conductor Bottesini turned round to the audience and said in his pure Milanese accent, "It's not finished." We came out of the Opera House at the end of the rehearsal in a state of bliss and enchantment.'

The Khedive of Egypt was so enthralled by his first hearing of the opera that he ordered a telegram to be sent immediately in his name to Verdi, congratulating him. He also decreed that the martial hymn from

the second act—"Gloria all'Egitto"—should from that time on be considered the Egyptian National Anthem. The first night was, not surprisingly, even more exciting an event than the final rehearsal. Again, here are Filippi Filippi's words:

'So intense was the curiosity and desire of the Egyptian public to attend the first performance that all the seats were sold weeks before the great event. To get a box or stall at the last moment, one would have had to pay a fortune. Of course, when I say the Egyptian public, I really mean the Europeans living in Egypt, for the Arabs, even the wealthy ones, don't care for theatre or music at all. They much prefer the wailing of their own native songs, and the monotonous thumping of their drums, to any real melody of the past, present or future. It would be an absolute miracle if one were to see a turban in any Cairo theatre!

'On Sunday evening, the Opera House was packed long before the start of the opera. There were a great many ladies in the boxes, but surprisingly they all refrained from their usual noisy chatter, rustling of their costumes, or clinking of their jewelry. Many of them were very beautiful and elegant, particularly the Greek women and the other well-born foreigners who are so numerous in Cairo. As for the women of the Khedive's Harem, nobody was allowed to see them. They were in the first three boxes on the right, in the second tier, but hidden from prying eyes by a thick white muslin curtain.'

Among the distinguished European musicians and critics in that first-night audience was the French composer, Louis Reyher. For him, and for many others in the audience, the Opera House itself, only recently opened, provided an experience rich enough visually to match the opera's aural delights. As the Opera House was completely destroyed by fire in 1971, during the preparations for a special centenary production of *Aida*, Reyher's impressions of it are worth recording:

'There is neither gallery nor balcony, and the orchestra stalls are overlooked by boxes. The decoration, matt gold on a white background, is in perfect taste. The interior of the boxes is a dark red, and the front of the boxes is covered by velvet of the same colour. A vestibule with colonnades leads into the stalls, and from it two staircases lead to the upper parts of the house. The spacious and magnificently decorated foyer is on the second floor, and it is here that one promenades between the acts. The audience also comes here to smoke their cigarettes, and to stare gravely at the notice which says "No smoking".'

By the end of that first performance, it was obvious that, in *Aida*,

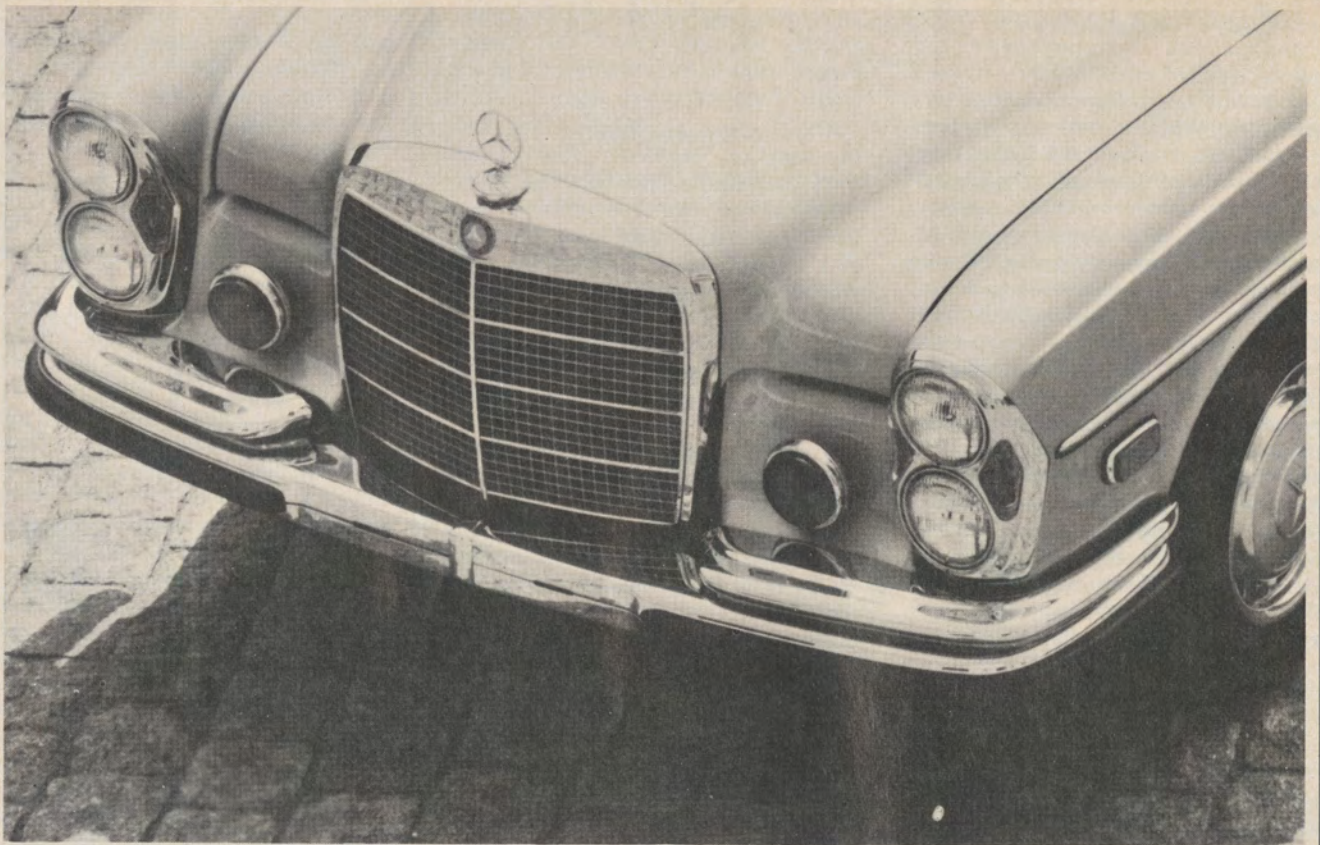
Verdi had created a masterpiece which was bound to be acclaimed the world over. Even Louis Reyher, who as a devoted Wagnerite, had not expected to find himself enjoying a Verdi opera, was won over:

'Had Verdi's opera been mediocre, I should have said so straight out. But I cannot. He had a success, and he deserved to have a success. I am delighted to be able to report the good news and to congratulate the composer, particularly since, as everyone knows, I have not previously expressed the slightest admiration or sympathy for him. To those who disapprove of his particular musical style, Verdi can reply with the philosopher of old, "It worked!"'

After *Aida*, sixteen years were to elapse before Verdi's next opera, *Otello*, and then another six before he miraculously produced his last work for the stage, *Falstaff*, at the age of eighty. He had to be wooed out of retirement to write both *Otello* and *Falstaff*, and there is no doubt that, while he was composing the final pages of *Aida*, Verdi's firm intention was to lay down his pen, turn his back on the world of music and the theatre, and end his days as a gentleman farmer. Already he talked of himself as an old man, out of place in the world of modern music. He expected to finish his career with *Aida*. The final duet for Radames and Aida which ends the opera, a duet in which the lovers say their farewells to each other and to life itself, was something Verdi thought of, at the time, as his farewell too. His deepest feelings were distilled into this ethereally beautiful duet, of which, let it not be forgotten, he provided the words himself: "O terra addio, addio valle di piante".

Charles Osborne, Literature Director of the Arts Council of Great Britain, is the author of several books, including *The Complete Operas of Verdi and Letters of Giuseppe Verdi*.

Bequests and memorial gifts to the San Francisco Opera Association, for either general or special purposes, are always welcome. Should you or your attorney require any information, please call D. Max Azinoff, Comptroller, San Francisco Opera Association, War Memorial Opera House, San Francisco 94102, telephone (415) 861-4008. The Association's attorneys will be pleased to assist.



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Opera Previews

Presented by the Junior League of San Francisco, Inc.
Public invited free of charge

September 14
NORMA—Curran Theater, 11 a.m.
Speaker: Dr. Jan Popper

September 25
THE RING—Geary Theater, 11 a.m.
Speaker: Dr. Walter Erich Schaefer

October 12
TOSCA—Miyako Hotel, 11 a.m.
Speaker: James Schwabacher

October 18
THE VISIT OF THE OLD LADY—
Grand Ballroom, Fairmont Hotel, 12 noon
Speaker: Francis Ford Coppola

November 2
L'AFRICAINA—Miyako Hotel, 11 a.m.
Speaker: Michael Barclay

Presented by Opera ACTION
South Peninsula Chapter, Palo Alto
Palo Alto Community Cultural Center,
1313 Newell Road. \$7.00 for series. Single
tickets available at door.

September 10—NORMA
September 17—DAS RHEINGOLD
DIE WALKÜRE

September 24—SIEGFRIED,
GÖTTERDÄMMERUNG

October 1—THE VISIT OF THE OLD LADY
October 8—L'AFRICAINA
Speaker: John Rockwell

Presented by Opera ACTION
Marin County Chapter
Marin Art and Garden Center, Ross

September 14—NORMA—8:30 p.m.
Speaker: Dr. Jan Popper

September 28—THE RING—8:30 p.m.
Speaker: Dr. Jack Sacher

October 12—TOSCA—8:30 p.m.
Speaker: Stephanie von Buchau

November 2—L'AFRICAINA—8:30 p.m.
Speaker: John Rockwell

Sausalito Women's Club, 2:00 p.m.
October 26—LUCIA DI LAMMERMOOR
Speaker: Dr. Jan Popper
Admission \$1.50

Presented by Opera ACTION
East Bay Chapter
September 21—THE RING—8:00 p.m.
Kaiser Center Auditorium, Oakland
\$1.00

October 9—TOSCA—8:00 p.m.
Contra Costa Library,
Kensington Branch—Free

November 2—LUCIA DI LAMMERMOOR
8:00 p.m.—Kaiser Center Auditorium,
Oakland—\$1.00
Speaker: Michael Barclay

Presented by the Jewish Community Center
3200 California Street, 8:30 p.m.

September 11—NORMA

September 25—DIE WALKÜRE
Speaker: Michael Barclay

Admission: \$2.00

Presented by San Jose Opera Guild
Rosicrucian Auditorium, San Jose
September 22—NORMA—8:00 p.m.
Speaker: Dr. Jan Popper

September 29—DAS RHEINGOLD and
DIE WALKÜRE—10:00 a.m.

Speaker: John Rockwell
October 6—SIEGFRIED and
GÖTTERDÄMMERUNG—

Speaker: John Rockwell
October 13—THE VISIT OF THE OLD LADY
—10:00 a.m.

Speaker: Marie Gibson
November 3—L'AFRICAINA—10:00 a.m.

Speaker: John Rockwell
November 10—LUCIA DI LAMMERMOOR—
10:00 a.m.

Speaker: Marie Gibson
Admission: \$2.00

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September 13—LE NOZZE DI FIGARO

September 18—DAS RHEINGOLD
DIE WALKÜRE

September 27—SIEGFRIED,
GÖTTERDÄMMERUNG

October 4—AIDA

October 11—TOSCA

October 18—THE VISIT OF THE OLD LADY

October 25—L'AFRICAINA

November 1—NORMA
LUCIA DI LAMMERMOOR

Speaker: Dr. Jan Popper
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The collection includes material in the possession of the San Francisco Opera as well as several donations and loans from private individuals and public organizations. This year's museum display has been prepared by Mary C. Packard.

In Memoriam — Ralph J. A. Stern

Ralph J. A. Stern, member of the Board of Directors of the San Francisco Opera, died on August 31, 1972. Member of the Board of Trustees of the War Memorial for 35 years, Mr. Stern was first commissioned to establish the Opera House Museum, while later, he supervised the installation of the first display. This year's exhibit is in memory of his untiring work.



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In addition to its Annual Fund Campaign, San Francisco Opera regularly needs special gifts for specific purchases and projects. For its Golden Fiftieth Season, San Francisco Opera is particularly grateful to

Mr. and Mrs. Edmond C. Ward (\$12,000) and Mr. Sidney Ehrman (\$7,500), for newly designed projectors

Opera ACTION, South Peninsula Chapter (\$1,000) for new chimes

Mr. and Mrs. Victor L. Marcus (\$1,000) for *Fafner, the dragon, in Siegfried*

WHO'S WHO



JOHN ALEXANDER studied medicine for three years, but after it became evident that his career would be musical rather than medical, he enrolled at the Cincinnati Conservatory of Music and made his debut with the New York City Opera in 1957. In 1961, he sang his first role with the Metropolitan Opera (Ferrando in *Così fan tutte*.) By now, he is one of that Company's established leading tenors. In 1965, he made a highly successful tour of Australia with Joan Sutherland, who considers him one of her favorite tenors. During the last few years, Alexander has made successful debuts at the Vienna State Opera, the Vienna Volksoper, at London's Covent Garden and at most major opera houses of the world. He was first heard in San Francisco as Julien in the 1967 performances of Charpentier's *Louise*. In 1969, he returned as Rodolfo in *La Bohème*, while this year, he sings Pollione in *Norma* with Joan Sutherland, which opens the Fiftieth Anniversary Season.



WOLF APPEL makes his American debut in San Francisco this year as Don Basilio in *Le Nozze di Figaro* and as Mime in *Das Rheingold* and *Siegfried*. He studied music at the West Berlin Conservatory, after which he was immediately engaged by the Mainz Stadttheater. Between 1963 and 1965, he was with the Essen Opera and since 1965 on the roster of the Deutsche Oper am Rhein in Düsseldorf. Guest performances have taken him to Copenhagen, Helsinki, Warsaw

and Florence. In his native Germany, Appel has appeared as guest with the Berlin Deutsche Oper, the Stuttgart Staatsoper, as well as with the Hannover and Cologne Operas. Next season, he will sing for the first time at Milan's La Scala, where he will also portray Mime in *Der Ring des Nibelungen*.



RUZA BALDANI has in the last five years developed a remarkable international career. Born in Varazdin, Yugoslavia, she entered the Zagreb Academy of Music and while still a first year student, was offered a part in Prokofiev's *War and Peace* with the Zagreb National Opera. Within three years, she made debuts at Naples, Budapest, Tokyo and Graz and sang at the festivals of Salzburg, Wiesbaden, Edinburgh and Dubrovnik. In 1965, she appeared for the first time with the Munich Opera and only a year later became one of the youngest stars of New York's Metropolitan. She returned there for several seasons and was heard on the West Coast as Carmen in two consecutive years' broadcasts. At the present time, she divides her time equally between Zagreb, Munich and New York, with side trips all over the world, one of which includes this year's San Francisco Opera debut as Amneris in *Aida*.



SANDRA BUSH is now in her second season with the San Francisco Opera, having also completed two years with Western Opera Theater. Most of her musical education was received at the Eastman School of Music at Rochester. Currently a member of the Washington, D.C. Civic Opera Association, her roles there have included Mistress Page in *The Merry Wives of Windsor* and Hansel in

Hansel and Gretel. Miss Bush is married to the bass Philip Booth, and the couple have frequently appeared together on the concert stage.



JUDITH BLEGEN began singing at the age of fourteen and in 1962 won the annual student auditions of the Philadelphia Orchestra. In the next two years, she was invited by Gian Carlo Menotti to sing in the chamber music series at the Spoleto Festival, and in 1965 became a regular member of the Nuremberg Opera Company. Miss Blegen was engaged for appearances throughout Europe and soon became the leading soubrette in Vienna. In 1970, she sang for the first time at the Metropolitan Opera and has subsequently been acclaimed there for a number of leading roles. During the Met's 1972/73 season, Miss Blegen will be heard as Sophie in *Der Rosenkavalier*, Amor in *Orfeo ed Euridice* and the Forest Bird in *Siegfried*. In private life, Miss Blegen is married to Peter Singher, a commercial pilot and son of the famed baritone Martial Singher. Her appearance as Susanna in *Le Nozze di Figaro* represents her San Francisco Opera debut.



RICHARD BONYNGE, internationally established as an expert on 19th century music, has revived many long-neglected and almost forgotten operas by Bellini, Rossini, Donizetti, Haydn and William Shield. His interest in the music of this period developed from study, in his native Sydney, with the accompanist of the famed soprano Nellie Melba. In 1950, Bonyngge moved to London, abandoned a career as pianist, concentrating on conducting as well as coaching his wife,

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Joan Sutherland. His official debut on the concert podium took place in Rome in 1962 with the Santa Cecilia Orchestra. His San Francisco Opera debut occurred in 1963 in Bellini's *La Sonnambula*, and his first assignment at the Metropolitan was in the 1966 performance of *Lucia di Lammermoor*. Bonynge has conducted in most major opera houses of the world and has made a long list of recordings, which includes opera, ballet and several collections of overtures.



PHILIP BOOTH, born and raised in Washington, D.C., has been heard most recently in the Bay Area as Don Basilio in Spring Opera Theater's *The Barber of Seville*. He also completed two seasons with Western Opera Theater and in 1971 made his debut with the San Francisco Opera. That same year, he sang the leading role in the world stage premiere of Ezra Pound's *Le Testament*, given by Western Opera Theater. At the 1970 opening of the Kennedy Center in Washington, D.C., Booth sang the King of Scotland in Handel's *Ariodante*. In 1971, he was the recipient of a National Opera Institute two-year grant. During this summer, Booth appeared at the Caramoor Festival (Seneca in *L'Incoronazione di Poppea*), sang at the Kennedy Center (Don Magnifico in *La Cenerentola*) and portrayed the title role of *The Marriage of Figaro* at Central City, Colorado.



ARIEL BYBEE, now in her third season with San Francisco Opera, was a winner of the 1968 San Francisco Opera Auditions. Following that year's Merola Opera Program, she gave her first major performances with the Utah Civic Opera Company. While there, she also recorded Edgar Varèse's *Nocturnal* with the Utah Symphony, Maurice Abravanel conducting. In 1971, she joined Western Opera Theater for her first season, and last summer appeared in highly successful Dollar Opera performances of Britten's *The Turn of the Screw*. She is specially remembered in the Bay Area for her portrayal of Jenny in Weill's *The Rise and Fall of the City of Mahagonny*, given during Spring Opera Theater's 1972 season.



TITO CAPOBIANCO began his stage career in his native Argentina while studying law and philosophy. He made his professional debut at the age of 22 directing *Aida* at the Teatro Argentino de la Plata. In the next few years he directed the National Drama Company and worked in television and ballet as well. In 1962, he left the Teatro Colon of Buenos Aires where he was Technical Director, Designer and Producer, and came to the United States. His New York City Opera production of *The Tales of Hoffmann* began a trail of successes that have included *Giulio Cesare*, *Don Rodrigo*, *Le Coq d'Or*, *Bombarzo*, *Mefistofele* and *Roberto Devereux*. He has also recently directed in Hamburg, Berlin, Spoleto and Buenos Aires. Capobianco is remembered here for last season's *Manon* and *Maria Stuarda*. This year, he returns for the opening night *Norma* and for *Lucia di Lammermoor*. His future assignments include *Il Trovatore* for the Paris Opera, *Rodelinda* at the Holland

Festival and a new production of *The Tales of Hoffmann* for the New York City Opera.



CARLO COSSUTTA, considered one of the top tenors of our age, was born in Trieste, but from an early age lived in Argentina, where he became a leading artist with the Teatro Colon of Buenos Aires. He moved back to Europe in 1964 and made his debut at London's Covent Garden as the Duke in *Rigoletto*, returning the next season for the same role and for *Cavalleria Rusticana*, which brought him great critical acclaim. He sings regularly at Covent Garden, the Vienna State Opera and the Berlin Deutsche Oper and in most major opera houses in Europe and America. Widely hailed all over the world for the title role of *Don Carlo*, Cossutta has sung the part repeatedly in many opera houses, earning particular raves at Covent Garden. He will make his Metropolitan Opera debut during the 1972/73 season in *Norma*. Cossutta arrives to San Francisco following summer performances of the Verdi *Requiem* and *Aida* with the ensemble of Milan's La Scala at the Munich Festival.



CLAUDIA CUMMINGS makes her San Francisco Opera debut this fall as the Forest Bird in *Siegfried*. She was recently heard in the Bay Area in the world premiere of David del Tredici's *Vintage Alice*, given at the Paul Masson Vineyards in Saratoga. Miss Cummings has appeared with many symphony orchestras on the West Coast, as well as with the Roger Wagner Chorale, the Carmel Bach Festival and at the Hollywood Bowl. This fall, she will record for the well-known Standard School Broadcasts. Miss Cummings has also appeared in the California Arts Commission mini-concerts throughout California.



JULIA EMOED-WALLACE is in her second season with the San Francisco Opera. She has recently completed her second year with Western Opera Theater, performing in *The Turn of the Screw*, *La Cenerentola* and *Gianni Schicchi*. Miss Emoed-Wallace made her first professional appearance in 1963, singing *Fiordiligi* in *Così fan tutte* in a Salzburg Mozart performance conducted by Bernhard Paumgartner. In April, the Kansas-born singer appeared as soloist in the Mozart *Coronation Mass* at San Francisco's St. Ignatius Church, Josef Krips conducting.



GERAINT EVANS, now in his thirteenth season with San Francisco Opera, returns to portray one of the roles for which he is world famous—the title role in *Le Nozze di Figaro*. His first role at London's Covent Garden was that of the Night Watchman in *Die Meistersinger*. His American debut took place in San Francisco in 1959 as Beckmesser in the same opera. Through the years, Evans has developed a vast repertoire which includes *Wozzeck*, *Falstaff*, Leporello in *Don Giovanni*, Papageno in *The Magic Flute*, Guglielmo in *Così fan tutte*, Dr. Bartolo in *Il Barbiere di Siviglia*. His most recent appearances include *Falstaff* at the Metropol-

itan and at Covent Garden, the title role in *Le Nozze di Figaro* and Don Alfonso in *Così fan tutte*, all at Covent Garden. Future plans include *Don Pasquale* at Covent Garden, *Wozzeck* and Don Alfonso in *Così fan tutte* at the Chicago Lyric Opera. His most recent recordings include a complete *Falstaff* with Georg Solti, *Le Nozze di Figaro* with Otto Klemperer and *Die Meistersinger* with Herbert von Karajan. In 1969, Evans was knighted for his services to music at the Investiture of Prince Charles as the Prince of Wales.



MATTHEW FARRUGGIO is now in his seventeenth season with the Company. In addition to his assignments with the San Francisco Opera and Spring Opera Theater, he is also extremely active with the Merola Opera Program, which is devoted to the training of young professional singers. His experience in opera is unusually broad. He has appeared in many opera houses in the United States in a number of capacities. Farruggio also took part in Broadway shows and has performed on radio and television. His studies mostly took place in Europe and included costume design, painting and sculpture. Besides San Francisco, he has staged operas in Vancouver (*La Bohème*), Houston (*Falstaff*, *Aida*) and a great number of productions in Honolulu.



EDNA GARABEDIAN, in her second season with San Francisco Opera, was the only American prizewinner at the 1970 Tchaikovsky Competition in Moscow. Born and raised in Fresno, she studied at the Music Academy of the West under Lotte Lehmann. Miss Garabedian has sung leading roles with the New York City Opera, Baltimore Civic Opera, Kansas City Lyric Theatre and the Lyric Opera of Chicago. Earlier this year, she sang in the San Diego and Houston productions of *Boris Godunov*. Heard with the San Francisco Opera last year as Annina in *Der Rosenkavalier* and Olga in *Eugene Onegin*, Miss Garabedian returns this year for Erda in *Das Rheingold*, Waltraute in *Die Walküre* and the First Norn in *Götterdämmerung*.



REYNALD GIOVINETTI, the recently appointed artistic director of the Marseille Opera, has in the last few years developed a remarkable career on both sides of the Atlantic. He studied mathematical sciences and at the same time attended the Paris Conservatory, graduating from both and winning a large number of prizes. Following a string of appearances with the most important French orchestras, he started devoting a lot of time to opera as well, resulting in appointments of musical director of the Mulhouse and Marseille Operas. In 1969 and 1970, he conducted two concert performances for the American Opera Society at Carnegie Hall, while this year in San Francisco, he is making his American theater debut, conducting *Le Nozze di Figaro*. Giovaninetti's most recent appearances include *Manon* at Lisbon, *The Devils of Loudon* at Marseille, *La Clemenza di Tito* at the Munich Festival and *Il Trovatore* at Orange, France.



CLIFFORD GRANT made his American debut with the San Francisco Opera in the 1966 opening night production of *I Puritani*. This year, he returns as Oroveso in the opening night *Norma*, Hunding in *Die Walküre*, Hagen in *Götterdämmerung* and Raimondo in *Lucia di Lammermoor*. Grant was born in Melbourne, Australia, where he was known as a concert performer. He went to England and was soon singing principal opera roles. Presently on the roster of the Sadler's Wells Opera, he was heard this year as Seneca in *The Coronation of Poppea*, Bonze in *Madam Butterfly*, Hagen in *Twilight of the Gods* and Fafner in *Rhinegold*. At this year's Glyndebourne Festival, he sang Neptune in the widely acclaimed performances of Monteverdi's *Il Ritorno d'Ulisse in Patria*, directed by Peter Hall and conducted by Raymond Leppard.



GHITA HAGER, the stage director of *Le Nozze di Figaro*, has been with the San Francisco Opera for nineteen years. During that time, she has had a number of assignments, including stage direction and choreography. In the course of the 1968 season, she became the first woman to stage an opera for the Company (*Il Barbiere di Siviglia*). Mrs. Hager has also been very active as stage director with Spring Opera of San Francisco and Western Opera Theater. Born in Estonia, Mrs. Hager has had professional experience in a large number of major European opera houses. Later this year, she will direct the world premiere of Alva Henderson's *Medea* with the San Diego Opera. In February of 1970, she will stage a production of *Le Nozze di Figaro* for the Vancouver Opera Association.



PAUL HAGER, with the San Francisco Opera since 1954, has many productions to his credit here, including the American premieres of *Troilus and Cressida*, *Medea*, *Die Frau ohne Schatten*, *Carmina Burana*, *Katerina Ismailova*, *The Makropoulos Case* and *The Visitation*. He started his career in Munich in 1951 and soon became assistant to Wieland Wagner in the inaugural postwar Bayreuth Festival season. Hager has worked at the Vienna State Opera and has staged operas at La Scala, Hamburg, Florence, Essen, Naples, Cologne, Nuremberg and Salzburg. Four years ago, he became associated with the Teatro Colon in Buenos Aires, where his most recent production was *The Tales of Hoffmann*. At Stuttgart, he has recently directed new productions of *Elektra* and *Carmen*. One of Hager's major achievements at the San Francisco Opera is the staging of the complete Wagner *Ring* cycle, started in 1967, which is being presented this year in its entirety.



RICHARD HOLM, now in his debut season with the San Francisco Opera, will be heard as Loge in *Das Rheingold*, a role he is particularly associated with in major opera houses of the world. Born in Stuttgart, he studied at the local Conservatory. Since 1967, he has been

a professor at the Munich Staatliche Hochschule für Musik. Recent appearances include Shuisky in *Boris Godunov* (Geneva), Loge in *Das Rheingold* at Naples and Munich, and Arturo in *Lucia di Lammermoor* (Munich). Holm comes to San Francisco following performances of Egk's *Die Verlobung in San Domingo*, given as part of the Munich Festival. Guest appearances have taken Holm to the Vienna State Opera, London's Covent Garden, Milan's La Scala, to the Metropolitan and the Lyric Opera of Chicago, as well as festivals at Salzburg, Glyndebourne and Edinburgh.



BETTY JONES, in her debut season with the San Francisco Opera, will be heard in *Das Rheingold*, *Die Walküre* and *Götterdämmerung*. She graduated from Sarah Lawrence College where she majored in art, and also studied voice at the Mannes College of Music. Her professional experience includes roles with the Metropolitan Opera Studio, the Opera Company of Boston and the New Haven Opera Company. Miss Jones has appeared as soloist with a great number of symphony orchestras on the East Coast and in New England. She was a 1969 recipient of the Concert Artists' Guild Award and in 1972 gave a very successful recital in New York's Tully Hall.



GWENDOLYN JONES was a finalist in the 1970 San Francisco Opera Auditions and winner of the Merola Opera Program's Gropper Memorial Award. Ever since she chose a professional singer's career, she has proceeded to win every important competition she entered and her collection of awards is very impressive. She was heard as Annius in Mozart's *Titus* and Eurydice in Monteverdi's *Orfeo* with the Spring Opera Theater in 1971 and 1972, respectively. Her San Francisco Opera debut took place last year and included seven roles. This season, she will be heard in *Norma*, *Das Rheingold*, *Die Walküre*, *Götterdämmerung*, *L'Africaine* and *Lucia di Lammermoor*. Miss Jones also performs with the Philadelphia Lyric Opera.



RICHARD KNESS, presently leading tenor of the Rhine Opera in Düsseldorf, is a native of Rockford, Illinois. He made his European debut with the Hamburg Staatsoper as Bacchus in *Ariadne auf Naxos*. In the United States, he has sung with the Central City Opera, the St. Louis Opera Festival and the Kansas City Lyric Theater. In 1968, Virgil Thomson chose him for the world premiere of his composition written for the 125th anniversary of the New York Philharmonic: *Shipwreck and Love Scene from Byron's Don Juan*. Kness has made several recordings, including Orff's *Catulli Carmina* with the Philadelphia Orchestra and Beethoven's Ninth Symphony with the Pittsburgh Symphony. Previously heard in the Bay Area in Spring Opera Theater's performances of *The Rise and Fall of the City of Mahagonny*, he makes his San Francisco Opera debut this season as Froh in *Das Rheingold*.



TERESA KUBIAK, who made her American stage debut with the San Francisco Opera last year as Cio Cio San in *Madama Butterfly*, returns this year for five performances of *Aida*. Her international career was launched in 1970, when she sang in a New York concert performance of Goldmark's *Die Königin von Saba*, which resulted in a number of engagements outside of her native Poland. While still maintaining a contract with her home company at Lodz and singing frequently at the Warsaw Opera, Miss Kubiak has made debuts at several of the world's important music centers, including the Vienna State Opera. Her Covent Garden debut as *Madama Butterfly* received rave reviews and she will return there in the next season as *Tosca*. At last year's Glyndebourne Festival, she sang Lisa in *The Queen of Spades*, a role which will be the vehicle for her Metropolitan Opera debut later this year. Her recent appearances also included the role of Chrysothemis in *Elektra* in Lisbon and in Venice. Miss Kubiak almost invariably knows every part she sings in at least two languages.



MARGARITA LILOVA made her American debut with the San Francisco Opera in 1968 as Azucena in *Il Trovatore*. She began singing while still a teenager in her native Bulgaria. As her career progressed, she started making guest appearances in many Eastern European countries and in the USSR. Following a 1962 tour of Austria and Germany with the Sofia Opera Company, she made her Covent Garden debut as Amneris in *Aida*. That was also her first role with the Vienna State Opera. Some recent engagements include *Il Tigrane* by Alessandro Scarlatti at Naples, the Sea-Shell in *Die ägyptische Helena*, Maddalena in *Rigoletto*, Erda in the *Ring* cycle, Neris in Cherubini's *Médée* and Gaea in *Daphne*, all with the Vienna State Opera. She also appeared in Buenos Aires, Moscow, Rome, Cologne, Düsseldorf, East and West Berlin and Hamburg. Her most recent recordings include Annina in *Der Rosenkavalier* with Leonard Bernstein and the Hostess in *Boris Godunov* with Herbert von Karajan.



BERIT LINDHOLM, heard in San Francisco in the 1970 performances of *Siegfried*, returns this year to take part in the complete *Ring* cycle, singing the parts of Brünnhilde and Sieglinde. While she is world-famous as Brünnhilde, Miss Lindholm will be singing the part of Sieglinde for the first time in her career. The Stockholm born soprano was first heard in her native city in 1963 as the Countess in *The Marriage of Figaro*. A contract with the Stockholm Opera immediately followed. By 1967 she started appearing with the Munich Opera and at the Bayreuth Festival. By now, Miss Lindholm has a firmly established place among the leading Wagnerian singers of our day. In recent months, she was heard as Brünnhilde in Wagner's *Ring* at Stockholm and Glasgow, as Isolde in Moscow (on tour with the Vienna State Opera), as the *Walküre* Brünn-

hilde at Paris, as the *Götterdämmerung* Brünnhilde in Barcelona. Her other roles include Turandot, Isolde, Amelia in *Un Ballo in Maschera*, Leonore in *Fidelio*, Abigail in *Nabucco* and Chrysothemis in *Elektra*, in which she made her widely hailed Covent Garden debut.



RAYMOND MANTON

was born in New York City, but has been a resident of San Francisco for many years. In addition to about thirty character portrayals with the San Francisco Opera since his debut in 1955, Manton is often heard in recitals and oratorio performances throughout the Western United States. During this year's season of Spring Opera Theater, he portrayed the role of Fatty in *The Rise and Fall of the City of Mahagonny*. This fall, he returns to the San Francisco Opera as Don Curzio in *Le Nozze di Figaro* and as Loby in the American premiere of *The Visit of the Old Lady*.



ALLAN MONK, a native of Canada, began studying voice in Calgary, followed by three summers with the Boris Goldovsky Institute. In 1966, he took part in the Merola Opera Program and the following year was engaged as one of the original members of Western Opera Theater. Since then, Monk has sung over 40 roles in more than 300 performances of the San Francisco Opera, Spring Opera and Western Opera Theater. This fall, he will be heard in *Das Rheingold*, *Tosca*, *The Visit of the Old Lady* and *L'Africaine*. Monk's appearances with the Portland Opera included the title role of *Don Giovanni*. He will return there next year as Guglielmo in *Così fan tutte*. Also next year, he will sing Abelard in the world premiere of *Heloise and Abelard* by Canadian composer Charles Wilson, to be given by the Canadian Opera Company. Monk frequently appears in recitals, oratorio and symphony concerts, as well as in many musicals.



MARITA NAPIER, to be heard as Freia in *Das Rheingold*, Sieglinde in *Die Walküre* and Gutrune in *Götterdämmerung* is making her American debut during San Francisco Opera's Fiftieth Season. Born in Johannesburg, South Africa, she completed school there and proceeded to study computer work on the college level. After moving to Europe, she studied singing at the Detmold Music Academy. Three years later, she was engaged by the Bielefeld Opera and then by the Essen Opera, where she is currently active. Miss Napier has during her three-year career sung such roles as Venus in *Tannhäuser*, the title role in *Ariadne auf Naxos*, Elizabeth in *Don Carlo*, Brünnhilde and Sieglinde in Wagner's *Ring*, Marta in *Tiefeland* by d'Albert, Santuzza in *Cavalleria Rusticana*. During the 1972/73 season, Miss Napier will make several appearances with the Hannover Opera, including Donna Anna in *Don Giovanni*, Eva in *Die Meistersinger* and Elisabeth in *Tannhäuser*.



DONNA PETERSEN, one of the most active singers on the West Coast and a regular performer with the San Francisco Opera, has sung with the Company for twelve seasons. In addition, she was a member of Western Opera Theater for several years, and also has the distinction of having sung in all seasons of the Spring Opera, ever since its inception in 1961. Miss Petersen has appeared with the San Diego Opera and the Guild Opera of Los Angeles. A frequent soloist with a number of symphony orchestras on the West Coast and Hawaii, she has this year sung in Mozart's *Coronation Mass* at St. Ignatius Church with Josef Krips conducting. A native of Portland, Oregon, she now makes her home in San Francisco.



EVELYN PETROS, now in her debut season with the San Francisco Opera, will be heard as Barbarina in *Le Nozze di Figaro* and the Priestess in *Aida*. During the 1971/72 season of Western Opera Theater, her first with the company, she sang Cinderella and Tisbe in *La Cenerentola* and Giannetta in *The Elixir of Love*. This summer, Miss Petros entered the San Francisco Opera Annual Auditions, became a first-place winner, appeared in the traditional Stern Grove concert conducted by Kurt Herbert Adler, and sang the lead role in Rossini's *The Italian Girl in Algiers* at the Paul Masson Vineyards in Saratoga. Miss Petros studied at Bowling Green State University, Ohio, and the American University of Washington, D.C. She is a pupil of mezzo-soprano Edna Garabedian, and a winner of numerous prizes and awards, some of which enabled her to study also with Lotte Lehmann and Martial Singher.



MARIUS RINTZLER makes his American debut with the San Francisco Opera this year as Dr. Bartolo in *Le Nozze di Figaro*, Alberich in the *Ring* cycle and the Sacristan in *Tosca*. Born in Bucharest, Rumania, he studied composition, piano and singing at the State Conservatory. After appearing in a number of concerts, Rintzler made his debut in *Il Barbiere di Siviglia* at Bucharest in 1964. Following a period of study in Vienna, he became a permanent member of the Deutsche Oper am Rhein in Düsseldorf, where his current roles include Sarastro, Leporello, Osmin, Alberich, Dr. Bartolo and Bluebeard. Recent Düsseldorf portrayals include Falstaff in *Die lustige Weiber von Windsor*, Pogner in *Die Meistersinger* and King Philip in *Don Carlo*. During this summer, Rintzler appeared at the Flanders, Bregenz, Glyndebourne, Florence and Edinburgh music festivals in a variety of operas, ranging from Cavalli to the contemporary composer Bernd Zimmermann.



NINO SANZOGNO conducts regularly in all major Italian and European opera houses and festivals, as well as in North and South America. A large portion of his career has been devoted to contemporary music from all parts of the world, and he conducted Italian pre-

mieres of such works as Berg's *Lulu* and *Wozzeck*, Walton's *Troilus and Cressida* and Milhaud's *David*. Recent activities include a concert performance of Scarlatti's *Griselda* (Naples), *Un Ballo in Maschera* (Venice), *The Rise and Fall of the City of Mahagonny* (Turin) and three Malipiero operas at the Siena Festival. During the 1972/73 season of Milan's La Scala, he will lead performances of Ghedini's *Le Baccanti*, while at Piccola Scala, he will conduct Cimarosa's *Il Matrimonio Segreto*. This summer, Maestro Sanzogno conducts Bellini operas at the Bregenz and Edinburgh Festivals, as well as three contemporary Italian operas at the Florence Festival.



MALCOLM SMITH, in his debut season with the San Francisco Opera, will portray Ramfis in October performances of *Aida* and Fasolt in *Das Rheingold*. A native New Yorker, Smith sang previously in the Bay Area in the 1964 Spring Opera production of *Der Freischütz*. In 1965, he joined the New York City Opera and appeared subsequently with that company in many leading bass parts, including Ginastera's *Don Rodrigo*, *Don Giovanni*, *Tales of Hoffmann* and *The Magic Flute*. In 1968, Smith made a highly praised European debut as King Marke in the Spoleto Festival production of *Tristan und Isolde*, while in 1971, he became the leading bass of the Düsseldorf Opera. Most recently, Smith was heard in Trieste in highly acclaimed performances of Rossini's *Mosè* (title role) and in a Carnegie Hall concert performance of *L'Africana*, given by the Opera Orchestra of New York.



THOMAS STEWART, one of the leading Held-enbaritons of our day, returns to San Francisco Opera during the Fiftieth Season for appearances in Wagner's complete *Ring* cycle, singing Wotan and Gunther. Born in Texas, Stewart studied at Baylor University and then at the Juilliard Opera Workshop. His first professional appearance was at the Berlin Opera as Escamillo in *Carmen*. Two years later, he was invited to sing at Bayreuth, where he won rave notices as Amfortas in *Parsifal*. He soon started singing Wotan, the role which he is so closely associated with, at Bayreuth and at all of the world's most important opera centers. Stewart was first heard with the San Francisco Opera in 1962, since when he has sung 17 leading roles with the Company. His Metropolitan Opera debut occurred in 1966 as Ford in *Falstaff* and he has returned there regularly ever since. With his wife, the soprano Evelyn Lear, Stewart frequently appears in concerts and recitals.



OTMAR SUITNER, San Francisco Opera's Wagner conductor of recent years, will be on the podium this season in performances of the complete tetralogy *Der Ring des Nibelungen*. Born in Innsbruck, Austria, Maestro Suitner studied at the Salzburg Mozarteum and was a pupil of the late Clemens Krauss. He became Music Director of the Dresden Staatsoper in 1960, and General Music Director of the Berlin Staatsoper in 1964. Suitner also conducted at Milan's La Scala, and many European music centers, in North and South

America, in Japan and the USSR. In 1966, he became the choice of the late Wieland Wagner to conduct the entire *Ring* cycle at Bayreuth, returning there for four consecutive seasons. Maestro Suitner's recent assignments include *Così fan tutte* and a Wagner concert at the Lausanne Festival, *Die Frau ohne Schatten* and *Le Nozze di Figaro* at Berlin. During the Vienna State Opera's 1972/73 season, he will conduct a new production of *Der fliegende Holländer*.



JOAN SUTHERLAND, one of the world's most celebrated sopranos, opens San Francisco Opera's Fiftieth Season as Norma, a role for which she is extremely famous, both because of her portrayals of it on the opera stage and because of her very popular recording of the Bellini masterpiece. Born in Australia, Miss Sutherland made her debut there in Sir Eugene Goossens' *Judith*. After moving to London in 1952, she was accepted at Covent Garden as a beginner. She married a colleague and fellow-Australian Richard Bonynge after which her career was directed towards florid coloratura roles, which were to bring her world-wide fame in years to come. In 1960, she made her American debut with the Dallas Opera in *Alcina*, followed a year later by a sensational first appearance at Milan's La Scala. First heard in San Francisco in 1961 as Lucia di Lammermoor, she returned in 1963 for *La Sonnambula*, in 1964 for *La Traviata*, in 1966 for the opening night *I Puritani* and in 1971 for the American stage premiere of *Maria Stuarda*.

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KIRI TE KANAWA was born in Gisborne, New Zealand, of a Maori father and European mother. Her musical education began in Auckland, and was rewarded with numerous scholarships and prizes. Study continued at the London Opera Centre, during which she started appearing in many professional opera presentations. These included a performance of *Alcina* with Joan Sutherland (1969). During the 1970/71 season, Miss Te Kanawa made her Covent Garden debut as Xenia in *Boris Godunov*, and was later heard as the First Flower Maiden in *Parsifal*. In her American debut, she sang the Countess in *Le Nozze di Figaro* at Santa Fe (1971), the role which is also the vehicle for her San Francisco Opera debut this fall. In December of 1971 she returned to Covent Garden, again in the role of the Countess in *Le Nozze di Figaro*, conducted by Colin Davis, winning overwhelming public and critical acclaim. Future plans include Desdemona in *Otello* with the Scottish Opera and with the Royal Opera House, Covent Garden.

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JESS THOMAS is celebrating fifteen years in opera this year, having started in 1957 as winner of the San Francisco Opera Auditions and participant of the subsequent Merola Opera Program. His first role on the stage of the War Memorial Opera House was that of Faninal's major-domo in *Der Rosenkavalier*. After

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he left the Bay Area for Germany, he returned for a number of seasons, and has by now been heard in most of his world-famous roles. In 1967, he took part in the first opera of the projected complete Wagner *Ring* cycle (Loge in *Das Rheingold*), returning the next three years as Siegmund and Siegfried. This season, Thomas is again Siegmund and Siegfried, this time in the complete presentation of the tetralogy. Known and hailed for his portrayal of Wagner heroes on all the world's opera stages, (Vienna, Munich, Salzburg, London, Paris), including regular appearances at the Bayreuth Festival, Thomas also frequently sings in recitals and oratorio performances and has recorded a large number of albums for several leading record labels.



HUGUETTE TOURANGEAU, heard in San Francisco last year as Queen Elizabeth in the American stage premiere of *Maria Stuarda*, returns this season as Adalgisa in the opening night *Norma*. The striking Canadian mezzo-coloratura started her professional career in 1964 when she entered the Metropolitan Opera Auditions, becoming in a very short time one of the five finalists out of 5000 contestants. That summer, she made her stage debut at the Stratford Shakespearean Festival as Cherubino in *Le Nozze di Figaro*, conducted by Richard Bonynge. During the 1965/66 season, Miss Tourangeau toured with the Metropolitan Opera National Company, singing Carmen and other roles in 56 U.S. cities. Debuts in many operatic centers of the world followed, which included a London 1968 appearance at the Royal Albert Hall in Meyerbeer's *Les Huguenots* with Joan Sutherland and Richard Bonynge, and a triumphant Hamburg Opera portrayal of the title role in Handel's *Giulio Cesare*.

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ERIK TOWNSEND, in his first season with the San Francisco Opera, will participate in performances of *Norma*, *Aida*, *The Visit of the Old Lady* and *L'Africaine*. A native of Modesto, California, Townsend sang for a year with Western Opera Theater, followed by two years with the Seattle Opera. He opened the 1969 Santa Fe season as Cavardossi in *Tosca*, returning the next year for *La Traviata* and *Anna Bolena*. One of the high points of Townsend's career was the role of Lennie in the world premiere performances of Floyd's *Of Mice and Men*. His first appearance with the New York City Opera was as Sergei in *Katerina Ismailova*.

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FREDERICA VON STADE, one of the most outstanding vocal talents to emerge in recent years, returns to the Bay Area for her San Francisco Opera debut as Cherubino in Mozart's *Le Nozze di Figaro*. She was last heard here as Sextus in *Titus*, given by the Spring Opera Theater in 1971, which created quite a sensation. A graduate of the Mannes School of Music, Miss von Stade entered the Metropolitan Opera Regional Auditions in 1969, proceeding to the finals and to a soloist's contract with the Metropolitan, the only

Sextus in *Titus*, given by the Spring Opera Theater in 1971, which created quite a sensation. A graduate of the Mannes School of Music, Miss von Stade entered the Metropolitan Opera Regional Auditions in 1969, proceeding to the finals and to a soloist's contract with the Metropolitan, the only

finalist so honored. Her debut with the Met occurred in *The Magic Flute*. Since then, she has sung several roles there, including Nicklausse in *Les Contes d'Hoffmann*, Suzuki in *Madama Butterfly* and Cherubino in *Le Nozze di Figaro*. This role will be the vehicle for two other 1973 debuts: in the Paris Opera new production of the work, conducted by Georg Solti, and at the Glyndebourne Festival later that year.



SANDRA WALKER made her professional debut with the National Symphony in Washington, D.C. while still a student at the University of North Carolina. After a number of leading roles at the University, as well as with the Greensboro Lyric Opera, the Winston-Salem Singers' Guild and the National Opera Company, she sang in a group of performances with three symphony orchestras in North Carolina. At the Manhattan School of Music this past year, she was Elizabeth Proctor in *The Crucible*, and was subsequently asked to return next year for *The Italian Girl in Algiers*.

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INGVAR WIXELL, the popular Swedish baritone, returns to San Francisco Opera for his fourth season with the Company. One of the most sought-after baritones active today, Wixell is well-known both for his vocal and acting abilities. He is a leading artist of the Berlin Deutsche Oper and the Royal Swedish Opera of Stockholm, as well as guest artist of the Munich Opera, Hamburg Staatsoper, London's Covent Garden, Milan's La Scala and the Vienna State Opera. A frequent guest at various European festivals, he was heard as the Count in *Le Nozze di Figaro* at Salzburg, while at this year's Bayreuth Festival, he was scheduled for Wolfram in *Tannhäuser* and the Herald in *Lohengrin*. Wixell's most recent appearances include: Scarpia in *Tosca* in Hamburg and Berlin, Don Carlo in *La Forza del Destino*, Ezio in *Attila* and the title role in *Simon Boccanegra*—all in Berlin. Early this year, he received rave notices for his Amonaso in *Aida* (Berlin) and particularly for *Simon Boccanegra* at Covent Garden.

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BRUCE YARNELL is a star of musical theater, television and films, who recently—and with great success—expanded his career to include opera and the concert stage. In his San Francisco Opera debut season last year, he was heard as Sharpless in *Madama Butterfly* and in four roles of Berg's *Lulu*. This year, he is Amonaso in *Aida* and the Teacher in *The Visit of the Old Lady*. Yarnell recently appeared with the Portland Opera, singing Alfio in *Cavalleria Rusticana* and Silvio in *I Pagliacci*, both as part of the same double bill. He also sang in Orff's *The Moon* at Houston and portrayed Mr. Redburn in Chicago Lyric Opera's *Billy Budd*. Recently, he was Eisenstein in *Die Fledermaus* with the Cincinnati Summer Opera and will repeat the role next season with the Philadelphia Grand Opera.

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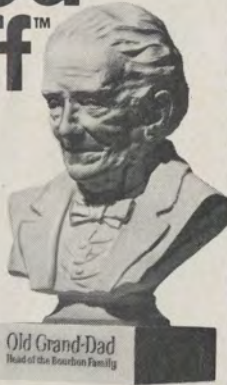


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by
Jerry Friedman
General Manager, Performing Arts

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10/5-18 — John Davidson
10/19-31 — Totie Fields

Ponderosa Hotel (dancing)
thru 10/7 — Kenny Vernon
10/9-31 — Helen Long Show

John Ascuaga's Nugget (Sparks)
10/2-15 — Marty Robbins
10/16-28 — Roger Miller

LAKE TAHOE

Harrah's Club (South Shore Room)
thru 10/4 — Dionne Warwick
10/5-25 — Jim Nabors

LAS VEGAS

Caesar's Palace
thru 10/11 — Osmond
Brothers
10/12-31 — Harry Belafonte

Desert Inn
thru 10/23 — Bobby Gentry
10/24-31 — Nipsey Russell,
Juliet Prouse

Dunes
10/1-31 — Casino de Paris '72

Flamingo
thru 10/25 — Sergio Franchi,
Corbett Monica
10/26-31 — Don Ho Show

Frontier
thru 10/11 — Robert Goulet
10/12-31 — Bob Newhart,
Jerry Vale

Landmark
thru 10/24 — Jimmy Dean
& the Imperials
10/25-31 — Barbara Eden,
Pat Cooper

Las Vegas Hilton
thru 10/3 — Tony Bennett
10/4-23 — Ann-Margret
10/24-31 — Glen Campbell

Riviera
thru 10/3 — The Carpenters
10/4-17 — Nancy Sinatra
10/18-31 — Liza Minnelli

Sahara
thru 10/2 — Buddy Hackett
10/3-16 — Johnny Mathis
10/17-30 — Sonny & Cher

Sands
thru 10/3 — Don Adams
10/4-31 — Phil Harris

Stardust
10/1-31 — Le Lido de Paris
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TWO FAVORITES: TOSCA AND AIDA

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Chances are that virtually every list will contain those two beloved works, Puccini's *Tosca*, and, of course, Verdi's *Aida*. These two masterpieces are well represented during San Francisco Opera's Golden 50th Season, September 15 through November 26. Fittingly. For both have enjoyed great artistic success and popularity in the Bay Area during the last half-century. This year the Opera and its buffs are discussing the two works with more than customary alacrity, for each has much built-in excitement.

Tosca is being given a magnificent new production, directed and designed by the famed Jean-Pierre Ponnelle. Opera general director Kurt Herbert Adler has scheduled the premiere for October 15, 1972, exactly 40 years to the date this same opera served as a vehicle for the dedication of the War Memorial Opera House.

The premiere and the performances on October 18, 21, 27 and 29 will be conducted by Nino Sanzogno and feature Hana Janku, the widely praised *Tosca* in many European opera capitals, in the title role; the tenor prince of our day, Placido Domingo, as Cavaradossi; and the extremely popular Swedish baritone, Ingvar Wixell, as the sinister Scarpia. Others



Teresa Kubiak



Carlo Cossutta



Marina Krilovici

in the cast are Allan Monk (Angelotti), Marius Rintzler (Sacristan), Daniel Sullivan (Spoletta), Lawrence Cooper (Sciarrone) and Richard Clark (Jailer).

The two final performances of *Tosca*, to be conducted by Stefan Minde, November 22 and 25, are equally appealing: Dorothy Kirsten in her legendary role as the ill-fated Puccini heroine; Wieslaw Ochman, the stylish star of the Munich and Hamburg operas in his American operatic debut, as Cavaradossi; and Kostas Paskalis, whose ligo caused a sensation two seasons ago, as Scarpia. With the exception of Philip Booth, who appears as Sacristan, the remainder of the cast is the same as for performances during the first part of the season.

Aida's stirring pageantry, superb score and most moving theme have made this opera a cherished favorite of San Francisco audiences. In the first set of performances, September 23 and 29, and October 4, 8 and 14, Teresa Kubiak returns to San Francisco following triumphs at Covent Garden to sing the title role. In an



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eagerly awaited American operatic debut, Carlo Cossutta, tenorial giant of Covent Garden and the Vienna Staatsoper, portrays Radames. Making her San Francisco Opera debut, Ruza Baldani, hailed for her performances at the Metropolitan Opera and leading houses throughout Europe, will be seen as Amneris during the first four performances, and America's great mezzo, Shirley Verrett, will make her San Francisco Opera debut in this role October 14. Bruce Yarnell will sing Amonasro; Malcolm Smith, Ramfis; Philip Booth, the King of Egypt; and Erik Townsend, the Messenger. Evelyn Petros, who has appeared on tour with Western Opera Theater and in Dollar Opera earlier this year and was a 1972 participant in the San Francisco Opera Auditions and the Merola Opera Program, will make her Fall Season debut, as the Priestess. Nino Sanzogno will conduct these performances.

Three more performances of *Aida*, November 16, 21 and 24, will feature Marina Krilovici in her debut here as *Aida*, a role for which she has been widely praised at Covent Garden, and in Vienna, Berlin and Hamburg. Richard Cassilly, the versatile American

tenor, will portray Radames. The celebrated Russian mezzo, Irina Arkhipova, as Amneris, will make her first appearance on an American opera stage; Norman Mittelmann, leading baritone of Vienna, Hamburg and Zurich, will sing Amonasro; and American basso Simon Estes, Ramfis. Jesus Lopez-Cobos, leading conductor with the Berlin Opera, will conduct the performances, to be directed by Matthew Farruggio. Wolfram Skalicki designed this production of *Aida*.

A great deal of interest in *Aida* this year is focused on the ballet sequences. The Opera has engaged Michael Smuin, the outstanding dancer and choreographer of American Ballet Theater who will direct three celebrated members of that company, prima ballerina Cynthia Gregory, and dancers Jonas Kage and Vane Vest, along with a large corps de ballet.

Best seating for these two operas is available on the following dates, which were not part of any full subscription series:

Tosca—Wednesday, Oct. 18; Saturday, November 25.

Aida — Saturday, October 14; Thursday, November 16; Friday, November 24.

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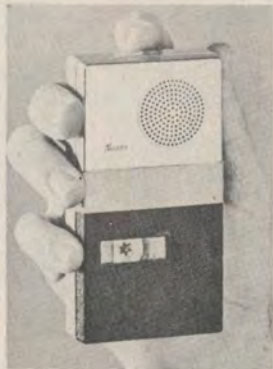
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**PROGRAM NOTES ON WINES
 SPARKLING WINES**

Champagne is the traditional beverage for wedding receptions and golden anniversaries. It toasts victory in the World Series and other combats. It is widely used at bon voyage parties. Its kiss launches ships, and on ships it launches kisses.

In short, Champagne is the always appropriate beverage of celebration. It is, in fact, the way to make a celebration out of any meal.

Champagne has been a joy to mankind since the seventeenth century when a Benedictine monk named Dom Perignon corked a bottle of wine that had not quite finished its fermentation. When he uncorked it, he discovered that carbon dioxide produced by fermentation remains suspended in liquid under pressure, and that the gas escapes as bubbles when the pressure is removed.

Dom Perignon did not think such scientific thoughts. His first report to his fellow monks was, "Oh! Come quickly, I'm drinking stars!" That comment, with minor variations, is still repeated regularly by first-time Champagne drinkers.

California's winemakers love Champagne as well as anybody else does. But they tend to the scientific business when they are making it and the other sparkling wines, Pink Champagne, and Sparkling Burgundy.

Some of the character of the grapes shines through the bubbles in California Champagnes, which are made from many of the same varieties as their counterparts in France. Champagnes usually are blended to achieve a flavor that is distinctly Champagne, rather than of some one variety of grape. Pink Champagne and Sparkling Burgundy are blended for the same reasons. There are exceptions, and the labels of these wines say that they are exceptions.

California winemakers practice three ways to get the bubbles into Champagne. The ancient, difficult, and expensive method is to ferment the wine in the bottle that you finally buy from your local store. A newer, less costly way is to ferment the wine in a super-sized bottle — a glass-

lined tank of as many as 500 gallons — and to filter it under pressure into regular bottles. The latter is called Charmat or Bulk Process Champagne. The third method combines the old and the new, fermenting the Champagne in individual bottles, but transferring the wine to a pressurized tank for sediment removal. Appropriately, this is called the transfer method.

In all three cases, sediment is removed after the fermentation is complete, and a "dosage" of aged wine and sweet syrup is added. This dosage is what determines the exact character of the Champagne you buy in the store, because the amount of syrup in it determines the degree of sweetness.

The sweetest California Champagne is called "Demi-Sec" and it is difficult to find any. The American palate currently shows greater enthusiasm for drier wines.

"Extra Dry," "Dry" or "Sec" will appear on the label of a Champagne with a modestly sweet character that makes it ideal for Champagne Brunches, dessert, and any party at all. This confusing set of names is the responsibility of nineteenth century Englishmen who didn't like truly dry Champagne but wished they did, and solved the problem by calling sweet something else.

"Brut" is the genuinely dry Champagne beloved of gourmets, and a perfect candidate to go with a special dinner no matter whether the entree is fish, fowl, meat, or game. It can have the merest trace of sweetness (California law governs the amount).

There is one still drier, and it is called "Natural." It will not have any sweetness at all.

Although their labels do not carry the distinctions, most Pink Champagnes and Sparkling Burgundies are Sec or Extra Dry. Some are made as Bruts.

APPETIZER AND DESSERT WINES

California's appetizer and dessert wines all get put together in one category by the statisticians and tax agents. Happily, Americans who are interested in drinking them have discovered a diverse galaxy of flavors from rich, full-bodied and sweet at one extreme to light, tantalizing, and nearly dry at the other.

The appetizer wines, as their name indicates, are meant to be taken in the hour preceding the meal in order

to stimulate an even greater enthusiasm for the good food ahead. Two of them go back a long way in California wine history, and in the national cocktail hour. They are Dry Vermouth and Dry or Cocktail Sherry. A newer type, the Special Natural Wine, is sharing the cocktail hour... and is leading many Americans to the enjoyment of wine at luncheons and afternoon patio parties.

Dry Vermouth is a light, neutral white wine flavored by an infusion of herbs. Each Vermouth-maker has his own, secret formula containing as many as 50 herbs, barks, flowers, leaves, and seeds. The melange of flavors can be very pleasant indeed, especially if the drink is served on the rocks on a warm summer's eve. A twist of lemon adds piquancy.

Special Natural Wines have multiplied rapidly in California in the past few years. "Natural" in this connection means that some natural flavor or essence has been added to the wine in the same fashion as the essences of herbs are added to a wine to make Vermouth. Herbs and fruit flavors are the primary sources. The names for these wines usually are catchy words. Special Natural Wines go well over ice, with soda, or in wine coolers.

Sherry bridges the gap between appetizer and dessert wines. The dry ones traditionally are enjoyed as aperitifs, the sweet ones are dessert wines.

Sherry begins as a white wine, fermented in the usual way until it reaches the desired stage of dry, sweet, or in-between. At that point, fermentation is arrested by the addition of pure grape brandy. From there on, the wine is handled in one of two ways to create its distinctive nutty flavor: By introducing a special "flor" yeast, or by aging for a long period at a warm temperature.

The appetizer Sherries are called Dry and Cocktail Sherry. The dessert types are called Golden and Cream Sherry.

Port is a rich, fruity and heavy-bodied wine. Most Port is deep red, although there also is a lighter-colored and light-bodied Tawny Port. White Port, believed to have originated as a sacramental wine, is straw-colored. It sometimes is made from the same grapes as Red Port, but from juice fermented without the skins. Ports have accompanied nuts, cheeses and fruits since the British Empire got going. They are identified with the age of elegance and refinement in England.

(continued)



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Muscatel has the distinctive flavor and aroma of Muscat grapes. Like the Port types, it is sweet, with 10 to 15 per cent sugar by weight. While it usually is golden-colored, there are red Muscatels and black Muscat. Muscat Frontignan is Muscatel made from a particular variety of Muscat grape. Another name for the same grape is Muscat Canelli.

Angelica traditionally is the sweetest of all the dessert wines. This straw or amber-colored wine originated in California and was named for the city of Los Angeles.

California Tokay is an amber-colored wine with a slightly "nutty" or Sherry flavor and medium sweetness. It is a blend of dessert wines . . . usually Angelica, Port and Sherry.

All these wines have a common characteristic . . . sweetness. Therefore they are appropriate at any time a sweet might be served.

STORING WINE AT HOME

A flaw in the language has left the nation with only the words "wine cellar" to describe a place where wine is stored. "Wine cellar" evokes visions of dim, stone cellars with cobwebs in the corners and lichen on the roof. In truth, there are some pretty good wine cellars in bureau drawers, broom closets and garages, as well as stone cellars with cobwebs and all.

Wine, once thought to be as delicate as a fairy tale princess, turns out to be made of sturdier stuff. Its reputation for delicacy probably arose because it contained stray bacteria in the long ago and would indeed turn to vinegar if it got too warm. However, California's winemakers have developed superb quality control, so any bottle can be relied upon to be sound and pure. It will persist in its robust health even with fairly rough handling. However, no harm results from storing wine at home with regard for its continued well-being. The primary pitfalls are bright light, sudden temperature changes, and constant joggling.

Light is harmful to wine. A bottle stored in a bright place for many months will stand more chance of turning bad than an identical bottle stored where it is dark. Strong light, especially sunlight, bleaches the color of a wine and its flavor, too.

For a long time, the experts have held that wine ought to be kept at 59°, an ideal obtainable in mountain caves and mechanically air-conditioned rooms. Certainly wine kept this way has emerged from the experience in as good condition as its maker could hope for. However, winemakers keep hearing from chaps in Cyprus or Manila, who say their wines keep very well for years even though the "cellar" temperature stays at 80° for weeks on end each summer, and that what really matters is assuring gradual or little change. The same unconquerable spirits say that wide and rapid climbs and falls on the thermometer scale do cause harm to their wines.

Finally, constant vibrations seem to work similar hardships as changing temperatures if the process is constant. In both cases, the problem seems to be that the elements of a wine cannot get together harmoniously when things are in an uproar in the neighborhood. Not much of a worry unless you keep your wine next to your washing machine, or live over a subway.

Along with these general conditions, there is the matter of closures. Corked bottles need to be stored on their sides, or with the necks tipped down slightly, so the corks remain moist. Cork shrinks when it dries, allowing air to get at the wine. A prolonged exposure to air causes wine to turn vinegary. In the case of Champagne, a loose cork will let all the bubbles out.

As a refinement, having the corks to the fore makes it easier to see if one is leaking, in which case the wine ought to be drunk.

Wine bottles with screw caps or plastic corks can be stored safely standing upright, or pointed in any direction.

In general, wines that are meant to be served chilled are stored closest to the floor in a cellar, where the temperature is one to several degrees cooler than it is at higher elevations in a room. Red and dessert wines go on the higher shelves.

There are dozens of manufactured wine racks marketed in the country today which serve admirably. Home-made racks that imitate them do just as well. A handy impromptu method is to collect 46-ounce fruit juice cans, and stack them in tiers. With one end removed, they hold a bottle apiece, and can be plunked down in the bottoms of closets or anywhere else free of traffic.

New Books

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Fascinating though these questions may be for the collectors of general knowledge, the answers are often required by serious musical scholars and students who are forced to spend time hunting in reference books not primarily dealing with such topics. In fact, it was his own needs for answers to such questions and for background material—musical, sociological, historical—that led Paul E. Eisler to his monumental task of compiling a *World Chronology of Music History*, the first volume of which has just been issued by Oceana Publications, Inc. Volume I covers the period from 4,000 B.C. through 1594 A.D., the year which saw the death of Palestrina and Lassus, and which represents the high point of polyphony.

Dr. Eisler's research is prodigious. He gives brief chronological listings of all significant dates in music history, composers, compositions, performers, instruments and generally pertinent data in the field of music. Additional entries include major events, works, personages in allied arts as well as historical events that lend significance to music history. Where major authorities conflict, for

example, over the dates of a composer, he has listed both dates with a cross reference.

Dr. Eisler is himself a musician of many parts, a conductor, educator, lecturer, administrator, former child singer, and is currently Director of the Academy of Music and Theater in Eastchester, N.Y. and a member of the Faculties of the Manhattan School of Music and of New York University.

Dr. Eisler holds a B.S. degree in Music from Columbia University, an M.A. in Music Education from Teachers' College, and a Doctorate of Musical Arts from Boston University. He received his earliest musical training from his parents, themselves distinguished musicians. His father was for many years a conductor at the Metropolitan Opera Company in New York, and had been a pupil of Brahms, Bruckner and Mahler. He had also served as accompanist for Caruso, Ysaye, Hempel and Gadski among other renowned artists. His mother (Edith Vail) was a member of the Metropolitan Opera Company, while the young Paul himself appeared in many children's roles with the Company.

He has held a number of musical and administrative positions prior to his current one. He is the author of a dissertation on the *History of the Metropolitan Opera 1893-1908*, now on microfilm at the Lincoln Center Library for the Arts, and has been cited in the Dictionary of International Biography for "outstanding research in the field of opera."

Volumes 2 and 3, which will cover the Baroque and probably pre-classical era, will appear during the next 18 months, and the entire project will probably require some 8 to 10 volumes.

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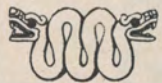
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DEDICATION TO THE ARTS



Paul M. Eisen

Paul M. Eisen came to San Francisco eight and one half years ago from his native New York City. And it's easy to understand when Paul says that San Francisco is his favorite city.

Vocationally, Mr. Eisen is the Advertising and Marketing Director of Western States Bankcard Association, which provides centralized card holder accounting, advertising and security services for the approximately 200 Master Charge banks in the Western United States. Additionally, he is on the marketing committee of Interbank Card Association, which handles Master Charge advertising nationally. His work is his first love, but his hobby has grown to great proportions.

Mr. Eisen has always had a strong interest in both the business world and the world of the arts, starting from his college days at the Wharton School of Finance and Commerce at the University of Pennsylvania in Philadelphia, where he majored in finance, but took and audited a number of art courses.

"Over the last ten years," Paul revealed, "my interest in the arts has begun to become specialized into the field that I would loosely call the philosophy of art. That area is concerned with issues such as the

philosophical / psychological motivations that direct an artist toward a style and subject matter in his work. Some time ago, I decided to address myself to an exposition of some of my theories in book form, and have outlined a book and begun work on it."

About a year ago, Mr. Eisen said that he had a happening! It was suggested to him that the set of illustrations that he was using for a particular segment of his book might make an interesting art education film or television documentary, and for the past year he has devoted his spare time to writing and preparing this for production. He completed the basic writing and prepared an extensive presentation with a tape-recorded sound track reading the script, and a large number of slides used to illustrate the scenes he wished to present.

He centered his interest on the subject of Michelangelo, and has even occasionally lectured on the subject of the philosophy of art in general, and Michelangelo's illustrations of this in particular.

In order to prepare himself properly, Paul has traveled extensively to Europe over eight times in the last five years alone. His primary emphasis on these trips has been research, both generalized and specific.

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PARKING IN REAR AFTER 6

"As you might guess," said Paul with an award-winning grin, "these trips normally involve the cities of Florence, Rome and Milan, although I have visited and seen works of Michelangelo in Oxford and London, England; Haarlem, Holland; Bruges, Belgium; and Chantilly and Paris, France, as well as some of the smaller cities in Italy, such as Bologna."

"My favorite city is San Francisco," proclaims Paul, "but my second choice is Florence. When I'm there, I spend about two-thirds of my time in museums and libraries. The rest of the time I walk through the city and the beautiful countryside outside of it admiring its villas, churches and parks. The city is old and you can sense what it was like many years ago. And I go there when it's not full of tourists."

Paul Eisen's secret love is the Sistine Chapel at the Vatican in Rome. "When I go to the Sistine," exclaims Paul, "I go first thing in the morning. I stand in line, and when they open the doors, I'm the first one in! I know a particular short-cut to the Chapel, and I race there. While the tourists are browsing through the Vatican Museum on their way to the Chapel, I have about a fifteen-minute head start. What a wonderful feeling it is to be alone inside of the Sistine Chapel with the works of Michelangelo."

The specific theme of Mr. Eisen's film is a discussion of the effect that two strongly contradictory philosophies, accepted by Michelangelo in his childhood, had on him as a man, and on his work. What he seeks to show is how the ideas that are held by a man materially affect the artistic production of that man. "Michelangelo is a graphic example of this because of the universal appeal of his work as well as its relatively easy understandability," states Paul.

Paul further explains that "I use as the central theme of my proposed film, a series of seven sculptural treatments by Michelangelo of the same theme, done between the ages of 15 and 89, to show graphically the effects that the two philosophies had on the man and his work."

Mr. Eisen has interested a well known award-winning art film production company in working with him on this project. They are now looking for its financing.

It is the dedication to the arts that will make Paul Eisen's dream come true in short order. It is this dedication that will make his film project a memorable production of the performing arts.

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California Partnership for the Arts

In February of this year, thirty-four California cultural leaders joined forces and formed the Partnership for the Arts in California, Inc. The Partnership is a citizens' lobby working for increased governmental support for the arts both at the state and federal levels.

Since February, the Partnership has had an extremely successful membership campaign. Arts organizations of all sizes and types have joined the Partnership, representing statewide support of this organization. There have now been two organizational meetings for members and prospective members. The first meeting was held on May 22 at the Mark Taper Forum, Los Angeles Music Center, and was attended by 150 representatives from 90 groups. The second meeting was held on June 6 at the Hilton Inn, San Francisco International Airport, and was attended by 130 people representing 65 groups.

At both these meetings, Philip S. Boone, President of the Partnership (and of the San Francisco Symphony Association), explained the purposes and goals of the organization. Mr. Boone stated that "the Partnership seeks state and federal funding to the arts on a priority equal to other important needs."

The Partnership term objective is a minimum of \$.50 per capita from the state and \$1.00 per capita from the federal government. He pointed out that the federal government now spends \$.15 per capita on the arts, as compared to Germany's \$2.42 per capita expenditure.

Dr. Franklin Murphy, Vice-President of the Partnership, spoke in Los Angeles and pointed out that "lobbying for government support is not new—it is accepted in business, science, and medicine." Also, "the concept of state support for the arts is well established." For example, because of successful pressure by the Concerned Citizens of New York, the New York State

Legislature now gives \$14 million a year to its Arts Council. Dr. Murphy pointed out that there would be little or no "bureaucracy" in distribution of funds under the federal and state systems, as opposed to the European method of allocation. Mr. Ransom Cook, who spoke on this subject in San Francisco, pointed out the fact that organizations funded 100% by the government, and therefore controlled by the government, tend to become static.

Mr. Sidney Brody, Executive Vice-President, who spoke at both meetings, discussed allocation of funds. He stated that "the Partnership does not propose to tell how funds are to be spent. It is interested only in obtaining money so that all performing and visual arts in the country may survive. The existing state and federal agencies will allocate the funds. It is up to each arts organization to apply for funds individually."

A Planning and Goals Committee has been formed to chart a course for action at the state level. This Committee is headed by Karney Hodge of Fresno. Members of the Committee are Mrs. Alexander Albert and Mr. Ransom Cook of San Francisco, and Mr. John Connell and Mr. Paul Ziffren of Los Angeles. Mr. Philip Boone and Mr. Sidney Brody are ex-officio members of the Committee.

A program for federal support is under way in conjunction with the National Partnership for the Arts, which is headed by Amyas Ames of New York. The goal of the national campaign is to obtain a \$200 million appropriation from Congress to the National Endowment for the Arts by 1976. Congress appropriated \$29,750,000 in 1971 and is considering the amount of \$39,000,000 for 1972.

Those interested in membership or in aiding the Partnership should contact the Partnership office at 311 California St., telephone (415) 781-2901.



PERFORMING ARTS
MONTHLY ADVANCE GUIDE TO
SPECIAL MUSICAL PRESENTATIONS
ON TV, AM and FM RADIO
for OCTOBER 1972

Sun., October 1

8:00 PM—KKHI/AM (1550 kc.) and KKHI/FM (Stereo, 96.7 mc.)—Sunday Night Opera—"LUCIA DI LAMMERMOOR" (Donizetti)

Mon., October 2

7:00 PM—KRON/FM (Stereo, 96.5 mc.)—Show Album—"CAMELOT"
 8:00 PM—KQED (Channel 9)—SPECIAL OF THE WEEK (opera, ballet, etc.)
 8:00 PM — KRON/FM — Monday Night Opera — "COSI FAN TUTTE" (Mozart)

Tue., October 3

7:00 PM—KRON/FM—Show Album—"FLOWER DRUM SONG"
 8:00 PM—KKHI/AM-FM — Boston Pops

Wed., October 4

7:00 PM—KRON/FM—Show Album—"PURLIE"
 8:00 PM—KKHI/AM-FM — Boston Symphony (4-Channel quadraphonic)
 8:00 PM—KPAT/FM (Stereo, 102.9 mc.)—"QUADRACAST" — 4-Channel quadraphonic musical special

Thu., October 5

7:00 PM—KRON/FM—Show Album—"GYPSY"
 9:00 PM—KQED (Channel 9)—"International Performance"

Fri., October 6

7:00 PM—KRON/FM—Show Album—"THE KING AND I"

Sat., October 7

7:00 PM—KRON/FM—Show Album—"PORGY AND BESS"
 8:00 PM — KKHI/AM-FM — Philadelphia Orchestra

Sun., October 8

8:00 PM—KKHI/AM-FM — Sunday Night Opera — "PELLEAS ET MELISANDE" (Debussy)

Mon., October 9

7:00 PM—KRON/FM—Show Album—"YOU'RE A GOOD MAN, CHARLIE BROWN"
 8:00 PM — KQED (Channel 9)—SPECIAL OF THE WEEK (opera, ballet, etc.)
 8:00 PM — KRON/FM — Monday Night Opera — "SALOME" (Strauss)

Tue., October 10

7:00 PM—KRON/FM—Show Album—"THE SOUND OF MUSIC"
 8:00 PM—KKHI/AM-FM — Boston Pops

Wed., October 11

7:00 PM—KRON/FM—Show Album—"HELLO DOLLY"
 8:00 PM—KKHI/AM-FM — Boston Symphony (4-Channel quadraphonic)
 8:00 PM—KPAT/FM — "QUADRACAST"—4-Channel quadraphonic musical special

Thu., October 12

7:00 PM—KRON/FM—Show Album—"TO LIVE ANOTHER SUMMER, TO PASS ANOTHER WINTER"
 9:00 PM—KQED (Channel 9) — "International Performance"

Fri., October 13

7:00 PM—KRON/FM—Show Album—"TWO BY TWO"

Sat., October 14

7:00 PM—KRON/FM—Show Album—"APPLAUSE"
 8:00 PM — KKHI/AM-FM — Philadelphia Orchestra

Sun., October 15

8:00 PM—KKHI/AM-FM — Sunday Night Opera — "MARTHA" (Flotow)

Mon., October 16

7:00 PM—KRON/FM—Show Album—"CAN-CAN"
 8:00 PM—KQED (Channel 9)—SPECIAL OF THE WEEK (opera, ballet, etc.)
 8:00 PM — KRON/FM — Monday Night Opera—"SEMIRAMIDE" (Rossini)

Tue., October 17

7:00 PM—KRON/FM—Show Album—"OKLAHOMA"
 8:00 PM—KKHI/AM-FM — Boston Pops

Wed., October 18

7:00 PM—KRON/FM—Show Album—"JUMBO"
 8:00 PM—KKHI/AM-FM — Boston Symphony (4-Channel quadraphonic)
 8:00 PM — KPAT/FM — "QUADRACAST"—4-Channel quadraphonic musical special

Thu., October 19

7:00 PM—KRON/FM—Show Album—"CINDERELLA"
 9:00 PM—KQED (Channel 9)—"International Performance"

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- Fri., October 20**
7:00 PM—KRON/FM—Show Album —“JIMMY”
- Sat., October 21**
7:00 PM—KRON/FM—Show Album —“GIGI” and “THE UNSINKABLE MOLLY BROWN”
- Sun., October 22**
8:00 PM—KKHI/AM-FM — Sunday Night Opera—“MOSE” (Rossini)
- Mon., October 23**
7:00 PM—KRON/FM—Show Album —“LITTLE MARY SUNSHINE”
8:00 PM—KQED (Channel 9)—SPECIAL OF THE WEEK (opera, ballet, etc.)
8:00 PM — KRON/FM — Monday Night Opera — “PELLEAS ET MELISANDE” (Debussy)
- Tue., October 24**
7:00 PM—KRON/FM—Show Album —“THE GIRL WHO CAME TO SUPPER”
8:00 PM—KKHI/AM-FM — Boston Pops
- Wed., October 25**
7:00 PM—KRON/FM—Show Album —“ANNIE GET YOUR GUN”
8:00 PM—KKHI/AM-FM — Boston Symphony (4-Channel quadraphonic)
8:00 PM — KPAT/FM — “QUADRACAST”—4-Channel quadraphonic musical special
- Thu., October 26**
7:00 PM—KRON/FM—Show Album —“ALL AMERICAN”
9:00 PM—KQED (Channel 9)—“International Performance”
- Fri., October 27**
7:00 PM—KRON/FM—Show Album —“SKYSCRAPER”
- Sat., October 28**
7:00 PM—KRON/FM—Show Album —“MAN OF LA MANCHA”
8:00 PM—KKHI/AM-FM — Philadelphia Orchestra
- Sun., October 29**
8:00 PM—KKHI/AM-FM — Sunday Night Opera — “ANNA BOLENA” (Donizetti)
- Mon., October 30**
7:00 PM—KRON/FM—Show Album —“I CAN GET IT FOR YOU WHOLESALERS”
8:00 PM—KQED (Channel 9)—SPECIAL OF THE WEEK (opera, ballet, etc.)
8:00 PM — KRON/FM — Monday Night Opera — “ERNANI” (Verdi)
- Tue., October 31**
7:00 PM—KRON/FM—Show Album —“TWO GENTLEMEN OF VERONA”
8:00 PM—KKHI/AM-FM — Boston Pops

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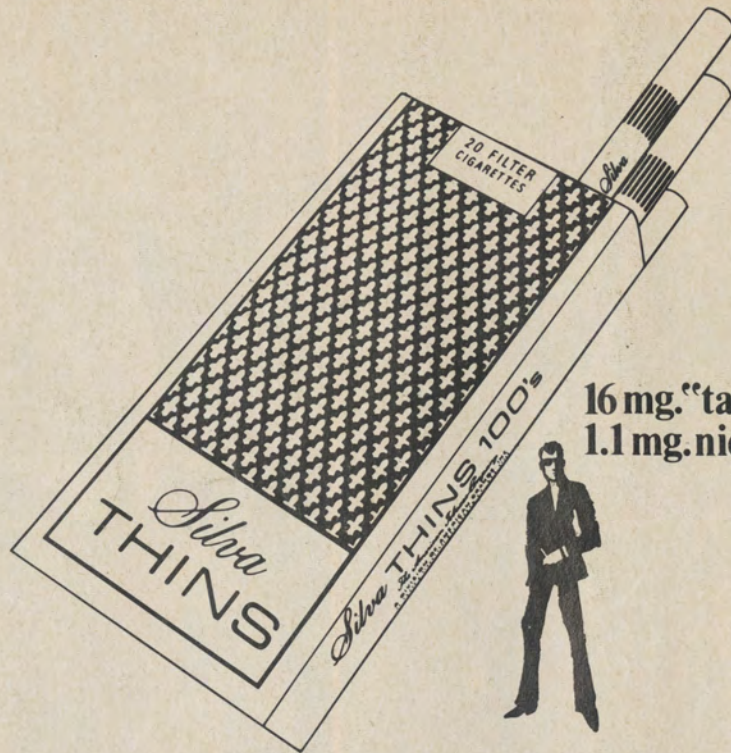
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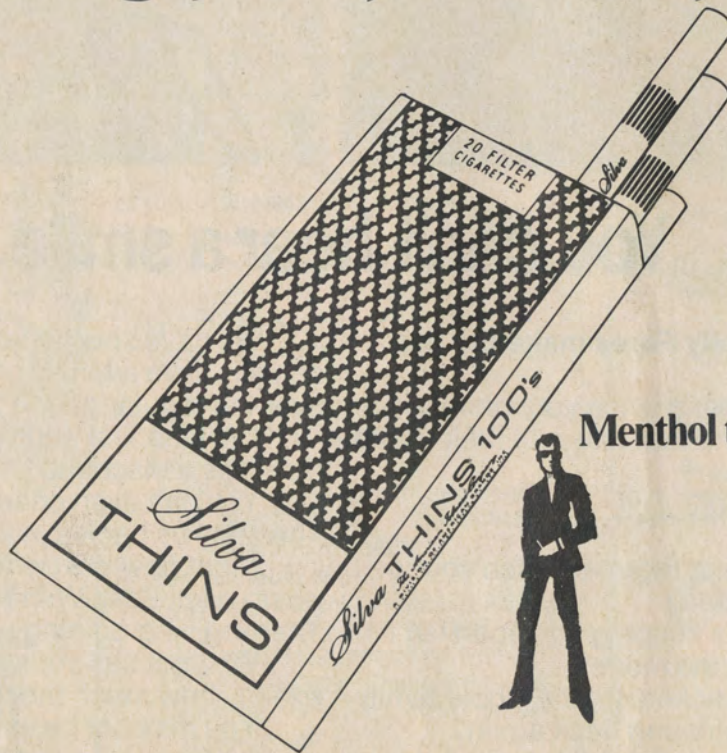
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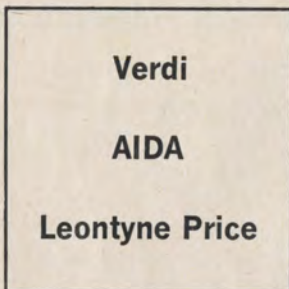
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ACT I—Scene 1—A hall of the Pharaoh's palace at Memphis. It is expected that the Ethiopians are planning an attack, and the High Priest of Egypt, Ramfis, tells the young captain, Radames, that the name of the supreme commander of the Egyptian troops is about to be announced. Radames hopes that he has been chosen, and that he can return victorious to his beloved Aida, the Ethiopian slave of the Princess Amneris. However, he is, in turn, loved by Amneris herself. When a messenger announces that the Ethiopians are advancing, under their king Amonasro, who is Aida's father, Radames is named commander of the Egyptian troops. Aida soliloquizes on her divided feelings. Unable to wish for the defeat of either her father or the man she loves, she calls on the gods to pity her suffering.

Scene 2—The Temple of Phtha. In a holy ceremony, Radames' sword and armor are consecrated.

ACT II—Scene 1—A room in Amneris' apartment in the Palace. The Princess is surrounded by her attendants who are helping her to dress for the victory celebrations, for Radames has defeated the Ethiopians. In order to discover whether her slave Aida is really her rival for the love of Radames, Amneris tells her that Radames is dead. Aida's tears almost betray her, and, when Amneris reveals that she was lying, the slave's joy and relief convince Amneris that her suspicions were justified. Aida admits her love for Radames, and begs Amneris to relinquish him, which Amneris refuses to do.

Scene 2—A public square, near one of the gates to Thebes. A huge crowd has gathered to witness the return of the victorious army. Radames is crowned with a victor's crown of laurel by Amneris. The Ethiopian prisoners are brought in, among them Aida's father. When Radames wishes to have the prisoners released, he is opposed by the priests. A compromise is reached: all are freed except Aida's father, Amonasro, who is to remain in Egypt as a hostage. The Pharaoh then rewards Radames by offering the hand of his daughter Amneris in marriage.

ACT III—On the banks of the Nile, at night. Amneris, attended by the high priest Ramfis, enters a near-by temple to pray. Aida arrives to await Radames who, she imagines, merely wants to say farewell to her. Suddenly, her father appears, and asks her to discover from Radames the route the Egyptian army is to take the following day. When she appears horrified at the suggestion that she should betray the man she loves, Amonasro plays on her patriotism. He leaves her, and when Radames arrives, Aida eventually persuades him to flee Egypt with her. She asks what road they had best take to avoid the army, and Radames reveals where the army will be. At this, Amonasro steps forward, revealing himself as King of Ethiopia. Radames exclaims bitterly that he is dishonored, that he has betrayed his country. Amneris and Ramfis emerge from the temple, and Amonasro rushes towards them with a dagger. He is restrained by Radames who, ordering him and Aida to escape, gives himself up to the priests.

ACT IV—Scene 1—In the Judgment Hall, Amneris broods on her love for Radames. She has him brought to her, and offers to save his life if he will swear to forget Aida. He refuses, is led away to judgment, and is found guilty.

Scene 2—A crypt of the Temple. Radames has been sentenced to be entombed alive. As the stone is lowered over the crypt, he is astonished to discover Aida hiding there. She has chosen death with him over life without him. As the lovers utter their farewell to earth, Amneris, in mourning robes, appears in the temple above the crypt, calling on Isis to grant peace to the soul of Radames.

—Charles Osborne

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