

Tristan und Isolde

1974

Friday, October 11, 1974 7:00 PM (Broadcast)  
Tuesday, October 15, 1974 7:00 PM  
Saturday, October 19, 1974 7:00 PM  
Thursday, October 24, 1974 7:00 PM  
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# PERFORMING ARTS



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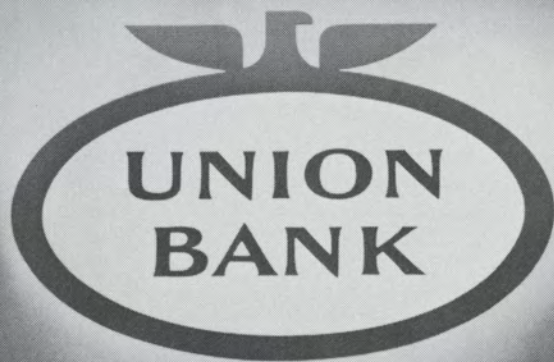
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# CRITICAL WORDS



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

— E. B. WHITE

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

— SAMUEL BUTLER

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

— JOHN KEATS

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

— JIM BISHOP

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

— SWINBURNE

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

— D. H. LAWRENCE

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

— EZRA POUND

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

— JAMES THOMAS FIELDS

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

— THOMAS HOBBS

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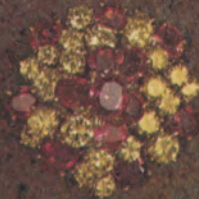
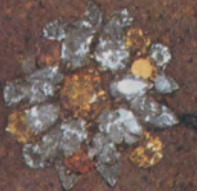
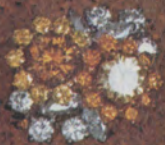
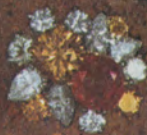
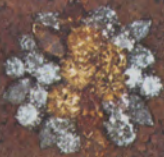
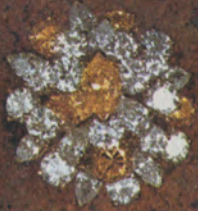
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## PERFORMING ARTS

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

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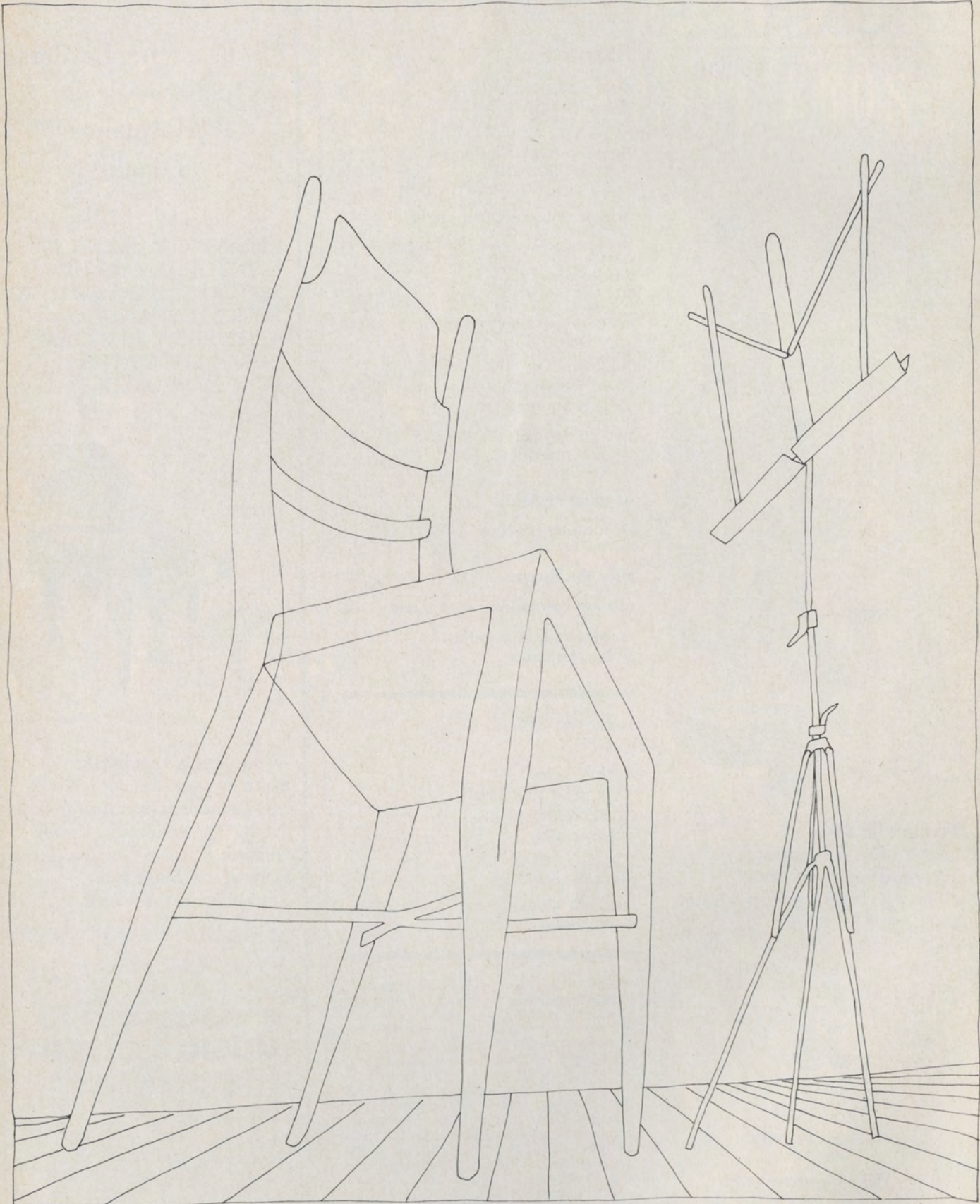
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# Visit New Zealand- The Price is Right!

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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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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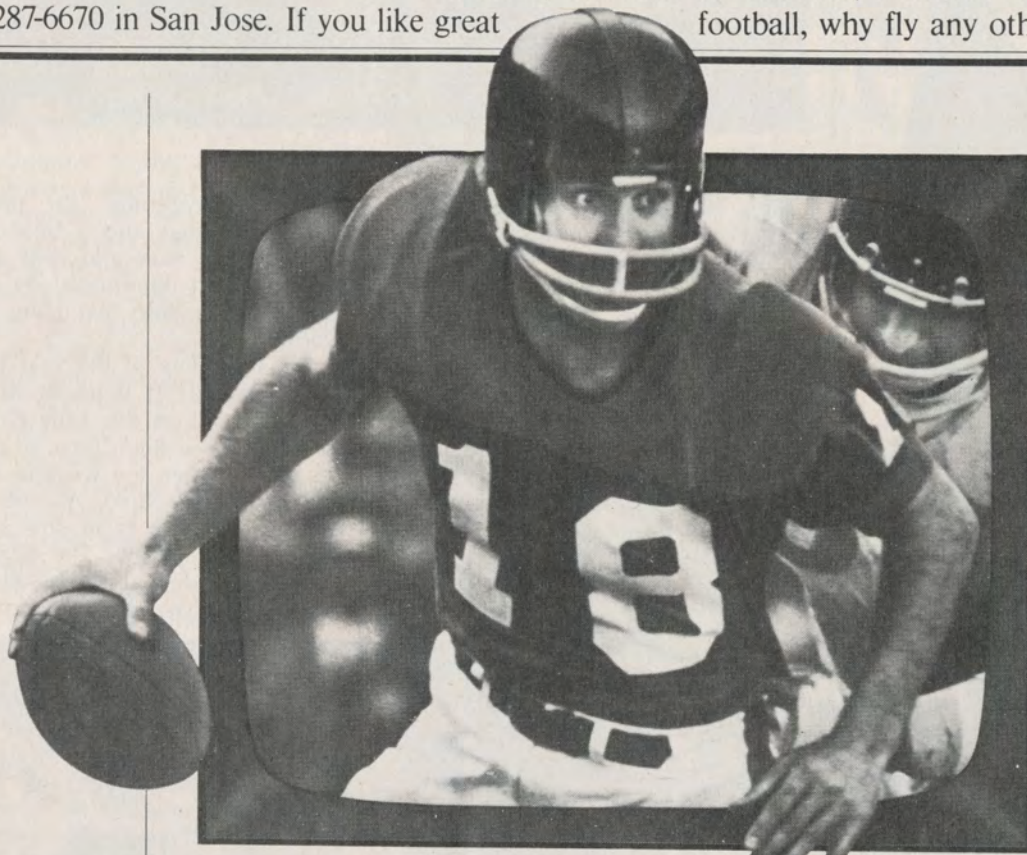
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Starry canopy in Glow-worm Grotto at Waitomo.

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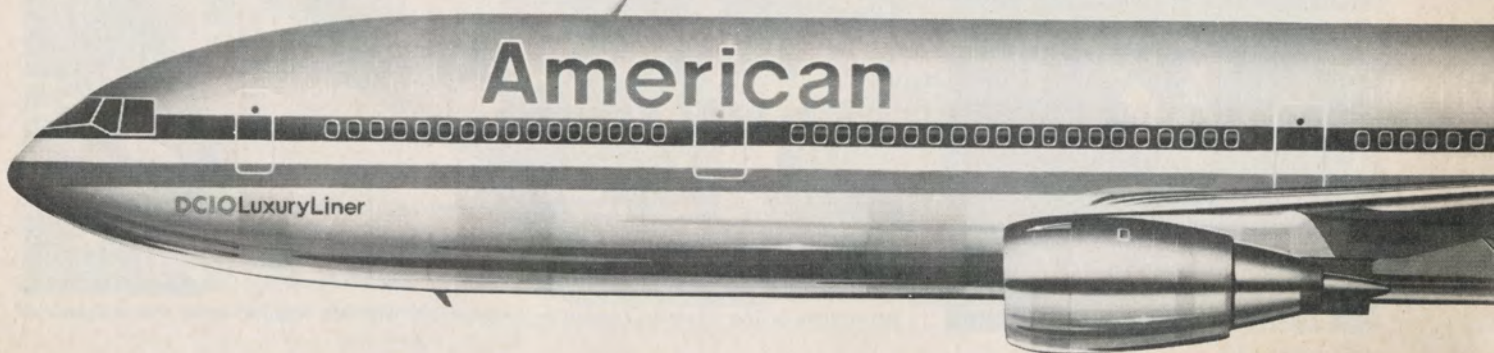
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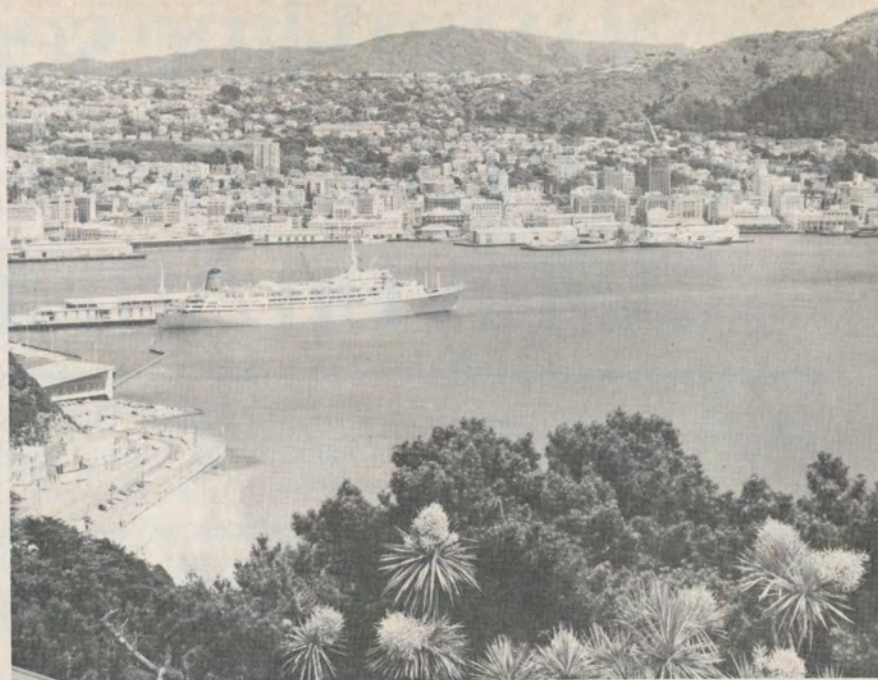
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The attractive harbor at Wellington, New Zealand's capital.

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!

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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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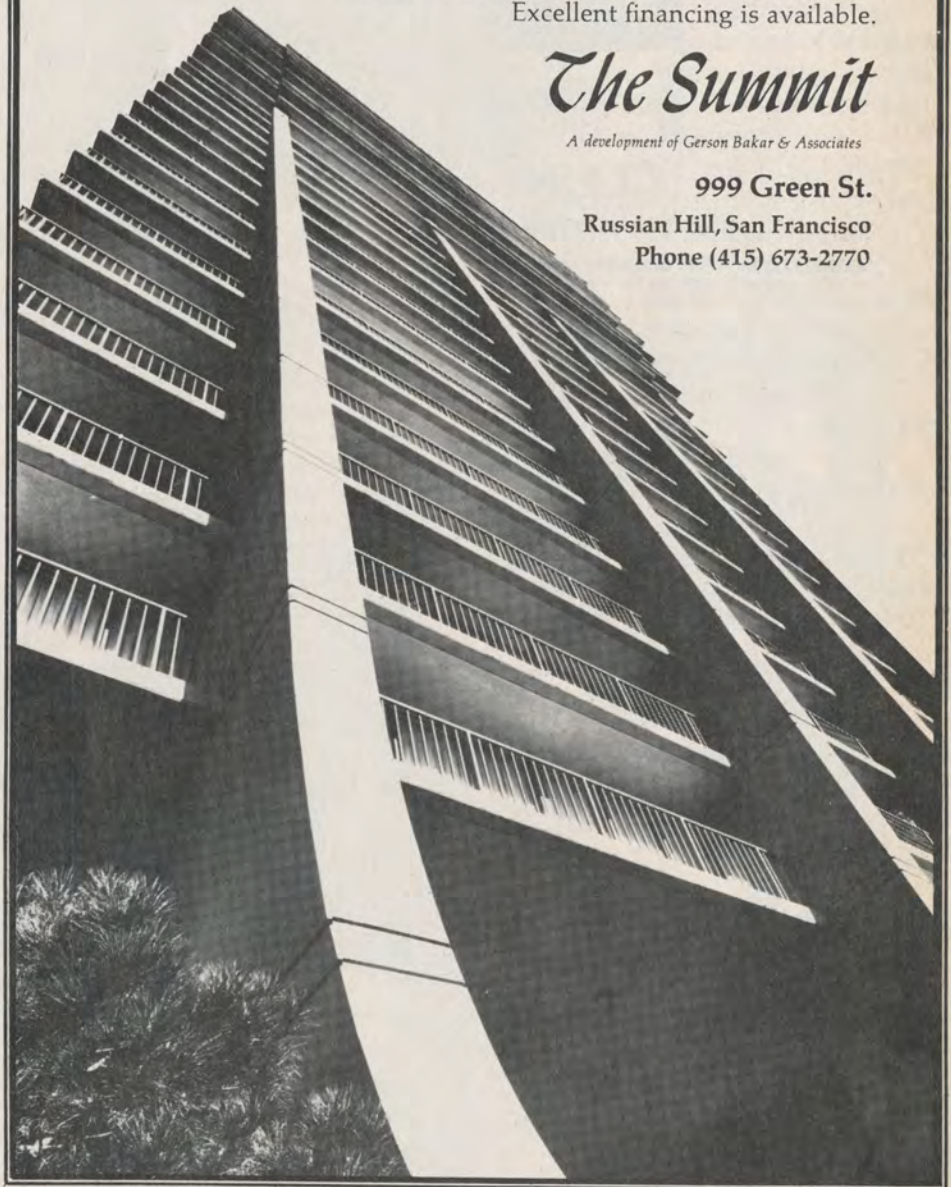
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# OPERA IN SAN FRANCISCO- THE STARTING YEARS

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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Thillion toured the United States from 1850 to 1854. She arrived in San Francisco on January 16th with a season of six operas and twenty-six performances at the new Metropolitan Theatre. Madame Thillion's addition to the repertoire was *The Bohemian Girl* and her company gave the first performances in English of the previous Italian and French works. Again the Roncovieris were in the casts.

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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ACT III  
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ACT V

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

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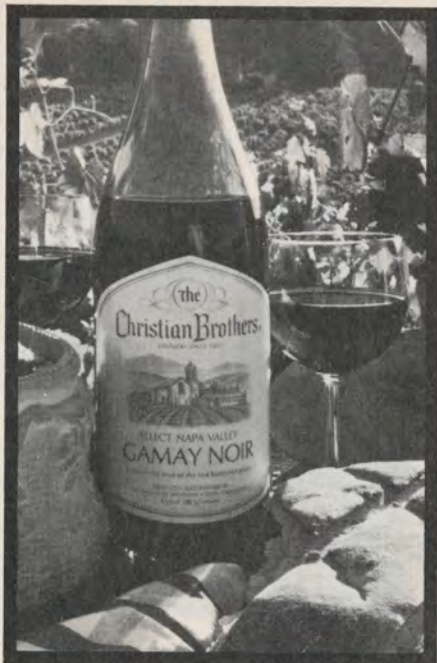
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by itself" and in type "at least one third larger than that employed for the announcement of any other artists." Characteristically, she retired to Wales to a castle complete with its own theatre.

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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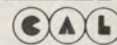
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Carl Rosa was a German on a concert tour when he met Euphrosyne; a strong-willed woman, she merely changed the company's name to the Parepa-Rosa Opera Company. After her death, the Carl Rosa Company was influential in bringing opera in English to London's 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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**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)  
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Oct. 11 thru 31

**Glen Campbell**

Nov. 1 thru 10

**Wayne Newton**

Nov. 11 thru Dec. 1

## RENO

**Mitzi Gaynor**

Thru Oct. 2

**Merle Haggard**

Oct. 3 thru 16

**Totie Fields**

Oct. 17 thru 25

**Bill Cosby**

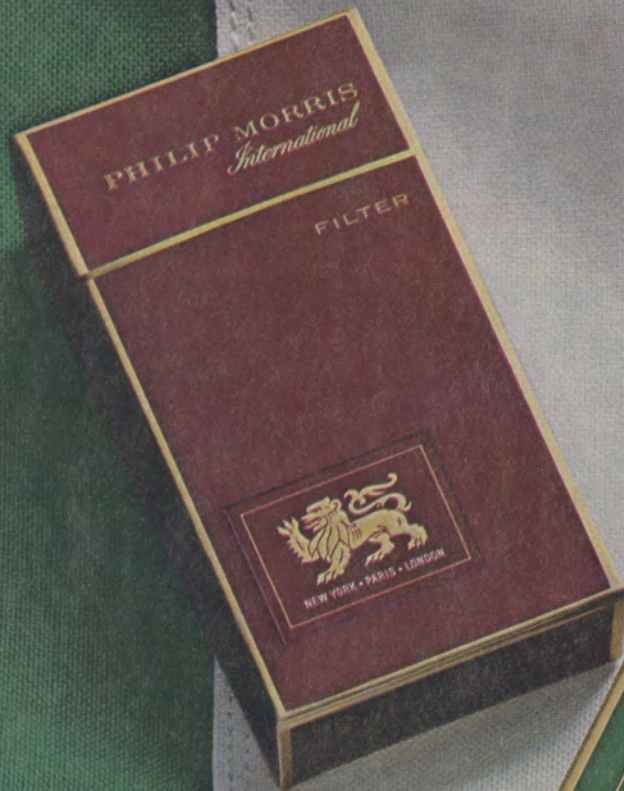
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— HERMIONE GINGOLD

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— SIR LAURENCE OLIVIER

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— JOANNE WOODWARD

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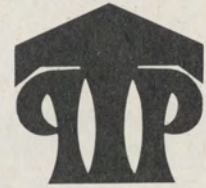
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Alie Zeidler

*Staff*

Margaret K. Norton

*Ticket Sales Manager*

William Mathews

*Box Office Treasurer*

Gerald Fitzgerald

*Assistant Box Office Treasurer*

Helen Burstein

Richard Sparks

*Staff*

Virginia Westover

*Development Office*

Cathy Findley

*Staff*

Olivia Burton

Nancy Leonard

*Switchboard*

The San Francisco Opera is a member of O.P.E.R.A. America

\*Member, Executive Committee

\*\*Member, Opera Advisory Panel, National Endowment for the Arts

\*\*\*Trustee, National Opera Institute

†Vice President, O.P.E.R.A. America

††Member, National Council on the Arts

SAN FRANCISCO

**opera**  
52nd Season **Company/1974**

<i>Conductors</i>	Kurt Herbert Adler, Richard Bonyngé, Reynald Giovaninetti, Anton Guadagno*, Jesus Lopez-Cobos, John Pritchard, Otmar Suitner, Silvio Varviso
<i>Chorus Director</i>	Byron Dean Ryan
<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
<i>Musical Staff</i>	Arnaldo Amadi-Barison*, Paul Connelly, Bliss Johnston, Allan Lewis, Terry Lusk, Calvin Simmons
<i>Stage Directors</i>	August Everding, Ghita Hager, Dietrich Haugk**, Nikolaus Lehnhoff*, Lotfi Mansouri, Jean Pierre Ponnelle, Beppe de Tomasi*, Pietro Zuffi**
<i>Assistant Stage Directors</i>	Bruce Donnell*, Brian Gray, Daniel Helfgot
<i>Stage Managers</i>	Ralph Clifford, Matthew Farruggio
<i>Production Assistants</i>	Pamela McRae*, 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**, Pietro Zuffi*
<i>Lighting Director and Designer</i>	Robert Brand Assisted by Sara Linnie Slocum†
<i>Assistant to the Technical Director</i>	Larry Klein†
<i>Costume Shop</i>	Walter Mahoney
<i>Costume Supervision</i>	Jill Percival
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Larry Cannon, Paul Alba, Judith Disbrow, Rex Rogers
<i>Rehearsal Department</i>	Laurie Kohn*, Ginny Lackner*, Michael Milenski*
<i>Super Department</i>	Michael Elliott
<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Norman Rizzi
<i>Master Carpenter</i>	Michael Kane
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan J. Van Perre
<i>Broadcast Coordinator</i>	Marilyn Mercur
<i>Official Photographers</i>	Carolyn Mason Jones, Ron Scherl

TECHNICAL STAFF FOR THE WAR MEMORIAL OPERA HOUSE

<i>Master Carpenter</i>	Michael Willcox
<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	Perrie Dodson

\*\*American debut

\*San Francisco Opera debut

†Gamma Fisher Apprentice 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 Bert Adley*



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 KKKH 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, Capecchi,

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, Varnay, Garabedian,

Felty/Hopf, Nimsgern, 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/Merighi, 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**

Same cast as October 2  
except Aragall for Merighi

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, Azarmi, Nadler/Benelli,

Capecchi, Montarsolo, Davis

Conductor: Pritchard

Production: Ponnelle

Designer: Ponnelle

Chorus Director: Ryan

Friday, October 18, 8:00

**MADAMA BUTTERFLY PUCCINI**

Same cast as October 2  
except Aragall for Merighi

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**

Lorengar, 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

Nassrin Azarmi\*\*  
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  
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  
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 Bruzzone  
Suzanne Compton  
Cynthia Cook  
Louise Corsale  
Beverley Finn  
Judith F. Hansen  
Lisa Louise Hill  
Phyllis Huie  
Tamaki Iida  
Cecilia MacLaren  
Irene Moreci  
Ramona Mori  
Paula Vi Murphy  
Rose Parker  
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. Chervenky  
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  
Albert Rodwell  
Robert Romanovsky  
Lorenz Schultz

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

## Ballet

Deborah Brooks  
Peggy Davis  
Wendy Holt  
Stephanie Jones  
Rudy Jungberg  
Judanna Lynn  
Juliana Sakowsky  
Katherine Warner  
Deborah Williamsen  
  
Dudley Brooks  
Richard Browne  
Val Caniparoli  
Michael Gleason  
William Harris  
Glen Hasstedt  
Daniel Lordon  
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 Kadarauch  
Helen Stross  
Judiyaba

### 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 Breeden

### 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  
Chorus Director: Ryan

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  
(Non-subscription performance)

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

Chorus Director: Ryan

### BOYS CHORUS

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

WILLIAM BALLARD, Music Director  
San Francisco Boys Chorus

### UNUSED TICKETS

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

## SAN FRANCISCO

# Opera

52nd Season GUILD

### Executive Committee

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

### Members-at-large

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

### Opera Guild Student Matinees

**MADAMA BUTTERFLY** (in Italian) Puccini

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

### WAR MEMORIAL OPERA HOUSE

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

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

### TRUSTEES

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

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

### PATRONS ATTENTION PLEASE!

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

Please note that no cameras or tape recorders are permitted in the Opera House.  
For lost and found information inquire at check room No. 3  
or call 621-6600, 8:00 a.m. to 4:30 p.m.

SAN FRANCISCO OPERA

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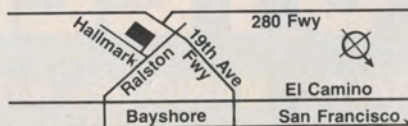
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Voices of sailors

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

The action takes place in medieval Cornwall and Brittany

Act I — A ship en route to Cornwall

Act II — A garden at King Marke's castle in Cornwall

Act III — Tristan's castle "Kareol" in Brittany

**The new production of "Tristan und Isolde" is made possible  
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*First performance*  
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## The Story of "Tristan und Isolde"

### Background:

*Isolde, princess of Ireland, was engaged to Sir Morold, who was killed in battle by Tristan. Wounded in the fight, Tristan assumed a disguise and sought out Isolde, who was known for her healing skills. She tended him and one day discovered that he was the slayer of Morold. She wanted to kill him, but their eyes met, and in a combination of pity and love, she spared his life. Some time later he returned, using his real name and seeking her hand for his uncle, King Marke. Isolde assented, all the time secretly loving Tristan and believing he loved her, and followed him to Cornwall.*

ACT I—The deck of a ship. A sailor sings of his Irish maid, a song that only increases Isolde's unhappiness. The ship is nearing Cornwall and the princess is growing indignant at Tristan's persistent refusal to see her. Her maid Brangaene suggests that with the aid of a magic potion she can win Tristan's love. However, Isolde orders Brangaene to prepare a poisonous draft. She summons Tristan and at first tells him that she has decided to avenge the death of Morold, then relents and suggests they share the drink of reconciliation. Sailors shout joyfully at the sight of land. Isolde presents the cup to Tristan. He drinks, but before he has finished, Isolde takes the cup from his hands and drains it. Brangaene, reluctant to see the princess die, had substituted the love potion for the poison. The lovers look at each other and embrace, as shouts announce the arrival of the ship at Cornwall.

ACT II—Isolde, in the absence of her husband Marke, awaits Tristan. The king is away on a hunt, but Brangaene fears that the hunt is just a ruse planned by the king's attendant Melot. While Brangaene keeps watch, the lovers meet, aware of nothing but their love ("O sink hernieder, Nacht der Liebe"). Tristan's friend Kurwenal runs in, asking Tristan to hide. The king and Melot arrive. Marke is too grief-stricken to show anger at Tristan's betrayal. Isolde answers Tristan that she will follow wherever he goes; he is attacked by Melot and allows himself to be wounded.

ACT III—In Brittany, Tristan's home, Kurwenal watches his wounded friend, who thinks only of Isolde. The repeated sad strain of a shepherd's pipe tells that Isolde, sent for by Kurwenal, is not in sight. As the shepherd's joyful tune announces the ship, Tristan dies. A second ship brings King Marke and Melot, and Kurwenal dies killing Melot, unaware that they came to forgive Tristan. In her love-death, Isolde tells of the love which she can only now fulfill ("Mild und leise, wie er lächelt").

## ANOTHER STAGING OF TRISTAN

by GEORGE R. MAREK

After the premiere of the Ring in Bayreuth, Richard Wagner turned to his assistant stage manager, Richard Fricke, and said, "Next year we will do everything differently."

Wagner, whose genius dreamed and worked in terms of the theater, was as well a practical and most effective stage-director, capable of translating his ideas from manuscript to performance, from the realm of pure imagination to that more circumscribed realm in which actor and scene-painter take over. If as a creator of illusion he had a weakness, it lay in his penchant for populating the stage with animals, always a deadly distraction to an audience, whether the creature be a noble horse like Grane or an ignoble dragon like Fafner. Though he believed that to him nothing was impossible, he had to give up even before the *Walküre* premiere the notion of having Fricke pulled in by two rams.

Yet, though here and there Wagner may have been arrogantly impractical, he was a genius whose vision *could* be realized on the stage. There exists much evidence to show how clear and sharp were his ideas of acting and staging. (He himself was a superb actor.) When the moment came to show his work before an audience, there was nothing muddle-headed about him. To repeat: he was deeply steeped in and thought in theatrical concepts.

As a man of the theater, he knew that "next year" everything had to be done "differently." As illusion itself is as changeable as a summer sunset, so is the creation of illusion subject to change. The way in which an enduring and familiar play or opera is set before us—the theatrical "style"—must vary with the passing years.

Imagination in the theater is influenced by elements which may have nothing to do with the theater, but depend on our ways of "seeing things in general," of accepting or

rejecting a manner of gesturing and speaking, of taste formed by social habits. If we saw Sarah Bernhardt today, we would no doubt be impressed by the force of her personality, but I doubt that we could accept either her wide-sleeved gestures, which were appropriate to her day, or the rotund oratory with which she spoke Racine's verse. A work for the theater remains constant, but its interpretation must be capable of mutation, either leading or adapting itself to changes of our tastes. Isn't that what we mean when we speak of the "living theater"? Fresh interpretations constitute the task of the regisseur, the actor and the scene-painter. It is not only a task, it is a privilege—to present the old wine in a new bottle, just as long as the bottle does no violence to the wine.

Wagner's first Tristan was that rarity of rarities, a highly intelligent tenor. Ludwig Schnorr von Carolsfeld had thrown himself body and soul into the part; he was one of the few who understood Wagner's intentions and he did everything he could to realize them. (It was said by Wagner's enemies that Schnorr's tragic death shortly after the premiere was due to the exertion he had expended on the role.) No doubt Schnorr was a superb Tristan—in his day. Yet, as we look at his picture today, he appears to us more as the image of a prosperous and luxuriously bearded mayor of a small German town or of a Veit Pogner, the estimate goldsmith of Nuremberg in *Die Meistersinger*, than the Arthurian hero wounded by Morold. Schnorr raises a stout arm, the hand holding the vessel which contains the love potion, somewhat in the manner of an auctioneer trying to obtain a good price.

The scenery for that first performance of *Tristan and Isolde*, on June 10, 1865, was "realistic." Pictorially the age was dominated by Böcklin and Feuerbach and perhaps most by the over-laden, over-erotic, and under-talented Makart, with his ferns and feathers and his speciality of painting society women in diaphanous see-through gowns. Two painters did the scenery for the *Tristan* premiere, both "Bavarian Royal Court Painters." One, Angelo Quaglio, did Acts I and III and the other, Döll, Act II. One look at these decorations suffices to convince us that today we would find them ludicrous.

The trees represented by nets, the castle represented by papier-mâché,

the sea represented by a detailed but unmoving backdrop—all that remained more or less intact until the staging in Vienna under Mahler, for which Alfred Roller threw out the nets and the gauze.

Adolphe Appia followed Roller. Appia was a great regisseur, his staging of *Hamlet* profoundly influencing subsequent conceptions of Shakespearean tragedy. He believed that in light was to be found the key to staging. He set down the prescription for the Forest Scene in *Siegfried*: "We must no longer try to create the illusion of a forest, but instead the illusion of a man in the atmosphere of a forest . . . When the forest trees, stirred by the breeze, attract the attention of Siegfried, we the spectators should see Siegfried bathed in the moving lights and shadows . . . The scene illusion lies in the living presence of the actor." And in his book, *Die Musik und die Inszenierung*, Appia wrote that only through light can an actor take on a "plastic quality." Appia staged *Tristan*, and in the last act his lighting plan commented on the progress of the tragedy. The light almost had a life of its own. At the beginning of the third act Tristan lay in the shade of the nook of a castle which Appia had constructed as his retreat, with a nearby tree casting a shadow over him and the sunlight touching only his feet. As his strength mounted, the sunlight crept up his body. At the moment when Isolde reached him, the light illumined his head and bathed the two lovers. Then the sun passed, leaving only a spot of brightness in a doorway through which Marke and his followers entered. The light faded further during the "Liebestod," until at the end one could only distinguish the last reflection of a sunset throwing a soft glow on the white robe of Isolde.

After Appia, once again the conception of staging Wagner in general and *Tristan* particularly was changed by Wieland Wagner. The new Bayreuth technique had very much to recommend it, chiefly because Wieland himself was a superb regisseur. His imagination was free, modern, and daring; he stripped the works of details which had become cumbersome; he gave new and often very beautiful simplicity to scenery and new dignity to movement, and he supplied what I believe to be a characteristic of good staging: the opportunity for the spectator to do his own imagining and to help illusion by

supplying illusion of his own. Yet the new method carried with it certain penalties. In an effort not to spoil illusion through singers who, while presumably they could sing, were hardly adequate impersonators of the gods and heroes Wagner had envisioned, Wieland dimmed lights and the action often took place in a penumbra of uncertainty. What he began others carried to farther economy, so that, for example, in a recent staging of *Götterdämmerung* at the Metropolitan Opera in New York, in the first act, where Wagner specifically calls for "sunrise; then broad daylight," Brünnhilde's rock remained as dark as London on a foggy November afternoon. Karajan, in the Vienna staging of *Tristan and Isolde*, went even further; in the second act you saw only the lovers' faces as two tiny dots in the deepest recess of the stage and even then not distinctly. The story, no doubt apocryphal, goes that Birgit Nilsson appeared at one of the rehearsals with a miner's lamp fastened to her brow.

On the other hand, the recent staging of *Tristan* at the Metropolitan by Everding/Schneider-Siemssen was in my opinion imaginative, beautifully set and lighted.

The point is that new stage and acting interpretations, though they cannot be invariably successful, are necessary, being dictated by new conditions of the imagination.

We have, then, a new staging by Dietrich Haugk, the Munich regisseur. I asked him a number of questions about it. He replied (very rightly I think), "I do not like to comment on staging. Good stagings are self-explanatory. Only unsuccessful ones need to be commented upon. It is the task of the regisseur to elucidate, to clarify, to decipher. The ciphers are given us by the poet and the composer, and we have no business to twist them or adumbrate them as if they were a Latin sermon. There are enough riddles in the world. We—those of us who stage the great works—ought to help solve the riddles, even though we know that our solutions will always be subjective solutions."

Nevertheless he answered a few queries:

Question: Can you describe the main concept by which you approach the work?



Answer: *Tristan* has had a long and varied theatrical history. We have had the decorative illustration of the Makart period, the luxuriant theater painting of the premiere, a kind of triumphal naturalism. Then came the German Expressionism of the 1920's, which represented an arbitrary compression of the field of the action. Then we had the "official" version of Hitler's time, in which Hitler used Wagner to help him pull the death-cart of Nazi ideology. In contrast, we had in the 50's the staging of Wieland Wagner, which cut away so much excess material; it was a process of denuding, a heroic deed in the history of the theater which, however, may have gone so far as to leave little of Wagner's essential spirit intact. The new interpretation of Wagner's world gradually began to harden into mannerism. What we owe Wagner today is to return to his concept as a "reality", to take that concept seriously. We must not let ourselves be influenced by distortions of the past. We must attempt to see his panorama in a reasonable perspective, swerving neither too far toward a gross naturalism nor toward an obfuscated mysticism. Both excesses have harmed Wagner, both too much opulence and too much Puritanism . . .

Question: What is new in your staging?

Answer: I do not try artificially to create anything new. I study the work sentence by sentence and measure by measure and try to imagine what was Wagner's original intention and how his intention could be realized by the means which are at our disposal today. In short, I am unconventional by conventional means. Whatever may be new in the staging is merely the utilization of today's theater devices.

Question: Do you lay more emphasis on the erotic content of the tragedy or its philosophic content?

Answer: The two are inseparable; one cannot be emphasized at the expense of the other. Wagner's eroticism forms a part of his view of the world. (I avoid the word "philosophy," since he had no definable philosophic system.)

Question: How does your staging differ from the Everding/Schneider-Siemssen staging at the Metropolitan?

Answer: I am familiar only with the Vienna version. It struck me as rather half realistic. It is an attempt to transport the love of Tristan and Isolde into the cosmic realm. For example, the ship is not a realistic vessel but is shown as an unreal and mystic scene of action. The result is that when the lovers drink the potion, you pile one piece of mysticism on another, instead of going from reality to a state above reality.

Question: How do you handle the problem of the very long and to many people boring speech of King Marke in Act II?

Answer: Anybody who thinks that this plaint, the most beautiful ever set to music, is too long ought to stay away from Wagner altogether. Even shorter speeches will bore that person. The two lovers do not understand this speech; it confronts them with a reality which turns their love to deceit and betrayal. I find this by-play tremendously exciting when it is properly acted.

Question: What is your idea for the costumes?

Answer: Mr. Weyl, the designer, and I derived the costumes from the available illustrations of the costumes of old German and English kings. Of course one has to keep in mind that such costumes have to be worn by twentieth-century singers.

Question: Can you describe the scenery of each act?

Answer: First act: The ship is not a huge frigate. It is no fanciful theatrical monster. It is merely a ship of Tristan's time, a Viking sailing vessel, small, raw, at the mercy of the sea. It is a narrow space within a huge expanse and it forces the two to be near each other and make confrontation inevitable. Tristan and Isolde cannot avoid each other. Their meeting appears pre-destined. After the love potion, there is only the sea, endless and immeasurable. For them the ship no longer exists. They "stride over the water." Second act: One sees the coast, a sacred Druid tree, and in the background Marke's fortress. Here too realism changes under the influence of love. The dead tree begins to flourish and encloses the lovers with leaves and blossoms. When Marke appears, reality returns to an extent, but the lovers seem

unconscious of it. Third act: A forlorn stony landscape with huge boulders which point upward toward a grey sky like supplicating arms. Tristan lies on a moonlit ground. When Isolde enters, the rocks begin to glow like the sand of the desert at the rise of the sun. When she dies, the mood returns to a somber tone, inimical to love. The world without love becomes a melancholy planet.

Question: How do you handle the night scene in Act II? Are the lovers almost invisible as in the Karajan production?

Answer: Of course they are visible. It goes without saying that Brangaene too is visible. She alone suffers for the lovers. She is the representative of the real world.

Question: How do you handle the moment in the third act when the second ship arrives and the fight ensues, which has always proved an awkward problem of staging?

Answer: It is a totally unimportant moment. Important are the dying Tristan, the hurrying Isolde. Important are Melot and Kurwenal, Marke and Brangaene. For God's sake, no battling supernumeraries! The steersman and the shepherd suffice as indication of a movement which is merely to be guessed at in the background.

Question: What happens at the end of the "Liebestod"?

Answer: The faithful ones die, because I think that not only Kurwenal but Melot too is faithful. The dead lie near one another. The true cause of their deaths? The true cause is that the real world is the enemy of truth, faith and love. During the last short meeting of Tristan and Isolde, as well as during the "Liebestod," the grey world of stone once more glows, if only briefly. When love dies with Isolde, the world darkens to appear as if it were made of petrified lava. The survivors look on, without a shred of hope. There is no redemption—that belief Wagner reserved for *Parsifal*.

George Marek's most recent book is a biography of Franz Joseph and Elisabeth of Austria, entitled *The Eagles Die*. He is now working on a biography of Toscanini.

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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 Volksoper 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.



**GIACOMO ARAGALL** made his San Francisco Opera debut last season as the Duke of Mantua in Jean Pierre Ponnelle's exciting production of *Rigoletto*. The Spanish tenor, of pure Catalan descent, is renowned for the

beautiful lyric quality of his voice. He has sung in virtually every major operatic theater in the world, having made debuts in Vienna in 1966, North America in 1967, and at Covent Garden and the Metropolitan Opera in 1968. During the last season he has been adding French roles to his repertoire, including des Grieux for the first production of Massenet's *Manon* ever to be staged at the Vienna Staatsoper, and Faust and Romeo of Gounod. New Italian roles are Gerrardo in *Caterina Cornaro* by Donizetti, which he performed earlier this year at Nice, Verdi's *Un Ballo in Maschera*, and Arturo in Bellini's *I Puritani*. An accomplished athlete as well as a professional singer, he would have been named to the Spanish gymnastic team for the 1964 Olympics had his musical career not progressed so rapidly. Mr. Aragall believes seriously in total preparation for each character he performs, spending as much time on characterization study as he does on vocal preparation. He returns to San Francisco Opera this season as Roland in the new

production of Massenet's rarely performed *Esclarmonde*, and as Pinkerton in Puccini's *Madama Butterfly*.



**UGO BENELLI** made his operatic debut in Verdi's *Falstaff* at the Gran Teatro del Liceo in Barcelona, following which he opened the 1960-61 season with another *Falstaff* at the Teatro Regio in Parma. Since his success there, the tenor has made appearances in the major opera theaters of the world. He inaugurated the 1973-74 season at La Scala with Rossini's *L'Italiana in Algieri*, later performing in the February 1974 production in Bologna of *Daughter of the Regiment*. He has sung at the Piccola Scala, Rome Opera, La Fenice and the opera theaters of Naples, Palermo, Genoa and others. Other European credits include performances in Barcelona, Madrid, Geneva, Zurich, Wiesbaden, Frankfurt, Bonn, Düsseldorf, London, Vienna, Paris, Moscow, Brussels and Tel Aviv. In the United States he has appeared in Chicago, San Francisco and Dallas. Mr. Benelli makes his San Francisco Opera debut as Don Ramiro in Rossini's *La Cenerentola*.



**RICHARD BONYNGÉ** was born in Australia, where his musical training began. After establishing himself as a pianist, he came to London in 1950, and concentrated on conducting and coaching his future wife, soprano Joan Sutherland. Following his official debut on the concert podium with the Santa Cecilia Orchestra at Rome in 1962, he developed an international reputation as a conductor equally at home with symphonic or operatic music. Especially noteworthy has been his restoration to the repertoire of many neglected works of Bellini, Rossini, and Donizetti. Bonyngé, who conducted the American stage premiere of *Maria Stuarda* here in 1971, *Norma*, which opened the 1972 season, and *Die Fledermaus* last season, returns to San Francisco Opera to lead Massenet's *Esclarmonde* in its first American production since 1893. Mr. Bonyngé's recent engagements have included *La Fille du Regiment* for the Chicago Lyric Opera, a tour of Australia with Joan Sutherland in Offenbach's *Tales of Hoffmann*, and a newly released recording of another rarely heard Massenet opera, *Therese*.



**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 produc-

tion 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, Burgess 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 year 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* and Dandini in *La Cenerentola*, is well-known for his versatility. His repertoire encompasses over 283 roles, and he has sung in the premieres of nineteen contemporary operas. Capecchi ascribes the enormous size and range of his repertory to "starting young and being obliging." In addition to his activity as an international singer, since 1970 he has been teaching and producing at the Netherlands Opera. Finding time for radio and television as well, he has produced, designed and sung on his own television productions for French, German and Italian radio and television. In addition, he has recently had two operas written for him: Luciano Chailly's *Il libro dei reclami* (adapted from Chekhov) and Janos Komivez's *L'Antichambre*. Capecchi is a regular at the major European festivals, such as Salzburg, Edinburgh, Holland, Stockholm, Venice and Paris, and he has recorded many full-length operas and opera excerpts for recording companies such as Philips, Decca, DGG, Columbia, Cetra and EMI.



**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 season 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 College 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.



**E. LEE DAVIS**

was a second-place, then a first-place winner in the Metropolitan Opera Auditions in 1963 and 1964, respectively. Beginning his career as a chorus member of the Central City Opera Association in Colorado, he sang in oratorios, recitals and concerts throughout the United States until he auditioned for the Deutsche Opera am Rhein, Düsseldorf, in 1972, where he has remained as a company member ever since. The Texas-born baritone has expanded his repertory to include the title roles of *Don Giovanni*, *The Marriage of Figaro* and *Gian-Schi-cchi*. With the Deutsche Opera am Rhein, he has sung Alidoro in *La Cenerentola*, his debut role with San Francisco Opera this season, Roucher in *Andrea Chenier*, Osmano in *L'Ormino*, and will be seen during the forthcoming season in productions of Wolf-Ferrari's *Die Neugierigen Frauen*, Zar und Zimmerman, and *Death in Venice*.



**JANICE FELTY**

began her San Francisco Opera affiliation as a member of the chorus. She appeared with the Stern Grove Festival Orchestra and performed the role of Isolier in Rossini's *Le Comte Ory* in the 1973 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 Opera National 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 appearances with Brown Bag Opera during the spring. As a participant in the 1974 Merola Opera Program she sang Rosina in *Il Barbiere di Siviglia* 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 a winner of the San Francisco Opera Auditions in the Vancouver Region in 1967 and the Canadian Broadcasting Corporation's prestigious Cross-Canada Musical Competition for that year. The Canadian mezzo, who made her Santa Fe Opera debut in 1973, returned this year to sing Clori in *L'Elgisto* 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. There 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, Chicago Lyric 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 Erda in San Francisco Opera's 1972 Ring Cycle, and 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*.



**CLIFFORD GRANT**, heard last season with San Francisco Opera as Sparafucile in *Rigoletto* and Landgraf Herman in *Tannhäuser* is a principal member of the English National Opera (formerly the Sadler's Wells Opera).

He made his San Francisco Opera debut in the 1966 opening night production of *I Puritani* and has since performed with San Francisco Opera during seven seasons, singing such roles as Oroveso in *Norma*, Hagen in *Die Götterdämmerung* and Raimondo in *Lucia di Lammermoor*. Among the roles he has portrayed during 1974 for English National Opera are the Bonze in *Madama Butterfly* and Hagen in *Die Götterdämmerung*. His numerous recordings include *The Marriage of Figaro*, conducted by Otto Klemperer; *Rigoletto*, conducted by Richard Bonyngue; *Tosca*, conducted by Zubin Mehta, and the newly released English-language version of *Siegfried*, conducted by Reginald Goodall. Mr. Grant is singing Phorcas in *Esclarmonde* and Lodovico in *Otello* during the 1974 San Francisco Opera season.



**GHITA HAGER**, one of the few women stage directors in opera directs 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 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 première of Alva Henderson's *Medea* in San Diego.



**WILLIAM HARNESS**,

a winner of the San Francisco Opera Auditions finals in 1972, has sung 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 1972 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 the first recipient of the Caruso Centennial Award,



a presentation which honors the birth of Enrico Caruso. This fall he will be heard in five San Francisco Opera productions.



**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 twenty-nine seasons, he has sung each year in the Opera chorus and has had many solo 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.



**DIETRICH HAUGK** has been permanent stage manager of the Austrian Federal Theater in Vienna and the Bavarian State Theater in Munich since 1971. The German-born director has also been active in German and Austrian television and is currently a professor of directing at the Mozarteum in Salzburg. In 1971 he directed a revival of Paisiello's *Il Re Teodoro in Venezia* for the Munich Festival; and in October 1972 he staged the avant-garde *Life-Maxims: Catechisms with Music* of Hassencamp at the Theater am Gartnerplatz in Munich. In January 1973 he directed the Munich production of Fortner's *Elisabeth Tudor*, and in April of that year, he directed *Parsifal* at the Munich National Theater. Mr. Haugk makes his American debut with the new 1974 San Francisco Opera production of Wagner's *Tristan und Isolde*.



**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*, ap-

pearing 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. He has performed often at the Bayreuth Festival. His recording credits include *Tannhäuser*, *Die Frau ohne Schatten*, *Die Meistersinger*, *Der Freischütz*, *Tiefeland*, *Luisa Miller*, among many others. Hopf makes 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*.



**ROBERT KERNS** was born in Michigan and holds a Master of Music degree from the University of Michigan. He is making his San Francisco Opera debut during the 1974 season as L'Evêque de Blois in Massenet's *Es-clarmonde*. He is also singing Sharpless in Puccini's *Madama Butterfly* in November. The baritone made his debut at the City Center Opera of New York in 1959 and signed a three-year contract with Zurich Stadttheater from 1960 to 1963. In the 1961 Salzburg Festival, he sang Paolo in *Simon Boccanegra* and so impressed Herbert von Karajan that he was invited to the Vienna Staatsoper in 1962, where he has since been a regular member. From 1963 to 1966

he appeared in the Aix-en-Provence Festival as Papageno, as well as in Monteverdi's *Orfeo*, as the Count in *The Marriage of Figaro* and in *Don Giovanni*. He has appeared frequently at Covent Garden since he made his debut there in 1964 in the title role of *Billy Budd*. He opened the Rome Opera season in 1971 as Figaro in *The Barber of Seville* and made a great success of his Marcello in the 1974 Paris Opera production of *La Bohème*.



**JAMES KING**, last heard with San Francisco Opera in 1971 when he sang Walther in *Die Meistersinger* and Mar-rico in *Il Trovatore*, is regarded as one of the leading dramatic tenors both in the United States and Europe. Born in Dodge City, Kansas, Mr. King studied music and did preparatory work in Louisiana, after which he went to New York to study with the famed French baritone Martial Singher. He made his professional debut with Spring Opera Theater in San Francisco in 1961 as Don José in Bizet's *Carmen*. Mr. King is associated with the major tenor repertoire both here and abroad in works such as *Die Frau ohne Schatten*, *Elektra* and *Salome* of Richard Strauss; Wagner's *Parsifal*, *Die Walküre* and *Lohengrin*; Beethoven's *Fidelio*, Puccini's *Turandot*, *Carmen* and many others. This summer he sang the Emperor in *Die Frau ohne Schatten* under Karl Böhm at the Salzburg Festival and Florestan in *Fidelio* at the festivals of Vienna and Munich. During the 1974-1975 season, Mr. King is scheduled to return to the Metropolitan Opera for Cavaradossi in *Tosca*. His long list of recordings includes *Ariadne auf Naxos*, *Daphne* and *Salome*; *Parsifal*, *Die Walküre* and *Lohengrin*. Most recently he recorded Saint-Saëns' *Samson et Dalila*, with Christa Ludwig. Mr. King will be heard in San Francisco Opera's 1974 season in the title role of Verdi's *Otello*, and as Pinkerton in the November performances of *Madama Butterfly*.



**NIKOLAUS LEHNHOFF**, who directs 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 directed a new version of *Fidelio* at the Bremen Opera with a new text by the well-known German poet Hans Enzensberger and kinetic sets by Gunter Uecker. 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 the Strauss work will be performed in that city.



**JESUS LOPEZ-COBOS** made his American opera debut with San Francisco Opera two years ago conducting *Lucia di Lammermoor* and three performances of *Aida*. Born in Toro (Zamora), Spain, he studied music and phi-

losophy, finishing his studies nine years ago. He moved to Vienna, attended the Music Academy for three years and won an incredible number of prizes and scholarships from various organizations in Spain, Italy, Austria and America. In 1969 he was appointed permanent conductor at Teatro La Fenice in Venice. In 1971 he conducted at Vienna and Berlin, and engagements in other European cities followed. In August 1972 he led the Vienna Philharmonic at the Salzburg Festival, having been invited by Herbert von Karajan. Currently under contract with the Berlin Opera, he also recently was on the podium for *Simon Boccanegra* at the Munich Festival. Maestro Lopez-Cobos returns to San Francisco Opera to lead two Verdi operas, *Otello* and *Luisa Miller*.



**PILAR LORENGAR** comes to San Francisco Opera again this season ten years after her 1964 American debut here as Desdemona in Verdi's *Otello*. That year she also appeared in the San Francisco Opera productions of *Turandot* (in which she sang Liu) and *Carmen* (Micaela). She returned the following season to portray Eva in *Die Meistersinger*, Donna Anna in *Don Giovanni* and Melisande in *Pelleas et Melisande*. Since that time, she has made numerous appearances in the major opera houses of the world. At present she is a permanent member of the Berlin Opera, spending an average of five months a year there. The Berlin Opera recently mounted a production of Puccini's *Tosca* especially for the Spanish soprano, who has also been appearing with major orchestras, performing in concert versions of *Faust*, *Die Meistersinger*, and Beethoven's *Missa Solemnis* with Leonard Bernstein and the New York Philharmonic, and *Orfeo* with the San Francisco Symphony. A prodigious recording artist, she is heard on *Don Giovanni* (with Joan Sutherland), *La Traviata* (with Giacomo Aragall), *The Bartered Bride*, *Pagliacci*, *The Magic Flute*, *Medea*, and most recently Beethoven's Ninth Symphony and a highly acclaimed version of Mozart's *Così tan tutte*.



**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 fifty 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 profondo" role of Sarastro in *Die Zauberflöte* to such "basso cantante" roles 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.



**LOTFI MANSOURI**, who directed *Die Fledermaus* here last year, returns to San Francisco for *Esclarmonde* and *The Daughter of the Regiment*. Mr. Mansouri, who also staged the 1972 San Francisco Opera production of *L'Africaine*, is currently chief resident stage director at the Grand Theatre, Geneva, where he has mounted productions this year of *Samson et Dalila*, *Idomeneo*, and *L'Elisir d'amore*. A native of Iran, he came to this country to study psychology, but after receiving his BA from UCLA turned to opera as a field of professional endeavor. Mansouri directed a special production of *Carmen* in the new opera house at Teheran on the occasion of the celebration of the 2,500th anniversary of the founding of Iran. Active in television, he has recently produced *School for Wives* for Swiss-German television in Zurich, and *Manon* for French television with Wolfram Skalicki. This year his schedule has included *Ariadne auf Naxos* for the Netherlands Opera in Amsterdam, his debut with the Dallas Opera directing *I Puritani* and *Der Zigeunerbaron* in Geneva in December.



**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 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*. 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 also sang several roles with Western Opera Theater from 1969-71. 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 sea-

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** made his San Francisco Opera debut as Chevalier des Grieux in Puccini's *Manon Lescaut*, which opened the 1974 fall season, portrays Lt. Pinkerton in several of the October performances of *Madama Butterfly*. 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 *Khovanshchina* (Mussorgsky) to characters from older works such as Boito's *Meistofele* 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 for *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*.



**YVONNE MINTON** was born in Sydney and after study there journeyed to Europe in 1961, winning the Kathleen Ferrier Prize for contraltos at 'S Hertogenbosch in the south of Holland. She continued her studies in London and appeared there with the Handel Opera Society, the New Opera Company and the Covent Garden Opera, where she became a regular member in 1965 singing Octavian in *Der Rosenkavalier*, Marina in *Boris God-*

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*.

unov and Cherubino in *The Marriage of Figaro*, among many other roles. She has sung in America with both the Metropolitan and the Chicago Lyric Opera, earning lavish praise, as she has also with concert performances with the New York Philharmonic, the Chicago Symphony, the Cleveland Orchestra and the St. Louis and San Francisco Symphonies. Recent recordings include the Beethoven Ninth Symphony and her portrayal of the title role in *Der Rosenkavalier*, both conducted by Sir Georg Solti. After spending the summer singing at Bayreuth, Miss Minton makes her debut with San Francisco Opera this season as Brangäne in *Tristan und Isolde*, her first Wagner performance in the United States.



**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 engagements include King Marke at Bayreuth (with Carlos Kleiber) and at La Scala (with Claudio 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*.



**PAOLO MONTARSOLO**, born in Naples, abandoned his university career to study singing and entered the "Centro di Perfezionamento" at Milan's La Scala. He later became a member of the "Cadetti della Scala," which toured the major cities of Italy and Europe. Montarsolo has won special acclaim for his interpretations of the basso-buffo roles of Rossini, and last year was engaged for the title role in *Don Pasquale* at the Teatro Comunale, Florence, and at La Scala. Also in 1973 he had great success as Dulcamara in *The Elixir of Love* at Marseilles, followed by his highly acclaimed portrayal of Don Magnifico in *La Cenerentola* at La Scala. Early this year he appeared once again at La Scala in Jean Pierre Ponnelle's production of *L'Italiana in Algeri*, in which he sang Mustafa. Mr. Montarsolo returns to San Francisco Opera this fall to repeat his 1969 debut role, Don Magnifico in *La Cenerentola*.



**SHEILA NADLER** first sang with San Francisco Opera in 1968, doing a variety of small roles. She returns this season to perform Thisbe in Rossini's *La Cenerentola* and to repeat Emilia in Verdi's *Otello*, a role she first sang here during the 1970 San Francisco Opera season. The red-headed mezzo-sop-

rano from New York performed the comic title role in *The Grand Duchess of Gerolstein* during Spring Opera Theater's production in 1973, and she appeared with the San Francisco Opera last season as Auntie in *Peter Grimes* and the Innkeeper in *Boris Godunov*. Miss Nadler has also performed with the Chicago Lyric Opera as Margret in *Wozzeck*, with the Baltimore and Pittsburgh opera companies as Ulrica in *Un Ballo in Maschera*, and with the New York City Opera as Jocasta in *Oedipus Rex*.



**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.



**BIRGIT NILSSON**, considered the greatest living Wagnerian soprano, was born in West Karup, Sweden. She sang as a child in school concerts, soon making it obvious that she had a voice worth cultivating. In spite of her father's objection, she decided on a musical career and when she reached Stockholm was one of the two candidates chosen from forty-eight applicants to study at the Royal Academy of Music. In 1946 she got an unexpected chance to sing Agathe in *Der Freischütz*. She learned the role in three days and landed a contract with the Stockholm Opera. Her formal debut there occurred in 1947 as Lady Macbeth. She has remained on the roster of that opera house ever since. Miss Nilsson's first major engagement outside Sweden was at Glyndebourne in 1951 as Electra in *Idomeneo*. 1954 marked her Vienna State Opera debut and she has since appeared there in all her famous roles. She made her debut at La Scala in 1958 as Turandot. In the United States, she was first heard at a Hollywood Bowl concert, followed by her American operatic debut with San Francisco Opera as Brünnhilde in *Die Walküre* in 1956. Her Metropolitan Opera debut was as Isolde (1959), which resulted in a 15-minute standing ovation and front-page national headlines. Miss Nilsson returned to San Francisco in 1964 for title roles in *Fidelio* and *Turandot*, appearing again in 1970 as Isolde and in 1972 as Brünnhilde in *Die Walküre*, *Siegfried*, and *Die Götterdämmerung*. During

1974 she performs Isolde in *Tristan und Isolde*. She has made an impressive list of recordings and is the first soprano in history to record the complete "Ring" cycle. This season marks her debut as a recitalist in Stockholm as well as appearances at the Metropolitan Opera, Chicago Lyric Opera, Paris Opera, and Vienna State 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 *Saint Matthew Passion*, *Saint John Passion* 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*.



**JEAN PIERRE PONNELLE**, perhaps the most sought-after designer-director in opera today, attended the Sorbonne in Paris, where he studied painting with Leger, and the Free University in Berlin. Ponnelle got his start in the theater by designing the costumes and scenery first for a ballet and

later for an opera when he was eighteen. Since then he has produced opera in virtually all the major houses and is a regular at the prestigious Salzburg Festival. Ponnelle designed productions here of *Carmina Burana* and *Die Frau ohne Schatten* before he made his American debut here as a designer-director in 1969 with *La Cenerentola*, which was highly praised. Ponnelle's San Francisco Opera credits also include *Così fan tutte* (1970 and 1973), *Tosca* (1972) and *Rigoletto* (1973). Last winter he made his Metropolitan Opera debut with a new production of *L'Italiana in Algeri*. This year he has staged *Il Barbiere di Siviglia* in Geneva, *Così fan tutte* in Paris, and brilliant new productions of *Pelleas et Melisande* and Henze's first opera, *Boulevard Solitude*, in Munich. Last December Ponnelle opened the La Scala season with Rossini's *L'Italiana in Algeri* in a new and enormously successful production, and he recently opened the 1974 Cologne season with a new *Idomeneo*, marking the beginning of a Mozart cycle at Cologne Opera.



**JOHN PRITCHARD**, one of the many British artists who have appeared with San Francisco Opera, made his debut here in 1972 when he conducted an extremely well-received *Così fan tutte*. He returned last season to lead the

Mozart opera once again, as well as *Peter Grimes*. Pritchard began his career as an assistant conductor and chorus master at the Glyndebourne Festival, where he has been musical director since 1969. Not only has he been on the podiums of the world's greatest opera houses, he is widely known as a symphonic conductor. In March 1973 the London Philharmonic, under the baton of Pritchard, became the first Western symphony orchestra to play in the People's Republic of China, receiving a warm reception in Peking. During March of the current season, Pritchard has conducted *La Traviata* at Covent Garden, as well as a highly praised new *Idomeneo* at Glyndebourne in July and a *Don Giovanni* in Sydney, Australia, in August. Mr. Pritchard returns to San Francisco to conduct Rossini's *La Cenerentola* and Mozart's *Don Giovanni*.



**LEONIE RYSANEK**, whose performances last year in *Tannhäuser* and *Elektra* were enthusiastically received by San Francisco audiences, returned to the San Francisco Opera stage this fall to sing the title role in Richard Strauss' *Salome*, one of her greatest interpretations. Miss Rysanek's debut in 1956 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 repertoire includes *Fidelio*, *Der Fliegende Holländer*, *Otello*, *Macbeth*, *Die Frau ohne Schatten*, *Ariadne auf Naxos*, and *Die Walküre*.

has been appearing here since 1961, adding to her many triumphs the opening night *Norma* during the 1972 50th Anniversary Season, her first Rosalinda in *Die Fledermaus*, and many other roles. Born in Australia, she went to London in 1952, where she was accepted at Covent Garden. In 1954 she married a fellow-Australian, Richard Bonyngue, who encouraged her to sing the florid coloratura roles that have made her world-famous. An appearance in *Lucia di Lammermoor* in 1959 at Covent Garden launched her career as a superstar. In 1960 she made her American debut with the Dallas Opera in *Alcina*, and had a sensational first appearance at La Scala the following year. A highlight of Miss Suther-



**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*.



**OTMAR SUITNER** is well known to Bay Area opera-goers. 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.



**JOAN SUTHERLAND**, one of the greatest sopranos in operatic history, returns to San Francisco Opera for the title role in Massenet's *Esclarmonde*, an opera which has not been heard in this country in eighty-one years. She has been appearing here since 1961, adding to her many triumphs the opening night *Norma* during the 1972 50th Anniversary Season, her first Rosalinda in *Die Fledermaus*, and many other roles. Born in Australia, she went to London in 1952, where she was accepted at Covent Garden. In 1954 she married a fellow-Australian, Richard Bonyngue, who encouraged her to sing the florid coloratura roles that have made her world-famous. An appearance in *Lucia di Lammermoor* in 1959 at Covent Garden launched her career as a superstar. In 1960 she made her American debut with the Dallas Opera in *Alcina*, and had a sensational first appearance at La Scala the following year. A highlight of Miss Suther-

land's recent activity has been a tour of her native land with her husband, performing in an exciting production of *Le Contes d'Hoffmann*, in which she sings all the soprano heroines. Future plans include *Lucia di Lammermoor* in San Diego after *Esclarmonde*, *Lucrezia Borgia* for the first time in the United States with Houston Grand Opera next year, and two gala concerts in February at Avery Fisher Hall in New York City with Luciano Pavarotti.



**JESS THOMAS**, for many years associated with San Francisco Opera, will appear 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. Thomas appeared in the 1972 San Francisco Opera "Ring" cycle, 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.



**HUGUETTE TOURANGEAU**, the striking Canadian mezzo-soprano, has in the past few years developed a truly remarkable career. Already established in the standard mezzo-soprano repertoire, she has recently turned her attention to mezzo-coloratura, thus joining a very few select singers. Miss Tourangeau's professional career started in 1964 when she entered the Metropolitan Opera Auditions; by March she was one of five finalists out of 5000 contestants. That summer, she made her stage debut at the Stratford Shakespeare Festival as Cherubino in *The Marriage of Figaro*, conducted by Richard Bonyngue. During the 1965-66 season she toured with the Metropolitan Opera National Company, singing Carmen and other roles in 56 U.S. cities. In 1967, she was featured as Carmen with the New York City Opera, and also as Zerlina in *Don Giovanni*. Her London debut took place in 1968 at the Royal Albert Hall in Meyerbeer's *Les Huguenots* with Joan Sutherland and Richard Bonyngue. Her portrayal of Urbain in that production won unanimous public and critical acclaim. Since that time, she has made debuts in Chicago, Philadelphia, and at the Metropolitan Opera and appeared this summer with Joan Sutherland and Richard Bonyngue in *Les Contes d'Hoffmann* which toured Australia. Before her appearance in San Francisco as Parseis in *Esclarmonde*, and Federica in *Luisa Miller*, Miss Tourangeau adds to her growing list of recording credits an album of Massenet's opera *Therese* with Maestro Bonyngue on the podium.



**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, performances in the Metropolitan Opera's new *Jenufa*, 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*.



**SILVIO VARVISO** comes to San Francisco Opera again in 1974 for his sixth season to lead the new production of *Tristan und Isolde*. The Swiss conductor made his American debut with San Francisco Opera in 1959 on the podium for *Orfeo et Euridice*, *Carmina Burana*, and *La Bohème*. In 1961 he appeared at the Metropolitan Opera conducting the historic performance of *Lucia di Lammermoor* in which Joan Sutherland made her sensational Metropolitan Opera debut. He is presently musical director of both the Wuerttemberg State Opera and the Staatsorchester in Stuttgart, posts he has held since 1972. Finding time also for conducting assignments around the world, he is a frequent and much-admired guest at Covent Garden, Vienna and Paris, and makes his Munich debut in November with a new production of *Il Barbiere di Siviglia*. Varviso has become a regular at the Bayreuth Festival since 1969 where he has led *The Flying Dutchman*, *Lohengrin* and *Die Meistersinger*. Operatic recordings conducted by Varviso include *Der Rosenkavalier* and *The Barber of Seville*, both of which have won the Grand Prix du Disque.



**JEFF VERMEERSCH**, during his advanced studies, became known as a soloist specializing in giving radio recitals and touring Holland and England. After deciding to specialize in opera, the Belgian baritone was permanently engaged in Antwerp, where he appeared as Wotan and the Wanderer, Sachs, Caspar, Falstaff, Figaro (Mozart) and Leporello. In 1966 he began work in Germany's "Musiktheater im Revier" at Gelsenkirchen, making his German debut as Johannes Kepler in the new production of Paul Hindemith's *Harmonie der Welt*. In 1972 the baritone performed in Vienna State Opera's Ring Cycle, followed by Kurvenal in *Tristan und Isolde* in Geneva and Amfortas in *Parsifal* at Rouen. He sang Kurvenal under von Karajan (1973) in a Salzburg production of *Tristan*, followed by King Fisher in Tippett's *A Midsummer Marriage* at Karlsruhe. This year he portrayed Kothner in the new pro-

duction of *Die Meistersinger* at Salzburg, and early in 1975 he will appear in a Geneva production of *Das Rheingold*. Mr. Vermeersch makes his American debut as Kurvenal in *Tristan und Isolde* during the 1974 San Francisco Opera season.



**NORBERT VESAK**, acclaimed in the Bay Area for his outstanding success as director of Leonard Bernstein's *Mass* for the University of California at Berkeley last spring, returns to San Francisco Opera for his third season as ballet director and resident choreographer. Mr. Vesak is choreographer of the dance sequences in Massenet's *Esclarmonde*, the wedding and ballroom scenes in the new production of *Don Giovanni* and the annual Fol de Rol. His previous credits with San Francisco Opera include *L'Africaine*, *La Favorita*, *Die Fledermaus*, *Rigoletto*, *Tannhäuser* and *Boris Godunov*. Mr. Vesak is currently preparing a Pas de Deux planned for the 1975 Moscow Competitions; *Royal Hunt of the Sun*, a new ballet for the Royal Winnipeg Ballet Company; and *Whispers of Darkness* for the National Ballet of Canada's 1975 European and Russian tour.



**FREDERICA VON STADE**, American-born mezzo-soprano, is one of the outstanding vocal talents to emerge in recent years. Miss von Stade won the Metropolitan Eastern Regional Auditions in 1969 and advanced to the semi-finals, in which she won the Frank Chapman Memorial Award. She was scheduled to compete in the Finals when she was offered a soloist's contract, the only finalist so honored in that year. Her 1970 Metropolitan Opera debut as one of the three genii in *The Magic Flute* was the first of some 20 roles she has performed for that company. She made her San Francisco Opera debut as Cherubino in *The Marriage of Figaro* in 1972, returning to sing Dora-bella in *Così fan tutte* in 1973. Miss von Stade appears this season in the difficult title role of Rossini's *La Cenerentola*. Her recent engagements have included Cherubino in Peter Hall's 1973 Glyndebourne production, the world premiere of Pasatiere's *The Seagull* this March with the Houston Grand Opera and the Metropolitan Opera's revival of *The Barber of Seville* and its recent new production of *Don Giovanni*. In July and August Miss von Stade won additional acclaim for her Cherubino in the Salzburg Festival's production of *The Marriage of Figaro*.



**JOHN WALKER** returns to San Francisco this season as Cassio in Verdi's *Otello*. He sang earlier this year with Spring Opera Theater as Ernesto in *Don Pasquale*, a role he performed in the original 1971 Spring Opera Theater production of the Donizetti work. Walker was engaged by San Francisco Opera in 1971 for *Die Meistersinger*, *Eugene Onegin* and *Lulu*. The following year he appeared with Spring Opera Theater again in *The Barber of Seville*. A native of Illinois, the young tenor has performed with the Dallas, Chicago Lyric, Santa Fe, Seattle, Portland and San Diego opera companies

and in Europe as well. Recent roles include Count Almaviva in the Canadian Opera Company's *The Barber of Seville* and Ernesto in the Portland Opera Company production of *Don Pasquale*. In the past year Walker has also sung with the Denver Symphony and with the San Francisco Symphony in a concert version of *The Merry Widow*.



**INGVAR WIXELL**, Swedish baritone, is currently a permanent member of the Berlin Deutsche Oper and the Royal Swedish Opera of Stockholm. He is also a guest artist with the Munich Opera, the Hamburg State Opera, London's Covent Garden, Milan's La Scala, the Vienna State Opera and with the opera companies of Marseilles, Tokyo and Copenhagen. He frequently performs at various European festivals, notably at Salzburg and Bayreuth. At Salzburg his roles included the Count in Mozart's *Le Nozze di Figaro* and at the Bayreuth Festival in 1972, Wolfram in *Tannhäuser* and the Herald in *Lohengrin*. In 1973 he portrayed Tonio in *I Pagliacci* for the Hamburg State Opera, as well as the title roles in the Metropolitan Opera's productions of Verdi's *Rigoletto* (his Metropolitan debut) and *Simon Boccanegra*, which won accolades from critics. Wixell returns to San Francisco Opera in 1974 for his fifth season, in which he is being heard as Iago in Verdi's *Otello*.

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This year's museum display has been prepared by Mary C. Packard, Jill Steiner and a dedicated team of volunteers: George Carpenter, Ed Gottesman, Victoria Kavnitz, Ellen Markus, Chris Griffin, Mark Farmer and Daryl Marmion. Thanks to Alan Dale Typography and Mark Farmer Inc.

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# 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 too 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
<b>Total</b>	<b>\$2045</b>

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

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!

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*(Excerpted from SHARE THE WEALTH, a monthly newsletter highlighting Ginny and Gayle's favorite (and formerly secret) spots in which to eat, drink, buy and browse. A subscription to SHARE THE WEALTH is \$7.50 per year, \$14 for two years, \$20 for three years, and can only be obtained by sending check or money order to SHARE THE WEALTH, 3216 Geary Blvd., San Francisco, Ca. 94118, or call 387-1728). Send 75c for sample copy. We are not responsible for the possibility of some of the quoted prices being changed.*

# 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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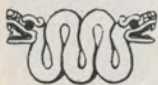
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*Bianca Saroya as Puccini's Madame Butterfly.*

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?"

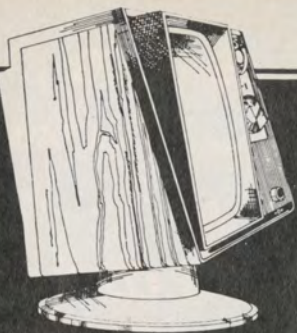


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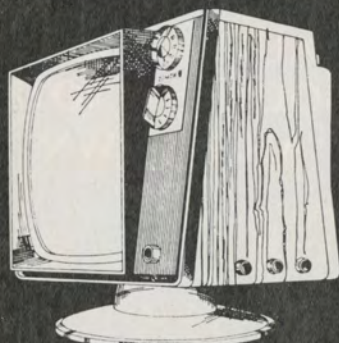
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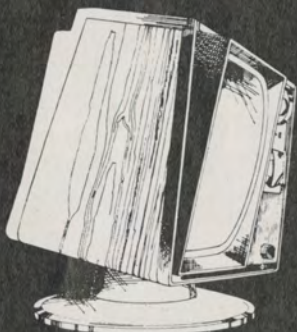




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# Opening Night Day

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.



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



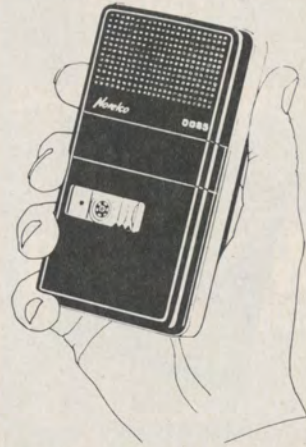
Following dress rehearsal of Parsifal, Technical Director John Priest watches as the crew removes the last of the set to make way for Manon Lescaut.



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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## PERFORMING BACCHUS

by FRED CHERRY

THE GOOD LIFE . . . Each month, Fred Cherry takes you to a place where you dine and wine quickly and well — before or after the show — and suggests a particularly happy marriage of food and wine.

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.

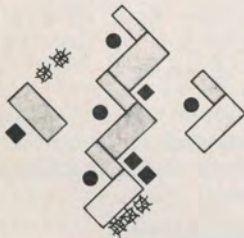
Fred Cherry writes an off-beat "Personal Wine Journal" each month. Readers of this column may have a sample issue without charge by writing to PERFORMING ARTS.



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Oct. 17-27  
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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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**PERFORMING ARTS  
MONTHLY ADVANCE GUIDE TO  
SPECIAL MUSICAL PRESENTATIONS  
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for NOVEMBER 1974**

- Fri., November 1**  
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 AULIBIE (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)

# THINK YOU'VE SEEN IT ALL? THEN GUESS WHICH COUNTRY IS WHICH.

HINT: During the gold rush, boom towns sprung up almost overnight.

1



HINT: Her Polynesian ancestors settled here after crossing the Pacific in canoes.

3

HINT: Schoolboys sporting blazers and straw boaters bike by cricket fields and Gothic cathedrals.

2



HINT: Children and adults alike thrill to the sound of pipers parading through narrow, tree-lined streets.

4

HINT: This country is known for its magnificent fiords.

5



TURN THE PAGE FOR THE ANSWERS.



# SURPRISE!

## THEY'RE ALL NEW ZEALAND.

**1** Although not quite as famous, New Zealand's 1862 Gold Rush was every bit as exciting as California's. Today, gold towns complete with old-time saloons, "prospectors" and "dancing girls" create a scene right out of the old West. Nearby, visitors can try their hands at panning for gold.

**2** The city of Christchurch was settled by the English over 100 years ago. Lovely examples of Gothic architecture include a cathedral, the University of Canterbury and Christ's College. Add the beautiful English gardens and boating on the Avon River, and you can see why Christchurch is called "the most English city outside of England."

**3** Legend traces the genealogy of New Zealand's Maori people to the seven canoes of the Great Migration from the Society Islands in 1350 A.D. Today, there are over 230,000 Maori citizens in New Zealand. In Rotorua, visitors enjoy Maori concerts, tours of model villages, and watching wood carvings take shape.

**4** Like Rome, the city of Dunedin is built on seven hills. But the similarity ends there. Originally settled by the Free Church of Scotland, the entire city has a Scottish accent! During Festival Week, vintage cars, floats, clowns and pipe bands parade down the main street.

**5** Milford Sound is just one of the beautiful sights in New Zealand's Fiordland National Park. Much of the park remains unexplored. It's no wonder. This mountainous land of unspoiled forests, fiords, sounds and waterfalls covers over 3,000,000 acres.

HINT: During the gold rush, boom towns sprang up almost overnight.



HINT: Schoolboys sporting blazers and straw boaters bike by cricket fields and Gothic cathedrals.



HINT: Her Polynesian ancestors settled here after crossing the Pacific in canoes.



HINT: Children and adults alike thrill to the sound of pipes parading through narrow, tree-lined streets.



HINT: This country is known for its magnificent fiords.



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# DEWAR'S PROFILES

(Pronounced Do-ers "White Label")



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## EVE QUELER

HOME: New York, N. Y.

AGE: 37

PROFESSION: Conductor

HOBBIES: Playing the piano; attending concerts.

MOST MEMORABLE BOOK: Dante's "Divine Comedy"

LAST ACCOMPLISHMENT: Recently conducted the Opera Orchestra of New York at Carnegie Hall in Bizet's "Pearl Fishers," receiving raves from New York music critics.

QUOTE: "I think all young American conductors should have the opportunity to come up the way many European conductors have—through opera. It gives you fantastic background and absolute mastery of your materials."

PROFILE: Vigorous. Chic. Exciting. Conducts with a sure command of her music and her musicians.

SCOTCH: Dewar's "White Label"



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8:00 PM—KIBE/AM and KDFC/FM — COUNT OF LUXEMBOURG WALTZ (Lehar), SWAN OF TUONELA (Sibelius), IMPROMPTU (Faure) and SINFONIE CAPRICIEUSE (Berwald)

8:00 PM—KKHI/AM-FM—Boston Symphony Thu., November 21

7:00 PM—KRON/FM—Show Album — "WEST SIDE STORY"

8:00 PM—KIBE/AM and KDFC/FM—SYMPHONY #8 IN F (Beethoven) and STRING SONATA #1 IN G (Rossini)

Fri., November 22

7:00 PM—KRON/FM—Show Album — "ANYTHING GOES"

8:00 PM—KIBE/AM and KDFC/FM—RUSLAN & LUDMILA OVERTURE (Glinka), VIOLIN CONCERTO (Brahms) and DIVERTIMENTO IN B (Mozart)

7:35 PM—KKHI/AM-FM—S.F. Opera (live)—"Don Giovanni" (Mozart)

Sat., November 23

7:00 PM—KRON/FM—Show Album — "NO STRINGS"

8:00 PM—KIBE/AM and KDFC/FM—Saturday Night Opera — "SAMSON ET DALILA" (Saint Saens)

Sun., November 24

7:00 PM—KRON/FM—Show Album — "PURLIE"

8:00 PM—KIBE/AM and KDFC/FM — PIANO CONCERTO #5 IN E FLAT (Beethoven) and ROUMANIAN RHAPSODY #1 (Enesco)

Mon., November 25

7:00 PM—KRON/FM—Show Album — "THE BOYS FROM SYRACUSE"

8:00 PM—KIBE/AM and KDFC/FM — OVERTURE TO A BARTERED BRIDE (Smetana), FANTASY FOR PIANO & ORCHESTRA (Debussy) and LA BOUTIQUE FANTASTIQUE (Rossini-Respighi)

Tue., November 26

7:00 PM—KRON/FM—Show Album — "DEAR WORLD"

8:00 PM—KIBE/AM and KDFC/FM — OVERTURE TO MERRY WIVES OF WINDSOR (Nicolai), JEUX D'ENFANTES (Bizet), FLUTE & HARP CONCERTO (Mozart) and DANCE FROM JEWELS OF THE MADONNA (Wolf-Ferrari)

7:35 PM—KKHI/AM-FM—S.F. Opera (live)—"The Daughter of the Regiment (Donizetti)

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

10:00 PM—KQED (Channel 9)—Sound Stage Wed., November 27

7:00 PM—KRON/FM—Show Album — "LADY IN THE DARK"

8:00 PM—KIBE/AM and KDFC/FM — HUNGARIAN DANCE #5 (Brahms-Harris) and GISELLE SUITE (Adams)

8:00 PM—KKHI/AM-FM—Boston Symphony

Thu., November 28

7:00 PM—KRON/FM—Show Album — "GYPSY"

8:00 PM—KIBE/AM and KDFC/FM — SORCERERS APPRENTICE (Dukas), DIVERTIMENTO IN F (Mozart) and PICTURES AT AN EXHIBITION (Mussorgsky)

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

Fri., November 29

7:00 PM—KRON/FM—Show Album — "TOM SAWYER" and "THE RAILWAY CHILDREN"

8:00 PM—KIBE/AM and KDFC/FM — DER MEISTERSINGER (Wagner), VIOLIN ROMANCE #2 (Beethoven) and CLARINET CONCERTO IN A (Mozart)

Sat., November 30

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

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



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*Run leaner* means Caprice is designed to run more economically. By *run cleaner*, we mean the 1975 Caprice Classics are designed to meet the stiffer new Federal emission standards, with engines that stay cleaner internally because of no-lead fuel.



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IT RUNS CLEANER.  
IT SAVES YOU MONEY  
EVERY MILE.**

economy; thanks to the new Efficiency System, new engine tuning and easy-rolling GM-Specification steel-belted radial ply tires.

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hotter than conventional ignition systems deliver. We wanted to make it easy for you to approach your Caprice with greater confidence on cold, wet mornings.

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**Better performance.**

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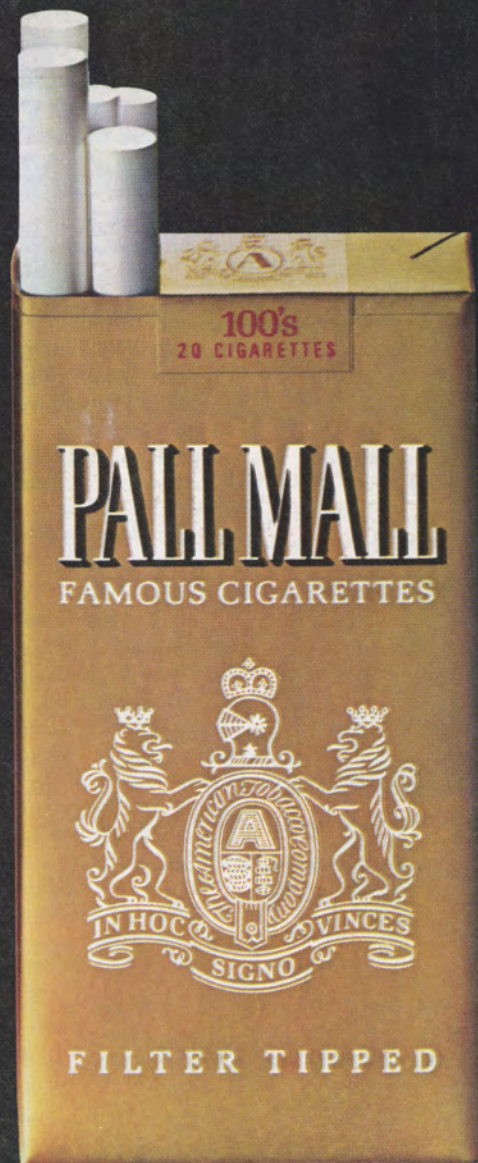
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