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THE BAY AREA'S MUSIC &
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OCTOBER 1974/VOL. 8, NO. 10

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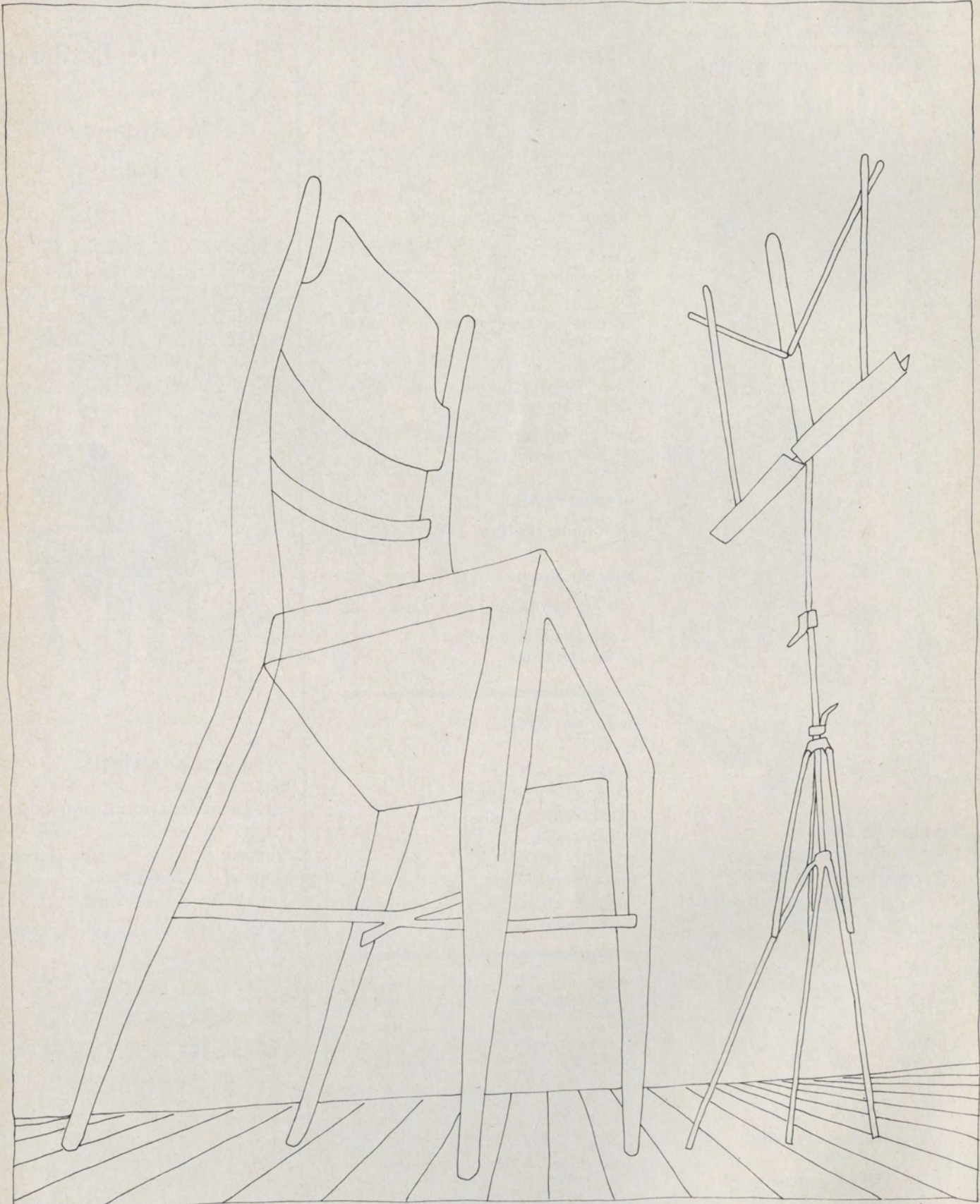
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Visit New Zealand- The Price is Right!

by TOM TALAMINI

What ever happened to the nickel phone call, the 20-cent glass of beer and the dollar haircut?

These and many more prices of the forties are alive and well in the down under land of New Zealand, where you can still get an ice cream cone with a double scoop for 20 cents, milk for four cents a pint and whisky for 23 cents "a nip."

And though American tourists insist on tipping just about everybody in sight, the practice is *not* encouraged in New Zealand. I remember the last time I was in Auckland when my kiwi friend Colin and I took a cab from my hotel to his downtown office. At Colin's insistence, I did not tip the driver and was pleasantly surprised when the cabbie didn't slam the door on my fingers. He gave me a smile, a friendly "thanks, mate" (pronounced mite) and drove off.

The same is true at restaurants, even at the more elegant ones. Of course part of this is because life in New Zealand is probably as close as you'll come to a classless society in today's world. The truck driver, the bank president, the bus boy and the junior executive — they're all equals, each performing the job for which he is trained. And it's not unusual to see four such individuals together at the local pub at the end of their working day sharing a few of those good 20-cent beers.

This explains why New Zealanders themselves rarely tip, since tipping is generally something the "haves" give to the "have nots." In New Zealand there are virtually no rich and no poor—it's a nation of 3 million middle class citizens with a determined do-it-yourself attitude. The typical New Zealander is a rugged individualist who carries his own bag, opens the door for himself and shines his own shoes. In fact, these little personal services are difficult to find in New Zealand.

Getting back to the bargain prices in New Zealand, this small South Pacific country is one of the few travel destinations left where your dollar still buys a remarkable amount of goods and services.

Can you think of any place where you can enjoy an eight-course dinner, watch a concert and then have a snack afterwards, all for just \$6?



Fox Glacier flows down thousands of feet into sub-tropical forest.

You can in Rotorua. And the concert is not an ordinary one but features Maoris in full regalia performing dances and singing songs of their ancestors.

There are numerous restaurants throughout this two-island country where you can dine well for less than \$3—no tax, no tip.

As for accommodation, prices at first class hotels in major cities have risen and are pretty much in line with some other countries. For example, at the Rotorua DB, rates are \$18.50 single and \$26.60 twin. At the new Travelodge along the Auckland waterfront singles are \$24 and twins \$32.50; and the newest addition to the South Island resort center of Queenstown, Ramada Inn, has rates of \$20 single and \$26.60 twin. However, there are no add-on taxes in New Zealand.

Of course, there are still many small guest houses where you can get a private room and breakfast (bed and breakfast) for under \$8. And a New Zealand breakfast is not the skimpy Continental type. It's a

hearty meal that could very well include lamb chops.

Admission to a movie might run \$1.25, and a seat at a sporting event (rugby, soccer) is from \$1 up. Even the gambler benefits in New Zealand. At the races, he's assured of losing his money more slowly, since the minimum bet is about 75 cents rather than \$2.

James A. Michener referred to New Zealand as "probably the most beautiful country on earth." In his book *Return to Paradise*, he called it a land of unmatched beauty, whose two islands contain all types of alluring scenery . . . a land with so much natural beauty he found it difficult to believe.

He wrote of its soaring snow-capped alps, warm, sandy beaches along some 4000 miles of coastline, of huge glaciers with icy fingers reaching almost to the sea, of the spouting geysers and bubbling mud pools in and around the thermal resort center of Rotorua, the countless alpine lakes, "each serving as a mirror for some great range of moun-

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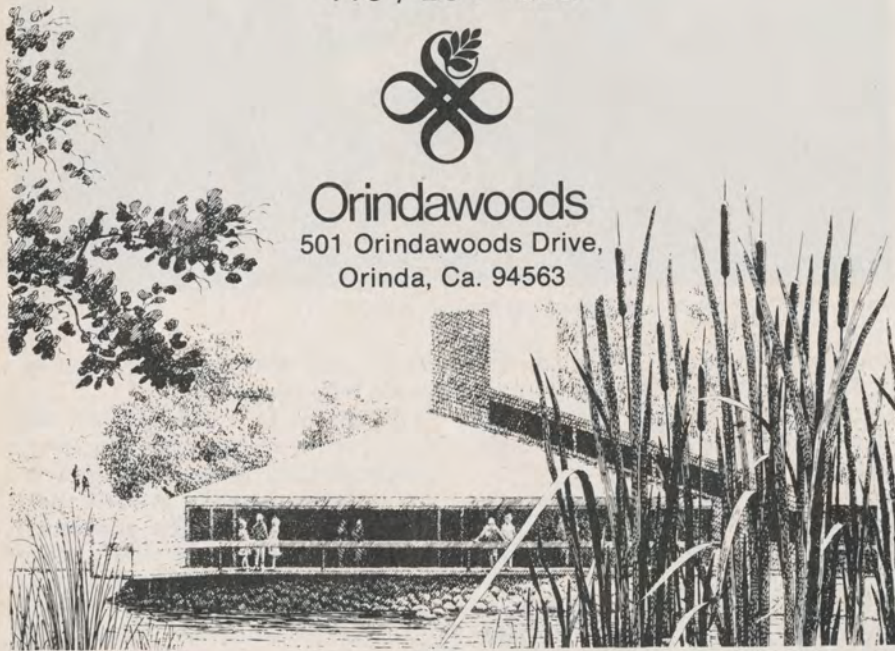
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tains." He described Milford Sound as "first and finest of the fiords . . . cutting deep inland, enclosed by brooding, majestic peaks," and mentioned waterfalls so numerous that some don't even have names.

Michener also wrote of the appealing and relaxed life in New Zealand and of the friendly welcome extended to visitors by a people who have the *time* to be friendly. He expressed his admiration for the Maoris who live and work like all New Zealanders in a modern society but who still cling proudly to their ancient culture. He described Maori entertainment as "sheer delight, one of those perfect art forms that haunts the memory with true loveliness."

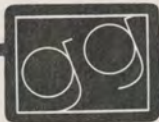
Michener was writing about the New Zealand of 20-odd years ago, but the basics are the same. The scenery is just as beautiful, the people just as friendly.

Though New Zealand is a long way from the United States (about 7000 miles from the West Coast), it's not nearly as far as it used to be, thanks to the miracle of jet travel. More than a half-dozen major airlines serve New Zealand including Pan Am, American, Qantas, BOAC, UTA and the country's own flag carrier, Air New Zealand, which offers daily flights out of Los Angeles.

Because of the distance involved, air fares are higher than for many other closer destinations, but once you reach this land, you'll quickly make up this deficit in your day-to-day savings. Thus, the longer you stay, the cheaper your overall vacation.

Some might look at these two dots of green on the underside of the globe and decide they could see it all in a few days. Not so! New Zealand is small, about 1000 miles long and an average 75 miles across. The two islands would fit comfortably within the borders of California with enough room left over for a third island of about the same size.

(Continued)



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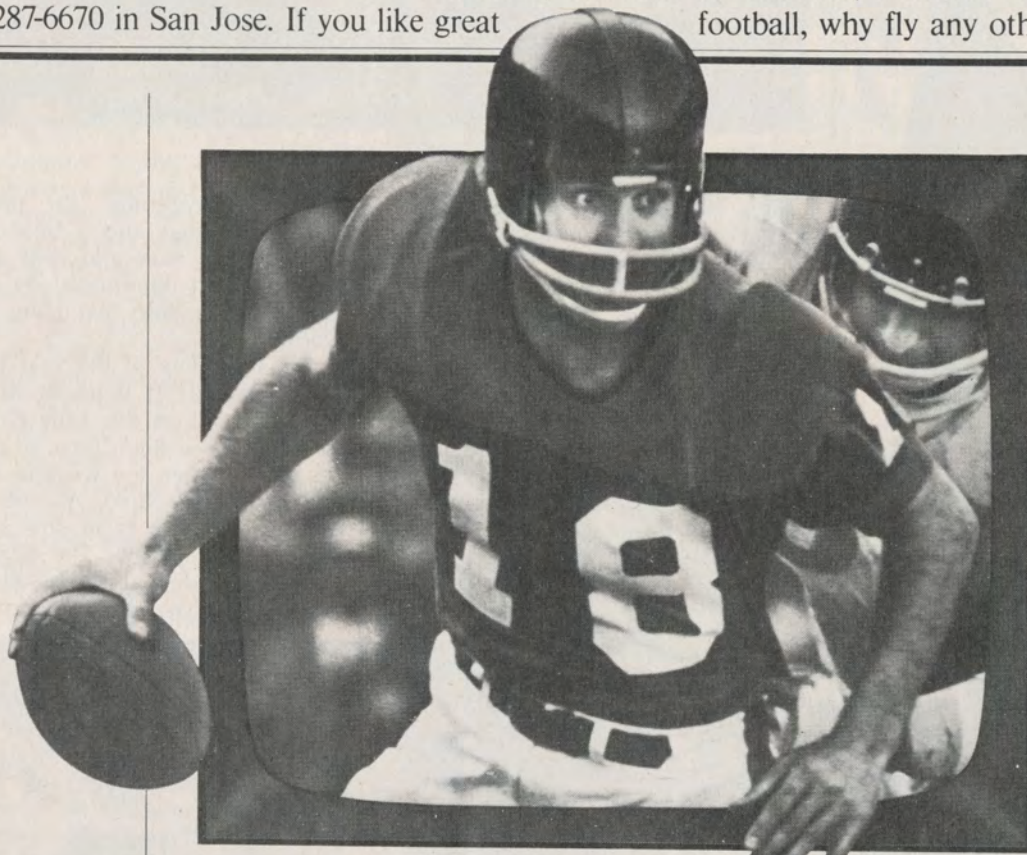
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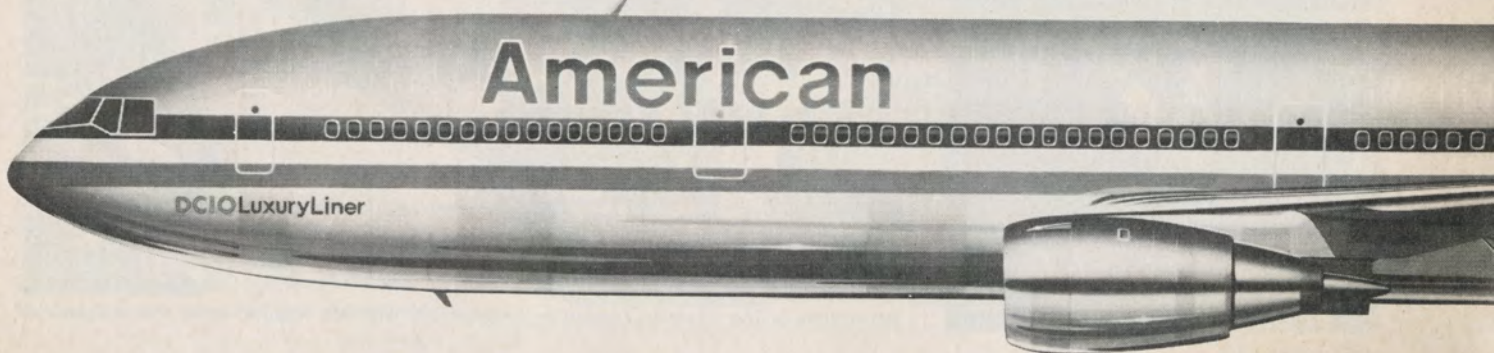
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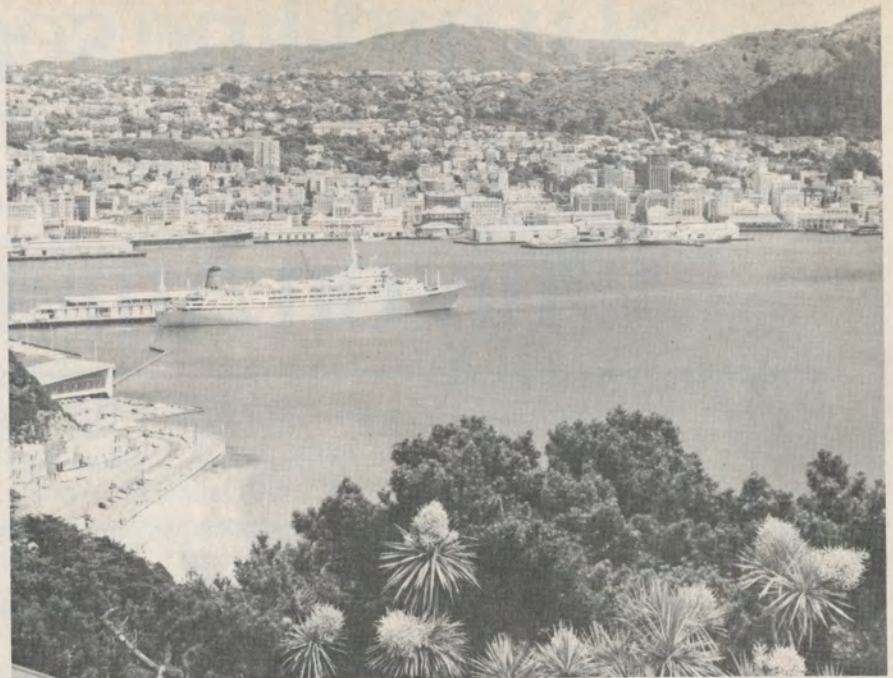
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The attractive harbor at Wellington, New Zealand's capital.

However, looks are deceptive. There's a reason travel writers have dubbed New Zealand "the world in miniature." For this country has the scenic grandeur and variety of a dozen different countries—the alps of Switzerland and Austria, the geysers and thermal activity of Yellowstone and Iceland, the fiords of Norway, the alpine lakes of Northern Italy, the beaches of the Riviera and Australia, the largest glaciers outside the polar regions, volcanoes, waterfalls, swift rivers, and more.

It also has a few things found nowhere else . . . the Glow-worm

Grotto at Waitomo, for instance, where you step into a boat on an underground river and drift silently into a cavern illuminated by a canopy of a million twinkling glow-worms.

The best time of the year to visit New Zealand? It depends on your preference, since this truly is a land for all seasons. Right now, of course, it's spring, when the weather is mild and normally settled. Another ideal time for a visit is in the autumn (March, April, May). The beauty of the countryside is unsurpassed at this time of the year as trees don their



Wintertime at The Chateau, Tongariro National Park with Mt. Ngauruhoe in the background.

fall coats — a particularly rewarding time for the camera buff. The colors are especially vivid in the lake districts of both the North and South Islands.

One advantage in visiting New Zealand in the autumn or spring or even winter is that there are fewer tourists, not that the country is ever overcrowded even during the peak of summer (December through February) when most of the New Zealanders themselves and their nearby Australian neighbors are vacationing. However, autumn, spring and winter visitors *do* receive better and more personal services and enjoy a wider selection of hotels and restaurants.

New Zealand's proximity to temperate-zone ocean currents gives it a relatively mild year-round climate. Although perpetual snows coat the tops of some mountain ranges in the South Island, where there are 17 peaks over 10,000 feet and another 31 over 9,000 feet, the greater part of the country enjoys four distinctively different seasons, but without great temperature extremes. Thus, general sightseeing can be enjoyed any time of the year.

Resort centers such as Rotorua on the North Island and Queenstown on the South Island are always booming. There are enough year-around activities in both centers to keep visitors interested . . . and active . . . for days and days

One of the favorite vacation spots in the country is the area north of Auckland. Here the climate is almost always pleasant. Yet it's one of New Zealand's most sparsely populated areas. There are magnificent beaches —Ninety Mile Beach, for example, where one can travel for miles and miles without seeing another person; there's some of the best deep sea fishing in the Pacific along the east coast at the Bay of Islands and further south at the Bay of Plenty; there's great swimming, boating, skin-diving and a number of interesting launch trips, and there are trails where you can hike through native bush and forests of giant kauri trees, many poking skyward 150 feet or more. If you're a history buff, you'll find New Zealand's first capital up here as well as Treaty House, where a formal treaty was signed in 1840 bringing New Zealand into the British Empire.

New Zealand, too, is noted for its excellent trout fishing, an activity that can be pursued all year on two of the country's major lakes (Taupo and Rotorua) and through June on most of the other trout-rich waters of the North Island. Some of the best fly fishing on streams that flow into



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Botanical Gardens, Christchurch.

lakes is from March onwards when trout are running up the rivers after a summer of spawning in the lakes.

If you happen to be a winter sports enthusiast, New Zealand can offer some of the finest skiing in the Southern Hemisphere. Runs are easily accessible, uncrowded, and unspoiled. And since the seasons are reversed, you can enjoy skiing in New Zealand when it's summer at home. There are some 20 recognized skiing areas in the country, including two main areas which have been developed to particularly high standards, Mt. Ruapehu on the North Island and Coronet Peak on the South Island. In addition, there is a first-class ski-touring area at Mount Cook, also on the South Island, which is world-renowned for flights in ski-equipped aircraft that transport ski tour parties into the heart of the Southern Alps. For the experienced skier, there's a run down Tasman Glacier of some 15 miles.

There are countless well-marked tracks (trails) for tramping (hiking), including mountain climbing in the

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The old days come back to life—Shantytown on the West Coast of South Island.

Southern Alps (New Zealander Sir Edmund Hillary "warmed up" here for his eventual conquest of Mt. Everest). The country's highest peak, Mount Cook (12,349 feet), was first climbed on Christmas Day, 1894, and is still a challenge today to the serious climber since fewer than 300 ascents have been made to date. Necessary equipment can be rented and guides are available.

In proportion to population, New Zealand is probably the "golfingest" country in the world. With only 3 million people, there are 325 registered golf clubs with more than 90,000 members.

There are two principal reasons for this: (1) green fees are extremely low, from 75 cents to \$3.00, thus putting the sport within the means of nearly everyone, and (2) the country's moist, temperate climate makes golf a year-round sport.

In addition, New Zealand has some of the world's most picturesque courses. At Arikikapakapa Golf Links the course rests atop New Zealand's underground thermal area, and hazards include hissing natural steam vents that may "cook" a ball that lands in the wrong place.

There are boat excursions on New Zealand's many bays, inlets, lakes and rivers, including a fast hydrofoil ride across Auckland Harbor and a cruise across Lake Wakatipu at the South Island resort center of Queenstown to a remote sheep station. One of the most thrilling and exhilarating experiences is a jet boat trip up one of the rivers. These jet-propelled craft can travel and maneuver at remarkable speeds and have been clocked at up to 45 miles per hour.

New Zealand is also great country for the armchair sportsman . . . the spectator. There's night trotting and thoroughbred racing featuring locally bred horses that are second to none. And in the winter, rugby fever spreads through the nation, for New Zealanders rival South Africa for world leadership in rugby football. In addition, there are essentially New Zealand sports to watch such as girls' marching and Maori river sports; sports shared with neighboring Australia such as surf and life saving events, bushcraft (wood chopping) and sheep shearing competitions; and ancient sports such as curling.

In short, New Zealand has something for everybody. It's a land of startling contrasts and variety, populated by 3 million friendly Kiwis (the human variety) and more than 60 million sheep. The air is clean; there are no health problems; the "natives" speak English. And the price is right!

Above all, it's Home

High atop San Francisco's Russian Hill at 999 Green Street a few city condominiums are now available. This stunning building—The Summit—opened in 1966 as an exclusive apartment building. When it was converted to condominiums this spring, a majority of the residents purchased their homes-in-the-sky. Only a few remain and now, for the first time, these apartments are being offered for sale. The magnificent two and three bedroom homes are surrounded by decks with breathtaking views—from the Pacific to the Sierra. There is a doorman on duty 24 hours a day and parking within the building. The Summit's exceptional beauty and remarkable workmanship can only be appreciated by a personal visit. You'll find unsurpassed luxury and privacy. Delightful models by interior designer Michael Taylor may be seen by appointment. We invite you to call and arrange your own Summit meeting.

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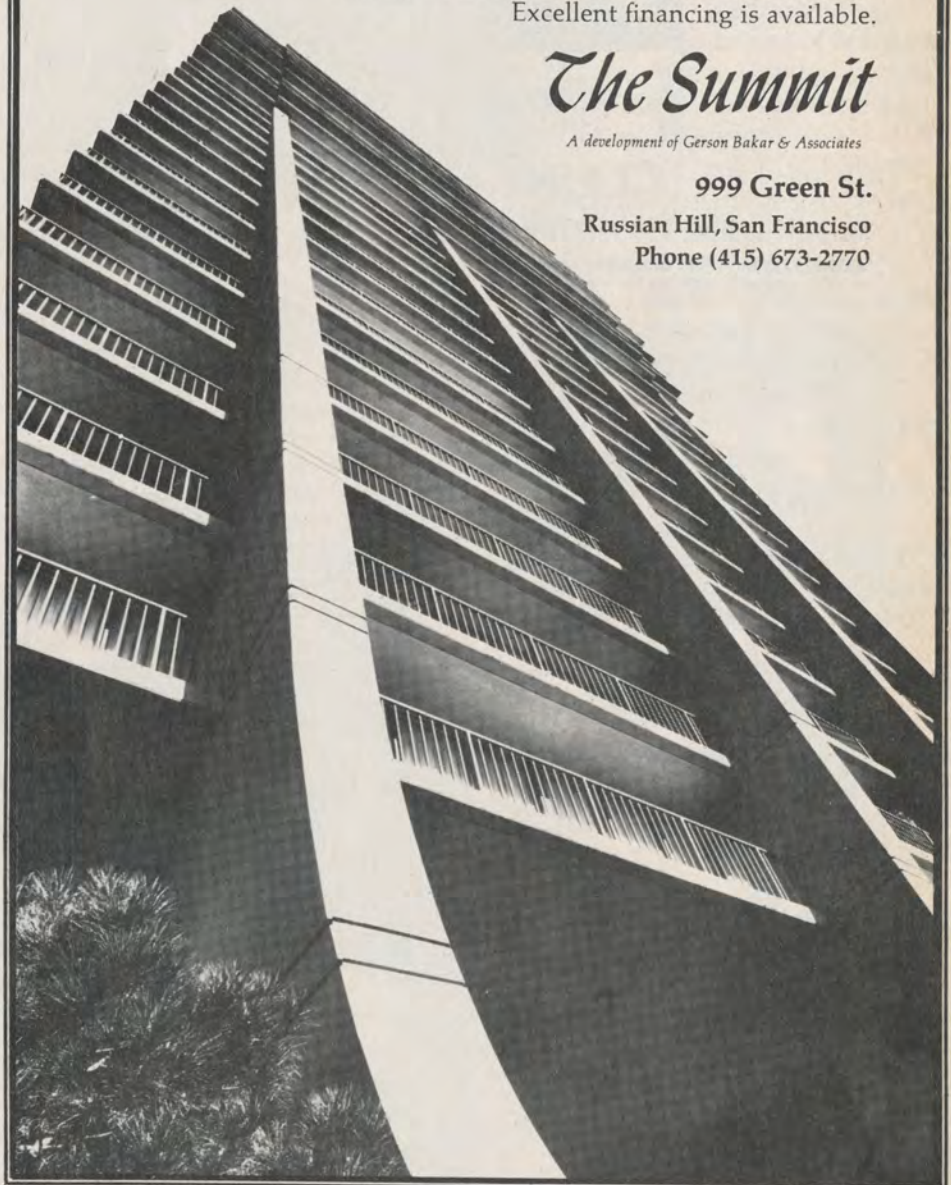
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OPERA IN SAN FRANCISCO- THE STARTING YEARS

by Blake Anthony Samson

"Let me tell you how we landed. We came ashore at four o'clock in the afternoon, bag and baggage. . . . We made a tent out of our bedsheets and camped on Telegraph Hill. . . . Then we started to work the next morning putting up the little 'knock down' house that we brought with us. We found some more lumber here, and added a little lean-to kitchen in which we cook our meals, and which serves us as our dining room."

Thus wrote the basso Roncovieri in 1851 after a 25,000 mile tour which consumed six months and brought the Pellegrini Opera Company to San Francisco.

While there is mention of a French troupe coming here the first part of 1850 and an evening of operatic excerpts from a Spanish company on June 6, 1850, the Pellegrini company was the first to present regular performances of opera in San Francisco.

In the Opera House is a playbill for an *I Lombardi in 1855*. Its plaque says, "The first record of grand opera in San Francisco"; however, the first documented full-length production came much earlier on February 12, 1851, when the Pellegrini Opera opened *La Sonnambula* at the Adelphi Theatre.

The season closed fifty-five days later. In that time the seven-member company had given five performances of *La Sonnambula*, two performances of *Norma* and one performance of *Ernani*. Twenty-six days after the closing, the Adelphi Theatre burned

down, only a hundred and thirty-six days after being built.

Fires were epidemic to the early theatres. The National Theatre was finished February 19, 1850 and burned on May 4th. Rowe's Amphitheatre, finished in February, 1850, burned in May, 1851 and Foley's Olympic Circus Building, built on Rowe's site, was gone only a month later.

A second Adelphi Theatre opened in August of 1851 on the west side of Dupont Street (now Grant), between Clay and Washington. It had moved from Clay, near Kearny and Montgomery. Other theatres were located in what is now the lower Mission, Chinatown, the Fillmore and on the edge of the financial district.

At the rebuilt Adelphi, a second company, the Planel French Opera Company, presented a season of fourteen performances, opening on September 18, 1853. The season included *Le Barbier de Seville* and *La Fille du Regiment*. The cast list included both Roncovieri, the basso, and Roncovieri, a mezzo-soprano.

Roncovieri had by now taken a wife, presumably Madame von Gulpen, who stayed in San Francisco with him while the Pellegrini Company moved on. The other three operas were the three previously given by the Pellegrini Company. Mr. Planel also stayed in San Francisco; his company changed names and continued on tour.

Tours of foreign opera companies were not unusual. Madame Anna



A rare view of the inside of one of San Francisco's early opera houses.

Illustrations courtesy of the Bancroft Library.

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The Thillion Company became the Cailly French Opera Company, changing names as was apt to be done. Supported by the same local pool of singers, Madame von Gulpen and Monsieurs Roncovieri and Planel, the Cailly company was to give eight seasons of opera before being disbanded.

By the end of 1854, there were eleven theatres in which opera had been performed.

The Barili-Thorn Italian Opera Company opened a *Lucia di Lammermoor* on October 31, 1854 at the Metropolitan. At the opening Carlotta Patti, sister to Adelina Patti, made her debut playing a piano solo before curtain time. It would be a year later, when she sang Schubert's "Serenade" at the Union Theatre on June 1st, that she revealed a singing voice reportedly as melodious as her sister's.

Adelina was to debut with great acclaim and subsequent fame in New York in 1859, singing with Ettore Barili, her half-brother.

Adelina was one of opera's first *prima donnas*. Her contracts stipulated that she "should be excused rehearsals" and in all advertisements her name was "to appear on a line

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Before retiring to a castle in Wales, Adelina Patti gave a series of farewell tours.

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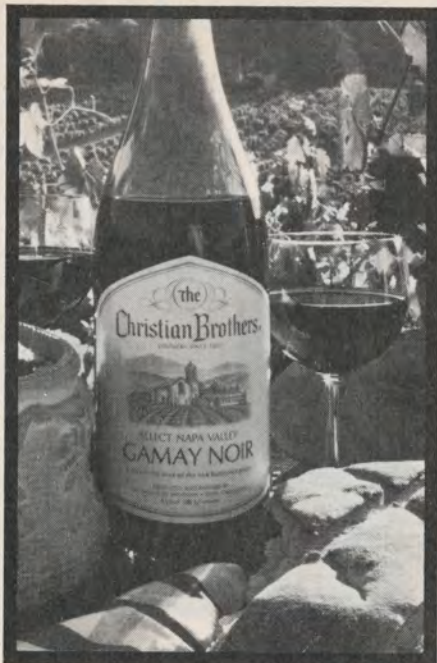
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by itself" and in type "at least one third larger than that employed for the announcement of any other artists." Characteristically, she retired to Wales to a castle complete with its own theatre.

The Bailli-Thorn Opera Company added *Don Giovanni* and the previously-mentioned *I Lombardi* to the local repertoire and gave sixteen performances. Its box office receipts totaled \$18,392, suggesting that opera was indeed a popular entertainment even in San Francisco's infancy.

The company books show "a nightly expense of a carriage to convey Madame Thorn to and from the theatre," suggesting that the accommodations for singers had also improved since the time of Roncoveri's landing.

The Bianchi Opera, which opened at Tom Maguire's Opera House in 1856, came with "a grand orchestra" of seventeen players. There is also the story in Pauline Jacobsen's *City of the Golden Fifties* of Monsieur Bianchi introducing the Paris Conservatory's system of pitch.

"This is the right pitch," he said, striking the newly-invented tuning fork, "Gentlemen, you are all wrong. When I want to sing B flat, you force me to sing B natural. This is outrageous. You must change your pitch or you will kill me."

Tom Maguire later became the owner of the Metropolitan Theatre, later replacing it with his Academy of Music. Under Maguire's entrepreneurship, the William Lyster English Opera troupe, the Howison Opera Company, the Caroline Richings Opera Company and the Adelaide Phillips Italian Opera Company all gave San Francisco seasons. The Caroline Richings Opera Company later changed names — to The Caroline Richings Old Folks Company, showing that early opera also had its sense of humor.

It is around this time, the last years of the 1850's, that the costumer Goldstein began serving the opera, which his company, in one form or another, has done ever since.

The Euphrosyne Parepa Opera Company rather than choosing the sea-route came to San Francisco in 1867 across the plains by stage coach. It is said that Madame Parepa "looked with favor" upon Brignoli the tenor, who oddly enough always wore white kid gloves in every role he played; finally, however, the diva "bestowed her fluttering hand upon the first violinist."

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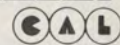
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Carl Rosa was a German on a concert tour when he met Euphrosyne; a strong-willed woman, she merely changed the company's name to the Parepa-Rosa Opera Company. After her death, the Carl Rosa Company was influential in bringing opera in English to London's Drury Lane Theatre.

The opera in San Francisco continued to thrive right up to the 1906 Earthquake. The old Civic Opera House had 800 performances in the 1860's and 1,000 in the 1880's. On January 30, 1890, a familiar place for many a day to come—Sherman, Clay and Company—opened its first ticket office. While the earthquake did much to destroy the facilities for opera, it did nothing to the desire.

From 1906 to the appearance of that visionary Gaetano Merola, the history of San Francisco opera pretty much repeats itself; visiting troupes soon begot local efforts.

Gaetano Merola first came to San Francisco in 1906 with the W.A. Edward's International Grand Opera Company. He returned in 1909 as their conductor for a season at the Princess Theatre on Ellis Street near Fillmore and after a 1919 season at the Curran, he moved here in 1921 making San Francisco "my other Italy."

When Merola arrived, there was already an on-going effort to raise a permanent building to house the arts. He therefore set about to start the first San Francisco based opera company. This was not the first company he helped start. He had previously conducted with Henry Wilson Savage, a man responsible for Boston's early opera. Savage built the Castle Square Theatre and after several tenants went broke, he gave a

(continued on p. 57)

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RENO

Harrah's Reno (Headliner Room)—Reservations toll free 800/648-3773
thru Nov. 13—Bill Cosby
Nov. 14-Dec. 1—Don Rickles

John Ascuaga's Nugget (Sparks) — (Reservations toll free 800/648-1177)
thru Nov. 13—Jimmy Dean
Nov. 14-Dec. 26—Showroom closed

LAKE TAHOE

Harrah's Tahoe (South Shore Room)—(Reservations toll free 800/648-3773)
Nov. 1-10—Glen Campbell
Nov. 11-Dec. 1—Wayne Newton

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

LAS VEGAS

Caesars Palace (Reservations 415/398-5500)
thru Nov. 6—Steve Lawrence and
Eddie Gorme
Nov. 7-27—Alan King
Opens Nov. 28—to be announced

Desert Inn (Reservations toll free 800/634-6906)
thru Nov. 4—Bobbie Gentry
Nov. 5-Dec. 2—Debbie Reynolds

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

Flamingo Hilton (Reservations 415/771-1200)
thru Nov. 6—Connie Stevens and
Lonnie Shorr
Nov. 7-Dec. 4—Sandler & Young and
Myron Cohen

Frontier (Reservations toll free 800/634-6966)
thru Nov. 20—Roy Clark and Diana Trask
Nov. 21-Dec. 11—Robert Goulet and
Carol Lawrence

Las Vegas Hilton (Reservations 415/771-1200)
thru Nov. 1—Ann-Margret
Nov. 19-25—Johnny Cash
Opens Nov. 26—to be announced

MGM Grand (Reservations toll free 800/634-6363)
thru Nov. 5—Shecky Greene and
Barbara Eden
Nov. 6-19—Helen Reddy
Nov. 20-Dec. 3—Jackson Five

Riviera (Reservations 415/421-6466)
Nov. 1-30—to be announced

Sahara (Reservations toll free 800/634-6666)
thru Nov. 4—Jerry Lewis and Mel Torme
Nov. 5-11—Buddy Hackett and
James Darren
Nov. 12-Dec. 2—Jim Nabors and Charo

Sands (Reservations toll free 800/634-6901)
thru Dec. 1—Rich Little and Jerry Vale

Stardust (Reservations toll free 800/634-6988)
Current—"Lido de Paris"

Thunderbird (Reservations toll free 800/634-6894)
thru Dec. 14—Jim Bailey

Tropicana (Reservations toll free 800/634-6693)
Current—"Folies Bergere"

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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.

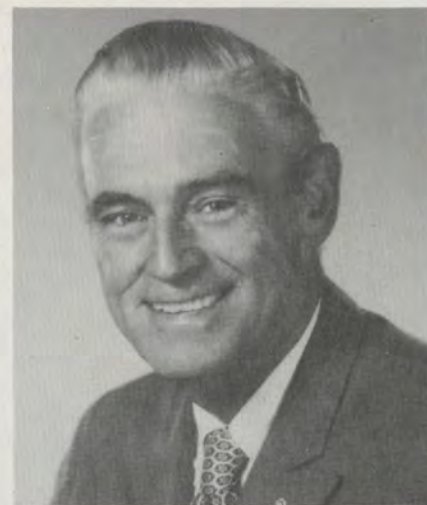
"They weren't rude or anything like that; in fact, they were almost too quiet. They weren't hostile, but their silence almost said to me 'Go ahead and say what you have to say about Big Business and we will sit here and listen quietly. We have our own ideas, however, and you're not likely to change them,'"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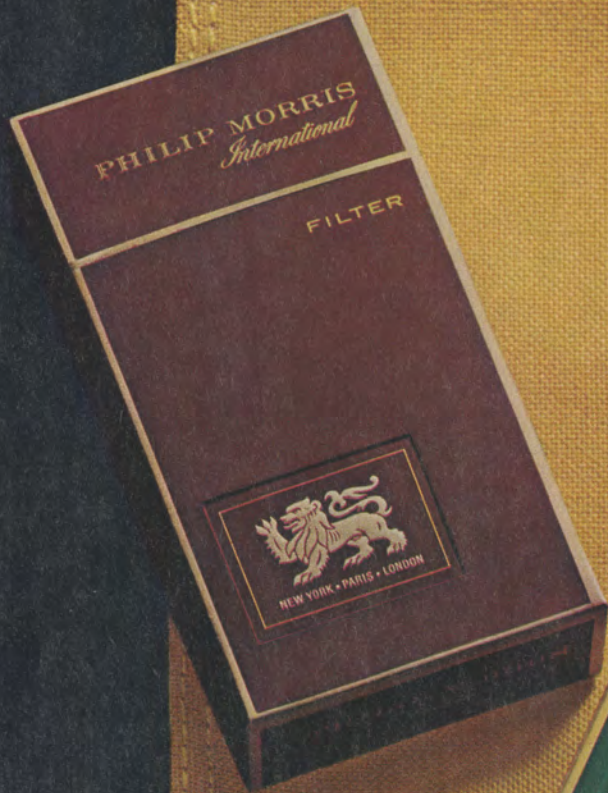
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CRITICAL WORDS



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>Assisted by</i>	Susan Webb
<i>Boys Chorus Director</i>	William Ballard*
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
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<i>Stage Directors</i>	August Everding, Ghita Hager, Dietrich Haugk**, Nikolaus Lehnhoff*, Lotfi Mansouri, Jean Pierre Ponnelle, Beppe de Tomasi*
<i>Assistant Stage Directors</i>	Bruce Donnell*, Brian Gray, Daniel Helfgot
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<i>Production Assistants</i>	Pamela MacRae*, Sharon Thomas*†
<i>Ballet Director and Choreographer</i>	Norbert Vesak
<i>Productions designed by</i>	Toni Businger, Robert Darling, Beni Montresor*, Gianfranco Padovani*, Jean Pierre Ponnelle, Wieland Wagner, Roman Weyl**
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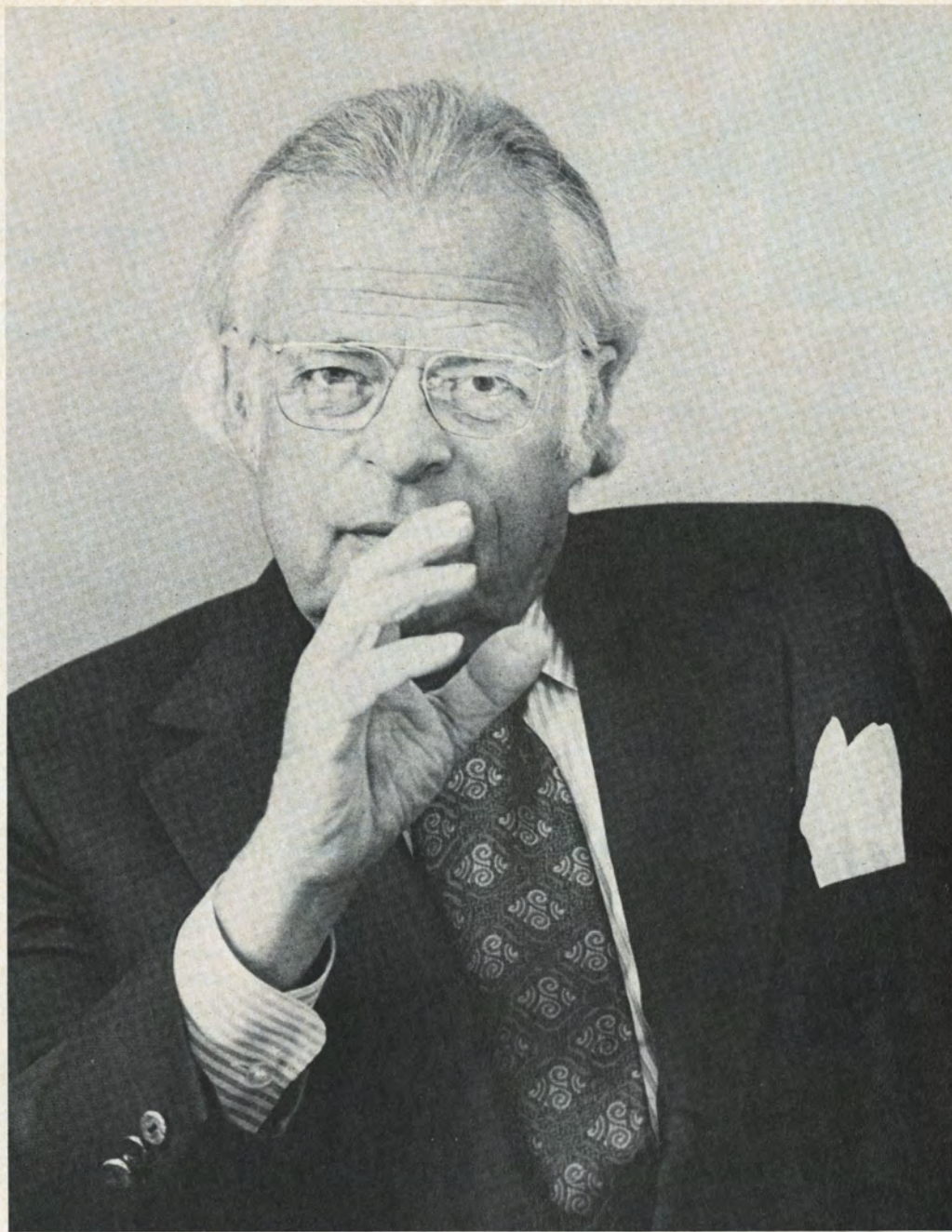
<i>Master Carpenter</i>	James L. Hamilton
<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	Perrie Dodson

**American debut

*San Francisco Opera debut

†Gamma Fisher Apprentices of the National Opera Institute

The Knabe is the official piano of San Francisco Opera



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**

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

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

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

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*

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 Bruzzzone
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
LUISA 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

Timothy Bass

Keith Cerny

Eric Chan

Michael Cucek

Zachary Griffin

Matthew Hethcoat

Eric Hutchinson

Jeffrey Hutchinson

Scott Johnston

Peter Larson

Stephen Luzmoor

Robbie McAlister

Kevin McGinnis

Richard Morrison

Christopher Nomura

Mark Paxson

Todd Perry

Damir Priskich

Michael Pruger

Edward Rex

Michael Roper

Timothy Salaver

Michael Shirley

Jeffrey Silver

Alan Stevens

Jonathan Yuen

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

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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

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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

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President

Mrs. Joseph D. Cuneo
Vice President

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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*

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East Bay Mrs. Heiko T. de Man
Marin Mrs. Thomas E. Wynn
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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

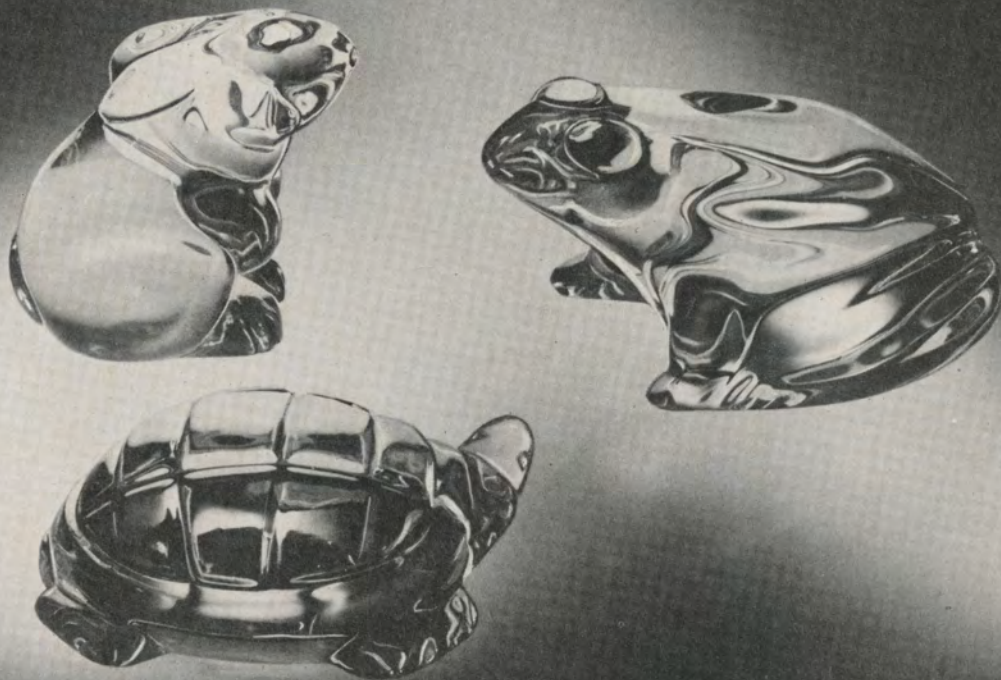
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SUNDAY, SEPTEMBER 22, 1974, AT 2:00
SATURDAY, SEPTEMBER 28, 1974, AT 8:00
TUESDAY, OCTOBER 1, 1974, AT 8:00
FRIDAY, OCTOBER 4, 1974, AT 8:00 (Broadcast)
SATURDAY, OCTOBER 12, 1974, AT 8:00

SALOME

(IN GERMAN)

Opera in one act by
RICHARD STRAUSS

Based on the play by
OSCAR WILDE

Translated into German by
HEDWIG LACHMANN
(By arrangement with Boosey and Hawkes)

Conductor
OTMAR SUITNER

Stage Director
NIKOLAUS LEHNHOFF*

Sets and costumes
after designs by
WIELAND WAGNER

Realized by
ROBERT DARLING

Lighting Designer
ROBERT BRAND

Musical preparation
PHILIP EISENBERG

Costumes executed by
NEUE THEATERKUNST, MUNICH,
AND GRACE COSTUMES, INC.,
NEW YORK

<i>Narraboth</i>	William Neill
<i>A page</i>	Edna Garabedian
<i>Two soldiers</i>	Terrence Hawkins James Courtney
<i>A Cappadocian</i>	John Miller
<i>Salome</i>	Leonie Rysanek
<i>A slave</i>	Janice Felty
<i>Jochanaan</i>	Siegmund Nimsgern*
<i>Herod</i>	Hans Hopf*
<i>Herodias</i>	Astrid Varnay
<i>Five Jews</i>	Gary Burgess William Harness Raymond Manton Joseph Frank Richard Magary
<i>Two Nazarenes</i>	Philip Booth Lawrence Cooper

**San Francisco Opera debut*

The action takes place on a terrace of the palace of Herod, about 30 A.D.

First performance
Dresden, December 9, 1905

First San Francisco Opera
performance
September 12, 1930

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MARCH, 1975

AT
THE
CURRAN

Coordination: Susan Clines
War Memorial Opera House
861-4008, Ext. 233

The Story of "Salome"

A great terrace in the palace of Herod; the moonlight reveals in the middle a mighty, old cistern.

Narraboth, a young Syrian officer, sings of the beauty of Salome, despite the warnings of Herodias' page, who is aware of the princess' dangerously neurotic nature. From the cistern the warning voice of Jokanaan (John the Baptist) emerges, disturbing one of the soldiers and touching off the conflict between belief and blasphemy that will run through the opera as one of its principal strands. Narraboth has not turned his eyes from Salome, who now enters from the banquet hall, driven out by disgust at her stepfather's lustful glances and her scorn for the petty quarrellings of the other guests. Excited by the mysterious voice from the cistern, Salome conceives the desire to speak with the prophet who, she learns, is quite young. Narraboth and the page both try to draw her away, but she is insistent and gradually overcomes the scruples of Narraboth and the soldiers, whom Herod has expressly forbidden to let any person approach the prophet; Narraboth gives the fateful order.

Jokanaan emerges, railing in veiled terms against Herod and his incestuous wife, while Salome listens, fascinated by his appearance. The prophet is unwilling to speak to or look upon her, but he finally berates her as the impious daughter of an iniquitous mother. Her response is to declare passionate love for him, shifting the focus of her attention from his body to his hair, and then to his mouth. As she repeats in mounting ecstasy her determination to kiss his mouth, Narraboth in grief and hopeless jealousy stabs himself. Jokanaan makes a last attempt to persuade Salome to repent, seek out Jesus and beg forgiveness for her sins. She does not heed him, and he then curses her before returning to the depths of his prison.

Herod and Herodias come out onto the terrace, the Tetrarch anxious, febrile, aware of doom even before he slips on the blood of Narraboth. His heightened, morbid sensitivity responds only to wine and the attractions of his stepdaughter, who will neither drink nor eat fruit with him; Herodias scornfully condemns his desires. Jokanaan's voice breaks in, rekindling Herodias' fierce hatred of him, but Herod half fears him and refuses to hand him over to the Jews, five of whom dispute among themselves until the Baptist's voice breaks in again and proclaims the advent of the Saviour of the world; the two Nazarenes share this belief. The Baptist then turns his attentions to Salome, the manner of whose death he predicts. Abruptly, Herod commands and cajoles Salome to dance for him; when he swears to give her whatever she may ask, be it the half of his kingdom, she suddenly agrees. Again Herod senses the rushing of an icy wind (the angel of death), but neither this nor his wife's opposition can deter him from watching Salome's dance.

But at the end of the long dance, after she has shed the seventh veil into the cistern, Herod's ecstatic gratitude turns to stunned horror when she names her reward: the head of Jokanaan on a silver charger. He tries to sway her resolve with offers of half his kingdom, precious stones, his white peacocks, more precious stones, the mantle of the high priest, even the veil of the temple. But, urged on in her resolve by her mother, Salome is intractable. Herod collapses wearily on his throne, Herodias takes from his finger the ring of death, and the executioner descends with it into the cistern. Salome hovers expectantly, wondering that there is no sound of a struggle from below and becoming certain that, the executioner having failed in his task, soldiers must be sent down to do her bidding. Then a black arm emerges from the cistern, bearing the head on a charger. Salome addresses the head lovingly, lusting, reproachfully, vengefully. Then, as Herod turns away in horror and orders the torches to be extinguished, and clouds cover the moon, Salome kisses the mouth—is the bitter taste that of blood, or of love, she asks. As the moon breaks through again to illuminate the scene, Herod bids the soldiers kill Salome; they crush her beneath their swords.

—Peter Branscombe

SALOME

by PETER BRANSCOMBE

Salome has a central place in Richard Strauss' oeuvre: in the literal sense (it dates from his middle years and comes near the middle of the complete list of his works), and more importantly, also in the metaphorical sense. *Salome* signals the end of Strauss' predominantly orchestral period and ushers in the great series of operas that up until *Capriccio* in 1940/41 will occupy him most fully and memorably. The two earlier Strauss operas—*Guntram*, of 1894, and *Feuersnot*, of 1901—had not prepared the world for the shock of *Salome*. Strauss' previous work was the *Sinfonia domestica*, first performed during his American tour of 1904. We can see this as the last and probably least successful of the major tone poems and purely orchestral works from his early manhood; certainly the progress from *Feuersnot* to *Salome* is more marked than the descent from, say, *Ein Heldenleben* (1899) to the *Domestic Symphony*.

It is difficult now to recreate the circumstances of the *Salome* furor, though it is much easier to understand the violent opposition and frenzied support it met with. Wilde's play, written in French and first performed in Paris in 1896, itself gave rise to passionate reactions, some due to the qualities of the little drama itself, others to the sad and distasteful events of Wilde's last years (he died in exile in Paris in 1900), yet others to the lengthy tradition of romantic agony that plumbed new depths in the "decadent" '90s.

The bare outlines of the story of *Salome* are familiar to readers of the New Testament, who can compare two accounts of the events underly-

ing Strauss' opera, in the gospels according to St. Matthew (xiv, 1-12) and St. Mark (vi, 14-29). In neither account is *Salome* named, and Herodias emerges quite clearly as the vengeful instigator of the Baptist's death—her daughter "said unto her mother, What shall I ask? And she said, The head of John the Baptist." Among the intermediate sources for Oscar Wilde's drama a few may be picked out: Heine's *Atta Troll* (1841-46), a superb narrative poem in which Herodias rather than her daughter conceives a passionate desire for the Prophet; Heibel's drama *Herodes und Mariamne* (1849), with its conflict between two worlds, two concepts of civilization; Flaubert's story *Hérodiade* (1877) — the starting point for Massenet's opera *Hérodiade* of 1881; Huysman's *A rebours* (1884), with its cult of the decadent, occult, morally ambiguous yet hypersensitive; and the paintings of Gustave Moreau in particular (though the subject of *Salome* had been exploited by artists of earlier ages too), one of which made an especial sensation at the Salon of 1876.

Wilde's *Salome* was published in Lord Alfred Douglas' translation in 1894 but it was not staged in London until the New Stage Club's 1905 production. By then it had gained notoriety in Germany, where its Breslau première of 1901 was followed by Max Reinhardt's famous Berlin production late in 1902, with Gertrud Eysoldt as *Salome*. Strauss went to a performance, and after it a friend said to him: "Strauss, that would be an opera subject for you." The composer was able to reply, "I'm at work on it already" — for, as he wrote years later, the Viennese poet Lindner

had already offered to fashion Wilde's play as a libretto for him. Strauss could not get on with Lindner's elegant verses and only made progress when it suddenly occurred to him to start setting the prose of Hedwig Lachmann's translation, thus getting away from the artificial literary beauty of the proposed libretto. A comparison of Wilde's short play with the Strauss text reveals the latter's desire for still greater compression and clarity; allusion and metaphor have been simplified, dramatic contrasts emphasized, inessential characters (the Roman guests) excised. The febrile, hectic intensity of the music suggests a remarkably short gestation period; in fact it was two years before Strauss could finish his score, his concert activities intervening. He began composition in the summer of 1903 and did not complete the opera until 20 June 1905, a few days after his 41st birthday. Astonishing as it may seem, Salome's famous-infamous dance of the seven veils was one of the last parts of the score to be written. When Strauss played his new opera through to Mahler at Strasbourg in late May 1905 (in a piano-showroom, with passers-by gazing in at the windows!), he stopped at the climax where the dance comes and said in Bavarian dialect, "I've not written that yet"; he then sang and played his way through the last scene. When Mahler mentioned the danger of not rediscovering the mood for writing so important a part of the work Strauss said laconically, "I'll manage it!" As indeed he did.

Strauss offered *Salome* to Ernst von Schuch, the musical director of the Dresden Opera who had conducted the première of *Feuersnot* four years earlier, and who was also to conduct his first performances of *Elektra* and *Der Rosenkavalier* in due course. Schuch undertook *Salome*, but there were many problems for him and the *Intendant*, Graf Seebach, to overcome: objections on moral and religious grounds, the extreme demands of Strauss' score in terms of orchestral size and vocal stamina — and not least, the late date when the conductor received the full score, a mere six weeks before the première. Of the chosen cast, Marie Wittich professed difficulties owing to her rather exalted social station as the wife of a prominent local dignitary — and Strauss felt some concern about how her ample girth and matronly dignity would accord with the role of his teenage sex-kitten. "But no matter," he wrote, "voice, voice and again voice" is what mattered.

There's an anecdote that relates how at the first vocal rehearsal almost all the solo singers intended to hand back their parts, until Burian (Herod), the last to be asked, said, "I know my role by heart already," thus saving the day. When Schuch expressed doubts about being ready in time, Strauss said ominously that he was not prepared to guarantee the first performance to Dresden after 9 December ("In Leipzig Nikisch is preparing it hard, Mahler tells me today that he's got it past the censor and is getting down to work on it in earnest . . ."). In any event Dresden staged *Salome* on 9 December 1905 — and it was nearly three months before another company (Breslau) mounted it. *Salome's* success story really begins in the spring of 1906 — Prague, Graz (under Strauss himself for the first time), Nuremberg and Leipzig all staged it in May, and before the year was out it had been given also in Cologne (under Strauss again), Munich, Berlin, Turin and Milan (under Toscanini, who had studied it with the utmost care and precision following the Dresden première, which he attended). New York heard *Salome* on 22 January 1907 — but it had to be withdrawn after one performance owing to public outcry; London waited until 1910, and the Vienna Opera (despite Mahler's earlier optimism) did not manage to mount it until 14 October 1918. There have been many famous interpreters of the exacting title role: Emmy Destinn sang it for Strauss at the first Berlin performance, Fremstad at the Met, Mary Garden at Manhattan, Ljungberg, Jeritza, and more recently Cebotari and Ljuba Welitsch, Anja Silja and Birgit Nilsson.

From the breathless rising clarinet figure that takes the place of an overture, right through to the final crushing chords, *Salome* is a score that intoxicates with its heavy oriental perfume, assails us with its violence ("Louder, louder, I can still hear the singers!" was Strauss' exhortation to the orchestra) and can still, after nearly seventy years, sicken the sensitive. Not that it is by any means uniformly deafening — the quiet, noble music to which Jokanaan emerges, and the famous pinched high B flat from solo doublebass with pianissimo roll on the bass drum as Salome awaits the return of the executioner, are two examples of vital, telling contrast to the hysterical pandemonium elsewhere. Strauss had developed and perfected his art of instrumentation in the series of tone poems in the 1880s and '90s; now he was transferring this bril-

liance to the opera pit and combining with it his love of the soprano voice in particular — and proving his mastery of dramatic action and timing. His instinct may have led him dangerously close to caricature in the ensemble of bickering Jews, for instance, or to the schoolmasterly with Jokanaan — but it also led him to take over from Wilde, transsubstantiated by means of his music, the use of motif and symbol for structural and psychological purposes (for example, moon, eyes, wind, the dance). Strauss was scornful of his predecessors' lack of success in depicting "genuinely oriental local colour and glowing sunshine" and he said later that in his hour of need he had found "truly exotic harmonies, which shimmer in strange cadences like shot silk;" he also commented on his choice of bitonality for driving home some of his most striking contrasts in characterization. When Strauss played part of the still-unfinished opera through to his father shortly before the old man's death, the latter commented, "God, what nervous music! It's just as if you had ants in your pants." Even today there must be many music-lovers and even musicians who would agree.

Certainly there were weighty objections to be overcome from the censorious, from Vienna's Archbishop Piffl (sic) down. Sir Thomas Beecham relates in Chapter 21 of *A Mingled Chime* the hilarious story behind the Covent Garden première of 1910 — how his direct appeal to the Prime Minister led to some relaxation of the strictures of the Lord Chamberlain's office, and then to the triumph of the performance. Riga demanded even more crass alterations than London — but nothing (certainly not the added scandal of prohibitions and schemings) could halt the triumphant progress of *Salome*. As for Strauss himself: despite the Emperor William II's wish that Strauss had not written the work ("He'll do himself no end of damage with it!"), the composer could grin and point to the fact that he built his Garmisch villa from the "damage." And Mahler, deeply perturbed by Strauss' choice of subject and his treatment of it, had to admit that *Salome* was "one of the greatest masterworks of our time."

A well-known authority on Richard Strauss, Mr. Branscombe is on the faculty of the Department of German at St. Andrews University in Fife, Scotland.

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

Puccini Manon Lescaut



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Monday, September 30
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

Speaker: Allan Ulrich

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September 11—MANON LESCAUT

September 18—SALOME

September 25—PARSIFAL

October 2—MADAMA BUTTERFLY

October 9—TRISTAN UND ISOLDE

October 16—CENERENTOLA

October 23—OTELLO

October 30—DON GIOVANNI

November 6—LUISA MILLER

November 13—THE DAUGHTER
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WHO'S WHO



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 Mahagonny 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 heldentenor 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.

S.P.O.T. IS ALIVE AND WELL IN SAN FRANCISCO AND WELCOMES ANY AND ALL CONTRIBUTIONS, AND INQUIRIES!! PLEASE WRITE SPRING OPERA THEATER, ALCOA BUILDING, 20th FLOOR. ONE MARI-TIME PLAZA, SAN FRANCISCO 94111.

Garden Arts

Bob Goerner

Some long range weather forecasters have been predicting a winter which may affect the traditional role of October as a second spring for gardeners in this area. Summer temperatures have been noticeably cooler in many places, bringing a rash of complaints about the failure of corn, tomatoes and other vegetables to do as well as last year.

Taking an optimistic view, as all inveterate gardeners do, we might as well go ahead and plan our October planting as usual. We might think of it in four sections, the first being the planting of permanent material such as vines, shrubs and trees. See your nursery this month and unless the growers were thrown off schedule by the weather you should have quite a selection of berried shrubs for instant color. The warmth in the ground should get them off to a good start.

Next would come plants for winter color. Planted at this season are calendula, cape marigold, candy tuft, stock, Iceland poppy, primula malacoides, viola and pansy, the last three being notably happy in containers. We remind you that October can have some hot days and the transplants will need to be watered regularly. That may mean every day until they get established. Also watch for wilting from unaccustomed full sun. You're on your own as to how you can handle that. Perhaps you'll be lucky enough to be able to plant them late in the afternoon at the end of a hot spell.

Spring color leans heavily on bulbs with daffodils as the top sellers. Do try some variety other than "King Alfred." It's been around for about 75 years and more than a few other varieties are considerably improved over it. We still think daffodils are ideal in containers in this area. They can be moved into a spotlight position when at their peak and whisked offstage when their act is finished. Pots also allow you to move them into areas of best sunshine or protection, depending on the needs of the moment. We have found that with an adequately enriched soil mix and the proper care after bloom that the bulbs will last for years and some varieties will increase if the plantings

are not too close together in the container.

If tulips are your thing remember we lack the winter chilling of the eastern climates where their annual magnificence is taken as a matter of course. Better buy them now, put them in the fridge and plant between mid-November and the first of the year.

The South African or "Cape" bulbs are quite at home here and we have seen drifts of freesias that have naturalized in a Carmel garden and are well into their second decade. Under the right conditions they are truly a no-care plant but be prepared to plant a summer color cover or ignore the dried stems. The older white and yellow varieties are the most fragrant and can be cut and brought into the home to perfume an entire house. Freesias will also be happy in containers which can also be moved into the house.

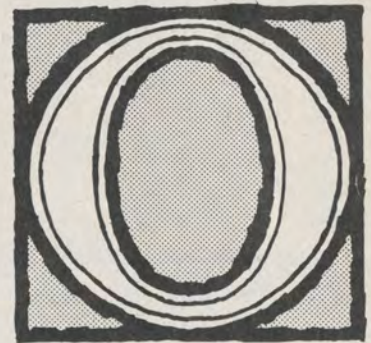
This month and next is the time for ranunculus tubers to go in for a great spring show if the birds don't get at the emerging foliage. We would suggest training your cat to stand guard. Failing to get tabby's cooperation you'll have to do as the rest of us do and protect them with wire mesh or netting. The usual planting routine is to plump up the tubers in water for a few hours then place them with prongs downward about 2 inches deep and 6 or 8 inches apart. Water the entire area thoroughly after planting and not again until the sprouts show above ground, which should be within two weeks. If an inordinately hot spell hits and the ground dries out it may be necessary to add water, remembering that the tubers are subject to rot if overly wet before the roots form. Occasionally you'll find flat-grown seedlings at the nursery which could uncompliment things a great deal. This by no means exhausts the list of bulbs for spring color. Check your local nurseryman for further suggestions especially adapted to your neighborhood and garden situation.

Let's turn to the vegetable garden where interest is growing as the prices go higher at the supermarket and the quality leaves something to be desired in terms of freshness and flavor. For winter and spring harvests in the home garden lettuce tops many a list. Whether you buy seed locally or by mail our best advice would be to try at least two varieties. In fact, this is what many experts will tell you about any vegetable. You may have selected a favorite variety after much experimentation and decided to plant it exclusively.

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However there may come the year when it fails. "Greyzini" zucchini and "White Tokay" corn both were well below standard for us this summer. Fortunately we were also trying out the newly introduced "Clarita" hybrid squash and it turned out to be most prolific, saving the day. We didn't fare so well with the corn, having relied on the single variety. Next year we'll go back to two varieties and we won't worry about the odd-colored kernels from cross pollination.

Returning to lettuce we remind you that it can be tucked in among the flowers and even grown in pots. Just don't let it go beyond maturity before picking. The flavor goes off, becomes bitter, and the plant itself may go to seed. Available also as transplants.

Transplants are the most popular method to add broccoli to your garden. There seem to be mixed experiences in growing it. Apparently some years and in some places assorted aphids and worms raise havoc and the birds can develop a taste for the ripening buds. Your heads probably will not be as full as the commercial growers produce but you won't have to worry about pesticide residues either. You could have a problem with two many heads ripening at once and the buds starting to open and show the yellow of the flowers. Better get a large pot and plan a vegetarian meal.

We could never get enthusiastic about planting onion sets but we are obviously out of sync as a survey taken a few years back showed onions to be the number one winter garden favorite, perhaps because they pose few problems. Space the sets 1½ to 2 inches apart in the row. Also with few problems are carrots. Don't let the newly seeded bed dry out in a hot weather spell and you should see the first green appearing within two weeks. The thinnings make good eating which usually takes place right there in our own garden. As for radishes—what can you say except this is as close to never-fail as any crop.

A final word about the timing of peas. You could sow them any time from now until January but last year we discovered a migrating bird of unknown species who arrived just in time to neatly excavate a series of one inch holes and capture each and every pea seed of the last three plantings. If our winged friends arrive on schedule this winter they'll go hungry as our peas will have long since germinated and grown. We have made a conspicuous note to that effect.

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There are two times when a man should not speculate; when he cannot afford to, and when he can.

—Mark Twain

**OPTIONS-
A NEW INVESTMENT
APPROACH**

by Thomas G. Henry
E. F. Hutton & Company, Inc.

Trading in options is older than the 4000 years of recorded history. Option contracts give the buyer the right to buy from the seller a commodity, security, or real estate at a specified price before the contract expiration date. An option can also be written to give the seller the right to sell an asset to a buyer at a price before the expiration date. Trading in options was the basis on which commerce began on the scale seen in Egypt, Greece, and Rome. Businessmen bought and sold goods without having possession of wheat or wool.

The development of the modern corporation with its vast accumulations of private capital has greatly reduced the need for options but has by no means eliminated it. These accumulations of capital have been created by selling shares of ownership in common stock of corporations. The corporations have inventoried raw materials for manufacturing. Options, however, still play a big role in real estate transactions and agricultural products.

Investors have purchased common stock of corporations because they hoped the business would be successful and return a substantial income on the investment. Business, however, is always an uncertainty. There is no way to tell how big a product's market is or how long the product will remain useful and desirable, it is uncertain how long a successful company will remain large and profitable. This uncertainty has made the prices for common stock very volatile. Prices for stock have reflected current expectations of future events, whether or not those events have occurred. The stock market has at times gone high enough to discount not only the future but the hereafter; at times it has gone low enough to discount Armageddon and an eternity of shoveling coal for the Flames of Hades. Common stock therefore is an option on the future.

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Investors have bought stock when they were optimistic about the future and sold when they were pessimistic. A fortunate few have bought when the crowd was pessimistic and sold when the masses were believing the millennium had begun.

Options trading has been growing in popularity as a way to reduce the certain uncertainty of common stock prices. An option buyer can contract to buy from or sell to another investor, 100 shares of stock at a specified price before the expiration date of the contract. This contract has its own value independent of the price of the underlying security. This price is usually a fraction of the stock's market price because it only has value if the stock price is above or below a specified figure.

At this point the antispeculative features of options should become clear. Suppose a common stock sells at \$47 per share and an option to buy 100 shares of the stock at \$50 trades for \$100 to expire in 60 days. If the price of the stock drops to \$10 the option holder would have a loss of \$100. If the price rose to \$75 the option holder would have a profit of \$2500 minus the \$100 option premium and the shareholder would have a profit of \$300. The option holder has the possibility of a large profit and more importantly is limited to a small loss. The same holds true on the downside of the stock market. If the option gave the holder the right to sell at a particular price he would profit when the stock dropped below that price.

An option to buy a stock is a call option; to sell a stock is a put option. An individual investor can be either a buyer or seller (often called a writer) of both kinds of options. A buyer pays a premium to the seller for the right to buy or sell stock at an agreed upon price before the expiration date. The writer receives an option premium for which he agrees to sell his stock or buy your stock at the striking price before the expiration date. The individual investor can participate because the option unit is 100 shares.

Trading in options requires less money than holding securities. The option buyer does not have to put up more money than his premium to exercise his option if he sells or buys 100 shares of the same stock on the same day. If he calls a stock in and sells it or buys a stock in the open market and puts it to the option writer on the same trading day he

has no financial commitment. Option writers have similar leveraging possibilities. A call option writer must post either 100 shares of the common stock or maintain a cash balance equal to 40% of the stock's market price, which may require the deposit of additional funds if the market price rises. A put option writer must sell short 100 shares, that is sell shares which he borrows from his broker or put up 40% of the striking price which may be increased as the stock drops.

Enter The CBOE

Options have grown in popularity to the extent a new exchange has been established to meet the demands of interested traders. This new exchange has added an important new dimension to the option market: liquidity. The Chicago Board Options Exchange opened for business in May of 1973. (Like good theater, finance is leaving New York). The volume of business has reached 1,500,000 options daily, far exceeding expectations. The reason for this is that buyers and sellers now have liquidity. The options not listed on the CBOE are difficult to resell before the expiration date and have no value if the price of the stock falls below the striking price on a call option or rises above the striking price on a put option. The CBOE brings buyers and sellers together permitting an option holder to sell his option before the expiration date if he feels the profit potential has been realized. If the stock begins to fall the option may be sold before the entire premium is lost.

The option writer also can use this liquidity feature. If he holds a stock he thinks may be stable or drop in price he can sell an option for a premium. If the stock is below the striking price after the expiration of the contract he is free to sell another option. If the stock's outlook improves he can repurchase an option cancelling out his obligation to sell his stock with the hope of further price increase. The reverse would be true for a put option. While the liquidity feature would be negated by a common desire by everyone to cancel out their obligation, the rapid rise in price responding to the demand would deter some re-buyers. This is why stocks and options do not go to a price of infinity on good news.

Another feature of CBOE options allows the option writer to keep all

dividends distributed before the option is actually exercised. This is the mathematical formula used by option writers.

Purchase 100 shares	\$2000
Commission	\$45
Total	\$2045

Sale of one call option (90 days)	\$150
Commission	\$28
Total	\$122

The 3 month option premium amounts to a 6% return which is equal to 24% annually. If the option writer remains with stocks that pay more than 6% dividend return he can bring his total annual return on investment to over 30%. The writer however does give up his right to a large capital gain if one should develop. He also has the risk of loss if his stock should drop in price and not come back, which is another reason to stay with 6% paying blue-chips. The option writer is giving up the possibility of quick big gains for a large annual return. He is also disciplined to sell when his stock is up in price and the dividend return not so high.

The option buyer is looking for additional leverage without the risk and interest charges of a margin account. A gain of 20% in the price of a stock can mean a 500% gain for an option. On the downside the option buyer's loss is limited to the premium he paid for the option.

If you want to learn more about option techniques ask for the option specialist at your preferred brokerage firm. Whether you want income or capital gains he can show you an opportunity to increase both without an increase in the certain uncertainty of investing.



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This new and delightful Chinese restaurant was the site of one of our company banquets. Let us preface by stating the bill: \$5 per person, plus tax and tip. Our repast started with a fabulous Peking Duck (one 100-layer bun for each), then proceeded through Won Ton Soup, Almond Chicken, Chinese Vegetables, Prawns with Black Bean Sauce, Sweet & Sour Pork, Tomato Beef, Pork Fried and Steamed Rice, Tea and (sigh!) almond and fortune cookies! It was all served superbly by the funniest waiter in town since Edsel Ford Fong was discovered, Stephen, and we all had a grand filling time. If you go in a group of two or more, there are special family dinners (\$3 to \$4.75 per person), and their special luncheon runs \$1.50 with four choices of two items, fried rice, tea and cookies. Jim Chen is the friendly owner/manager, and makes you individually feel very welcome (not always the case on Clement Street!). A happy addition to the street, and one we can honestly recommend for quality, quantity and low prices!

THE MUSIC SWAP SHOP—S.F. Conservatory of Music; 1201 Ortega St., S.F. (564-8086) HOURS: Mon-Wed-Fri 1-5 pm; Sat 10 am-1 pm

This intriguing shop is run by the Music Guild (volunteers), and stocks items of interest to the music lover and player, with all proceeds going to the scholarship fund. A large selection of sheet music dating from the Civil War through ragtime and music from the musicals of the 30's and 40's is available. Even classical selections are here, and most of the sheet music is priced between 25c and 50c per piece. Chairman Kris Gets tells us of one avid collector who is using the covers as wallpaper for a music room in a home! Musical Instruments are also sold, either on a donated or consignment basis, and there is a group of books on musical subjects. So, if you're "doing" Irving or Taraval Streets or are just on your way to Daly City or Stonestown, drop in and browse through this interesting and worthwhile shop!

GUY'S FREIGHT SALVAGE — 29576
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Does 50% to 75% less than retail on a vast variety of everyday and gift items appeal to you? Of course, as it does to us! We were delighted to stumble onto this place in our venturings. Owner Guy Brown buys stock from all the West Coast ports, freight companies, stores going out of business and various local and federal agencies, so he has literally unbelievable variety. Everything from car mufflers to Sheffield China and Crystal! He has cabinet upon cabinet of sewing patterns which sell for 25% of retail value, fabrics and sewing notions for 50% of value, cosmetics, toiletries, foodstuffs, hardware and on and on. We even found jars of diced cactus. How about heavy, white lab coats that you see worn by mechanics? Guy has all-wool boys' shirt-jackets for VERY little — and have you seen the prices of wool lately? Go in and browse; if you don't see what you want, ask—he may have it, or be awaiting a new shipment. About the time you read this, Guy will be bringing up an entire new stock of items purchased from Los Angeles' Customs Department. Crystal and china are kept in a back room, out of harm's way, so ask to see them.

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The Colma Farmer's Market comes very highly recommended by Barbara Eason (wife of the famous KGO radio personality, Jim Eason). Barb reports she always saves money, as well as buying fresh-picked fruit and vegetables at the same time. She also digs Joe's next door for super-fresh plants, plus good advice on how to keep them well nourished and living!

(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.

TWO GOLDEN VOICES CELEBRATE A GOLDEN WEDDING

by BUD CARY

On October 16th, San Francisco Opera's first lady, Bianca Saroya and her tenor husband Dimitri Onofrei, celebrate their fiftieth wedding anniversary. Madame Saroya earned her title as a result of being the first soprano signed by the late Gaetano Merola for his then fledgling San Francisco Opera which performed its initial season at Stanford Stadium in June of 1922. The following year saw the first performances in the City by the new company with Saroya taking part on the second night in *Andrea Chenier* with Beniamino Gigli.

The story of the Onofreis' meeting is like the plot of a musical comedy. Both singers became members of the popular itinerant San Carlo Opera. Onofrei was performing with the company in San Francisco while Saroya was East completing an engagement. On short notice (which

both singers admit was a general rule of the San Carlo Company) Saroya was summoned to sing Marguerite in *Faust* with Onofrei her leading man. Neither had met before. Their initial encounter was onstage as Marguerite and Faust first meet at the fair. Neither claim love at first sight but it became obvious that a romance was in the offing.

In the ensuing six months the two singers spent much time together although neither expressed a great deal of common interest except for their music. On a Sunday outing at the popular Cliff House, Onofrei decided to ask the question. Having a wild sense of humor coupled with a heavy Roumanian accent and a less than adequate command of the English language at that time, Saroya thought he was joking. Expressing her thoughts with the word "nuts" of-

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Gaetano Merola, Bianca Saroya and Armando Agnini with friend the day Saroya was signed for the new San Francisco Opera Company—1922.

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Bianca Saroya as Puccini's *Tosca* as she appeared in her initial season with the San Francisco Opera Company—1922.

fended her suitor but apparently communication was worked out because the two have been together since that day in spite of heavy singing commitments and periodic separation.

Although the name sounds European, Bianca Saroya is a Philadelphian by birth and made a name in opera at a time when American singers were not considered for many leading roles. She began her career in operetta and starred for some time in *The Highwayman* with John Charles Thomas in New York where Merola first heard her. She was engaged for all three of the Stanford operas and for the initial season in the City. Most of all the roles she performed were new to her.

Dimitri Onofrei, Roumanian by birth, started his musical career at a young age as a boy soprano graduating later to the tenor repertoire and an active career in the lyric tenor field. He went to the Metropolitan Opera at a time he claims was not right for him and sang Lohengrin with Elisabeth Rethberg. However, he found his operatic footing with the San Carlo and Chicago Opera Companies even though the demands made by the San Carlo were often grueling. In San Francisco Onofrei was called upon to sing the tenor leads in *Tales of Hoffmann*, *Tosca* and *Martha* all in the course of 24 hours due to the disappearance of the scheduled tenor. Obviously, Onofrei had as much stamina in those days as he exhibits today.

Thumbing through the Onofreis' scrapbook is a fascinating experience. Apparently neither ever received bad press notices and were big favorites with Chicago critic, Claudia Cassidy—

no small achievement by any singer's standards.

Although they often sang together, both singers worked with other impressive personalities. Saroya remembers fondly singing with John Charles Thomas, Gigli, Richard Crooks and Leon Rothier. She has a few salty comments about Giovanni Martinelli who "didn't think much of American singers." The soprano remembers best her work with Leopold Stokowski who she claims "got me started."

Onofrei's colleagues included Coe Glade, a popular Carmen of the day, Rosa Raisa, Elisabeth Rethberg, Maria Jeritza, Gigli, and Salazar who often and without explanation would disappear and for whom Onofrei frequently substituted.

Both artists remained close to the standard repertoire with the exception of Wolf-Ferrari's *Jewels of the Madonna*, an opera both enjoyed performing and one each feels strongly should be staged more often. Saroya's roles included Thais, Micaela, Nedda, Maddalena in *Andrea Chenier*, Mimi, Giorgietta in *Il Tabarro*, *Suor Angelica*, Marguerite in both *Faust* and *Mefistofele*, *Tosca*, and a one-time stint as Madama Butterfly for the soprano claimed to be too tall for.

Onofrei performed mainly in the lyric repertoire with *La Bohème*, *The Pearl Fishers*, *Carmen*, *Martha*, *Tales of Hoffmann*, *Tosca*, *Cavalleria Rusticana*, *Madama Butterfly*, *Rigoletto*, *Lucia*, *Mefistofele*, *Faust*, *Manon*, *La Gioconda*, *Mignon*, and once as a



Bianca Saroya and Dimitri Onofrei in Puccini's *Madama Butterfly*—circa 1924.



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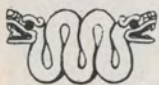
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Bianca Saroya as Puccini's Madame Butterfly.

favor to his wife, sang the small role of Nicias to her Thais.

Having tired of the rigors of traveling and heavy schedules, both Saroya and Onofrei decided upon an early retirement and settled in Chicago for some time where they operated a music studio jointly. Teaching young singers has been particularly rewarding for the Onofreis which the tenor part of the team still enjoys. Of special pride to Onofrei is his work with and for Rolf Bjoerling, son of the late Jussi Bjoerling. "He was difficult to teach but the effort was worth it to him and to me." Onofrei now teaches a limited class in San Francisco but is always ready to take on a pupil who shows exceptional willingness for hard work and whom he feels has talent. Both singers consider hard work more essential in the study of voice than making a beautiful sound.

When asked about opera today, the Onofreis admit that they rarely attend because "the stage is so dark we can't see anything!" However, both admire many of today's singers, among them Luciano Pavarotti, Mirrella Freni, and Birgit Nilsson.

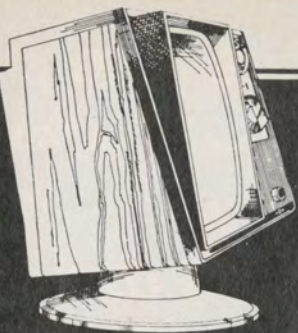
In 1972 when the San Francisco Opera celebrated its fiftieth anniversary with festivities at Stern Grove and at the Opera House, Saroya took part and asked, "My, has it been 50 years already?" When close friends witness the vivacity and energy of the Onofreis in this their 50th year of marriage, all they can ask is, "has it been 50 years already?"



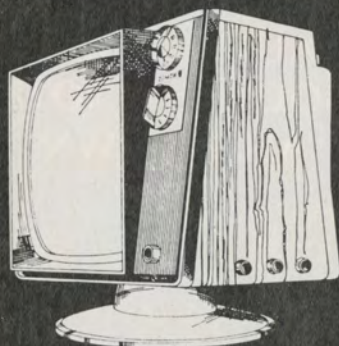
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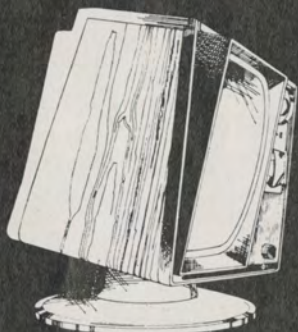
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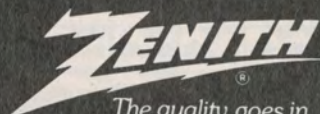
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Opening Night Day

A quick look at the Opera House the day of opening night (September 13)—behind the scenes preparations for the opening of Puccini's *Manon Lescaut*—kicking off the 52nd San Francisco Opera season.



Stagehands Monte Norman and Dave Watson move *Manon's* dress forms and her string quartet's music stands from Nourse Auditorium, where many rehearsals are held, to the Opera House.



Dan Michalske, Gary Brickley and Nick Bracisco check the iron fence (part of the set seen in the third act) and prepare it for installation on stage.



Standees waiting in line to purchase their tickets in the afternoon brought a festive picnic dinner.



Following dress rehearsal of Parsifal, Technical Director John Priest watches as the crew removes the last of the set to make way for Manon Lescaut.



Chorus Director Byron Dean Ryan, Assistant Conductor Allan Lewis, General Director Kurt Herbert Adler and Stage Manager Matthew Farruggio gather for a final checkout before going home to change into tails and tuxedos.

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7 p.m.—park near the Curran; catch a cable to the Fairmont. 7:10—The Brasserie Restaurant in the Lobby (open 24 hours; dinner from 5 p.m.); menu and wine list presented. 7:15—orders taken. 7:20—soup. 7:25—wine. 7:35—entree. 8:05—check presented; coffee cups refilled. 8:15—walk down hill. 8:25—in our theatre seats.

OPINION: Decor elegant, but not extravagant. Service keeps pace with our eating; no delays. Menu features a number of soups, salads, and representative dishes from the cuisines of Mexico, France, Italy, and the U.S.

SUPER SUPPER: Campari with brandy float; Vichyssoise — a lighter, more refreshing version of the classic cold soup; Camarones Rancheros—a pleasant trace of piquancy in the onion, pepper, and tomato sauce, perfect rice, and immense prawns! The wine — #120 on the list—Pierre Seltz 1970 Estate Bottled Grand Reserve Gewurztraminer . . . as fine and flowery an example of the only dry table wine (Alsatian) which can hold its own with Mexican food. Eleven minutes to spare; dawdle over a bottomless cup of good black coffee. About \$25 for two, including wine.

WINE TASTING SONGS

On 15 nights of the year, Vougeot, France (halfway between Beaune and Dijon, in the middle of Burgundy) becomes the wine-drinking capital of the world.

For here, on these nights, the *Chevaliers du Tastevin* meet to honor the great wines of Burgundy at lavish black-tie affairs, where nearly every country in the world is represented.

Promptly at 8 p.m. the guests are summoned to the table in the great hall by trumpeters in scarlet-coated hunting garb. From then 'til midnight, eating, drinking, singing and speech-making never stop.

First there are comic speeches emphasizing the importance of wine-drinking and the unimportance of

other endeavors. Finally, to cheers and shouts, the *Cadets de Bourgogne* march in and sing. They are a group of approximately 20 local men, aged from 78 to 21, who seem to have learned every song about drinking, love-making and burgundy.

THE GREEKS HAD WORDS FOR IT

The great dramatist Euripides wrote in the Fourth Century B.C.:

Where there is no wine, love
perishes,
And everything else that is
pleasant to man.

And Aristophanes, his contemporary, observed:

When men drink, they are rich,
they are busy and they are
happy, they help their friends.

OPERA-LOVING WINE MAKER

Louis M. Martini was born in 1887 and died in 1974. He was famed as a great wine maker; but to *Il Cenacolo*, the Italian cultural society devoted — among other things — to Grand Opera, Louis Martini was the man whose harvest-time hospitality made the club's Opera Outing in the vineyards the special thing it was.

Louis' son continues the tradition. Monte Rosso will be opened each year to members of the group and their guests, who will spend the day with members of the San Francisco Opera Company.

At the Opera Outing last month, a scroll was presented to Louis P. Martini to honor the memory of the great vintner. It read:

"Wine, which music is — music and wine are one."

Ralph Waldo Emerson

LOUIS M. MARTINI
1887 - 1974

Like the alchemists of old, he took the four elements—earth, air, water, and the fiery sun—and transformed them into the gold of wine. . . . just as another man of genius, Giuseppe Verdi, took the seven musical notes and created golden operas.

Louis M. Martini was dedicated to wine and to opera. He will be missed by all of us who share his enthusiasms.

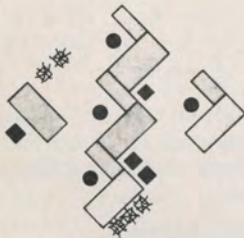
Fred Cherry writes an off-beat "Personal Wine Journal" each month. Readers of this column may have a sample issue without charge by writing to PERFORMING ARTS.



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RELIVING EUROPE ON UNION STREET

All those treasured memories of that wonderful summer touring European museums can be relived at a spectacular new gallery just opened on Union Street. The Second Renaissance is providing San Franciscans with an opportunity to review many of the great sculptures and wall friezes of Europe without leaving the City.

This new gallery specializes in artisan created replicas of European museum art, virtually indistinguishable from the originals. Many of the works were cast from the original statues in the nineteenth century when the great museums of Europe permitted this practice. Pietro Caproni, the foremost caster of his day, spent years making these irreplaceable casts from which the Second Renaissance makes their sculptures.

But casting is only the first step. The finishing process involves the application of many steps designed to make each piece unique in its own right. An Italian artisan, Lino Guist, has spent years developing the techniques that produce these remarkable masterpieces.

A partial list of the museums represented at the gallery and some of the statues and wall friezes shown are:

Academy - Florence, Italy—Head of David by Michelangelo.

Acropolis Museum - Athens, Greece
—Nike Untying Sandals by Praxiteles.

Baptistery - Florence, Italy — Figure from the North Door by Ghiberti.

Bargello Museum - Florence, Italy — Brutus by Michelangelo.

British Museum - London, England—Horse of Selene from the Parthenon.

Assyrian Pieces—King Assur-bani-pal Hunting Lions. Lion Hunt in Chariot. Wounded Lioness.

Laurentian Library - Florence, Italy — Decorative Wall Frieze by Michelangelo.

Louvre - Paris, France—Head of Dying Slave by Michelangelo. Winged Victory of Samothrace. Venus de Milo. Egyptian Frieze.

Medici Chapel - Florence, Italy—Head of Giuliano de' Medici by Michelangelo.

Notre Dame Cathedral - Paris, France
—Plaque of Griffin.

Olympic Museum - Olympia, Greece
—Head of Hermes by Praxiteles.

Parthenon - Athens, Greece — Frieze from the Pediment.

Staatlich Kunstsammlungen - Dresden, East Germany—Head of the Lemnian Athena by Pheidias.

If you loved that trip to Europe or want to get a taste of what you will see when you do go, stop in at this unique San Francisco gallery, The Second Renaissance, located in the courtyard at 2124 Union Street, San Francisco. They also have an excellent collection of fine art prints as well as a framing service.

The shop is open 10 - 6 Tuesday through Saturday and 12 - 6 on Sunday. Stop in, there is nothing like it in the Bay Area.



King Assur-bani-pal Hunting Lions. Assyrian piece, 9th Century B.C., now in the British Museum, London. Magnificent wall frieze amazingly timely and modern though over 2800 years old.

(continued from p. 20)

season of opera in English, forming one of Boston's first companies.

Following a successful season given in the Stanford Football Stadium, Merola set about to rehearse Puccini's *La Bohème*. The rehearsals on Hyde Street prompted more than one passing cablecar conductor to ring his bell announcing "Rue de L'Opera." The September 26, 1923 production at the Civic Auditorium launched the present-day opera company, seventy-two years after the first full-length opera ever given in San Francisco.

During the early years before the building of the Opera House, Merola's growing company gave its annual season in the Civic Auditorium with the exception of the 1928 and 1929 seasons. These were given in that unlikely setting called "Dreamland," now "Winterland." These seasons are well-covered by Arthur Bloomfield's *Fifty Years of San Francisco Opera* and so I'll not go over the same ground except to give a final indication of opera's popularity in 1932.

Claudia Muzio opened the newly-built Opera House with *Tosca*; later that season Lily Pons sang Lucia. She was so popular that a matinee performance was relayed from a filled Opera House to a filled Civic Auditorium and out to an over-flow crowd in the City Hall Plaza. Surely opera had found a city in which to nest and grow.

Could that audience have imagined that such legendary singers as Schwarzkopf, Nilsson, Price and Boris Christoff would make their American debuts here? Could they have foreseen the history of voices that would sing here? Jussi Björling, Lotte Lehmann, Leonard Warren, Del Monaco, Tebaldi, Saroya. The list is forever increasing. Could they have predicted Tибbett's *Rigoletto*, Albanese's *Violetta*, Flagstad's *Isolde*, Melchior's *Tristan* or Sayao's *Juliet*? Could they have imagined Sutherland, Sills, Price, Verrett, Pavarotti and the other stars of our day?

In comparison the past was more rugged, the names more colorful and the ladies probably more earthy, but little did they know what they would start. The Pellegrini Opera Company unloaded its goods and set about to produce the first full-length opera way back in 1851 and opera has been an ever-increasing enjoyment for the city ever since.



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7:00 PM—KRON/FM (Stereo, 96.5 mh.) — Show Album—"SONG OF NORWAY"

8:00 PM—KIBE/AM (1220 kh.) and KDFC/FM (Stereo, 102.1 mh.)—PRINCE IGOR OVERTURE (Borodin), SYMPHONY #5 (Vaughn-Williams) and SLAVONIC DANCE #4 IN F (Dvorak)

7:35 PM—KKHI/AM-FM—S.F. Opera (live)—"La Cenerentola" (Rossini)

Sat., November 2

7:00 PM—KRON/FM—Show Album—"FUNNY GIRL"

8:00 PM—KIBE/AM and KDFC/FM—Saturday Night Opera — "PETER GRIMES" (Britten)

8:00 PM—KKHI/AM (1550 kh.) and KKHI/FM (Stereo, 95.7 mh.) — Debut (new recordings)

Sun., November 3

7:00 PM—KRON/FM—Show Album—"OVER HERE!"

8:00 PM—KIBE/AM and KDFC/FM — OVERTURE TO RUDDIGORE (Sullivan), SYMPHONY #43 (Haydn), PAS DE CARACTRE (Glazunov) and DOLLY SUITE (Faure)

Mon., November 4

7:00 PM—KRON/FM—Show Album — "FIDDLER ON THE ROOF"

8:00 PM—KIBE/AM and KDFC/FM — ZIG-EUNEWEIFEN FOR VIOLIN & ORCHESTRA (Sarasate), GOOD HUMOURED LADIES SUITE (Scarlatti-Tommasini) and SYMPHONY ON A FRESH MOUNTAIN AIR FOR PIANO & ORCHESTRA (D'Indy)

Tue., November 5

7:00 PM—KRON/FM—Show Album — "DO I HEAR A WALTZ?"

8:00 PM—KIBE/AM and KDFC/FM — KING STEPHEN OVERTURE (Beethoven), ENGLISH FOLKSONG SUITE (Vaughn Williams), HORN CONCERTO #4 (Mozart) and TAPIOLA (Sibelius)

8:00 PM—KKHI/AM-FM—Boston Pops

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

Wed., November 6

7:00 PM—KRON/FM—Show Album — "KISMET"

8:00 PM—KIBE/AM and KDFC/FM — SLAVONIC DANCE #16 IN A-FLAT (Dvorak), A SONG BEFORE SUNRISE (Delius) and PIANO CONCERTO #2 (Rachmaninov)

8:00 PM—KKHI/AM-FM—Boston Symphony

Thu., November 7

7:00 PM—KRON/FM—Show Album—"PLAIN AND FANCY"

8:00 PM—KIBE/AM and KDFC/FM — LEGENDS (Dvorak) and RHAPSODY ESPAGNOLE (Ravel)

Fri., November 8

7:00 PM—KRON/FM—Show Album — "HIT THE DECK" and "TILL THE CLOUDS ROLL BY"

8:00 PM—KIBE/AM and KDFC/FM—KHAMMA (Debussy), PIANO CONCERTO #1 IN B FLAT MINOR (Tchaikovsky) and ROMANCE IN C (Sibelius)

7:35 PM—KKHI/AM-FM—S.F. Opera (live)—"Esclarmonde" (Massenet)

Sat., November 9

7:00 PM—KRON/FM—Show Album — "CAROUSEL"

8:00 PM—KIBE/AM and KDFC/FM—Saturday Night Opera — "THE DAMNATION OF FAUST" (Berlioz)

Sun., November 10

7:00 PM—KRON/FM—Show Album — "JUMBO"

8:00 PM—KIBE/AM and KDFC/FM — MAID OF PSKOV OVERTURE (Rimsky-Korsakov), PIANO CONCERTO #3 IN C MINOR (Beethoven) and ROMANCE FOR VIOLIN & ORCHESTRA (Dvorak)

Mon., November 11

7:00 PM—KRON/FM—Show Album — "ANYONE CAN WHISTLE"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY FANTASTIQUE (Berlioz)

Tue., November 12

7:00 PM—KRON/FM—Show Album — "THE ROTHSCHILDS"

8:00 PM—KIBE/AM and KDFC/FM—A LONDON OVERTURE (Ireland), SERENADE IN A (Brahms) and MEPHISTO WALTZ (Liszt)

8:00 PM—KKHI/AM-FM—Boston Pops

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

10:00 PM—KQED (Channel 9)—Sound Stage

Wed., November 13

7:00 PM—KRON/FM—Show Album — "FANNY"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY #1 IN D (Schubert), IN THE STEPPES OF CENTRAL ASIA (Borodin) and CAPRICCIO FOR PIANO & ORCHESTRA (Stravinsky)

8:00 PM—KKHI/AM-FM—Boston Symphony

Thu., November 14

7:00 PM—KRON/FM—Show Album — "HALF A SIXPENCE"

8:00 PM—KIBE/AM and KDFC/FM—CAPRICCIO ITALIEN (Tchaikovsky), HOLBERG SUITE (Grieg) and PRINTEMPS (Debussy)

7:35 PM—KKHI/AM-FM—S.F. Opera (live)—"Otello" (Verdi)

Fri., November 15

7:00 PM—KRON/FM — Show Album — "GEORGE M!"

8:00 PM—KIBE/AM and KDFC/FM — SYMPHONY #48 IN C (Haydn), INTERMEZZO-GOYESCAS (Granados) and CREATURES OF PROMETHEUS (Beethoven)

Sat., November 16

7:00 PM—KRON/FM—Show Album—"BRIGADOON" and "ST. LOUIS WOMAN"

8:00 PM—KIBE/AM and KDFC/FM—Saturday Night Opera—"RIGOLETTO" (Verdi)

Sun., November 17

7:00 PM—KRON/FM—Show Album—"PROMISES, PROMISES"

8:00 PM—KIBE/AM and KDFC/FM — OVERTURE TO IPHIGENIE AULIBE (Gluck), MAGIC FIRE MUSIC FROM "WALKURE" (Wagner), SYMPHONY #5 (Schubert) and CONTERDANCES (Mozart)

Mon., November 18

7:00 PM—KRON/FM—Show Album—"HALLELUJAH, BABY!"

8:00 PM—KIBE/AM and KDFC/FM — CAVALERIA RUSTICANA INTERMEZZO (Mascagni), WISE VIRGINS SUITE (Bach-Walton), OTHELLO BALLET (Verdi) and SYMPHONY #36 IN C (Mozart)

Tue., November 19

7:00 PM—KRON/FM—Show Album — "THE STUDENT PRINCE"

8:00 PM—KIBE/AM and KDFC/FM — DANSE MACABRE (St. Saens), DANCE OF THE HOURS FROM "LA GIOCONDA" (Ponchielli) and PIANO CONCERTO #1 (Beethoven)

8:00 PM—KKHI/AM-FM—Boston Pops

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

10:00 PM—KQED (Channel 9)—Sound Stage

Wed., November 20

7:00 PM—KRON/FM — Show Album — "OLIVER"

(continued on p. 62)



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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."

PROFILE: Self-assured. Authoritative. Combines impeccable technical skills at the piano with brilliant, poetic interpretation.

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Hosts San Francisco Opera and Kurt Herbert Adler, General Director
War Memorial Veterans Auditorium, Van Ness Avenue at McAllister
Open to the public

Thursday, October 17

8:30–9:15 a.m.
REGISTRATION

9:30–11:30 a.m.

WELCOME – *George Howerton*, National Co-chairman COS, presiding
Alexander Saunderson, President Metropolitan Opera National Council
Kurt Herbert Adler, General Director San Francisco Opera
Honorable *Joseph L. Alioto*, Mayor City of San Francisco

OPERA: AN OPEN SUBJECT

Kurt Herbert Adler, General Director San Francisco Opera, presiding
Martin Bernheimer, Music Editor Los Angeles Times
Schuyler G. Chapin, General Manager Metropolitan Opera
Sarah Caldwell, Artistic Director The Opera Company of Boston

1:30–4:00 p.m.

NEW APPROACHES TO OPERA PRESENTATION
Presentation by Spring Opera Theater of San Francisco
Kurt Herbert Adler, General Director San Francisco Opera, presiding
Ian Strasfogel, General Director Opera Society of Washington, D.C.
Gerald Freedman, Opera and Theater Stage Director

Friday, October 18

9:30–12:00 Noon

OPERA FOR EVERYONE

Western Opera Theater Film Presentation of "A Stage in the Street"

Edward Corn, Manager San Francisco Opera, presiding
David Gockley, General Director Houston Grand Opera
Henry Holt, Music and Education Director Seattle Opera
Kenneth Caswell, Manager San Diego Opera

2:30–4:30 p.m.

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Daniel Rice, Administrator Santa Fe Opera Apprentice Training Program
Stefan Minde, General Director and Conductor Portland Opera
David W. Scott, Director Opera Theater
California State University, Northridge

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Music Students – \$ 8.00 registration fee or \$2.00 per session

Please Note: Music Students must present Music School ID Card
or letter from music teacher when registering

ADDITIONAL ACTIVITIES:

Thursday, October 17

12:00–1:00 p.m.

LUNCHEON WITH BROWN BAG OPERA – \$3.00

War Memorial Veterans Auditorium, Van Ness Avenue at McAllister

Friday, October 18

12:30–2:00 p.m.

LUNCHEON AT THE OPERA HOUSE – \$8.50

Elihu M. Hyndman, National Chairman COS, presiding
Opera House, Lower Esplanade

For further information and registration forms, please call Miss Cunningham at 864-1377.