

Parsifal

1974

Saturday, September 14, 1974 7:00 PM  
Tuesday, September 17, 1974 7:00 PM  
Friday, September 20, 1974 7:00 PM (Broadcast)  
Wednesday, September 25, 1974 7:00 PM  
Sunday, September 29, 1974 1:30 PM

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## PERFORMING ARTS

SAN FRANCISCO'S MUSIC &  
THEATRE MONTHLY MAGAZINE  
SEPTEMBER 1974/VOL. 8, NO. 9

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**GEMINESSE**

# A Monument to Immortality

by GEORGE J. ZAFFERANO

We all will be hurt by death, but with faith, we learn to live with grief.

Within two short years of marriage, death was to cast its grim shadow, by claiming Giuseppe Verdi's two infant children. Tragic fate was to mercilessly strike the fatal blow. Two years later, (1840), Verdi's young wife died, making him a widower at the age of twenty seven. In sadness and despair, he lived in semi-isolation from the world.

Who was this man endowed with the spark of genius? What is the secret of mortals who resemble Gods? What events occurred in Verdi's life that inspired him to greatness?

We know that tragedy and sorrow is a double-edged sword that strikes cruelly and indiscriminately, leaving deep emotional scars. Adversity can cause men and women to retreat within themselves into a life of bitterness and despair. Or it can fortify the human spirit through faith which brings out that which is noble and compassionate in men and women.

A significant event was to have a major impact on the life of the young composer's future. Verdi became intrigued by an opera libretto, given to him by a colleague, having a biblical theme based on the story of Nebuchadnezzar. Some say that it was divine providence. Others attribute it to pre-destiny or perhaps a supreme faith in his own powers. Nevertheless, he became imbued with indomitable inspiration. Verdi was drawn like a magnet to this biblical subject. Slowly but surely, as if by divine guidance, he set the story to music. The opera, *Nabucco*, was produced in 1842 and was immediately followed by *I Lombardi*, (1843) and *Ernani*, (1844). This launched the first period of his operatic compositions. Although he composed nine more operas between 1844 and 1849, *Macbeth*, (1847) and *Luisa Miller*, (1849) were important milestones in his approaching maturity. *Rigoletto*, (1851), *La Traviata* and *Il Trovatore*, both composed in 1853, reflect the second period of his illustrious career. The third and greatest period of his life work represents his full maturity. Verdi wrote ten operas between 1855 and 1893, however, the operas *Aida*, (1871), *Otello*, (1887) and *Falstaff*, (1893) are most representative.

Through the ages, few men have been gifted with the spark of immortal genius. God draws us together by the power of His love. That love is the little spark from which bursts a mighty flame. Thus, we witness how a man's personal tragedies were used as stepping stones to greatness in spite of, rather than because of personal sorrows.

Verdi's musical powers of communication transcend the spoken word. He possessed a genius for expressing all the human emotions, the innermost feelings of the human heart, through music. The development of characterization using musical themes, are blended and repeated with brilliant melodies throughout his works, thus setting the mood for the opera. For more than half a century, his musical dramas uplifted and ennobled the spiritual nature of man. His music also championed the voice of liberty and freedom. As a composer and patriot, he poured his hopes and aspirations for Italian unity and liberation into the themes and melodies of his operas, always maintaining a passion for creativity in his works.

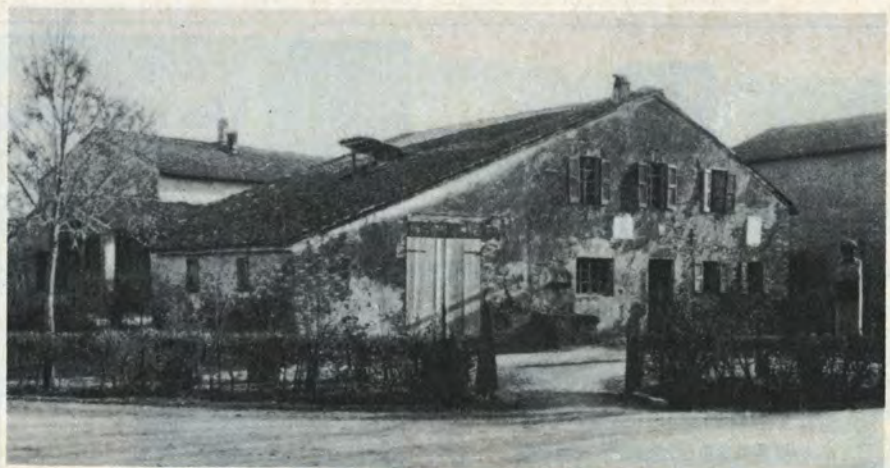
The son of a poor innkeeper, Giuseppe Fortunio Francesco Verdi was born in Le Roncole, on the Parma plain in Italy, October 10, 1813. He studied at the nearby town of Busseto and tried to enter the Milan Conservatory but was rejected. Undismayed, he composed and studied privately. A local benefactor provided financial assistance. Verdi began his operatic career in Milan in 1836 at



Verdi Monument in Golden Gate Park, presented by the local Italian community in 1914. (Permission to reproduce the photograph was granted by the courtesy of Mrs. Inez Bray Reed, in memory of her late husband. The book, "Monuments and Statues of California," was published in 1956 by Merrill A. Reed.)

the age of twenty three. In his lifetime, he composed twenty six operas. Four of these were translated into another language, one was revised and another rewritten. His last opera, *Falstaff*, was written at the age of eighty and is regarded by many as his greatest work. In form, harmonization and orchestration, it is considered a masterpiece. Displaying great musical versatility, his works also include many songs and several beautiful sacred choral pieces. The most notable are: Requiem for Manzoni, Pater noster (Dante), the Ave Maria, Laudi alla Virgine (Dante), the Stabat Mater and the Te Deum. He died in Milan on January 27, 1901 at the age of eighty-eight.

Human creative faculties are gifts



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Verdi's last photograph (1900.)

from God. Verdi used his talents to dignify man, thus best serving Him. The operatic stage represented a temple for Verdi's musical dramas. His music stirred the soul to its highest purpose. In this manner, he achieves the complete perfection of man's nature.


In 1914, thirteen years after the composer's death, thousands of San Francisco citizens met on the Music Concourse in Golden Gate Park to pay tribute to Verdi by dedicating a statue in his memory. On that memorable occasion, Luisa Tetrazzini sang a selection from *Aida*.

The monument in San Francisco was a gift of the local Italian community. Funds were raised by private subscriptions as well as from special performances of Verdi's operas. The statue is located opposite the south Music Concourse. It is the work of Orazio Grossoni of Milan, Italy where it was created and is most representative of Verdi's life and times. At the base, two youths, representing the new generation, are shown carrying the Banner of Victory and is symbolic of the ultra-nationalism of the Italian Youth Movement during that period. The figure of the Italian patriot holding aloft a wreath in his outstretched hand denotes the fulfillment of Italian Liberation. Verdi used the operatic stage as a forum to express his passion for human freedom and liberty the world over. Below the bronze bust of the composer are shown the Greek theatrical masks as symbols of Verdi's musical dramas.

The text on the bronze plaque is by Gabriele D'Annunzio, the Italian poet and novelist, (1863-1938). It speaks most eloquently as a final tribute to Verdi and his art.

"He drew his chorus from the deepest vortex of the striving masses. He voiced the hopes and sorrows of all humanity. He wept and loved for all."

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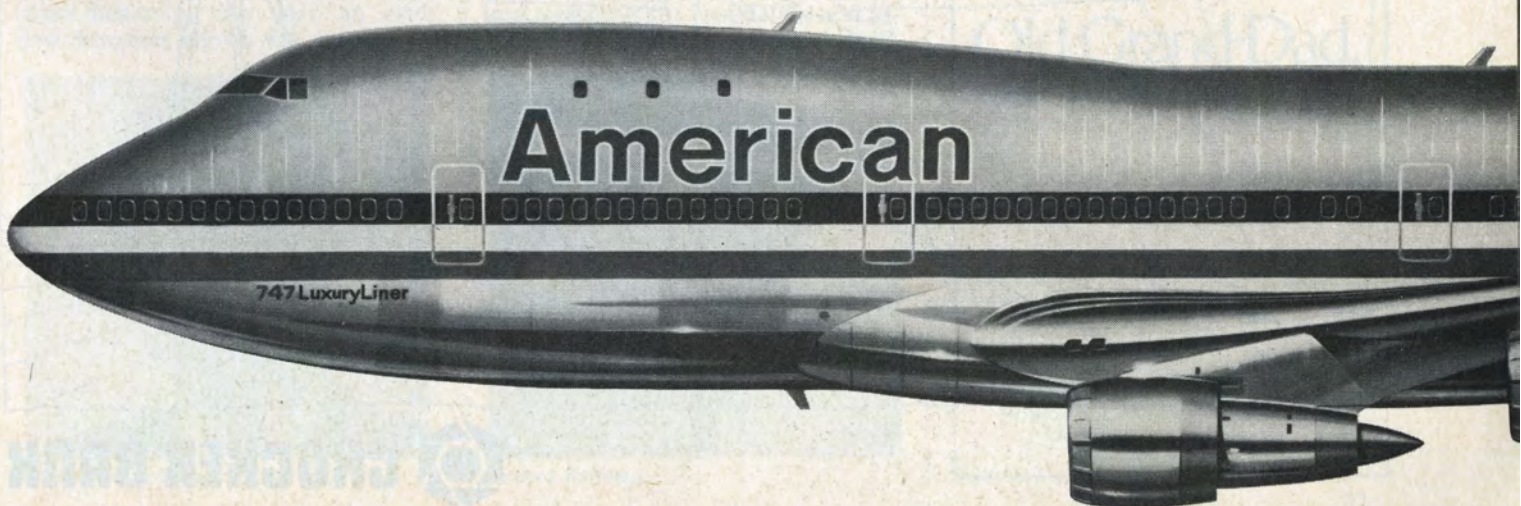
What can you say about an ice cream sundae except that it tastes good and you'll get one in First Class.



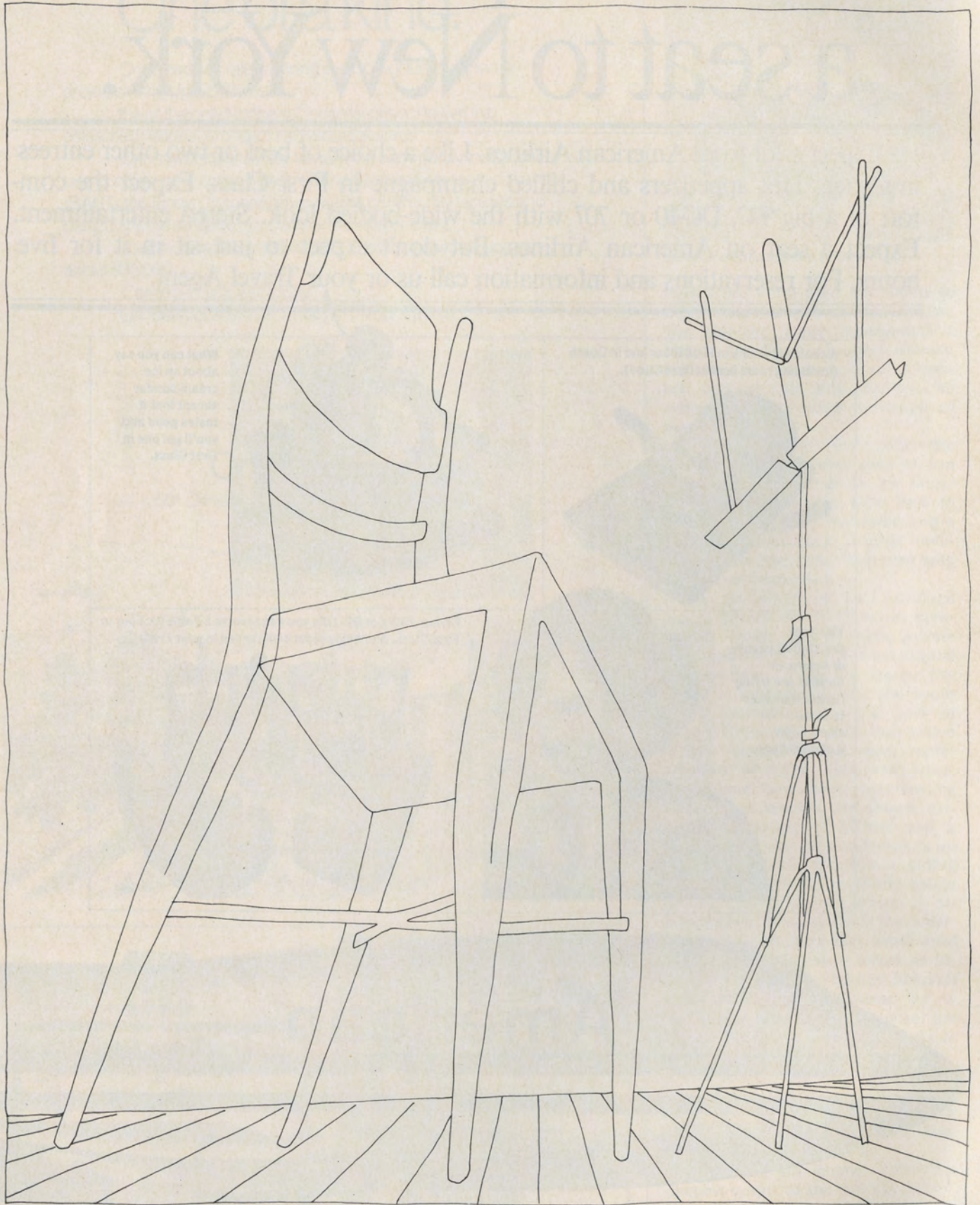
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# S.F. SYMPHONY FOUNDATION

## MEMBERSHIP CAMPAIGN

by JIM COPLAN

The sell-out crowd files into the Opera House as the 103 member orchestra begins to prepare for the arrival on-stage of Maestro Seiji Ozawa. In a few moments, the 1974 season of the San Francisco Symphony Orchestra will begin.

But months before the first note is sounded, thousands of man hours will have been devoted by volunteers around the bay who may have never picked up a musical instrument. For more goes into the making of a fine symphony orchestra than the momentary pleasure of sounds filling a concert hall. The annual \$4 million budget for the symphony is only about one-half raised from box office revenue. The remainder must be raised from corporations, individuals and foundations.

One organization joining in the effort to reduce the annual deficit of the symphony is the San Francisco Symphony Foundation. In September the foundation opens its 21st Annual Membership Campaign.

As many as 350 volunteers from all Bay Area communities will be counted among the moneyraisers helping to underwrite the symphony.

To call attention to the opening of the membership campaign, as well as the efforts of other symphony groups, public service ads have been donated, on a space available basis, in national publications during the first weeks of the campaign. They were prepared by William Boyd, a member of the foundation's board of directors, and a San Francisco marketing consultant.

Foundation memberships are \$20, with youth memberships (up to age 25) set at \$10. Under a special program beginning this year, an extra \$10 donation allows the foundation

to select a member of a senior citizen center for foundation membership.

The 1973 campaign raised approximately \$140,000 from a membership of 6,000, about half of whom were residents of cities outside San Francisco. Heading the 1974 campaign is Dr. Robert Newman, Peninsula physician.

Dr. Newman is expecting that the new campaign will exceed the 1973 totals. "Our main objective," he says, "is not necessarily money, although we are interested in that, but more than money, we're looking for a strong base of support."

Foundation president Richard Reisman also sees the emphasis as being people as well as fund raising. According to Reisman, the foundation serves as a link between the general public and the musicians.

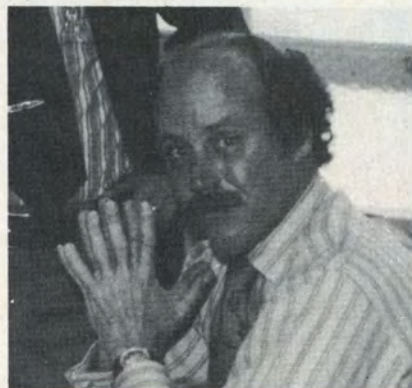
Reisman is the ninth president of the foundation, the first being Philip Boone who served for a term of four years. Reisman joined the foundation ten years ago and is in his second one year term as president.

As president, he attends to the administration duties involved in maintaining an office and staff on a year round basis. Handling the affairs of the day to day operation is a staff of four headed by Executive Director Florence Wager.

Besides the before-hand planning and follow-up work of the membership campaign, there are the foundation educational, travel and social affairs to manage. These activities include a July concert each year in Stern Grove with Maestro Arthur Fiedler conducting the symphony orchestra, special symphony concerts and rehearsals for foundation and association members, and travel pack-



Dr. Robert Newman



Richard Reisman

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ages, which since 1964, have included an African safari, Far East tour, European charters, and an Alaskan cruise. These are some of the benefits of belonging to the symphony foundation.

In addition, the foundation works with symphony leagues which have been established on a regional basis around the Bay Area.



Phillip S. Boone

The San Francisco Symphony Foundation was incorporated in November, 1953, by San Franciscan Phillip S. Boone to provide additional financial support to the symphony association to help it maintain the orchestra's first class standing.

Symphony supporters realized that the traditional means of support were going to have to be expanded. This meant that financial and aesthetic support from a broad base was needed to bolster large contributions already being received from corporations and individuals.

Officially, the foundation is not active in any way in managing or operating the symphony. That role falls to the San Francisco Symphony Association. The foundation helps to decrease the annual deficit of the symphony through direct contributions to the association's operating fund, and through the building of an endowment fund.

While the 1974 membership campaign is to begin on September 10, the opening gala will be held on September 27, when the foundation joins Liberty House in what may be the biggest social event in San Francisco this year.

Sponsored by Liberty House as a benefit for the foundation, a Royal Hawaii party for 3,000 guests will open the new San Francisco Liberty House, with activities on each of six floors, including live entertainment, a fashion show, and Hawaii dancers.

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**CRITICAL WORDS**



*The critic leaves at curtain fall  
To find, in starting to review it,  
He scarcely saw the play at all  
For watching his reaction to it.*

— E. B. WHITE

*O critics, cultured critics!  
Who will praise me after I am dead!*

— SAMUEL BUTLER

*I begin to get a little acquainted with  
my own strengths and weakness. Praise  
or blame has but a momentary effect  
on the man whose love of beauty in  
the abstract makes him a severe critic  
of his own works.*

— JOHN KEATS

*A good writer is not, per se, a good  
book critic. No more so than a good  
drunk is automatically a good bar-  
tender.*

— JIM BISHOP

*It is long since Mr. Carlyle expressed  
his opinion that if any poet or other  
literary creature could really be "killed  
off by one critic" or many, the sooner  
he was so dispatched the better; a sen-  
timent in which I, for one, humbly but  
heartily concur.*

— SWINBURNE

*The proper function of a critic is to  
save the tale from the artist who cre-  
ated it.*

— D. H. LAWRENCE

*It is only after long experience that men  
are able to define a thing in terms of  
its own genus, painting as painting,  
writing as writing. You can spot the  
bad critic when he starts by discussing  
the poet and not the poem.*

— EZRA POUND

*Just then, with a wink and a sly normal  
lurch,  
The owl, very gravely, got down from  
his perch,  
Walked round, and regarded his fault-  
finding critic  
(Who thought he was stuffed) with a  
glance analytic.*

— JAMES THOMAS FIELDS

*The praise of ancient authors proceeds  
not from the reverence of the dead,  
but from the competition and mutual  
envy of the living.*

— THOMAS HOBBS

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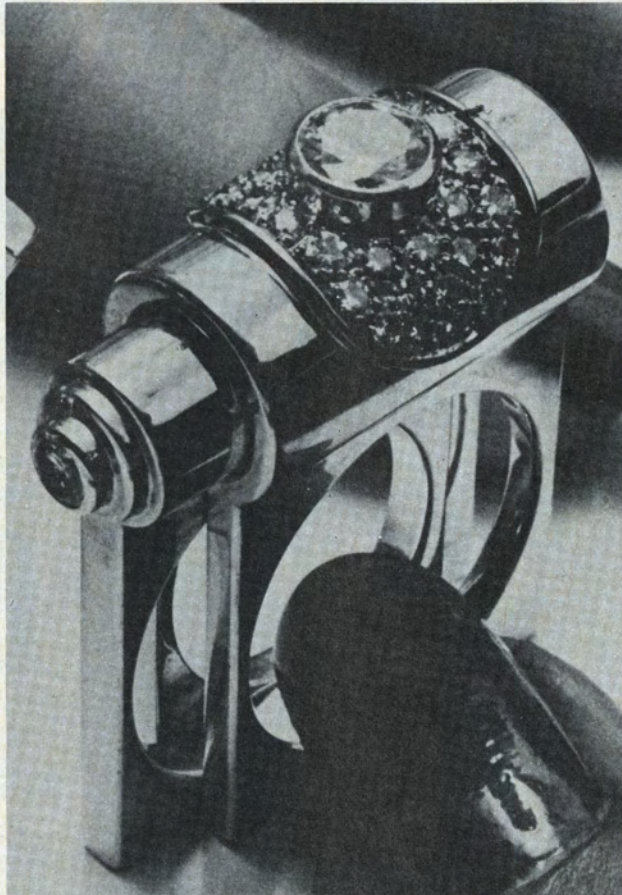
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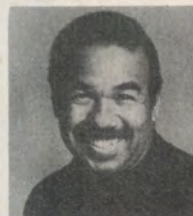
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# Garden Arts

Bob Goerner

Add to the list of growing shortages the common clay pot. Already affecting gardeners is the shortage of organic fertilizers, due both to increased demand and the disappearance or diversion to other uses of fish meal, hoof and horn, kelp and blood meal. And we hear the energy shortage will make more expensive the production of artificial fertilizers. But back to the clay pot and what it is that we may substitute for it and how it will affect our gardening.

Of course you may never have used clay pots. The greatly increased demand for potted plants has resulted in a shortage of clay pots that will last at least two more years, according to the National Clay Pot Manufacturers Association, and most house plants are now sold in plastic, also in short supply as you have heard.

But why should we concern ourselves with the scarcity of clay pots? Plastics are lighter, easier to clean. Perhaps they are not as pleasing to the eye but neither do they accumulate salts on the outside or furnish a home for growing algae. They don't do these things because air cannot move through the walls of metal or plastic. However plant roots need air as much as water or nutrients and so they grow better in the porous clay, according to soil scientists at the University of California. Actual examination of the root systems of identical plants grown in clay and plastic have proved this and quite a bit more, some of which contradicts information found for years in books on growing plants in containers.

Have you been putting "drainage" material in the bottom of your pots? Gravel or broken pot material? Actually that is the worst thing you can do, as a film made by the University of Washington clearly shows. Anytime you change the size of the soil particles you interfere with capillary action. Especially from small sizes, such as in sandy soil, to gravel or broken shards. The soil right above the larger material must reach complete saturation before it will run into the bigger holes. What happens is that water is held by surface tension on the face of the soil particles and water will be distributed evenly throughout the root zone only in soil

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of even texture. This principle is also vital in planting out potted material in garden soil that is larger in particle size than the growing medium in the container. The roots may not want to leave home and explore your garden. To encourage them you blend your garden soil with something similar to the planting mixture to make a transition zone.

But back to containers. Actual experience with gravel in the bottom of five gallon cans to "improve" drainage showed that the soil immediately above the gravel smelled foul and the roots were not as healthy as higher in the profile. Remember that anytime you raise the saturated soil area, such as right above the gravel, you have less area in which to grow good roots. And more area in which various root rots can develop.

Do you place a broken crock above the hole in the clay pot? Not for best results. If the soil mixture has the proper moisture content when you fill the pot very little will run out.

We have mentioned that plant roots need air as well as water and we have covered how to let the water drain out freely. Now we should point out that in clay the air also circulates through the pot walls, aiding root growth. This does not occur in plastic or metal and so the commercial growers have had to compensate for this in two ways. First by using lots of ground fir bark in the soil mix and secondly by holding back on the water. This latter is easier to do in a greenhouse where the air does not dry out the plants as the outdoors will. So when a plant leaves a greenhouse it is very light in weight due to its relative dryness. When you get it home, if it's an indoor plant, you may give it problems by over-watering. Take heed. One good sign of a quality-grown indoor plant is the clay pot. They can be sold more cheaply in plastic but you are most likely trading off quality for price.

When reusing clay pots it has been suggested that they be soaked and scrubbed thoroughly to destroy disease organisms. For home use a 1:50 solution of LF-10 (Lehn and Fink Products) for 10 minutes will do the job. Somewhat less effective is a 30 minute dip in Clorox diluted 1:9. Do not store the Clorox solution as it is quickly inactivated. Plastic or metal pots can be soaked for 3 minutes in 160° water.

A good rule of thumb for container gardeners might be to try about half as much watering in plastic or metal containers as in clay and to add more ground bark to the soil mixture to aid aeration.

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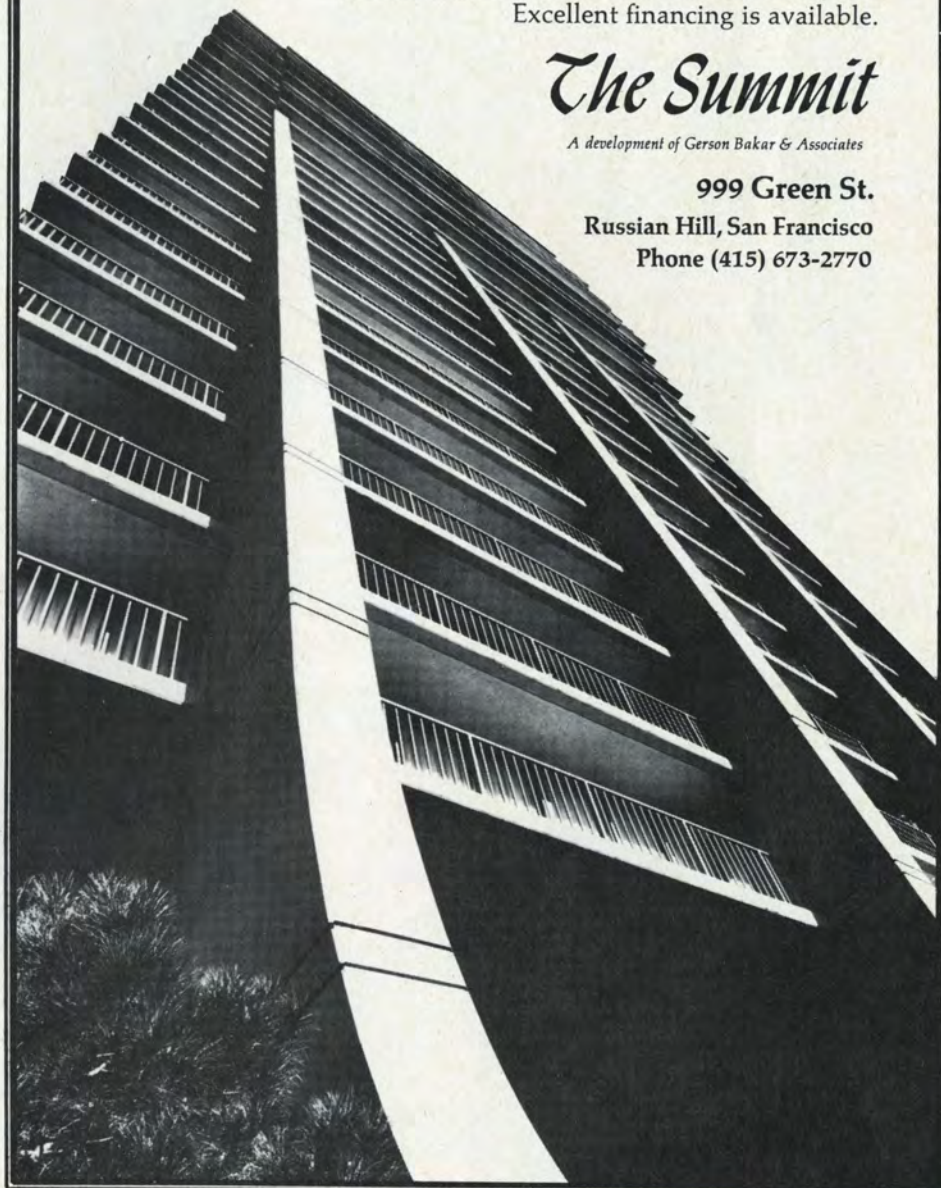
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## NEVADA ENTERTAINMENT GUIDE for OCTOBER 1974

### RENO

**Harrah's Reno (Headliner Room)**—(Reservations toll free 800/648-3773)  
thru Oct. 2—Mitzi Gaynor  
Oct. 3-16—Merle Haggard  
Oct. 17-25—Totie Fields  
Oct. 26-Nov. 13—Bill Cosby

**John Ascuaga's Nugget (Sparks)**—(Reservations toll free 800/648-1177)  
thru Oct. 9—Ed Ames  
Oct. 10-23—Liberace  
Oct. 24-Nov. 13—Jimmy Dean

### LAKE TAHOE

**Harrah's Tahoe (South Shore Room)**—(Reservations toll free 800/648-3773)  
thru Oct. 10—Sammy Davis Jr.  
Oct. 11-31—Jim Nabors

**Sahara Tahoe (High Sierra Room)**—(Reservations toll free 800/648-3327)  
Week-ends—to be announced

### LAS VEGAS

**Caesars Palace (Reservations 415/398-5500)**  
thru Oct. 9—Andy Williams  
Oct. 10-31—to be announced

**Desert Inn (Reservations toll free 800/634-6906)**  
thru Oct. 7—Jimmy Dean  
Oct. 8-Nov. 4—Bobbie Gentry

**Dunes (Reservations 415/397-7133)**  
Current—"Casino de Paris"

**Flamingo Hilton (Reservations 415/771-1200)**  
thru Oct. 2—Bobby Vinton and Charlie Callas  
Oct. 3-16—Lettermen and Corbett Monica  
Oct. 17-Nov. 6—Connie Stevens and Lonnie Shorr

**Frontier (Reservations toll free 800/634-6966)**  
thru Oct. 30—Wayne Newton  
Oct. 31-Nov. 20—Roy Clark and Diana Trask

**Las Vegas Hilton (Reservations 415/771-1200)**  
Thru Oct. 7—Liberace  
Oct. 8-28—Glen Campbell  
Opens Oct. 29—to be announced

**MGM Grand (Reservations toll free 800/634-6363)**  
thru Oct. 8—Sergio Franchi  
Oct. 9-31—to be announced

**Riviera (Reservations 415/421-6466)**  
thru Oct. 8—Engelbert Humperdinck  
Oct. 9-31—to be announced

**Sahara (Reservations toll free 800/634-6666)**  
thru Oct. 4—Rowan & Martin and Jerry Van Dyke  
Oct. 5-18—Buddy Hackett and James Darren  
Oct. 19-Nov. 4—Jerry Lewis and Mel Torme

**Sands (Reservations toll free 800/634-6901)**  
thru Oct. 8—Danny Thomas  
Oct. 9-29—Robert Goulet and Foster Brooks  
Oct. 30-Nov. 26—Rich Little and Jerry Vale

**Stardust (Reservations toll free 800/634-6988)**  
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by Charlotte Higgins



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"Maybe your company is different, but it seems that not too many people in Big Business were concerned with hiring women and minorities until current legislation forced them to do it—and then, those companies who were forced into it had the audacity to brag about it . . ."

James A. Bacigalupi Jr. asked for it and he certainly got it. Bacigalupi, Crocker Bank's vice president for civil affairs, was asked to deliver a speech to 35 senior high school students recognized for their scholastic achievement. His topic "Social Responsibility of Banks" brought an unexpected response which resulted in a revealing survey administered by the banker.

"I was speaking on a topic that I had used before. I had delivered this speech to an adult banking group and to credit representatives. This was the first time I had addressed a group of young people.

"They weren't rude or anything like that; in fact, they were almost too quiet. They weren't hostile, but their silence almost said to me 'Go ahead and say what you have to say about Big Business and we will sit here and listen quietly. We have our own ideas, however, and you're not likely to change them,'" Bacigalupi recalls.

In his talk about banking's social responsibility, Bacigalupi touched on various ways in which the financial world fulfills its role as corporate citizen. He briefly mentioned to the students specific programs designed to help minorities.

He further discussed banking's contributions to educational, cultural and ecological programs. Much of the speech was devoted to Crocker Bank's role in community culture activities and to the bank's responsibilities to its own employees.

Ironically, Bacigalupi began his speech expounding on business' awareness that public respect for the "Establishment" remained relatively low in the early 1970s. In spite of this, Bacigalupi admits that he was surprised at the negativism exhibited by this group of young people.

After he finished the talk, Bacigalupi asked the 35 young representatives of the "academic elite" to stand up and briefly describe their own career plans. The Crocker Bank vice president was a little disturbed by the answers



James A. Bacigalupi, Jr.

"Out of this group of very bright and promising young people, I can't recall one who expressed any desire or intention of going into business. Most of their career goals were in the areas of scientific research or the social sciences. For a person who has been in business most of his life, I was discouraged," Bacigalupi admits.

During the week after he had delivered the speech, Bacigalupi brooded over the silence of the group and their unanimous disinterest in business.

Feeling that he would like more feedback concerning his speech and the subject of Big Business in general, he compiled a questionnaire which he sent back to the students. In it, he asked the students to name the things about Big Business "that arouse indignation in you."

"It was a simple questionnaire, nothing scientific or sophisticated. I was hoping to get their honest reactions about business and about my speech concerning banks and their social responsibility. Their answers told me frankly what they thought and after reading them, I somehow wanted to communicate to other business people some of the things I learned from the survey and from those young people," he explains.

Looking through the questionnaires is an educational process in itself. Although a number of the students maintained that young people judge Big Business for themselves rather than automatically assuming that it is bad, most of them indicated that they had little regard for Big Business or its role as corporate citizen.



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Several of the honor students accused Big Business of being obsessed with the profit factor, disregarding the quality of its products, the interests of consumers or the welfare of its own employees.

As one of the young people said rather frankly, "I feel that Big Business cares very little about what the public really thinks; they just put up a big front."

Another of the students, willing to give Big Business the benefit of the doubt, stated in the questionnaire "... it is hard to believe what is being said. Basically, therefore, what is wrong with Big Business is the way it comes off to youth. Even the real achievements toward betterment come off the wrong way. The approach is wrong—the listener feels as though he is being conned."

Although expressing no overwhelming trust for business in general and banking in particular, the students were impressed with Bacigalupi's interest in their ideas and feelings.

"I suppose that I was caught off guard by the whole experience. I should have been more prepared. Having received positive responses from bank-related professionals, I suppose that it never occurred to me that there were those who had negative feelings.

"From this encounter, I learned that representatives of business, including myself, must be prepared for criticism as well as praise. I am not saying the criticism is going to come exclusively from young people. I am saying that the public in general is commenting on the things we do and say," he warns.

"After reading the students' responses, I decided that I had better go about things in a new way," the Crocker Bank vice president admits. "I evidently need to rephrase or redo my whole approach to young people particularly. I never intend to talk down to them, but I want to make the message from business as clear as possible from now on.

"Evidently we are telling the story the wrong way. We must tell the public what we are doing as a corporate citizen—what we are doing Extra-Profit. This means abandoning false modesty, but, at the same time, not bragging or unjustifiably boasting.

"It is really a difficult thing," Bacigalupi says. "The concept of corporate social responsibility is rather inexact. But I learned from this one group of young people that representatives of business should be willing to tell it like it is, be prepared to be criticized, and learn from the criticism."

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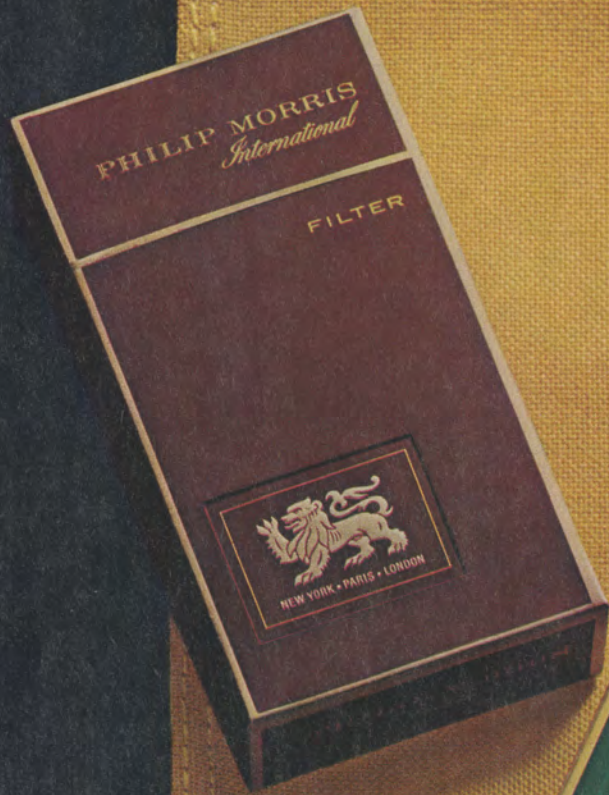
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# CRITICAL WORDS



*Playwrights are like men who have been dining a month in an Indian restaurant. After eating curry night after night, they deny the existence of asparagus.* — PETER USTINOV

*You may be as vicious about me as you please. You will only do me justice.* — RICHARD BURTON

*The television critic is forced to be literate about the illiterate, witty about the witless and coherent about the incoherent.* — JOHN CROSBY

*An actor is never so great as when he reminds you of an animal—falling like a cat, lying like a dog, moving like a fox.* — FRANCOIS TRUFFAUT

*When a radio comedian's program is finally finished it slinks down Memory Lane into the limbo of yesterday's happy hours. All that the comedian has to show for his years of work and aggravation is the echo of forgotten laughter.* — FRED ALLEN

*Actor and burglars work better at night.* — SIR CEDRIC HARDWICKE

*The average Hollywood film star's ambition is to be admired by an American, courted by an Italian, married to an Englishman and have a French boy friend.* — KATHERINE HEPBURN

*Suspense (in the entertainment sense) is agony suffered by a spectator, endured in the comfort of a seat.* — ALFRED HITCHCOCK

*I hate television. I hate it as much as peanuts. But I can't stop eating peanuts.* — ORSON WELLES

*Nobody can be exactly like me. Sometimes even I have trouble doing it.* — TALLULAH BANKHEAD



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<i>Assistant Stage Directors</i>	Bruce Donnell*, Brian Gray, Daniel Helfgot
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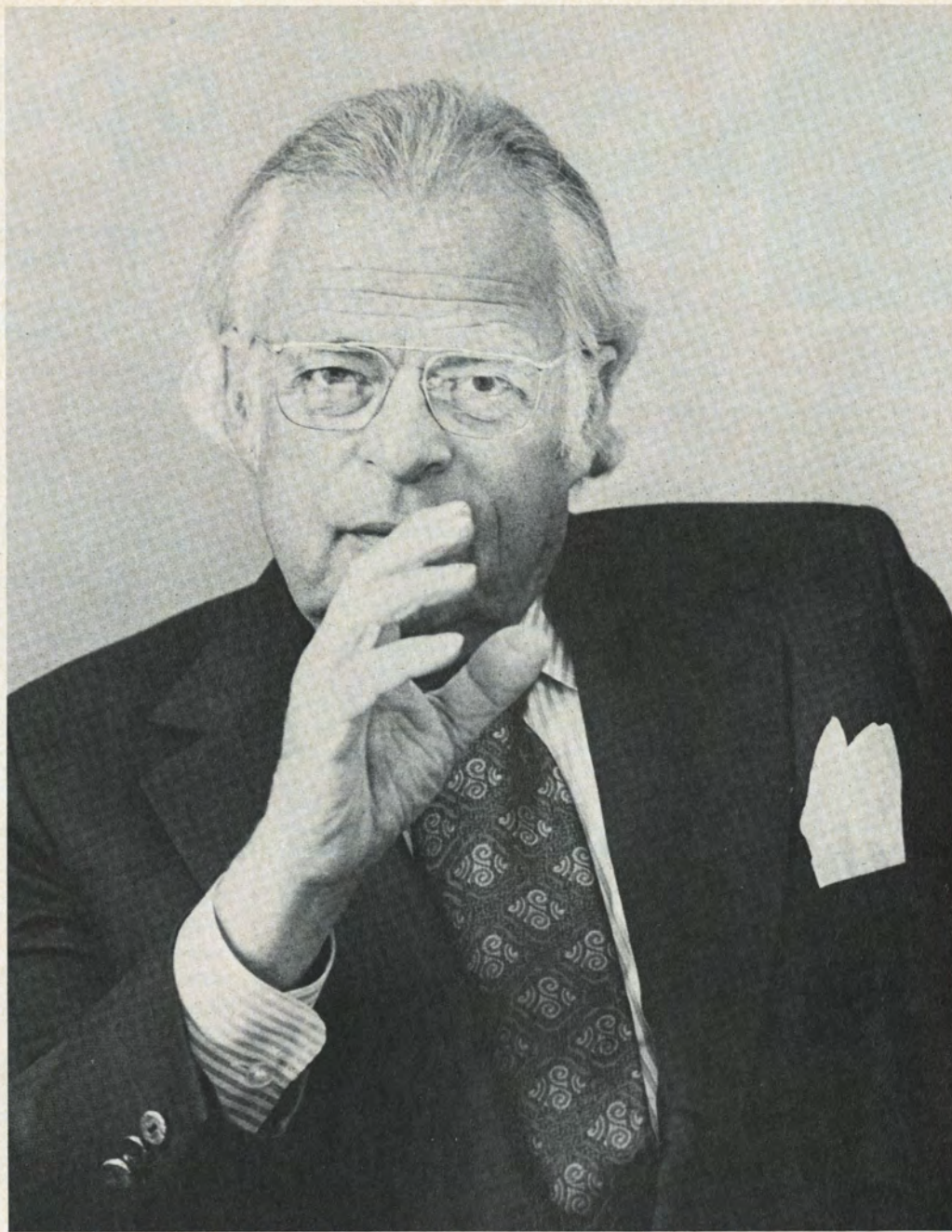
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As the curtain goes up tonight and each night throughout the season, I wish to pay special tribute to those unseen people who work for San Francisco Opera behind the scenes: our administrative staff, small in relation to the scope of all the opera's activities, and our extraordinary production and technical teams. All these talented men and women labor long hours in severely inadequate facilities, and it is only through their concern, devotion, and imagination that San Francisco Opera is able to succeed.

One of my aims is to better the working conditions under which we produce opera. A major step toward this goal will be a sorely-needed Addition to the backstage of the Opera House and the construction of an Annex providing us with now non-existent rehearsal facilities—planned as part of the project which will give San Francisco a modern complex of performing arts facilities.

San Francisco opera is proud of the unique partnership it has established with the people of the City, of the Bay Area, of California, and indeed, of the West. The progress of the last half century could not have been achieved without the growing support of our many loyal friends, who now fill the Opera House to capacity for each performance and whose generosity has made possible the continuation and expansion of the six branches of San Francisco Opera.

To all of you who share with us the tribulations and the joy of opera, my warmest personal gratitude and appreciation.

*Paul Miller*



Each year, San Francisco Opera is more brilliant and exciting than in years past and I believe 1974, the 52nd consecutive season, will be no exception. Opening with "Manon Lescaut," in commemoration of the fiftieth anniversary of the death of Giacomo Puccini, there will be sixty performances of eleven operas, including one, "Esclarmonde," which has its first San Francisco performance. Under the brilliant leadership of Kurt Herbert Adler, our general director, the San Francisco Opera will again demonstrate that it numbers among the few great opera companies in the world. That the San Francisco Bay Area community recognizes this to be so is demonstrated by the continuing demand for

tickets. Recent years have resulted in nearly 100% capacity attendance and there is similar demand this year, even with three more performances than in 1973.

When we think of San Francisco Opera, we must remember not only the International Fall Season which is now here but the other member companies of the San Francisco Opera family—Spring Opera Theater, Western Opera Theater, San Francisco Opera Auditions, and the Merola Opera Program, and for the first time in 1974, a lunch-hour series of short, informal programs called Brown Bag Opera. Lack of space precludes discussion of each of these fine programs. San Francisco should be proud that no company in this country can boast of such a scope of operatic activity; we are, indeed, unique.

A necessary ingredient of a major opera company is the presentation of new operas and new productions of old favorites; this season includes one of the former and three of the latter. New productions are extremely costly and depend on the generosity of donors with a special interest in them, and we express our special appreciation to those whose gifts made them possible. "Manon Lescaut" is made possible by a generous gift from the G.H.C. Meyer Family Foundation. Mr. Meyer was for many years preceding his death in 1973 a member of the Board of Trustees of the War Memorial and served as President of the Board for several years; he was also for many years a member of the Board of San Francisco Opera. "Tristan und Isolde" is made possible by Mr. and Mrs. Daniel E. Koshland. We are indebted to Mrs. Rudolph Light for "Esclarmonde" and our Vice President and Treasurer, James D. Robertson, who gave us "Rigoletto" in 1973, gives us "Don Giovanni" in 1974.

Opera has to be classified as a "labor-intensive" endeavor and the effects of inflation are felt more keenly than in most other endeavors. As costs increase, very little opportunity exists to increase "productivity." Nor can "quantity" be reduced as is the case of the five-cent candy bar. And, of course, our standards will not permit any decrease in the "quality" of our performances; indeed, superior quality is our only claim for greatness. Ticket sales in recent years have covered about 60% of costs; this year, they will cover a lesser proportion, since costs have increased dramatically and ticket prices have been held to nearly the same levels. Thus more than 40% of our costs must be raised from other sources—the guarantors, donations from individuals, foundations and corporations and grants from local and federal governments. In recent years, through the efforts of the officers, the Board of Directors, other interested individuals and the generosity of many, we have held our own, but the battle to keep afloat financially is never over. While hundreds of opera lovers help each year, a broader base of support is necessary and efforts to achieve this are underway. If you are not now a contributor to the annual fund drive, won't you please join?

As was mentioned in last year's letter, we have embarked on an Endowment Fund campaign, the announced goal of which is to establish a Fund of \$5,000,000. The campaign, under the leadership of Emmett G. Solomon, recently retired Chairman of Crocker National Bank, was launched with a gift of one million dollars from an anonymous donor. Since then, the directors have committed themselves to a substantial amount. An intensive effort will be made over the next few months to reach the goal, with the help of all our friends in the community. While income from the Fund will contribute toward meeting the increasing annual deficit, it should be emphasized that the Endowment Fund will not eliminate the need for the annual fund drive or the need for continuing contributions from our other sources.

We also wish to express our deep appreciation for major direct and indirect financial support from the National Endowment for the Arts, National Opera Institute, and the Ford Foundation, to Mayor Joseph L. Alioto, Chief Administrative Officer Thomas J. Mellon, the City and County of San Francisco and the War Memorial Board, which assist our efforts in so many ways. We are also appreciative of the friendly cooperation which we receive from O.P.E.R.A. America, of which San Francisco Opera is a member. Once again, a live broadcast of each opera will be heard over KKHJ AM/FM in San Francisco, and for the first time over KFAC AM/FM, the classical music station in Los Angeles. Thanks to Standard Oil Company of California, the L. J. and Mary C. Skaggs Foundation of Oakland, California, and Southern California Gas Company radio listeners will be able to enjoy performances they would not otherwise be able to hear.

This letter would not be complete without expressing our most sincere gratitude to William H. Orrick, Jr. for his superb contributions to San Francisco Opera as President from 1971 until July 1974, when he resigned upon his appointment as Judge of the U.S. District Court. Bill Orrick worked hard and effectively, particularly in improving our financial condition, and San Francisco Opera is better because of his excellent leadership. We wish him well in his new career which we are confident will be carried out with distinction.

*Walter M. Baird*  
 WALTER M. BAIRD,  
 President, San Francisco Opera Association

SAN FRANCISCO

opera  
 52nd Season

## REPERTOIRE 1974 SEASON

Opening Night

Friday, September 13, 8:00

**MANON LESCAUT** PUCCINI

New production, made possible by a generous gift from the G.H.C. Meyer Family Foundation

Price, Jones/Merighi, Patrick, Capecci, Harness, Miller, Frank, Courtney, Manton, Hawkins  
 Conductor: Giovaninetti  
 Production: Zuffi  
 Designer: Zuffi  
 Chorus Director: Ryan

Saturday, September 14, 7:00

**PARSIFAL** WAGNER

Randova, Matsumoto, Forst, Felty, Benson, Daniels, Jones/Thomas, Stewart, Moll, van Ginkel, Booth, Hawkins, Burgess, Cooper  
 Conductor: Suitner  
 Stage Director: G. Hager  
 Revised Production: Darling  
 Costume Designer: Skalicki  
 Chorus Director: Ryan

Tuesday, September 17, 7:00

**PARSIFAL** WAGNER

Wednesday, September 18, 8:00

**MANON LESCAUT** PUCCINI

Friday, September 20, 7:00

**PARSIFAL** WAGNER

Saturday, September 21, 8:00

**MANON LESCAUT** PUCCINI

Sunday, September 22, 2:00

**SALOME** STRAUSS

Rysanek-Gausmann, Varnay, Garabedian, Felty/Hopf, Nimsger, Neill, Booth, Cooper, Hawkins, Courtney, Miller, Burgess, Harness, Manton, Frank, Magary  
 Conductor: Suitner  
 Stage Director: Lehnhoff  
 Designer: W. Wagner  
 Realized by: Darling

Tuesday, September 24, 8:00

**MANON LESCAUT** PUCCINI

Wednesday, September 25, 7:00

**PARSIFAL** WAGNER

Friday, September 27, 8:00

**MANON LESCAUT** PUCCINI

Saturday, September 28, 8:00

**SALOME** STRAUSS

Sunday, September 29, 1:30

**PARSIFAL** WAGNER

Tuesday, October 1, 8:00

**SALOME** STRAUSS

Wednesday, October 2, 8:00

**MADAMA BUTTERFLY** PUCCINI

Scotto, Forst, Jones/Carreras, Patrick, Frank, Cooper, Booth, Miller, Harvey  
 Conductor: Adler  
 Stage Director: G. Hager  
 Designer: Businger  
 Chorus Director: Ryan

Friday, October 4, 8:00

**SALOME STRAUSS**

Saturday, October 5, 8:00

**MADAMA BUTTERFLY PUCCINI**

Sunday, October 6, 2:00

**MANON LESCAUT PUCCINI**

Tuesday, October 8, 8:00

**MADAMA BUTTERFLY PUCCINI**

Friday, October 11, 7:00

**TRISTAN UND ISOLDE WAGNER**

*New production, made possible by a generous gift from Mr. and Mrs. Daniel E. Koshland*

Nilsson, Minton/Thomas, Vermeersch, Moll, Harness, Neill, Manton, Hawkins

Conductor: Varviso

Production: Haugk

Designer: Weyl

Chorus Director: Ryan

Saturday, October 12, 8:00

**SALOME STRAUSS**

Sunday, October 13, 2:00

**MADAMA BUTTERFLY PUCCINI**

Tuesday, October 15, 7:00

**TRISTAN UND ISOLDE WAGNER**

Wednesday, October 16, 8:00

**LA CENERENTOLA ROSSINI**

von Stade, Matsumoto, Nadler/Benelli, Capecci, Montarsolo, Davis

Conductor: Pritchard

Production: Ponnelle

Designer: Ponnelle

Chorus Director: Ryan

Friday, October 18, 8:00

**MADAMA BUTTERFLY PUCCINI**

Saturday, October 19, 7:00

**TRISTAN UND ISOLDE WAGNER**

Tuesday, October 22, 8:00

**LA CENERENTOLA ROSSINI**

Wednesday, October 23, 8:00

**ESCLARMONDE MASSENET**

*New production, made possible by a generous gift from Mrs. Rudolph Light*

Sutherland, Tourangeau/Aragall, Kerns, Grant, Booth, Harness, Burgess

Conductor: Bonyng

Production: Mansouri

Designer: Montresor

Chorus Director: Ryan

Choreographer: Vesak

Thursday, October 24, 7:00

**TRISTAN UND ISOLDE WAGNER**

Saturday, October 26, 2:00

**LA CENERENTOLA ROSSINI**

Saturday, October 26, 8:00

**ESCLARMONDE MASSENET**

Sunday, October 27, 1:30

**TRISTAN UND ISOLDE WAGNER**

Tuesday, October 29, 8:00

**ESCLARMONDE MASSENET**

Wednesday, October 30, 8:00

**OTELLO VERDI**

Loregar, Nadler/King, Wixell, J. Walker, Grant, Burgess, Cooper, Courtney

Conductor: Lopez-Cobos

Production: Ponnelle

Designer: Ponnelle

Chorus Director: Ryan

Friday, November 1, 8:00

**LA CENERENTOLA ROSSINI**

Saturday, November 2, 2:00

**ESCLARMONDE MASSENET**

## SAN FRANCISCO

# opera

52nd Season

Artists

Jacquelyn Benson  
Sharon Daniels\*  
Janice Felty\*  
Judith Forst\*  
Edna Garabedian  
Hermione Gingold\*\*  
Gwendolyn Jones  
Sung-Sook Lee\*  
Pilar Lorengar  
Carol Malone\*\*

John Alexander  
Giacomo Aragall  
Ugo Benelli\*  
Philip Booth  
Gary Burgess  
Renato Capecci  
Jose Carreras  
Lawrence Cooper  
James Courtney\*  
E. Lee Davis\*  
Stafford Dean\*  
Joseph Frank\*  
Clifford Grant  
William Harness\*  
Colin Harvey

Shigemi Matsumoto  
Yvonne Minton\*  
Sheila Nadler  
Birgit Nilsson  
Leontyne Price  
Eva Randova\*\*  
Katia Ricciarelli\*  
Leonie Rysanek-Gausmann  
Renata Scotto\*  
Beverly Sills

Terrence Hawkins\*  
James Hooper\*  
Hans Hopf\*  
Robert Kerns\*  
James King  
Richard Magary  
Spiro Malas  
Raymond Manton  
Giorgio Merighi\*  
John Miller  
Kurt Moll\*  
Paolo Montarsolo  
William Neill  
Siegmond Nimsgern\*  
Julian Patrick\*

Joan Sutherland  
Anna Tomowa-Sintow\*\*  
Huguette Tourangeau  
Claramae Turner  
Julia Varady\*\*  
Astrid Varnay  
Frederica von Stade  
Sandra Walker

Luciano Pavarotti  
Louis Quilico  
Roger Soyer  
Thomas Stewart  
Eric Tappy\*\*  
Jess Thomas  
Giorgio Tozzi  
Peter van Ginkel\*  
Jef Vermeersch\*\*  
William Wahman\*\*  
John Walker  
Dieter Weller\*\*  
Ingvar Wixell

\*San Francisco opera debut  
\*\*American opera debut

## Chorus

Katherine Acord  
Kathy Anderson  
Tommie Anderson  
Candida Arias  
Sonya Badasov  
Doris Baltzo  
Norma Bruzzone  
Suzanne Compton  
Cynthia Cook  
Louise Corsale  
Beverley Finn  
Judith F. Hansen  
Lisa Louise Hill  
Phyllis Huie  
Tamaki Iida  
Cecilia MacLaren  
Irene Moreci  
Ramona Mori  
Paula Vi Murphy  
Rose Marie  
Anna Marie Riesgo  
Dolores San Miguel  
Patricia Schuman  
Bonnie Shapiro  
Claudine Spindt  
Penelope Theurer Rains  
Lola Lazzari Simi  
Alma Wells  
Weslia Whitfield  
Sally Winnington  
Arlene Woodburn  
Garifalia Zeissig

M.W.B. Adamson  
Winther Andersen  
Robert Bell  
Michael Bloch  
Jan Budzinski  
David M. Cherveney  
Joseph A. Ciampi  
Angelo Colbasso  
Ken Criste  
Robert DeLany  
John Del Carlo  
Dale Emde  
Don Forbes  
Stan Gentry  
John L. Glenister  
William Hinshaw  
Jack Hudnall  
Jonathan Huie  
Kenneth Hybloom  
Rudy Jungberg  
Robert Klang  
Conrad Knipfel  
Eugene Lawrence  
Kenneth MacLaren  
Kenneth Malucelli  
R. Clyde McCracken  
Thomas McEachern  
James Meyer  
Thomas Miller  
Jim Mosbacher  
Eugene Naham  
Charles Pascoe  
Ed Pogan  
Albert Rodwell  
Robert Romanovsky

Lorenz Schultz  
John Segale  
J.C. Stith  
Francis Szymkun  
James Tarantino  
David Tigner  
John Trout  
John Walters  
Lee Woodriff  
Wayne Zarr

## Ballet

Deborah Brooks  
Peggy Davis  
Mela Fleming  
Wendy Holt  
Stephanie Jones  
Linda Kostalik  
Judanna Lynn  
Daisy McVay  
Juliana Sakowsky  
Katherine Warner  
Deborah Williamsen  
  
Dudley Brooks  
Richard Browne  
Val Caniparoli  
Michael Gleason  
William Harris  
Glen Hasstedt  
Alfonzo Hidalgo  
C. Trip Pierce  
Virgil Pearson Smith  
Bruce Bain, *Ballet Captain*



SAN FRANCISCO

# opera

52nd Season

Orchestra

## 1st Violin

Peter Schaffer  
*Concertmaster*  
William E. Pynchon  
Ferdinand M. Claudio  
Ervin Mautner  
Silvio Claudio  
Ezequiel Amador  
Mafalda Guaraldi  
Everett O'Bannon  
George Nagata  
Ernest Michaelian  
Harry Moulin  
Michael Sand

## 2nd Violin

Felix Khuner  
*Principal*  
Herbert Holtman  
Bruce Freifeld  
Barbara Riccardi  
Robert Galbraith  
Gail Schwarzbart  
Carol Winters  
Eva Karasik  
William Rusconi

## Viola

Rolf Persinger  
*Principal*  
Detlev Olshausen  
Lucien Mitchell  
Asbjorn Finess  
Kenneth Harrison  
Jonna Hervig  
Ellen Smith

## Cello

Lawrence Lenske  
*Principal*  
Rolf Storseth  
Tadeusz Kadzielawa  
David Kadarauich  
Helen Stross  
Judyiyaba

## Bass

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

## Flute

Walter Subke  
*Principal*  
Lloyd Gowen  
Gary Gray

## Piccolo

Lloyd Gowen  
Gary Gray

## Oboe

James Matheson  
*Principal*  
Raymond Duste  
Deborah Henry

## English Horn

Raymond Duste

## Clarinet

Philip Fath  
*Principal*  
Donald Carroll  
David Breedon

## Bass Clarinet

Donald Carroll

## Bassoon

Walter Green  
*Principal*  
Jerry Dagg  
Robin Elliott

## Contrabassoon

Robin Elliott

## French Horn

Arthur D. Krehbiel  
*Principal*  
David Sprung  
*Principal*  
James Callahan  
Jeremy Merrill  
Larry Osborne

## Trumpet

Donald Reinberg  
*Principal*  
Edward Haug  
Philip Shoptaugh

## Trombone

Ned Meredith  
*Principal*  
Carla Rosenblum  
John Bischof

## Tuba

Floyd Cooley

## Timpani

Elayne Jones

## Percussion

Lloyd Davis  
Peggy C. Lucchesi

## Harp

Anne Adams  
Marcella De Cray

## Personnel Manager

Mitchell I. Ross

## Librarian

Lauré Campbell

Saturday, November 2, 8:00

**OTELLO** VERDI

Sunday, November 3, 2:00

**LA CENERENTOLA** ROSSINI

Tuesday, November 5, 8:00

**OTELLO** VERDI

Wednesday, November 6, 8:00

**DON GIOVANNI** MOZART

*New production, made possible by a generous gift from James D. Robertson*

Tomowa-Sintow, Varady, Malone/Soyer, Tappy, Dean, Cooper, Booth  
Conductor: Pritchard  
Production: Everding  
Designer: Businger  
Chorus Director: Ryan  
Choreographer: Vesak

Friday, November 8, 8:00

**ESCLARMONDE** MASSENET

Saturday, November 9, 8:00

**DON GIOVANNI** MOZART

Sunday, November 10, 2:00

**OTELLO** VERDI

Tuesday, November 12, 8:00

**DON GIOVANNI** MOZART

Wednesday, November 13, 8:00

**LUISA MILLER** VERDI

*Production from Teatro Comunale, Genoa, Italy*

Ricciarelli, Tourangeau, Jones/Pavarotti, Quilico, Tozzi, Weller, Frank  
Conductor: Lopez-Cobos  
Stage Director: de Tomasi  
Designer: Padovani  
Chorus Director: Ryan

Friday, November 15, 8:00

**OTELLO** VERDI

Saturday, November 16, 8:00

**LUISA MILLER** VERDI

Sunday, November 17, 2:00

**DON GIOVANNI** MOZART

Tuesday, November 19, 8:00

**LUISA MILLER** VERDI

Wednesday, November 20, 8:00

**THE DAUGHTER OF THE REGIMENT** DONIZETTI

*Production from Houston Grand Opera and San Diego Opera*

Sills, Turner, Gingold/Alexander, Malas, Courtney, Frank, Miller, Harvey  
Conductor: Guadagno  
Production: Mansouri  
Designer: Montresor  
Chorus Director: Ryan

Friday, November 22, 8:00

**DON GIOVANNI** MOZART

Saturday, November 23, 2:00

**MADAMA BUTTERFLY** PUCCINI

Lorengar, S. Walker, Felty/King, Kerns, Frank, Booth, Cooper, Miller, Harvey  
Conductor: Adler  
Stage Director: G. Hager  
Set Designer: Businger

Saturday, November 23, 8:00

**THE DAUGHTER OF THE REGIMENT** DONIZETTI

Sunday, November 24, 2:00

**LUISA MILLER** VERDI

Tuesday, November 26, 8:00

**THE DAUGHTER OF THE REGIMENT** DONIZETTI

## TICKET INFORMATION

### San Francisco Opera—Symphony Box Offices

LOBBY, WAR MEMORIAL OPERA HOUSE: Van Ness at Grove, 626-8345  
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.

Wednesday, November 27, 8:00  
MADAMA BUTTERFLY PUCCINI

Thursday, November 28, 8:00  
THE DAUGHTER OF  
THE REGIMENT DONIZETTI

Friday, November 29, 8:00  
LUIA MILLER VERDI

Saturday, November 30, 2:00  
DON GIOVANNI MOZART

Saturday, November 30, 8:00  
MADAMA BUTTERFLY PUCCINI

Sunday, December 1, 2:00

THE DAUGHTER OF  
THE REGIMENT DONIZETTI

Casts do not change unless otherwise  
indicated

### OPERA GUILD STUDENT MATINEES

Friday, October 25, 1974 at 1:30  
Tuesday, October 29, 1974 at 1:30  
Tuesday, November 12, 1974 at 1:30  
Tuesday, November 19, 1974 at 1:30  
Tuesday, November 26, 1974 at 1:30

**MADAMA BUTTERFLY** Puccini  
Lee, Felty, Jones/Harness, Hooper, Frank,  
Harvey, Miller, Booth, Cooper  
Conductor: Ryan/Simmons  
Stage Director: Hager  
Designer: Businger

### BOYS CHORUS

Eric Arndt	Richard Morrison
Timothy Bass	Christopher Nomura
Keith Cerny	Mark Paxson
Eric Chan	Todd Perry
Michael Cucek	Damir Priskich
Zachary Griffin	Michael Pruger
Matthew Hethcoat	Edward Rex
Eric Hutchinson	Michael Roper
Jeffrey Hutchinson	Timothy Salaver
Scott Johnston	Michael Shirley
Peter Larson	Jeffrey Silver
Stephen Luzmoor	Alan Stevens
Robbie McAlister	Jonathan Yuen
Kevin McGinnis	

### UNUSED TICKETS

Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning 626-8345. If tickets are re-sold, the proceeds will be used to benefit the San Francisco Opera and their value will be tax deductible for the subscriber.

## SAN FRANCISCO

# opera

52nd Season GUILD

### Executive Committee

Mrs. Frederick O. Koenig	Chairman
Mrs. Robert L. Biben	Vice Chairmen
Mrs. Donald G. Fisher	
Mrs. Bradford Walker	
Mrs. Peter M. Zuber	Secretary
Mrs. Charles M. Quarre	Treasurer
Mrs. Joseph D. Cuneo	Ways and Means
Mrs. Lolita B. Nichols	Past President

### Members-at-large

Mrs. Philip E. Barton  
Mrs. Warren J. Coughlin  
Mrs. John S. Ehrlich  
Mrs. F. Herbert Hoover  
Mrs. James J. Ludwig  
Mrs. Arch Monson, Jr.  
Mrs. Donald N. Pritzker  
Mrs. John A. Traina, Jr.

### Opera Guild Student Matinees

**MADAMA BUTTERFLY** (in Italian) Puccini  
Friday, October 25, at 1:30  
Tuesday, October 29, at 1:30  
Tuesday, November 12, at 1:30  
Tuesday, November 19, at 1:30  
Tuesday, November 26, at 1:30

### WAR MEMORIAL OPERA HOUSE

(Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial)

Honorable JOSEPH J. ALIOTO  
Mayor, City and County of San Francisco

### TRUSTEES

Gregory A. Harrison President	Mrs. Joseph D. Cuneo Vice President
Mrs. Joseph L. Alioto Philip S. Boone Fred Campagnoli George T. Davis George Gund	Prentis Cobb Hale Sam K. Harrison Moses Lasky Mrs. Madeleine H. Russell
Claude Jarman, Jr. Managing Director	Donald J. Michalske Executive Secretary and Assistant Managing Director

Hot buffet service in lower level one hour prior to curtain time.  
Refreshments in the box tier on mezzanine floor, grand tier and dress circle during all performances.  
Opera glasses are available for rent in the lobby.

### PATRONS ATTENTION PLEASE!

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.

SAN FRANCISCO OPERA

# ACTION

Mrs. Robert L. Richards *Chairman*  
 Mrs. Jonathan Gifford *Vice Chairman*  
 Mrs. Nicholas Gannam *Secretary*  
 Mrs. L.W.T. May *Treasurer*

**Bay Area Chapters**

**East Bay** Mrs. Heiko T. de Man  
**Marin** Mrs. Thomas E. Wynn  
**North Peninsula** Mrs. Donald N. Ravitch  
**San Francisco** Mrs. Patricia W. Lewis  
**Sonoma** Mrs. John J. Bonnoitt  
**South Peninsula** Mrs. Robert van Vleck Anderson

San Francisco Opera Action was created in 1967 to increase awareness of San Francisco Opera and to stimulate interest in opera in general.

Opera Action works in close cooperation with the Company's staff and in particular with the Publicity Department, enabling it to greatly extend its reach and activity.

Opera Action's varied duties include:

- Staffing Plaza concerts and Brown Bag Opera
- Distributing posters and brochures
- Arranging for displays in store windows
- Clerical work in Opera House
- Subscriber's Libretto Service
- Previews
- Hospitality for artists
- Greeting artists at airport

Those interested in actively working on behalf of the San Francisco Opera should call:

344-8356—From the Peninsula  
 435-2063—From all other areas

## *Western Opera Theater*

The educational and touring subsidiary of  
 San Francisco Opera

1974/1975 SEASON

December - May

*Repertory:*

Rossini THE BARBER OF SEVILLE  
 Verdi LA TRAVIATA  
 Offenbach THE TALES OF HOFFMANN  
 Krenek WHAT PRICE CONFIDENCE?  
 Bernstein TROUBLE IN TAHITI

For further information write to:

Western Opera Theater,  
 War Memorial Opera House,  
 San Francisco, Ca. 94102

## San Francisco Opera Broadcasts

Friday, September 13  
**MANON LESCAUT**

Friday, September 20  
**PARSIFAL**

Friday, October 4  
**SALOME**

Friday, October 11  
**TRISTAN UND ISOLDE**

Friday, October 18  
**MADAMA BUTTERFLY**

Friday, November 1  
**LA CENERENTOLA**

Friday, November 8  
**ESCLARMONDE**

Friday, November 15  
**OTELLO**

Friday, November 22  
**DON GIOVANNI**

Tuesday, November 26  
**THE DAUGHTER OF THE REGIMENT**

Friday, November 29  
**LUISA MILLER**

SAN FRANCISCO

# KKHI

**AM 1550 FM 95.7**

LOS ANGELES

# KFAC

**AM 1330 FM 92.3**

Please check newspaper radio listings for time of broadcast.

**KQED**

**FM 88.5**

*Sunday Morning at the Opera* — Recorded operas with John Roszak, host. Gene Parrish interviews artists of the 1974 San Francisco Opera season during intermission. 11 a.m. every Sunday.

*Arts Reporting Service* — Charles Christopher Mark, publisher of *Arts Reporting Service Newsletter*, speaks from Washington, D.C. on the state of the arts in the United States and elsewhere. 9:00 - 9:05 a.m. Monday through Friday.



# SALUTES THE SAN FRANCISCO OPERA ...the Artists...the Repertoire.

## Some suggestions

**JOAN SUTHERLAND**  
Lucia di Lammermoor  
OSA-13103

**BIRGIT NILSSON**  
Tosca  
OSA-1267

**SILVIO VARVISO**  
Cavalleria Rusticana  
OSA-1266

**JAMES KING**  
Die Walküre  
OSA-1509

**GIACOMO ARAGALL**  
La Traviata  
OSA-1279

**LOUIS QUILICO**  
Thérèse  
AOSA-1165

**GIORGIO TOZZI**  
Il Trovatore  
OSA-1304

**LUCIANO PAVAROTTI**  
La Bohème  
OSA-1299

**LEONTYNE PRICE**  
Aida  
OSA-1393

**JOHN PRITCHARD**  
La Traviata  
OSA-1366

**YVONNE MINTON**  
Der Rosenkavalier  
OSAL-1435

**LEONIE RYSANEK**  
Ariadne auf Naxos  
OSA-13100

**HUGUETTE TOURANGEAU**  
Les Huguenots  
OSA-1437

**ASTRID VARNAY**  
The Flying Dutchman  
SRS-63519

**RICHARD BONYNGE**  
Rigoletto  
OSA-13105

**PILAR LORENGAR**  
Cosi fan tutte  
OSA-1442

**ANTON GUADAGNO**  
Tebaldi/Corelli Operatic Duets  
OS-26315

**JOHN ALEXANDER**  
Norma  
OSA-1394

**SPIRO MALAS**  
L'Elisir d'Amore  
OSA-13101

**UGO BENELLI**  
The Barber of Seville  
OSA-1381

**HANS HOPF**  
Die Frau ohne Schatten  
SRS-64503

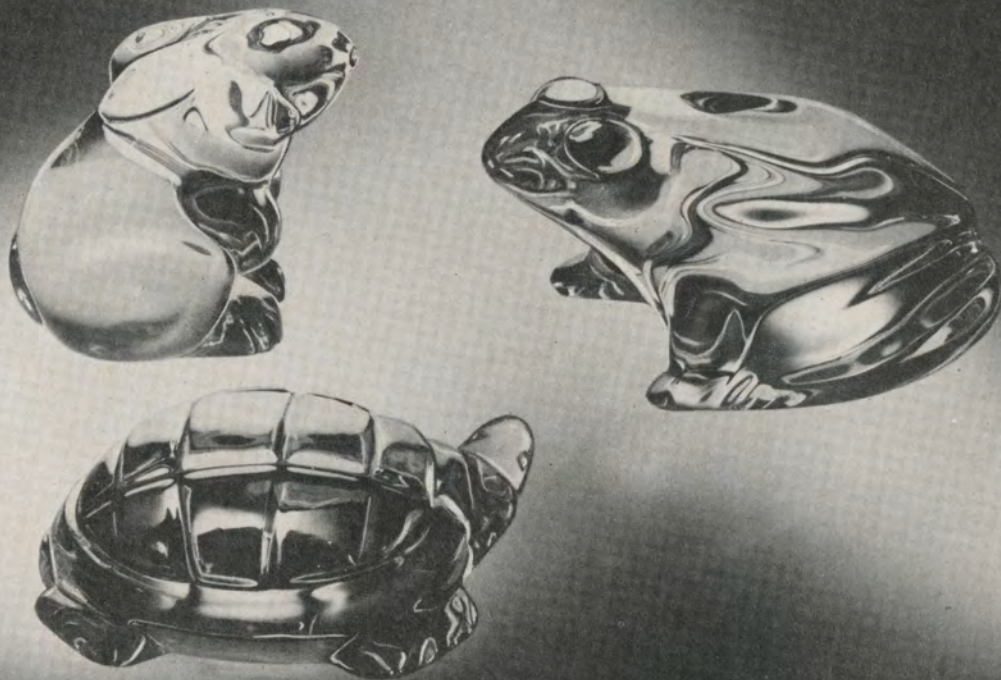
## SAN FRANCISCO OPERA GALA

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# GUMP'S

250 Post • San Francisco

SATURDAY EVENING, SEPTEMBER 14, 1974, AT 7:00  
TUESDAY EVENING, SEPTEMBER 17, 1974, AT 7:00  
FRIDAY EVENING, SEPTEMBER 20, 1974, AT 7:00 (Broadcast)  
WEDNESDAY EVENING, SEPTEMBER 25, 1974, AT 7:00  
SUNDAY AFTERNOON, SEPTEMBER 29, 1974, AT 1:30

# PARSIFAL

(IN GERMAN)

A festival music-drama in three acts by Richard Wagner

*Conductor*  
OTMAR SUITNER  
*Stage Director*  
GHITA HAGER  
*Revised Production*  
ROBERT DARLING  
*Lighting Designer*  
ROBERT BRAND  
*Costume Designer*  
WOLFRAM SKALICKI  
*Chorus Director*  
BYRON DEAN RYAN  
*Musical Preparation*  
PHILIP EISENBERG

<i>Gurnemanz</i>	KURT MOLL*
<i>First Knight of the Grail</i>	WILLIAM WAHMAN*
<i>Second Knight of the Grail</i>	TERRENCE HAWKINS
<i>Four Esquires</i>	SHIGEMI MATSUMOTO JANICE FELTY* GARY BURGESS LAWRENCE COOPER
<i>Kundry</i>	EVA RANDOVA**
<i>Amfortas</i>	THOMAS STEWART
<i>Parsifal</i>	JESS THOMAS
<i>Titirel</i>	PHILIP BOOTH
<i>A Voice</i>	GWENDOLYN JONES
<i>Klingsor</i>	PETER VAN GINKEL*
<i>Klingsor's Flower Maidens</i>	SHIGEMI MATSUMOTO JUDITH FORST* JANICE FELTY JACQUELYN BENSON SHARON DANIELS* GWENDOLYN JONES

Chorus: Knights of the Grail, Klingsor's Flower Maidens, Youths  
Members of the San Francisco Boys Chorus; Auxiliary Chorus,  
members of the San Francisco Symphony Chorus

\*San Francisco Opera debut

\*\*American Opera debut

TIME AND PLACE: *Legendary*

ACT I—Scene 1: A clearing in the land of the Holy Grail  
Scene 2: The Hall of the Holy Grail

ACT II—Scene 1: Klingsor's realm  
Scene 2: The enchanted garden of Klingsor's realm

ACT III—Scene 1: A clearing in the land of the Holy Grail  
Scene 2: The Hall of the Holy Grail

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First performance  
Bayreuth, July 26, 1882

First San Francisco Opera  
performance  
October 27, 1950

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Coordination: Susan Clines  
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861-4008, Ext. 233

## The Story of "Parsifal"

*Act I, scene 1:* A forest near a lake at Montsalvat.

Gurnemanz, an experienced Knight of the Grail, and his two young Esquires are aroused from sleep at daybreak by a solemn reveille from the castle. They offer up a morning prayer. They are joined by two other knights and Gurnemanz enquires about the well-being of Amfortas, their leader, who has been wounded by the sacred Spear snatched from him by the wicked magician Klingsor. Apparently, Amfortas has received no relief from an unguent brought by the knight Gawain. So now Amfortas is to be carried to the lake for a bath in the lake to soothe his pain. Gurnemanz ruminates that one man alone can cure their leader but does not here enlarge on the point.

Kundry, a wild, enigmatic creature, enters bringing balsam from a far land. She flings herself to the ground, roughly declaring herself exhausted. Amfortas is brought in on a litter and carried to the lake. As no relief is coming, he asks to be left in peace to await the coming of a Saviour, the pure fool. He then accepts Kundry's gift and is borne off to the lake. Then Gurnemanz relates the story of Amfortas' betrayal at the hands of Kundry and about the Grail (*O, wunden-wunder-voller heiliger Speer!*). As he reaches the key line of his narrative about the need for a pure fool and the long wait for him, shouting is heard from the lake and a wounded swan falls dead at his feet. It has been shot by a youth, Parsifal as it will turn out to be, whom the knights drag in. He is suitably chastened by a rebuke from Gurnemanz, but when questioned seems to know little about himself. Gurnemanz believes he might perhaps be the perfect fool and intends to test him by taking him to the castle to observe the rite of unveiling the Grail.

*Scene 2:* the Hall of the Grail.

They reach the hall, and the knights, chanting, take their appointed places (*Zum letzten Liebesmahle*). The voice of Titurel, former leader, is heard as if from the grave, calling on Amfortas to uncover the Sacrament. Tortured and worn, Amfortas cannot bring himself to carry out his duty. Finally he unlocks the casket as voices float down from the dome of the hall. The Knights partake of Communion (*Wein und Brot*). The rite completed, Amfortas collapses in pain and his wound reopens. Gurnemanz finds Parsifal has understood nothing and the old man turns him out of the hall, but the strain about the pure fool is repeated by a single voice from above.

*Act II scene 1:* Klingsor's magic castle.

The curtain rises on the menacing, brooding figure of Klingsor. He catches sight of Parsifal's approach and summons Kundry (*Herauf! Herauf! zu mir!*), instructing her to seduce the young man. They have both recognized him as the only possible redeemer of Amfortas. Klingsor has already sent his minions to ensnare Parsifal, but he has put them all to flight and he is fast approaching the castle.

*Scene 2:* Klingsor's magic garden.

Klingsor's Flower Maidens disport themselves while bemoaning the fact that all their warriors have been wounded by Parsifal, who now enters and is caressed and courted by them (*Komm, komm, holder Knabe*). He is impervious to their flirtatious approaches, but Kundry, now transformed into a beautiful, sensual girl calls out his name as she reclines voluptuously on a bank. Kundry recalls memories of his childhood and his mother Herzeleide (*Ich sah das Kind*). She bends over him and kisses him passionately. At this the young man breaks away crying "*Amfortas! Die Wunde!*". The Pure Fool has become man. He repels all Kundry's further pleadings and advances. She calls on Klingsor for help. The magician appears and hurls the sacred Spear at the youth. Parsifal seizes the holy relic as it hovers over his head and makes the sign of the Cross. With a ghastly cry Kundry collapses and Klingsor's castle is destroyed.

*Act III, Scene 1:* A flowery meadow in the domain of the Grail, Good Friday.

Many years have passed. Gurnemanz grown very old, is now a hermit. Coming out of his hut, he discovers the groaning Kundry and revives her. She goes to a spring to draw water for him; she is now submissive and helpful. They catch sight of a knight in black armour; it is Parsifal now resolute and wise. He is recognized by Kundry but not by the old man, who chides him for being so armed on a holy day. Parsifal strikes the sacred Spear in the ground and prays before it. Gurnemanz now recognizes him too, and after Parsifal has described his travels, tells him that Amfortas, even more pained than in the past, now wishes only for death and refuses to unveil the Grail. Gurnemanz removes Parsifal's armour and invests him with the mantle of a Knight of the Grail, while Kundry washes his feet with holy water and then anoints his feet with balsam. She then hands the ointment to Gurnemanz, who creates Parsifal King of the Knights. His first task in his new position is to baptise Kundry and thus redeem her. He marvels at the beauty of the Spring fields, and Gurnemanz comments that it is the Good Friday spell (*Das ist Charfreitags-Zauber, Herr*). Bells in the distance announce Titurel's funeral, and Gurnemanz leads Kundry and Parsifal towards the castle.

*Scene 2:* the Hall of the Grail.

The knights remind the suffering Amfortas of his duty to uncover the Grail. He uncovers his wound and asks for the knights to strike him dead. At that moment Parsifal enters and touching the wound with the sacred Spear, heals it. Amfortas' face lights up and he staggers under the impact of such great joy. The Esquires open the shrine and uncover the Grail. Parsifal takes the Grail and, holding the Spear aloft, blesses the knight. All pay homage to the Grail's redeemer.

—Alan Blyth

# PARSIFAL

by ALAN BLYTH

## *The legend*

*Parsifal* is an imaginative amalgam of various mediaeval legends. The most relevant of these to Wagner appears to have been the *Parzival* of the 13th-century German poet Wolfram von Eschenbach in which the hero, through many enlightening adventures, gradually gains in wisdom. In the fifth and sixth books of this long narrative poem, Wagner was to discover the core of his libretto, for it is there that Wolfram describes his experiences in the castle of the Grail, but in Wolfram's work the Grail had little of the religious significance it was to have in *Parsifal*.

That element of the tale has its principal basis in the legend of the Holy Grail from which Jesus and his disciples drank at the Last Supper. When Jesus' side was pierced by a Roman soldier's spear, Joseph of Arimathea held that cup at the foot of the cross and caught the Saviour's blood in the vessel. The cup became known as the *Sangreal*, or Holy Grail, at least that is the derivation Wagner believed in, although its origin has been disputed by recent scholars. The Grail and the Spear became key Christian relics and fell into the hands of a band of pious knights who found them a source of constant renaissance replenished on Good Friday each year by a dove that flew down from heaven with a wafer which it dropped in the cup.

The site of the mountain hideout where the Grail was cherished is uncertain. Its name in the early legends of the Grail appeared in various forms. Montsalvat, as we have it in Wagner, certainly derives from the French Mont Sauvage, because the Grail was so much written about in early French, but Spain seems a likelier location. Wagner certainly describes Klingsor's Magic Castle as facing Moorish Spain.

As for Parsifal (or in its English form, Perceval) and his link with the Grail that is to be found in French lore, which later became connected with the Arthurian story, in which Parsifal was replaced by Lancelot and then by Lancelot's son Galahad (as in Mallory's *Morte d'Arthur*) all of them contributed, if only peripherally, to Wagner's conflation. Of the other characters, Cundrie (or Kundry as she became) appears in Wolfram as a mysterious person at the Court of King Arthur and in other stories

as the Loathy Damozel, but it was Wagner who developed her significantly into that curious, enigmatic mixture of good and evil to be found in *Parsifal*. The weary Amfortas derives from the Fisher King of the legends, and a vestige of his origins is kept by Wagner in the setting of his first act. Gurnemanz is an amalgamation of various characters whom Parsifal encounters in the legends, one who usually teaches Parsifal not to ask questions. Klingsor was originally a Knight of the Grail. He was found in adultery and condemned by law to be emasculated (in Wagner he has unmanned himself). He then takes control of *Terre Merveille*, to become in Wagner his magic castle.

These then are the disparate elements from which Wagner contrived his bold, direct libretto.

## *The opera's genesis*

Wagner first became interested in the Parsifal legend as early as 1845. Taking a cure in Marienbad in what is now Czechoslovakia, he read Wolfram's *Titurel* and *Parzival* and their anonymous sequel *Loherangrin* (*sic*). His imagination was set alight, but happily for us (as he was hardly ready to cope with *Parsifal*) he set to work on *Lohengrin*. But from that time onwards, the idea for the later work was gradually and silently gestating in his mind. In 1854 he had plans for introducing something of the Parsifal legend into the final act of the *Tristan und Isolde* libretto. What he had in mind was to have a melody associated with the wandering Parsifal sound in the ear of the mortally wounded lover, and he actually wrote out the line in words and music: "Wo find' ich dich, du heil'ger Gral/dich sucht voll Sehnsucht mein Herze." Where shall I find thee, Holy Grail, for which my longing heart is looking. In the event Wagner realized that such an unmotivated episode would have no place in *Tristan*.

His thoughts turned to Wolfram again in 1857. Inspired by a lovely Spring morning at his country cottage near Zurich in the grounds of the Wesendonck manor, he recounts (in his autobiography) that he "swiftly conceived a complete drama in three acts, and I put it hastily on paper". If he really did so, we have no remaining evidence of that scenario. In the late 1850's he began to be influenced by the philosophies of Schopenhauer and Buddha, and his

whole view of life took in consequence a mystical-metaphysical turn. These led him to ponder on the nature of things and upon mankind's burden; from that emerged in his mind a deeper, more intellectual view of the Parsifal legend. As he wrote in his diary: "Nothing touches me seriously save as it awakes in me fellow-feeling, that is fellow-suffering. That feeling of compassion I recognize as the strongest facet of my moral self, and so it is presumably the basis of my art." From that was to come the whole ethos of Parsifal, Act 3.

By the early 1860's Ludwig of Bavaria, Wagner's ardent patron, had come into his life with a vengeance. Wagner's chief concern at that juncture was to have *Tristan* produced. Once that desire was fulfilled at Munich in 1865, Wagner was prepared to fall in with Ludwig's wish for work on *Parsifal* to begin, and he wrote a prose sketch, always the first and fruitful stage in any work of his, in late August, 1865. The story began to take shape in its definitive form, that is with the importance of the Spear emphasized and the ideas of redemption and a quest for a healing agent for Amfortas.

Now, however, he moved away again from the somber world of *Parsifal* towards the lighter arena of *Die Meistersinger* and then on to the completion of the *Ring*, not to mention his efforts towards building his ideal theatre at Bayreuth; but the legend's origins, and their universal meaning, were never far from his mind. At last, with the first Bayreuth Festival achieved in 1876, nothing was in the path of *Parsifal*'s development. From Cosima's diary we learn that in January, 1877, he was embarking on the final draft of the poem, "and I shall not lay it aside until it's finished." Three days later he had decided that the key point of the drama should not, as in the legends, be the asking of any question, but the Spear. He distilled from the old stories two or three central episodes that would emphasize its ethical and moral content. Montsalvat would be opposed by the world of Klingsor, who would wound Amfortas with the spear that pierced Jesus' side, and for that Parsifal would search the world. By recovering it for the good knights, Amfortas would be healed, Montsalvat regain its power and dignity. Superfluous characters were



ruthlessly filed away, and Kundry, a shadowy figure in Wolfram, becomes a central, positive person whose kissing of Parsifal would be the psychological core of the drama. Her complex nature is not precisely explained in the written drama, but the music makes her crucial position clear.

The libretto was complete by the end of April, 1877, but the score itself was to take another five years, with interruptions, mostly brought about by increasingly poor health. The Prelude, however, was finished by the end of 1878, and performed at Wahnfried for Cosima's birthday. The whole score was completed at Palermo on January 13, 1882.

#### First Performance

The first performance took place at Bayreuth on July 26th, 1882. It was a private one. Three days later the public premiere was given. Angelo Neumann, the Austrian tenor and impresario, has left his impression of the performance "... it was an epoch-making occasion for all those present. The audience naturally enough on such an evening was tremendously interested, and expectation was at its height... as to the interpretation, Amalie Materna (Kundry) and Hermann Winkelmann (Parsifal) were marvellous, as was the orchestra under Hermann Levi. Above all, Emil Scaria's Gurnemanz was a masterpiece. Without exaggeration, I can say it was the perfection of art. This singer, who had triumphed so as Wotan in Berlin and then failed so lamentably in London, had risen under Wagner's influence to such an interpretation as to enrapture the audience and even delight the master himself.

"That season I heard seven performances of *Parsifal*. It was at the close of the first that Wagner, amid the thunderous response of the audience, appeared on the stage surrounded by his artists, begged the public not to applaud again as they had during the course of that performance. So the second performance passed in a calm, reverent hush. That called forth another speech from the master. He must explain that it was only *during* the performance (i.e., in the middle of acts) that he objected to applause, but the appreciation due to the singers at curtain-fall was quite another matter. So at the next performance, the people expressed their enthusiasm at the close of each act." One hopes San Francisco audiences will follow the composer's excellent advice.

Cosima made fanatical efforts to keep the work exclusively for Bay-

reuth, but inevitably she failed. It reached the Metropolitan, New York, in December, 1903, Boston the following year, and London (Covent Garden) in 1914. The San Francisco premiere was on October 27, 1950, conducted by Perlea, and with Flagstad as Kundry.

#### The Music

That Prelude which Wagner also played to King Ludwig on November 12, 1880, presents the major themes of the opera itself. Here, in first grave then more dramatic music, are the motifs associated with the Grail, Amfortas' suffering, the Spear. As with the *Leitmotiv* in all Wagner's works, the old idea of identifying each idea too closely with one particular aspect of the story has been largely discredited, and particularly in his last work it can be misleading. By this stage in his career, Wagner is a complete master at interweaving his motifs imperceptibly and seamlessly into a cogent whole. This score, the most subtle and advanced in harmony, especially in the third act, should not be dissected measure by measure but drunk in as a perfect expression of the interior action.

There are only two guide-lines I would give. Firstly, one must listen "long." Sagas take a long time to expound, and the music goes, as it were, wide and deep. Secondly, as in all his operas, and as one is tempted to add in all great stage works, the composer has created a musical world that is entirely *sui generis*, solely of itself, so that any minute of the score is identifiable as from *Parsifal* and no other piece. In a sense, *Parsifal* is primarily a symphonic work—Wagner wanted to go on to write symphonies — and it moves in large symphonic paragraphs. Let the great Wagner scholar Ernest Newman speak the final word on the music: "To the last, the wonderful brain kept growing. Wagner makes a new musical idiom, a new texture, for *Parsifal* as he had done for every other of his works—above all, a harmonic language of incomparable subtlety, a gliding, melting chromaticism that searches us through and through." That was written perceptively in 1914.

#### The Meaning

As with Wagner's other works, many words have been spilled on the true meaning of *Parsifal*. Undoubtedly, it is about something more than the facts of the story. Perhaps the most ready explanation of the work can be had by treating the main

characters as symbols. Parsifal is an unstained soul who becomes wise through his very simplicity. Today he might be characterized as any good man who quests in the cause of an unspecified, tolerant idealism. Kundry represents surely the two sides of the female persona, half angelic, half sensual. Klingsor is the personification of evil. Gurnemanz is the eternal father-figure, guiding and advising but not acting. Amfortas is perhaps more complex than any, a crusader who has failed in his mission, impaled by his own pride, doomed to suffer until saved by another, unself-seeking hero. Through Parsifal, Amfortas is granted life rather than death.

The Grail itself is an abstract concept in *Parsifal*, not a specifically religious one. It represents the higher good that vindicates right decisions. But its power is dependent on the triumph and failure of the knights, and particularly their leader, here Amfortas. Only those who have chosen the good path, as Gurnemanz explains in the first act, can serve it, and the Grail cannot exist without human goodness. Amfortas has fallen to the powers of evil, represented by Klingsor, working through Kundry who has seduced Amfortas in her evil guise. While in her arms, Klingsor has dealt Amfortas a fearful blow with the Spear. Now the power of the Grail can only be restored by someone resisting her, and understanding what Amfortas has undergone.

Parsifal comes into the action as a moral blank, sees Amfortas' suffering, and then when his moment of seduction comes in Act 2, everything is made plain. "Amfortas, die Winde," he cries at the climax of the drama. He finds his resolution to resist Kundry and save the Grail; he has learned the difference between good and evil, and can save the sacrament.

The third act of *Parsifal*, the last of Wagner's long career, has an extraordinary atmosphere of finality and serenity about it. With Parsifal's renunciation of love for a higher purpose we feel that Wagner himself has reached a haven of peace and resignation, and whatever it may convey to us it surely must have meant to the composer the victorious end of a difficult, lengthy and eventful journey.

Alan Blyth, well-known British author, is a music critic for the London Times, The Musical Times and Opera Magazine as well as Music Editor of the Encyclopaedia Britannica.

# SPECIAL EVENTS

## Opera Previews

Presented by the Junior League of San Francisco, Inc.

Thursday, September 12  
MANON LESCAUT—  
Curran Theatre, 11 a.m.

Speaker: Stephanie von Buchau  
Public invited free of charge

Monday, September 16  
PARSIFAL—Miyako Hotel, 11 a.m.  
Speaker: Michael Barclay

Tuesday, October 22  
ESCLARMONDE—Fairmont Hotel  
Grand Ballroom, 11 a.m.  
Speaker: John Rockwell

Tuesday, November 12  
LUISA MILLER—  
Curran Theatre, 11 a.m.  
Speaker: James H. Schwabacher

Tuesday, November 19  
THE DAUGHTER OF THE REGIMENT  
Curran Theatre, 11 a.m.  
Speaker: Allan Ulrich

Presented by Opera ACTION  
South Peninsula Chapter  
Palo Alto Community Cultural Center  
1313 Newell Road, Palo Alto  
7:30 p.m.

Admission: \$2.50 (full series - \$10)

Sunday, September 15  
PARSIFAL  
Speaker: Robert Commanday

Sunday, September 22  
TRISTAN UND ISOLDE  
Speaker: Dr. Jan Popper

Sunday, October 20  
ESCLARMONDE  
Speaker: John Rockwell

Sunday, October 27  
OTELLO  
Speaker: Dr. Dale Harris

Sunday, November 3  
DON GIOVANNI  
Speaker: Ramon Rockway Shaneyfelt

Presented by Opera ACTION  
Marin County Chapter  
Del Mar School  
105 Avenida Mira Flores, Tiburon  
8:30 p.m.

Admission: \$1.50 (full series - \$5.00)

Thursday, September 12  
TRISTAN UND ISOLDE and PARSIFAL  
Speaker: Dr. Jan Popper

Thursday, September 26  
SALOME  
Speaker: Robert Commanday

Thursday, October 24  
ESCLARMONDE  
Speaker: John Rockwell

Thursday, November 7  
LUISA MILLER  
Speaker: Allan Ulrich

Presented by East Bay Friends of Opera

Le Conte School  
2241 Russell Street, Berkeley  
8:15 p.m.—

Admission: \$1.50 (full series - \$5.00)

Speaker: Michael Barclay  
Monday, September 23  
SALOME

Monday, September 30  
TRISTAN UND ISOLDE

Monday, October 7  
LA CENERENTOLA

Monday, November 4  
LUISA MILLER

Presented by the Jewish Community Center  
3200 California Street, S.F.  
8:15 p.m.

Admission: \$1.00 - members  
\$2.00 - non-members

Speaker: Michael Barclay  
Thursday, October 3  
TRISTAN UND ISOLDE

Thursday, October 10  
LUISA MILLER

Monday, October 14  
LA CENERENTOLA

Monday, October 21  
OTELLO

Presented by Friends of the Opera Action Auxiliary  
Kensington Library  
61 Arlington Avenue  
Kensington  
8:00 p.m.

Public invited free of charge

Monday, October 28  
OTELLO

Speaker: Michael Barclay

Presented by University of California Extension  
Cole Hall, Medical Sciences Building  
University of California  
San Francisco, 7:30 p.m.

Admission: \$4.00 per lecture  
(\$35.00 full series)

Tuesday, September 3  
MANON LESCAUT  
Speaker: Dr. Jan Popper

Monday, September 9  
PARSIFAL  
Speaker: Dr. Jan Popper

Monday, September 16  
SALOME  
Speaker: Dr. Jan Popper

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MADAMA BUTTERFLY  
Speaker: Dr. Jan Popper

Monday, October 7  
TRISTAN UND ISOLDE  
Speaker: Dr. Jan Popper

Monday, October 14  
LA CENERENTOLA and THE  
DAUGHTER OF THE REGIMENT  
Speaker: Dr. Jan Popper

Monday, October 21  
ESCLARMONDE  
Speaker: Dr. Jan Popper

Monday, October 28  
OTELLO  
Speaker: Dr. Jan Popper

Monday, November 4  
DON GIOVANNI  
Speaker: James H. Schwabacher

Monday, November 11  
LUISA MILLER  
Speaker: James H. Schwabacher

Presented by the San Jose Opera Guild  
Office of Community Services,  
West Valley College  
Saratoga Civic Aud.  
13777 Fruitvale Ave., Saratoga  
10:00 a.m.

Public invited free of charge

Thursday, September 12  
PARSIFAL

Speaker: Robert Commanday

Thursday, September 19  
MANON LESCAUT

Speaker: Dr. Jan Popper

Thursday, September 26  
LA CENERENTOLA

Speaker: Allan Ulrich

Wednesday, October 23  
ESCLARMONDE

Speaker: John Rockwell

Friday, October 25  
OTELLO

Speaker: Dr. Dale Harris

Thursday, October 31  
LUISA MILLER

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**KURT HERBERT ADLER**, General Director of San Francisco Opera since 1953, returns to the podium to conduct *Madama Butterfly*. Born and educated in Vienna, Mr. Adler became conductor for the Max Reinhardt theaters there

at age twenty, and assisted Arturo Toscanini at the Salzburg Festival for *Die Meistersinger*. In 1938 he came to the United States, having conducted at the Vienna Volksooper and throughout Germany, Italy, and Czechoslovakia. After five years at the Chicago Opera, he joined the San Francisco Opera staff. In his early years with the company, Maestro Adler conducted regularly; he led such memorable productions as *Aida* with Renata Tebaldi and Mario Del Monaco in 1950, *Madama Butterfly* with Licia Albanese following the death of Gaetano Merola in 1953, and again in 1960 with Leontyne Price, *The Marriage of Figaro* in 1958 and *Così fan tutte* in 1960, both with Elisabeth Schwarzkopf, and, after an absence of eleven seasons, *La Traviata* in 1973. Maestro Adler has been a frequent guest conductor for the NBC Standard Hour Symphony broadcasts and with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl. He also led the first performance of *Così fan tutte* ever given at the Teatro San Carlo of Naples in 1958. In the summer of 1973, Maestro Adler conducted a special public concert in memory of Maestro Merola, featuring Licia Albanese and Luciano Pavarotti. He was given the City of San Francisco's highest honor last year when Mayor Joseph Alioto presented him with the St. Francis of Assisi Award in recognition of his work with the Opera.



**JACQUELYN BENSON** has sung with the American Opera Centre at the Juilliard School of Music in *Fidelio* with Leonard Bernstein. A former member of the Metropolitan Opera Studio and one-time apprentice with the Santa Fe Opera, she has

received grants from the Martha Baird Rockefeller Fund and the Atlanta Fine Arts Foundation to help her pursue a musical career. The soprano, who appeared with the Houston Grand Opera as Juliette in *Romeo et Juliette*, recently sang the title role of Violetta in *La Traviata* for Western Opera Theater. She is heard during the 1974 season as a flower maiden in *Parsifal*, following her debut season last year in *Tannhäuser*, *Elektra*, *Peter Grimes*, *Don Carlo* and the student matinee performance of *La Bohème*, in which she had the role of Musetta.



**PHILIP BOOTH**, who comes from Washington, D.C., returns to San Francisco Opera to appear in several roles during the 1974 season. After four appearances in the 1973 season (*Tannhäuser*, *Boris Godunov*, *Elektra* and *Peter Grimes*) Booth

sang Ariadeno in Spring Opera Theater's *L'Ormino* earlier this year and appeared in the Houston Grand Opera performance of *Abduction from the Seraglio* in May. The bass has performed principal roles in the Benjamin Britten trilogy of church parables, sung the Mozart *Requiem* with the Cincinnati Symphony under Thomas Schippers, Fasolt in San Diego Opera's production of *Das Rheingold*, and appeared for two seasons with Western Opera Theater.



**GARY BURGESS** is a graduate of Indiana University and of the Opera Department of the Curtis Institute of Music in Philadelphia, where he studied with Max Rudolf and Dino Yannopoulos. Although still very young, Bur-

gess has had wide experience in opera and on the concert stage. Orchestras with which he has appeared include the Buffalo Philharmonic, St. Catherine's (Canada) Symphony, Toronto Symphony, and others. Burgess is performing for the second time with San Francisco Opera. Other operatic organizations with which he has sung include the Metropolitan Opera Studio, The Metropolitan Opera at the Forum, Kentucky Opera Association, Philadelphia Lyric Opera, and Central City Opera in Colorado. He made his European debut with the Greek National Opera earlier this season, singing Bacchus in *Ariadne auf Naxos*, and he returns there in the spring of 1975 to sing Tom Rakewell in *The Rake's Progress*.



**RENATO CAPECCHI**, who returns to San Francisco to sing Geronte in *Manon Lescaut*, is well-known for his versatility. His repertoire encompasses over 260 roles, and he has sung in the premieres of fifteen contemporary operas. Capecchi ascribes the enormous size and range of his repertoire to "starting young and being obliging." He often appears on the major operatic stages of Italy, and recently appeared in Covent Garden in a new production of *La Forza del Destino*. His San Francisco credits include Dr.

Bartolo in *Il Barbiere di Siviglia* (1968), Melitone in *La Forza del Destino* (1969), Dandini in *La Cenerentola* (1969), the Sacristan in *Tosca* (1970) and Don Alfonso in *Così fan tutte* (1970). He had his broadcast debut in Turin, July, 1948, as Iago in *Otello*, and his Metropolitan Opera debut in 1951. He appears in the major European festivals, such as Salzburg, Edinburgh, Holland, Stockholm, Venice and Paris, and he has recorded several full-length operas and opera excerpts for recording companies such as Phillips, Decca, D.G.G., and Columbia.



**JOSE CARRERAS**, a Catalan tenor, who made a resounding success last season in his San Francisco debut as Rodolfo in *La Bohème*, returns to the 1974 San Francisco Opera season as Pinkerton in the first series of Puccini's *Ma-*

*Madama Butterfly*. Making his operatic debut as Ismaele in *Nabucco* with the company of his home town, Barcelona, he was immediately recognized as a major talent by his famous compatriot, Montserrat Caballe, and today they are frequently seen together as singing partners. Carreras went on to appear in many of the major European opera houses before making his American debut with the New York City Opera as Pinkerton in 1972. Since his last San Francisco engagement, Mr. Carreras has performed Cavaradossi in Munich and appeared at Covent Garden in *La Traviata*. This summer he recorded Massenet's *Thais* for RCA with Anna Moffo, Gabriel Bacquier and Justino Diaz. During the 1974-75 season, he will make his Metropolitan Opera debut.



**LAWRENCE COOPER** won the Florence Bruce Award at the San Francisco Opera Auditions of 1971, participated in the Merola Opera Program that year, and in 1972 made his Spring Opera Theater debut in *The Rise and Fall of the*

*City of Mahagony* and his San Francisco Opera debut in *Tosca* and *The Visit of the Old Lady*. For the past three seasons with Western Opera Theater, Mr. Cooper has sung major roles in the touring Company's productions of *La Cenerentola*, *La Traviata*, and *What Price Confidence*. In 1974 he had the title role in the Western Opera Theater production of *The Barber of Seville*. The recipient of a \$10,000 grant from the National Opera Institute, Cooper performed last year with the Augusta Opera and the Reno Opera. He appeared with the San Francisco Symphony during the 1972-73 sea-



son as baritone soloist in Mahler's Eighth Symphony, and returned the next year as a soloist in Bach's *Magnificat*. In 1975 he is scheduled to sing in Columbia Artists' Bel Canto Trio tours.



**JAMES COURTNEY** makes his San Francisco Opera debut this season after participating in the 1974 Merola Opera Program. The young bass comes from San Jose, has a degree in Music from San Jose State and a Master of

Music Degree from Eastman School of Music, where he is currently working on a doctorate. Courtney has made appearances with the Eastman School Opera Theater, Opera Under the Stars (Rochester, N.Y.) and the Rochester Philharmonic. He appeared at Stern Grove this summer as Don Basilio in the Merola Opera Program's *Il Barbiere di Siviglia* and as Sarastro in *The Magic Flute* at Paul Masson Mountain Winery.



**SHARON DANIELS**, a San Francisco-based soprano, was the winner of the William Kent Jr. Memorial Award in the finals of the 1973 San Francisco Opera Auditions. As a participant in the Merola Opera Program of that

year, she appeared in concert with Kurt Herbert Adler and the Stern Grove Festival Orchestra and performed the role of the Countess in *Le Comte Ory* at the Paul Masson Mountain Winery. She sang in two Western Opera Theater productions that year: *The Threepenny Opera*, staged in the streets of San Francisco, and *Hansel and Gretel*. In 1974 she performed frequently with Brown Bag Opera, both in Veterans Auditorium and in city parks and plazas. The young soprano has considerable experience in concert-oratorio, having sung at the Richmond Symphony, the Oakland Symphony, and the San Francisco Bach Choir, among others. She has also appeared with Young Audiences in various public schools throughout the Bay Area.



**JANICE FELTY** began her San Francisco Opera affiliation as a member of the chorus. A participant in the 1973 Merola Opera Program, she appeared with the Stern Grove Festival Orchestra and performed the role of

Isolier in Rossini's *Le Comte Ory* in the Merola Opera Program's production at the Paul Masson Winery. San Francisco audiences will remember her portrayals of Hansel in Western Opera Theater's production of *Hansel and Gretel* last December, and Nerillo in Spring Opera Theater's *L'Ormino*. A 1974 Metropolitan Regional Auditions winner, she has also been the recipient of the Kurt Herbert Adler and Florence Bruce Awards. The mezzo recently appeared as Suzuki in a Tucson Opera Company production of *Madama Butterfly*, as well as with Brown Bag Opera during the

spring. As a participant in the 1974 Merola Opera Program she sang Rosina in *The Barber of Seville* at Sigmund Stern Grove, and was the winner of the coveted James H. Schwabacher Memorial Award at the 1974 San Francisco Opera Auditions Finals.



**JUDITH FORST**, a 1968 national semifinalist in the Metropolitan Opera Auditions, so impressed Rudolf Bing that he immediately signed her to a full-time Metropolitan contract. Since then, the mezzo's career has blossomed

to include more than fifty roles in five languages ranging from oratorio to trouser and standard mezzo roles, including Siebel in *Faust*, Cherubino in *Le Nozze di Figaro*, Pauline in *The Queen of Spades*, and Olga in *Eugene Onegin*. Making her San Francisco debut this year, Miss Forst will be seen as Suzuki in *Madama Butterfly* and as one of Klingsor's Flower Maidens in *Parsifal*. In addition to being a Metropolitan Opera Auditions semifinalist, Miss Forst was the winner of the San Francisco Opera Auditions in the Eastern Region in 1967 and the Canadian Broadcasting Corporation's prestigious Cross-Canada Musical Competition for that year. The Canadian mezzo, who made her Sante Fe Opera debut in 1973, returned this year to sing Clori in *L'Egisto* and the Second Lady in *The Magic Flute*. Future engagements include *Madama Butterfly* with the Southern Alberta Opera Association, *L'Enfance du Christ* with the New York Philharmonic, and *The Merry Widow* in Edmonton.



**JOSEPH FRANK** was born in Philadelphia and received both his bachelor's and master's degrees from Indiana University, where he participated in the well known Indiana University Opera Theater, where he performed

such roles as Ferrando in *Così fan tutte*, Don Ottavio in *Don Giovanni* and in May, 1972, he created the role of Hyllus in the American premiere of *Heracles* by John Eaton. The young tenor has been a featured soloist with the Central City Opera Company, a member of the Curtis Institute of Music, and made his New York debut last year in *Three Church Parables* ("Curlew River," "The Burning Fiery Furnace," "The Prodigal Son") by Benjamin Britten, under the direction of Nathaniel Merrill for the Concert Artists Guild.



**EDNA GARABEDIAN** made her New York debut with the New York City Opera as Santuzza in *Cavalleria Rusticana* in 1964. Thereafter she appeared frequently with that company for two years as well as with the Kansas City Lyric Opera, the Baltimore Civic Opera, and the Washington Opera Society. Miss Garabedian has performed

frequently as a recitalist with the Washington National Symphony, the Rochester Philharmonic and Choral Society, the St. Louis Symphony, and several other orchestras. She sang Maddalena in Spring Opera Theater's 1971 production of *Rigoletto* and was re-engaged for the 1971 fall season as Olga in *Eugene Onegin* and Annina in *Der Rosenkavalier*. In 1972 she appeared as The Nurse and The Hostess in *Boris Godunov* for the opera companies of Houston and San Diego. Most recently, Miss Garabedian has been on a special educational tour project in South America, where she has been teaching and performing. The mezzo returns to San Francisco to appear as The Page in Strauss' *Salome*.



**REYNALD GIOVANNETTI**, returning to San Francisco after an absence of one season to conduct *Manon Lescaut*, 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 as musical director of the Mulhouse and Marseilles Operas. In 1969 and 1970, he conducted two concert performances for the American Opera Society at Carnegie Hall, making his American opera debut conducting *Le Nozze di Figaro* later that year for San Francisco Opera. He conducted Jean Pierre Ponnelle's production of *La Clemenza di Tito* at the 1971 Munich Festspiele, and during the 1970-71 season appeared on the podium of the Opera de Paris for *Don Carlo* and *Rigoletto*. In 1973 he conducted *Pelleas and Melisande* for the Munich Festspiele, a production which was so successful it was repeated this year.



**GHITA HAGER**, one of the few women stage directors in opera, will direct two 1974 San Francisco Opera productions: Wagner's *Parsifal* and Puccini's *Madama Butterfly*. Born in Estonia and now a German citizen, Miss Hager has been associated with San Francisco Opera for

twenty years. Originally engaged as a choreographer, she later staged the 1968 production of *The Barber of Seville* (the first woman to direct a San Francisco Opera production), *Ariadne auf Naxos*, *Carmina Burana*, *The Marriage of Figaro* and in the 1973 season, *La Bohème*. In 1970 she co-directed the production of *Falstaff* with Sir Geraint Evans. With San Francisco Opera's affiliate companies Miss Hager also has many productions to her credit. Besides being resident stage director for Western Opera Theater from 1967 to 1972 Miss Hager has also staged several works for Spring Opera. Other recent directing assignments include *The Abduction from the Seraglio* in Sacramento, the Vancouver Opera production of *The Marriage of Figaro* and the 1972 world premiere of Alva Henderson's *Medea* in San Diego.



**WILLIAM HARNESS**, a winner of the San Francisco Opera Auditions finals in 1972, sang in churches in the Seattle area since the age of three. Only in the past four years has he seriously pursued a career in opera. He engaged in performances with the University of Washington Opera Workshop and with the Seattle Opera. Harness has performed in numerous oratorios and cantatas with the Allied Arts Chorus and Orchestra. Following his placement in the San Francisco Opera Auditions, he participated in the Merola Opera Program and sang Rodolfo in *La Bohème* at Stern Grove, where he also performed in a concert conducted by Maestro Adler. A National Opera Institute grant recipient, and a Metropolitan Opera Regional Auditions district winner, he was recently honored as well as the first recipient of the Caruso Centennial Award, a presentation which honors the birth of Enrico Caruso. This fall he will be heard in roles in five operas with San Francisco Opera.



**COLIN HARVEY** has been with San Francisco Opera for thirty-six years. A native of Lancashire, England, baritone Harvey was auditioned for and accepted into the Opera chorus in 1937 by Gaetano Merola, founder and first general director of San Francisco Opera. In 1939 he appeared as Yamadori in *Madama Butterfly* with Jarmila Novotna and Michael Bartlett, also making their San Francisco Opera debuts that year. Then, a stint on Broadway, where he sang in *The Student Prince* and *Blossom Time*. In 1945, Harvey appeared with the New York Opera in *The Merry Widow* with Martha Eggerth and Jan Kiepura. The Cleveland performances of that production were conducted by Maestro Adler, who met Harvey and invited him to return to San Francisco. During the past nineteen seasons, he has sung each year in the Opera chorus and has had many roles. Among his favorites are the Notary (*Der Rosenkavalier*), and the Customhouse Guard (*La Bohème*). In addition he has been for three decades a much-loved member of the Opera staff, serving as chorus librarian.



**TERRENCE HAWKINS**, new to the San Francisco Opera stage, has performed with Toledo Civic Opera Company, Dayton Civic Opera Company, Philadelphia Lyric Opera, New Orleans Opera Association, Central City Opera, Metropolitan Opera Studio, and the New York Philharmonic and American Symphony Orchestras. The Ohio-born bass received his B.A. from Miami University of Ohio in 1962, and has studied voice and opera privately with Anton Guadagno, John Ryan and Robert Lawrence. He has made numerous concert appearances in oratorio performances in the New York area, performing such works as the Verdi *Requiem*, Handel's *Messiah*, and Bach's *Magnificat*, appearing as well on the Bell Telephone Hour, the Johnny Carson and Ed Sullivan shows,

and on WNYC's "Opera Stars of Tomorrow."



**HANS HOPF** began his career as a lyric tenor with Mozart, and at age 21 sang his first Pinkerton in *Madama Butterfly*. He built up an extensive repertory, singing Verdi, Puccini and Wagner. His first major engagement was as a lyric tenor at the Dresden and Berlin Operas, where he sang important Verdi and Puccini roles. In 1948 he was engaged at the Bavarian State Opera and was soon awarded the title of "Bavarian Kammer-sänger," and began to develop his concentration in the Wagnerian roles. Hopf has appeared at La Scala, Covent Garden, Moscow, and Buenos Aires, and performed Radames in *Aida* for the re-opening of the Vienna State Opera, and is a familiar face at the Bayreuth Festival. His recording credits include *Tannhäuser*, *Die Frau Ohne Schatten*, *Die Meistersinger*, *Der Freischütz*, *Tiefland*, *Luisa Miller*, among many others. Hopf will make his San Francisco debut as Herod in *Salome*.



**GWENDOLYN JONES** originally wanted to be a veterinarian. A television broadcast of *Dialogues of the Carmelites* changed her mind, and since deciding to become a singer, the young mezzo has won every important contest she entered. A finalist in the 1970 San Francisco Opera Auditions, she received the Merola Opera Program's Gropper Memorial Award, and was a winner in the Philadelphia Lyric Opera 1971 Final Auditions. Miss Jones' recent concert appearances include the role of a Rhinemaiden in Act III of *Die Götterdämmerung* with Sir Georg Solti and the Chicago Symphony. Last fall marked Miss Jones' third successive season with San Francisco Opera, when she appeared in *Rigoletto*, *Boris Godunov* and *Elektra*. Her Spring Opera Theater debut took place in 1971 in Mozart's *La Clemenza di Tito* and she earned outstanding reviews in her subsequent portrayals of Euridice in *Orfeo* and Miranda in *L'Or-mindo*.



**NIKOLAUS LEHNHOFF**, who will direct Richard Strauss' *Salome* in the 1974 San Francisco Opera season, was born in Germany and has made opera direction a specialty since his studies at the University of Munich. He received his doctoral degree from the University of Vienna in 1962 and served as a production assistant from 1962 to 1966 for Wieland Wagner at the Bayreuth Festival. He was offered a contract as stage director with the Metropolitan Opera in New York, where he stayed until 1971. The following year he directed (with Karl Böhm) the new production of *Die Frau ohne Schatten* at the Paris Opera. Collaborating with Böhm again in 1973, he did *Tristan und Isolde* at the Orange Festival. In June 1974 he direct-

ed a new version of *Fidelio* at the Bremen Opera with a new text by the well-known German poet Hans Majnus and kinetic sets by Gunter Vecker. He then opened the Aix-en-Provence Festival with a production of *Luisa Miller*. His future plans include a return to Bremen for a new *Pelleas and Melisande* and a *Frau ohne Schatten* in Stockholm, which will be the first time that opera will be performed in that city.



**RICHARD MAGARY**, a native Californian, received his basic musical training at San Jose State College. After graduation, he went to New York City where he received his master's degree in music from Columbia University. His professional career began with solo engagements with the Winged Victory Chorus and continued on tour with the New York Festival of Opera, with which he sang more than 50 performances of Italian and French opera in many cities throughout the United States and Canada. Mr. Magary moved to Europe where he gained operatic and concert experience in Germany for five years. His diverse repertoire extends from the "basso profundo" role of Sarastro in *Die Zauberflöte* to the "basso cantante" roles such as King Philip in *Don Carlos* and the Padre in *La Forza del Destino*. He also makes frequent concert appearances, including a recent engagement as soloist with the San Jose Symphony.



**RAYMOND MANTON**, Baron Puck in Spring Opera Theater's *The Grand Duchess of Gerolstein* this year, returns to the San Francisco Opera stage as the Lamplighter in *Manon Lescaut*, the third Jew in *Salome*, and the Shepherd in *Tristan und Isolde*, adding to the growing list of character roles he has performed here since his debut in 1955. Last fall he was heard in *Boris Godunov* as the Simpleton, and other recent San Francisco Opera engagements include *Le Nozze di Figaro* and *The Visit of the Old Lady*. A native New Yorker who has long been a San Francisco resident, he is often heard in recitals and oratorio performances throughout the West. Earlier this year he appeared in the Portland Opera production of *Ariadne auf Naxos*.



**SHIGEMI MATSUMOTO**, the young soprano who has charmed San Francisco audiences since winning the 1968 San Francisco Opera Auditions, is seen this season in *Parsifal* and *La Cenerentola*. Miss Matsumoto recreated her portrayal of Norina in Spring Opera Theater's *Don Pasquale* earlier this year. Other roles with Spring Opera Theater include Barbarina (*The Marriage of Figaro*) and Rosina (*The Barber of Seville*). She was heard in the 1973 San Francisco Opera season as Xenia in *Boris Godunov* and as Mimi in the student matinee performances of *La Bohème*, and was featured as the Burgundian Lady in the 1971 production of

*Carmina Burana*. During the 1973-74 season, the soprano has given recitals in San Antonio, Houston and Kansas City. She plans an appearance in Tucson Opera's upcoming *La Bohème* directed by Richard Pearlman, and will be seen as Gilda in Toledo-Dayton Opera's new *Rigoletto*.



**GIORGIO MERIGHI** will make his San Francisco Opera debut as Chevalier des Grieux in Puccini's *Manon Lescaut*, which opens the 1974 fall season. The tenor's repertoire encompasses more than two dozen roles which

he has portrayed in all the major operatic centers of Europe. Merighi's versatility has been proven by his portrayals of characters from a wide variety of operas from all periods, ranging from *Cardillac* (Hindemith) and *Kovantschina* (Mussorgsky) to characters from older works such as Boito's *Mefistofele* and Meyerbeer's *Roberto Il Diavolo* to the more traditional Verdi and Puccini heroes. In 1971, he sang Luigi in *Il Tabarro* for Dallas Civic Opera, and King Gustavus in *Un Ballo in Maschera* in Geneva and Covent Garden. In 1972, he returned to Dallas to sing Fernando in *La Favorita*, appearing the same year at Chicago Lyric Opera as Rodolfo in *La Bohème* and Alfredo in *La Traviata*. He will return to Chicago after his San Francisco engagement with *Madama Butterfly*. During 1974, he has sung at Bari in *Tosca*, in *Andrea Chenier*, at Covent Garden and in *Tosca* and *La Gioconda* in Berlin.



**JOHN MILLER** was a finalist in the 1971 San Francisco Opera Auditions, and as a member of the 1971 Merola Opera Program was heard in *The Beggar's Opera* and the Sigmund Stern Grove production of *Don Giovanni*. His four-

year association with Spring Opera Theater included the role of Osmano in last season's highly acclaimed *L'Ormino*. Mr. Miller's concert career has included performances of Mahler's Eighth Symphony with the Oakland Symphony and Bach's *St. Matthew Passion* with the San Francisco Symphony. Formerly bass soloist at Grace Episcopal Cathedral, Mr. Miller is now heard regularly with noted composer-conductor Dale Wood at the Episcopal Church of St. Mary the Virgin in San Francisco. He also lends his voice to a series of concerts each year in public schools throughout the Bay Area with Young Audiences, Inc. He recently sang the title role in the 1974 Stanford Opera Workshop production of *Don Giovanni*.



**KURT MOLL**, born in Cologne, Germany, is one of Europe's leading opera singers. A bass with the Hamburg State Opera, he also appears frequently with the State Opera in Berlin. He has performed in Switzerland, France,

Holland, Belgium, Sweden, Italy, and Moscow. After completing his studies at the Hochschule für Musik in Cologne, Mr. Moll

began his operatic career in Aachen, spending a year in Mainz and five years as first bass in Wuppertal before assuming his present position in Hamburg. In 1968 and 1969 he appeared at Bayreuth and in 1970, '71 and '72 he was a guest at the Mozart Festival in Salzburg. His current and future engagements include Koenig Marke at Bayreuth (with Carlo Kleiber) and at La Scala (with Abbado), thirty-nine performances at the Paris Opera in 1975-76, and Mahler's Eighth Symphony under the baton of Sir Georg Solti (also in Paris). The bass makes his American opera debut with San Francisco Opera as King Marke in *Tristan und Isolde* and Gurnemanz in *Parsifal*.



**WILLIAM NEILL** returns to the San Francisco Opera stage for appearances in *Salome* and *Tristan und Isolde*. Remembered by San Francisco audiences for his portrayal of Lennie in Spring Opera Theater's 1974 production of *Of*

*Mice and Men*, a role he has performed with the St. Paul Opera and Houston Grand Opera, he was also heard last fall in his San Francisco debut as Walther in *Tannhäuser* and as Bob Boles in *Peter Grimes*. As a member of the Merola Opera Program in 1967, Neill won the Gropper Memorial Award. After completing his bachelor and master of music degrees at the University of Texas at Austin, he was engaged for the 1968-70 seasons in Essen and Hagen, Germany. He returned to the Bay Area as Henri Faust in the 1971 Spring Opera Theater production of Gessner-Balk's *Faust Counter Faust*. Since then he has performed Tamino in *The Magic Flute* with the Portland Opera Association, Jim Mahoney in *Mahagonny* with the Opera Society of Washington, D.C., and Trimalchio in the world premiere of *Satyricon* by Bruno Maderna with the Netherlands Opera.



**SIEGMUND NIMSGERN**, a German baritone who makes his San Francisco Opera debut this fall as Jokanaan in *Salome*, is presently a permanent guest artist of the Deutsche Oper am Rhein in Dusseldorf. He has sung at La

Scala, the Rome Opera, the Vienna State Opera, the Paris Opera, and Covent Garden, and at the festivals of Salzburg, Munich, Flanders, Athens, Barcelona, Holland and Israel, as well as all the German Bach festivals. New York first heard him as bass in the *Passion of Saint Matthew* and *Saint John* and in the B Minor Mass with the Bach Collegium of Stuttgart. His North American Opera debut was with the Quebec Opera in 1972, as Jokanaan, in *Salome*. He was immediately re-engaged to open the 1973 season as Iago to Jon Vickers' *Otello*, and for Kurvenal in *Tristan und Isolde* in the spring of 1975. Highlights of 1973-74 include his Covent Garden debut as Amfortas in *Parsifal*, a number of concert appearances in Spain with Rafael Fruebeck de Burgos, Schoenberg's *Gurre-Lieder* with Zubin Mehta for Italian radio and La Scala and with Pierre Boulez in London, Beethoven's Ninth with Barenboim and Rudolf Kempe and Jokanaan in *Salome* for La Scala, the Vienna Staatsoper, and German television.



**JULIAN PATRICK** will be remembered by San Francisco audiences for his acclaimed performances of the Count in Spring Opera Theater's 1969 *The Marriage of Figaro*. This season he returns to debut in the role of Lescaut in this

season's opening production, *Manon Lescaut*. The baritone also appears as Sharpless in *Madama Butterfly*, which he will repeat later this year for Chicago Lyric Opera. Best known as the creator of the role of George in Carlisle Floyd's *Of Mice and Men*, Patrick gained national attention as leading baritone of the Metropolitan National Company. He made his European opera debut last spring at the Opera du Rhin in Strasbourg, singing Orestes in Regina Resnick's production of *Elektra*. Busy also in concerts, recordings, and television, he recently recorded and filmed in color Leonard Bernstein's opera *Trouble in Tahiti* due soon on national television, and is scheduled to record Orff's *Carmina Burana*. Patrick was last seen on television in the N.E.T. Opera production of Pasatieri's *The Trial of Mary Lincoln*.



**LEONTYNE PRICE**, one of the greatest singers of our age, returns to the San Francisco Opera stage for her debut in the title role of Puccini's *Manon Lescaut*. Miss Price's career has been a long and well-known string of successes, starting with a 1952 performance of *Falstaff* at the Juilliard School of Music, when she sang the role of Mistress Ford. Many of Miss Price's important debuts happened with San Francisco Opera: In 1957, she was heard here for the first time in the U.S. premiere of Poulenc's *Dialogues of the Carmelites*, and also as Aida—a role which brought her unequalled fame in years to come. In 1958, she sang her first Leonora in *La Forza del Destino* and in 1965, her first Amelia in *Un Ballo in Maschera*. In 1966, she opened the new Metropolitan Opera House in Lincoln Center in the world premiere of Samuel Barber's *Antony and Cleopatra*. Miss Price has been awarded countless and continuing accolades and awards, including the Presidential Medal of Freedom and the Order of Merit of the Republic of Italy. Her long list of recordings includes the complete *Carmen*, *Aida*, *Tosca*, *La Forza del Destino*, *Così fan tutte*, *Don Giovanni*, *Madama Butterfly*, *Il Trovatore*, and many others.



**EVA RANDOVA**, a Czechoslovakian mezzo-soprano, will make her American debut as Kundry in the 1974 San Francisco Opera production of *Parsifal*. Miss Randova, currently a permanent member of the Wurttemberg State

Opera company at Stuttgart, has also performed in Hamburg, Amsterdam and Stockholm, as well as under von Karajan at Salzburg. Her repertoire ranges from the standard operatic mezzo roles such as Amneris, Azucena and Eboli to Czech opera, of which she has made a specialty. During 1973, she sang Gutrune in the Bayreuth Festival's *Götterdämmerung* and appeared as Ortrud in the Prague production of *Lohengrin*. Last October, she enjoyed a tremendous success as Ortrud when she flew into

Stockholm on seven hours' notice to replace ailing Gunilla af Malmborg. More recently, she sang Laura in a new production of *La Gioconda* in West Berlin, where her appearance received raves from critics. Miss Randova is also well known as a concert artist and among her best-known recordings are the Bach Cantatas with Helmuth Rilling.



**LEONIE RYSANEK-GAUSMANN**, whose performances last year in *Tannhäuser* and *Elektra* were enthusiastically received by San Francisco audiences, returns to the San Francisco Opera stage this fall to sing the title role in

Richard Strauss' *Salome*, one of her greatest interpretations. Miss Rysanek-Gausmann's debut in 1965 here as Senta in *Der Fliegende Holländer* is remembered as one of the greatest individual portrayals in the history of San Francisco Opera. In 1959 she made her Metropolitan Opera debut as Lady Macbeth in the first *Macbeth* ever staged by the Metropolitan. Among the other portrayals she has made famous are Sieglinde in *Die Walküre*, Elsa in *Lohengrin*, Ariadne in *Ariadne auf Naxos*, the Empress in *Die Frau ohne Schatten*, the Marschallin in *Der Rosenkavalier*, and Salome. She has recorded for DGG, London, RCA, EMI and Philips, and her extensive recorded repertory includes *Fidelio*, *Der Fliegende Holländer*, *Otello*, *Macbeth*, *Die Frau ohne Schatten*, *Ariadne auf Naxos*, and *Die Walküre*.



**RENATA SCOTTO** began her operatic career at the Young Artists Theatre, Milan, in 1953. A year later she was invited to sing Walter in *La Wally* at La Scala and in 1959, she enjoyed enormous success when she replaced

Maria Callas at the Edinburgh Festival as Amina in *La Sonnambula*. Miss Scotto continued to broaden her repertoire with the addition of such roles as Marguerite in *Faust*, which she performed at La Scala in 1961, Mimi in *La Bohème*, which was her 1962 Covent Garden debut, Violetta in *La Traviata*, which she did with Luciano Pavarotti at Chicago in 1964, and Lucia in *Lucia di Lammermoor*, which she sang at Bologna's Teatro Comunale in 1969 and at the Metropolitan Opera the following year. Her appearances during the 1973-74 season have included debut performances as Amelia in *Un Ballo in Maschera*, and Bellini's heroine Norma at the Teatro Regio, Turin, in April, her first Leonora in *Il Trovatore* with the Paris Opera, and the title role in Donizetti's *Maria di Rohan* at La Fenice. The soprano will make her San Francisco Opera debut as Cio-Cio-San in the first series of *Madama Butterfly*.



**THOMAS STEWART** came to international acclaim when he sang Amfortas in *Parsifal* at the Bayreuth Festival in 1960. He made his San Francisco Opera debut as Rodrigo in *Don Carlo* in 1962, and first performed at the

Metropolitan Opera in 1966 as Ford in

*Falstaff*. Especially noted as an interpreter of Wagner, he is the only non-German to have sung all four baritone roles in the Ring Cycle at Bayreuth. He has performed before San Francisco audiences in the complete Ring, *Tannhäuser*, *Elektra*, *Eugene Onegin*, and many other operas. He appeared in the Met Festival's *Don Giovanni* and fall plans include the Chicago Lyric Opera's *Falstaff*. Stewart's versatility is much in evidence during this season: He has five major roles at the Metropolitan including *Otello*, the four villains in *The Tales of Hoffmann*, the title role of *Don Giovanni*, Amfortas in *Parsifal* as well as Gunther in the new production of *Die Götterdämmerung*, and several concert appearances with his wife, soprano Evelyn Lear.



**OTMAR SUITNER** is well known to Bay Area operagoers. Since his highly acclaimed 1969 debut conducting *Die Götterdämmerung*, he has led *Die Meistersinger von Nürnberg*, *Siegfried*, *Tristan und Isolde*, the 1972 Golden

Anniversary Ring Cycle, and this season's *Salome* and *Parsifal*. Suitner was also on the podium for the Wagnerian tetralogy at Bayreuth in 1966 and 1967, after previously conducting *Tannhäuser* there in 1964, and *Der Fliegende Holländer* in 1965. He has been music director for both the Dresden State Opera and Berlin State Opera, returning to the latter company last year as guest conductor for productions of *Così fan tutte* and *Fidelio* in Paris. A native of Innsbruck, Austria, he was a piano student at the Salzburg Mozarteum, where he received instructions from the late Clemens Krauss.



**JESS THOMAS**, for many years associated with San Francisco Opera, will be heard during the 1974 season in the title role of *Parsifal* and as Tristan in the new production of *Tristan und Isolde*. Thomas made his operatic

debut on the San Francisco Opera stage as Faninal's major-domo in the 1957 production of *Der Rosenkavalier* following his participation in the Merola Opera Program. In the past decade Thomas, a leading held-entenor at the Vienna State Opera, has become one of the most admired interpreters of Wagner and has been acclaimed as Tristan, Siegfried, Siegmund, Parsifal, Lohengrin, Tannhäuser and Walther at the major opera houses and festivals of the world. Performances of Wagner's complete Ring within a season are rare, but rarer still is the appearance of one tenor in all four operas, which Thomas accomplished during the 1972-73 San Francisco Opera season. He sang Siegfried in the Metropolitan Opera's 1973 production of *Die Götterdämmerung*, and appeared there in the title roles of *Parsifal* and *Tristan und Isolde* this year. Thomas has recorded extensively and made many concert appearances with orchestras such as the New York Philharmonic under Leonard Bernstein and the Chicago Symphony under Georg Solti.

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**PETER VAN GINKEL**, who makes his San Francisco Opera debut during the 1974 fall season as Klingsor in *Parsifal*, was born in Holland, where he began his musical studies at the age of fifteen. In 1954, he went to Canada, settling in Toronto, where he continued his studies, winning a scholarship to the Conservatoire de Musique in Quebec. He studied there until 1960, and from 1961 to 1964 toured coast-to-coast with the Canadian Opera Company. In 1965, the bass-baritone joined the Metropolitan Opera National Company, with which he toured the United States until 1967, when he became an affiliate artist with Waterloo Lutheran University. From 1967 to 1969 he was a company member at the Chicago Lyric Opera, moving to Germany in 1970 where he has lived ever since. Currently a permanent member of the Dortmund State Theater Company, he has performed frequently such roles as Wotan, Iago, and the Dutchman (*Der Fliegende Holländer*).



**ASTRID VARNAY** launched her career in the United States, debuting in 1941 as Sieglinde in *Die Walküre* at the Metropolitan Opera. She has since specialized in Strauss and Wagner heroines, adding Herodias in *Salome* to her repertoire at Wieland Wagner's request in 1964. Miss Varnay has been engaged for many consecutive seasons at the summer festivals of Bayreuth, Munich and Salzburg. This year's important appearances include the Cleveland Symphony's production of *Elektra* in concert form, a Klytemnestra in Cleveland, a concert performance in New York's Carnegie Hall, a new production of *Elektra* in Hamburg, and in April, 1974, the Vienna State Opera premiere of Janacek's opera *Katya Kabanova* as Kabanicha. Miss Varnay comes to San Francisco Opera to perform her well-known portrayal of Herodias in *Salome*.



**PIETRO ZUFFI** began his artistic activity as a painter. His set designs for *Macbeth* and *Julius Caesar* at the Piccolo Teatro in Milan were so well received that he was immediately invited by La Scala to design the production of Gluck's *Alceste* with Maria Callas that opened the 1953 season. Since 1964, Pietro Zuffi has been director as well as designer of his productions. His *Mosè* by Rossini at La Scala in 1965 is still termed the first true "theatrical cinerama" because of his use of sets made entirely of mirrors and film projections. Other notable Zuffi productions include *Samson et Dalila* in Vienna, *Nabucco* in Naples, and this year's highly successful production of *La Favorita* in Bologna, starring Luciano Pavarotti. Also noted for his work in films, Zuffi designed the Rossellini production of *Il Generale*, the Fellini segment of *Boccaccio '70*, and most recently this multi-talented artist designed, directed and wrote the script for the film *Il Colpo Rovente*. Mr. Zuffi makes his American directing debut designing and directing the 1974 San Francisco Opera season's opening production, *Manon Lescaut*.



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# A S.P.O.T. CHECK

As San Francisco Opera begins its 52nd year, another opera season is being laid out on the drawing boards—a progeny of the parent company, but with a different kind of outlook, repertory, target audience, and budget.

Spring Opera Theater, the first of San Francisco Opera's four offspring, is making plans for its fourteenth year of existence, its fifth year of life as "opera theater." Launched in 1961 to relieve the operatic drought from December to May (following the demise of the Cosmopolitan Opera Company), Spring Opera was meant to do more than fill a hole. With his new venture, Opera General Director Kurt Herbert Adler wanted to explore new territory, to make a statement distinct and separate from the grand and more formal lyric tradition, to offer the costliest art in English and at nominal ticket prices, and to give a performing stage to young American talent.

Spring Opera during its first decade was undeniably a mixed pot: There were outstanding excursions into the American storehouse: Carlisle Floyd's *Susannah*, Douglas Moore's powerful *Carry Nation*, and Robert Ward's *The Crucible*. A good number of fine voices got their first chance on the Spring Opera stage, notably mezzo Marilyn Horne (*Carmen*, *The Barber of Seville*, *The Italian Girl in Algiers*) and James King (*Carmen*). But there were real obstacles for the fledgling company: namely, the same environment as the fall season (the War Memorial Opera House where a large vocal sound was all important), an audience essentially conditioned to the star system, and the general difficulty of trying to find and establish any real identity for itself.

Spring Opera took a long look at its prospects, opted for a dark year in 1970, and began to cast around for a new home. The ideas flew between staff and management, and the Board of Directors: among the possibilities considered were Winterland, where opera could be staged in a totally free space and performed in



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the round, the Kabuki Theater, and the Masonic Auditorium. The downtown Curran Theatre was finally settled on, not because it screamed opera to anyone, but because it already served an enthusiastic theater crowd, because it was available, and because it seemed in keeping with Mr. Adler's conviction that "if we were truly committed to the idea of theater, then I thought the Curran should work for us."

The word "theater" was added to Spring Opera's name in 1971 and the new season was underway. Some traditional barricades were attacked that first year at the Curran as Spring Opera Theater attempted to establish a new relationship between actor and audience: The proscenium barrier was eliminated with the extended thrust stage, the pit barrier was removed by placing the orchestra behind the scenes, and the language barrier was erased in accordance with Spring's original intention to perform only in English.

One of the first steps toward the new image was to bring in directors from the legitimate stage and film-dom, a move that has never yet proven wrong. Director Richard Pearlman helped to "broaden the style of theater" by inviting the famed San Francisco Cockettes to join the cast for his 1971 *Don Pasquale*, a production typical of SPOT's new suit of clothes. According to Pearlman, the Cockettes were working in a movie called *Elevator Girls in Bondage*, and when they arrived for rehearsal dressed up like Carmen Miranda, it livened the atmosphere quite a bit. The production was a great success, as was the season, and Spring Opera Theater was proclaimed a sort of San Francisco Volksoper, opera for the people.

SPOT works at the Curran because of what Robert Darling, design coordinator for 1971, calls a "strong aesthetic principle" that brings the Company's efforts together.

In its four years at the Curran, Spring Opera Theater has tried the contemporary: Weill/Brecht's *The Rise and Fall of the City of Mahagonny*, *Faust Counter Faust* (John Gessner and Wesley Balk) and Dominick Argento's *Postcard from Morocco* (both imports from the Minneapolis Center Opera Company); has delved into the past with the very first staging of Bach's *St. Matthew Passion*, Monteverdi's *Orfeo*, Mozart's *Titus*, and Cavalli's *L'Ormindo*; and has revitalized some favorite old stand-up comedians: the Barber of Seville, *Don Pasquale*, and the Grand Duchess of Gerolstein. SPOT has gone out on a

limb with technical innovation; for example the use of lasers to create the illusion of a storm in *Mahagonny* (dubbed "laser beam obbligati" by one critic).

The Company has also expanded: In 1974, it went on the road for the first time to perform *Of Mice and Men* in San Jose and *The Grand Duchess of Gerolstein* in Fresno and Pittsburg (a development made possible by a grant from the National Endowment for the Arts). A special student matinee performance of *The Duchess* was given at the Curran, beginning what SPOT hopes will be a tradition of putting tomorrow's audiences in touch with a fresh approach to opera theater. In addition to the three out-of-town performances and the student matinee, four performances were added to the regular San Francisco season in 1974.

SPOT has many angels, notably the National Opera Institute, the Martha Baird Rockefeller Fund for Music, and the City and County of San Francisco. Like any deficit operation, however, the Company is constantly on the lookout for gifts and grants, large and small. Because of its ambitions and its insistence on keeping ticket prices comparable to those of a first-run art film, Spring continues penny-poor, and conducts a year-round campaign among businesses, foundations, and individual supporters for life-giving funds to guarantee another year, another staging of a new work, or research into an old one.

SPOT has been called "the hottest cultural commodity in the Bay Area," and it has been criticized as "bizarre," "too eclectic," "not giving enough thought to the old solutions for old problems." A poll of the house during the 1974 season revealed a young audience, a theatergoing audience, an audience with strong dislikes and likes, and a definite predilection for experimentation. Spring Opera Theater is a unique forum for operatic innovation, and as such, it will continue to be controversial. The Company has unquestionably staked out its own territory, defined a special audience for its productions, and proven for itself a separate-but-equal identity within the opera and theater family of the Bay Area.

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#### AN OPERATIC GUIDE TO WINE

In the first act of Puccini's *La Boheme*, garret-dwellers Marcello, Rodolfo, and Colline shiver in the cold. A fourth bohemian, Schaunard, arrives with firewood, food, and wine. The wine was *Bordo* — for Colline philosophically tells about it in song.

*La Traviata* concerns people of nineteenth-century Paris. In the first act, Violetta offers to Alfredo, "I'll be Hebe, the Cupbearer." As the party wears on, Alfredo sings praise of wine: "Libiamo"—Let's Drink. (It was champagne!)

Verdi's *Otello* opens in a tavern in Cyprus where Iago refers to a wine in his aria, "Inaffia l'ugola" (come wet your whistle); it is probably the ancestor of a native wine known today as *Othello* — a full-bodied red with lots of tannin.

Verdi's *Falstaff* is seldom without his sack (sherry). Throughout the opera there are joking references to wine; in the last act, it becomes respectable. Consoling himself after being dumped in a canal, Falstaff pro-

## PERFORMING BACCHUS

by FRED CHERRY

claims: "Let me pour a little wine upon the Thames water. Good! It is good to drink sweet wine, and to open your bosom to the sun! Good wine dispels the darknes of unhappiness, warms the heart and the eye, the lip and the brain . . ."

Moussorgsky's *Boris Godounov* has a scene where a liberated monk, Varlaam, asks the innkeeper for wine — any kind of wine. When a companion suggests that everyone should choose according to his own taste, Varlaam exclaims, ". . . and mine is for wine!" In a later act, a Polish princess, Marina Mnishek, calls for wine for her court. The wine she served was undoubtedly Tokay.

In Bizet's *Carmen*, the girls drink *Manzanilla* while cavorting with their lovers in a Seville tavern. Carmen identifies this wine, "I'll dance the Seguidilla and drink Manzanilla." One can still buy this wine, under the label "Carmen."

#### FRINGE BENEFITS

The wineries bring more than wine to us. They bring art, and food, and dance, and theatre, and music—especially music. I know of concerts this summer at Paul Masson, Sonoma Vineyards, Robert Mondavi, Guild, and Charles Krug—and perhaps there are others.

Always, there is good wine during the intermission; and sometimes, after the show, there is a reception for the artists. I remember a memorable party at Charles Krug, where I tasted an old brut champagne I didn't know they still had . . . and I recall the sage observation of the flamenco musician Pepe Romero about how warm and appreciative audiences are in the second half—when they've spent an intermission sipping wine.

#### S. HUOK AND THE BALLERINA

Why was the late Solomon Isaievich Hurok not merely a famed manager of stars, but an "impresario?"

You begin to understand when you learn how he received the leading dancer of the Bolshoi Ballet on her first visit to New York. He ushered Galina Ulanova into a fine suite in a great New York hotel. In the sitting room, he had erected an exercise bar surrounded by full-length mirrors. And in the refrigerator: caviar, and champagne, and other necessities for a prima ballerina. Hurok managed stars; but he himself was a star, too.

(continued)

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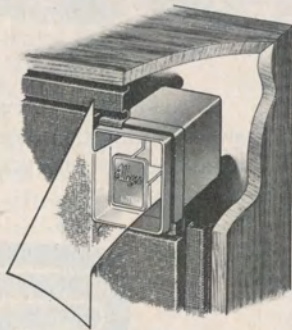
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The idea has merit; and a wine lover of Venice once invented an instrument to enhance wine's delicate music. A chronicler named Goldoni describes it thus: "A glass bottle, one foot high, in which there were many balls of different sizes, divided by small tubes, and which ended in a long neck convenient for putting into the mouth, through which the balls let out the liquor. The bottom of this bottle, called *glo-glo*, was filled; then, by putting it to one's mouth and raising one's elbow, the wine passed over the balls and the tubes and made a harmonious sound; when all the guests did this at the same time, the multiple sounds made a new and charming concerto."

### MUSIC CRITIC

I am reminded of the great comment by a friend who attended a concert in the vineyard with me. "Brahms bursting in air."

### MERLE HAGGARD ...

#### Fillet Catfish

Singer Merle Haggard, the undisputed King of American country music, has an "American Country" recipe for catfish.

- 1 catfish fillet
- 4 eggs
- 3 tbs. honey
- 3 tbs. corn syrup
- 1 cup yellow cornmeal
- 2 cups cooking oil.

Mix egg, honey, and syrup together. Dip fillet in batter and roll in yellow cornmeal. Heat cooking oil as hot as possible. Drop fish in oil. It will sink to bottom and then rise back to the top when done. Serves four—and should be accompanied by water glasses full of southern Scuppernon wine.

*This recipe was taken from the Kennedy Center Performing Arts Cookbook—a collection of favorite recipes of artists who have appeared at the Center. The book is available by mail from the Kennedy Center, Washington, D.C. 20566 (\$10.00 plus 25c mailing charge).*

Fred Cherry writes an off-beat "Personal Wine Journal" each month. Readers of this column may have a sample issue without charge by writing to PERFORMING ARTS.



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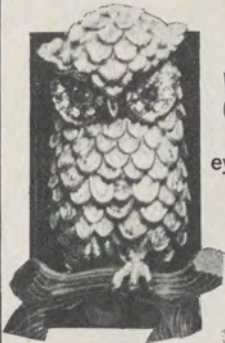
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Dazzling Hawaiian pageantry, sensational music and authentic Island dancing headline the entertainment scheduled for the Liberty House Aloha Preview and Royal Hawaii party, to be held in the new Liberty House flagship store on Stockton and O'Farrell, Friday evening, September 27, for the benefit of the San Francisco Symphony Orchestra. This festive occasion, filled with the legendary enchantment and hospitality of Hawaii, salutes the opening of the new \$10 million Liberty House, the first department store to be built in the heart of the City in 44 years. The store officially opens to the public Saturday morning, September 28.

Sponsored by the San Francisco Symphony Foundation, the gala will be held from 6:30 until 10:30 p.m. with each of the 3,000 expected guests receiving a Hawaiian lei. Champagne and hors d'oeuvres will be served in the fascinating new Normandy Lane, and exciting entertainment is scheduled for every one of the six sparkling selling floors.

Marking a first for the Mainland will be the presentation of the stately pageant, "200 Years of the Hawaiian Woman in Fashion," which traces the development of Hawaiian life



Peter Moon and The Sunday Manoa will be heard in innovative, contemporary Hawaiian Folk music at the Liberty House Aloha Preview and Royal Hawaii Party. Seated: Peter Moon. Standing left to right: Roland and Robert Cazimero.

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through the focus of fashion. Produced and narrated by Richard T. Goodwin, prominent Island fashion designer and recognized authority on authentic Hawaiian historical costume, the pageant numbers 17 of the Island's handsomest girls and women in its cast.

Another import will be the current musical sensation of Hawaii, "Peter Moon and The Sunday Manoa," recently returned from a tour of Japan, who will appear in an inimitable program of music and song. Numbering three in the progressive group, Peter and the Cazimero brothers work with a variety of instruments to create new extensions of contemporary sound that have roots in an ancient musical heritage.



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Haunani Kahalewai, Hawaii's "First Lady of Song," and long a favorite on the West Coast, will hold court on one floor, while Walt Tolleson's popular group will play for dancing on another.

There will be a Hawaiian troupe performing authentic Island dances, courtesy of Hawaiian Air, and "Holiday 74," a showing of glamorous Liberty House holiday fashions, backed by the sophisticated piano of Peter Mintun.

Two other attractive features will be No-Host Bars and a fabulous collection of door prizes, with the Grand Prize a one-week holiday for two in Hawaii, including round-trip flights via United Airlines and hotel accommodations.

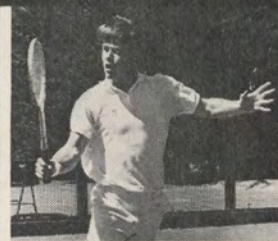
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est goose blood and the finest and  
most tender black chow dog.

by Ernest Beyl

Recently we did some pleasant re-  
search in Hong Kong. A friend,  
Southern California photographer Ar-  
thur Adams, and I sampled Chinese  
food from Hong Kong's Aberdeen  
fishing village to the New Territories  
up near the Chinese border.

We were advised, and frequently  
accompanied by, one or more offi-  
cials of the Hong Kong Tourist Asso-  
ciation. We were in good hands in  
one of the best cities in which to  
enjoy Chinese cuisine.

Of course San Francisco has excel-  
lent Chinese restaurants. You know  
that and our purpose here is not to  
tell you about them. Go out and do  
your own research. This piece is  
about Chinese food in Hong Kong.  
There are several basic types, and  
Hong Kong offers most of them—  
perhaps all of them—but these are  
types personally researched. Here's a  
quick rundown:

#### Cantonese

Cantonese dishes are probably the  
best known in Hong Kong just as  
they are in San Francisco. Most of the  
Chinese in Hong Kong are from the  
province of Kwantung and that's the  
home of Cantonese style cuisine.  
Plenty of fresh vegetables cooked  
only for a short time. Lots of steam-  
ing instead of frying. Frequent use of  
sweet and sour flavors. Moderation  
with spices. Lots of white rice. Best  
example perhaps, sweet and sour  
pork.

#### Shanghainese

Sometimes fatty and starchy. Fried  
in Sesame oil. Liberal use of hot  
peppers, ginger and garlic. Noodles  
prevalent. Example sliced beef with  
hot green chilis.

#### Pekinese

Peking food is from Northern  
China. Oily, salty and spicy. Wheat  
instead of rice is grown in the North  
so bread is part of the cuisine. Much  
is deep fried. Chinese rice wine used  
in cooking. Examples are, of course,  
Peking Duck and Beggars' Chicken.  
More about both later.

#### Szechuan

This is the hot one so watch out.  
Lots of noodles and bean curd. Sim-  
ilar to Shanghai style but much hot-  
ter. Also fried in oil. Try Shanghai  
shrimps. Hot!

#### Chiu Chow

Haven't ever run into this in the  
U.S. A kind of sub-grouping of Can-  
tonese food. Lots of Chiu Chow res-

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Tickets also available through Sherman Clay, San Francisco, and all Macy Stores.

restaurants in Hong Kong. Rather salty. Every dish seems to come with a different sauce so there are many palate pleasers. Not served with rice but with a rice soup, almost like a gruel. Rather tasteless. A pickled, salty vegetable is part of all meals. Before beginning a Chiu Chow meal you are served a tiny cup of the strongest tea ever brewed. Usual strength tea is served during the meal and you wind up with another thimbleful of the strong stuff. Good for the digestion. Probably the best known Chiu Chow dish is cold goose served with goose blood. The goose is cooked in a spiced sauce. The goose blood is congealed by adding a pinch of salt. It becomes semi-solid. Frequently a condiment of white vinegar and chopped garlic is served with this. To try Chiu Chow goose ask for Lo Yor goose.

**Fukienese**

Another off-shoot of Cantonese style. Little or no oil. Mostly steamed. Good for seafood—shrimp and lobster, steamed to retain the original taste.

**Hakka**

Hakka people are country people. Hakka food is country style. Lots of preserved foods. Chicken buried and preserved with salt. Preserved vegetables. From the days when food went bad unless it was "held" in some manner. Lots of rice. As a tourist in Hong Kong you don't eat Hakka food.

**Mongolian**

Barbecue style beef usually cooked at your table. Mutton sometimes cooked in hot water. Thinly sliced beef, chicken, roebuck, mutton, laced with sesame oil, rice wine, vinegar, chili oil, onion, garlic; all quick grilled and returned to your bowl.

**Dragon Phoenix and Tiger**

The Hong Kong government now prohibits restaurants from serving some of the more exotic Chinese foods. So if you see Dragon, Phoenix and Tiger on a menu, which you won't unless you can read Chinese characters, you know you will have the opportunity to sample snake, chicken and cat, a good Winter dish. Our informant said cat is seldom used anymore. The very rich, he said, prefer fox. A six pound fox cost six hundred Hong Kong dollars just a few months ago. That would be \$120 U.S.

Bear paws are still eaten occasionally in Hong Kong, but are hard to come by. So are monkeys. They are illegal food too.

Dog meat is a little more common. It is known as scented meat. Tastes a little like pork. Chow dogs are best,



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especially black ones because they are good for the development of virility, our informant told us.

Last trip photographer Adams and I were too intent on Peking Duck and Beggars' Chicken to think about black chow dogs even though we were aware of the therapeutic benefits. Next trip, perhaps.

**Hong Kong Cuisine Miscellanea**

In one Cantonese-style restaurant we tried noodles and shredded chicken. The noodles were at least eighteen inches long. They cascaded from our mouths to our plates like a white, frozen waterfall. The proprietor brought scissors to the table and cut the noodles into handy lengths.

**Sharks Fin Soup**

You start with what the Chinese call the Supreme Broth. This is a very rich clear soup made from chicken, ham and pork. Dried sharks fins are soaked in water for a few days, then boiled for eight or ten hours. Boiled again and again with ginger and onion. Finally cooked in the Supreme Broth. Very strong and rich and costly too.

**Well That's Convenience**

Uncle Ben's rice from the U.S. is catching on in Hong Kong as a convenience food.

**Restaurants To Try**

These are just a few personally researched.

Luk Yu Tea House — The Tadich Grill of Hong Kong. Cantonese and expensive. Important Chinese businessmen have lunch here. Very few tourists. Day we were there a well-known Chinese detective held court at a large round table. Great supreme broth. Five hundred, count 'em if you wish, varieties of dim sum, the little hors d'oeuvre-type dumplings and finger food. On Hong Kong island, not on Kowloon Peninsula. Wing Kut Street, off Des Voeux Road.

Jade Garden Restaurant in Harbour Village in Kowloon. Absolutely first rate. There are other Jade Garden restaurants, but get to this one. Expensive. Beggars' Chicken is a specialty. Beggars' Chicken is Northern Chinese cuisine, but the Jade Garden Restaurant is a conglomerate of many Chinese styles. The chicken is wrapped in Lotus leaves and covered with various kinds of preserved vegetables. Then it is covered with clay and baked. The waiter brings it to your table, hits it with a small hammer, and when the steam escapes you know you are in a rarified Chinese atmosphere.

Tai Pak Restaurant, the magnificent floating restaurant at the fishing village of Aberdeen. A huge floating barge of a restaurant, surrounded by Chinese junks. Colored lights outline

the Tai Pak. It's a Chinese fairyland. It's also an excellent restaurant. Lots of tourists and lots of Chinese residents. Fried crab claws. Huge barbecued prawns. Sweet corn and chicken soup. Great seafood. Walk downstairs from the main dining room, past the kitchen to the live fish pens. Choose your own fish, a monster or a baby. Garoupa is a favorite fish, steamed, sweet and sour. Not going to Aberdeen for dinner at the Tai Pak Restaurant would be like a visitor to San Francisco not taking the cable car out to Fisherman's Wharf and trying a walkaway crab cocktail. (Note: The writer is not in the employ of the Tai Pak Restaurant.)

Siu Lam Kung. Cantonese style. Hanoi Road in Kowloon. Excellent broiled red snapper. The proprietor is the man with the scissors.

Lo Fung Chinese Restaurant. This is located on the lower level of Peak Tower at the top of Victoria Peak. Obviously best view of any Chinese restaurant in Hong Kong. Operated by the Peninsula Group, established in the Far East for more than a century. It's a hotel company with a wonderful reputation for service. Lo Fung is Cantonese and first rate.

Princess Garden. In the Miramar Hotel building, Kowloon. Absolutely supreme Peking Duck. Sixty Hong Kong dollars per duck. That's \$12 U.S. These ducks are incredibly rich. One will serve about four people. Adams and I split one. Basically, the duck is coated with a honey syrup and hung to dry, sometimes in front of a fan. The duck is then roasted. It is served as three separate courses. First the crisp skin is eaten rolled in a flour pancake along with bits of onion and a spoonful of sweetish bean sauce. Next you eat the duck meat in the same manner. Finally the duck carcass is boiled into a rich soup and you wind up with that.

I have an excellent recipe for Peking Duck that I received from Willie Mark of the Hong Kong Tourist Association. I intended to reprint it here but am running out of space. If you're curious send me a self-addressed, stamped envelope at 680 Beach Street, San Francisco 94109, and I'll pass it on to you.

When you do go to Hong Kong to do your own research into Chinese food make your first stop at the Hong Kong Tourist Association office in The Connaught Centre in Victoria on the Island of Hong Kong. Ask the pretty Chinese receptionist for one of two booklets, depending on how many will be dining: "How To Order Chinese Food for Two and Four." The same booklet is available for "Eight and Twelve."

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Four of us dined very well here at lunch. In true Share The Wealth fashion, we each ordered something different, winding up with something resembling a smorgasbord! We started with a rich, homemade beef soup, then followed with Oysters Jeaudhal (\$2.25, consisting of 4 shells with 2 oysters per shell, served flaming in the shell on rock salt and delicious), Filet of Sole (\$3.50 and nicely baked and covered with almond slivers), Beef in Wine Sauce (\$2.50 and very tender) and Manicotti a la Romana (\$2.50, stuffed with great cheese and covered with a tomato-vegetable sauce). Dinners are quite another matter. Reservations are a must for weekends, and the prices include only ice cream and coffee in addition to the entree. The one carryover from lunch is the divine oysters (now, however, a steep \$5.75). Other items include Lobster Thermidor (\$.675); Rainbow Trout filled with Shrimp (\$5.50); Steak (\$7.50 for a 16 oz. New York) and Armenian Dolmas (\$3.95). There is a full service bar and a quite complete wine list, with many California labels under \$6 per bottle.

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The People's collective happens to be five women who have gathered together large groups of listings for publication. They are currently at work on the new edition. Meanwhile, you will find in the pages printers, child care, counseling, cradles, art crafts, health services, moving, free stores, various repair facilities and more than we could ever mention here. They try to check out as many of their listings as possible; however, there is a tear-out section in the middle for readers to report good or bad vibes about the listings the reader uses; additionally, readers are encouraged to add recommendations for future listings not already included.

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(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and Gayle's favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is \$7.50 per year, \$14 for two years, \$20 for three years, 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). Send 75c for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.

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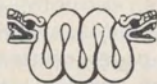
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## PERFORMING ARTS MONTHLY ADVANCE GUIDE TO SPECIAL MUSICAL PRESENTATIONS ON TV, AM and FM RADIO for OCTOBER 1974

### Tue., October 1

- 7:00 PM—KRON/FM (Stereo, 96.5 mh.) —  
Show Album—"IRENE"
- 8:00 PM—KIBE/AM (1220 kh.) and KDFC/FM  
(Stereo, 102.1 mh.) — DIVERTI-  
MENTO IN B (Mozart) and VIOLIN  
CONCERTO IN D (Beethoven)
- 8:00 PM—KKHI/AM (1550 kh.) and KKHI/  
FM (Stereo, 95.7 mh.) — Boston  
Pops
- 8:30 PM—KQED (Channel 9) — Evening at  
Symphony

### Wed., October 2

- 7:00 PM—KRON/FM—Show Album — "THE  
MUSIC MAN"
- 8:00 PM—KIBE/AM and KDFC/FM — SYM-  
PHONY NO. 9 (Schubert) and  
PAVANE FOR A DEAD PRINCESS  
(Ravel)
- 8:00 PM—KKHI/AM-FM—Boston Symphony
- 8:30 PM—KQED (Channel 9)—THEATRE IN  
AMERICA

### Thu., October 3

- 7:00 PM—KRON/FM—Show Album—"MAME"
- 8:00 PM—KIBE/AM and KDFC/FM — MOTO  
PERPETUO (Paganini), RONDO IN  
D (Mozart) and SYMPHONY No. 7  
(Beethoven)

### Fri., October 4

- 7:00 PM—KRON/FM—Show Album — "JIM-  
MY"
- 8:00 PM—KIBE/AM and KDFC/FM—DANCES  
FROM "THE THREE CORNERED  
HAT" (Falla) and DON QUIXOTE  
(Strauss)

### Sat., October 5

- 7:00 PM—KRON/FM—Show Album — "THE  
BOY FRIEND"
- 8:00 PM—KIBE/AM and KDFC/FM—Saturday  
Night Opera—"L'ELISIR D'AMORE"  
(Donizetti)
- 8:00 PM—KKHI/AM-FM—Debut (new record-  
ings)

### Sun., October 6

- 7:00 PM—KRON/FM—Show Album—"GOLDI-  
LOCKS"
- 8:00 PM—KIBE/AM and KDFC/FM — ROMEO  
& JULIET (Tchaikovsky) and PIANO  
CONCERTO No. 4 (Beethoven)
- 8:00 PM—KKHI/AM-FM—Sunday Night Opera

### Mon., October 7

- 7:00 PM—KRON/FM—Show Album — "HOW  
TO SUCCEED IN BUSINESS WITH-  
OUT REALLY TRYING"
- 8:00 PM—KIBE/AM and KDFC/FM—TZIGANE  
(Ravel) and PIANO CONCERTO  
No. 1 IN D MINOR (Brahms)
- 8:00 PM—KKHI/AM-FM — Philadelphia Or-  
chestra
- 8:00 PM—KQED (Channel 9) — SPECIAL OF  
THE WEEK

**Tue., October 8**

- 7:00 PM—KRON/FM—Show Album—"HELLO DOLLY"
- 8:00 PM—KIBE/AM and KDFC/FM—"TANNAUSER" OVERTURE & VENUSBERG MUSIC (Wagner) and PIANO CONCERTO IN A MINOR (Paderewski)
- 8:00 PM—KKHI/AM-FM—Boston Pops
- 8:30 PM—KQED (Channel 9) — Evening at Symphony

**Wed., October 9**

- 7:00 PM—KRON/FM—Show Album—"SUGAR"
- 8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY No. 41 (Mozart) and RODEO (Copland)
- 8:00 PM—KKHI/AM-FM—Boston Symphony
- 8:30 PM—KQED (Channel 9)—THEATRE IN AMERICA

**Thu., October 10**

- 7:00 PM—KRON/FM—Show Album — "ROBERTA"
- 8:00 PM—KIBE/AM and KDFC/FM — DIVERTISSEMENT (Ibert) and SYMPHONY No. 4 (Brahms)

**Fri., October 11**

- 7:00 PM—KRON/FM—Show Album—"COCO"
- 8:00 PM—KIBE/AM and KDFC/FM — BANKS OF GREEN WILLOW (Butterworth) and SYMPHONY #5 IN B FLAT (Prokofiev)

**Sat., October 12**

- 7:00 PM—KRON/FM — Show Album — "THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD"
- 8:00 PM—KIBE/AM and KDFC/FM—Saturday Night Opera — "BORIS GODUNOV" (Mussorgsky)
- 8:00 PM—KKHI/AM-FM—Debut (new recordings)

**Sun., October 13**

- 7:00 PM—KRON/FM—Show Album — "SEESAW"
- 8:00 PM—KIBE/AM and KDFC-FM — PIANO CONCERTO #2 IN C MINOR (Rachmaninoff) and RHAPSODIE NORVEGIENNE (Lalo)
- 8:00 PM—KKHI/AM-FM—Sunday Night Opera

**Mon., October 14**

- 7:00 PM—KRON/FM—Show Album — "GODSPELL"
- 8:00 PM—KKHI/AM-FM — Philadelphia Orchestra
- 8:00 PM—KQED (Channel 9) — SPECIAL OF THE WEEK

**Tue., October 15**

- 7:00 PM—KRON/FM—Show Album — "GIRL CRAZY"
- 8:00 PM—KIBE/AM and KDFC/FM — "MEISTERSINGER" OVERTURE (Wagner), SYMPHONY IN D (Cherubini) and HUNGARIAN SKETCHES (Bartok)
- 8:00 PM—KKHI/AM-FM—Boston Pops
- 8:30 PM—KQED (Channel 9) — Evening at Symphony

**Wed., October 16**

- 7:00 PM—KRON/FM—Show Album—"BAKER STREET"



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8:00 PM—KIBE/AM and KDFC/FM — SYM-  
PHONY #2 (Borodin) and DEATH  
AND TRANSFIGURATION (Strauss)

8:00 PM—KKHI/AM-FM—Boston Symphony

8:30 PM—KQED (Channel 9) — THEATRE IN  
AMERICA

**Thu., October 17**

7:00 PM—KRON/FM—Show Album — "FIN-  
IAN'S RAINBOW"

8:00 PM—KIBE/AM and KDFC-FM — SYM-  
PHONY #32 (Mozart), DOUBLE  
CONCERTO (Deliuss) and SYM-  
PHONY #1 (Beethoven)

**Fri., October 18**

7:00 PM—KRON/FM—Show Album — "SHE  
LOVES ME"

8:00 PM—KIBE/AM and KDFC/FM — RUS-  
SIAN & KIRGHIZ OVERTURE (Shos-  
takovich), VIOLIN CONCERTO IN D  
MINOR (Mendelssohn), INVOCA-  
TION OF ALBERICH AND EN-  
TRANSE OF THE GODS INTO VAL-  
HALLA FROM "DAS RHEINGOLD"  
(Wagner) and POLONAISE & WALTZ  
FROM "EUGEN ONEGIN" (Tchai-  
kovsky)

**Sat., October 19**

7:00 PM—KRON/FM—Show Album—"BITTER  
SWEET"

8:00 PM—KIBE/AM and KDFC/FM—Saturday  
Night Opera—"TURANDOT" (Puc-  
cini)

8:00 PM—KKHI/AM-FM—Debut (new record-  
ings)

**Sun., Oct. 20**

7:00 PM—KRON/FM—Show Album — "A  
FUNNY THING HAPPENED ON THE  
WAY TO THE FORUM"

8:00 PM—KIBE/AM and KDFC/FM — SYM-  
PHONY #7 IN E (Bruckner)

8:00 PM—KKHI/AM-FM—Sunday Night Opera

**Mon., Oct. 21**

7:00 PM—KRON/FM—Show Album — "CAN-  
CAN" and "NOW IS THE TIME  
FOR ALL GOOD MEN"

8:00 PM—KIBE/AM and KDFC/FM — MARCH  
OF THE LITTLE FAUNS (Pierne),  
SYMPHONY #39 (Mozart) and IN-  
CIDENTAL MUSIC TO "THE TEM-  
PEST" (Sullivan)

8:00 PM—KKHI/AM-FM — Philadelphia Or-  
chestra

8:00 PM—KQED (Channel 9) — SPECIAL OF  
THE WEEK

**Tue., October 22**

7:00 PM—KRON/FM—Show Album—"SOUTH  
PACIFIC"

8:00 PM—KIBE/AM and KDFC/FM — EIN  
HELDENLEBEN (Strauss) and CALM  
SEA AND PROSPEROUS VOYAGE  
(Beethoven)

8:00 PM—KKHI/AM-FM—Boston Pops

8:30 PM—KQED (Channel 9) — Evening at  
Symphony

**Wed., Oct. 23**

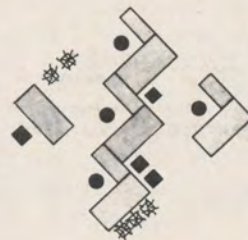
7:00 PM—KRON/FM—Show Album—"ZORBA"

8:00 PM—KIBE/AM and KDFC/FM — SYM-  
PHONY #3 (Mendelssohn) and  
CONCERTSTUCK FOR HARP & OR-  
CHESTRA (Pierne)

8:00 PM—KKHI/AM-FM—Boston Symphony

8:30 PM—KQED (Channel 9)—THEATRE IN  
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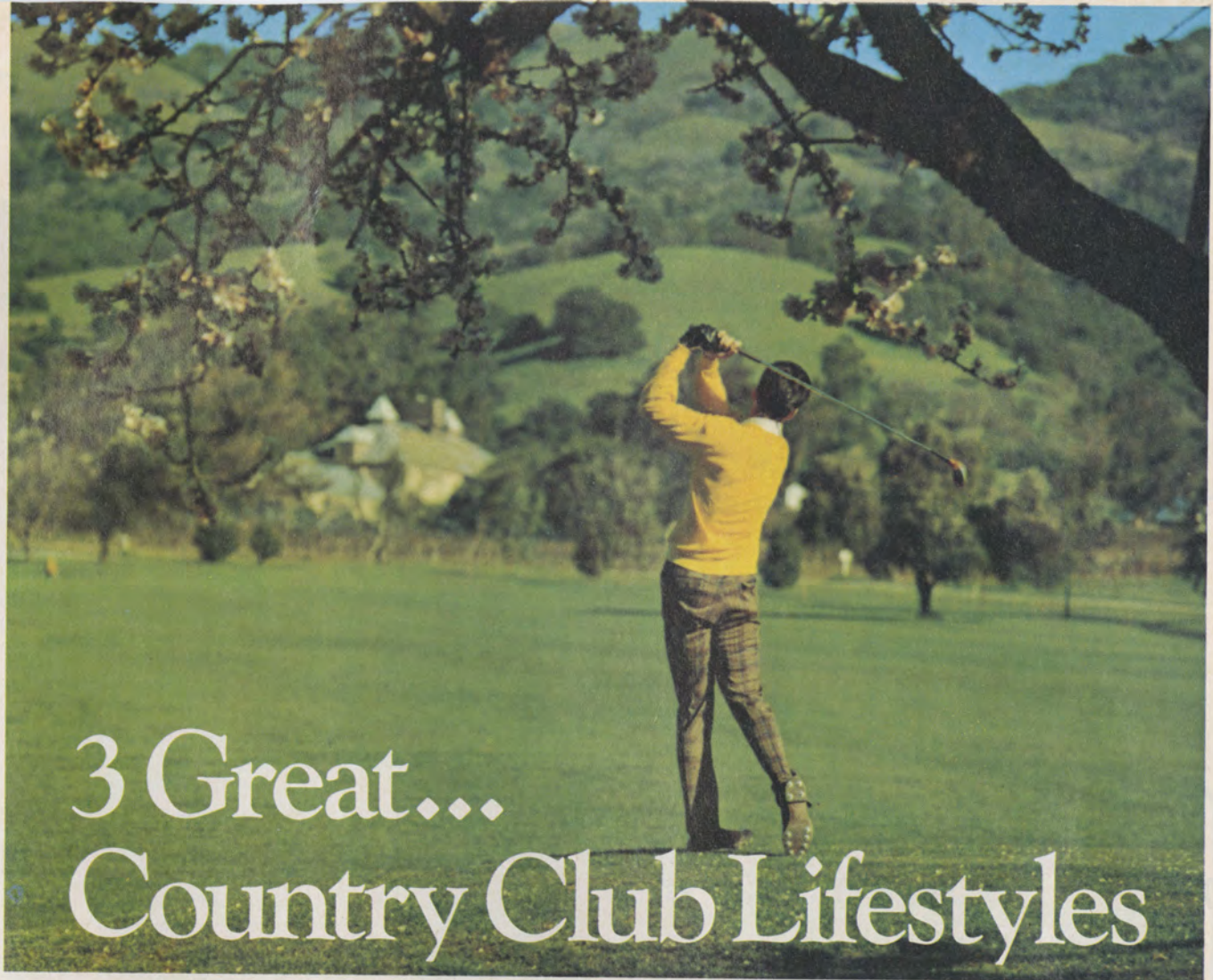
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Thu., Oct. 24

7:00 PM—KRON/FM—Show Album — BEN  
BAGLEY'S JEROME KERN REVISITED  
8:00 PM—KIBE/AM and KDFC/FM — MAN-  
FRED SYMPHONY (Tchaikovsky)

Fri., Oct. 25

7:00 PM—KRON/FM—Show Album—"1776"  
8:00 PM—KIBE/AM and KDFC/FM—PRELUDE  
TO THE AFTERNOON OF A FAUN  
(Debussy), SYMPHONY #3 (Rach-  
maninoff) and ESPANA RHAPSODY  
(Chabrier)

Sat., October 26

7:00 PM—KRON/FM—Show Album — "A LIT-  
TLE NIGHT MUSIC"  
8:00 PM—KIBE/AM and KDFC/FM—Saturday  
Night Opera—"LA VIDA BREVE"  
(Falla) and "IL CAMPANELLO"  
(Donizetti)  
8:00 PM—KKHI/AM-FM—Debut (new record-  
ings)

Sun., October 27

7:00 PM—KRON/FM—Show Album — "MOST  
HAPPY FELLA"  
8:00 PM—KIBE/AM and KDFC/FM — SYM-  
PHONY #10 IN E MINOR (Shosta-  
kovich)  
8:00 PM—KKHI/AM-FM—Sunday Night Opera

Mon., October 28

7:00 PM—KRON/FM—Show Album — "THE  
BAND WAGON" and "SEVEN  
BRIDES FOR SEVEN BROTHERS"  
8:00 PM—KIBE/AM and KDFC/FM — EURY-  
ANTHE OVERTURE (Weber), PIANO  
CONCERTO #2 IN F MINOR  
(Chopin), MERCHANT OF VENICE  
SUITE (Faure) and PAVANE &  
VARIATIONS (Cabezon)  
8:00 PM—KKHI/AM-FM — Philadelphia Or-  
chestra  
8:00 PM—KQED (Channel 9) — SPECIAL OF  
THE WEEK

Tue., October 29

7:00 PM—KRON/FM—Show Album — "70,  
GIRLS, 70"  
8:00 PM—KIBE/AM and KDFC/FM — SYM-  
PHONY #2 (Rachmaninoff)  
8:00 PM—KKHI/AM-FM—Boston Pops  
8:30 PM—KQED (Channel 9) — Evening at  
Symphony

Wed., October 30

7:00 PM—KRON/FM—Show Album — "WALK-  
ING HAPPY"  
8:00 PM—KIBE/AM and KDFC/FM — SYM-  
PHONY #3 (Dvorak), "SYLVIA"  
SUITE (Delibes) and RONDO CON-  
CERTANTE IN B FLAT (Mozart)  
8:00 PM—KKHI/AM-FM—Boston Symphony  
8:30 PM—KQED (Channel 9)—THEATRE IN  
AMERICA

Thu., October 31

7:00 PM—KRON/FM—Show Album — "THE  
PAJAMA GAME"  
8:00 PM—KIBE/AM and KDFC/FM — HUN-  
GARIAN RHAPSODY #1 (Liszt),  
PARIS, SONG OF A GREAT CITY  
(Delius) and SYMPHONY #9  
(Shostakovich)

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## GARRICK OHLSSON

HOME: White Plains, New York

AGE: 25

PROFESSION: Concert Pianist

HOBBIES: Swimming, sailing, listening to contemporary music, attending opera.

MOST MEMORABLE BOOK: "Childhood's End," by Arthur Clarke

LAST ACCOMPLISHMENT: Became the first American to win the Chopin International Piano Competition in Warsaw.

QUOTE: "I've tried to go slowly. Too many competition winners have burned themselves out in a couple of years. To develop more fully, I'm now exploring unfamiliar repertoire such as pre-Bach, Scriabin and some contemporary composers."

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