

Pikovaya Dama (The Queen of Spades)

1975

Wednesday, October 15, 1975 8:00 PM

Saturday, October 18, 1975 8:00 PM

Tuesday, October 21, 1975 8:00 PM

Friday, October 24, 1975 8:00 PM (Broadcast)

Sunday, October 26, 1975 2:00 PM

Saturday, November 1, 1975 1:30 PM

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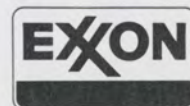
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MICHAEL HADJIMISHEV: Honoring the Author

by Armistead Maupin

"Orthodoxy," says Bulgarian director Michael Hadjimishev, "takes a good deal more courage than innovation in the world of contemporary theater."

"Nowadays it has become extremely fashionable for directors to play a principal part in the reshaping of a classical work, sometimes causing the author to disappear altogether. It may be regarded as old fashioned in some quarters, but I don't believe in that kind of directorial tampering."

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Hadjimishev, senior producer at the National Opera of Sofia, has applied that outlook to his first directorial effort before an American audience, San Francisco Opera's 1975 production of *Pique Dame*, in Russian.

"My chief goal with the opera is to remain faithful to Tchaikovsky's intentions," the director says, "and I am delighted that Kurt Adler has chosen to present *Pique Dame* virtually without cuts. This is a considerable challenge for me, because some elements of the story appear on the surface to be superfluous additions which somehow interfere with the development of the plot."

Hadjimishev cites some of the opera's choral scenes and the Act II pastoral

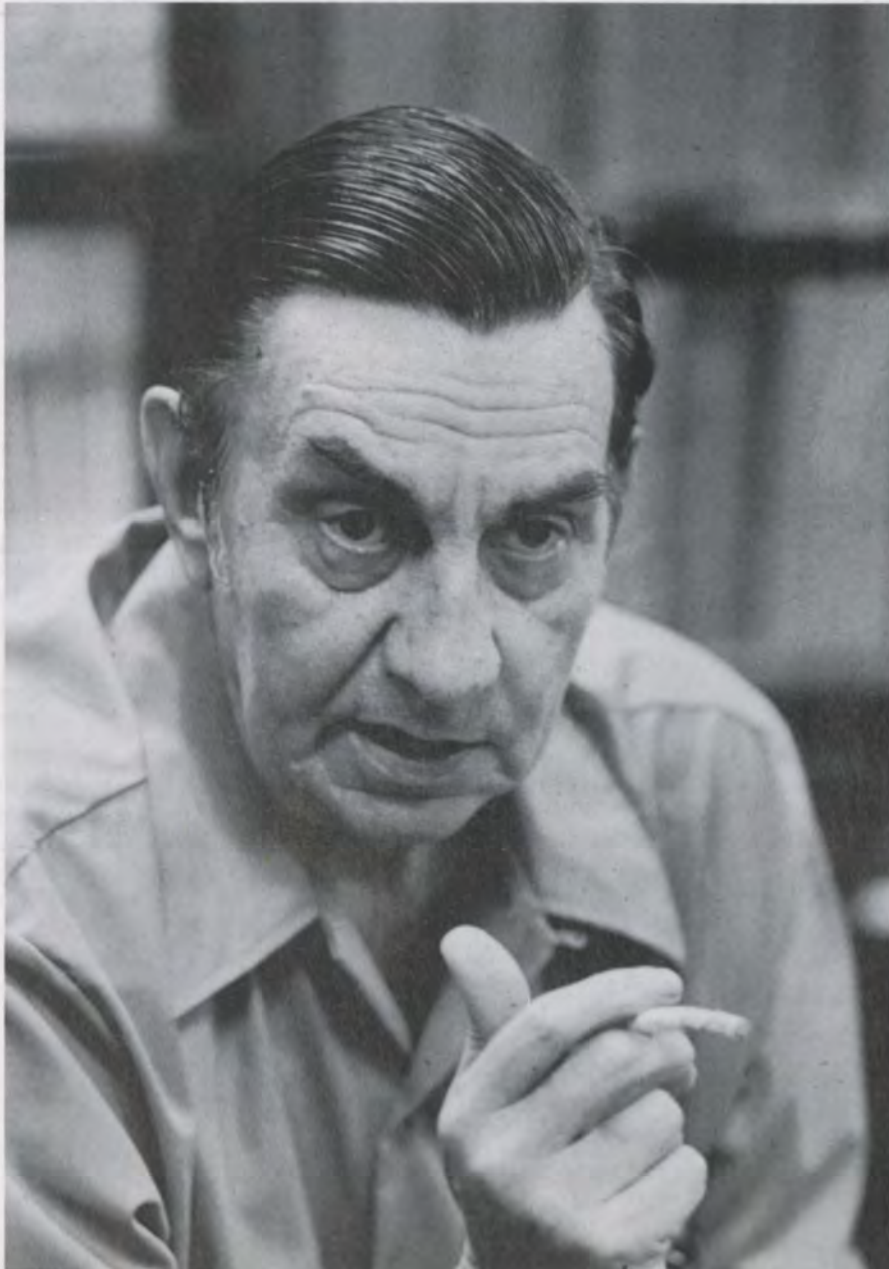
play-within-a-play as examples of scenes which are often regarded as extraneous and, consequently, are cut from the text.

"Tchaikovsky did nothing that hadn't been very carefully considered, and almost every note of music has an absolutely legitimate place in the framework of characterization. The little 18th century pastoral, for example, was intended by the composer as a way of illuminating the central figures of the opera."

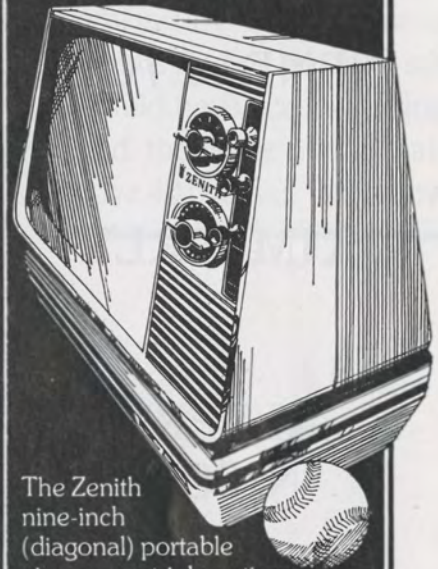
The director adds that, while many productions of *Pique Dame* use the principals as the performers of the play-within-a-play, the roles of Lisa and Chloe are invariably sung by different artists. "Chloe requires a lighter

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Photo: Caroline Crawford



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voice than Lisa, and I am extremely happy that Madame Vishnevskaya has the versatility to interpret both parts. To my knowledge, this has never been done before, and it creates a special dramatic tension which furthers the development of the plot. Lisa, in this version, is acting in the presence of her fiance, Prince Yeletsky, and is indirectly addressing herself to her lover, Herman."

Hadjimishev characterizes *Pique Dame* as one of Tchaikovsky's most mature works, an opera of immense dramatic impact reflecting "a terrific feeling for the human emotion of love—whether it be passionate, elated, spiritual or noble—and the suffering which accompanies it."

"The character of Herman, for instance, is almost Dostoevskian in its intensity, and the composer is much kinder to him than Pushkin was in his original story," the director points out, adding that Tchaikovsky's treatment of *Eugene Onegin* followed the same pattern.

Hadjimishev decided to set his edition of *Pique Dame* in the 19th century "because Herman is a plebeian who has risen to the rank of an officer in the Imperial Army, and such a person would not have been possible in the time of Katherine the Great. Social inferiority is at the root of his problem, because he finds himself in a society of extremely wealthy officers who can gamble away a fortune in one night, while he has nothing."

"His poverty does not even permit him to think of marrying the girl he loves. Therefore, gambling, which is not in his nature, becomes the only way of eventually achieving his love."

The director describes Herman as "a basically sane person who becomes unhinged because of an obsession." Tchaikovsky, he says, makes the protagonist's sanity quite clear in Herman's final musical phrases as he lies dying, remembering the beauty of the woman he failed to win.

"The love between Lisa and Herman is the central focus of the opera," Hadjimishev says, "but it also contains some extremely clever portrayals of the social milieu. Even the choral scene at the opening is essential to the story, because it conveys the

freshness and happiness of a spring day and the elegance of the people who come to promenade at noon. This provides a startling contrast to the tragic events that follow."

Tchaikovsky's conception, the director maintains, is realistic without being naturalistic. "Therefore the park scene, as well as the scene at the ball depicting the mocking duplicity of Herman's friends, is essential to the image of Herman as a social misfit. If those segments were to be cut, Tchaikovsky's realistically conceived romantic opera would be converted into an almost expressionistic rendering of Pushkin's tale."

"I've seen productions of *Pique Dame* that omit those scenes, that display the opera in flashbacks with Herman languishing in a madhouse. It's very clever, but it isn't Tchaikovsky's concept of creating an atmosphere in which to demonstrate the agony of Herman's inferior position."

Hadjimishev says the impact of *Pique Dame* is most overwhelming when it is produced in Russian. "The original language enhances the beauty of the opera, because Tchaikovsky's music emanates from the sound of the language, from the flow of the words. I might add that I have marvelled at the way the chorus and soloists in this production have mastered the Russian."

"It is, of course, a great privilege and joy to be working on this score with a great Russian musician like Rostropovich. He has a deep understanding of the humanity of Tchaikovsky's personality, which both of us wish to serve without undue imposition of an interpreter's personality.

And what is the director's technique in dealing with artists?

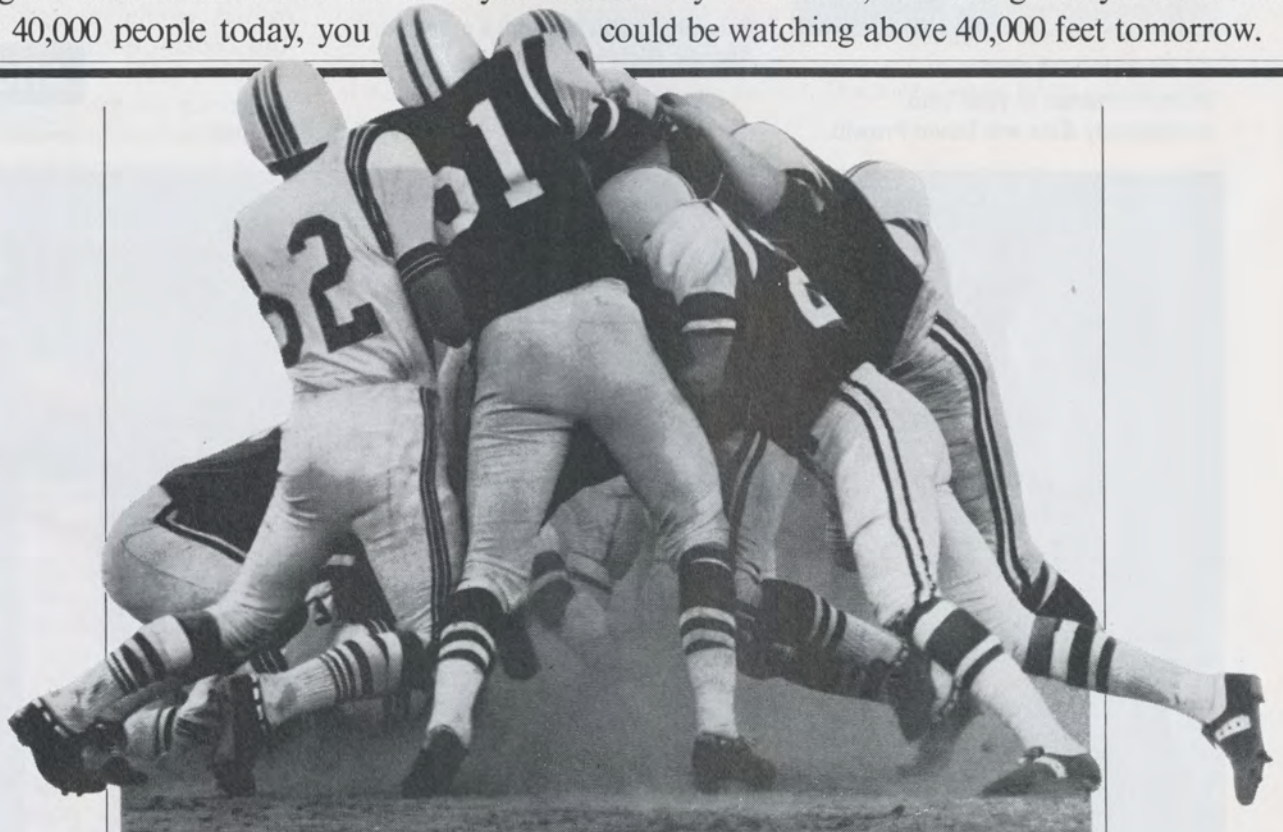
"Do you think there is one technique?" he smiles. "I have faith in actors, and I try to approach each one according to his own personality. There are certain compositions which must be complied with stagewise, but within that framework the artists must be allowed to explore creatively. That is the only way they can bring life to the stage." ■

*Mr. Maupin is the staff writer
for San Francisco Opera.*

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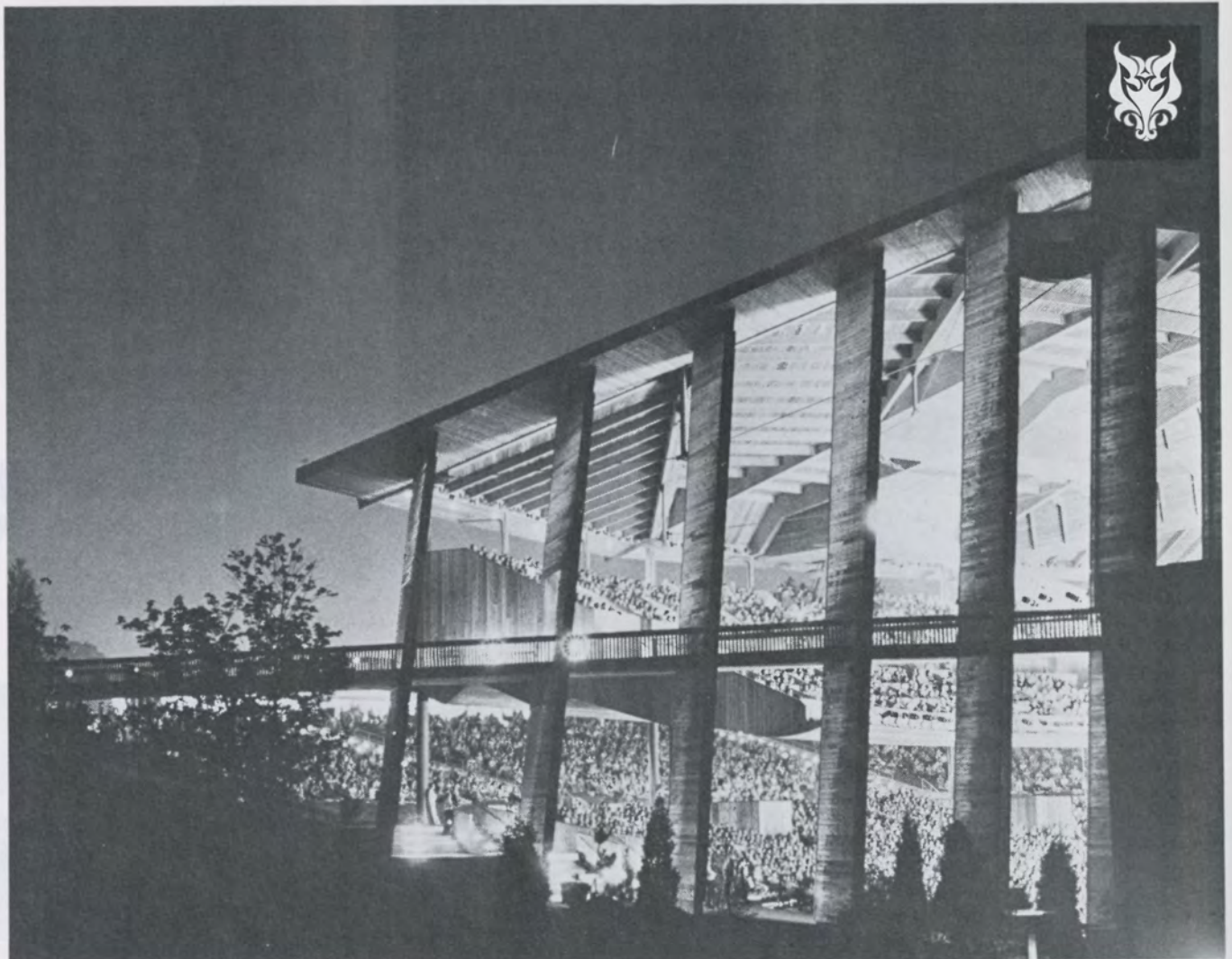


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are Beverly Sills and David Prowitt.

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College Opera Association

The College Opera Association, a student organization sponsored by the San Francisco Opera Guild to further interest and involvement in the opera, invites you to look into and participate in activities now being planned for 1975-1976.

Among College Opera Association projects this year is a program which affords members a chance to follow the various stages of efforts that go into putting together this season's production of Donizetti's *L'Elisir d'Amore*. Some members will actually participate in the performance of *Andrea Chenier* as supers—a rare opportunity to be involved on the other side of the operatic stage. In addition, the College Opera Association will also be sponsoring meetings with directors, stage technicians, make-up artists and opportunities to get together informally with world famous artists appearing with San Francisco Opera. For the 1976 Season, members will again be able to obtain tickets to certain performances for themselves and their campuses at a substantial discount.

Thus, the College Opera Association is able to add extra dimension to the operatic experience for its members. We hope that you, too, if you are either a student or a faculty member of a Bay Area college, can benefit from our events.

Further information on the College Opera Association can be obtained from:

Michael Cheung, President
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Recently the Chorus returned from a concert tour of Romania where their songs of America were enjoyed by thousands. Following their concert in Cluj, Romania, the chairman of the

Chamber Music Conservatory of Cluj wrote:

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Although not well known by San Franciscans, the Chorus has received similar praise from the local press: "The boys themselves are a minor miracle," says one critic. "The city's most treasured institution," says another.

Formed in 1948 by its founder Madi Bacon, the San Francisco Boys Chorus

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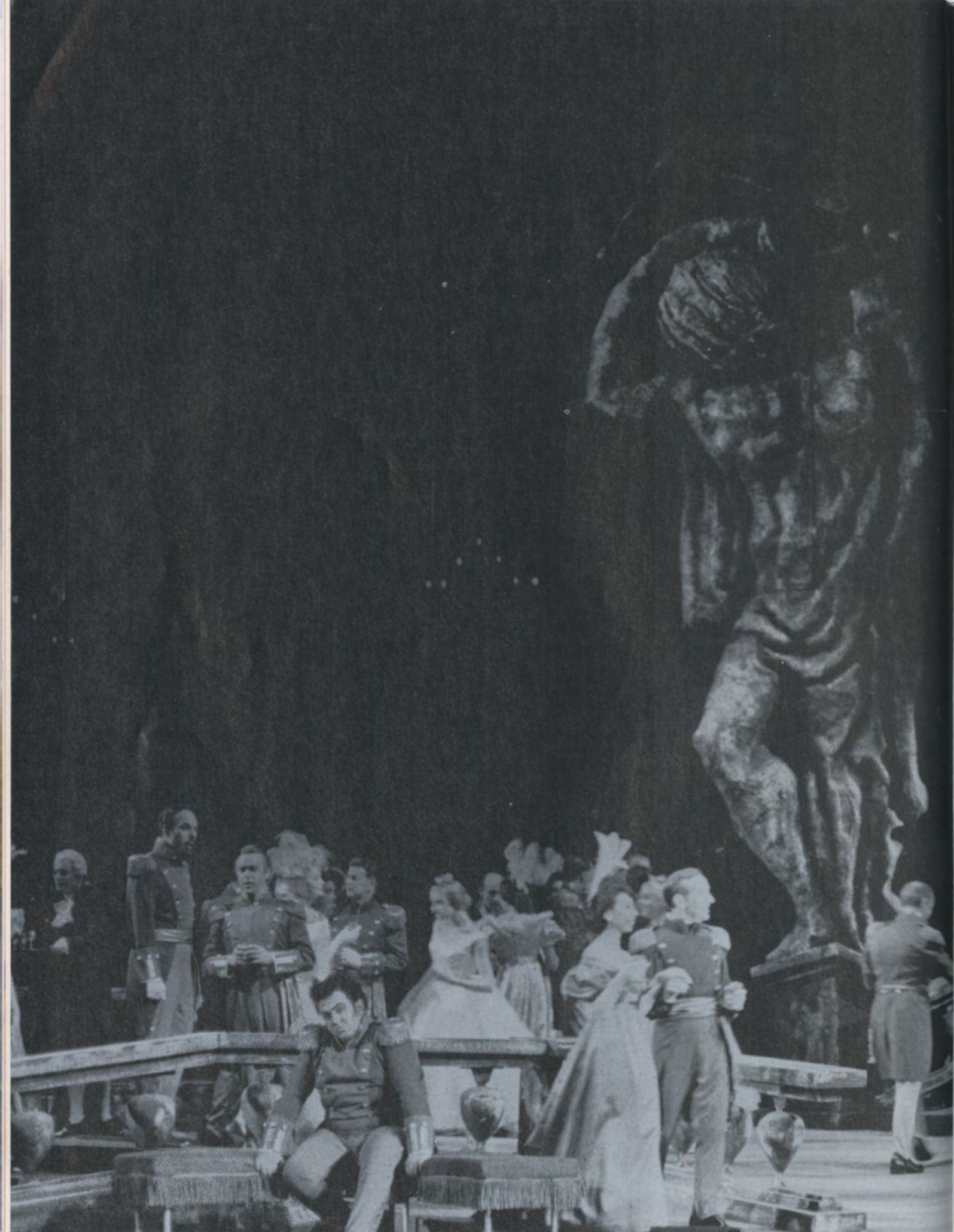
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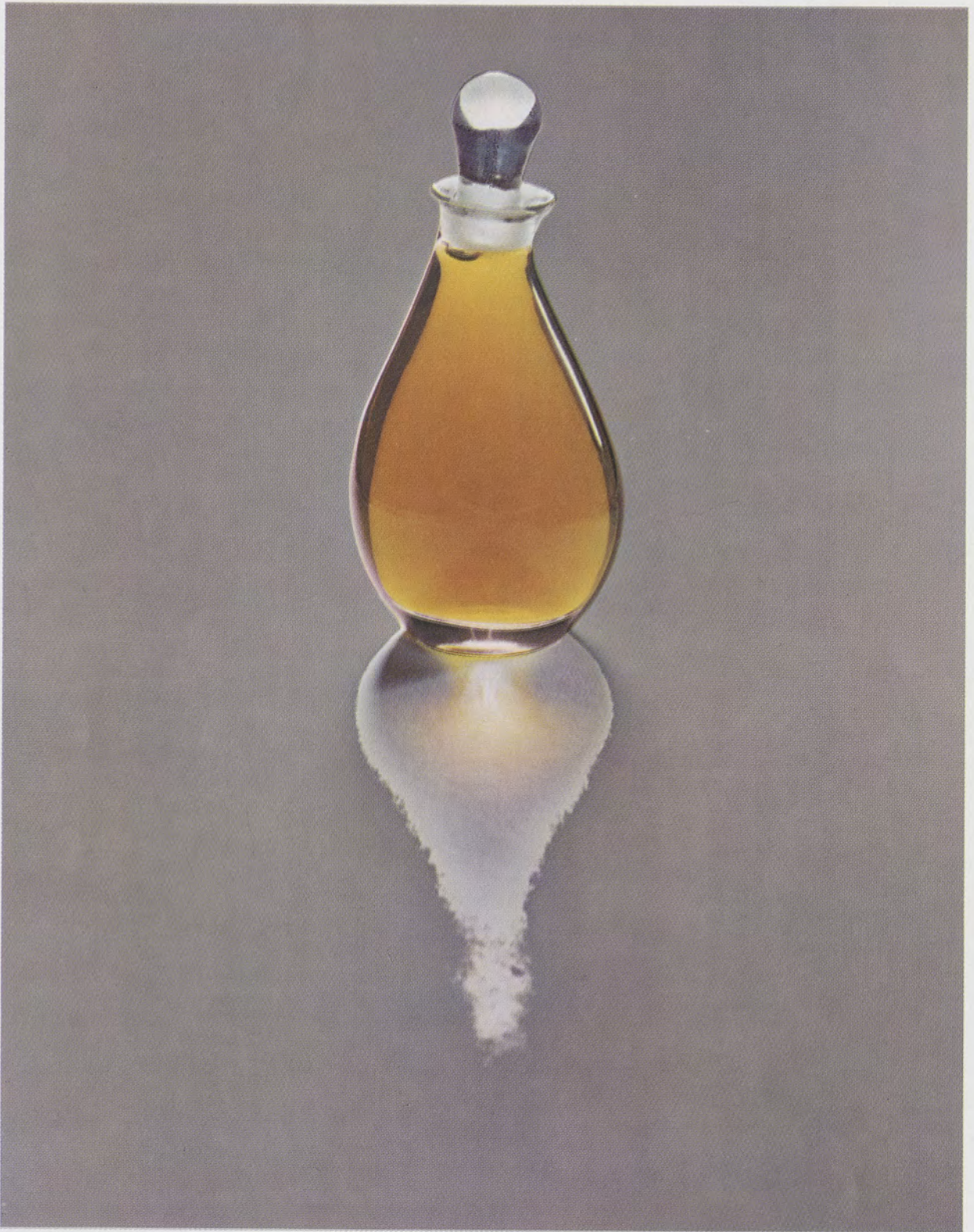


PIQUE DAME: AN ENDURING PRODUCT OF A LIFELONG OBSESSION

by Larry A. Snyder

Pyotr Ilyich Tchaikovsky (1840-1893) was nearing the end of his career when he completed *The Queen of Spades* (*Pikovaya Dama*) in 1890. By this time the composer had already composed five of his six symphonies, two of three ballets (*Swan Lake* and *Sleeping Beauty*), the orchestral pieces *Romeo and Juliet*, *Francesca da Rimini*, *The 1812 Overture*, *March Slav* and others, two piano concertos and the violin concerto and much additional instrumental music. These works are so familiar today that one tends to think of Tchaikovsky as a primarily instrumental composer who also wrote *Eugene Onegin* and one or two other operas. The fact is, he composed a total of ten operas, of which *The Queen of Spades* is the next to last, and started or considered another twenty operatic projects. Opera seemed to hold a fatal fascination for him. He returned to the art form again and again despite the fact that most of his operas failed to impress the public and critics and he, himself, even considered opera to be less worthy than other forms of music. "To refrain from writing operas is, in its way, heroism," he wrote in 1885. "I don't possess this heroism, and the stage with all its

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Galina Vishnevskaya and Mstislav Rostropovich enjoy a quiet moment at home during the rehearsal period for San Francisco Opera's 1975 production of *Pique Dame*.

tawdry brilliance none the less attracts me."

Explanations for Tchaikovsky's persistent attempts to succeed as an opera composer can be found in his character and background. Always anxious about public acceptance of his music, he longed for success and notoriety as a composer and while instrumental music might impress a small audience, he knew only opera could give him contact with a mass audience. He made this clear in a letter to his patroness Nadezhda von Meck in 1885:

"I am pleased by your supercilious attitude to opera. You are right in disapproving this really false type of art. But there is something irrepresible that attracts all composers to opera; it is that it alone gives you the means to communicate with the masses of the public . . . Opera, and opera alone, makes you friends with people, makes your music familiar to the real public, makes you the property not merely of separate little circles but—with luck—

of the whole nation."

In addition to this irrepresible desire for popularity, there are other factors in Tchaikovsky's background which would account for his great interest in the musical stage. During his late childhood and student days in St. Petersburg, opera—particularly Italian opera—was all the rage. The first opera performance he attended was a production of Mozart's *Don Giovanni*. He was completely captivated by it and thus began what was to be a lifelong love not only for opera, but also for the music of Mozart. He also made early acquaintance with the operas of Meyerbeer, Rossini, Donizetti, Bellini and Verdi. Russian opera at that time was in a sorry state, but he did hear and develop a great love for the operas of Glinka, particularly *A Life for the Tsar*.

After graduation from the School of Jurisprudence in St. Petersburg in 1859, Tchaikovsky began service in a government ministry. But his passion for music continued unabated and he enrolled for lessons in harmony and

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counterpoint at the Russian Musical Society formed that same year. When Anton Rubinstein founded the first Conservatory in Russia, in St. Petersburg in 1862, Tchaikovsky became one of its first pupils, graduating with a silver medal three years later. The next year he accepted Nikolai Rubinstein's invitation to become Professor of Composition at the just founded Moscow Conservatory.

During his first year as a teacher in Moscow he composed his first symphony (later revised) and almost simultaneously began plans for an opera based on Ostrovsky's play *The Voevoda*. This opera was produced at the Bolshoi Theatre in Moscow in 1869, but was removed from the repertoire after only five performances. Tchaikovsky destroyed most of the original score retaining only a few sections for inclusion in later works.

Tchaikovsky's next opera, *Undine*, completed in 1869, fared even worse than *The Voevoda*; it never even reached the stage. Music from the opera was incorporated into his third opera, *The Oprichnick*, completed in 1872 and first performed at the Maryinsky Theatre in St. Petersburg in 1874. This is the first opera by Tchaikovsky to be completely preserved although the composer later came to dislike the work and tried to suppress it.

Vakula the Smith, based on the story *Christmas Eve* by Gogol, was first performed in December, 1876 at the Maryinsky Theatre in St. Petersburg. Not entirely successful in its original version, Tchaikovsky later drastically revised the opera which received its second premiere at the Bolshoi in Moscow in 1887 under a new title, *The Cherevichki*. Although rarely performed in the West, *The Cherevichki* was given in New York in 1922 and the composer himself assessed it as "almost my best opera".

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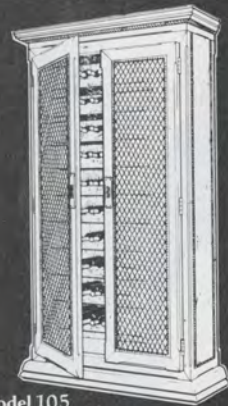
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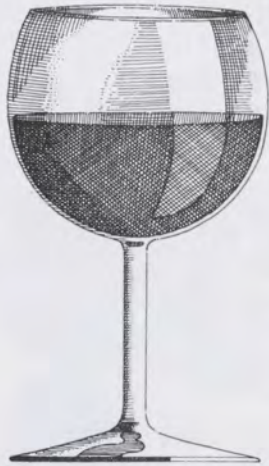
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Eugene Onegin, first presented in a student performance in Moscow in 1879, received its first professional production at the Bolshoi two years later. It is, with *Mazeppa* and *The Queen of Spades*, one of three operas Tchaikovsky based on poems or stories by Alexander Pushkin, the great Russian poet. The story and libretto perfectly satisfied his demands for real and sympathetic characters and for strong, simple human emotions and the composer responded with what is overall his best opera. Having found the right kind of subject and libretto, it is curious Tchaikovsky never returned to anything like it except partially in *The Queen of Spades*.

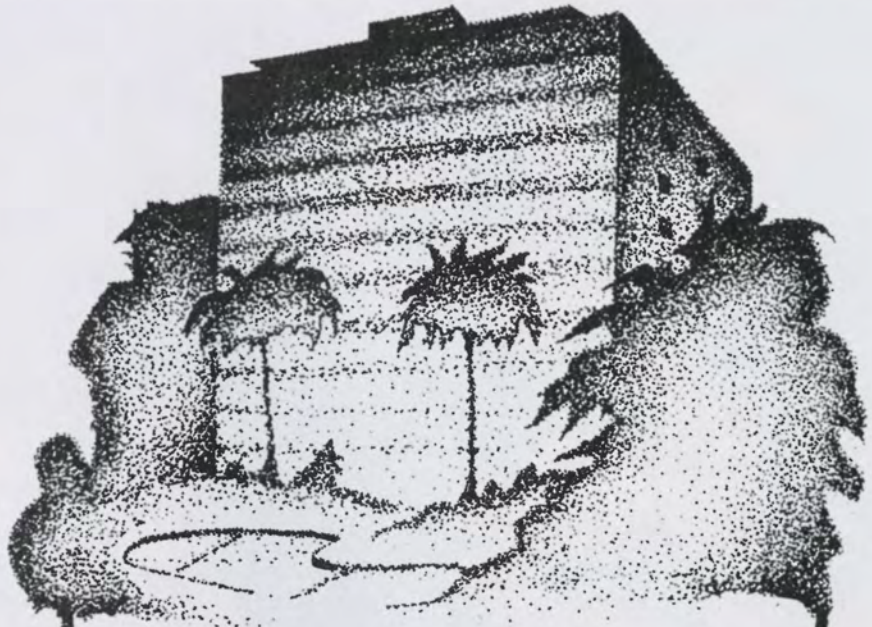
Gerald Abraham has observed that except for *Undine*, in all the operas Tchaikovsky wrote up to and including *Eugene Onegin* "there has been a strong national flavour in much of the music, a flavour that has never failed to heighten its charm." But Tchaikovsky's use of folk song and national elements in his early works differs



Photo: Don Lorenzo

from the ways folk song was conceived of and utilized by the group of composers in St. Petersburg known as the *Moguchaya Kucha* or "The Mighty Handful." The *Kuchka*, which included Rimsky-Korsakov, Mussorgsky, Borodin, Cui and their acknowledged leader Balakirev, were ardent nationalists—Slavophiles—who sought consciously to create "Russian music." In comparison, Tchaikovsky is often regarded as "The Westerner", the composer whose music was closer to the craft and traditions of Western Europe. But in fact, Tchaikovsky nevertheless knew and corresponded with the *Kuchka* composers and was sometimes even willing to accept advice and suggestions from Balakirev. All too ready to criticise and direct his musical colleagues, it was Balakirev who suggested to Tchaikovsky that he write *Romeo and Juliet* and *Manfred* and he even sketched out their design. Although sometimes contemptuous of Tchaikovsky's music, the *Kuchka* just as often were approving of it. For ex-

continued on p. 66



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Again, for the 53rd consecutive year, San Francisco Opera will present a brilliant fall opera season, presenting twelve of the world's finest operas. Our general director, Kurt Herbert Adler, will bring once more to San Francisco an outstanding roster of singers, conductors, directors and designers. Opening with an old favorite, "Il Trovatore," the season includes the San Francisco premiere of Monteverdi's "L'Incoronazione di Poppea." Most of the remainder of the twelve operas have not been performed in San Francisco for many years. And you, our audience, have again responded with a heavy demand for tickets, demonstrating that our community recognizes San Francisco Opera as one of the great opera companies of the world.

In addition to "L'Incoronazione," we will have the pleasure of four new productions. New productions are expensive and we must depend on large donors to make them possible. We are indebted to a group of patrons who wish to remain anonymous for substantial gifts to defray the costs of "L'Incoronazione." "Der Fliegende Holländer" is made possible in part by a generous grant from the Gramma Fisher Foundation and its president, J. William Fisher (who gave us "La Favorita" and "Peter Grimes," jointly with

Lyric Opera of Chicago in 1973). For the fourth year in a row, our treasurer, James D. Robertson, has presented us with a new production, this year "Gianni Schicchi." To all of these people, our special thanks. The costs of "Andrea Chenier" and "Werther" will be shared with Houston Grand Opera and Seattle Opera, respectively.

As has been mentioned in these letters in previous years, opera of the quality for which San Francisco is noted is expensive and, of course, the costs have greatly accelerated in recent years as a result of inflation. Ticket sales cover only a little over 60% of these costs; this percentage incidently is probably the highest in the international opera world—the remainder must be secured from a variety of sources. We are grateful for the significant direct and indirect financial support which we have received 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 also appreciate the cooperation of OPERA America, of which we are a member. Opera ACTION continues to perform a myriad of services for San Francisco Opera which not only reduces our costs but spreads the word of opera throughout the community. To its members, we express our appreciation.

As it has for many years past, the San Francisco Opera Guild has financed the student matinees which are applauded enthusiastically by our young people. This year, there will be five such matinees of "L'Elisir d'Amore." The Opera Guild also furnishes important additional financial help to our subsidiary organizations, and undertakes the Opera Ball and the very popular Fol de Rol.

Despite all of the aforementioned support, we must have an annual Operating Fund Drive and this year the drive must raise \$750,000 in order to balance our budget of approximately \$5,000,000; this is approximately \$200,000 more than we needed last year. If you are not presently a contributor to our

annual drive, won't you join the hundreds who presently do support us? Your tax deductible contributions should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco, 94102. Thank you for thinking of us!

We are continuing the Endowment Fund campaign commenced in 1973 with the announced goal of \$5,000,000. This campaign, under the leadership of Emmett G. Solomon, retired chairman of Crocker National Bank, was launched with a gift of one million dollars from an anonymous donor; our Board of Directors subsequently pledged an amount exceeding \$1,000,000. While income from the Fund will help toward meeting our unavoidable annual deficit, it should again be emphasized that the Endowment Fund will not eliminate the need for the annual fund drive or the need for continuing contributions from other sources.

Thanks to Standard Oil Company of California and the L. J. and Mary C. Skaggs Foundation of Oakland, California, radio listeners will again be privileged to hear a live broadcast of each opera over KKHI AM/FM in San Francisco and, thanks to several organizations who have released their regular program time, also over KFAC AM/FM in Los Angeles.

San Francisco Opera exists solely to provide the public with opera of the highest quality. But when we think of San Francisco Opera, we must remember the various segments of our opera family—the International Fall Season, now with us; Spring Opera Theater; Western Opera Theater; Brown Bag Opera, and the Merola Opera Program. Opera has become a year around activity in San Francisco, bringing its joys to tens of thousands of opera lovers. With the loyal support of the staff and the public, we will still continue to grow.

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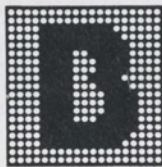
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The Company

At this time it gives me great pleasure to express warmest thanks and deepest appreciation to the hundreds of my dedicated and talented colleagues who have invested months of strenuous work in the preparation of this year's opera season. In eight buildings, scattered throughout our city, people have been rehearsing, building scenery, making costumes and playing their instruments to finally perform for you in our beautiful but sadly outdated Opera House.

San Francisco has achieved over the years a much-envied reputation as one of the foremost "opera towns" in the world. Because of the San Francisco Opera family, in excess of 250 presentations of opera are offered in our city annually on six different levels. Our attempt is to produce opera for all people, of all ages, from all walks of life. To achieve our aims, however, we need improvements, specifically more working space and modern equipment. Only with these vital elements can we continue the standard of performance which you, our public, are used to, deserve and demand. We urgently need the promised "addition" to the Opera House; and we cannot continue to function for long without the Opera House "Annex" in the projected Arts Center complex. Please do support, in whatever way you can, the construction of that Arts Center. Unite in the name of your Opera to give us the space, the equipment and the means to produce opera for you under better and safer working conditions, which also will result in lesser costs. We are deeply grateful for your help!

In the meantime, rest assured that we are doing all we can to make this 1975 season an event of great enjoyment for you, our opera public, in the great San Francisco Opera tradition.



Photo: Ron Scherf

A handwritten signature in dark ink, appearing to read "James M. ...". The signature is written in a cursive style and is positioned above a faint, large rectangular watermark that spans the width of the page.

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 **American opera debut

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 Kathy Anderson
 Tommie Sue Anderson
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 Roberta Bowman
 Norma Bruzzone
 Louise Corsale
 Beverley Finn
 Jean Groberg
 Judith Hansen
 Lisa Louise Hill
 Cecilia Maclaren
 Tamaki McCracken
 Sharon McKibbin
 Anna Marie Riesgo
 Irene Moreci
 Ramona Mori
 Rose Parker
 Penelope Rains
 Patricia Schuman
 Claudia Siefer

Lola Lazzari Simi
 Linda Smeage
 Claudine Spindt
 Alma Wells
 Weslia Whitfield
 Sally Winnington
 Arlene Woodburn
 Garifalia Zeissig

Men
 M. W. B. Adamson
 Winther Andersen
 Robert Bell
 Jan Budzinski
 David Cherveney
 Joseph Ciampi
 Ken Criste
 Robert Delany
 John Del Carlo
 Dale Emde
 John Glenister
 Ross Halper
 William Hinshaw
 Kenneth Hybloom

Gerald Johnson
 Robert Klang
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 James Meyer
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 Eugene Naham
 Kent Nagano
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 Lorenz Schultz
 John Segale
 Francis Szymkun
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 William Tredway
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 Regina West Brown
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 Marilyn Mather

Juliana Sakowsky
 Katherine Warner
 Deirdre Wilson

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Raymond Duste

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 David Breeden

BASS CLARINET

Donald Carroll

BASSOON

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 Laramie Crocker
 Peter Curran
 Douglas Doppelt
 James Dreer

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1975 Season Repertoire

II TROVATORE

Verdi
IN ITALIAN

Sutherland, Obratsova*, Roark*/
Pavarotti, Wixell, Grant, Burgess,
Duykers, Davies*

Conductor: Bonyng
Stage Director: Libby*
Designer: Skalicki
Chorus Director: Jones

Friday Sept 12 8PM
Wednesday Sept 17 8PM
Sunday Sept 21 2PM
Saturday Sept 27 8PM
Tuesday Sept 30 8PM
Friday Oct 3 8PM

Scotto, Randova, Petersen/Lloveras**,
Quilico, Dworchak, Burgess, Duykers,
Davies

Conductor: Adler
Stage Director: Libby
Designer: Skalicki
Chorus Director: Jones

Saturday Nov 22 1:30PM
Wednesday Nov 26 8PM
Saturday Nov 29 8PM

New Production

San Francisco Opera Premiere

L'INCORONAZIONE DI POPPEA

Monteverdi
IN ITALIAN

Troyanos*, Wolff*, Forrester, Malone,
Hendricks*, Roark/Tappy**, Stilwell,
Meven**, Wahman, Burgess, Duykers,
Frank, Long*, Davies

Conductor: Leppard*
Stage Director: Rennert
Designer: Maximowna*
Chorus Director: Jones

Saturday Sept 13 8PM
Tuesday Sept 16 8PM
Friday Sept 19 8PM
Wednesday Sept 24 8PM
Sunday Sept 28 2PM

New production sponsored in part
by a generous gift from the
Gamma Fisher Foundation,
Marshalltown, Iowa

DER FLIEGENDE HOLLÄNDER

Wagner
IN GERMAN

Napier, Petersen/Adam, Lewis*,
Rintzler

Conductor: Schermerhorn*
Stage Director: Ponnelle
Designer: Ponnelle
Chorus Director: Jones

Saturday Sept 20 8PM
Tuesday Sept 23 8PM
Friday Sept 26 8PM
Wednesday Oct 1 8PM
Sunday Oct 5 2PM

L'ELISIR D'AMORE

Donizetti
IN ITALIAN

Blegen, South*/Carreras, Wixell,
Montarsolo

Conductor: Cillario
Stage Director: Mansouri
Designer: Darling
Chorus Director: Jones
Choreographer: Lordon*

Saturday Oct 4 8PM
Tuesday Oct 7 8PM
Friday Oct 10 8PM
Sunday Oct 12 2PM
Friday Oct 17 8PM

NORMA

Bellini
IN ITALIAN

Caballé*/Hunter*, Troyanos,
Fely/Merolla**, Grant, Burgess

Conductor: Cillario
Stage Director: Capobianco
Designer: Varona
Chorus Director: Jones

Saturday Oct 11 8PM
Tuesday Oct 14 8PM
Sunday Oct 19 2PM
Wednesday Oct 22 8PM
Saturday Oct 25 1:30PM
Friday Oct 31 8PM

PIQUE DAME

Tchaikovsky
IN RUSSIAN

Vishnevskaya*, Resnik, Terzian**,
Petersen, South/Gougloff**, Monk,
Edwards*, Dansby*, Burgess, Duykers,
Frank, Courtney

Conductor: Rostropovich**
Stage Director: Hadjimishev**
Designer: Skalicki

Chorus Director: Jones
Choreographer: Lordon

Wednesday Oct 15 8PM
Saturday Oct 18 8PM
Tuesday Oct 21 8PM
Friday Oct 24 8PM
Sunday Oct 26 2PM
Saturday Nov 1 1:30PM

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after October 20

New Production in cooperation
with Seattle Opera

WERTHER

Massenet

IN FRENCH

Harper*, Malone/Aragall, Hedlund*,
Manton, Long, Dansby

Conductor: Shapirra*

Stage Director: Mansouri

Designer: Rubin*

Saturday Oct 25 8PM

Tuesday Oct 28 8PM

Sunday Nov 2 2PM

Friday Nov 7 8PM

Saturday Nov 15 1:30PM

Production from Lyric Opera of
Chicago, donated by the Gramma
Fisher Foundation of
Marshalltown, Iowa

SIMON BOCCANEGRA

Verdi

IN ITALIAN

Te Kanawa, Felty/Wixell, Merighi,
Talvela, Monk, Courtney, Duykers

Conductor: Peloso**

Stage Director: Frisell*

Designer: Pizzi

Chorus Director: Jones

Wednesday Oct 29 8PM

Saturday Nov 1 8PM

Tuesday Nov 4 8PM

Sunday Nov 9 2PM

Friday Nov 14 8PM

New Production in cooperation
with Houston Grand Opera

ANDREA CHENIER

Giordano

IN ITALIAN

Ligi**, Terzian, Garabedian, Hinson*/
Domingo, MacNeil, Davià, Dworchak,
Long, Frank, Davies, Hooper,
Courtney, Wahman, Dansby

Conductor: Buckley*

Stage Director: Mansouri

Designer: Skalicki

Chorus Director: Jones

Choreographer: Lordon

Wednesday Nov 5 8PM

Saturday Nov 8 8PM

Tuesday Nov 11 8PM

Sunday Nov 16 2PM

Friday Nov 21 8PM

FIRE NOTICE: There are sufficient exits
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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.

II TABARRO

Puccini

IN ITALIAN

Roberts*, Barbieri, South/Merolla,
Sarabia, Manton, Davià, Frank,
Wahman

Conductor: Shapirra

Stage Director: Libby

Designer: Bregni

Chorus Director: Jones

and

New Production made possible by a
generous gift from
James D. Robertson

GIANNI SCHICCHI

Puccini

IN ITALIAN

Poentud*, Barbieri, South,
Felty/Gramm*, Gimenez*, Davià,
Duykers, Hooper, Strummer, Davies,
Courtney, Dansby, Harvey

Conductor: Shapirra

Stage Director: Ponnelle

Designer: Ponnelle

Wednesday Nov 12 8PM

Saturday Nov 15 8PM

Tuesday Nov 18 8PM

Sunday Nov 23 2PM

Friday Nov 28 8PM

THE MAGIC FLUTE

Mozart

IN ENGLISH

Te Kanawa, Donat**, Roark, Felty,
Garabedian, South/Harness, Titus*,
Monk, Lloyd**, Frank, Burgess,
Dworchak, Wahman, Courtney

Conductor: Adler

Stage Director: O'Brien*

Designer: Businger

Chorus Director: Jones

Wednesday Nov 19 8PM

Saturday Nov 22 8PM

Tuesday Nov 25 8PM

Thursday Nov 27 8PM

Sunday Nov 30 2PM

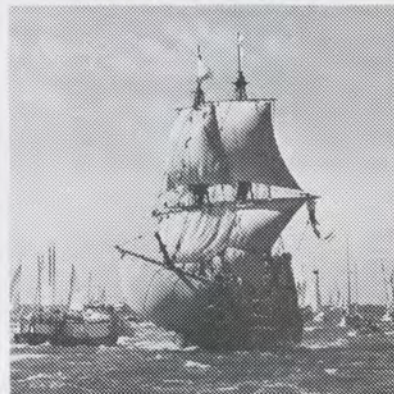
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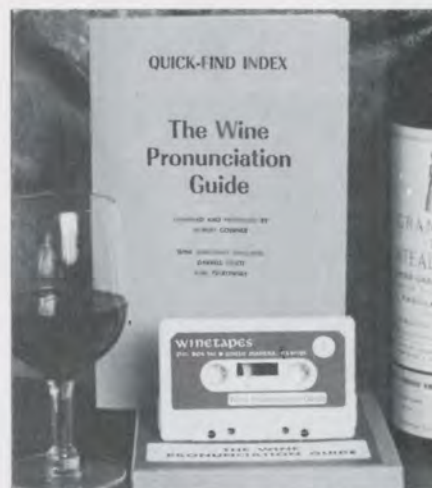
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SAN FRANCISCO OPERA
Live Broadcasts — 7:50 P.M.

September 19
L'INCORONAZIONE DI POPPEA
September 26
DER FLIEGENDE HOLLAENDER
October 3
IL TROVATORE
October 10
L'ELISIR D'AMORE
October 24
PIQUE DAME
October 31
NORMA
November 7
WERTHER
November 14
SIMON BOCCANEGRA
November 21
ANDREA CHENIER
November 25
THE MAGIC FLUTE
November 28
IL TABARRO/GIANNI SCHICCHI

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Special Events

OPERA ACTION PREVIEWS

EAST BAY

The East Bay Opera ACTION preview will be held at 8 PM. Admission is \$2 (\$1 for senior citizens and students.) For information, please call (415) 653-7839 or 865-2556.

October 15
WERTHER
Dr. Jan Popper
Lake Merritt boathouse
Bellevue Avenue, Oakland

MARIN

All Marin Opera ACTION Previews will be held at Del Mar School, 105 Avenida Mira Flores, Tiburon (Take Tiburon turn-off 2.5 miles from Highway 101, turn left on Avenida Mira Flores). Coffee will be served at 8 PM; the lecture will begin at 8:30 PM. Single tickets are \$1.50 (\$1 for students). For information, please call (415) 435-0191.

October 16
ANDREA CHENIER
Ramona Rockway Shaneyfelt

October 23
WERTHER
Dr. Dale Harris

SOUTH PENINSULA

South Peninsula Opera ACTION Previews will be held at the Palo Alto Community Cultural Center, 1313 Newell Road, at 7:30 PM. Single tickets are \$2.50 (\$1.25 for students). For information, please call (415) 326-0856, 321-9875, or 326-0588.

October 12
PIQUE DAME
Dr. Jan Popper

October 19
WERTHER
Dr. Dale Harris

Weekend subscribers of FALL OPERA, do you need transportation? If so, San Francisco Opera ACTION will assist you; please call: San Jose (408) 354-4268; Marin County (415) 435-0191; Napa/Sonoma/Vallejo (707) 226-5002; South Peninsula (415) 326-0856, 321-9875 or 323-6305

The following schedule will be in effect for the South Peninsula:

SUNDAY SERIES buses leave promptly at 12:30 p.m. from in front of Blum's at the Stanford Shopping Center.

Series	Round-trip Single	Round-trip Full Series
M	\$3.75	\$41.25
N	3.75	22.50
O	3.75	18.75

SATURDAY SERIES buses leave promptly at 6:30 p.m. from in front of Blum's at the Stanford Shopping Center.

Series	Round-trip Single	Round-trip Full Series
J	\$3.75	\$41.25
K	3.75	22.50
L	3.75	22.50

SAN JOSE OPERA GUILD PREVIEWS

The San Jose Opera Guild previews are presented in cooperation with De Anza College as part of their Seminar Lecture Series 90. All previews will be held at De Anza College, 21250 Stevens Creek Boulevard, Cupertino, California. There is a \$2.00 registration fee which permits entrance to one or all of the previews. For further information, please call (408) 257-5550, Ext. 368.

October 17
PIQUE DAME
Dr. Dale Harris
8-10 p.m., Building A-11

October 20
SIMON BOCCANEGRA
Dr. Dale Harris
10 a.m.-12 noon, Council Chambers

October 23
WERTHER
Dr. Jan Popper
8:15-10:15 p.m., Building A-91

November 6
ANDREA CHENIER
Dr. John Rockwell
8:15-10:15 p.m., Building A-91

For the safety and comfort of our audience all parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

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.

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LOS GATOS—\$4.00 rd. trip \$2.25 one way—
Saturdays ONLY from Medical Center—
15955 Samaritan Dr.

PENINSULA—\$3.50 rd. trip \$1.75 one way—
Saturdays ONLY from Stanford Shopping
Center—

SATURDAY DEPARTURE TIME/
Curtain 8:00 P.M.

San Jose—Leave 5:45
Los Gatos—Leave 6:05
Peninsula—Leave 6:30

SUNDAY DEPARTURE TIME/
Curtain 2:00 P.M.

San Jose only—Leave 11:45 A.M.

**NAPA COMMUNITY COLLEGE
LECTURE SERIES**

For the third year Napa Community
College is offering a course
called ADVENTURES IN OPERA.
The course, which introduces the
Sunday Series at San Francisco
Opera, will be held in the Library of
Ridgeview Junior High School, 2447
Old Sonoma Road, Napa, California,
on Thursday nights from 7-9 p.m.
Registration for the entire series is
\$5.00. Ernest A. Fly will again teach
the course, using his collection of
complete opera recordings,
Metropolitan Opera filmstrips, guest
speakers and vocal artists. For further
information, please call Mr. Fly at
(707) 224-6162.

October 16
PIQUE DAME

October 23
WERTHER

October 30
SIMON BOCCANEGRA

November 6
ANDREA CHENIER

November 13
IL TABARRO/GIANNI SCHICCHI

November 20
THE MAGIC FLUTE

**UC-BERKELEY EXTENSION
LECTURE SERIES**

DR. JAN POPPER LECTURES will be
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Single tickets are \$4, on a space
available basis, payable at the door.
For information, please call
(415) 642-4111 or 861-6833.

October 13
PIQUE DAME

October 20
WERTHER

October 27
SIMON BOCCANEGRA

November 3
ANDREA CHENIER

November 10
IL TABARRO/GIANNI SCHICCHI

November 17
THE MAGIC FLUTE

JUNIOR LEAGUE OPERA PREVIEWS

Junior League opera previews will
begin at 11 AM. For information,
please call (415) 567-8600.

October 22
PIQUE DAME
Dr. Dale Harris
First Unitarian Church

November 11
IL TABARRO/GIANNI SCHICCHI
Stephanie von Buchau
Curran Theatre

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San Francisco Opera ACTION was created in 1967 to increase awareness of San Francisco Opera and to stimulate interest in opera in general. Opera ACTION works in close cooperation with the Company's staff, enabling it to greatly extend its reach and activity.

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In the North Peninsula	343-1948
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Western Opera Theater

1975 ~ 1976 Season
December 11, 1975 ~ May 16, 1976

Repertoire

The Barber of Seville

The Marriage of Figaro
new production

Trouble in Tahiti

and a new production
of a one - act work
to be announced.

SAN FRANCISCO OPERA

Broadcasts

KKHI/AM 1550/FM 95.7 San Francisco
KFAC/AM 1330/FM 92.3 Los Angeles

Friday, October 24	<i>PIQUE DAME</i>
Friday, October 31	<i>NORMA</i>
Friday, November 7	<i>WERTHER</i>
Friday, November 14	<i>SIMON BOCCANEGRA</i>
Friday, November 21	<i>ANDREA CHENIER</i>
Tuesday, November 25	<i>THE MAGIC FLUTE</i>
Friday, November 28	<i>IL TABARRO/GIANNI SCHICCHI</i>

All broadcasts will begin at 7:50 p.m.

KQED FM 88.5

SUNDAY MORNING AT THE OPERA—Recorded operas with John Roszak, host. Gene Parrish interviews artists of the 1975 San Francisco Opera season during intermission. 11 a.m. every Sunday.

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

KPFA FM 94.1

OPERA REVIEWS ON THE AIR—KPFA critics Bill Collins, Melvin Johns, Arthur Regan, Bob Rose, and Allan Ulrich talk about the 1975 San Francisco Opera productions each Sunday afternoon at 4:30 p.m.

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(PIQUE DAME)

IN RUSSIAN

Opera in three acts by PETER ILYITCH TCHAIKOVSKY

Text by MODESTE TCHAIKOVSKY

Based on a story by PUSHKIN

Conductor
MSTISLAV ROSTROPOVICH**

Director
MICHAEL HADJIMISHEV**

Designer
WOLFRAM SKALICKI

Chorus Director
ROBERT JONES

Choreographer
DANIEL LORDON

Musical Preparation
PHILIP EISENBERG
SUSAN WEBB

Lighting Designer
ROBERT BRAND

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Russian Language Coaching by Zoria Persidsky**

Girls Chorus from the San Francisco Conservatory of Music
Preparatory Department

San Francisco Boys Chorus

CAST

(in order of appearance)

Tchekalinsky

Sourin

Herman

Count Tomsky

Prince Yeletsky

Lisa

The Countess

Pauline

The Governess

Mascha

Master of Ceremonies

Chloe

Daphnis

Plutus

Tchaplitsky

Narumoff

GARY BURGESS

WILLIAM DANSBY*

PETER GOUGALOFF**

ALLAN MONK

RYAN EDWARDS*

GALINA VISHNEVSKAYA*

REGINA RESNIK

ANITA TERZIAN**

DONNA PETERSEN

PAMELA SOUTH

JOSEPH FRANK

GALINA VISHNEVSKAYA*

ANITA TERZIAN**

ALLAN MONK

JOHN DUYKERS

JAMES COURTNEY

*Citizens, officers of the Imperial Army,
Lisa's friends, dependents of the Countess*

Corps de ballet

**American opera debut

*San Francisco Opera debut

TIME AND PLACE:

ACT I—Scene 1

Scene 2

INTERMISSION

ACT II—Scene 1

Scene 2

INTERMISSION

ACT III—Scene 1

Scene 2

Scene 3

THE 1830's, ST. PETERSBURG

A city park

Lisa's parlor

A ball

The bedroom of the Countess

Herman's barracks

A canal to the river Neve

In a gambling club

*First performance: Maryinsky Theatre, St. Petersburg,
December 19, 1890*

First San Francisco Opera performance: October 1, 1963

WEDNESDAY EVENING, OCTOBER 15, 1975 AT 8:00

SATURDAY EVENING, OCTOBER 18, 1975 AT 8:00

TUESDAY EVENING, OCTOBER 21, 1975 AT 8:00

FRIDAY EVENING, OCTOBER 24, 1975 AT 8:00 (Broadcast)

SUNDAY AFTERNOON, OCTOBER 26, 1975 AT 2:00

SATURDAY AFTERNOON, NOVEMBER 1, 1975 AT 1:30

Please do not interrupt the music with applause

*Latecomers will not be seated during the
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*The use of cameras and any kind of recording
equipment is strictly forbidden*

*The performance will last approximately three
hours and forty-five minutes*

SYNOPSIS / PIQUE DAME

ACT I

Scene 1—St. Petersburg. Herman, a poor young officer whose fascination with the gambling table is remarked among his friends, admits to Tomsy that he is in love with a beautiful woman whom he has never met; that she is proud and highborn and he does not dare approach her. Prince Yeletsky appears and is congratulated on his coming marriage to Lisa, granddaughter of the Countess. The two women pass by, startled at seeing the mysterious stranger whom they have noticed lingering by their house. As Lisa and the Prince walk away arm-in-arm, Herman mutters that unseen disaster will soon blast the Prince's happiness like a bolt of lightning.

Tomsy tells the story of the Countess who had been a famous beauty at the court of Louis XVI at Versailles and, infatuated with gambling, had lost her fortune. Taking advantage of her desperate circumstances, the Count St. Germain, thought by some to be the devil in disguise, had offered her in exchange for one rendezvous the secret of three winning cards. She later passed the secret to her husband and to a young lover. The ghost of St. Germain appeared before the Countess to warn her that she would die when approached a third time by "one burning with passion" who would force her to tell her secret.

Tomsy and his friends leave, and Herman, alone in the gathering storm, gives way to anger and jealousy. Shouting to the elements, he repeats the devil's warning and swears he will have Lisa.

Scene 2—Lisa's parlor, in the evening. The melancholy Lisa does not respond to the efforts of her friend, Pauline, to cheer her. Mascha, Lisa's companion, bustles in to scold the girls and to order them to bed. Alone, Lisa confides to the night her love for the mysterious stranger. She is startled by Herman who comes through the window. He implores her to let him speak and passionately declares his love. Hearing a knock at the door, Lisa quickly hides Herman as the Countess enters. She reprimands Lisa for not being asleep and sweeps from the room. Herman renews his entreaties for Lisa's love and refuses to leave her. Overcome by her emotions, she falls into his embrace.

ACT II

Scene 1—At an engagement reception for Lisa and Prince Yeletsky, Herman receives a note from Lisa asking him to meet her. From their hiding place, Herman's friends taunt him with his obsession for the secret of the three cards. Fearing that he has heard the ghostly voice of

fate, Herman leaps to his feet in terror and distractedly rushes away. Lisa and the Prince pass by as he expresses his concern for her strange uneasiness and promises to protect her. As the guests again mingle, Lisa meets Herman and gives him the key to a secret door which leads through the Countess's apartment to her room. Exulting over the fact that he will at last learn the secret of the three cards, he hurries away.

Scene 2—In the Countess's room, Herman conceals himself when he hears the Countess entering with servants. He remains hidden until she has at last dismissed the servants and fallen asleep. As he stands before her, she wakes with a start and stares at him in terror. He implores her to reveal her secret. She remains silent and, goaded to fury, he commands her at pistol point. When she does not speak, he gradually realizes with horror that she is dead. Lisa suddenly comes through the secret door as Herman cries out that the secret of the three cards is lost forever. Lisa brands him as a scoundrel and orders him to leave.

ACT III.

Scene 1—Herman's quarters in the barracks. Herman reads a letter from Lisa in which she writes that she is certain he did not intentionally kill the Countess, begging forgiveness and asking that he meet her by the river at midnight. The hapless Herman bemoans his misery and tries to sleep. In a half-dream he sees again the funeral of the Countess. Suddenly the ghost of the Countess appears and tells Herman the secret. Three! Seven! Ace!

Scene 2—Lisa anxiously waits for Herman on the river embankment. At last he appears and tells her about the visit by the ghost of the Countess. He raves that nothing matters now—he knows the secret of the three cards and destiny will have its way. Lisa tries to calm him but, completely out of his mind, Herman no longer recognizes her. Roughly pushing her aside, he runs away like a madman. Crazed by anguish, Lisa hurls herself into the river.

Scene 3—The gambling house. Herman is winning steadily with the aid of the secret. The other gamblers withdraw from the game, leaving only Prince Yeletsky who dares to challenge the winner. Herman stakes all he has won on one card, and turns the Queen of Spades instead of an ace. The ghost of the Countess, young and beautiful as she once had been, appears to remind Herman of his date with Destiny. Mad with fear and rage, he takes his own life.

A Director's Note

by MICHAEL HADJIMISHEV

Tchaikovsky had strong and well-defined opinions about the production of his operas. He entrusted his *Onegin* to students, preferring their youthful sincerity to the routine of their elders at the imperial opera houses.

In a letter to K.K. Albrecht, inspector of the Moscow Conservatory, Tchaikovsky did not ask for exceptional voices—he demanded sincere acting.

"I do not need an enormous theater with all its routine trappings and conventions," wrote the composer of *Eugene Onegin*, "with its usual worthless producers (although their staging at times is nonsensically sumptuous)! I do not need metronomes instead of conductors . . ."

Tchaikovsky did want healthy, well-trained young singers, insisting on their capability to act with simplicity.

"The members of the chorus should not be the herd of sheep they are at the imperial theaters. They should be human beings, involved in the opera's action . . ."

"The conductor must not be a machine! He should also not be a musician à la Napravnik, concerned above all with the problems of not having it played in C, when C sharp is called for. I need someone who can really lead an orchestra."

There, in a nutshell, are the basic principles which have brought about the treatment of opera as music theater in our times—the accent in contemporary production usually being placed upon the expressive characterization by singing actors, following not only the composer's intentions but also the sometimes very subjective readings of conductors, stage designers and directors, inspired in most cases by the principles of honest coordinated interpretation.

Tchaikovsky did submit his *Pique Dame* to an imperial opera house—but this was not because he had changed his opinions. He realized that his ideals would not be fulfilled, but he was also well aware of the fact that the highly dramatic music he had written was above the vocal powers of young singers. The emotional intensity and psychological complexity of the

principal characters in *Pique Dame* (Herman, Lisa and the Countess) demanded maturity. Tchaikovsky's letters reveal the meticulous care he had taken with his brother's libretto. The composer would even discuss occasional superfluous consonants which to his mind could mar the musical flow of Pushkin's verses, or Modeste's adaptation of or additions to them.

Peter Ilyitch (Tchaikovsky) had an unusually acute sense of the theater. He demanded and, as a rule, obtained clear-cut, well balanced scenes, pondering and weighing the most minute details, going as far as inserting a song for a dark voice in order to enhance the soprano sonority (as with Lisa's aria which follows Pauline's song in Act I, scene 2). Yet, even in a case like this one, which he mentioned in a letter, he would use the number to build up a dramatically valid mood, preparing a climax.

His extraordinary awareness of the right length of each episode compels us to reconsider certain choral scenes, such as those in the park (Act I) and the *divertimento* in Act II, often thought of as unduly long. One soon discovers, however, that everything the composer conceived in this opera serves its purpose admirably—the freshness of the children's voices in the first scene goes well with the brightness of an early warm day in spring, which is an apt contrast to the gloom of the tragic events and conflicts which are to come.

Respect of the composer's wish for constant dramatic flow can justify an occasional disregard for his stated intentions.

In this production, which avoids cuts, the part of the shepherdess Chloe in the pastorate (one of Tchaikovsky's favorite pastiches in a Mozartean vein) is sung by Lisa, who joins other characters of the opera participating in it.

Thus, it is felt, the little play within the play (permitting Lisa to express fidelity to her lover Herman who is watching) becomes a part of the opera's action.

Bearing in mind the extraordinary inspiration—and deep thought which allowed Tchaikovsky to finish composing

his masterpiece in two short, feverish months—one cannot but feel deeply for the author and his frustration during rehearsals, when some of his brilliant ideas could not be realized.

He was even forced to transpose Herman's *brindisi* in the last scene because the tenor could not sing it as conceived, thus depriving Herman's victorious moment of the excited exaltation so well expressed in the B major original key.

It is apparent that Tchaikovsky, an unusually hypersensitive man, was strongly attracted by Pushkin's uncanny story—the scenes depicting Herman's crazed obsession with the secret of the three cards, those of his dramatic encounters with the old Countess and later on with her ghost—are undoubtedly among the best he ever wrote. Yet once again, it was his eternal involvement in the themes of love and fate which truly fired his inspiration.

"When I got to Herman's death and the final chorus I was suddenly overcome by such compassion for Herman that I began to weep . . ."

These lines in Tchaikovsky's letter to his brother Modeste, written three hours after he had composed the last bars of his opera, are one more proof of his humane pity which is expressed in most of his music.

Further on he continued: "I found that Herman had been not only a pretext for writing this or that music, but a genuine, living and even sympathetic man . . ."

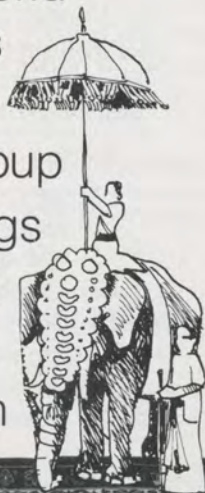
Obviously, in spite of Tchaikovsky's immense admiration for Pushkin, his rendering of the poet's story in operatic form reflected the composer's character.

His Herman is, in a way, a warmer, more human person than Pushkin's. Tchaikovsky saw him as a hypersensitive, excitable but basically normal young man, desperately in love, but too poor to marry his beloved Lisa. Herman's social inferiority (he had risen to officer's rank, not because of noble birth but due to his ability as an engineer) brings about his obsession for gambling—the only way of acquiring the money to achieve his marriage. He becomes crazed after the unexpected death of the Countess, which he has unwittingly brought about. It's basically his ardent love for Lisa which takes him through this "Hoffman-nesque" relationship with the Countess and her secret of the three cards—and the gambling house—to his destruction. The force of his love ruins Lisa's life, for she has responded to him on the same impassioned romantic level.

It is, to my mind, a brave and wise decision of the San Francisco Opera management to stage Tchaikovsky's full length *Pique Dame* in Russian, for the soul of Tchaikovsky's music in any other language is different, not to say wrong. This quest after artistic truth is also the ideal of all who have combined their efforts to give Tchaikovsky's masterpiece a worthy and hopefully an inspired rendering.

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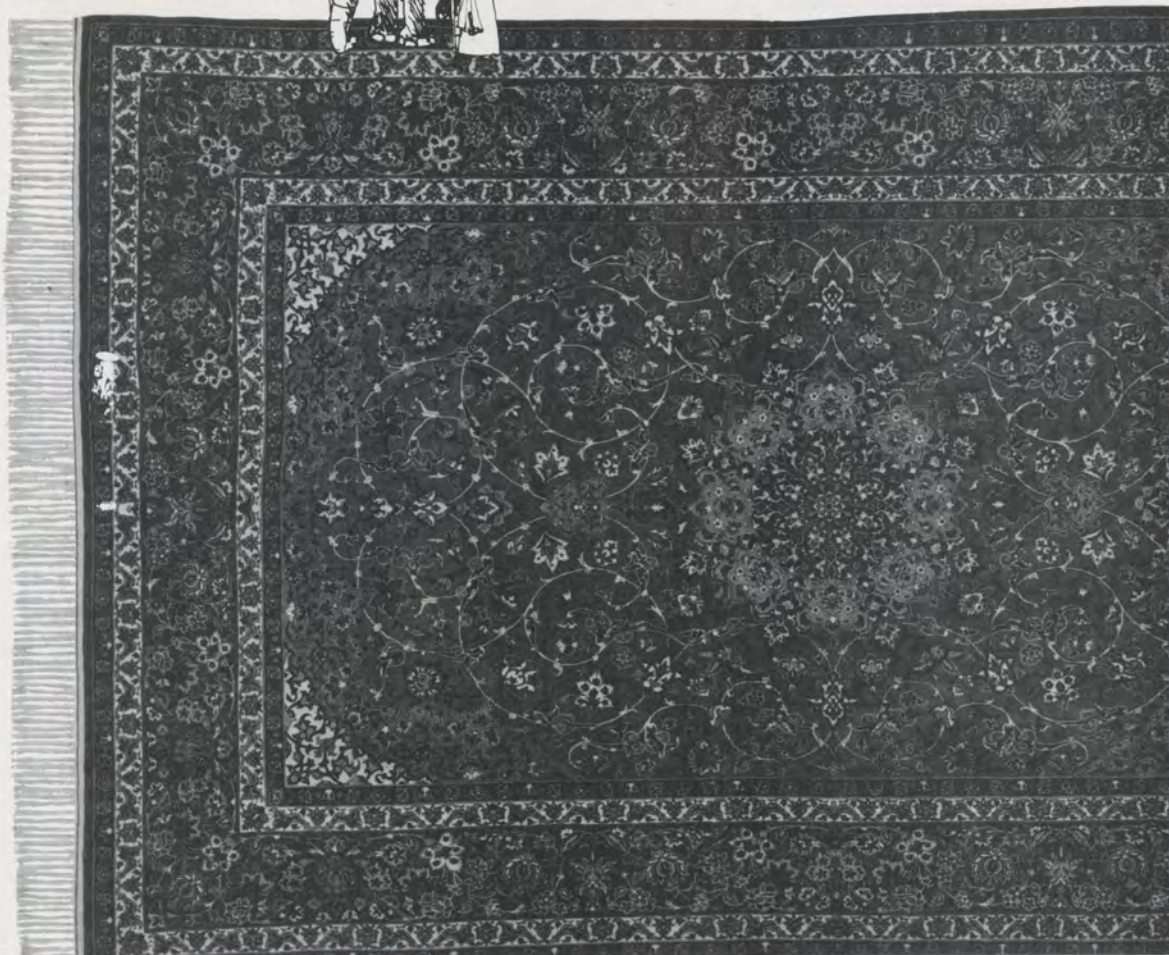


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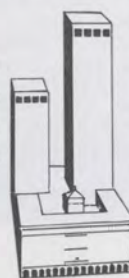
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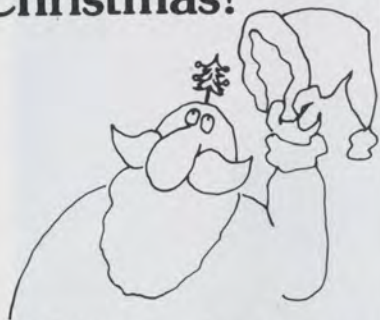
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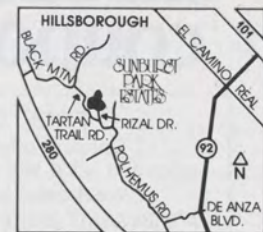
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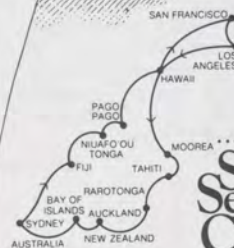
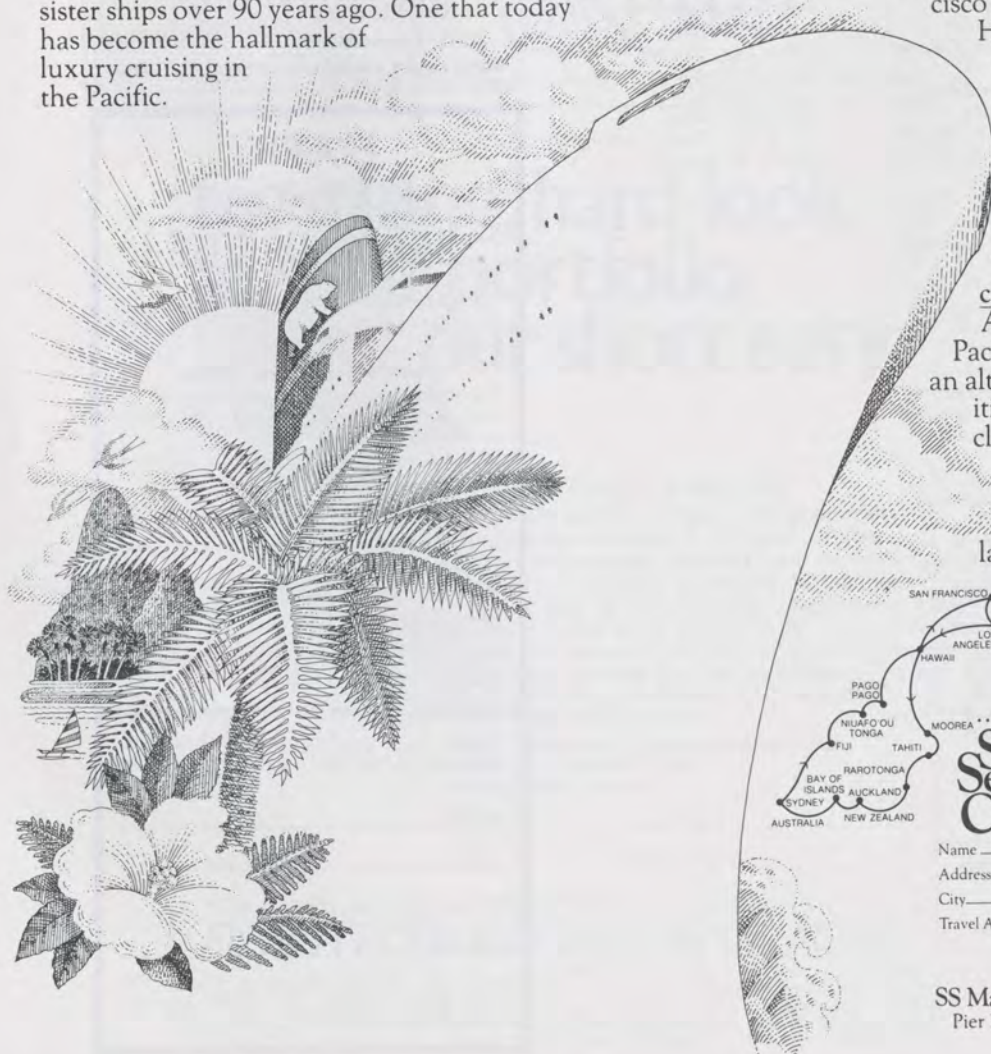
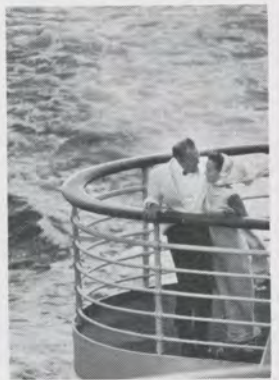
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At all Opera performances, an attendant will be stationed at the taxi entrance of the Opera House, and persons wishing a taxi after the performance are requested to so advise the attendant upon their arrival. Shortly after the start of the performance,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

Opera Museum

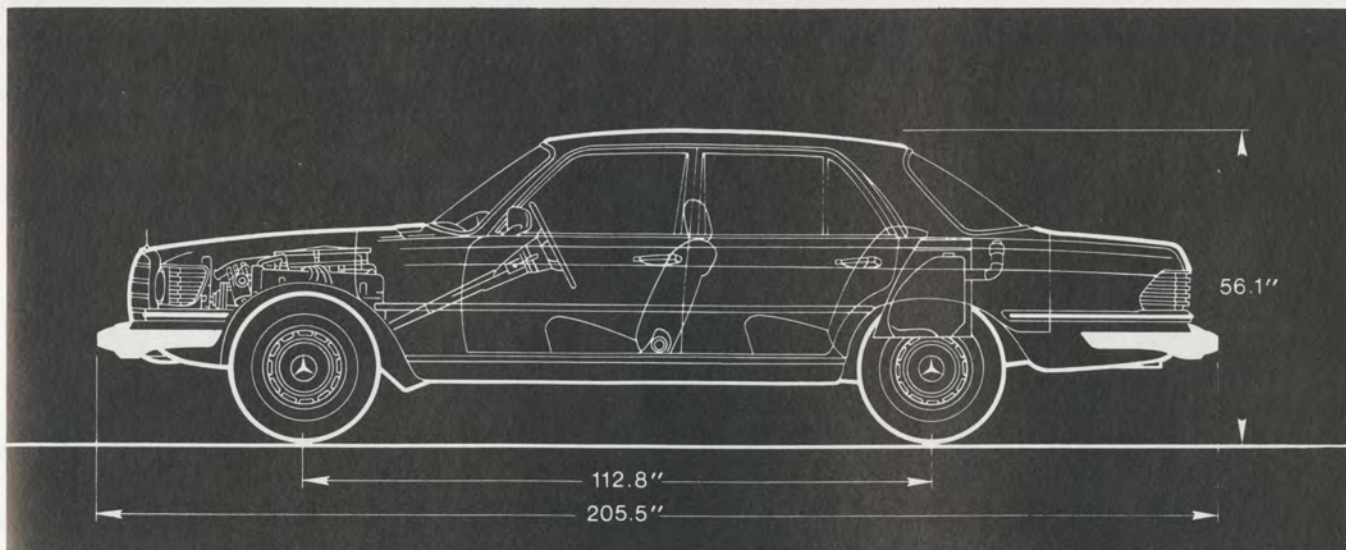
The exhibit in the Opera Museum has a new look this year: instead of presenting memorabilia from past seasons and past productions, the display consists of the work done privately by the many talented and fine artists who comprise the Opera Scenic Shop.

Twenty artists have worked to assemble what they consider their finest achievements in painting, ceramics, sculpture, architectural models and scenic designs.

The exhibit will be changed periodically so that San Francisco Opera audiences will have the widest possible exposure to the work of this most able group. In addition to supplying the materials for the exhibit, the scenic artists have also mounted the entire show.

A special feature in the Opera Museum is a display of dolls created by Mr. Mark Farmer. Mr. Farmer independently designed these miniature representations of key female protagonists in operas included in the San Francisco Opera 1975 repertoire and has generously loaned them to the Museum.

As in past seasons, the Opera Museum is open, free of charge, during all performances in the south foyer, box level



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GALINA VISHNEVSKAYA

Galina Vishnevskaya, recognized as one of the world's great sopranos, makes her San Francisco debut this season as Lisa (Chloe) in *Pique Dame*. The renowned Russian diva was first heard in this country when the Moscow State Symphony played throughout the United States in 1960, and the following season she returned to appear with the Metropolitan Opera in *Aida* and *Madama Butterfly*. Since then, she has performed here in concert with the Moscow Philharmonic and in a series of memorable recitals with her husband, cellist/conductor Mstislav Rostropovich. It was for Galina Vishnevskaya that Benjamin Britten wrote the soprano part in *War Requiem*, a role she has sung and recorded often. As a leading soprano for the Bolshoi Opera, Miss Vishnevskaya scored great successes as Tatiana in *Eugene Onegin*, Leonora in Beethoven's *Fidelio*, and the major soprano roles in Prokofiev's *War and Peace* and Rimsky-Korsakov's *The Snow Maiden* as well as other parts in the standard Russian repertoire. She has been a guest artist at London's Royal Opera House, Covent Garden, and at Milan's La Scala, where she opened the 1964 season in *Turandot*. This year the soprano sang in concert at the Salzburg Festival and with the London Philharmonic, Rostropovich conducting. Following her appearance here, she will sing *Tosca* at the Teatro Massimo in Palermo.



REGINA RESNIK

Regina Resnik, one of the world's most accomplished singing actresses, appears in her eighth season with San Francisco Opera, as the Countess in *Pique Dame*. Among her numerous roles here have been Leonora in *Fidelio* (1946), Guttrune in *Götterdämmerung* (1947), Donna Anna in *Don Giovanni* (1947 and 1948), Amneris in *Aida* (1963), *Carmen* (1964), Azucena in *Il Trovatore* (1964), Klytemnestra in *Elektra* (1966) and Claire Zachanassian in *The Visit of the Old Lady* (1972). Born in New York of Ukrainian parents, Miss Resnik began her operatic career when she was still in her teens. In 1956 she began a second career as a mezzo soprano and was instantly in demand for such roles as Amneris in *Aida*, Laura in *La Gioconda*, Herodias in *Salome*, Marina in *Boris Godunov*, Dame Quickly in *Falstaff*, and Eboli in *Don Carlos*, among many others. Miss Resnik, who has sung in most of the world's major opera houses, made her debut as a producer and director with a production of *Carmen* for Hamburg State Opera in 1971. Following her appearance at San Francisco Opera in *Pique Dame*, she will collaborate with her designer/director husband Arbit Blatas on their own version of the Tchaikovsky work for Vancouver Opera, the couple's seventh major production as a designer-director team. Their past successes have included *Elektra* in Venice and Lisbon and last season's Warsaw premiere of *Falstaff*, in addition to *Salome* in Lisbon.



ANITA TERZIAN



DONNA PETERSEN

Anita Terzian, who appears for the first time on an American opera stage as Pauline (Daphnis) in San Francisco Opera's *Pique Dame*, is a graduate of the Juilliard School of Music, where she studied on a full scholarship. In 1971 she was the top prize winner from a field of 60 contestants in the International Voice Competition in Munich, and the following year she was a guest artist with the Israel Chamber Ensemble, performing the role of Sextus in *La Clemenza di Tito*. She recently made her European operatic debut as Rosina in *The Barber of Seville* in Brussels followed by her Amsterdam debut as Senaide in Rossini's *Mosè*. Miss Terzian was subsequently invited to return to Amsterdam to do the role of Musetta in Leoncavallo's *La Bohème*. Engagements for the past season have included operatic appearances in Paris (*The Barber of Seville* and *La Bohème* by Leoncavallo), Nantes (Prince Igor) and Strasbourg (*Carmen*, *L'Incoronazione di Poppea* and *Prince Orlovsky*). A distinguished recitalist, Miss Terzian has performed in New York at Town Hall and Carnegie Recital Hall as well as in other cities in the United States.

Donna Petersen, now in her 14th season with San Francisco Opera, appears in three operas this fall: the second set of *Il Trovatore* (Inez), *Der Fliegende Holländer* (Mary) and *Pique Dame* (The Governess). Among her past roles for the International Fall Season are Mother Goose in *The Rake's Progress* (1970), Filipjevna in *Eugene Onegin* (1971), Marcellina in *Le Nozze di Figaro* (1972) and Mrs. Sedley in *Peter Grimes* (1973). The mezzo soprano has also performed extensively with Western Opera Theater and with Spring Opera Theater, where she was last heard as Melide in the company's 1974 production of Cavalli's *L'Ormindo*. She has made frequent appearances as a guest soloist with West Coast symphony orchestras, including the San Francisco, Oakland, and Honolulu Symphonies, and the Los Angeles Philharmonic. In addition, Miss Petersen has been heard with San Diego Opera and the Guild Opera of Los Angeles.

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PAMELA SOUTH

Pamela South, a 1975 member of Western Opera Theater, appeared in that company's productions of *The Tales of Hoffmann* (Antonia and Giulietta), *La Traviata* (Flora) and the special Street Opera and Sigmund Stern Grove performances of *Don Giovanni* (Zerlina). In the summer of 1974 she sang the role of Pamina in the Merola Opera Program's production of *The Magic Flute* at the Paul Masson Mountain Winery. A native of Idaho and a graduate of the University of Montana, the young soprano toured Europe in 1969 with the *Jubileers*, a USO singing group. In 1973 she was a winner of the Seattle Opera Auditions and the San Francisco and Metropolitan Opera Regional Auditions. Miss South made her debut with Seattle Opera singing the role of Countess Ceprano in the 1973 production of *Rigoletto*. In the fall of that year she joined the original company of *What Is This Thing Called Opera?*, a touring group sponsored by the Cultural Enrichment Program of Seattle. Miss South makes her debut with San Francisco Opera this season singing the roles of Giannetta in *L'Elisir d'Amore*, Mascha in *Pique Dame*, the first Lover in *Il Tabarro*, Nella in *Gianni Schicchi* and Papagena in *The Magic Flute*. The soprano is a recipient of a Martha Baird Rockefeller Grant.



PETER GOUGALOFF

Peter Gougaloff, a famed Bulgarian tenor who makes his American operatic debut as Herman in *Pique Dame*, has had dual interests in both music and sports since his youth in Velinograd. A lecturer at the University of Sofia from 1953 to 1960, Gougaloff was actively engaged in sports there and won the title of "Master of Sports" in a modern-day pentathlon competition in 1955. In that year his vocal talents were discovered by an old school friend, bass Nikolai Ghiaurov, and he began voice training in Sofia. In 1959 Gougaloff took second place, winning a silver medal, in the International Vocal Competition in Vienna. The following year he was engaged as a permanent member of the Deutsche Oper in West Berlin and, with that house as a base of operations, he has appeared in all the major houses of Germany and Europe. With a repertory encompassing more than 40 Italian, Slavic and German roles, Gougaloff has been acclaimed throughout Europe for his frequent concert appearances as well as for numerous recordings of the international repertoire. In 1969 the tenor's countrymen officially recognized his vocal achievement by bestowing upon him the honorary title of Kammersänger.



ALLAN MONK

Allan Monk, a Canadian baritone now in his seventh season with San Francisco Opera, sings three roles with the company this season: Count Tomsky in *Pique Dame*, Paolo Albiani in *Simon Boccanegra* and the Speaker in *The Magic Flute*. His numerous portrayals here have included the Second Priest in *The Magic Flute* (1967 and 1969), Leopold in *Der Rosenkavalier* (1967), Fiorello in *Il Barbiere di Siviglia* (1968 and 1969), Masetto in *Don Giovanni* (1968), Belcore in *L'Elisir d'Amore* (1969), Escamillo in *Carmen* (1970), Lescaut in *Manon* (1971), and The Teacher in *The Visit of the Old Lady* (1972). With Spring Opera Theater, Monk has received critical acclaim for his interpretations of Count Monterone in *Rigoletto* (1971) and Zurga in *The Pearl Fishers* (1975). For the past five seasons, he has performed with the National Arts Center in Ottawa, singing the Count in *The Marriage of Figaro*, Guglielmo in *Così fan tutte* and Don Giovanni, among other roles. Born in British Columbia and now a resident of Calgary, Alberta, Monk entered the San Francisco Opera Auditions in 1966 and subsequently participated in the Merola Opera Program. The baritone was a member of the original 1967 company of Western Opera Theater, San Francisco Opera's touring and educational subsidiary. A veteran of numerous musical comedies, he is also active in oratorio and broadcast recitals.



RYAN EDWARDS

Ryan Edwards, a baritone from Texas, studied on a three-year scholarship to the Opera Center of the Juilliard School of Music, then made debuts at the Hollywood Bowl, New York City Opera, St. Paul Opera and Fort Worth Opera. He subsequently appeared as Figaro in *The Barber of Seville* at the Gran Teatro del Liceo in Barcelona, at Nice Opera in performances of Donizetti's *Caterina Cornaro* with Montserrat Caballé, and in the London production of Bellini's *I Puritani* at Royal Festival Hall with the London Opera Society. He was engaged in London for the next two seasons for leading roles in both *Attila* and *Macbeth*. Among the other companies with which he has appeared are Milwaukee's Florentine Opera, Connecticut Opera, Providence Opera, the Ambler Festival in Pennsylvania, and Charlotte Opera. During the inaugural weeks of the Kennedy Center in Washington, D.C., the baritone sang with Beverly Sills in Handel's *Ariodante*. Earlier, he was heard with the New York Philharmonic under Leonard Bernstein, the Boston Symphony under Erich Leinsdorf, and the Los Angeles Philharmonic under Zubin Mehta. He sang Athanael in *Thais* this year at the Baltimore Lyric Theater. Edwards is making his San Francisco Opera debut as Prince Yeletsy in *Pique Dame*.

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WILLIAM DANSBY

William Dansby, a 1975 member of Western Opera Theater, was heard in that company's productions of *The Barber of Seville* (Basilio) and *The Tales of Hoffmann* (Dr. Miracle). A native of Texas, Dansby performed last fall with the Eastern Opera Theater where he sang in *La Bohème* as well as in the New York premiere of *Postcard from Morocco*. The baritone also played the role of Banquo in the New York Lyric Opera's 1974 production of Verdi's *Macbeth*. In November he sang the title role of *Boris Godunov* in student performances with the Michigan Opera Theater of Detroit. A graduate of Southwestern University, Dansby received a masters degree in voice from North Texas State University. His subsequent experience included summer and winter stock at the Houston Music Theater and a year-long tour with a choral group called *The Mid-America Chorale*. After moving to New York in 1968, Dansby performed with a number of opera companies in the area, including the Bel Canto Opera, Young Artists Opera, Long Island Opera and Princeton Opera Association. Since then he has interpreted major roles with both Minnesota Opera and Santa Fe Opera. This season he makes his San Francisco Opera debut appearing as Sourin in *Pique Dame*, and follows with the bailiff in *Werther*, Il Maestro di Casa in *Andrea Chenier* and Spinelloccio in *Gianni Schicchi*.



GARY BURGESS

Gary Burgess, appearing this season with San Francisco Opera in *Il Trovatore*, *L'Incoronazione di Poppea*, *Norma*, *Pique Dame*, and *The Magic Flute*, received his musical training at Indiana University, the Curtis Institute of Music in Philadelphia, the Juilliard School of Music, and the Academy of St. Cecilia in Rome. He has sung with many America opera companies, including the Metropolitan Opera Studio, the Metropolitan Opera at the Forum, Kentucky Opera Association, Philadelphia Lyric Opera, Wilmington Opera Association, Harford Opera (Baltimore) and Central City (Colorado) Opera. In 1973 Burgess opened the National Council for the Arts in Aspen, portraying Rinuccio in *Gianni Schicchi*. He also opened the Grand Teton National Music Festival that year, singing Britten's *Les Illuminations* with the Festival Orchestra. During the 1973-1974 season Burgess made his European debut with the Greek National Opera in Athens as Bacchus in *Ariadne auf Naxos*; he returned there last spring to sing Tom Rakewell in *The Rake's Progress*. Other engagements this year have included Strauss' *Daphne* in New York with the Little Orchestra Society and *The Tales of Hoffmann* in Philadelphia. The young tenor was heard at San Francisco Opera in *Boris Godunov*, *Elektra*, *Peter Grimes*, *La Traviata*, *Don Carlo* and *La Bohème* in the 1973 season, and in *Otello*, *Esclarmonde*, *Salome* and *Par-sifal* in 1974.

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JOHN DUYKERS

John Duykers, who was a soloist in the ensemble of Spring Opera Theater's 1975 West Coast premiere of Britten's *Death in Venice*, made his debut with San Francisco Opera in 1972, singing Normanno in *Lucia di Lammermoor* and Ill's Son in *The Visit of the Old Lady*. A 1968 graduate of the Merola Opera Program, he has appeared in over 75 opera productions in the past ten years. Duykers has performed on opera stages in Santa Fe, Seattle, Vancouver, Edmonton, Geneva, Frankfurt and New York. In addition, he has sung with the Oakland Symphony, the University of California Orchestra, the Carmel Bach Festival, Western Opera Theater, the Inverness Festival, the New Music Ensemble (San Francisco Conservatory), the Modesto Symphony Orchestra, and the Mills College Performing Group. Touring extensively as a recitalist, the tenor has performed with the Banff Opera Festival (Alberta, Canada) and in Alaska for the world premiere of *Toyon of Alaska* in 1967. The new Port Costa Players, a Bay Area performing arts company, was founded by Duykers, and he has directed and performed in operas there. This season with San Francisco Opera he appears as The Messenger in *Il Trovatore*, Lucano in *L'Incoronazione di Poppea*, Tchaplitsky in *Pique Dame*, the Captain of the Guard in *Simon Boccanegra* and Gherardo in *Gianni Schicchi*.



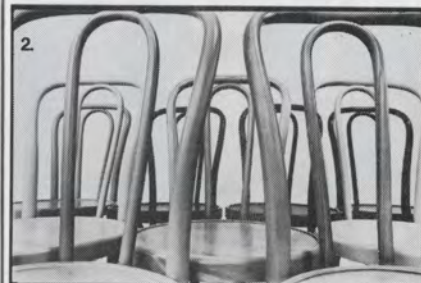
JOSEPH FRANK

Joseph Frank is familiar to San Francisco Opera audiences for his performances last season in *Salome*, *Madama Butterfly*, *Manon Lescaut*, *Luisa Miller* and *The Daughter of the Regiment*. After appearing in South Africa as Almaviva in *The Barber of Seville*, the young tenor returned to San Francisco where he received critical praise for his portrayal of Pedrillo in Spring Opera Theater's 1975 production of Mozart's *The Abduction from the Seraglio*. Frank has been a featured soloist with the Central City (Colorado) Opera Company and a member of the opera department of the Curtis Institute of Music in Philadelphia, where he performed in *Madama Butterfly*, *Ariadne auf Naxos*, *The Rake's Progress* and *La Traviata*, among other works. In 1973 he made his New York debut in *Three Church Parables* (*Curling River*, *The Burning Fiery Furnace*, and *The Prodigal Son*) by Benjamin Britten, under the direction of Nathaniel Merrill for the Concert Artists Guild. Frank has performed with the Marlboro (Vermont) Music Festival for the past two summers. This season with San Francisco Opera he sings the roles of Valletto in *L'Incoronazione di Poppea*, the Master of Ceremonies in *Pique Dame*, *Incredibile* in *Andrea Chenier*, the Song Vendor in *Il Tabarro* and Monostatos in *The Magic Flute*.

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JAMES COURTNEY

James Courtney made his debut at San Francisco Opera last season with roles in *The Daughter of the Regiment*, *Otello*, and *Manon Lescaut*. A 1974 member of the Merola Opera Program, the young bass appeared in the Program's productions of *Il Barbiere di Siviglia* at Sigmund Stern Grove and *The Magic Flute* at Paul Masson Mountain Winery. Courtney is a graduate of San Jose State College and holds a master of music degree from the Eastman School of Music in Rochester, New York, where he is currently studying for a doctoral degree. This summer he was a member of the Wolf Trap Company in Vienna, Virginia, appearing in *Albert Herring* (Superintendent Budd), *The Tender Land* (Grandpa Moss), and *The Crucible* (Reverend Hale). Also during 1975 he was heard as Colline in Tucson Opera's production of *La Bohème* and as a soloist in the City Center Joffrey Ballet's production of *Pulcinella* with the San Francisco Symphony. The previous year he appeared as Sarastro in *The Magic Flute* and Don Magnifico in *La Cenerentola* with the Opera Theater of Syracuse. A 1974 finalist in the San Francisco Opera Auditions, Courtney is a 1975 recipient of the Metropolitan Opera's San Francisco Regional Study Award. In San Francisco Opera's 1975 season he portrays Narumoff in *Pique Dame*, Pietro in *Simon Boccanegra*, Fouquier-Tinville in *Andrea Chenier*, Pinellino in *Gianni Schicchi* and the Second Priest in *The Magic Flute*.



MICHAEL HADJIMISHEV

Michael Hadjimishev, senior producer at the National Opera of Sofia, Bulgaria, makes his directorial bow before American audiences with *Pique Dame*. After studying voice in Paris at the Schola Cantorum, attending drama school in Sofia and performing as a lieder recitalist (1941-47), Hadjimishev staged his first opera in 1948 at the Sofia Opera. Since 1938 he has also been known in his country for his musicological activities and as a translator of over 30 operas and 10 major oratorios into Bulgarian. Among his numerous successes in Sofia have been productions of *Macbeth* (1974), *L'Elisir d'Amore* (1973), *Don Carlo* (1973), *Un Ballo in Maschera* (1965), *Cavalleria Rusticana* (1968), *Lucia di Lammermoor* (1964), *Norma* (1972), *Lohengrin* (1967), *Peter Grimes* (1965) and *War and Peace* (1961). Outside of Bulgaria he has received critical acclaim for his interpretations of *Eugene Onegin* (1968 and 1970), *Macbeth* (1972) and *Pique Dame* (1971) at the Glyndebourne Festival, *Don Pasquale* (1963) and *L'Amico Fritz* (1961) at the Wexford Festival, *The Rape of Lucretia* (1972) and *The Cunning Little Vixen* (1960) in Brussels, among many other productions. Hadjimishev was born in Bucharest.



WOLFRAM SKALICKI

Wolfram Skalicki, a stage designer of international repute, has been associated with San Francisco Opera since 1962. Among his numerous credits with the company are *The Rake's Progress*, *Parsifal*, *Il Trovatore*, *Fidelio*, *Pelléas et Mélisande*, *Les Troyens*, *Tannhäuser*, *Christopher Columbus*, *Royal Palace*, *Pique Dame*, and *Andrea Chenier*, a new production for San Francisco Opera's 1975 season. A native of Vienna, Skalicki began his designing career when he was still a student, creating sets and costumes for a production of *Così fan tutte* at the Vienna Academy of Music. Upon graduating from the University of Vienna he became associated in a design capacity with the Wiener Burgtheater. Since that time he has been in constant demand by the major opera houses of the world, working in collaboration with his wife, costume designer Amrei Skalicki. The Skalickis' recent efforts have included productions of *Macbeth* and *Elektra* in Essen, *Nabucco* and *Il Trovatore* in Dortmund, *Idomeneo* in Geneva, *Götterdämmerung* in Marseilles, *The Tales of Hoffmann* and *Bluebeard's Castle* in Teheran, and *Lucia di Lammermoor*, *Macbeth*, Rossini's *Moïse*, *Il Tabarro*, *Gianni Schicchi* and *Maria Stuarda* in Graz. Skalicki is a professor at the University of Graz, where he teaches scenic design.



DANIEL LORDON

Daniel Lordon, a 29-year-old dancer who choreographed the widely-praised comic ballet sequence in Spring Theater's 1975 production *Viva La Mamma*, makes his choreographic debut with San Francisco Opera this season. As ballet director and resident choreographer for the company he is staging the dance segments of five productions: *L'Elisir d'Amore*, *Pique Dame*, *Werther*, *Andrea Chenier* and *The Magic Flute*. A member of the San Francisco Opera Ballet for the past five years, Lordon performed the mime role of the Dance Master in the company's 1974 production of *The Daughter of the Regiment*. He also danced solo roles in San Francisco Opera's *L'Africaine* (1972) and *La Favorita* (1973) and appeared in Spring Opera Theater's 1973 production of *The Grand Duchess of Gerolstein*. He provided choreography assistance and also danced in the 1974 production of the Offenbach opera. In addition, Lordon has performed with San Francisco Ballet, Ballet Celeste, San Francisco Dance Theatre, Dance Spectrum, Oakland Ballet and Santa Fe Opera Ballet.



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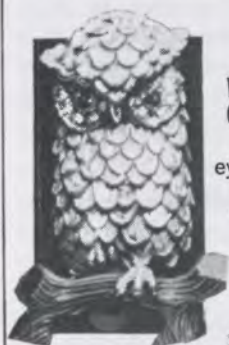
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MSTISLAV ROSTROPOVICH

Mstislav Rostropovich, one of the foremost cellists and conductors of our day, makes his long-awaited American operatic conducting debut at San Francisco Opera in *Pique Dame*. During the 1974-75 season, Rostropovich appeared as a cellist with the leading orchestras of this country, including the New York Philharmonic, the Cleveland Orchestra, the National Symphony, the Los Angeles Philharmonic, the Minneapolis Symphony, the San Francisco Symphony and the St. Louis Symphony; he also performed in solo recitals and in concert as a pianist with his wife, the celebrated soprano Galina Vishnevskaya. The son and grandson of distinguished cellists, he began studying the piano at four with his mother and shortly thereafter the cello with his father. He continued under his father's tutelage at the Children's Music School in Moscow before continuing on to the Moscow Conservatory. Rostropovich made his debut as composer, cellist and pianist in 1942; later he joined Sviatoslav Richter in a Sonata Ensemble and formed a trio with Leonid Kogan and Emil Gilels. In 1967 he made musical history when he performed almost the entire library for cello and orchestra, 34 works by 24 composers, in a two and one-half week period at Carnegie Hall. Following his appearance here, the maestro will conduct *Tosca* (with Vishnevskaya) in Palermo. He has been engaged as the music director and principal conductor of the National Symphony Orchestra for the 1977-78 season.

Pique Dame—continued from p. 23

ample, all the members of the group except Cui were full of praise for his *Second Symphony* because of its use of folksong. But, as John Warrack has pointed out, the *Kuchka* viewed folksong as an essential, obligatory element of Russian music whereas Tchaikovsky regarded folksong more as something to be drawn upon for what he felt was an inexplicable beauty rather than as a generative force in his music. Not believing in achieving a national art by massive injections of folksong, he nonetheless retained all his life a strong feeling for his origins. He wrote Nedezhda von Meck,

"As regards the Russian elements in my works, I assure you that I often set about matters with the full intention of somehow or other working into a composition a folksong that I like. . . This is because I grew up in the backwoods, from earliest childhood saturated with Russian folk music, because I passionately love their Russian element in all its manifestations, because, in a word, I am Russian in the fullest sense of the word."

However, after *Onegin*, Gerald Abraham has noted that the Russian flavor in Tchaikovsky's music suddenly becomes much fainter and, for a time, the composer turns abruptly away from Russian subjects. His next opera, *The Maid of Orleans*, based on Zhukovsky's translation of Schiller's *Jungfrau von Orleans* and first given at the Maryinsky in 1882, was a failure. Later, Tchaikovsky recognized the reason:

"In general I avoid foreign subjects, since I know and embrace only the Russian man, the Russian girl or woman. Medieval dukes and knights and ladies captivate my imagination, but not my heart, and where the heart is not touched—there can't be any music."

Tchaikovsky did return to Russian themes for his next two operas: *Mazeppa* (Bolshoi, 1884), based on Pushkin's *Poltava* with a libretto by Burenin; and *The Sorceress* (Marinsky, 1887), based on the play and libretto by Shpazhinsky. But he found himself

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Pique Dame—continued from p. 66



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again dealing with characters in fifteenth century France when he accepted a commission to write the one act opera, *Iolanthe*, in 1891, and again the foreign subject failed to inspire him. Despite its Russian theme, Tchaikovsky was dissatisfied with his work on *Mazeppa*, he complained to Nadezhda von Meck that everything he wrote seemed "routine and *remplissage*." *The Sorceress* is basically a melodrama which suffers from an overcrowded libretto lacking opportunities for lyricism. None of these three operas is entirely successful and they are rarely performed in the West although *Mazeppa* did receive an American premiere in Boston in 1922. After the failure of *The Sorceress*, Tchaikovsky was eager to redeem himself with another opera. His brother, Modeste, himself a dramatist and playwright, had prepared a libretto for *The Queen of Spades* and wanted Pyotr to compose the music for it. Tchaikovsky initially rejected the idea, however, writing his brother as follows:

"After the failure of *The Sorceress* I wanted revenge. . . . Now that is all over. First of all, during the coming summer I shall positively compose a symphony. Secondly, I shall write an opera only when I come upon a subject that really stirs me deeply. The Queen of Spades does not move me, and I could only write a fair to middling opera on this subject."

Tchaikovsky composed his *Fifth Symphony* in the summer of 1888 and the ballet *Sleeping Beauty* early in the following year. Then in the winter of 1890 Vsevolozhsky, the influential and persuasive Director of the Imperial Theatres, again approached Tchaikovsky concerning an opera on *The Queen of Spades*. This time the composer agreed to undertake the project and immediately set off for Italy to begin work. As he composed, he modified and reshaped Modeste's libretto, sometimes rewriting a whole scene. He constantly pressed for cuts. "You've done the libretto very well," he wrote his brother, "but there's one

continued on p. 70

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Pique Dame—continued from p. 68


thing wrong—*too many words*. Please be as short and laconic as possible." As he worked, Tchaikovsky became more and more enthusiastic about the project.

Tchaikovsky completed *The Queen of Spades* in June, 1890, and it was duly produced at the Maryinsky Theatre in St. Petersburg on December 19 of the same year. The opera was enthusiastically received by the public and early the following year, it was given again in Kiev and later in Moscow. *The Queen of Spades* has now taken its place alongside *Eugene Onegin* in the operatic repertoire as one of Tchaikovsky's two most popular operas.

In January, 1891, shortly after the premiere of *The Queen of Spades*, Tchaikovsky in a letter to Taneev writes what amounts to a summing-up of his aims as a stage composer:

"I admit there is even Kuchkism in my operatic writings; probably also Italian music, which I passionately loved in childhood, and Glinka whom I adored in my youth, have strongly influenced me—to say nothing of Mozart. . . . It may be that one or another of these forces has predominated over the rest and I have fallen into imitations—but however that may be, it has all come about of its own accord, and if I am confident of anything it is that in my writings I have shown myself as God created me and as I have been formed by education, circumstances and the nature of the age and land in which I live and work. I have never been untrue to myself. But how I am—whether good or bad—let others judge." ■

Mr. Snyder is Professor of Music at California State College, Sonoma, and has visited the Soviet Union four times since 1972 conducting Study Tours in the Arts for UC Extension.



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- Fri., Oct. 24 **Pique Dame**
- Fri., Oct. 31 **Norma**
- Fri., Nov. 7 **Werther**
- Fri., Nov. 14 **Simon Boccanegra**
- Fri., Nov. 21 **Andrea Chenier**
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22

23 8 PM (A,C)
 DER FLIEGENDE HOLLÄNDER

29

30 8 PM (B)
 IL TROVATORE

October

6

7 8 PM (A,B)
 L'ELISIR D'AMORE

13

14 8 PM (A,C)
 NORMA

20

21 8 PM (A,B)
 PIQUE DAME

27

28 8 PM (A,C)
 WERTHER

November

3

4 8 PM (A,C)
 SIMON BOCCANEGRA

10

11 8 PM (A,B)
 ANDREA CHENIER

17

18 8 PM (A,B)
 IL TABARRO/
 GIANNI SCHICCHI

24

25 8 PM (A,C)
 THE MAGIC FLUTE

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
		12 8 PM (A) Opening Night IL TROVATORE	13 8 PM (J,K) L'INCORONAZIONE DI POPPEA	14
17 8 PM (D,E) IL TROVATORE	18	19 8 PM (G,H) L'INCORONAZIONE DI POPPEA	20 8 PM (J,L) DER FLIEGENDE HOLLÄNDER	21 2 PM (M,O) IL TROVATORE
24 8 PM (D,F) L'INCORONAZIONE DI POPPEA	25	26 8 PM (G,I) DER FLIEGENDE HOLLÄNDER	27 8 PM (J,K) IL TROVATORE	28 2 PM (M,N) L'INCORONAZIONE DI POPPEA
1 8 PM (D,E) DER FLIEGENDE HOLLÄNDER	2	3 8 PM (G,H) IL TROVATORE	4 8 PM (J,L) L'ELISIR D'AMORE	5 2 PM (M,N) DER FLIEGENDE HOLLÄNDER
8	9	10 8 PM (D,E) L'ELISIR D'AMORE	11 8 PM (J,K) NORMA	12 2 PM (M,O) L'ELISIR D'AMORE
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22 8 PM (D,F) NORMA	23	24 8 PM (G,I) PIQUE DAME	25 1:30 PM (X) NORMA 8 PM (J,K) WERTHER	26 2 PM (M,N) PIQUE DAME
29 8 PM (D,F) SIMON BOCCANEGRA	30	31 8 PM (G,H) NORMA	1 1:30 PM (X) PIQUE DAME 8 PM (J,K) SIMON BOCCANEGRA	2 2 PM (M,N) WERTHER
5 8 PM (D,F) ANDREA CHENIER	6	7 8 PM (G,H) WERTHER	8 8 PM (J,L) ANDREA CHENIER	9 2 PM (M,N) SIMON BOCCANEGRA
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The Chorus is presently conducted by Dr. William Ballard, previously choral director and professor of choral literature at Northwestern University. Dr. Ballard holds a masters degree in music from Chicago Musical College and the Doctor of Philosophy degree in music from Northwestern University. Currently, Dr. Ballard is devoting all his energies to training the Chorus and to developing and extending its programs. Recently, with six other adults as chaperones, he directed the 38 boys from the Chorus who were on a concert tour of Romania in the singing of American folk songs and Negro spirituals in addition to the music of European composers.

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which auditions for new members three times a year. The next audition will be November 1 at Calvary Presbyterian Church, starting at 9 a.m. Boys with good, unchanged voices are invited to attend.

Those chosen by a panel of musical authorities and Chorus boys who are officers, begin in the training division with two rehearsals per week. As their ability increases and their voices are trained they advance to the intermediate group and finally to the concert group. There are usually about 100 Chorus members with about 40 in the concert group.

Yearly tuition for Chorus members—including a four-week summer camp—is \$500 with many scholarships provided. One of the most anxiously awaited times is the month-long music camp held each year where the boys sight-read music, rehearse and study theory each morning and play in the wooded setting in the afternoons.

To make it possible for more and more deserving boys to be part of this unusual cultural experience, a program is now underway to broaden the base of community support. For this San Franciscans are being asked to lend their financial support so that one of

continued on p. 76



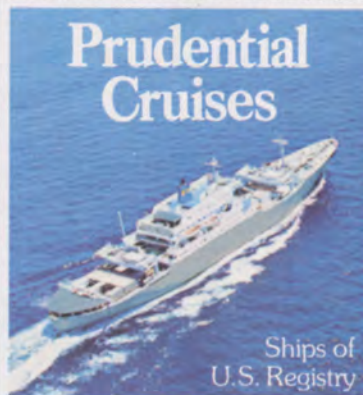
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Boys Chorus—continued from p. 75

our city's finest cultural achievements can be expanded and receive broader exposure throughout the country.

The San Francisco Opera's general director, Kurt Herbert Adler, recently asked the community of opera lovers and musical organizations throughout the Bay Area to help finance the continuation and expansion of the program through their support of the Art Auction and Treasure Hunter's Fair which was a benefit for the Chorus. Adler joined the September fund raising event as honorary chairman. The event, which featured the auctioning off of thousands of dollars worth of paintings and drawings by Bay Area artists plus a fabulous assortment of prizes, helped raise for the Chorus some of the money needed to enable the offering of 50 scholarships this year.

Those who wish to contribute to the San Francisco Boys Chorus may do so by sending their checks to 333 Franklin St., San Francisco, Ca. 94102.

Those who want to hear the San Francisco Boys Chorus are invited to attend their December 7 concert when the San Francisco University High School and the St. Ignatius Chorus join the San Francisco Boys Chorus in the Bay Area premiere of Randall Thompson's Yuletide drama, *The Nativity According to St. Luke*, which will be performed at St. Ignatius Church.

On December 14 the San Francisco Boys Chorus presents its annual Old English Christmas Feast at the Mark Hopkins Hotel. As each of the courses of traditional Yuletide specialties is served, the Chorus sings old English and other appropriate carols and songs.

The Chorus will also perform on December 17 when they appear with the San Francisco Symphony Orchestra in *Hodie* by Vaughan Williams.

The Concert Group of the San Francisco Boys Chorus is available for concert bookings and for tours by arrangement. In addition to the public programs, educational lecture demonstrations (featuring audience participation) are offered for school groups. Performance fees charged, along with tuitions and generous community support, help to defray the cost of the Chorus' high quality music training. ■



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We built this Toronado Brougham for Bob Boyer, who likes knowing front wheel drive is there, even when he doesn't need it.

1976 TORONADO

Oldsmobile

Can we build one for you?

Bob likes the way front wheel drive pulls him around corners and along straightaways, rather than pushing. And he likes its traction on wet, slippery roads.

But front wheel drive is more than just a foul-weather friend. It's a symbol of the innovative engineering Oldsmobile has built into every Toronado—engineering that makes it a good feeling to have Toronado around you.

Of course, Bob likes Toronado's distinctive styling. And the sumptuous Brougham interior. But he really expected people to comment on Toronado's engineering.

Instead, he hears things like, "Helen, are you ready for this? It's as classy inside as outside."

You have to get used to that sort of thing when you drive one of the world's most beautifully designed personal luxury cars. Bob will get used to it. You could too.



Why is Tareyton better?

Charcoal is why. Charcoal filtration is used to freshen air, to make water and other beverages taste better. It does something for cigarette smoke, too.

TAREYTON has two filters—a white tip on the outside, activated charcoal on the inside. Like other filters they reduce tar and nicotine. But the charcoal does more.

It balances, smooths—gives you a taste no plain white filter can match.



"That's why us Tareyton smokers would rather fight than switch."



King Size: 20 mg. "tar", 1.3 mg. nicotine;
100 mm: 19 mg. "tar", 1.3 mg. nicotine;
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