

Il Barbiere di Siviglia (The Barber of Seville)

1976

Friday, November 12, 1976 8:00 PM (Broadcast)
Wednesday, November 17, 1976 8:00 PM
Saturday, November 20, 1976 8:00 PM
Tuesday, November 23, 1976 8:00 PM
Thursday, November 25, 1976 8:00 PM
Sunday, November 28, 1976 2:00 PM

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Il Barbiere di Siviglia

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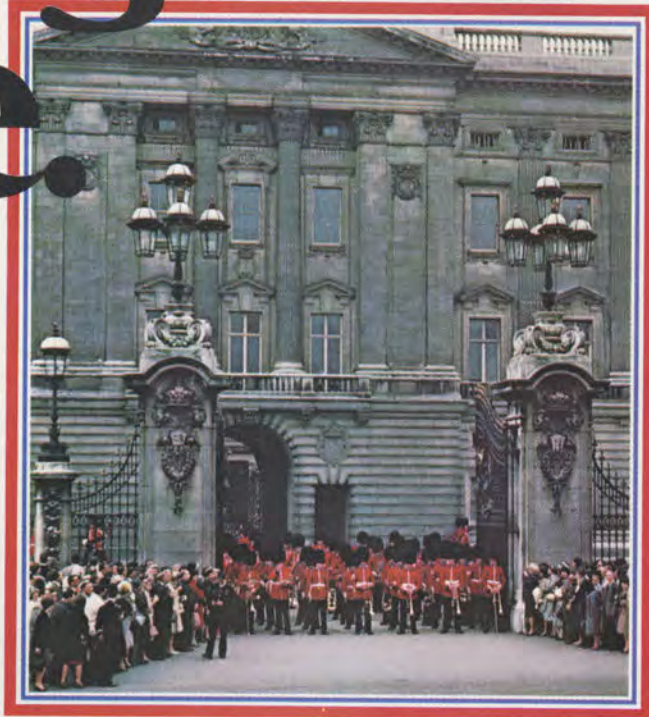


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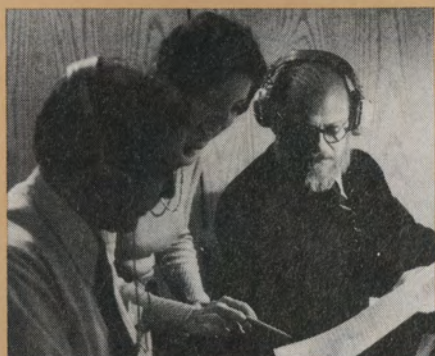
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Il Barbiere di Siviglia

SAN FRANCISCO OPERA MAGAZINE 1976



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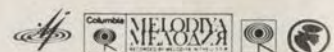


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Welcome to San Francisco Opera's 1976 season.

As you wait for the curtain to rise, we would like to point out to you several improvements: many seats have been reupholstered, a new floor covers a large part of the stage, and all our productions will benefit from a new and sophisticated light board. The foregoing is a clear indication that physical restoration and updating of the Opera House has begun. Furthermore, the Opera has concluded its part in the planning of the new Performing Arts Center. Provided that the financial means can be found and the proper decisions made, we dare to hope that construction of the backstage addition to the opera house may start in the very near future.

For the first time, we are using the pit extension, an original feature of our building; you will now hear operas performed with their original orchestration.

Our 54th season will be remembered for many notable events; preeminent among them will be a meeting in early November of the International Association of Opera Directors. Many of my distinguished colleagues, representing the leading opera houses of the world, will meet in our city to attend the world premiere of *Angle of Repose*; they will be joined by representatives of OPERA America, our own country's association of opera managers, and by heads of the National Endowment for the Arts and the National Opera Institute.

The hundreds who perform on stage, backstage, in the pit, in the offices, opera professionals from many nations are ready to give the best of their talent to our '76 season. Let me thank them warmly for their sincere dedication and may you, our audience, enjoy and support their efforts.

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A brilliant series of new full-color post-cards has just been issued by the San Francisco Opera and is now on sale individually in the Opera Box Office and by sets from vendors in the lobby at each performance.

Consisting of twelve different cards, the series shows over-all scenes from recent new productions here and also offers a number of favorite singers in costume portraits from some of their acclaimed roles. The cards meet all mailing standards of the United States Post Office and, in addition to personal use, are suggested as excellent "stocking stuffers" for Christmas giving. The cards are as follows:

1. A full-stage scene from Jean Pierre Ponnelle's production of Rossini's *La Cenerentola*, created originally for the San Francisco Opera.
2. A portrait of mezzo-soprano Frederica von Stade in the title role of *La Cenerentola*.
3. A scene from Strauss' *Die Frau ohne Schatten* with Walter Berry, Ursula Schröder-Feinen, Ruth Hesse and Leonie Rysanek.
4. A portrait of tenor Placido Domingo in the title role of Giordano's *Andrea Chenier*.
5. A portrait of mezzo-soprano Tatiana Troyanos in the title role of *L'Incoronazione di Poppea*.
6. A full-stage scene from Jean Pierre Ponnelle's production, created for the San Francisco Opera, of Wagner's *Der Fliegende Holländer*.
7. A portrait of tenor Luciano Pavarotti in Donizetti's *L'Elisir d'Amore*.
8. A portrait of soprano Renata Scottò as Puccini's *Madama Butterfly*, with tenor Giorgio Merighi as Lt. Pinkerton.
9. A portrait of tenor Giacomo Aragall as Cavaradossi in Puccini's *Tosca*.
10. An exterior view of the War Memorial Opera House, built for the San Francisco Opera Company and the Company's home since the opening of the theatre in 1932.
11. A portrait of baritone Geraint Evans as Papageno in Mozart's *The Magic Flute*.
12. Soprano Beverly Sills in a scene from this year's season-opening production of Massenet's *Thais*.

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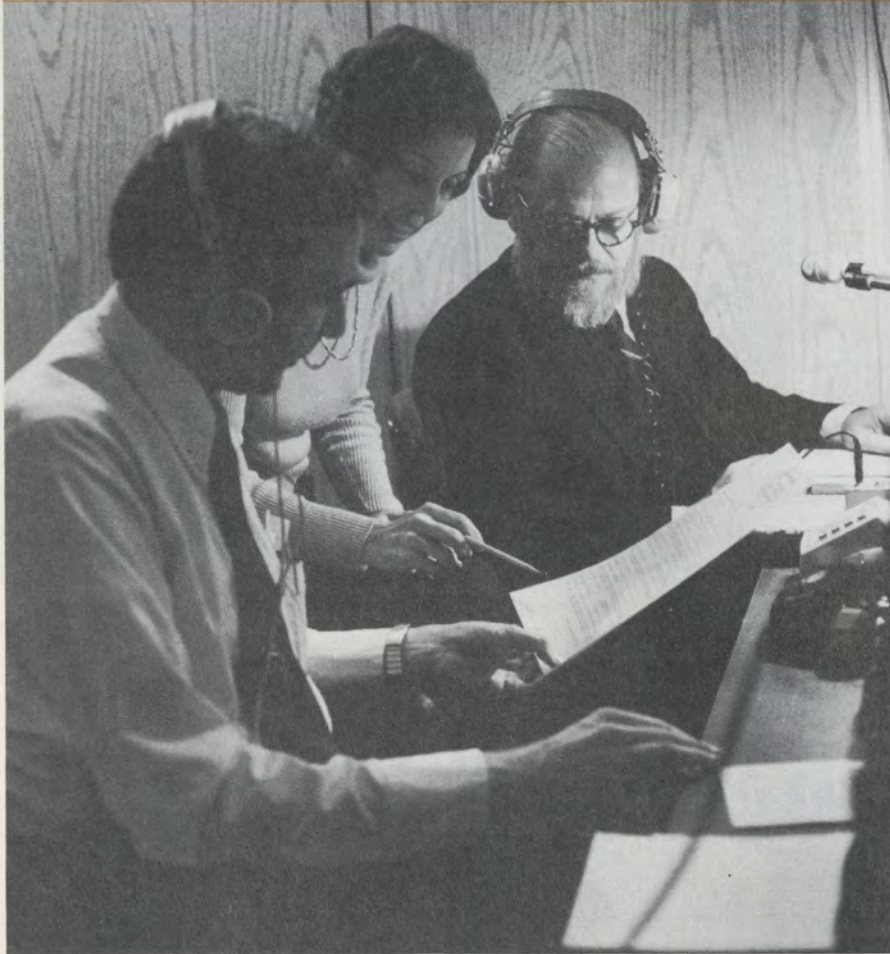
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The San Francisco Opera-On the Air

by Allan Ulrich

Photo: Caroline Crawford



Checking a cue-sheet in the broadcast booth behind the Dress Circle in the Opera House are Fred Krock, KKHI chief engineer; Marilyn Mercur, producer; and Scott Beach, announcer.

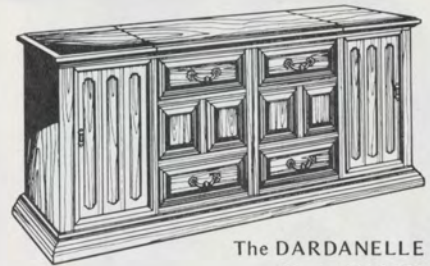
The time is approximately 7:45 on the evening of October 22. Our local Renaissance man, Scott Beach, heaves his local Renaissance frame into his chair, adjusts his headphones, shuffles his script, clears his throat and peers out from his glass-shielded eyrie behind the Dress Circle. From this vantage point, he commands a view of the entire proscenium and orchestra

pit, including the door from which the conductor will emerge, clamber through the musicians and give the downbeat. That will happen about 15 minutes from now.

Arrayed in front of Scott are the tools of tonight's particular trade: a well-thumbed, indexed piano score of *Peter Grimes*, this evening's script, an essay

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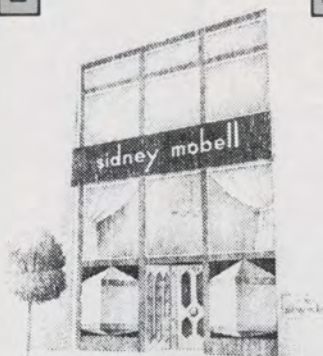
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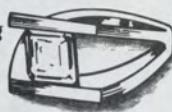
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On the Air
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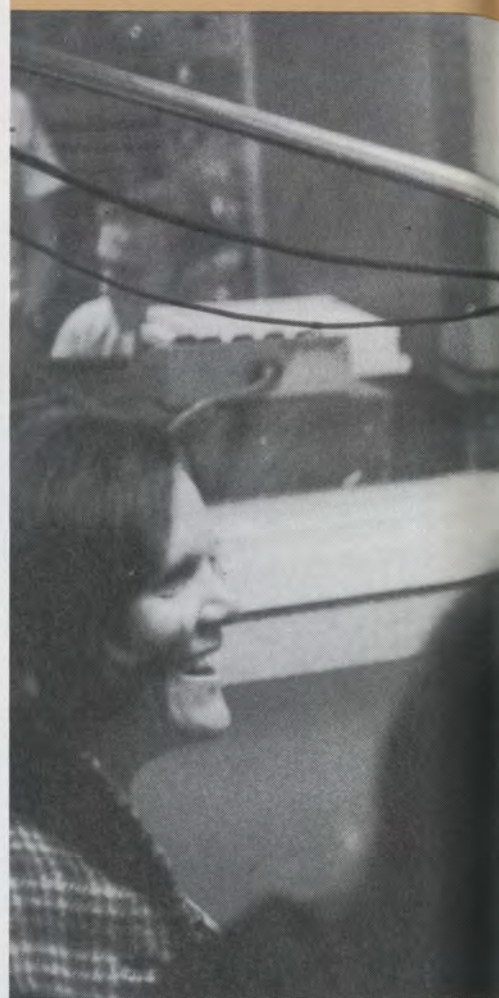


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spoken rule guiding the production
and procedures of the San Francisco
Opera transmissions—be unobtrusive,
build the program around what's hap-
pening on the stage, never hold up
the rise of the curtain with your com-
mentary, and horror of horrors, never
get caught in mid-sentence as the mu-
sic begins.

But, for a few minutes tonight, it looks
like the unspeakable may just occur.
The first act of *Peter Grimes* teems
with action and the script is running
over time. Scott can read it all in the
allotted ten minutes, but he'll proba-



Terry McEwen of London Records is one of the guest interviewers on the San Francisco Opera broadcasts and here he speaks with soprano Anja Silja and conductor Christoph von Dohnanyi.

bly break the Olympic record for radio announcing. Broadcast producer Marilyn Mercur, who has been timing Scott's run-through of the script, suggests, then insists that he delete page 3, 1 min. 20 sec. of background material on the opera. He balks, claiming he can get it all in, without fatally knotting up his larynx. Marilyn remains skeptical.

Fred Krock is the long-time chief engineer for radio station KKHI. He possesses the cool unflappability of an old pro. Sitting next to Scott, twiddling knobs, pushing levers, Krock seems totally oblivious to the discussion mushrooming around him. At precisely four minutes before the broadcast, he checks the phasing and

transmits a channel identification. Only the left channel is tested. By now Marilyn Mercur has deserted the broadcast booth for the stage manager's desk backstage. It is from this post that she will co-ordinate activities between stage, pit and microphone. There may possibly be a last-minute hitch behind the curtain and Scott will be asked to fill the air time, hence the supplementary material he has brought with him.

Into the booth has stepped Marilyn's assistant, Ruth Goldstein. She is one of this season's administrative interns from UCLA's Management in the Arts Program. She does a bit of everything around the house, from working on

continued on p. 14

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On the Air

continued from p. 13

budget to helping on the broadcasts. Via phone, she remains in constant contact with Marilyn and relays any changes to Scott and Fred. There will be none this evening.

At 7:47, Fred takes the next step, sending out a tone for a volume check. Scott has a question: "Should I talk through the 30 seconds of silence between the prologue and the first scene?" But there is no general agreement about his query, and no satisfactory answer is forthcoming.

7:49. The program goes on the air. Fred's mikes pick up approximately 1 minute's worth of ambient audience sound, before Scott starts his script.

7:50. "Good evening. This is Scott Beach speaking to you from the War Memorial Opera House and welcoming you to the sixth broadcast of the 54th season . . ."

The San Francisco Opera broadcasts, Modern Era, began, as an experiment, late in the 1970 season. Transmissions had emanated from the house as early as 1932 and continued, off and on through the decade. But those broadcasts were sadly incomplete, and SQ-Quadraphonic sound wasn't even a glint in an engineer's eye. It had been many seasons since the Opera had been heard over the airwaves when, six years ago, General Director Kurt Herbert Adler, presented a proposal to receptive ears at Standard Oil of California.

Why Standard Oil? Over the years, Standard had built an honorable reputation for almost invisible sponsorship of the most prestigious cultural events. In the late 1940s and early 1950s, the Standard Hour meant high quality ra-

dio broadcasts; and the corporation's slightly tarnished public image was in need of a little polishing.

And Standard Oil was interested. They proposed a pilot broadcast of a popular opera, Puccini's *Tosca* with a popular diva, Dorothy Kirsten, then celebrating her 25th anniversary with the company. Added interest was supplied by the news that Mme. Kirsten was about to be fêted with the San Francisco Opera Medal for her contribution to the company. That ceremony was duly relayed from the soprano's dressing-room during one of the intermissions. The broadcast brought an unprecedented flood of mail to Adler and to Standard Oil. So regular relays from the War Memorial commenced in 1971.

Nobody really knows who decided on Friday broadcasts. Yet, with a couple of exceptions—operas that were not performed on Fridays and were heard on other evenings, or a rare artist's request that a première not be transmitted—they have continued on Fridays for the past six seasons. A few years ago, the company instituted the opening night broadcasts.

The whole production was too good to restrict to the Bay Area, and two seasons ago, KFAC, the classical music station in Los Angeles, picked up the broadcasts. This step was abetted by the L. J. and Mary C. Skaggs Foundation of Oakland, who decided to lend a philanthropic hand to the proceedings.

Enter Producer Marilyn Mercur in 1974. She had toyed with careers as both pianist and singer, became dis-

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enchanted with the mortality rates in those fields. She took a job as Mr. Adler's secretary, then graduated to the posts of Development Director and Merola Fund Administrator, until assuming her present tasks.

And they are multi-faceted. First she and Mr. Adler must request releases for broadcast from all the artists. (Local 6 of the Musicians' Union and the American Guild of Music Artists have worked out a satisfactory arrangement with the Opera whereby all performers receive a modest token fee for broadcast.)

Next, Mercur lives with every opera for a couple of weeks—studying score and libretto, doing background research, and watching the rehearsals extensively. Then, she writes the scripts. It would be easy to go to a printed synopsis, but Mercur realizes that the scripts must coincide with and reflect what is actually happening on the stage. So she provides minute details of the settings and records a stage director's occasionally unorthodox manner of blocking a scene. Above all, she contends, "I like to capture a feeling of the production in my scripts."

By this time, Marilyn possesses the running-times for the acts and intermissions, and is able to tailor her scripts and intermission features to that data. (By now, she can assume that one page of continuity runs between 1'15" and 1'30" in actual reading time.) And she also provides much of that background material on the opera, the composer and the performers, should an emergency arise . . .

Most of all, Marilyn is proud of her

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participation in extending the broadcast area beyond California's two biggest urban centers. It took no small degree of persistent inquiry, but it paid off. The 1976 opening *Thaïs* and the rest of this season is being heard in five additional cities: Fresno, Sacramento, San Diego, Portland and Seattle. Then, a few weeks into the season, Raymond Nordstrand, the general manager of Chicago's prestigious AM/FM classical station, WFMT, expressed an interest in carrying the broadcasts live, and the Windy City began its exposure to S.F. Opera with the *Tosca* program. A week later, through its head William Kling, Minnesota Educational Radio started transmission to six of its stations in the North Country.

How is it all financed? The combined grants to the San Francisco Opera run to about \$110,000 for this current season, and Standard, thankfully pays for the publicity too. (The participating stations pay for their own air time.) It is up to the sponsors to rent the telephone wires over which the programs come. Fortunately everybody decided on the best available, a network that can transmit sound up to a level of 15,000 cycles in the SQ mode. It is costing every station a bundle—approximately 65 cents per hour per mile, but the results are breathtaking. No organization has ever broadcast a live signal of such sterling quality over so many thousands of miles, at least not in this country.

But Fred Krock only shrugs his shoulders at the accomplishment. He seems to think that every broadcaster should approach the state of the art in transmission. After all, the technology is

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GIVENCHY III
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Cabal, Brouhaha and Disaster

by Marvin Tartak

Doctor Bartolo's house with (from left) Nina Hinson as Berta, Frederica von Stade as Rosina, Giorgio Tozzi as Don Basilio, John Duykers as an officer, Renato Capecchi as Doctor Bartolo, John Brecknock as Almaviva and Timothy Nolen as Figaro. Photo: Ron Scherl.



The opening-night scandal, the second-night triumph: such is the proverbial destiny of opera masterpieces. Invectives hurled by critics at the premiere make marvelous reading, especially when we now know how wrong they were; it actually seems an indication of true value—to earn indignant reprobation from a newspaper hack.

The Barber of Seville was no exception to this dubious formula for success; could any first night have been more of a fiasco? The stories about what happened at the Teatro Argentina on the night of February 20, 1816 are legion, all of them reported from memory much later, and most of them apocryphal and open to question. Even Rossini's own account, reported 42 years after the affair in the *Gazzetta Musicale* of Milan, is suspiciously inaccurate—but it is too delightful to ignore.

According to the Maestro (and there is some doubt about this, too) the trouble started when he first appeared to take his place in the orchestra at the harpsichord. He was wearing a

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Frederica von Stade as Rosina. Photo: Ron Scherl.

suit which his tailor had assured him was in the best of taste, which he found *grazioso*, but which had the color of fruit-pit brown adorned with gold buttons. This ensemble brought on the first titters from the house, suggesting a costume worn by clumsy, ignorant hicks. Then the curtain went up and the problems really began. Almaviva in his serenade to Rosina

awkwardly broke the strings of his mandolin (actually a guitar) and Rosini [in hurried whispers] couldn't convince a petrified cello section to play imitative arpeggio plucks. Don Basilio entered, stumbled on a protruding board and fell, crushing his face on the floor; his opening aria, "La Calunnia," was sung with a bleed-

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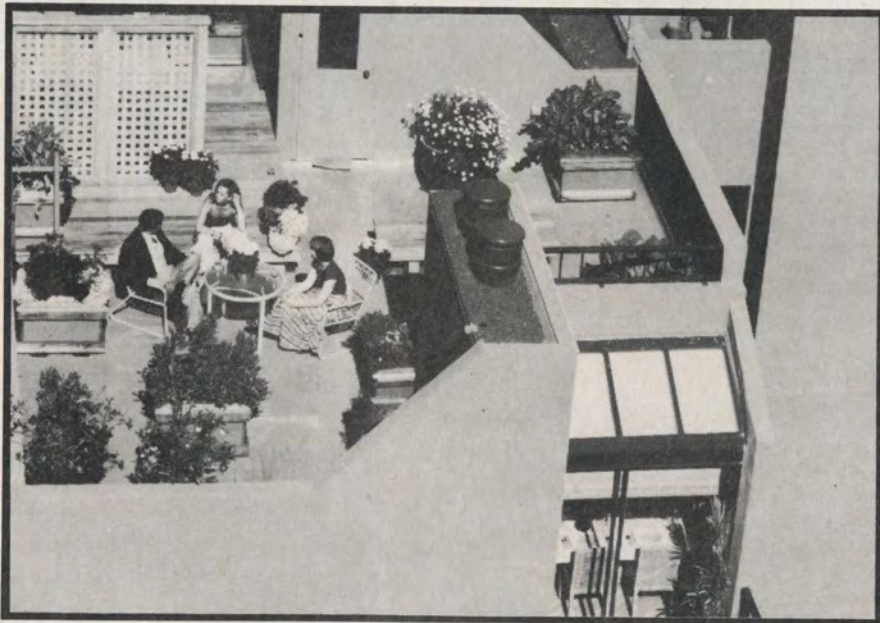
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Opera, Brouhaha and Disaster
continued from p. 20



ing nose and a bloody handkerchief clutched in his hand. Of course, the audience was convinced that these events were part of the plot; their enjoyment was vociferous, but hideous to the composer who knew better.

The vindictive gods were not yet satisfied; during the second act the worst of all possible calamities occurred. An alley cat wandered into the backstage area, through the wings and onto stage; it approached the lights down front and observed the audience with curiosity. The audience responded, cat-calls, miaos, etc. Aroused, the poor animal darted through the legs of the singers, desperate, chasing the two ladies in the cast toward the comparative safety of opposite corners. At last the cat disappeared, giving Rossini a



Costume design by Alfred Siercke.

moment's respite to gain control of the opera; but it was a false peace. Backstage someone pursued the cat; the sounds of battle, man against beast, echoed through the hall. The infuriated feline returned to the raucous pleasure of her admirers. Whatever the singers could make of the Finale was inaudible to everyone else.

Rossini fled to his house, the sounds of disaster following him through the darkened streets of Rome. He hid under the covers; he refused to appear the next night even though it was stipulated in his contract. Toward the end of the evening as he lay in bed in an agitated condition a noise came to him, at first low, distant, indistinct, then growing in furor. It was a mob calling his name, clamoring up the

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Opera, Brouhaha and Disaster
continued from p. 23



The only hold-over from the original cast of the current *Barbiere* production when it was new in 1963 is baritone Colin Harvey in the role of Ambrogio. Photo: Caroline Crawford.

stairs; he feared the worst. They were yelling: Viva Rossini! Terror to joy; the *Barber of Seville* was a smash.

Delicious as this story sounds, more sober heads have assured us that it exaggerates. Six years later Mme. Geltrude Georgi-Righetti, the first Rosina, happened to read Stendhal's impressions and judgement of the opera (written in an essay for the *Paris Monthly Review* shortly before his famous *Vie de Rossini*); she was shocked at his opinions and vowed to set the matter right; after all, she had been there and remembered it well. As she

recounted the mess of that night it was the tenor who started it all; Garcia insisted on singing his own canzona, not Rossini's, and he did it badly. Then, the crowd was angry because her first appearance was so short, consisted of only a few lines of recitative, and—to everyone's disappointment—no song. True, the crowd was in a fury, there were outcries; but she insisted that Rossini seemed unmoved, as though silently praying, "Forgive these gentlemen, O Apollo, for they know not what they do." When she

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John Brecknock and Renato Capecchi as Count Almaviva and Doctor Bartolo. Photo: Ron Scherl.

went to his house to console him after the performance she found him sleeping peacefully. The Maestro was vindicated.

Yet, there are those who find this sang-froid equally unbelievable. Rossini, after all, was a man of tempestuous nature, of great sensibility. He was known to cry and fall into a faint everytime he recalled his dead mother; he swooned at the letter of a bitter critic hostile to his music; he fled Naples immediately as the curtain fell on *La Donna del Lago*, irritated that the audience refused to applaud his rondo-finale. Could such an artist sleep peacefully after such a personal attack?

Though these accounts conflict, everyone who considered the debacle

agreed on one thing: the audience was at fault, not the opera. The mob was put up to it, partly by the machinations of a rival composer, partly through the cabal of a rival impresario. With hostilities stilled the second night Roman audiences could appreciate the true glories of Rossini's masterpiece. So why the brouhaha? To understand the reasons for that nasty intrigue one has to start in another time and place, Paris during the ancien régime.

Pierre Augustin, Caron de Beaumarchais, politician, clockmaker, speculator, musician, spy, and almost incidentally man of letters, had been struggling for four years with a particular plot which he wanted to stage.



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The story came from one of his obscene little *parades*, a smoker for noblemen entitled "Jean-Bête à la foire" — although the basic situation was as old as Moliere, Italian commedia dell'arte and beyond. He first wrote it as an opera-comique in 1772 but purists at the *Italiens* refused it. He turned it into a play, 1773, but at the time of the censor's approval he was in jail. It finally appeared in 1775, first in a derisively received five-act version, two days later in the successful four-acts we know today: *The Useless Precaution, or The Barber of Seville*. The plot revolves on two comics, the worldly, clever servant Figaro and the sly and crafty Doctor Bartolo; they battle wits over an incidental pair of

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Opera, Brouhaha and Disaster
continued from p. 27



lovers, Almaviva and Rosina, but theirs is the center of the stage. Figaro, after all, stood for the playwright, speaking his thoughts, acting out his impudence to society. The play revived French comedy, a web of intrigue, of schemes and counterplots woven tightly with wit and brilliant character.

Admiration pursued the *Barber*; it played throughout Europe. Fifteen musical versions of the play were written, the earliest in 1776, the latest 1924. Only two operas proved as lasting as their original model, the one by Giovanni Paisiello written for the court of Catherine the Great in St.



Costume design by Alfred Siercke.

Petersburg, 1782, the other by Rossini. As is the wont of opera composers a various few appropriated the libretto of these two to set their trifling versions (one even thought he could improve on Rossini); but none of these *bastardi* survived the season of their birth. Paisiello and Rossini: therein lay the roots of jealousy, mistrust and misadventure.

When Rossini first came to Rome in 1815 he was relatively unknown to local critics and audiences. Although his six-year-old career had been a

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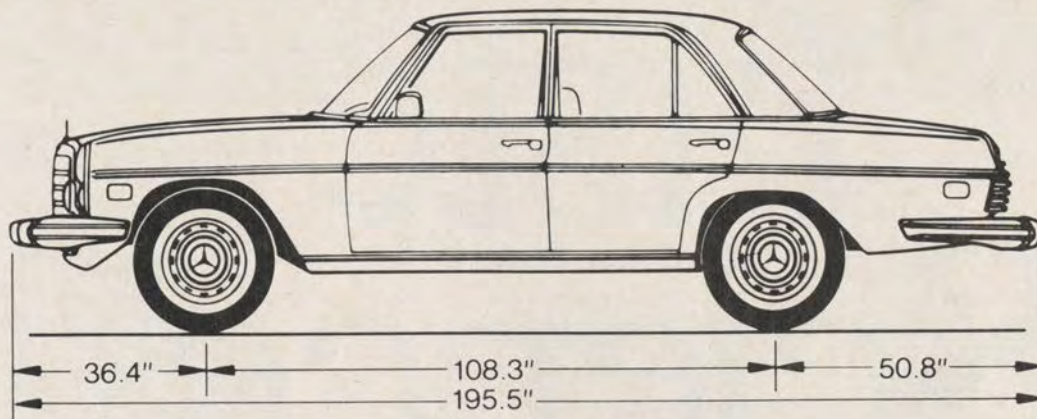
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successful one in Northern Italy, principally in Venice and Milan, and his most recent success in Naples sparkling, this was the first time he had been hired to write for Rome. He had an engagement to compose two operas, one for the Teatro Valle (which proved a flop) and one for the Argentina. The contract seems absurdly insulting to a composer when we read it today, but nothing out of the ordinary for its own time. 1) Set whatever libretto the impresario chooses; 2) deliver the completed score within the space of one month; 3) make whatever changes are necessary to suit the requirements of the singers and their voices (the tenor was paid three times as much as Rossini); 4) direct rehearsals; 5) attend the first three performances playing recitatives at the harpsichord.

The three months before the premiere were fraught with peril. The impresario was a local amateur, Duke Sforza-Cesarini, who died suddenly four days before the opening, leaving financial chaos. Long before there wasn't enough money to hire dancers for the intermission ballet; there wasn't even enough to tempt famous singers to the group. It wasn't until the 20th of December that the full company was hired, and then with misgivings about the contralto. Marking time they opened with Rossini's *Italian Girl in Algiers*; Mme. Giorgi-Righetti was so successful that the Duke shed his fears. Next came the problem of the libretto. Cesarini came up with a triangle plot

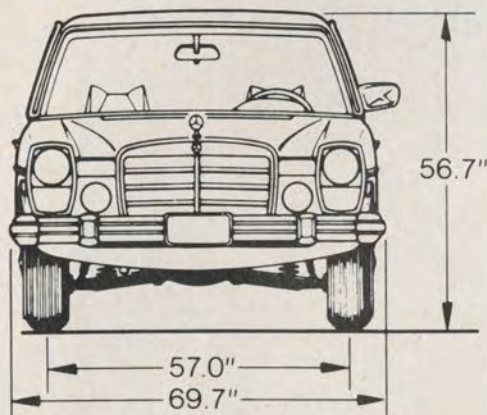
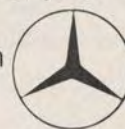
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Our contribution to the Bicentennial will be the world premiere of "Angle of Repose". This opera is based on Wallace Stegner's Pulitzer Prize winning novel and was commissioned by the San Francisco Opera Association. Composer Andrew Imbrie and librettist Oakley Hall have adapted the novel to grand opera which will be sung by an all-American cast. Nine other operas, some old favorites, some of modern vintage, complete this well-balanced season. Our brilliant general director, Maestro Adler, with his splendid staff and well organized company, will again demonstrate that San Francisco Opera continues to be included among the few great opera companies in the world. Advance ticket sales indicate that the community recognizes this and that we will continue the nearly 100% capacity attendance which we have enjoyed in recent years.

In addition to "Thais" and "Angle of Repose", we will have new productions of four operas. The wear and tear on sets and costumes is fantastic and it is also exciting to see old favorites in new clothes. However, new productions are terribly expensive and we must depend on substantial gifts by interested donors to make them possible. We are indebted to Cyril Magnin, a long-time friend of San Francisco Opera, for a generous gift making possible the new "Thais". "Angle of Repose" has been financed

by substantial gifts from San Francisco Foundation, City and County of San Francisco, National Endowment for the Arts, as well as contributions by a number of arts patrons. For part of the new production of "La Forza del Destino" we are grateful to a number of arts patrons and the William H. Noble Estate. "Die Frau ohne Schatten" was made possible by the generosity of arts patron Cynthia Wood. Our vice president and treasurer, James D. Robertson, for the sixth consecutive year, has financed part of a new production—this year "Cavalleria Rusticana" and "I Pagliacci."

To all of these patrons go our special thanks.

Opera in San Francisco is not just the International Fall season which we are now enjoying, but is a year around program, all under the general direction of Mr. Adler and his staff. These activities include Spring Opera Theater, Western Opera Theater, Merola Opera Program, Brown Bag Opera and San Francisco Opera Auditions. Our total program is unique; no other opera company in the country can boast of such scope.

Opera is probably the most expensive performing art form. This can be readily understood when one considers the hundreds of people necessary to stage a production of the quality for which we are renowned. Our costs for 1976 are estimated at \$5,700,000. Ticket revenues cover just over 60% of these costs, a ratio which is probably higher than any major opera company in the world. To put this in perspective, if we were to depend solely on ticket revenues to cover our costs, our prices would have to range from about \$11.00 to \$41.50 per seat instead of our actual range of \$6.00 to \$25.00. You may have read recently that the portion of annual costs of the Paris Opera which are subsidized by the French Government have reached 17 million dollars, a figure almost three times our total costs. And yet, on a visit there a few months ago, my ticket cost me the equivalent of \$30.00!

How have we raised the remaining 40% of our costs? From generous patrons who finance new productions, from guarantors, grants from local and federal governments, income from our endowment funds, donations from the Opera Guild, and from contributions by corporations, foundations and individuals to our annual Operating Fund campaign. But costs continue to rise because of inflation and we must in-

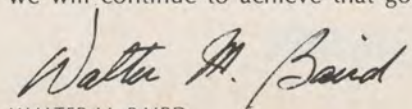
crease the number of contributors significantly if we are to avoid substantial deficits. Thousands of loyal opera lovers help each year, but thousands more are needed. If you are not presently a contributor to our annual fund drive, won't you please join now? Your tax deductible contributions should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco, 94102. Opera's future depends on you. Don't let us become a candidate for the list of endangered species.

We continue to be grateful for the financial support from various organizations, without whose help we would find it almost impossible to continue—National Endowment for the Arts, National Opera Institute, Mayor George Moscone, Chief Administrative Officer Thomas J. Mellon, the City and County of San Francisco, and the War Memorial Board of Trustees. We are also indebted to Opera ACTION which continues to render all kinds of help to San Francisco Opera, not only reducing our costs but spreading the word of opera throughout our community.

For many years, each opera has been broadcast once over KKKH AM/FM in San Francisco and KFAC AM/FM in Los Angeles. This year, broadcasts will be extended to audiences in Sacramento, Fresno, San Diego, Portland and Seattle. These broadcasts are made possible by grants from Standard Oil Company of California and the L. J. and Mary C. Skaggs Foundation of Oakland, California, for which we are most grateful. The quality of the broadcasts is exceptional and you owe it to yourself to listen.

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Renee Roatcap *Brown Bag Opera Coordinator, Comprehensive Employment Training Act (C.E.T.A.)*

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The Company

<i>Conductors</i>	Kurt Herbert Adler, Karl Böhm*, John Mauceri*, Paolo Peloso, John Pritchard, Kenneth Schermerhorn, Otmar Suitner, Silvio Varviso, Christoph von Dohnanyi
<i>Conductors—Student Matinees</i>	Placido Domingo*, Thomas Fulton*
<i>Chorus Director</i>	Robert Jones
<i>Assisted by</i>	Dennis Giauque
<i>Boys Chorus Director</i>	William Ballard
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Randall Bare, Joseph De Rugeris*, Philip Eisenberg, Thomas Fulton, Warren Jones*, Ernest Frederic Knell*, Allan Lewis, Terry Lusk, Louis Salemno*
<i>Language and Diction Coaches</i>	Elena Servi Burgess* (Italian), Reinhard Karl Hennig* (German), Christiane Tsouo* (French), Ann Lawder* (English), Deborah Sussel* (English)
<i>Stage Directors</i>	Tito Capobianco, Sir Geraint Evans, Alberto Fassini*, Matthew Farruggio, Gerald Freedman*, Ghita Hager, Nikolaus Lehnhoff, Jean Louis Martinoty**, Jean Pierre Ponnelle, David Pountney*, Andreas Prohaska**
<i>Assistant Stage Directors</i>	Richard Abrams*, Ralph Clifford, Matthew Farruggio, Pamela E. McRae, Jean Louis Martinoty**
<i>Stage Managers</i>	Ralph Clifford, Matthew Farruggio, Pamela E. McRae, Robert Ripps*
<i>Production Assistants</i>	Julie Bellisle*, Michele LeMeteyer
<i>Production Apprentice</i>	Dominique Carron
<i>Productions Designed by</i>	Leni Bauer-Ecsy, Jean Pierre Ponnelle, Pierluigi Samaritani*, Douglas W. Schmidt*, Alfred Siercke, Wolfram Skalicki, Carl Toms, Jörg Zimmermann**
<i>Choreographers</i>	Louis Falco*, Ronn Guidi*, John McFall*
<i>Costume Designer</i>	Lawrence Casey*
<i>Lighting Designer and Director</i>	Thomas Munn*
<i>Assistant to the Lighting Director</i>	Sara Linnie Slocum
<i>Sound Design</i>	Peter V. C. Quaintance
<i>Assistant to the Technical Director</i>	Larry Klein
<i>Technical Assistant</i>	Rodney Gordon†
<i>Costume Shop</i>	Walter Mahoney
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<i>Wig and Makeup Department</i>	Richard Stead, Paul Alba, Judith Disbrow, Karen Bradley, Rex Rogers
<i>Rehearsal Department</i>	Judith O'Dell, Richard Johnson*, Susan Koscis**
<i>Super Department</i>	Thomas E. Curran, III
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<i>Scenic Artist</i>	Norman Rizzi
<i>Master Carpenter</i>	Michael Kane
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan J. Van Perre
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<i>Master of Properties</i>	Perrie Dodson

*San Francisco Opera debut **American opera debut †National Opera Institute Apprentice

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The 1976 San Francisco Opera season is supported by a much-appreciated grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency, and by a generous grant from the San Francisco Hotel Tax Fund.



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Claudia Cummings
Faith Esham*
Edna Garabedian
Susan Gorenjuc*
Shirley Lee Harned*
Heather Harper
Ruth Hesse*
Nina Hinson
Gwendolyn Jones

Claes H. Ahnsjö**
Lorenzo Alvary
Giacomo Aragall
Walter Berry*
Garbis Boyagian**
John Brecknock*
Renato Bruson
Samuel Byrd*
Renato Capocchi
Paul Crook*
John Davies
Placido Domingo
Dale Duesing**
John Duykers
Brent Ellis*
Geraint Evans
Joseph Frank

Raina Kabaivanska
Roberta Knie*
Susanne Marsee*
Janis Martin
Linn Maxwell*
Sheila Nadler
Donna Petersen
Linda Roark
Noelle Rogers*
Leonie Rysanek

Paul Geiger*
Peter Glossop
Clifford Grant
Colin Harvey
Joshua Hecht
James Hoback*
Robert Illosfalvy
Wassili Janulako
James Johnson*
Matti Kastu**
Kolos Kovats**
William Lewis
Juan Lloveras
Chester Ludgin
Alexander Malta**
Raymond Manton
Sherrill Milnes

Ursula Schroeder-Feinen*
Nancy Shade*
Sharon Sherrard*
Anja Silja
Beverly Sills
Pamela South
Anna Tomowa-Sintow
Tatiana Troyanos
Frederica Von Stade

Barry Morell
Timothy Nolen
Paul Plishka*
Bruno Prevedi*
Neil Rosenshein*
Vicente Sardinero*
Hans Sotin*
Peter Strummer
Giorgio Tozzi
Domenico Trimarchi*
Wayne Turnage*
Jon Vickers
Ingvar Wixell

*San Francisco Opera debut

**American opera debut

CHORUS

Women

Janice Aaland
Peggy Ahrens
Kathy Anderson
Candida Arias-Duazo
Doris Baltzo
Roberta Bowman
Norma Bruzzone
Louise Corsale
Patricia Diggs
Beverly Finn
Lisa Louise Hill
Cecilia MacLaren
Tamaki McCracken
Sharon McKibbin
Elaine Messer
Irene Moreci
Penelope Rains
Anna Marie Riesgo
Ramona Spiropoulos
Rose Parker
Bonnie Jean Shapiro

Claudia Siefer
Lola Lazzari Simi
Linda Millerd Smeage
Claudine Spindt
Alma Wells
Sally Winnington
Arlene Woodburn
Garifalia Zeissig

Men

Winther Andersen
Daniel Becker
Robert Bjoernfeldt
David M. Cherveney
Thomas Clark
Robert Clyde
Neil Cooper
Robert Delany
John Del Carlo
John L. Glenister
Ross Halper
Kenneth Hybloom

Gerald Johnson
Robert Klang
Conrad Knipfel
Eugene Lawrence
Kenneth MacLaren
Kenneth Malucelli
Jim Meyer
Thomas Miller
Kent Nagano
Eugene Naham
Charles Pascoe
Kenneth Rafanan
Thomas Reed
Robert Romanovsky
John Segale
Francis Szymkun
James Tarantino
D. Livingstone Tigner
William Chastaine
Tredway
John K. Walters
R. Lee Woodriff

EXTRA CHORUS

Women

Elizabeth Anker
Anne Buelteman
Suzanne Compton
Cynthia Cook
Judith F. Hansen
Margaret Hamilton

Judith Harris
Gloria Holmby
Jean Ostrander
Patricia Schuman

Men

Gennadi Badasov

Michael Bloch
Dale Emde
Thomas Hart
Matthew Miksak
Karl Saarni
Lorenz Schultz
James Tipton

BALLET

Women

Margaret DeWitt
Jean Harriss
Wendy Holt
Sherri Parks
Angie Smit
Maria Angela Villa

Men

Ric "E" Abel
Isom Buenavista
Jeffrey Judson
Randall Krivonic
Jeffrey Smith
Sulpicio Wagner

Richard Browne
Ballet Captain

Orchestra

1ST VIOLIN

Jacob Krachmalnick
Concertmaster
William E. Pynchon
Ferdinand M. Claudio
Bruce Freifeld
Silvio Claudio
Ezequiel Amador
Mafalda Guaraldi
George Nagata
Ernest Michaelian
Jeanne Marvin
Michael Sand
Celia Rosenberger

2ND VIOLIN

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

VIOLA

Rolf Persinger *Principal*
Detlev Olshausen
Lucien Mitchell
Tom Elliott
Kenneth Harrison
Jonna Hervig
Ellen Smith

CELLO

David Kadarau *Principal*
Rolf Storseth
Judiyaba
Sally Kell
Tadeusz Kadzielawa
Helen Stross

BASS

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

FLUTE

Walter Subke *Principal*
Lloyd Gowen
Gary Gray

PICCOLO

Lloyd Gowen
Gary Gray

OBOE

James Matheson *Principal*
Raymond Duste
Deborah Henry

ENGLISH HORN

Raymond Duste

CLARINET

Philip Fath *Principal*
Donald Carroll
David Breeden

BASS CLARINET

Donald Carroll

BASSOON

Walter Green *Principal*
Jerry Dagg
Robin Elliott

CONTRA BASSOON

Robin Elliott

FRENCH HORN

Arthur D. Krehbiel *Principal*
David Sprung *Principal*
James Callahan
Jeremy Merrill
Paul McNutt

TRUMPET

Donald Reinberg *Principal*
Edward Haug
Chris Bogios

TROMBONE

Ned Meredith *Principal*
Mark Lawrence
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Donald E. Osborne
Assistant Music Director
Joellen Piskitel
Accompanist
James Baker
Eric Brudos
Jon Cockerline
Laramie Crocker
John Doxey
James Dreer

George Fernandez
Douglas Fields
Scott Flemming
Brian Gordon
Ben Harrison
Steven Heffelfinger
Ethan Kaplan
Martin Kovach
Martin LaPlaca
Mark Loudon
Stephen Myers
Christopher Nomura

Andrew Podell
Peter Reilly
Marco Remedios
Stephen Rumph
Jeffrey Silver
John Smalley
Dan Tadmor
Clement Ulrichs
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Gina Farruggio
Janice Fillip
Nancy Kennally
Marilyn Mathers
Cynthia Milina
Edith Modie
Louise Russo
Ellen Sanchez
Shelley Seitz
Laurie Thompson

Men

Jesse Alexander
Steve Bauman
Thomas Carlisle
Ronald Cavin

Rudolph Cook

Burton Covel
Donald Crawford
Everett E. Evans, Jr.
Herbert Harvey
Martin Izquierdo
Kenneth Jakobs
Janusz
Julius Karoblis
Rodney McCoy
Gregorio Mendoza
Lawrence Millner
Paul Newman
James Preovolos
Noble Edward Reynolds
Paul Ricks
Raymond Salazar
Thomas Simrock
Jonathan Spieler
Kent Spiers
Colin Warner

David Williams
Joseph Williams
Gerald Wood

Children

Michelle Brown
Lilo Campeau
Steven Cohen
Hardy Crawford
Martha Crawford
Gregory Gillbergh
Anthony Gonzalez
Claudia Heyneman
Jennifer Heyneman
Nina Kent
Gregory Moreci
Daniel O'Connor
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1976 Season Repertoire

New Production made possible by a generous gift from Cyril Magnin

San Francisco Opera Premiere

THAÏS

Massenet
IN FRENCH

Sills, Jones, Cummings, South,
Harned*/Milnes, Ahnsjö**, Malta**

Conductor: Pritchard
Production: Capobianco
Designer: Toms
Choreographer: Falco*
Chorus Director: Jones

Friday Sept 10 8PM
Gala Opening Night

Wednesday Sept 15 8PM
Sunday Sept 19 2PM
Saturday Sept 25 8PM
Tuesday Sept 28 8PM
Friday Oct 1 8PM

DIE WALKÜRE

Wagner
IN GERMAN

Knie*, Rysanek (Sept. 11, 14, 17)//
Martin (Sept. 22, 26, Oct. 2), Hesse*,
Goreniuc*, Roark, Sherrard*,
Garabedian, Jones, Harned, Petersen,
Nadler/Vickers, Sotin*, Grant

Conductor: Suitner
Stage Director: G. Hager
Designer: Skalicki

Saturday Sept 11 7:30PM
Tuesday Sept 14 7:30PM
Friday Sept 17 7:30PM
Wednesday Sept 22 7:30PM
Sunday Sept 26 1:30PM
Saturday Oct 2 1PM

New Production made possible, in part, by generous gifts from a number of arts patrons and the William H. Noble Estate

LA FORZA DEL DESTINO

Verdi
IN ITALIAN

Tomowa-Sintow, Marsee*, Jones/
Morell (Sept. 18, 21, 24)//Prevedi*
(Sept. 29, Oct. 3), Bruson, Plishka*,
Davies

Conductor: Adler
Production: Fassini*
Designer: Samaritani*
Choreographer: Guidi*
Chorus Director: Jones

Saturday Sept 18 8PM
Tuesday Sept 21 8PM
Friday Sept 24 8PM
Wednesday Sept 29 8PM
Sunday Oct 3 2PM

Kabaivanska, Marsee, Jones/Ilosfalvy,
Boyagian**, Kovats**, Capecchi,
Malta, Frank, Geiger, Davies

Conductor: Adler
Production: Fassini
Stage Director: Farruggio
Designer: Samaritani
Choreographer: Guidi
Chorus Director: Jones

Sunday Nov 7 2PM
Saturday Nov 13 1:30PM
Friday Nov 19 8PM

TOSCA

Puccini
IN ITALIAN

Rysanek (Oct. 2,)//Martin (Oct. 5, 8, 10,
16, 23)/Aragall, Wixell, Trimarchi,
Johnson*, Frank, Strummer, Davies

Conductor: Peloso
Production: Ponnelle
Stage Director: Prohaska**
Designer: Ponnelle
Chorus Director: Jones

Saturday Oct 2 8PM
Tuesday Oct 5 8PM
Friday Oct 8 8PM
Sunday Oct 10 2PM
Saturday Oct 16 8PM
Saturday Oct 23 1:30PM

PETER GRIMES

Britten
IN ENGLISH

Harper, Nadler, Petersen, Cummings,
South/Vickers, Evans, Malta, Turnage*,
Crook*, Geiger, Frank, Duykers

Conductor: Pritchard
Production: Evans
Designer: Toms
Chorus Director: Jones

Wednesday Oct 6 8PM
Saturday Oct 9 8PM
Wednesday Oct 13 8PM
Sunday Oct 17 2PM
Friday Oct 22 8PM

New Production made possible by a generous gift from Cynthia Wood

DIE FRAU OHNE SCHATTEN

R. Strauss
IN GERMAN

Rysanek, Schröder-Feinen*, Hesse,
Cummings, South, Roark, Jones,
Harned, Petersen/Kastu**, Berry*,
Johnson, Alvary, Hecht, Duykers,
Hoback*, Turnage, Geiger, Byrd*

Conductor: Böhm*
Production: Lehnhoff
Designer: Zimmermann**
Chorus Director: Jones

Friday Oct 15 8PM
Tuesday Oct 19 8PM
Sunday Oct 24 1:30PM
Saturday Oct 30 8PM
Tuesday Nov 2 8PM

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Repertoire

continued

THE MAKROPULOS CASE

Janáček
IN ENGLISH

Silja, South, Jones, Harned/Lewis,
Evans, Crook, Hecht, Manton,
Rosenshein*, Davies

Conductor: Von Dohnanyi
Stage Director: Pountney*
Designer: Bauer-Ecsy
Production Coordinator: Ecsy*
Chorus Director: Jones

Wednesday Oct 20 8PM
Saturday Oct 23 8PM
Tuesday Oct 26 8PM
Friday Oct 29 8PM
Sunday Oct 31 2PM

New Productions made possible, in part, by a generous gift from James D. Robertson

CAVALLERIA RUSTICANA

Mascagni
IN ITALIAN

Troyanos (first 5 perfs.)//Crespin (Nov. 16, 21, 24, 27), Esham*, Petersen/Domingo (first 6 perfs.)//Lloveras (Nov. 21, 24, 27), Janulako

and

I PAGLIACCI

Leoncavallo
IN ITALIAN

Rogers* (first 6 perfs.)//Kabaivanska (Nov. 21, 24, 27)/Domingo (first 6 perfs.)//Prevedi (Nov. 21, 24, 27), Wixell (first 6 perfs.)//Glossop (Nov. 21, 24, 27), Ellis*, Frank, Hoback, Davies

Conductor: Schermerhorn
Production: Ponnelle
Designer: Ponnelle
Chorus Director: Jones

Wednesday Oct 27 8PM
Saturday Oct 30 1:30PM
Friday Nov 5 8PM
Wednesday Nov 10 8PM
Saturday Nov 13 8PM
Tuesday Nov 16 8PM
Sunday Nov 21 2PM
Wednesday Nov 24 8PM
Saturday Nov 27 8PM

World Premiere made possible by generous gifts from the National Endowment for the Arts, City of San Francisco, San Francisco Foundation and a number of arts patrons

In celebration of the Twin Bicentennial of the U.S.A. and the City of San Francisco

ANGLE OF REPOSE

Imbrie
IN ENGLISH

Shade*, Marsee, Garabedian/Ludgin, Lewis, Duesing**, Hecht, Johnson, Byrd, Turnage, Davies, Hoback

Conductor: Mauceri*
Production: Freedman*
Set Designer: Schmidt*
Costume Designer: Casey*
Choreographer: McFall*
Chorus Director: Jones

Saturday Nov 6 8PM
Tuesday Nov 9 8PM
Sunday Nov 14 2PM
Thursday Nov 18 8PM
(Tuesday evening prices)
Friday Nov 26 8PM

IL BARBIERE DI SIVIGLIA

Rossini
IN ITALIAN

Von Stade, Hinson/Nolen (Nov. 12, 17, 20)//Sardinero* (Nov. 23, 25, 28)
Brecknock*, Capecchi, Tozzi, Turnage, Duykers, Harvey

Conductor: Varviso
Stage Director: G. Hager
Designer: Siercke
Chorus Director: Jones

Friday Nov 12 8PM
Wednesday Nov 17 8PM
Saturday Nov 20 8PM
Tuesday Nov 23 8PM
Thursday Nov 25 8PM†
Sunday Nov 28 2PM

†Special Thanksgiving Night non-subscription performance, Friday evening prices

*San Francisco Opera debut
**American opera debut

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Special Events

OPERA ACTION PREVIEWS

MARIN

Previews held at Del Mar School, 105 Avenida Mira Flores, Tiburon. Lectures begin at 8:30 PM. Series registration is \$8.50; single tickets are \$2 (\$1.50 for students and senior citizens). For information, please call (415) 435-0191.

September 16
LA FORZA DEL DESTINO
Ramona Rockway and Singers

October 14
DIE FRAU OHNE SCHATTEN
Dr. Jan Popper

October 21
THE MAKROPULOS CASE
Dr. Dale Harris

November 4
ANGLE OF REPOSE
Robert Commanday

A Gala "Overture to the Previews" performance by San Francisco Opera's Brown Bag Opera singers will be held on September 23, 2 PM, at the Sausalito Women's Club, 120 Central Avenue. A donation of \$3.00 is requested. For reservations, please call (415) 332-3922.

SOUTH PENINSULA

Previews held at the Palo Alto Community Cultural Center, 1313 Newell Road, at 7:30 PM. Series registration is \$10; single tickets are \$2.50 (\$1.25 for students with I.D.). For information, please call (415) 321-9875, or 941-3890.

September 12
THAÏS
Dr. Dale Harris

September 19
LA FORZA DEL DESTINO
Ramona Rockway

October 10
DIE FRAU OHNE SCHATTEN
Dr. Jan Popper

October 24
THE MAKROPULOS CASE
Dr. Dale Harris

October 31
ANGLE OF REPOSE
Robert Commanday

Bus Service to San Francisco Opera Performances:

Weekend bus service is available from Stanford Shopping Center. For information, please contact: Palo Alto (415) 493-8636 South Peninsula (408) 295-0073 or (415) 326-0856

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Curran Theatre with the exception of Nov. 2, indicated below. Previews begin at 11 AM. For information, please call (415) 567-8600.

October 1
PETER GRIMES
Dr. Jan Popper

October 11
DIE FRAU OHNE SCHATTEN
Michael Barclay

October 20
THE MAKROPULOS CASE
Dr. Dale Harris

November 2
ANGLE OF REPOSE
Robert Commanday
(First Unitarian Church)

SAN JOSE OPERA GUILD PREVIEWS

Two series are offered: Daytime Series, presented in cooperation with West Valley College Community Services and Inter-Disciplinary Enrichment Seminars, at Saratoga Community Theater, Fruitvale Avenue, Saratoga, California. Previews held from 10 AM-12 noon. For 1/2 unit of college credit, please contact LS-90 Series Office, West Valley College, (408) 867-2200, extensions 407 or 363. For other information, please call Mrs. Jerrine Jeffery, (415) 984-3636 or Artie Nicholson, (415) 967-3590.

September 10
THAÏS
Dr. Dale Harris

September 24
TOSCA
James H. Schwabacher, Jr.

October 7
PETER GRIMES
Dr. Jan Popper

October 22
THE MAKROPULOS CASE
Dr. Dale Harris

Evening Series, presented in cooperation with De Anza College as part of their Seminar Lecture Series-90. Previews held from 8-10 PM at De Anza College Campus, 21250 Stevens Creek Boulevard, Cupertino, California. There is a \$2 advance registration fee which permits entrance to one or all previews. For a 1/2 unit of college credit, please contact SLS-90, De Anza College, (408) 257-5550. For other information, please call (415) 984-3636 or (415) 967-3590.

September 17
LA FORZA DEL DESTINO
Dr. Jan Popper

October 1
DIE FRAU OHNE SCHATTEN
Dr. Arthur Regan

October 15
CAVALLERIA RUSTICANA/II PAGLIACCI
James H. Schwabacher, Jr.

October 29
ANGLE OF REPOSE (The Novel)
Dr. Wallace Stegner, Author

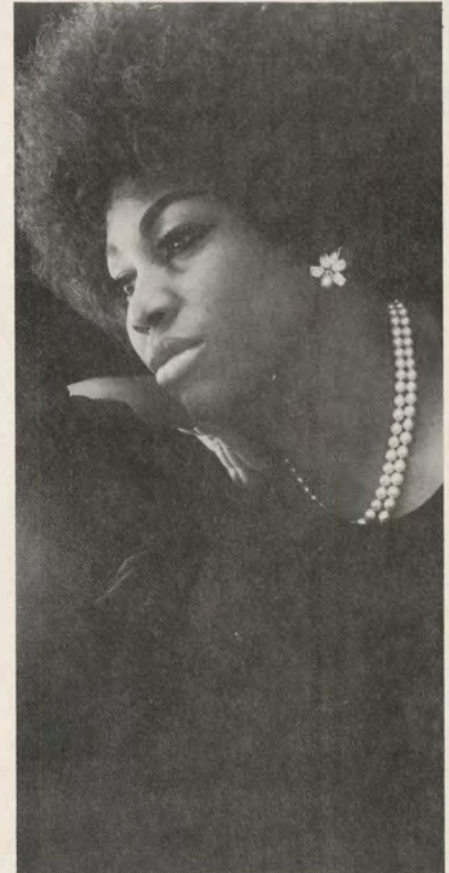
November 5
ANGLE OF REPOSE (The Opera)
Robert Commanday

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September 13
THAÏS

September 20
DIE WALKÜRE

September 27
LA FORZA DEL DESTINO

October 4
TOSCA

October 11
PETER GRIMES

October 18
DIE FRAU OHNE SCHATTEN

November 1
THE MAKROPULOS CASE

November 8
CAVALLERIA RUSTICANA/II PAGLIACCI

November 15
ANGLE OF REPOSE

November 22
IL BARBIERE DI SIVIGLIA

Berkeley Series, Tuesday evenings at 7:30 PM at 125 Morrison Hall on the Berkeley Campus. Series registration is \$20; single tickets are 5, on a space available basis, payable at the door.

September 21
DIE WALKÜRE

September 28
LA FORZA DEL DESTINO

October 5
TOSCA

October 12
PETER GRIMES

October 19
ANGLE OF REPOSE

NAPA COMMUNITY COLLEGE LECTURE SERIES

For the fourth year Napa Community College is offering a ten-week 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 Wednesday nights from 7-9 p.m. Registration for the entire series is \$7.00. Ernest A. Fly will again teach the course, using his collection of complete opera recordings, Metropolitan Opera filmstrips, and also introducing guest speakers and vocal artists. For further information, please call Mr. Fly at (707) 224-6162.

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THAÏS

September 22
DIE WALKÜRE

September 29
TOSCA

October 6
PETER GRIMES

October 13
DIE FRAU OHNE SCHATTEN

October 20
THE MAKROPULOS CASE

October 27
LA FORZA DEL DESTINO

November 3
ANGLE OF REPOSE

November 10
CAVALLERIA RUSTICANA/II PAGLIACCI

November 17
IL BARBIERE DI SIVIGLIA

YWCA LECTURE SERIES

For the fifth year, the Downtown Center of the YWCA is offering an eight-week course called OPERA SPECTRUMS. The course, held on Monday evenings from 7-9 p.m., at 620 Sutter Street, includes the use of recordings, rare films, slides, live vocal and musical demonstrations, and group discussions of performances attended. Music critic, William Aguiar, Jr., will be the lecturer. Series registration is \$30; single tickets are \$4, on a space available basis, payable at the door. For further information, please call (415) 775-6500.

September 20
THAÏS

September 27
DIE WALKÜRE

October 4
LA FORZA DEL DESTINO

October 11
TOSCA and THE MAKROPULOS CASE

October 18
DIE FRAU OHNE SCHATTEN
and *PETER GRIMES*

October 25
CAVALLERIA RUSTICANA/II PAGLIACCI

November 1
ANGLE OF REPOSE and a Survey of contemporary American opera

November 8
IL BARBIERE DI SIVIGLIA

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Friday, September 10	THAÏS
Friday, September 17	DIE WALKÜRE
Friday, September 24	LA FORZA DEL DESTINO
Friday, October 8	TOSCA
Friday, October 15	DIE FRAU OHNE SCHATTEN
Friday, October 22	PETER GRIMES
Friday, October 29	THE MAKROPULOS CASE
Friday, November 5	CAVALLERIA RUSTICANA/ I PAGLIACCI
Friday, November 12	IL BARBIERE DI SIVIGLIA
Friday, November 26	ANGLE OF REPOSE

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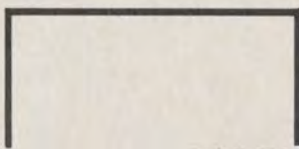
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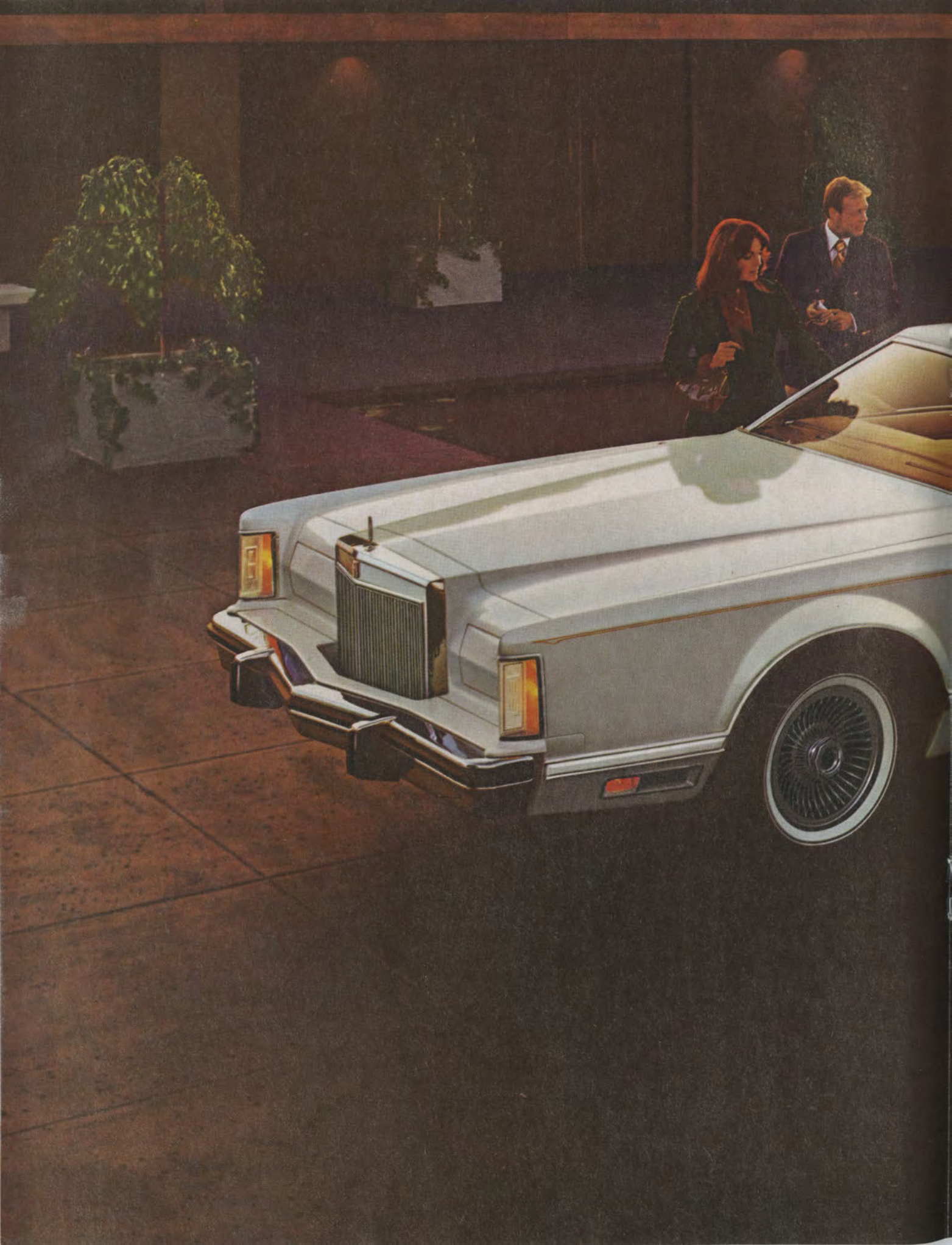
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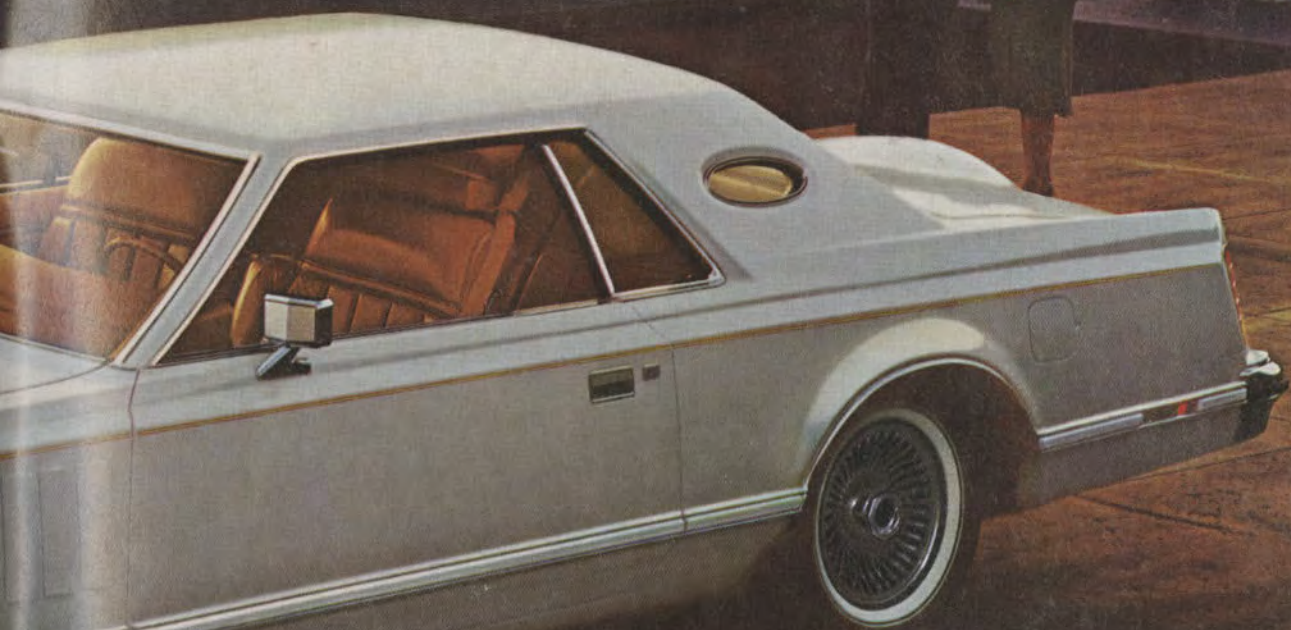
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7,500	107.60	10 yrs	5,412.00	12,912.00
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Il Barbiere di Siviglia

(IN ITALIAN)

Opera in two acts by GIOACCHINO ROSSINI
Text by CESARE STERBINI
After the play by BEAUMARCHAIS

Conductor
Silvio Varviso

Stage Director
Ghita Hager

Designer
Alfred Siercke

Chorus Director
Robert Jones

Lighting Director
Thomas Munn

Musical Preparation and
Recitative Accompaniment
Randall Bare

CAST

<i>Fiorello</i>	Wayne Turnage
<i>Count Almaviva</i>	John Brecknock*
<i>Doctor Bartolo</i>	Renato Capecchi
<i>Figaro</i>	Timothy Nolen (November 12, 17, 20) Vicente Sardinero* (November 23, 25, 28)
<i>Rosina</i>	Frederica von Stade
<i>Don Basilio</i>	Giorgio Tozzi
<i>Berta</i>	Nina Hinson
<i>Officer</i>	John Duykers
<i>Ambrogio</i>	Colin Harvey
<i>Notary</i>	Kenneth Malucelli

Musicians, soldiers, townspeople

*San Francisco Opera debut
**American debut

TIME AND PLACE: 1840; DOCTOR BARTOLO'S HOUSE IN SEVILLE

First Performance: Rome, February 20, 1816

First San Francisco Opera Performance: September 24, 1925

FRIDAY EVENING, NOVEMBER 12, 1976, AT 8:00 (Broadcast)
WEDNESDAY EVENING, NOVEMBER 17, 1976, AT 8:00
SATURDAY EVENING, NOVEMBER 20, 1976, AT 8:00
TUESDAY EVENING, NOVEMBER 23, 1976, AT 8:00
THURSDAY EVENING, NOVEMBER 25, 1976, AT 8:00
SUNDAY AFTERNOON, NOVEMBER 28, 1976, AT 2:00

Please do not interrupt the music with applause

Latecomers will not be seated during the performance after the lights have dimmed in order not to disturb patrons who have arrived on time

The use of cameras and any kind of recording equipment is strictly forbidden

The performance will last approximately two hours and fifty-five minutes

SYNOPSIS/II *Barbiere di Siviglia*

ACT I—With his band of hired musicians, Count Almaviva comes at dawn to serenade Rosina outside the house of her guardian, Dr. Bartolo, who keeps her a virtual prisoner in the hope of marrying her himself. When Rosina does not appear, Almaviva dismisses the musicians but lingers near the house. The barber Figaro arrives and describes his busy life. The Count asks him to arrange a meeting with Rosina, adding that his identity must not be known, for he does not wish her to be influenced by his rank. Suddenly Rosina appears on her balcony, joined by Dr. Bartolo. The Count and Figaro hide, but Rosina manages to drop a note to the Count. After Bartolo leaves, Almaviva sings a second serenade telling Rosina that he is Lindoro, a poor student who can offer her nothing but love. The Count and Figaro continue their planning. Troops are coming to the city, and it is decided that Almaviva, disguised as a drunken officer, must arrange to be billeted with Bartolo.

Rosina, alone in the house, expresses her spirited nature. Bartolo returns and is soon visited by Don Basilio, the music teacher, who informs him that Count Almaviva has arrived in town and both suspect that he is the mysterious stranger who is trying to arouse Rosina's interest. Basilio suggests that they start a campaign of slander which will make Rosina reject the Count. Figaro overhears their plan and returns to warn Rosina of the doctor's intention to marry her, and leaves with a note from her to Lindoro. Dr. Bartolo suspects that Figaro may be carrying messages between his ward and her admirer, but is frustrated by Rosina in his attempts to learn the truth. Later the Count enters in disguise. The doctor suspiciously resists the order for the quartering of the soldier. During the con-

fusion which the Count creates in the Bartolo household, he manages to slip a note to Rosina which Bartolo intercepts but which Rosina cleverly switches with the week's laundry list. Soon soldiers arrive to arrest the offender but immediately release him when the Count reveals his identity to an officer.

ACT II—The doctor, wondering if the drunken soldier may not be an emissary of Count Almaviva, is interrupted by a stranger, none other than the Count himself disguised as a music teacher named Don Alonso. He explains that Basilio is ill and he has come instead to give Rosina her music lesson. Figaro arrives, and to assure the young couple a moment together, insists on shaving the doctor. Suddenly Basilio appears—in perfect health. He is soon convinced that he is really not well and is rushed out of the house. Figaro proceeds with the shaving of the doctor while the two lovers plan their escape. Bartolo overhears and, more suspicious than ever, chases both the Count and Figaro out.

As night falls, the Count (Lindoro), accompanied by Figaro, places a ladder against Rosina's balcony. Rosina, believing the slanderous tales about her suitor that Bartolo has told her, refuses to go with them. The Count reveals his identity and, reunited, they prepare to leave. Suddenly it is discovered that the ladder is gone. At the same moment Don Basilio and the Notary arrive prepared to marry Dr. Bartolo to his ward. Instead, Figaro and the Count persuade the notary to marry the Count and Rosina. Arriving too late to stop the wedding, Dr. Bartolo accepts his misfortune gracefully and all offer their congratulations to the Count and his new Countess.

The Barber of Seville

by George Jellinek

Rossini's irresistible comic opera *The Barber of Seville* is always a welcome addition to the repertoire, but on this bicentennial occasion it is more welcome than ever. 1976 is a bicentennial for the *Barber*, too—if not yet of the Rossini opera but of the play *Le Barbier de Seville* by Pierre-Augustin Caron de Beaumarchais, upon which the opera is based. The connection with our American holiday, however, goes far beyond that: Beaumarchais was an enthusiastic early champion of the American cause; his aid to the Revolution involved not only constant moral support but generous financial sacrifice and considerable personal risks as well. A fascinating story, altogether.

Figaro's self-description in the original play faithfully applies to Beaumarchais himself: ". . . welcomed in one place and jailed in the next, but always superior to fortune, praised by some and condemned by others, in fair weather and foul, defying all enemies, laughing at my own misfortunes . . ." Like his engaging hero, the playwright, too, was an adventurer and a factotum. He was a musician, too, and *Le Barbier de Seville* ended up at the Comédie Française only because its author could not stage it in the form that he had originally envisioned—as an *opéra comique*. It goes without saying that the play is ideal for a musical setting, and, in fact, composers and librettists could hardly keep their hands off it. Within a year a comic opera, *Der Barbier von Seville* by Friedrich Ludwig Benda was produced in Dresden, with others to follow. Then came Giovanni Paisiello's sparkling *Il Barbiere di Siviglia* in 1782, to clear the field of all rivals—until the arrival of Rossini.

The Paisiello version must not be glossed over. It is a remarkably faithful adaptation of the play, effective in its staging, with a smooth and sophisticated libretto by Giuseppe Petrosellini. Its enormous popularity was amply deserved and we can easily understand the outraged reaction of the aging composer and his devoted followers when it became known that the "upstart" Gioacchino Rossini, aged 23, would undertake a comic opera on the same subject. (Such rivalries and intrigues were nothing new, however, in the field of opera. Gluck, Haydn, and Mozart had more than their share of similar experiences.)

An "upstart" Rossini may have been at age twenty-three, but he was neither a novice at the game nor unsure of what he was doing. He was already the composer of fourteen operas, all introduced at major houses and several of them (*Tancredi*, 1813, *L'Italiana in Algeri*, 1813, *Il Turco in Italia*, 1814) with spectacular success. In December 1815, Rossini came to Rome to oversee the production of his fifteenth opera, *Torvaldo e Dorliska*. That turned out to be a fiasco but, while waiting for the outcome, the young composer signed a contract to create yet another work for Rome's Teatro

Argentina. By then, Rossini's legendary prodigality must have been widely known, for the contract stipulated the completion of the new opera *within a month*. Furthermore, it called for the composer to be present at all rehearsals, directing the singers from the harpsichord. To compound what must seem to any current observer like an absurd set of conditions, Rossini's total fee was to be "400 scudi" (around \$1,500 in contemporary currency). Of course—and that again was not unusual in the period—his singers were to receive far more than that.

These were the circumstances surrounding the genesis of the new operatic treatment of the Beaumarchais play. Cesare Sterbini, librettist of that unsuccessful *Torvaldo e Dorliska*, was on hand again to provide the book. He was a fast worker—a quality Rossini appreciated—and the newly minted *Barbiere* was virtually finished in thirteen days. To speed things along, Rossini, never a stickler in such matters, borrowed rather generously from some of his earlier operas: several brief passages came from *Aureliano in Palmira* (1813), the storm scene, from *La pietra del paragone* (1812), and a charming soprano aria, from Rossini's first opera, *La cambiale di matrimonio* found new life in the context of the Rosina-Figaro duet of the second act.

To show his respect for the elderly Paisiello, Rossini had an "Avvertimento al pubblico" printed in the program, in which composer and librettist took great pains to express their admiration for the old master and to inform the public that *their* opera contained entirely new situations based on a novel dramatic approach in keeping with *modern theatrical taste*. Moreover, in yet another attempt not to antagonize Paisiello, Rossini resolved not even to use the original Beaumarchais title, but to allow his opera to be called *Almaviva* or *L'Inutile Precauzione* (*Almaviva* or *The Futile Precaution*).

Futile precaution indeed! The opera's first performance on February 20th, 1816 was an unmitigated disaster. Paisiello's partisans turned out in force and managed to interrupt the performance several times with their catcalls. That a number of things went wrong on stage, including a cat wandering across the scene of the first act finale, only furthered the cause of the opposition. Poor Rossini had to slip away unnoticed and did not even show up for the second evening. Miraculously, however, everything worked fine on the third and scheduled last performance at the Argentina. There were no disturbances and the musical numbers were well received. Rossini's new opera was on its way, though five years would elapse before it was again staged in Rome. Paisiello died on June 5, 1816 in the contented belief that the superiority of *his Barbiere* prevailed.

As a matter of fact, the Rossini *Barbiere* took a long time in winning universal approbation. At the London premiere of March 10, 1818, the English critics complained about the opera's superficiality and predicted a short life for it. More to the point were the French comments which followed the Paris premiere (October 26, 1819). They deplored Sterbini's frequent departures from the original play and found the text devoid of Beaumarchais' sharp wit. The opera, however, proved stronger than its critics and, sailing on the momentum of its success in Italy, soon attained a position it has never relinquished since. Interestingly enough, an English-language production reached New York as early as May 13, 1819 and, some years later, *Il Barbiere di Siviglia* had the distinction of being the first opera to be sung in Italian in New York (November 29, 1825). It was a Garcia Family production: father Manuel Vicente in the role of Almaviva, daughter Maria Felicita (seventeen and not yet married to Monsieur Malibran) as Rosina, son Manuel Patricio as Figaro, and mother Joaquina as Bertha. By then, of course, Rossini's *Il Barbiere* was a worldwide success.

One permanent casualty of the opera's initial calamitous run at the Teatro Argentina was the original overture, generally presumed to have been a potpourri of Spanish tunes given to Rossini by the tenor Manuel Garcia. It was mysteriously lost, but Rossini could not have been looking for it very hard. Instead, he borrowed the sparkling overture written originally for his earlier *Aureliano in Palmira* (1813) and used again later, with a somewhat richer orchestration, for *Elisabetta, Regina d'Inghilterra* (1815).

Whatever its origin, the Overture fits *Il Barbiere* remarkably well, launching its quicksilver action with a vigorous and contagiously joyful dash. From then on Rossini's musical genius never falters, triumphing even in situations that leave something to be desired from a dramatic point of view. A good example is the way Figaro is introduced to us. In the Beaumarchais play this occurs in a context of a sparkling dialogue with Almaviva, which must have shocked and delighted the Paris of 1775. When, for instance, the Almaviva of the play enumerated certain objectionable traits of his former servant, the brash barber delivers this rejoinder: "Good Heavens, Your Excellency, aren't the poor to be allowed any faults? . . . Does your Excellency know many masters who would pass muster as valets?"

In the opera, Rossini and Sterbini spend no time on such a battle of wits but give us in "*Largo al factotum*" the liveliest, showiest, and possibly the most unforgettable of all operatic entrances. All the arias, in fact, are masterpieces in miniature, far surpassing their corresponding numbers in the Paisiello opera for melodic felicity and musical characterization. Take the brilliant inspiration of

Don Basilio's *La calunnia*, with its oily and sinister vocal line and graphic orchestral tone painting! Beaumarchais, who was much slandered in life by his enemies, would have relished it. (He died, alas, in 1799 and knew only Paisiello's version.)

The first Rosina, Geltrude Giorgi-Righetti, was a mezzo, as were the famous interpreters of the role in the decades that followed, including Maria Malibran (1808-1836), Marietta Alboni (1823-1894), and Pauline Viardot-Garcia (1821-1910). Sopranos, however, eventually appropriated the role in upward transpositions, bedazzling their audiences with coloratura fireworks and utilizing the second act Lesson Scene for anachronistic and at times wildly inappropriate insertions. Adelina Patti would sing Ardit's *Il Bacio* for Italian audiences, *Home, Sweet Home* in London or New York, and Alabiev's *The Nightingale* in Russia. Marcella Sembrich encored her own virtuosic solo with a Chopin waltz or mazurka (she was also an outstanding pianist). Not to be outdone, Nellie Melba performed her Lesson Scene to her own piano accompaniment. A singular exception was the tragically short-lived Conchita Supervia (1899-1936), a mezzo, who sang the role (the Lesson Scene included) as Rossini wrote it. Among her outstanding mezzo successors have been Jennie Tourel, Giulietta Simionato, Teresa Berganza, Marilyn Horne, and Frederica von Stade. Whether Rosina is essayed by a mezzo or a soprano, one thing appears to be certain: more attention is paid nowadays to Rossini's writing than had been the case in the past. Conductors are more exacting and singers, in the main, are more musicianly. This means that the Lesson Scene is generally presented as written.

Nor is there any need to tamper with any part of this opera. *Il Barbiere*, when presented with understanding, buoyancy, and a sense of fun, cannot fail to conquer. Its characters are indelibly engraved on the mind: a younger and more innocent group than the one that appears in Mozart's *Le Nozze di Figaro*. The Barber himself is a likeable meddler, brash but not yet a rebel; Rosina, bent on mischief, is all impish enchantment, while Almaviva is an ardent lover, not the roué with a roving eye he will eventually become. Don Basilio is a robust, middle-aged basso and not the elderly, oily tenor Mozart turned him into; only the coniving Bartolo remains more or less impervious to change. Rossini supports and surrounds them all with music that is seldom emotional, rarely tender, but always vivacious and mercurial. Beethoven, who knew about Rossini's attempts at serious opera but did not think much of them, predicted that *Il Barbiere* "will be performed as long as Italian opera exists." And Giuseppe Verdi said it all in 1898, by which time the wise old man had seen and heard just about everything: "To my thinking, *Il Barbiere di Siviglia* for verve, declamation, and abundance of musical ideas is the finest of all our comic operas."

SAN FRANCISCO OPERA

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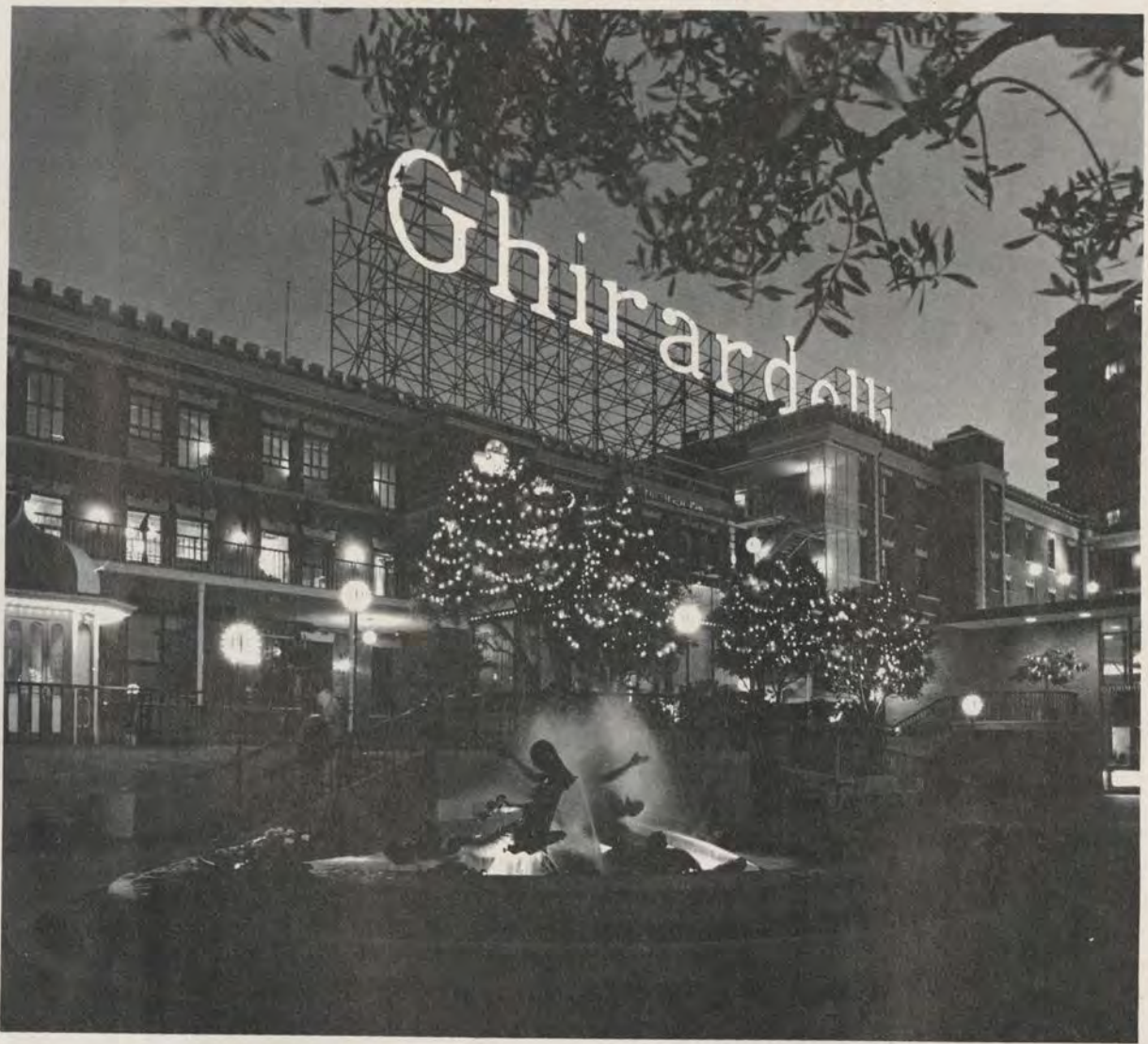
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director, Russell Hartley, and Judith
Solomon, his assistant, with Lim M. Lai
serving as overall consultant on the
project.

The specific purpose for which Archives
for the Performing Arts was formed
was to collect, preserve, classify and
exhibit all types of memorabilia per-
taining to all the performing arts and
to make the educational and historical
material accessible to the general public
on a continuing basis.

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The Archives for the Performing Arts

THE ARCHIVES FOR THE PERFORMING ARTS, which opened to the public in November of 1975 as The San Francisco Dance Archives, has enjoyed tremendous growth in the short time it has been in existence. No small part of this growth is evidenced in the change of name to include all of the performing arts, as they unfolded right here in San Francisco, from the Gold Rush days to the present.

Russell Hartley, Director of the Archives, began his collection while still a dancer and designer for the San Francisco Ballet in the early 1940's. At the core of Hartley's collection is his compilation, on a day-by-day basis, of all theatrical events (opera, theatre, dance and concert) derived from programs, newspaper accounts, photographs and related ephemera that retell this fascinating history from first hand source material.

For the past three years, Mr. Hartley has displayed his dance material during performances of the San Francisco Ballet at the Opera House and now, during this 1976 season of the San Francisco Opera, he has put together a revealing history of opera as it took place in the theatres of San Francisco. San Franciscans loved their opera from the beginning and it was, and still is, one of our most durable forms of theatrical life. What makes the Archives collection unique, is the wealth of material dating from before the devastating fire and earthquake of 1906, where every major theatre in San Francisco was completely destroyed, and with them, most evidence of their history. It has been a labor of painstaking love and dedication to un-earth this history, bit by bit, over the years and to piece it together forming a hitherto untold continuity.

Following this plan of augmenting the scope of the Archives interests, the Archives is to install a dual display in the Opera House Museum this Winter and Spring. The Museum will be divided into two exhibitions: One for the San Francisco Ballet Company, and the other for the San Francisco Symphony. This Dual-Exhibition will run from December 1, 1976 through May 28, 1977.

If you like what you see, please visit the Archives at the Presidio Branch of the San Francisco Public Library, 3150 Sacramento Street, San Francisco (downstairs), Tuesday through Saturday, 1:00 to 6:00 p.m., where currently is displayed a history of the Spanish Dancer on the San Francisco Stage, and meet Hartley, the Archives Founder and Director, and Judith Solomon, his Assistant Director.



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Profiles

FREDERICA VON STADE



One of America's foremost mezzo sopranos, Frederica von Stade joins San Francisco Opera this season as Rosina in *Il Barbiere di Siviglia*. With this company Miss von Stade has interpreted Cherubino in *Le Nozze di Figaro* in 1972, Dorabella in *Così fan tutte* in 1973 and the title role in *La Cenerentola* in 1974. With Spring Opera Theater she scored a major triumph as Sextus in Mozart's *La Clemenza di Tito* in 1971. The singer has performed some 25 roles with the Metropolitan Opera, including Cherubino, Rosina, Zerlina in *Don Giovanni* and Adalgisa in last season's *Norma*. Outside New York, she has interpreted Maria in the world premiere of Villalobos' *Yerma* at Santa Fe Opera, Penelope in the American premiere of Monteverdi's *Il Ritorno d'Ulisse in Patria* with Opera Society of Washington, and Houston Grand Opera's world premiere of Pasatieri's *The Sea Gull*. She has also performed at Covent Garden, Paris Opéra, the festivals at Glyndebourne and Salzburg, where this year she sang Cherubino. This past May, she again interpreted the Mozartian trouser role for the Jean Pierre Ponnelle staging of *Figaro* at Vienna State Opera. A highlight of this past summer's Holland Festival was Octavian in *Der Rosenkavalier*. With Judith Blegen she recorded a selection of Schumann and Brahms duets, recently joined by her performance in Haydn's *La Fedelta premiata* and an album of French opera airs. Earlier this fall she was Cherubino in the Paris Opera's *Le Nozze di Figaro* seen in New York and Washington, D.C., as well as the title role in the La Scala staging of *La Cenerentola* presented at the Kennedy Center. Miss von Stade makes her La Scala debut this December as Rosina, and will sing Melisande in Paris in 1977.

NINA HINSON



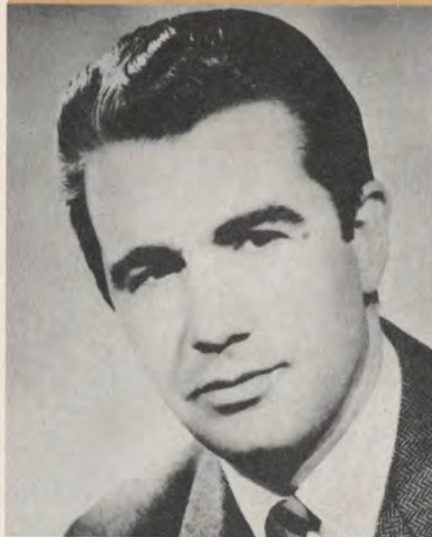
For her second season with San Francisco Opera, mezzo soprano Nina Hinson appears as Berta in *Il Barbiere di Siviglia*. In her debut season here last year she was the Countess di Coigny in *Andrea Chenier*. A graduate of the University of Southern California, the singer won the San Francisco Opera Auditions in 1967, and performed *Giovanna* in the 1968 Spring Opera Theater staging of *Rigoletto*. She won the West Coast Metropolitan Opera Auditions in 1968 and moved to Europe where she began her professional career in Germany. Miss Hinson performed for three years at the Staatstheater in Kassel and also appeared in Zurich, Düsseldorf, Nürnberg and Frankfurt, singing Wagner and Verdi roles, including Kundry, Fricka, Sieglinde, Eboli, Amneris and Azucena. Since her return to the United States in 1971, Miss Hinson has been a member of the vocal faculty at the University of Southern California. She has sung with the Los Angeles Philharmonic in Mahler's Third Symphony in 1974, with Marilyn Horne in a performance of Berlioz' *The Trojans at Carthage* in 1975, and Mahler's Eighth Symphony in 1976.

TIMOTHY NOLEN



Timothy Nolen, last heard here in 1973 in productions of *Rigoletto*, *Peter Grimes* and *La Bohème*, returns to San Francisco Opera as Figaro in *Il Barbiere di Siviglia*. A native Texan, the baritone sang with Western Opera Theater from 1969 through 1971. A Master's degree graduate of the Manhattan School of Music, Nolen made his European debut as Pelleas in Debussy's *Pelleas et Melisande* in Rouen in 1974, repeating the role to critical approval in Bordeaux, Cologne, Zurich and Paris. He sang Belcore in *L'Elisir d'Amore* for the 1975 Aix-en-Provence Festival, which was subsequently filmed for French television. Immediately prior to joining the company here, Nolen was Dandini in Lyric Opera of Chicago's presentation of *La Cenerentola*, staged by Jean Pierre Ponnelle. In January, the singer returns to Europe, interpreting Lord Henry Wotton in *The Portrait of Dorian Grey* in Amsterdam, and the next month is Mozart's Figaro for Rouen. Nolen is a regular member of the Cologne Opera and will perform there later this season in Henze's *We Come to the River*, as well as Guglielmo in *Così fan tutte* and Papageno in *Die Zauberflöte*, both to be directed and designed by Jean Pierre Ponnelle.

VICENTE SARDINERO



The Spanish baritone makes his San Francisco Opera debut in the title role of the last three performances this season of *Il Barbiere di Siviglia*. He will make his Metropolitan Opera debut in the spring of 1977 as Marcello in *La Bohème*. Figaro was the role of Sardinero's American debut, with the New York City Opera, and in this country he has also appeared with the opera companies of Philadelphia, Miami and Hartford. Born in Barcelona, he completed his studies at the Music Conservatory there and made his stage debut at that city's Teatro Liceo in 1964. During the next few years Sardinero continued his studies and entered several contests, winning the first prize in 1966 for the Verdi Voices contest held in the composer's home town of Busseto. The next year he returned to the Liceo as that company's first baritone, in a series of performances of *Lucia di Lammermoor*, and also made his La Scala debut with the same opera singing opposite Renata Scotta. Since then have come engagements in as diverse places as Israel, Mexico, England, Austria, and throughout Italy in such operas as *Faust*, *Un Ballo in Maschera*, *Trovatore*, *Traviata*, *I Pagliacci* and *Falstaff*. There have also been novelties such as *Maria di Rohan*, *Poliuto*, and *La Straniera*. Recordings have included *L'Amico Fritz* opposite Mirella Freni and Luciano Pavarotti and *Manon Lescaut* opposite Montserrat Caballe and Plácido Domingo. Sardinero comes to San Francisco from France and Portugal, where he has just participated in performances of *La Favorita*, *Werther*, *La Traviata* and *Ballo in Maschera*. Next spring, in addition to his Metropolitan debut, he will have the role of Frank in Puccini's rarely-performed *Edgar* in a concert version at Carnegie Hall with Scotta and Carlo Bergonzi.

JOHN BRECKNOCK



Young English tenor John Brecknock debuts with San Francisco Opera this season as Almaviva in *Il Barbiere di Siviglia*, a role he performed to critical acclaim at Covent Garden in 1975. He made his debut with the esteemed London company in 1974 as Fenton in *Falstaff*, and this past spring was Rinuccio in a new production of *Gian-ni Schicchi*. Brecknock joined English National Opera in 1969 and rapidly became that company's leading lyric tenor, specializing in works by Mozart, Rossini and Offenbach including Paris in *La Belle Hélène*, Ferrando in *Così fan tutte*, the title role in *Count Ory*, Almaviva in *The Barber of Seville*, Pluto in *Orpheus in the Underworld*, as well as Alfred in *Die Fledermaus* and Alfredo in *La Traviata*. He additionally created the title role in the ENO world premiere of Gordon Cross's *The Story of Vasco* in 1975. Brecknock made his North American debut in 1973 with the Ottawa National Arts Center Festival, singing Ottavio in *Don Giovanni*, returning in 1975 as Alfredo in *La Traviata* and Tamino in *The Magic Flute*, and this past summer as *Count Ory*. His United States debut was in 1975 as Gennaro opposite Joan Sutherland in the Houston Grand Opera staging of *Lucrezia Borgia*. Prior to his San Francisco Opera assignment he opened Houston Grand Opera's season as the Duke in *Rigoletto*. In the spring of 1977 Brecknock sings opposite Janet Baker in English National Opera's *Werther*, and he also makes his Paris Opéra debut as Ramiro in *La Cenerentola*.



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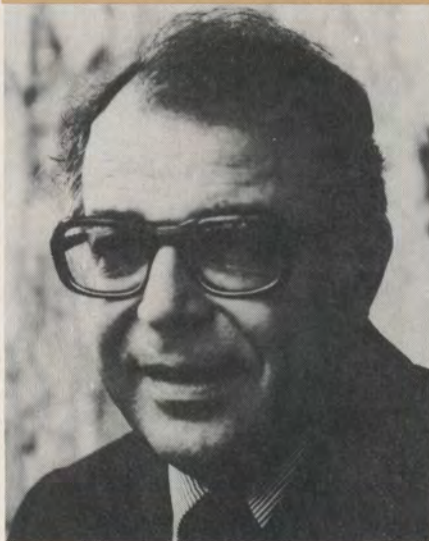


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RENATO CAPECCHI



Celebrated Italian bass-baritone Renato Capecchi returns to San Francisco Opera this season in two of his well-known roles, Fra Melitone in *La Forza del Destino* and Dr. Bartolo in *Il Barbiere di Siviglia*. Capecchi made his debut with this company in the Rossini work in 1968 and subsequently appeared in productions of *La Forza del Destino* in 1969, *La Cenerentola* in 1969 and 1974, *Tosca* and *Così fan tutte* in 1970, and *Manon Lescaut* in 1974. Capecchi, whose repertoire comprises 234 roles, made his professional debut with Radio Italia in 1948, followed by his stage debut as Amonasro in *Aida* with the Teatro Comunale of Regio Emilia in 1949. A frequent performer on the world's foremost operatic stages, Capecchi has recorded his Bartolo with Beverly Sills, as well as Dandini in *La Cenerentola* with members of the La Scala cast of the Jean Pierre Ponnelle production. Especially interested in working with young singers and instructing them in classic Italian *Commedia dell'arte* traditions, Capecchi was associated with the 1976 Merola Opera Program, directing the American stage premiere of Donizetti's *L'Ajo nell'Imbarazzo* at the Paul Masson Mountain Winery. Immediately prior to joining San Francisco Opera, Capecchi produced *La Forza del Destino* for Lucerne Opera, and this July directed Paisiello's *Il Barbiere di Siviglia* for Vienna Chamber Opera. Within the last year he sang in the Opera Society of Washington production of *L'Italiana in Algeri*, *The Magic Flute* in Turin, and La Scala's *Turandot*. During the 1976-77 season, he rejoins the Metropolitan Opera as the Sacristan in *Tosca*.

GIORGIO TOZZI



Embarking upon his thirteenth season with San Francisco Opera, bass Giorgio Tozzi interprets Don Basilio in *Il Barbiere di Siviglia*. In past performances at the War Memorial Opera House, Tozzi's roles have ranged from Ramfis in *Aida* and Kalkas in *Troilus and Cressida*, to Colline in *La Bohème*, the title role in *Boris Godunov*, King Philip in *Don Carlo*, Arkel in *Pelleas et Melisande* and Count Walter in the 1974 *Luisa Miller*, his last appearance with the company. A respected and well-known performer throughout the international operatic world, Tozzi made his professional debut as Count Rodolfo in *La Sonnambula* at the Teatro Nuovo in Milan. His La Scala debut was in 1953, opposite Renata Tebaldi in Catalani's *La Wally*. Tozzi first sang at the Metropolitan Opera in 1955 as Alvise in *La Gioconda*, and has performed with the company ever since. With Joan Sutherland and Franco Corelli he appeared in the historic 1962 La Scala staging of *Les Huguenots*. With a repertoire of over 100 roles, one of the singer's personal favorites is Hans Sachs in *Die Meistersinger*, which he performed with Hamburg State Opera in 1969, and in Frankfurt in 1973. Tozzi also interprets such classic American musical theater roles as Emile de Becque in *South Pacific* and the title role in *The Most Happy Fella*.

WAYNE TURNAGE



JOHN DUYKERS



Young baritone Wayne Turnage makes his San Francisco Opera debut this season, singing Ned Keene in *Peter Grimes*, as well as a Watchman in *Die Frau ohne Schatten*, Antonio in *Angle of Repose*, and Fiorello in both the regular and special student matinee stagings of *Il Barbiere di Siviglia*. Turnage's first operatic experience was with the Metropolitan Opera Studio and subsequently he performed with Santa Fe Opera, Atlanta Opera and the Oberlin Music Theater. Interpreting the role of Robert Lincoln, he appeared in the 1972 National Educational Television production of *The Trial of Mary Lincoln*. During the 1974 Aspen Music Festival, he was heard in productions of *The Penitentes* and *Don Carlo*. He was Mercury in the New York premiere of *La Calisto* at the Eastern Opera Theater and Figaro for Opera/Omaha's *The Barber of Seville* in 1975. Turnage made his Spring Opera Theater debut in 1976 as Mike Myrick in *Meeting Mr. Ives*, a role he had created originally in the workshop production of the piece at the Lenox Arts Center. The singer, who holds a Master of Music degree from the University of North Carolina, was a winner of the Metropolitan Opera Regional Auditions, and a finalist in the Metropolitan National Auditions.

In his third season with San Francisco Opera, tenor John Duykers interprets a Lawyer in *Peter Grimes*, the Hunchback in *Die Frau ohne Schatten*, and an Officer in *Il Barbiere di Siviglia*. Last year the singer was heard in productions of *Il Trovatore*, *L'Incoronazione di Poppea*, *Pique Dame* and *Gianni Schicchi*. He was a member of the ensemble for the 1975 Spring Opera Theater production of *Death in Venice*, and in 1976 was Dave Twichell in *Meeting Mr. Ives*. The singer has performed on the opera stages of Santa Fe, Seattle, Vancouver, Edmonton, and New York, as well as Geneva and Frankfurt. Duykers has additionally been a soloist with the Oakland Symphony, the University of California Orchestra, the Carmel Bach Festival, and the Modesto Symphony Orchestra, among other symphonic organizations. He has appeared as a recitalist with the Banff Opera Festival in Alberta, Canada, and sang in Alaska for the premiere of *Toyon of Alaska* in 1967. The New Port Costa Players, a Bay Area performing arts company, was founded by Duykers, who frequently contributes his abilities as a singer and stage director for the company. He recently sang in the world premiere of Janice Giteck's opera *Wi'igi'ta* at the University Art Museum in Berkeley, and will tour in performances of the work for Papago and Pima Indian reservations in December of this year.

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COLIN HARVEY



Colin Harvey, portraying Ambrogio in both the international fall series and student matinee performances of *Il Barbiere di Siviglia*, has been associated with San Francisco Opera for 37 years. A native of Lancashire, England, the baritone was accepted in the Opera chorus in 1937 by Gaetano Merola, founder and first general director of San Francisco Opera. In 1939 Harvey was Yamadori in *Madama Butterfly*, then traveled to Broadway for performances of *The Student Prince* and *Blossom Time*. In 1945 he performed in New York City Opera's *The Merry Widow*, which was additionally staged in the mid-west and conducted by maestro Kurt Herbert Adler, who invited Harvey to return to San Francisco Opera. For 30 seasons, he sang in the chorus and had many solo roles; among those best-remembered are the Notary in *The Daughter of the Regiment*, and last season's Guccio in Jean Pierre Ponnelle's staging of *Gianni Schicchi*. For three decades he has also been a well-loved member of the Opera staff, serving as chorus librarian. In 1974 Harvey received the Kurt Herbert Adler Award and the San Francisco Opera Medal, the highest honor the company can make to an artist.

SILVIO VARVISO



Silvio Varviso comes to San Francisco Opera for his seventh season to lead performances of *Il Barbiere di Siviglia*. The Swiss conductor made his American operatic debut with this company in 1959, wielding his baton for Gluck's *Orfeo ed Euridice*, *La Bohème* and *Carmina Burana*. In subsequent years he was on the podium for *Don Carlo*, *Tristan und Isolde*, *Tosca*, *La Traviata*, *Le Nozze di Figaro*, *Der Rosenkavalier*, *Rigoletto* and the American stage premiere of *A Midsummer Night's Dream*. In 1961 he made his Metropolitan Opera debut in the now historic *Lucia di Lammermoor*, the first appearance of Joan Sutherland with the New York company. He is presently musical director of both the Württemberg State Opera and Stuttgart Staatsorchester, positions he has held since 1972; he has served the same function with Basel Opera and Royal Opera of Sweden. Varviso is a frequent and highly regarded guest conductor at opera houses in Vienna, London, Paris, Berlin and Munich. The maestro led the 1969 Bayreuth stagings of *Der Fliegende Holländer*, *Lohengrin* and *Die Meistersinger*, and has had several return engagements at the Wagner festival. Varviso's operatic recordings include the Grand Prix du Disques readings of *Der Rosenkavalier* and *Il Barbiere di Siviglia*, as well as *L'Italiana in Algeri*, *Cavalleria Rusticana*, *Anna Bolena* and *Die Meistersinger*.

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GHITA HAGER



Ghita Hager returns to San Francisco Opera this season to direct *Die Walküre* and *Il Barbiere di Siviglia*. Born in Estonia and now a German citizen, she began her operatic career as a dancer in Berlin and later spent ten years with the Munich State Opera corps de ballet. Miss Hager served as assistant stage director and choreographer for major opera companies in Vienna, Milan, Salzburg, Naples, Zurich and Stuttgart, prior to coming to San Francisco in 1955. She became San Francisco Opera's first woman stage director in 1968 making her debut here with *Il Barbiere di Siviglia*. Since then Miss Hager has staged *Ariadne auf Naxos* in 1969, *Le Nozze di Figaro* in 1972, and *La Bohème* in 1973, and co-directed *Falstaff* with Sir Geraint Evans in 1970. For Spring Opera Theater, she directed the 1967 productions of *Cavalleria Rusticana* and *I Pagliacci* and the 1968 production of *Rigoletto*. She has further been responsible for staging productions for Western Opera Theater, having directed *La Bohème*, *Così fan tutte*, *The Barber of Seville*, *The Crucible*, *La Traviata* and *The Elixir of Love* between 1967 and 1971. Recently she directed *Die Walküre* and *Siegfried* for San Diego Opera, as well as that company's world premiere of Alva Henderson's *Medea* in 1972. In 1975, she created staging for the Portland Opera American premiere of Ernest Krenek's *Life of Orestes*. This season, after her assignments in San Francisco, Miss Hager returns to Portland to stage Rossini's *La Cenerentola* and Wagner's *Die Meistersinger*.

ALFRED SIERCKE



In more than 40 years Alfred Siercke has created scenic and costume designs for more than 1000 operatic productions in Europe, and North and South America, including the San Francisco Opera productions of *Elektra* and the internationally known three-storied house for *Il Barbiere di Siviglia*. Born in Hanover, Siercke received his early schooling in Hamburg and studied at Frankfurt, majoring in history and the history of art. After graduation he was assistant to the designer Gowa, and in 1930 designed his first opera, *Die Walküre*. Siercke's association with Günther Rennert began in 1946 at Hamburg State Opera and has continued since. The designer's works have been seen at La Scala, Düsseldorf, Stuttgart, Florence and Berlin, among other cities. In addition to working on productions of operas from the classic repertoire, Siercke has been associated with world premieres of operas by Henze, Dallapiccola and Orff.

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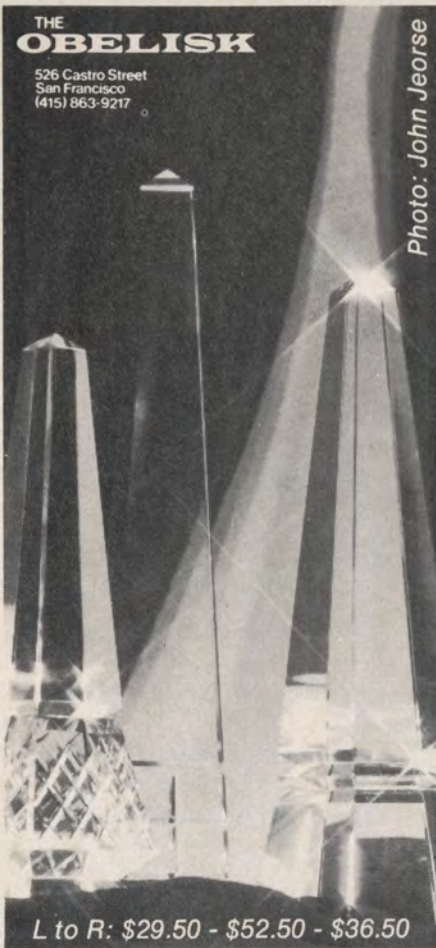
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"I'd Rather be a Sausage Maker"

by Maralyn Edid

Gioacchino Rossini (1792-1868) was only 24 years old when he wrote his sixteenth and most popular opera, *Il Barbiere di Siviglia*. By the time he was 37, he had twenty-two more operas credited to his name. Then suddenly and without warning, the Italian composer who smoothly dashed off one opera after the next, lay down his pen.

Gossips had a field day guessing why the popular young Rossini simply walked away from such a prolific career. Even more than before, his lifestyle and character became the subject of lively debate. And as always, he cultivated his popular image with facetious and humorous remarks about his own habits. Rossini was secretive about his inner thoughts, and his unprecedented early retirement puzzles biographers and music buffs to this day.

For the public record, the composer was a bon vivant with a quick and genial wit who was not given to hard work. Underneath the jovial exterior, he was a high-strung artist, extremely sensitive to criticism, and plagued by severe health problems. Not surprisingly, it has been suggested that he retired because he was: ill, indolent, bereft of inspiration, humiliated over the ambiguous reaction to *Guillaume Tell* (1829), jealous of Meyerbeer's growing success. Yet no single explanation provides a satisfactory answer—more likely, a combination of Rossini's peculiar nature and the evolving cultural scene made *Guillaume Tell* the last opera he ever wrote.

But the controversy did not end there, for opinion differed sharply even about his musical talent. Many people acclaimed him as the grand master of *opera buffa* and heartily appreciated his genius for translating laughter into music; many critics, especially the Germans, faulted his music for its lack of depth and intellectual content. He was feted by the Rothschilds, championed by Stendhal in an entertaining (though inaccurate) biography, pursued by an admiring public, and declared insignificant by certain peers (curiously, these same critics grudgingly conceded the brilliance of *Il Barbiere*, but remembered to add they thought it an isolated stroke of luck). And years later, Rossini was honored by a visit from Wagner despite the musical distance between them.

Critical opinion aside, Rossini had a well-earned reputation for being lazy and too fond of easy living. With characteristic aplomb, he tried hard to confirm this perception when he said that life was a comic opera in four acts—eating, loving, singing, digesting—with the stomach as “the conductor who directs the great orchestra of our passions.”

In fact, Rossini had a penchant for fine food and wine: he was an epicure, not a glutton. He spoke not entirely in jest when he told people he would “rather be a sausage-maker than a composer”—a fitting career choice for someone who conceived



the luxurious recipe known as Tour-nedos á la Rossini (steak wrapped around paté de foie and accompanied by truffles and artichokes). His daily fare was weighted in favor of cheese, ham, sausage, macaroni and oysters;

when he conducted, he would arrange to have a fresh bologna sandwich waiting for him at intermission.

By the time *Guillaume Tell* was produced, he could afford a leisurely life-

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style without really working. Not only were his operas popular, but he had shrewdly and astutely managed his pecuniary interests over the years. Once his career began in earnest with the success of *Tancredi* in 1813, he was never at a loss for work. For several years he shuttled between Naples, Milan, Rome, and Venice, deftly and rapidly supplying operas for an insatiable public. In 1823, 23 of his operas were staged around the world, from South America to Russia.

That year, he left Italy for the first time and went to London, ostensibly on commission to King's Theater. Instead, he became the darling of London society: he sang duets with King George IV and accompanied his wife, opera-singer Isabella Colbran, at the piano in fashionable salons. In just six months, he earned £7000.

His success in London prompted an invitation to become director of the Théâtre Italien in Paris. During his brief administration, Rossini introduced operas by Bellini and Meyerbeer to Paris audiences. He effectively severed his ties with Italian opera and spent these two years studying French and the peculiarities of French opera. In 1826, he accepted the more lucrative and desirable position as Premier Compositeur du Roi and Inspecteur Général du Chant en France—a post created especially for him by King Charles X. Three years later, he secured an even better contract with the king as part of his payment for *Guil-*

laume Tell. But when Charles X abdicated in 1830, the contract was cancelled and Rossini lost his guaranteed annual income (another possible explanation for his hasty retreat from composing). Incidentally, Rossini wrote only five operas between 1824 and 1829—including revisions of two operas written years earlier — taking advantage of the slower pace of opera production in France.

Although Rossini composed an impressive number of operas, he never over-exerted himself. In a humorous and frank description of his work habits, he wrote to an aspiring young composer:

Wait until the evening of the performance. Nothing stimulates the inspiration more than sheer necessity . . . and the insistence of a frantic impresario who is tearing out his hair by the handful . . . with *The Barber* . . . I did not compose an overture at all but took the one intended for the opera *Elisabetta*. The public was quite satisfied."

Actually, the overture to *Il Barbiere* was heard first in *Aureliano in Palmira* (1813), then in *Elisabetta, Regina d'Inghilterra* (1815), and finally in *Il Barbiere*. He often incorporated passages and overtures from older, forgotten operas in whatever opera he was currently composing. But Rossini was not the only player in this game—such self-borrowing was common practice

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Sausage Maker

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and easy temptation at a time when manuscripts were not printed and opera was a cheap, popular form of entertainment that required speedy manufacture.

His remarkable music facility made his work even easier. He composed with lightning speed and under any circumstances — surrounded by friends, fishing, lying in bed. One story claims that when he was composing in bed and the paper fell off his lap, he thought it easier to rewrite the entire page than get out of bed to pick it up. On average, he needed three weeks to compose an opera; *Guillaume Tell*, however, was an exception and required half a year of preparation. During one six month period, he wrote three of his finest operas: *Otello* (1816), *La Cenerentola* (1817), and *La Gazza Ladra* (1817).

Rossini's remarkable pace was unfortunately abetted by a lack of self-criticism. He had no aesthetic theories, used whatever idea seemed appropriate and thought all music was good unless it was boring. When he wrote for the French, he included ballets

and storm scenes; when he sensed the growing German influence in Italy, he made his orchestration more elaborate and was called "the little German" (with due cause, as he revered Mozart and Haydn).

Working under tight deadlines, the composer typically chose what was most expedient and relied on stereotyped music conventions which had already proven effective, such as his over-used technique of heightening tension and excitement by increasing the tempo and loudness of a passage. For this device, he was dubbed "Signor Crescendo" and "Signor Accelerando" and the "Rossini crescendo" has since become a trade word.

The source of Rossini's inspiration was completely independent of the suggestive and poetic power of words. He thought only in musical terms and used to boast: "Give me a laundry list and I will set it to music." But he was not well-served by this ability because most of his operas were undermined by terrible libretti.

Though indifferent to words, he was a gifted singer with a great love and

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knowledge of voice. In the true Italian tradition, he believed in the magic of voice and accused modern performers of shouting instead of singing. In fact, one reason for Rossini's equivocal success was succinctly stated by the German philosopher Hegel, devoted admirer of the composer: "Now I understand why Rossini's music is cursed in Germany," he wrote to his wife, "... it is music made for Italian throats (and) demands to be sung by Italians in the Italian manner."

Rossini was adamant that singers follow exactly what he wrote. He wanted to end the singer's tyranny over the composer by refusing them the liberty of adding whatever trills and embellishments glorified their particular talents. So he waged war against tradition and included all the vocal ornamentation in his manuscripts. Justifying his rebellion, he wrote:

"... the singer must be nothing but an able interpreter of the ideas of the master, the composer... the composer and the poet are the only true creators."

Yet the Italian composer did not overrate his own talent, nor was he deceived by gushing flattery. He was almost too modest and thought that only *Il Barbiere*, the second act of *Guillaume Tell*, and the third act of *Otello* would survive him. Still, he knew that *opera buffa* was his idiom and told his German critics "I would rather be a Rossini" than a second-rate Mozart or Haydn. Beethoven also recognized that Rossini's genius was best suited to comic opera and at a

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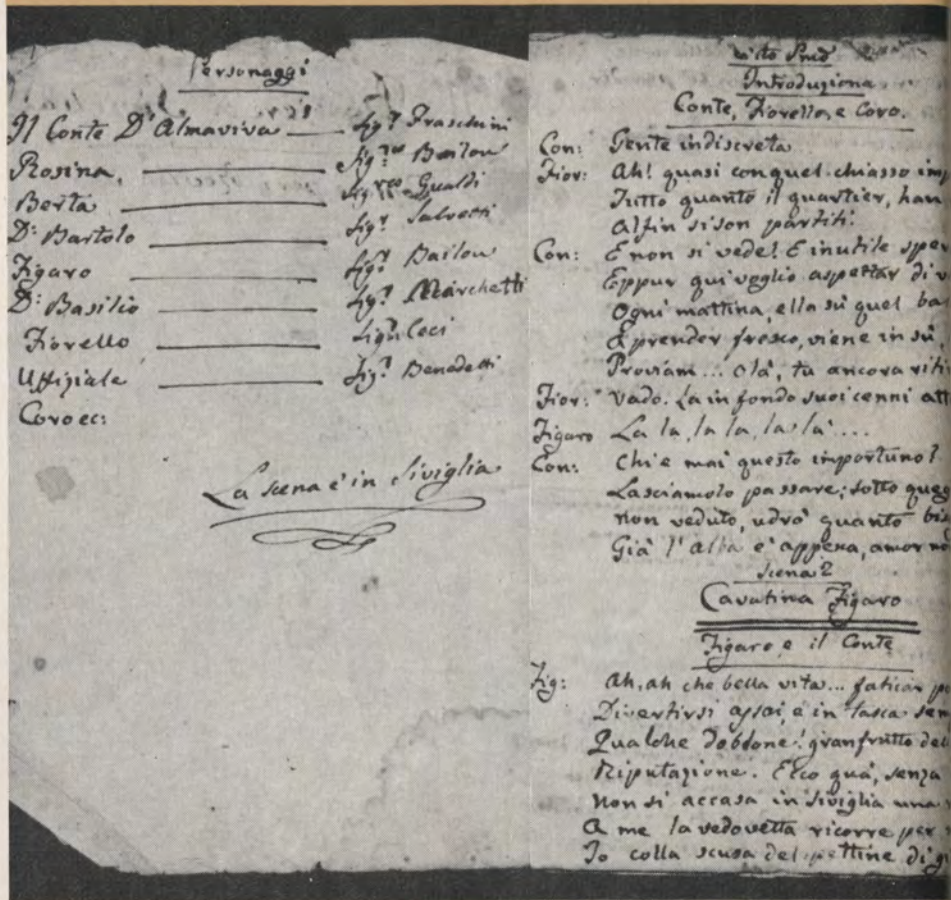
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Sausage Maker
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meeting with the Italian composer in 1823, advised: "Remember, give us plenty of *Barbers!*" Rossini's few attempts at *opera seria*, mostly to honor his then-mistress, singer Colbran, were not very fruitful.

For all his objectivity, Rossini was exceedingly sensitive to assaults on his work. He was indignant and humiliated after the Paris premiere of *Guillaume Tell* when the Opéra arbitrarily cut two acts and the public responded with cold indifference (although critics modestly praised the solemn work). Even after his retirement, when he fleetingly resurfaced and presented the sacred work *Stabat Mater* (1842) to a select audience, an overheard criticism caused the composer to shake and sweat profusely.

His anguish over the *Guillaume Tell* affair was exacerbated by Meyerbeer's ascendancy and the growing prefer-

ence for Grand Opera in the French capital. Rossini was old-fashioned and disliked contemporary music (as well as indoor gas lighting; he actually fainted on his first, and only, train ride). He feared that the emphasis on spectacle would eclipse what he believed was the heart of opera—singing. *Opera buffa* was on the decline, and Rossini might have sensed and dreaded attacks by critics and abandonment by a public who now demanded what he could not provide. "One more success would have added nothing to my glory," he said later, "whilst a failure might tarnish it."

But try as he might, Rossini did not quit the musical world entirely. Over the next forty years he wrote occasional trifles for the piano, several cantatas and some sacred music, including two significant works—*Stabat Mater* and *Petite Messe Solenne*

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(1864). He was director of the Liceo Musicale in Bologna for several years and instituted major reforms in the school's curriculum. After he settled permanently in France in 1855, he hosted a series of Saturday night music soirees in his parlor that were considered stellar social and musical events. The flower beds at his summer home in Passy were shaped like musical instruments and the salon and dining room were decorated with medallions of illustrious composers.

Some biographers have suggested that for all his wit, charm, and joviality, Rossini was a lonely man. He had few close friends and his marriage to Colbran ended in separation. When Colbran died in 1845, he married Olympe Pélissier. This second marriage was more successful; but by then, he required a loyal companion and nursemaid and Pélissier willingly complied.

For the twenty years of his active career, Rossini filled an important place in Europe's cultural life. During the first third of the 19th century, Europe was recovering from the Napoleonic Wars and people clamored for light, gay entertainment. But then, critical opinion and popular taste became more sophisticated and laden with nationalist overtones and the Italian composer who "had some talent and a certain intuition" was quietly pushed aside.

Maralyn Edid is a freelance writer and a graduate student in journalism at the University of California, Berkeley.

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On the Air

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If the letters which streamed into
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after the *Frau ohne Schatten* broadcast
are any indication, San Francisco Op-
era has an enormous hit on its hands.
Remember that, because of the time
difference, listeners stayed up till al-
most 2 am. to hear the conclusion
of the Strauss masterpiece. Greater
love hath no devotee . . .

This is not the end of the opera
broadcast story. In time, other stations
will express interest, and everybody's
dream is a coast-to-coast live trans-
mission. But that would mean starting
the programs at 11 pm on the eastern
seaboard. Perhaps they'll have to be
switched to Sunday afternoons, but
Sunday afternoons during opera sea-
son are filled with football and various
other autumnal rituals. Problems, prob-
lems, but they're all in the future. For
now it's . . .

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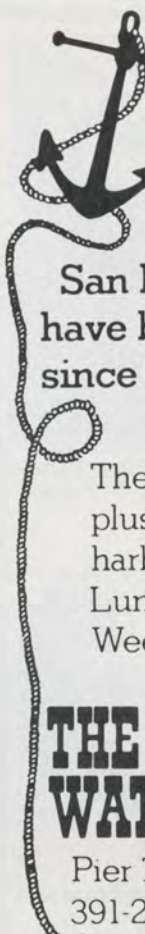
Opera, Brouhaha and Disaster

continued from p. 30

about an officer in love with a landlady but in rivalry with a lawyer, and nobody liked it. Rossini took matters into his own hands, found a librettist he liked (Cesare Sterbini) and himself decided on the *Barber*. Because the Paisiello opera was still known, still revered, Rossini carefully, painstakingly wrote a note to the public in the libretto, saying that his version was completely new, was, indeed, so different as to have another title—"Almaviva". He needn't have bothered; Paisiello's opera had not been performed in Italy for over five years, and already was quite out-of-date.

Unfortunately, Paisiello was a spiteful, jealous man; with age he grew embittered. Though seemingly generous to younger composers in his heart he felt a secret envy, and was not above engaging in devious stratagems to thwart their careers. Years after the event Rossini told Fétilis, the French critic, that he personally saw a letter written by Paisiello in Naples to a cohort in Rome, urging him to stop at nothing to insure a noisy catastrophe for Rossini's premiere.

The cabal worked—for one night. *The Barber of Seville* rarely knew such violent criticism again. It spread over Italy and the rest of Europe like a fire in a dry field, but did not return to Rome for five years. At times the reception was less than laudatory. It came to London in the Spring of 1818; the critics thought it too light, rather careless and predicted a short life. It



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came to Paris in 1819, after countless efforts by Manuel Garcia, the original tenor, and 1,000 obstacles. The critics called it "painful, laborious, lacking in singable melodies . . . weak, incoherent, deprived of character . . . etc." A few days later the press announced with righteous tones that Paisiello's masterpiece would have a revival, an opera "diamond clear, attractively sweet, with perfect propriety, etc." It sank like a defused bomb; nobody came.

These derogatory critical reactions were few; certainly audiences loved it. Hegel on a visit to Vienna in 1824 wrote to his family "I've heard the *Barber* of Rossini for the second time. I have to say my taste must be very depraved because I find this Figaro by far the more attractive than the one in Mozart's *Marriage!*" Schumann confessed to his father-in-law, Friedrich Wieck, that he was enraptured by the opera. Berlioz, appalled by what he called Rossini's "melodic cynicism" when compared to the sublimities of Gluck and Spontini, still thought the opera "exquisitely scored" and was seen by others weeping with emotion on hearing Patti sing Rosina.

A somewhat paranoid Beethoven guardedly thought Rossini a talented, melodious composer, saying somewhat wistfully, "his music suits the frivolous and sensuous spirit of the times." Regarding the *Barber*, he told Rossini when they met in 1822, "I

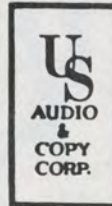
continued on p. 82

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Opera, Brouhaha and Disaster

continued from p. 81

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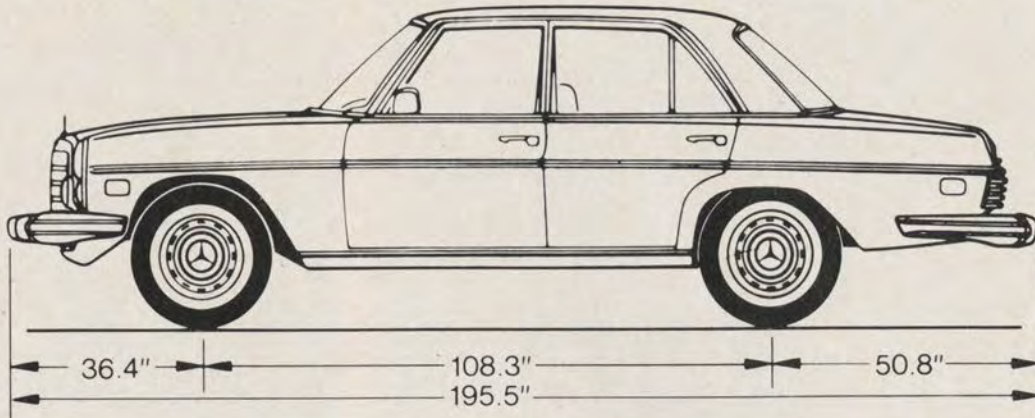
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congratulate you; it is an excellent *opera buffa*; I read it with pleasure, and it delights me. It will be played as long as Italian opera exists. Never try to do anything but *opera buffa*; wanting to succeed in another genre would be trying to force your destiny." Of course, he was right, even if he was patronizing. Over the years the *Barber* has overcome this modest canard of triviality, as it once transcended the foolish, wounding barbs of opening night.

Nowadays no one can question the merits of Rossini's greatest work; no country has ever refused to perform it. 151 years ago it first played in the U.S., supposedly the first Italian opera ever to appear in New York. It may well be the most performed opera of all time.

Marvin Tartak, pianist and musicologist is preparing an edition of Rossini's *Quelques Riens*, twenty-four piano pieces for the Fondazione Rossini.

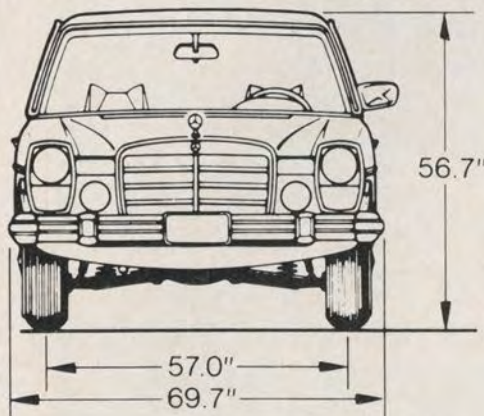
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A special commemorative poster has been created by the San Francisco Opera for the world premiere of Andrew Imbrie's *Angle of Repose*, only the second world premiere in the Company's history. Already acclaimed by connoisseurs, the new poster features a reproduction of a painting by California artist Sam Tchakalian, which is currently on display in the exhibit "Painting and Sculpture in California: The Modern Era" at the San Francisco Museum of Modern Art. The painting is used through the courtesy of the museum and of the Quay Gallery, as well as the artist.

Printed on glossy stock in full color, the *Angle of Repose* poster is available for \$5 at the Opera Box Office and the San Francisco Museum of Modern Art gift shop.



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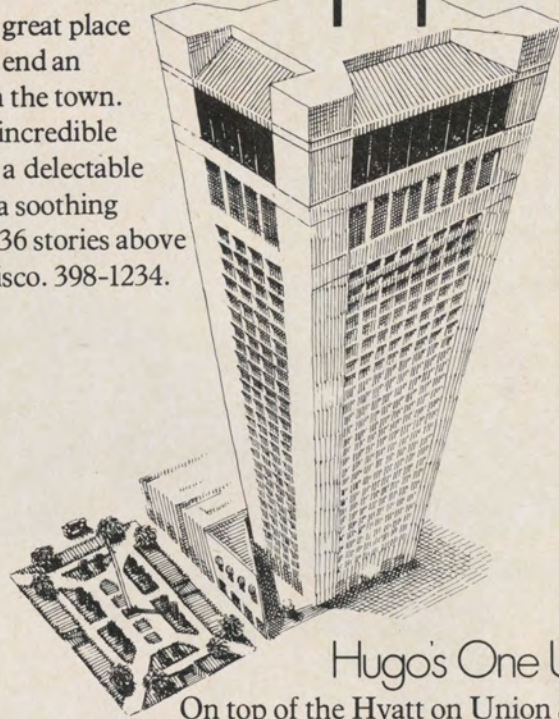
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San Diego	KFSD	94.1 FM
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FRIDAYS 7:50 P.M.*

- September 10 Thaïs — Opening Night
- September 17 Die Walküre (7:20 P.M.)*
- September 24 La Forza del Destino
- October 8 Tosca
- October 15 Die Frau ohne Schatten
- October 22 Peter Grimes
- October 29 The Makropulos Case
- November 5 Cavalleria Rusticana and I Pagliacci
- November 12 Il Barbiere di Siviglia
- November 26 Angle of Repose

Broadcasts live and in quadrasonic sound are made possible by grants from the L. J. and Mary C. Skaggs Foundation of Oakland, California and Standard Oil Company of California.

In addition to inviting you to listen to this year's opera broadcasts, we at Standard would also like to take this opportunity to invite you to visit our Chevron Gallery at 555 Market Street in San Francisco weekdays from 9 a.m. to 4 p.m.

An exhibit depicting the changing scenes of San Francisco from the early nineteenth hundreds until the fifties will be on display through November 30. The photographs in this unique documentation of the growth of the city are from the Moulin collection.



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San Francisco Opera

	Monday	Tuesday
September		
		13 Die Walküre 7:30 pm A,B
		14
		20 La Forza del Destino 8 pm A,B
		21
		27 Thaïs 8 pm B
		28
October		Tosca 8 pm A,C
		4
		11
		18 Die Frau ohne Schatten 8 pm A,C
		19
		The Makropulos Case 8 pm A,B
		25
November		1 Die Frau ohne Schatten 8 pm D,F
		2
		8 Angle of Repose 8 pm A,C
		15 Cavalleria Rusticana/ I Pagliacci 8 pm A,C
		16
		Il Barbiere di Siviglia 8 pm A,C
		22
		23

Code letters indicate subscription series

*Special non-subscription Thanksgiving Night performance

1976 Calendar

Wednesday	Thursday	Friday	Saturday	Sunday
		Opening Night Thäis 8 pm A	Die Walküre 7:30 pm J,K	
Thäis 8 pm D,F		Die Walküre 7:30 pm G,H	La Forza del Destino 8 pm J,L	Thäis 2 pm M,N
Die Walküre 7:30 pm D,E		La Forza del Destino 8 pm G,I	Thäis 8 pm J,K	Die Walküre 1:30 pm M,O
La Forza del Destino 8 pm D,E		Thäis 8 pm G,I	Die Walküre 1 pm X Tosca 8 pm J,L	La Forza del Destino 2 pm O
Peter Grimes 8 pm D,F		Tosca 8 pm G,H	Peter Grimes 8 pm J,K	Tosca 2 pm M,N
Peter Grimes 8 pm A,C		Die Frau ohne Schatten 8 pm G,I	Tosca 8 pm D,F	Peter Grimes 2 pm M,N
The Makropulos Case 8 pm D,E		Peter Grimes 8 pm G,H	Tosca 1:30 pm X The Makropulos Case 8 pm J,L	Die Frau ohne Schatten 1:30 pm M,N
Cavalleria Rusticana/ I Pagliacci 8 pm D,F		The Makropulos Case 8 pm G,I	Cavalleria Rusticana/ I Pagliacci 1:30 pm X Die Frau ohne Schatten 8 pm J,L	The Makropulos Case 2 pm M,O
		Cavalleria Rusticana/ I Pagliacci 8 pm G,H	Angle of Repose 8 pm J,K	La Forza del Destino 2 pm M,N
Cavalleria Rusticana/ I Pagliacci 8 pm B	Fol de Rol 8:30 pm	Il Barbiere di Siviglia 8 pm G,I	La Forza del Destino 1:30 pm X Cavalleria Rusticana/ I Pagliacci 8 pm J,L	Angle of Repose 2 pm M,N
Il Barbiere di Siviglia 8 pm E	Angle of Repose 8 pm D,F	La Forza del Destino 8 pm H	Il Barbiere di Siviglia 8 pm J,K	Cavalleria Rusticana/ I Pagliacci 2 pm M,O Leontyne Price Recital 8 pm
Cavalleria Rusticana/ I Pagliacci 8 pm E	Il Barbiere di Siviglia* 8 pm	Angle of Repose 8 pm G,H	Cavalleria Rusticana/ I Pagliacci 8 pm K	Il Barbiere di Siviglia 2 pm M,O

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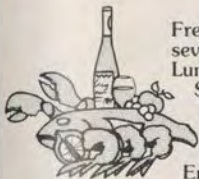
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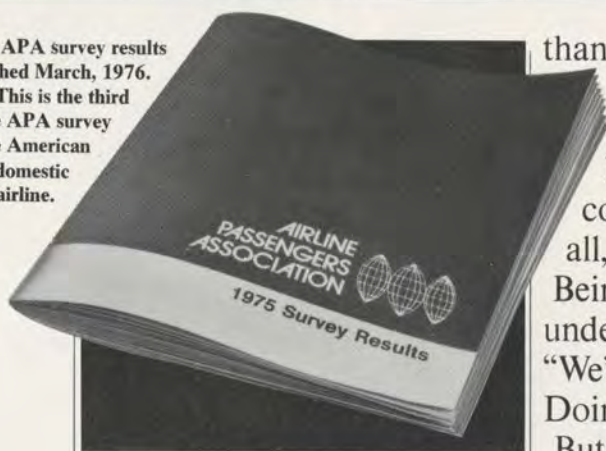
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Next flight, we hope you'll let us prove it to you.

#1



Of all menthols:

Carlton is lowest.

See how Carlton stacks down in tar.
Look at the latest U.S. Government figures for:

The 10 top selling cigarettes

	tar mg./ cigarette	nicotine mg./ cigarette
Brand P Non-Filter	27	1.7
Brand C Non-Filter	24	1.5
Brand W	19	1.3
Brand S Menthol	19	1.3
Brand S Menthol 100	19	1.2
Brand W 100	18	1.2
Brand M	18	1.1
Brand K Menthol	17	1.3
Brand M Box	17	1.0
Brand K	16	1.0

Other cigarettes that call themselves low in "tar"

	tar mg./ cigarette	nicotine mg./ cigarette
Brand D	15	1.0
Brand P Box	14	0.8
Brand D Menthol	14	1.0
Brand M Lights	13	0.8
Brand W Lights	13	0.9
Brand K Milds Menthol	13	0.8
Brand T Menthol	11	0.7
Brand T	11	0.6
Brand V Menthol	11	0.8
Brand V	11	0.7
Carlton Filter	*2	*0.2
Carlton Menthol	*1	*0.1
Carlton 70	*1	*0.1

(lowest of all brands)

*Av per cigarette by FTC method.

**Carlton
Menthol
1 mg. tar**



**Carlton
Filter
2 mg. tar**

No wonder Carlton is the fastest growing of the top 25 brands.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Menthol: 1 mg. "tar", 0.1 mg. nicotine; Filter: 2 mg. "tar", 0.2 mg. nicotine; Carlton 70's: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette by FTC method.