

La Forza del Destino (Force of Destiny)

1976

Sunday, November 7, 1976 2:00 PM  
Saturday, November 13, 1976 1:30 PM  
Friday, November 19, 1976 8:00 PM

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# La Forza del Destino

SAN FRANCISCO OPERA MAGAZINE 1976

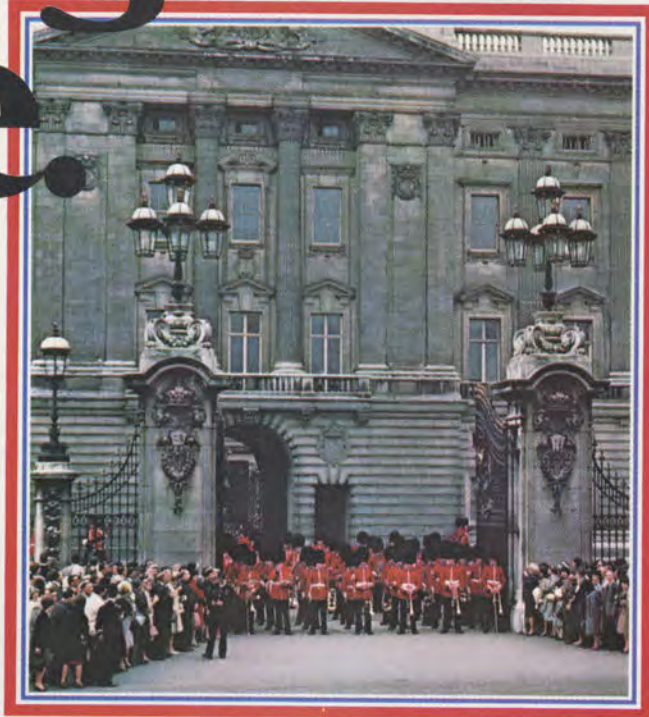


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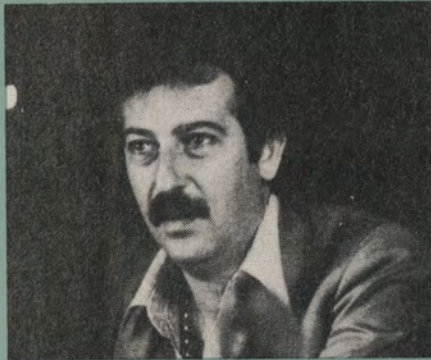


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# La Forza del Destino

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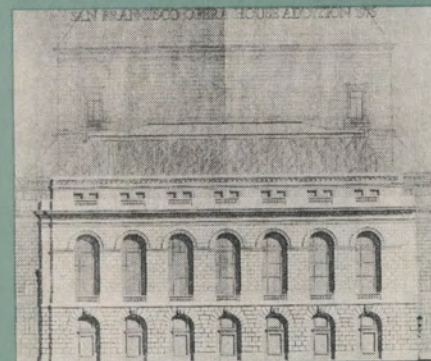
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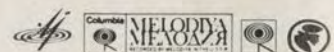


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Welcome to San Francisco Opera's 1976 season.

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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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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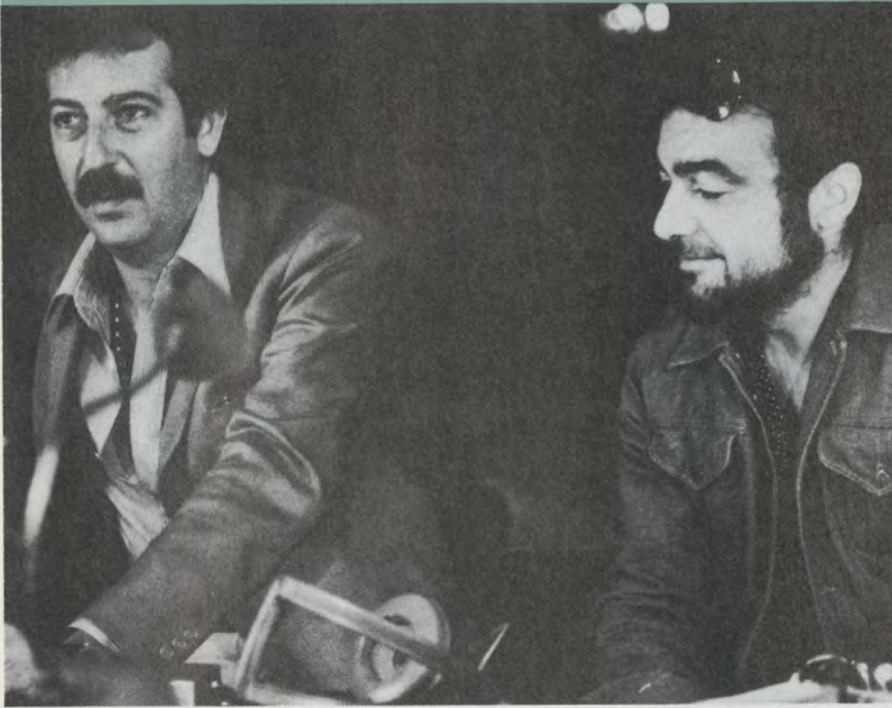
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# Using Melody to Stage *La Forza del Destino*

by Paul Chaplin

Photo: Caroline Crawford



Alberto Fassini and Pierluigi Samaritani at a technical rehearsal of *La Forza del Destino*.

In *La Forza del Destino*, Verdi's special genius for melody was especially abundant. Alberto Fassini, making his San Francisco Opera debut as stage director for the opera, observes that the sheer power of Verdi's vocal writing overshadows the somewhat rambling libretto.

"Set designer Pierluigi Samaritani and I both believe Italian melodramas are unreal things. The melodramas of the nineteenth century have absurd plots, but they are full of beautiful music and are highly theatrical, if not realistic and believable. With our eyes and our minds, we must experience *La Forza del Destino* not as a realistic modern drama, but as something completely different."

When the gold curtain of the War Memorial Opera House opens, the audience will discover Fassini and Samaritani have given an atmospheric feeling

to *La Forza del Destino*. Light translucent colors are utilized with dark greys and blacks to achieve what Fassini calls "flashes of a dream. The stage picture is vague, as though seen through fog. Not everything represented on stage is clearly defined; everything is vague." A unifying set piece will be a specially constructed iris, similar to the opening of a camera, which will unfold for each scene, emphasizing the unreality and dream-like quality of the production.

In addition to the use of a light palette of scenic colors, Fassini has updated the action of the opera to the middle of the nineteenth century. He has two justifications for this change. "The first and most important thing in staging an Italian melodrama is the music. This particular kind of melodrama is a vehicle for the composer to write beauti-

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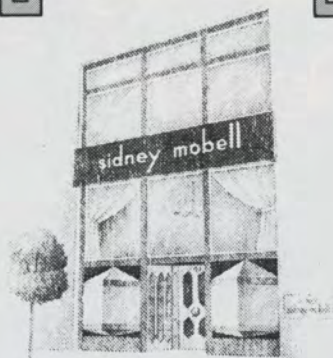
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Using Melody

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ful music. The music Verdi composed for *Forza* is so romantic and identifiable as nineteenth century music that I believe the staging must follow the feeling of the music.

"Secondly, the theme of the narrative also suggests a later period in history. Our idea is to stage the work in Verdi's time, the Risorgimento, the period of Italy's unification. We want the audience to imagine they are dreaming of the moment Verdi was composing *La Forza del Destino*. The flashes of the Risorgimento in the staging and the setting will, we hope, remind people of Verdi's concern for the unification of Italy. That's what *La Forza del Destino* means for Italians—'viva l'Italia.' For these reasons, I have decided to stage the opera in the nineteenth century."

The operas of Verdi were frequently surrounded with political controversy. His *Nabucco*, composed in 1842, with the chorus "Va, pensiero," immediately established Verdi as the composer of the Risorgimento. His opera prior to *Forza*, *Un Ballo in Maschera*, was plagued by government censorship while being prepared for its premiere in Rome. The Roman populace rallied behind the composer and the slogan "Viva Verdi," written on walls and shouted in theaters, was not only a cry of support for Verdi, but was a simple

John Simmons

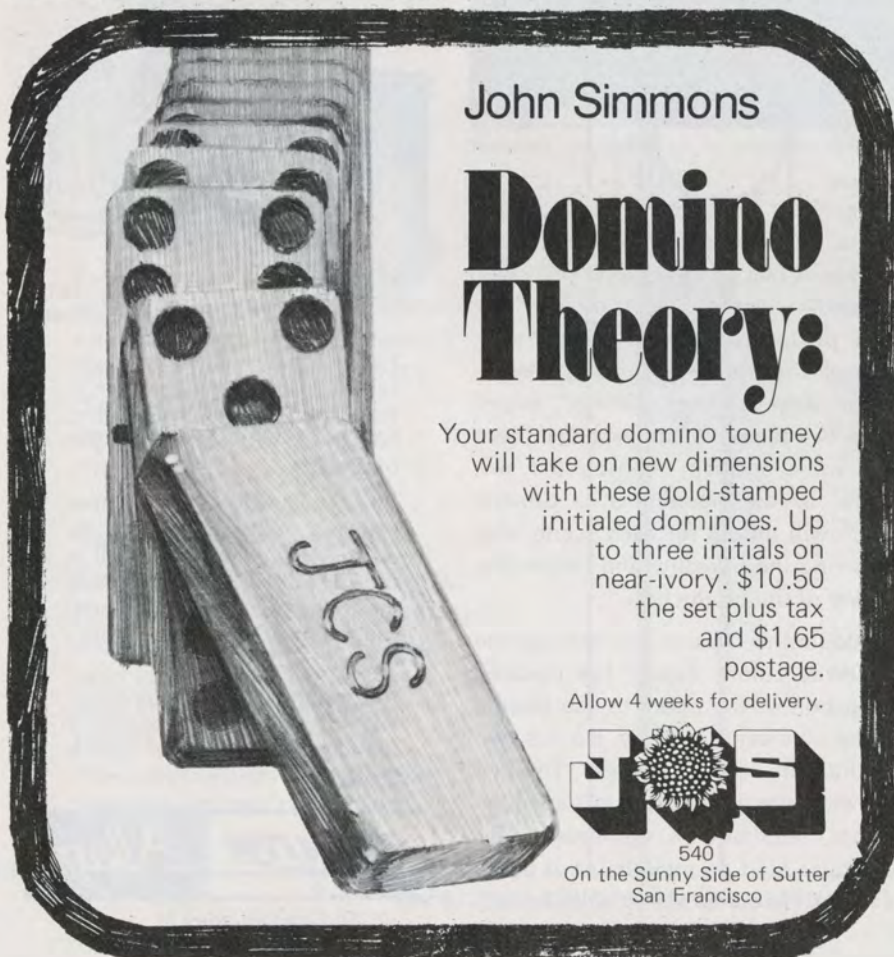
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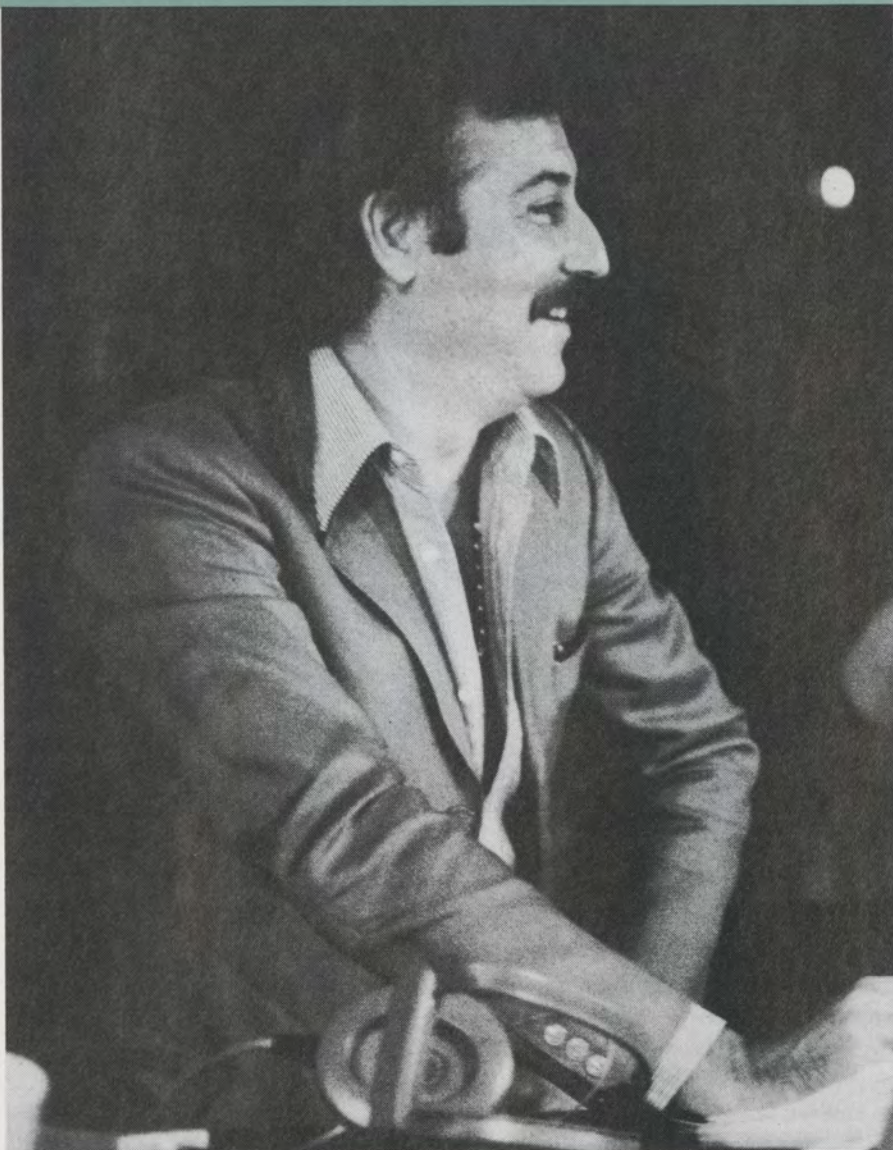
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Director Fassini during his interview.

acrostic signifying "Viva Vittorio Emanuele, Re d'Italia." While composing *La Forza del Destino* for St. Petersburg in 1861, Italian unification was achieved. When the opera was revised for its Italian premiere at La Scala, the Milanese audience had no difficulty seeing their recent struggle against the Austrians in Verdi's eighteenth century narrative.

Despite the unconventional setting, Fassini is certain San Franciscans will understand the political aspects of the opera. "Audiences in the nineteenth century would see uniforms on the stage and immediately understand the

implication. I saw a production in Germany, with modern dress and armored trucks, although that is a completely different approach than what we would present in Italy.

"We Italians understand the significance of your celebrating the Bicentennial, so the public here should be able to understand the importance of the patriotic elements in my interpretation of the opera. We stress the importance of the people, through the plot and their characterizations, and do not only emphasize the political aspects of the piece.

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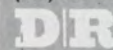
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Using Melody

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"Forza is in that stage of Verdi's career where he was still dealing with romantic, beautiful stories. He was abandoning the traditional form of having the soprano enter, sing a scene, aria and cabaletta, then having the tenor come on stage to repeat a similar series of musical numbers. By the time he was composing *Otello*, Verdi's great genius produced a work that is a flowing dramatic story, with no breakdown into scenes and arias."

An additional departure from previous San Francisco Opera stagings of *Forza* is in the arrangement of the scene divisions. The work will be presented as complete as possible, a San Francisco Opera tradition. "Maestro Adler and I have held numerous meetings about *La Forza del Destino*. We will present it in three acts instead of four. I think it is better this way, although we must still make a few minor cuts."

With its vast canvas of characters and locations, *La Forza del Destino* challenges the resources of the opera company that produces it. Fassini was impressed with his early rehearsals with the chorus and supers for the battle and inn scenes, although he feels these are not the most difficult passages to stage. "There is not one scene in *La Forza del Destino* that is harder or easier to stage than another. This opera, with our atmospheric setting, is very difficult technically. Nothing in an opera house is improvised; everything must be fully realized and well studied before the actual rehearsals. The opera must be natural when it is presented to the audience. There is so much work involved, you can't begin to imagine it."

Fassini is especially attracted to the composers of the nineteenth century, and has had most of his critically acclaimed work come from staging forgotten operas of this period. "We must expand the repertoire, because the repertoire is not limited to 30 operas.

We always do *Rigoletto*, *Traviata*, *Trovatore*, *Lucia di Lammermoor* and *Norma*. Bellini wrote eleven really great operas, and not all of them are regularly performed. I've done several of Donizetti's works which are seldom presented, such as *Belisario*, *Roberto Devereux*, *Poliuto*, *Catarina Cornaro*, *Maria di Rohan*, *Gemma di Vergy*, and Verdi's *Attila*, *Il Corsaro* and *Giovanna d'Arco*, as well as Rossini's *Mosè* and *Armida*. In Italy, it's sometimes difficult for me to propose those operas to an opera manager. If you want to talk about *Traviata* or *Trovatore* it's easier, since they are repertoire operas, but things are different if you talk about *Maria di Rohan* or *Gemma di Vergy*.

"I think the nineteenth century compositions are full of beautiful music. You must carefully study them beforehand, for not all of them are works of art. There are many that we have never heard, which are really very important works. I've been interested in these neglected operas, as well as the usual repertoire pieces.

"For Italians, the melodramas of this period are our theater. We don't have much dramatic theater. We go from Goldoni and Alfieri in the eighteenth century to Pirandello in the twentieth century, with little drama in the nineteenth. So melodrama is our theater. We started our operatic heritage with great composers like Monteverdi, through Mayr, Pacini, Mercadante and others, and we finished with the big four, Rossini, Bellini, Donizetti, and Verdi, and then Puccini and the verismo composers. So we Italians love the melodramas, because they are something that we feel inside and are a part of ourselves, but we always return to these operas, first and foremost, for their great stirring music, especially those works of the genius Verdi."

Paul Chaplin is the staff writer for San Francisco Opera.

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## College Opera Association



Members of COA at a special function with 1975 season artists.

Having just completed its most active year, the College Opera Association invites you to be a part of an expansion that is being planned for 1976-77.

As a student organization (sponsored by the San Francisco Opera Guild), the COA seeks to stimulate interest in the opera among members of colleges and universities in the Bay Area. COA activities bring to members a closer look at and, thus, a better appreciation of the different efforts that go into and the many people who contribute to the making of grand opera—on the administrative, production, artistic as well as technical levels. Last year, for example, COA members had a chance to meet with directors, scenic designers, wig and make-up artists and stage technicians. The list of world famous artists who participated in COA functions, thus enabling members to get to know them personally, included Judith Blegen, Giacomo Aragall, Jose Carreras, Placido Domingo and Paolo Montarsolo. The production of *L'Elisir d'Amore* was enjoyed with special relish as COA members could follow its development through the various stages of rehearsals.

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This year, another opera has been chosen for a similar project. And, as in previous years, students of our member campuses can obtain tickets to some 1976 Fall season performances at a substantial discount. The ticket program is being made possible through a generous subsidy by the San Francisco Opera Guild.

In order for students of the various campuses to benefit from our program, we need members of those campuses to be involved with us actively to plan and coordinate events and to publicize them. The advantages of membership in the COA are many; it is an exciting and entertaining way to broaden one's operatic dimensions. We heartily encourage any student or faculty member of a Bay Area college to join us for the 1976 season.

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

Michael Cheung, President  
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# San Francisco's Forzas

by David Littlejohn

Pages from the musical score for *La Forza del Destino*.

346

## MELODIA

*SCENA VI.* Valle fra rupi inaccessibili, attraversata da un ruscello. Nel fondo, a sinistra dello spettatore, è una grotta con porta praticabile, e sopra una campana che si potrà suonare dall'interno. È il tramonto. La scena si oscura lentamente; la luna apparisce splendidissima.  
Donna Leonora pallida, sfigurata, esce dalla grotta agitatissima.

All<sup>o</sup> agitato  
♩ = 96

*mf*  
*staccato*

LEONORA

Andante  
(dentro la grotta)

*f*  
Pa - - ce,  
**A**  
Andante

♩ = 56  
(si presenta sulla soglia della grotta)

*p*  
pa - ce, pa - ce, pa - ce, mio Dio, pace, mio Di -  
*P(ARPA)*  
*P(ARPA)*

PROHIBITION TO END DECEMBER 5: 54,000 Ask Liquor Licenses in State. Drys Expect Little Good Under Repeal. S.F. Public Job Army Boosted to 7,900. Hitler Moves to 100% Nazi State.

In Berkeley, professors were demanding that Governor Rolph resign, outraged by his defense of a San Jose lynch mob. Sophie Tucker was onstage at the Warfield, accompanying *My Lips Betray*. The Fox was offering two films and a ten-act vaudeville bill; at the Golden Gate, Katherine Hepburn in *Little Women* (24c-35c-40c), along with Horace Heidt and his Californians. Mayor Rossi took a box for the opening of a new Kolb and Dill comedy at the Geary; *Showboat* was just closing next door. The *Examiner* was serializing a new novel called *Mutiny on the Bounty*, and decrying the "Spreading Use of Marihuana." Matson was running four liners to Honolulu (\$75 Cabin, \$110 First). New Hupmobile sedans were reduced to \$795.

continued on p. 20

(discende)  
-o!

con dolore  
Cruda sven-tu - ra m'astringe, ahimè, a lan-

-guir; co - me il di pri - mo da tant'an-ni du - ra profondo il mio sof-

f. -fir. Pa - ce, pa - ce, pa - ce, mio Dio, pace, mio Di -  
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Sketch of the costume for the Marchese di Calatrava by Samaritani.

On December 1, 1933, San Franciscans saw Verdi's *La Forza del Destino* for the first time, 71 years after St. Petersburg, 64 years after La Scala, 15 years after the Met. The Leonora was Claudia Muzio, who (as Tosca) had opened the gleaming new opera house just one year before. In the eyes and ears of local critics (the city had four daily

papers), she could do no wrong. "Her pianissimo was remarkable for its delicacy, and in dramatic passages she was like a Duse set to glorious music." The News even loved "her marvelously expressive hands." Everyone agreed that Ezio Pinza (Guardiano) was a new star-quality basso, though one critic thought

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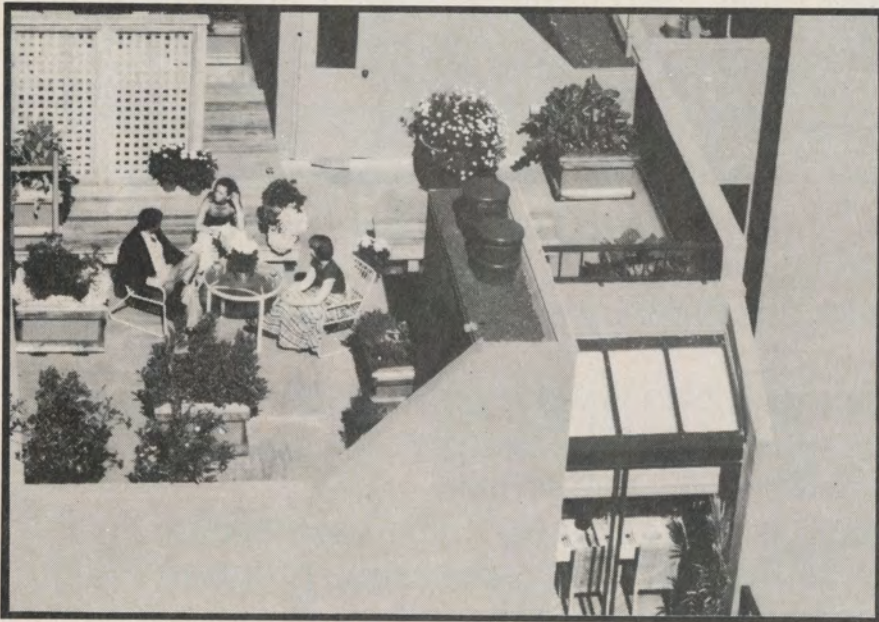
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"Martinelli's histrionics were a bit overdone" as Don Alvaro.

1933 production standards seem to have been slightly below today's. "The audience smiled at the colossal backstage thunders of the battle scene," wrote young Alexander Fried (then at the *Chronicle*). Marjorie Fisher in the



Leonora's costume design by Samaritani.

News observed that 1933 opera performances had gone far more smoothly than in the past, "thanks to the fact that there has been at least one complete stage rehearsal for each opera!"

Of Verdi's overlong, melodramatic, six-star Spanish hodgepodge, only Fried risked anything like an actual opinion.

continued on p. 24



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Drawings of soldiers' costumes from the 1860's, on which the costumes in the current production are based.

The general line of the others was a sort of comfortable anti-modernism. "La Forza turns back the opera book to the days of tuneful arias . . . It proved that San Francisco likes melody with opera." But then Verdi wrote much the same thing, of its reception at La Scala in 1869: "While everyone is crying for Reform, for Progress, the general public applauds only the arias, romances, and songs—which the singers prefer too!"

1938: 55,000 SEIZED IN JEWISH ROUNDUP. The German press admonished President Roosevelt to "remember what happened to the Indians when sobbing about the Jews." *Boy's Town* was in its fifth week on Market Street, Ronald Colman was opening in *If I Were King*, Bette Davis in *The Sisters*. 250,000 tourists had come in one summer, reported the *Examiner*, to gape at the Dionne quintuplets; even Einstein was impressed. A young man-

continued on p. 26

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Drawings of soldiers' costumes from the 1860's, on which the costumes in the current production are based.

about-town named Caen was writing for the *Chronicle*.

"Call it perfect," wrote Alfred Frankenstein (in the same paper) of that season's *La Forza del Destino*.

Beniamino Gigli, in superb vocal form, repeatedly brought the house down with the power and musical rightness of his singing, to say nothing of the magnificence of his tone and the intensity of the feeling behind it.

Elisabeth Rethberg was never more

mellow and radiant, and has never given a more thrilling account of the "Madre, pietosa vergine."

A nobler or more magnificently sonorous priest than Ezio Pinza never appeared on an operatic stage. And rarely has one occasion to rejoice so thoroughly over the role of Don Carlo as when it is sung, as last night, by the superlatively fine baritone of Richard Bonelli. . . . for once the small character part of Friar Melitone was completely realized, since it had been assigned to Salvatore Baccaloni.



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He *did* recognize the Inn at Hornachuelos (a scene usually cut) as the same inn Lilas Pastia had been running in *Carmen* two seasons before — "though why shouldn't he serve several generations of Spanish travellers?"

Marjorie Fisher liked Miss Rethberg's gown ("most flattering according to streamlined standards") and forgave Gigli his "tenor-istic exaggerations" for his glorious voice. Fried (now with Hearst) agreed with Frankenstein: "Last night's cast could hardly be bettered on any stage today. . . . In fact, the

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Drawings of soldiers' costumes from the 1860's,

old fashioned Verdi super-tragedy was so well handled that it often actually made good dramatic sense."

Gigli, Bonelli, Rethberg, Pinza, Bacca-  
loni: it is an impressive lineup, and may  
well have been our best. Today's fees  
have pretty well ruled out such all-star  
opera casts, except on recordings.

The same sets were used for years and  
years (sometimes for several different  
operas) in those days: the Met's collec-  
tion of *Forza* caves, cloisters, and castle  
walls was hauled out again and again  
over three decades. San Francisco's next



on which the costumes in the current production are based.

revival of Verdi's sixth (seventh?) most popular opera came in 1943, as MacArthur was beginning his Wake Island campaign. The California gas ration had just been slashed to three gallons for each 'A' coupon, and vanquished Italy went over to the Allies. Pat O'Brien was entertaining the troops at the Mason & Geary Stage Door Canteen; the Golden Gate stage show boasted Jane Pickens, Victor Borge, the Three Stooges, and a 20-piece all-girl orchestra.

Marjorie Fisher helpfully identified *La*

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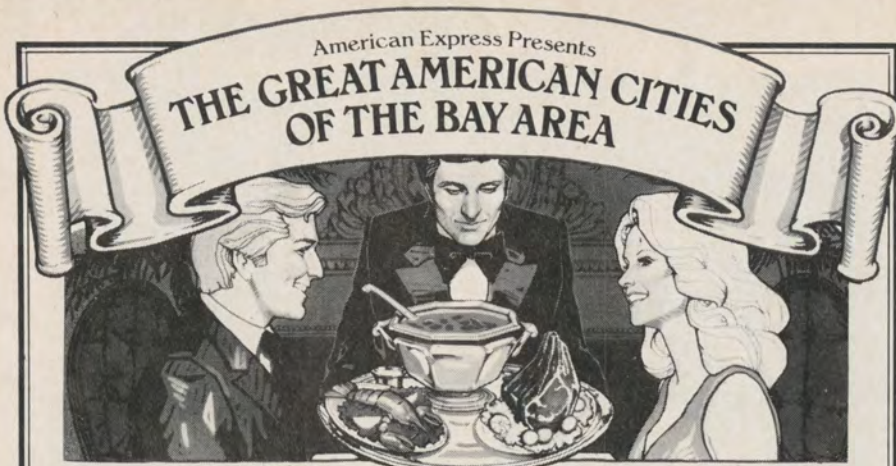
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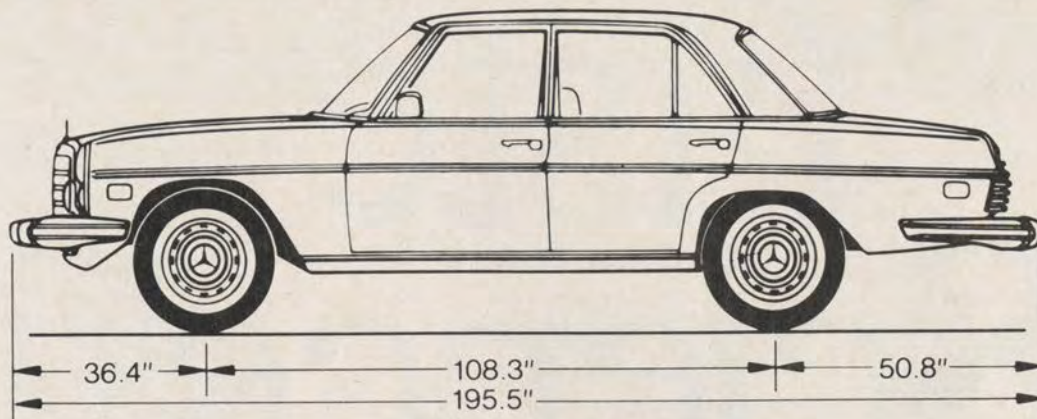
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Costumes designed by Pierluigi Samaritani.

*Forza del Destino* to her readers that year as "the opera from which the popular soprano aria 'Pace, pace, mio Dio' comes"—which puts it in its place. There were "a scattering of empty seats," and few standees in 1943: "Why isn't *Forza* more popular?" wondered Alexander Fried. "It certainly is a Verdian bargain in operatic melody, color, and theatrical effect." Alfred Frankenstein, in his review, half-answered his colleague's question. It has, he wrote, "a marvelous roster of fat parts, one of the richest scores in the literature, and one of the maddest books ever

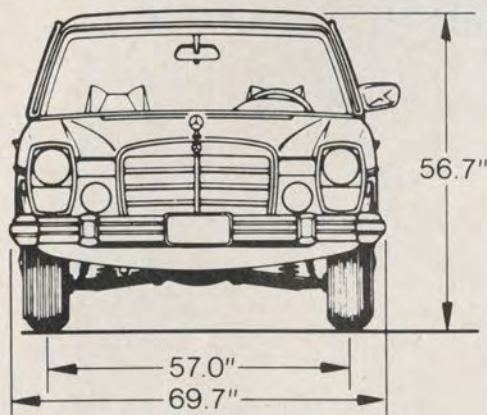
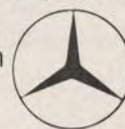
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# MERIT



As Kurt Herbert Adler wrote in his introduction to this year's brochure, "San Francisco Opera takes pride in celebrating the Twin Bicentennial of the City of San Francisco and the nation by presenting a wide-ranging repertoire which strongly emphasizes artistic accomplishments of the 20th century." Each year, our fall season seems to surpass in excellence those which have gone before and 1976, our 54th consecutive year, will, I am confident, reach new heights. We open with the San Francisco premiere of Massenet's "Thais"; the title role will be sung by the glamorous and exciting Beverly Sills.

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 KKHI 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.

San Francisco Opera Guild finances five student matinees of one of the operas in the series. This year, thousands of young people will enjoy "The Barber of Seville." For many this will be their first exposure to grand opera. From their enthusiastic response over the years, opera is assured of audiences in the future.

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WALTER M. BAIRD  
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§Member, International Association of Opera Directors  
\*\*Consultant, National Endowment for the Arts  
‡Director, OPERA America

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

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Helga  
Howie

Helga Howie, 140 Maiden Lane, San Francisco, (415) 956-5450

# 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
<i>Costume Supervision</i>	Lawrence Casey*
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<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
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<i>Broadcast Coordinator</i>	Marilyn Mercur
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	Technical Staff for the War Memorial Opera House
<i>Master Carpenter</i>	Michael Willcox
<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	Perrie Dodson

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

*The Knabe is the official piano of San Francisco Opera*

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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## Artists

Regine Crespin  
Claudia Cummings  
Faith Esham\*  
Edna Garabedian  
Susan Gorenjuic\*  
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 Capecchi  
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 Ilosfalvy  
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\*  
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 Kadarauich *Principal*  
Rolf Storseth  
Judy Yaba  
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  
John Bischof

## TUBA

Floyd Cooley

## TIMPANI

Elayne Jones

## PERCUSSION

Lloyd Davis  
Peggy C. Lucchesi

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Anne Adams *Principal*  
Marcella De Cray

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Thomas B. Heimberg

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## BOYS CHORUS

William Ballard  
*Music Director*  
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  
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*Women*

Dorothy Brown  
Madeline Chase  
Barbara Clifford  
Joanne Dickson  
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  
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# 1976 Season Repertoire

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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, 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

REPERTOIRE, CASTS AND DATES  
 SUBJECT TO CHANGE

# 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 ½ 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 ½ 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// PAGLIACCI*  
James H. Schwabacher, Jr.

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

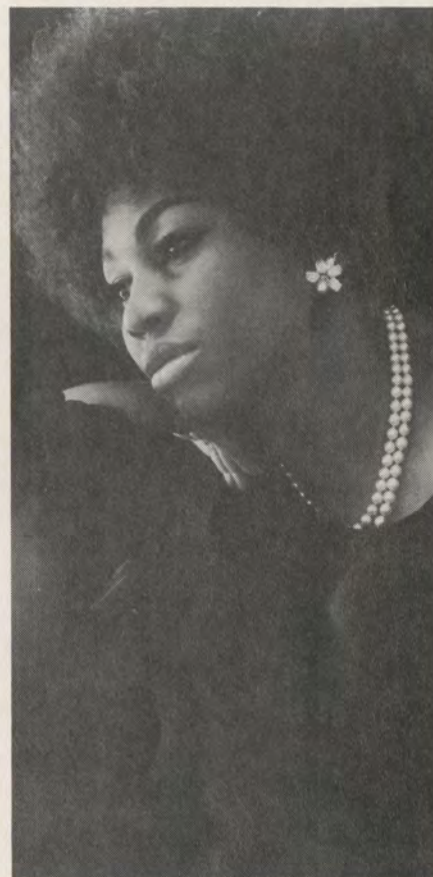
November 5  
*ANGLE OF REPOSE* (The Opera)  
Robert Commanday

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### UC-BERKELEY EXTENSION LECTURE SERIES

DR. JAN POPPER LECTURES will be given at 2 locations:  
San Francisco Series, Monday evenings at 7:30 PM at UC Extension Center, 55 Laguna. Series registration is \$40; single tickets are \$5, on a space available basis, payable at the door. For further information (on either the San Francisco or Berkeley series), please call (415) 861-6833, or 642-4111.

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/I 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.

September 15  
*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/I 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/I PAGLIACCI*

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

November 8  
*IL BARBIERE DI SIVIGLIA*

SAN FRANCISCO OPERA

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KMJ—FM 97.9	Fresno
KFSD—FM 94.1	San Diego
WFMT—AM 1450/FM 98.7	Chicago
KSJN—FM 91.1	Minnesota

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

All broadcasts will begin at 7:50 p.m. with the exception of DIE WALKÜRE,  
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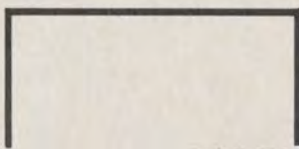
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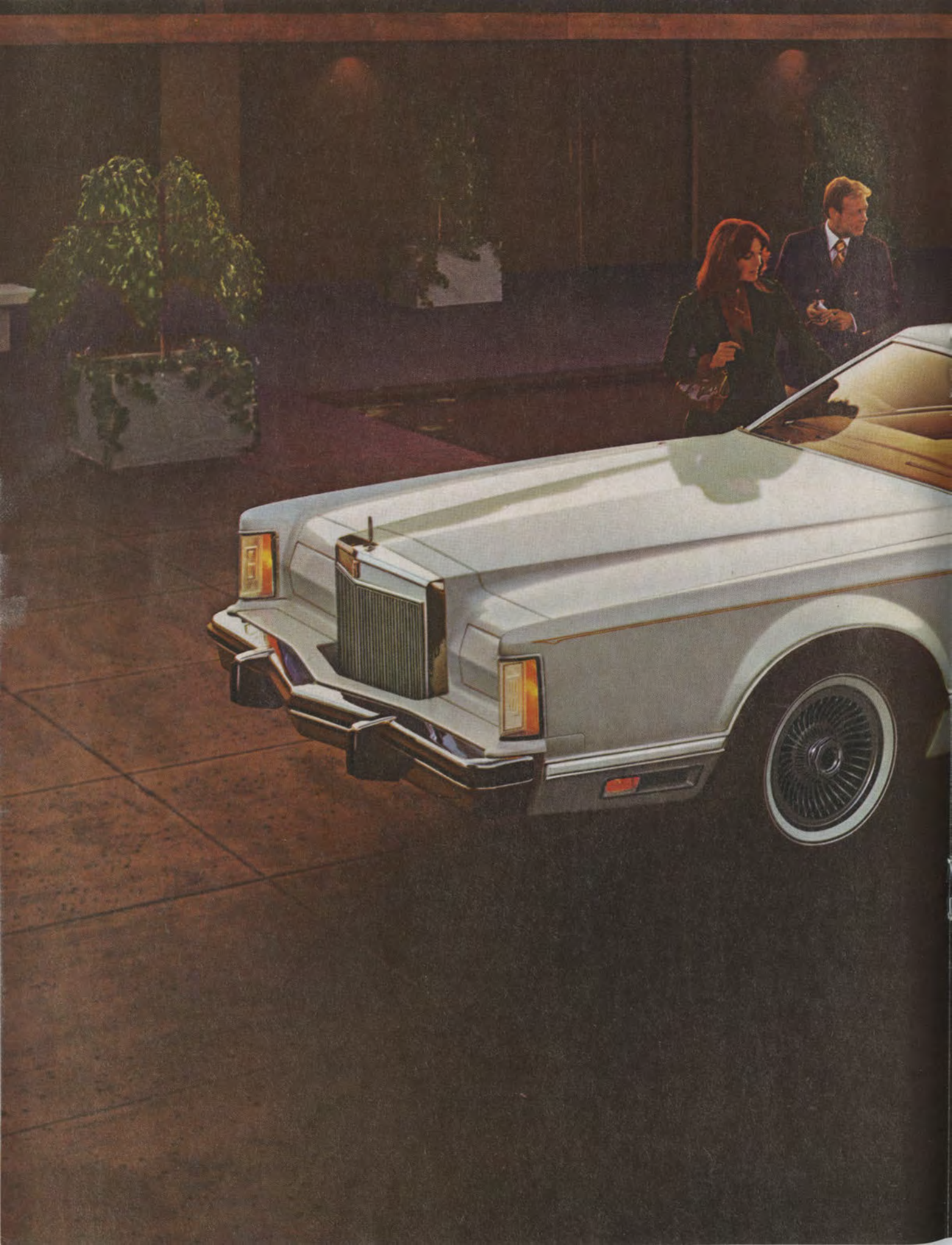
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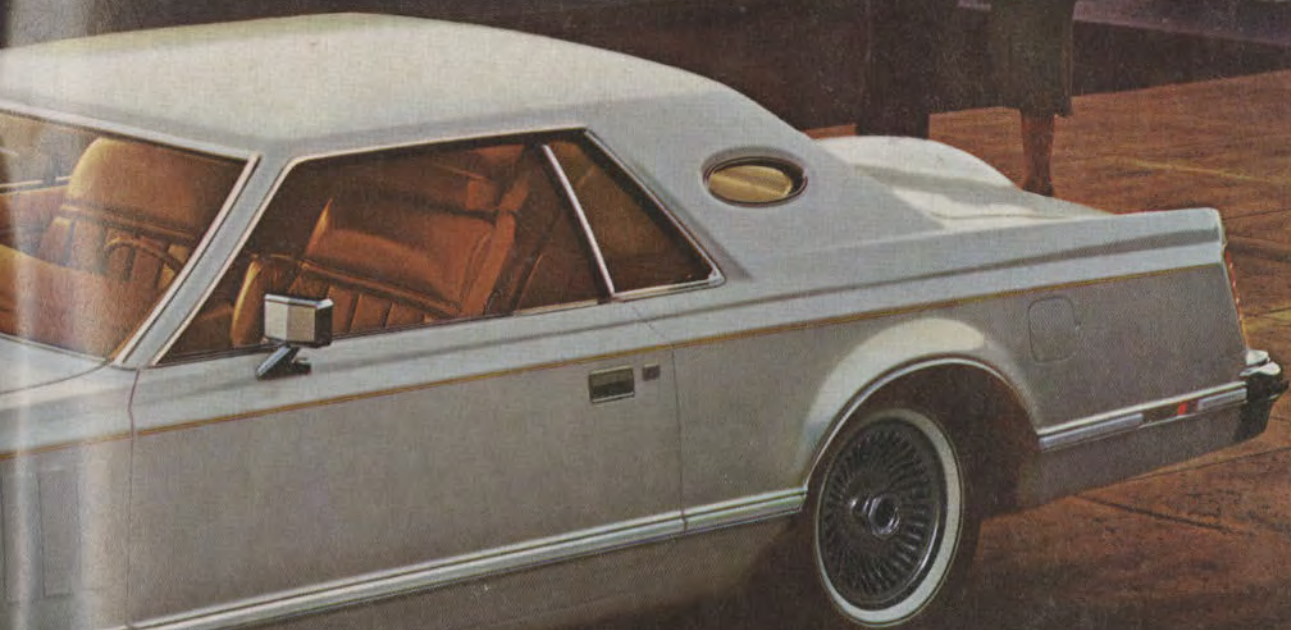
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7,500	107.60	10 yrs	5,412.00	12,912.00
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# La Forza del Destino

(IN ITALIAN)

Opera in three acts by GIUSEPPE VERDI

Text by FRANCESCO MARIA PIAVE

Based on a drama by ANGEL DE SAAVEDRA

*Conductor*  
Kurt Herbert Adler

*Production*  
Alberto Fassini

*Stage Director:*  
Matthew Farruggio

*Designer*  
Pierluigi Samaritani

*Chorus Director*  
Robert Jones

*Choreographer*  
Ronn Guidi

*Lighting Designer*  
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*Musical Preparation*  
Randall Bare

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and Scenopam, Rome

Costumes Executed by Gabriel Pacchia,  
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## CAST

(in order of appearance)

<i>Marchese di Calatrava</i>	Alexander Malta
<i>Leonora di Vargas</i>	Raina Kabaivanska
<i>Curra</i>	Gwendolyn Jones
<i>Don Alvaro</i>	Robert Ilosfalvy
<i>The Alcalde</i>	Paul Geiger
<i>Don Carlo di Vargas</i>	Garbis Boyagian**
<i>Trabuco</i>	Joseph Frank
<i>Preziosilla</i>	Susanne Marsee
<i>Fra Melitone</i>	Renato Capecchi
<i>Padre Guardiano</i>	Kolos Kovats**
<i>A surgeon</i>	John Davies
<i>A mother</i>	Linda Roark

*Corps de ballet*

*Staff officers, muleteers, peasants,  
beggars, soldiers, friars*

\*\*American debut

TIME AND PLACE: MID-NINETEENTH CENTURY; ITALY

ACT I, Scene 1	A room in the house of the Marchese
Scene 2	A hillside near an inn
Scene 3	In front of a monastery
Scene 4	In the church of the monastery

ACT II, Scene 1	Ruins of a church near Velletri, Italy
Scene 2	Officers' quarters
Scene 3	A wheat field near Velletri

ACT III, Scene 1	Cloister of a monastery
Scene 2	A solitary spot near the monastery

*First Performance: St. Petersburg, November 10, 1862*

*First San Francisco Opera Performance: December 1, 1933*

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*The use of cameras and any kind of recording equipment  
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*The performance will last approximately three hours  
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SUNDAY AFTERNOON, NOVEMBER 7, 1976 AT 2:00  
SATURDAY AFTERNOON, NOVEMBER 13, 1976 AT 1:30  
FRIDAY EVENING, NOVEMBER 19, 1976 AT 8:00

## SYNOPSIS/LA FORZA del DESTINO

Act I, Scene 1: A room in the Marchese's palace, Italy. Leonora, daughter of the Marchese, is in love with Don Alvaro. They plan to elope, but at the last moment, when he arrives to carry her away, she has second thoughts, inspired by filial devotion. Her father enters the room suddenly and finds her with Alvaro. Angered by the discovery, he disowns Leonora. Alvaro throws away his pistol, to surrender to the Marchese, but the weapon goes off and kills the old man.

Act I, Scene 2: On the outskirts of a village near an inn, some time later. In their flight, Leonora and Alvaro have become separated. Leonora's brother, Don Carlo, has set off to find them to revenge his father's death. Disguised as a student, he joins the lively crowd gathered on the hillside. Preziosilla, a young gypsy, sings about the glories of war. Then pilgrims are heard in the distance. Leonora, disguised as a youth, enters with the pilgrims. She overhears her brother's tale of their father's murder. Finally, the crowd disperses and the countryside becomes peaceful as night falls.

Act I, Scene 3: At the gates of the monastery of the Madonna degli Angeli. As night falls, Leonora comes to the monastery to seek refuge. The Padre Guardiano, familiar with her sad story, arranges for her to live the rest of her life as a hermit on the nearby mountainside.

Act I, Scene 4: In the church of the monastery. The monks are not told who Leonora is (or that she is a woman), and they are forbidden to approach her future dwelling-place.

Act II, Scene 1: A clearing by a ruined church. Believing Leonora dead, Don Alvaro has joined the army under an assumed name, Don Federico Herreros. He saves the life of another officer, Don Felice di Bornos, who is actually Don Carlo, also in disguise. The two men have never met before, and so do not recognize each other. They vow eternal friendship.

Act II, Scene 2: The officers' quarters. There is a battle, in which Alvaro is badly wounded. Thinking death is near, he entrusts his personal belongings to Carlo, asking his friend to burn the letters with-

out reading them. Carlo, whose suspicions are already aroused, opens Don Alvaro's shoulder bag and finds a portrait of Leonora. He learns from a surgeon that Alvaro will live, and he cries out in joy; now he can have his revenge.

Act II, Scene 3: Sunset, in a wheat field near a military camp. A happy crowd enters the field, celebrating a victory. Preziosilla sings of the joys of victory and joins the gypsies in a *tarantella*. The celebration is interrupted by Fra Melitone, who berates the crowd. They are first amused, and as the sermon continues, they become angry and chase him from the field. As night falls, a squad of soldiers patrols the field. Now recovered from his wounds, Don Alvaro is joined by Don Carlo, who reveals his identity and challenges Alvaro to a duel. The two men are separated by fellow officers and Alvaro decides to enter a monastery.

Act III, Scene 1: The monastery, five years later. Alvaro now has yet another name: Padre Raffaele. Fra Melitone has returned and is as ill-tempered as ever, even with the objects of the monastery's charity. When they have gone, Carlo arrives. He has tracked Alvaro down. He challenges the monk, but Alvaro-Raffaele tries to avoid further bloodshed. Finally, an insult of Carlo's proves too offensive. The men rush out of the cloister to fight their duel.

Act III, Scene 2: A wild spot in the mountains. Leonora, in hermit's garb, longs for death and peace. Instead, she hears a clash of swords, which drives her back into her cave. Alvaro wounds Carlo, who then begs the monk to hear his confession (the wounding takes place offstage, where Carlo remains). Alvaro believes he is cursed and unfit to grant absolution, so he comes looking for the hermit. He and Leonora (each believed the other dead) meet at last, in these tragic circumstances. Leonora rushes off to her brother, whose vindictiveness drives him to stab her even as he is dying. She returns, supported by the Padre Guardiano, who has also arrived. Leonora dies, as Alvaro laments his fate, and the Padre Guardiano exhorts Alvaro to learn faith and pity from her death.

# The Forging of *Forza*

by WILLIAM WEAVER

Verdi in his lifetime played many roles. There was the recluse, the so-called "bear of Busseto", who hated (or professed to hate) society, the outside world. There was the landowner, who attended agricultural exhibitions, acquired farms, and kept a loving and wily eye on their care. In the composer's own recollections in later life, there had been the humble, unschooled peasant (as recent scholarship has pointed out, Verdi's family were not peasants, and he had a first-rate education). And in his middle and later years, there was Verdi the public figure, Verdi the Italian, international representative of his country and its culture.

Of course, there was also Verdi the composer, always. But one sometimes has the feeling that these different Verdis composed the different operas. The recluse may have written the dark brooding *I due Foscari* and *Simon Boccanegra*. Perhaps Verdi the farmer was responsible for Giovanna d'Arco's nostalgic arias or Aida's and Amonasro's recollections of their "foreste imbalsamate". It is certain that Verdi the public figure was the composer of *La forza del destino*.

This is one of the composer's international operas. International for two reasons: because it was written—like *Les vêpres siciliennes*, *Don Carlos*, *Aida*—for a foreign theater; and international, too, because its libretto's action ranges and rages across Europe. Only *I Lombardi*—moving from Milan to the Holy Land—has a broader geographical scope.

In writing of the drama on which the libretto is based, Verdi used the word *vastissimo*; and it was obviously this vastness that appealed to him. At the end of 1860, when he was first approached to write a new opera for the Imperial Theater of St. Petersburg, he was initially reluctant. The year before, Verdi—at forty-six internationally acclaimed—had written to his old friend and librettist Francesco Maria Piave: "I hope I have bidden the Muses farewell, and I shall not be tempted to take up my pen again." In June, 1860, he wrote another friend: "I am still a thousand miles away from wanting to have any dealings with the theater."

Verdi was busy, that summer of 1860, with another project. Some time before, he had bought the Sant'Agata property, and he was now transforming the simple farmhouse into the elegant, but extremely comfortable villa that Verdians can still visit today. As his wife Giuseppina wrote at that time: "Verdi . . . [is] . . . very busy with bricklayers, etc. . . . He does not know whether he will compose in the future."

But the offer from St. Petersburg was attractive, and for several reasons. One was economic: those bricklayers etc. were costing a lot of money, and the Russians made a handsome offer. Also the idea of writing for a new theater, in an unfamiliar country, must have been irresistible. In 1861 Verdi was more or less forced to become a member of the Parliament of the new Italy. Though he grumbled about it, he actually moved to Turin, then the Italian capital, and took his seat. Verdi the public figure then conducted most of the negotiations with the Russians from Turin. He suggested Victor Hugo's *Ruy Blas* as a possible subject. The Russians rejected it: even in 1861 Hugo was too revolutionary an author for that reactionary country. So in June, 1861, about six months after the first Russian approach, the contract was signed. The second clause read: "The Management accepts the libretto *Don Alvaro*, or *La forza del destino*, or another that Monsieur Verdi thinks suitable."

The libretto was as yet unwritten. In July, Piave—who was to prepare it under Verdi's supervision—was summoned to Busseto (not to Sant'Agata; the bricklayers were still there). The opera was scheduled for January of 1862, and another clause of the contract committed Verdi to be present in St. Petersburg for the rehearsals.

The libretto was drafted during the summer and autumn. When Piave was absent from Busseto, back in Milan with his family, Verdi—as usual—bombarded him with letters, demanding changes and expressing brutally frank criticism. "For the love of God, my dear Piave, let us reflect. We cannot go on like this . . . The style must be more compressed. Poetry can, and must say everything prose says, with half the words; you have not achieved this so far . . ." This letter is dated August 5th. The next morning Verdi wrote again, giving a specific example of how to compress a scene. By mid-August the composer had sketched the prose draft of the fourth act. On November 22, he wrote Ricordi, his publisher: "The opera is finished, except for the orchestration . . ." But he wrote Piave that same day, asking for further changes.

Verdi, Giuseppina, their beloved dog Lulù, and probably two servants, set out for Russia via Paris (Verdi's French tailor made him a new evening suit), then on to Berlin, Warsaw, and St. Petersburg, where they arrived December 6th. Rehearsals did not begin at once, and Verdi continued writing Piave and making little changes in the score. Then the prima donna fell ill, and the opera was postponed.



Accepting this contretemps with remarkable equanimity, the Verdis packed their bags and headed home.

The following season, they were back in Russia again, and *Forza* was finally given, on 10 November 1862. Verdi and Giuseppina wrote enthusiastic letters to Italy about the immense success, but the reaction both in the audience and in the Russian press was mixed. The reviews (which have been published by the invaluable Institute of Verdi Studies in Parma) show respect for the work, but some have reservations. Apparently a few young nationalists in the audience demonstrated briefly against the opera. Anyway, the composer was pleased, and so was the Tsar, who gave Verdi a magnificent desk-set of Siberian malachite.

From St. Petersburg, the opera immediately moved to other theaters: Madrid, Rome, Reggio Emilia, Nice, Trieste. But as the number of productions increased, Verdi grew dissatisfied with the work, particularly with the ending of the libretto (in the original version, Don Alvaro jumps off a cliff after Leonora has died of natural, if exceptional causes: excessive fasting and the sight of her dying brother). Ricordi suggested omitting Melitone, a character Verdi considered greatly effective and important (he felt the same about Preziosilla). Piave made other suggestions, and a French collaborator, Achille de Lauzières invented a happy ending, with a wedding. Several years passed. Verdi revised instead his *Macbeth*. He wrote *Don Carlos*. Piave, stricken by a fatal illness, was no longer able to recast his libretto, so Verdi called on Antonio Ghislanzoni (later to prepare the Italian libretto of *Aida*). The finale was changed. Verdi made other changes, and

added the now-celebrated Overture. Then *La forza del destino* as we know it today was presented at La Scala on 20 February 1869.

It was an enviable success, and the opera has continued to be performed regularly in Italy and, perhaps a bit less regularly, in other countries. It may not be a beloved work like *La traviata*; it demands, inspires admiration and—in a good performance—even awe. The libretto has been criticized for its improbable coincidences, but opera composers (and opera lovers) do not care about literal truth to life. It is the larger, deeper truth that counts. Magically, from a banal accident in the Calatrava palace, the opera moves out into the world—through crowded tavern and bustling military camp and vivid cloister—to expound the evil consequences of that opening accident. The opera is a kind of Theme and Variations, and the variations—like Beethoven's—are grander, more dramatic, more important finally than the theme itself. The opera proceeds from death to death: accidental murder, death on the battlefield, and the final holocaust. Episodes lighten this progress—this is where Preziosilla and Melitone come in—but even those episodes are bitter, wry rather than jolly or comic. *Forza's* special quality is the broad sweep of its stern drama; and the listener can hardly avoid being caught up and swept away by that same drama.

*William Weaver is the author of Seven Verdi Librettos, published by W. W. Norton and has prepared a documentary biography of the composer for Thames and Hudson, London. He writes regularly about opera in Italy for The Financial Times (London) and the International Herald Tribune (Paris).*

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ovations. But no one was entirely  
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after another performance or two." The  
real discovery that year was Leonard  
Warren (Don Carlo) who, heaven help  
us, could act as well as sing. Gaetano  
Merola, wrote one critic, conducted  
"with his usual competence"; his read-  
ing was "reasonably accurate." Ouf!

continued on p. 77



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## Profiles

RAINA KABAIVANSKA



Last heard at San Francisco Opera as Desdemona in the 1970 staging of *Otello*, Raina Kabaivanska returns to the company as Leonora di Vargas in November performances of *La Forza del Destino* and Nedda in the last three performances of *I Pagliacci*. After piano and vocal studies in Sofia and Italy, the soprano made her professional operatic debut at La Scala in 1960, singing with Joan Sutherland in Bellini's *Beatrice di Tenda*, performing regularly with the Milanese company during the next four years. In 1962 the singer made her American debut as Desdemona with San Francisco Opera, and later repeated the role for her first performances at Covent Garden. At the Metropolitan Opera, she has sung in *I Pagliacci*, *La Bohème*, *Falstaff*, *Don Carlos*, *Manon Lescaut* and *La Forza del Destino*. A sought-after artist by many of the world's foremost opera companies, Miss Kabaivanska has recently interpreted roles in *Simon Boccanegra* with La Scala, *La Forza del Destino* with Paris Opéra, *Il Trovatore* with Hamburg Opera, as well as *Madama Butterfly* for Bologna and *La Wally* for the Teatro Regio in Parma. She has sung on numerous occasions with the opera companies of Sofia and Budapest, and appeared as guest artist with the Teatro Colon in Buenos Aires, Lyric Opera of Chicago and the San Carlo in Naples, among others. New additions to her repertoire include *Thais*, Marguerite in Gounod's *Faust* and Margherita in Boito's *Mefistofele*. In April, 1977, the Bulgarian soprano will perform *Tosca* at Covent Garden.

SUSANNE MARSEE



Mezzo soprano Susanne Marsee makes her San Francisco Opera debut this season as Preziosilla in *La Forza del Destino* and Shelly Ward in the world premiere of *Angle of Repose*. A native Californian, she made her operatic debut with New York City Opera in 1970, portraying Beverly Sills' rival, Sara, in *Roberto Devereux*. The mezzo has sung opposite Miss Sills in two additional New York City Opera productions; in 1973, Miss Marsee was Jane Seymour in *Anna Bolena* and in 1975 interpreted the trouser-role of Orsini in *Lucrezia Borgia*. Other roles in her New York City Opera repertoire are the Composer in *Ariadne auf Naxos*, Rosina in *The Barber of Seville*, Sextus in *Giulio Cesare*, Cherubino in *The Marriage of Figaro*, Siebel in *Faust* and Octavian in *Der Rosenkavalier*. Miss Marsee has performed with the opera companies of Milwaukee, Washington, D.C., Houston, San Diego and Philadelphia, as well as with symphonies at Hollywood Bowl, the Kennedy Center, Caramoor Festival and Cincinnati May Festival. She was heard in the Public Broadcasting Service television production of Hans Werner Henze's *Rachel: La Cubana*. Last year she opened the New Orleans Opera season in a production of Meyerbeer's *Les Huguenots*. This past summer Miss Marsee briefly left the operatic stage to perform the role of Julie in the Cincinnati Opera staging of Jerome Kern's musical *Showboat*.

GWENDOLYN JONES



Gwendolyn Jones returns to San Francisco Opera as Albine in *Thaïs*, Siegrune in *Die Walküre*, Curra in *La Forza del Destino*, a child and a solo voice in *Die Frau ohne Schatten*, and a charwoman in *The Makropulos Case*. The mezzo was last heard here in 1974 in productions of *Manon Lescaut*, *Par-sifal*, *Madama Butterfly* and *Luisa Miller*. Miss Jones is a four-year veteran of Spring Opera Theater, having sung in *The Saint Matthew Passion* (1976), *L'Ormindo* (1974), *Orfeo* (1972) and *Titus* (1971). She was a finalist in the 1970 San Francisco Opera Auditions, receiving the Merola Opera Program's Gropper Memorial Award that year. Miss Jones has won numerous vocal competitions, including the 1968 Metropolitan Opera National Auditions Finals and the 1971 Philadelphia Lyric Opera Final Auditions. She received early performance experience at Santa Fe Opera in productions of *Der Rosenkavalier*, *The Elixir of Love*, *The Magic Flute* and Henze's *The Bassarids*. Married to John Miller, a baritone with the San Francisco Opera family, Miss Jones is scheduled to sing Thisbe in Rossini's *La Cenerentola* for the opera companies of Seattle and Portland in March, 1977, and two months later will assume the title role in *La Cenerentola* in an English production at Tucson Opera, where she is an Affiliate Artist.

ROBERT ILOSFALVY



Hungarian-born tenor Robert Ilosfalvy appears at San Francisco Opera for the first time in eight years, as Don Alvaro in the November stagings of *La Forza del Destino*. Among his roles performed with the company are Manrico in *Il Trovatore* in 1968, Des Grieux in *Manon Lescaut* and the Tenor in *Der Rosenkavalier* in 1967, and Alfredo in *La Traviata*, his debut opera in 1964. Upon completing his musical studies at the Academy of Music in Budapest, he became a soloist in the Hungarian military choir. After winning a vocal competition in Bucharest in 1953, the tenor was engaged by the Budapest Opera and debuted there in *Hunyadi Laszlo*, and became a leading interpreter of the Puccini and Verdi repertoire, including roles in *La Bohème*, *Tosca*, *Il Tabarro*, *Rigoletto*, *La Traviata* and *Un Ballo in Maschera*. Ilosfalvy has received every musical award his homeland has to offer, including the esteemed Kossuth Prize. His first appearance outside Hungary was in 1963 when he performed in a number of oratorios in Vienna with conductor Karl Böhm. Following a successful 1965 Budapest Radio broadcast of *Un Ballo in Maschera*, he was engaged by Cologne Opera to sing Des Grieux in *Manon Lescaut*. He has subsequently sung with the opera companies of Munich, Hamburg, Stuttgart, Berlin, London and New York, as well as the Holland Festival. Ilosfalvy is presently a member of Munich State Opera and Cologne Opera, the latter city having recently heard him in *Tosca* and *La Fanciulla del West*.



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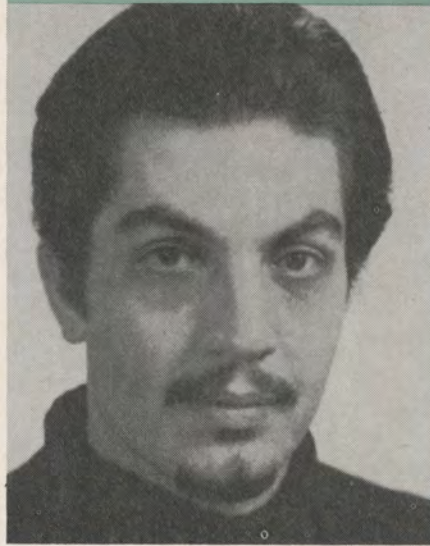


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GARBIS BOYAGIAN



Garbis Boyagian makes his American operatic debut with San Francisco Opera as Don Carlo di Vargas in the November stagings of *La Forza del Destino*. A young Lebanese of Armenian origin, the baritone attended law school at the University of Beirut before studying music, ultimately receiving his diploma from the National Conservatory of Music in Beirut. The singer left Lebanon for additional studies at Siena, receiving a degree in chamber music and lieder from the Accademia Chigiana. He then traveled to Bologna where he supported himself while attending the conservatory there. Boyagian made a critically acclaimed debut in the title role of *Rigoletto* at Turin in 1973, replacing an ailing colleague. His exceptional vocal abilities and performing skills resulted in his return the next year as Ashton in *Lucia di Lammermoor*. Following his Turin engagement, Boyagian sang Michele in *Il Tabarro*, directed by Gian Carlo Menotti, at the Verdi di Trieste. His first interpretation of Don Carlos di Vargas for the 1975 Verona Festival was a popular and critical success. His recent roles have been Ashton in *Lucia di Lammermoor* in Trieste and Germont in *La Traviata* in Barcelona.

KOLOS KOVATS



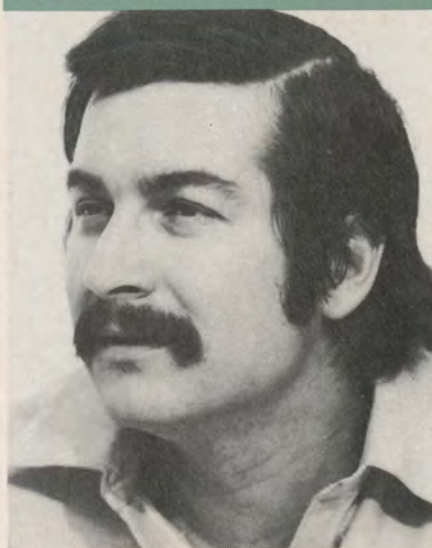
Bass Kolos Kovats performs for the first time in an American opera house, singing Padre Guardiano in the November stagings of *La Forza del Destino* at San Francisco Opera. Born in Mohacs, Hungary, he began studying singing at 16, enrolled in the Budapest Franz Liszt Academy of Music and was a student of professor Ferenc Veghely. Upon graduation, Kovats became a member of the Budapest State Opera and during 1970 sang in productions of *La Forza del Destino*, *Hamlet* and *L'Incoronazione di Poppea*. That same year the bass was awarded first prize in the Budapest International Competition. In 1971 he was given excellent notices for his interpretations of Sarastro in *The Magic Flute* and Gremin in *Eugene Onegin*. Outside Hungary, he appeared at Frankfurt Opera singing Philip in *Don Carlo*. In 1974, Kovats won a silver medal in the International Tchaikovsky Competition in Moscow. That same year the singer was Pagano in Verdi's *I Lombardi* with Budapest State Opera. In February of this year he scored a critical success as Pimen in the Vienna State Opera production of *Boris Godunov*. Kovats is represented on the operatic recording of Rossini's *Guillaume Tell*, singing the role of Walter.

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*.

ALEXANDER MALTA



Making his American operatic debut with San Francisco Opera, Alexander Malta displays his remarkable singing and acting abilities in the roles of Palemon in *Thaïs*, the Marchese di Calatrava in *La Forza del Destino*, Swallow in *Peter Grimes* and Don Basilio in the student matinee performances of *The Barber of Seville*. The Swiss bass, married to American soprano Janet Perry, is presently a permanent member of the Staatstheater am Gärtnerplatz in Munich. Fluent in five languages, Malta has explored a wide repertoire, ranging from works of the early Baroque era to contemporary compositions. In Munich he has delighted audiences with his interpretations of such serious and comic roles as Raimondo in *Lucia di Lammermoor*, the Speaker in *Die Zauberflöte*, the title role in *Don Pasquale*, Isaac Mendoza in Prokofiev's *The Betrothal in a Monastery* and the old convict in Shostakovich's *Katerina Ismailova*. He has sung both operatic and concert engagements in Frankfurt, Berlin, Vienna, Geneva, Venice, Madrid and Paris. Malta portrayed a cat for the Bonn Opera world premiere of Francesco Valdambri's *Der gestiefelte Kater* (Puss in Boots). He has also participated in several operatic recordings, including Saint-Saëns' *Samson et Dalila* and Monteverdi's *L'Orfeo*.

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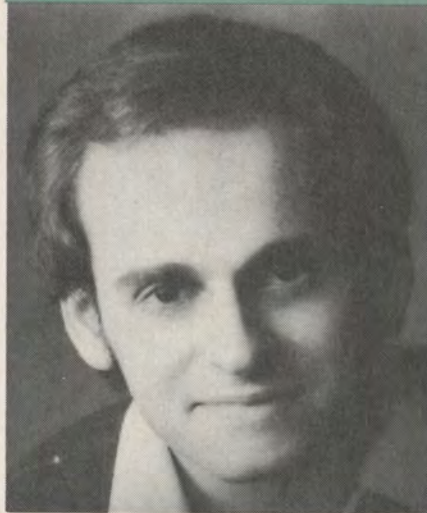
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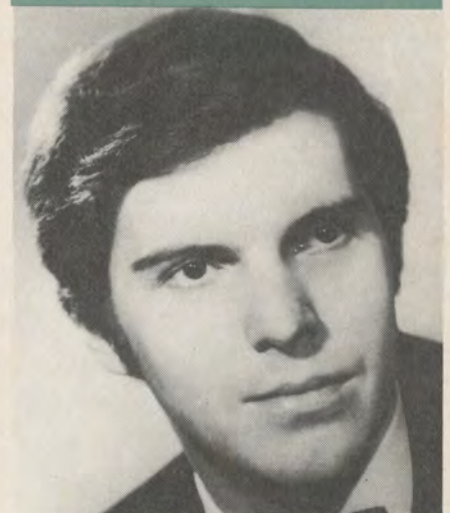
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JOSEPH FRANK



Tenor Joseph Frank adds four members to his San Francisco Opera gallery of operatic characters: Trabuco in *La Forza del Destino*, Spoletta in *Tosca*, Reverend Horace Adams in *Peter Grimes* and Beppe in *I Pagliacci*. Last season's audiences will remember him for his portrayals of Valletto in *L'Incoronazione di Poppea*, the Master of Ceremonies in *Pique Dame*, Incredible in *Andrea Chenier*, the Song Vendor in *Il Tabarro* and Monostatos in *The Magic Flute*. In 1975-76, at the end of his second San Francisco season, Frank sang in *Manon* with Omaha Opera and *La Fanciulla del West* with Houston Grand Opera. After an appearance in Capetown, South Africa, as Almaviva in *Il Barbiere di Siviglia* in 1974, Frank returned to San Francisco where he received critical praise for his interpretation of Pedrillo in the 1975 Spring Opera Theater presentation of *The Abduction from the Seraglio*. He has been a featured soloist with the Central City Opera Company of Colorado and a member of the opera department of the Curtis Institute of Music in Philadelphia. In 1973 the versatile artist made his New York debut with bravura interpretations of the Madwoman in *Curlew River* and the Temptor-Abbot in *The Prodigal Son*, both part of Benjamin Britten's *Three Church Fables*. In the summer of 1976, Frank was associated with Cincinnati Opera, singing in *Carmen*, *Tosca*, *The Ballad of Baby Doe* and Jerome Kern's musical *Showboat*.

PAUL GEIGER



Bass baritone Paul Geiger performs for the first time with San Francisco Opera this season, as the Alcalde in *La Forza del Destino*, Hobson in *Peter Grimes*, and a Watchman in *Die Frau ohne Schatten*. A graduate of the University of Iowa, with a master's degree from Northwestern University, the former Nebraskan recently received a grant from the William Matheus Sullivan Foundation. As a member of the Apprentice Artist Program at Lyric Opera of Chicago, he sang the Imperial Commissioner in *Madama Butterfly*, Hobson in *Peter Grimes* and created the role of Astrolobio in the American premiere of *Il Ciarlatano*. In 1975 Geiger interpreted the role of the Bonze in *Madama Butterfly* for the Chicago Opera Theater, the title role in *The Marriage of Figaro* for the Chicago Opera Studio and Don Basilio in Opera/Omaha's *The Barber of Seville*. This past summer, he appeared with the Des Moines Metro Opera, singing Don Basilio in *The Barber of Seville* and Blich in *Susannah*. In addition to his operatic appearances, Chicago audiences have heard him as soloist in performances of Bach's *St. Matthew Passion*, Mendelssohn's *Elijah*, Haydn's *Creation* and *Mass in a Time of War*, and the world premiere of Ralph Shapey's *Praise*.

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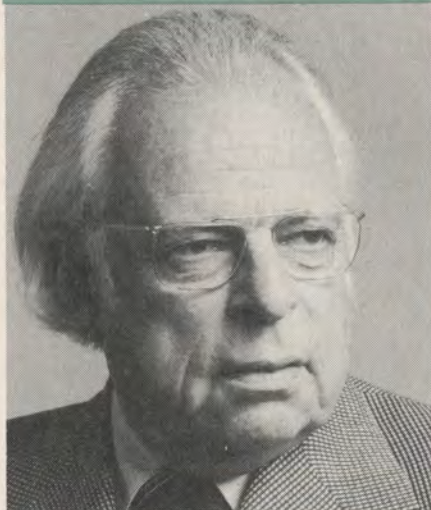
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JOHN DAVIES



During his second season with San Francisco Opera, John Davies sings a Surgeon in *La Forza del Destino*, the Jailer in *Tosca*, a Stagehand in *The Makropulos Case*, the Second Farmer in *I Pagliacci* and the First Miner in *Angle of Repose*. In his 1975 debut season, the bass baritone displayed his special singing and acting talents in productions of *Il Trovatore*, *L'Incoronazione di Poppea*, *Werther* and *Andrea Chenier*. A two-year veteran of Western Opera Theater, he performed in the 1976 production of *The Barber of Seville* as Bartolo, *The Marriage of Figaro* alternating as Figaro and Antonio, and *The Portuguese Inn* as Roselbo. A native of Boston, Davies toured with Opera New England in 1974, singing the Bonze in *Madama Butterfly* and the Crapshooter in Lukas Foss' *The Jumping Frog of Calaveras County*. In October, 1974, he performed the title role in the coronation scene of *Boris Godunov* with the Detroit Symphony Orchestra at the Worcester Music Festival. A graduate of the Boston University of Fine and Applied Arts, Davies sang in the New Opera Company of Boston production of *The Marriage of Figaro* and the Opera Company of Boston's staging of *War and Peace*. This past summer, Davies made his second appearance as a soloist during the San Francisco Symphony Pops Concerts, conducted by Arthur Fiedler.

KURT HERBERT ADLER



Kurt Herbert Adler, general director of San Francisco Opera since 1953, conducts this season's performances of *La Forza del Destino*. Born and educated in Vienna, Adler was conductor for the Max Reinhardt theaters at age 20 and was an assistant to Arturo Toscanini at the Salzburg Festival for *Die Meistersinger*. In 1938 he came to the United States, having conducted at the Vienna Volksoper and throughout Germany, Italy and Czechoslovakia. After five years at Chicago Opera, he came to San Francisco Opera in 1943, as chorus master and conductor, making his debut with *Cavalleria Rusticana*. Maestro Adler has wielded his baton for such memorable performances here as *Aida* with Renata Tebaldi and Mario del Monaco in 1950, *Madama Butterfly* with Licia Albanese in 1953, and with Leontyne Price in 1960, *Le Nozze di Figaro* in 1958 and *Così fan tutte* in 1960, both with Elisabeth Schwarzkopf, *La Traviata* with Beverly Sills in 1973, and last season's highly successful *Il Trovatore* with Renata Scotto. Additionally, Adler has conducted the NBC Standard Hour Symphony Broadcasts and the Los Angeles Philharmonic at Hollywood Bowl. In 1945 he led a production of *The Merry Widow* in Chicago and Cleveland. He also conducted the first performance of *Così fan tutte* ever at the Teatro San Carlo in Naples in 1958. This year the Maestro led the orchestra at the Sigmund Stern Grove Midsummer Music Festival and at a special Golden Gate Park concert with Beverly Sills. Recipient of numerous academic honors and decorations by foreign governments, in 1976 Adler has been awarded the Berkeley Citation, the highest honor of the University of California, Berkeley, and an honorary Doctor of Music degree from the University of San Francisco.

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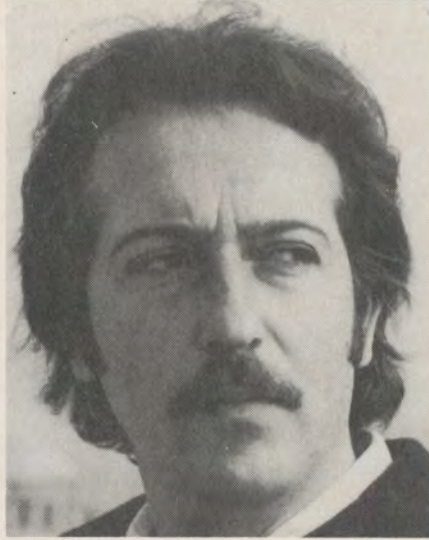
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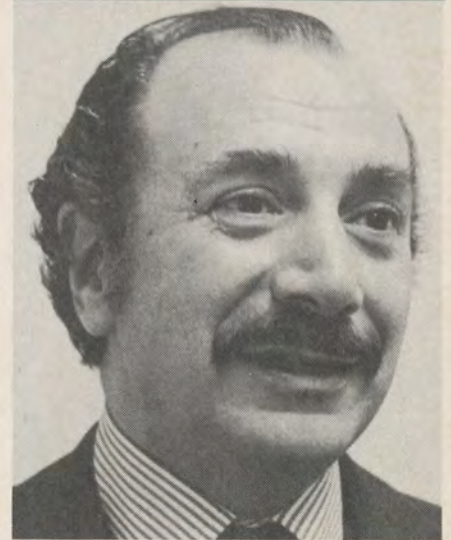
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ALBERTO FASSINI

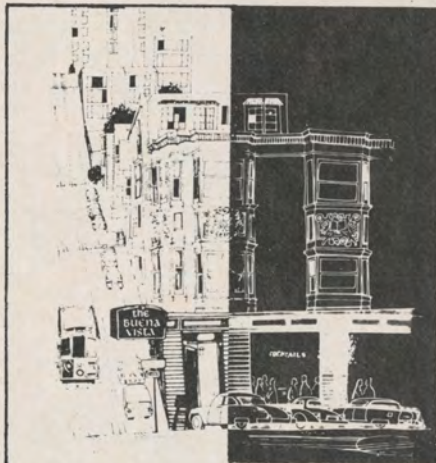


Noted Italian director Alberto Fassini makes his San Francisco Opera debut this season, staging the new production of *La Forza del Destino*. Born in Palermo of a noble family of Piedmontese descent, Fassini was a student at the Academy of Dramatic Art in Rome when he became personal assistant to Luchino Visconti. He worked with the internationally respected stage director for ten years, frequently restaging works such as *Don Carlos* and *Manon Lescaut*. As an independent director Fassini has been engaged by most of the major Italian opera houses to stage such works as Cherubini's *Médée*, Rossini's *Arminda*, Verdi's *Giovanna d'Arco*, Auber's *La Muette de Portici* and the world premiere of Nino Rota's *La Visita Meravigliosa*. In 1974 he directed *Mosé* for Trieste and *Maria di Rohan* for Venice, and in 1975 staged *Macbeth* in Bologna, *Gemma di Vergy* for the San Carlo in Naples and *Otello* and *Lucia di Lammermoor* for Trieste. This past year he directed Verdi's *Attila* and Cavalli's *L'Ormindo* for the Teatro Fenice in Venice. In the United States, Fassini has directed *Le Nozze di Figaro* and *Rigoletto* for Dallas Civic Opera and *Manon Lescaut* for Cincinnati opera. Fassini and designer Samaritani recently created a new production of *La Forza del Destino* for Rome Opera.

MATTHEW FARRUGGIO



Matthew Farruggio, resident stage director of San Francisco Opera and now in his 21st season with the company, stages the November performances of Verdi's *La Forza del Destino*. Among his directorial credits here are *Il Barbiere di Siviglia*, *Rigoletto*, *La Bohème*, *Madama Butterfly*, *Aida* and last season's *Il Trovatore* with Renata Scottò. For Spring Opera Theater, Farruggio has staged *Lucia di Lammermoor* and *The Abduction from the Seraglio*, among others. A director of the Merola Opera Program, Farruggio coaches young professional American singers in stage department and other theatrical aspects of operatic performance. His performing career has included appearances on Broadway in productions of *Lady in the Dark*, *One Touch of Venus* and *Call Me Mister*, and on the stages of the Metropolitan Opera, City Center Opera and Lyric Opera of Chicago. Farruggio studied opera production in Vienna and Salzburg and was active in a number of early television productions of opera. He has staged operas in Vancouver and Houston, and in January of this year, directed Dorothy Kirsten in *La Fanciulla del West* for Hawaii Opera Theatre in Honolulu. Farruggio's most recent directorial effort was the 1976 Merola Opera Program's contemporary staging of Offenbach's *The Tales of Hoffmann* for the Sigmund Stern Grove Midsummer Music Festival.



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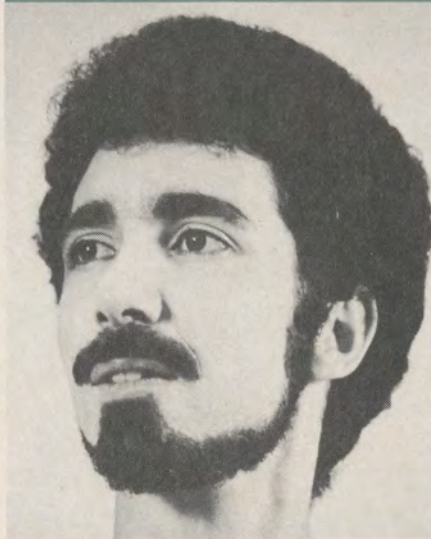
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PIERLUIGI SAMARITANI



RONN GUIDI



One of the most sought-after designers in Europe, Pierluigi Samaritani creates the settings and costumes for *La Forza del Destino*, his first design assignment for San Francisco Opera. Born in Novara, Italy, Samaritani received his formal education in Milan and later at the Centre d'Art Dramatique in Paris. In 1974, he worked with director Gian Carlo Menotti on several productions, including *La Bohème* for Paris Opéra, *Eugene Onegin* for Palermo and *Il Tabarro* for Trieste. That year Samaritani also made his American debut, creating settings for the Lyric Opera of Chicago production of Massenet's *Don Quichotte*. His 1975 design credits include *Otello* for Hamburg, *Don Pasquale* and *The Old Maid and the Thief* for the Spoleto Festival and the highly praised *Gemma di Vergy* for the San Carlo in Naples. In the past year, Samaritani's designs have been *Luisa Miller* at La Scala, *La Forza del Destino* in Rome, the first Italian staging of Henze's *König Hirsch* in Florence and *Orfeo et Euridice* for Lyric Opera of Chicago.

Native Californian Ronn Guidi makes his San Francisco Opera debut choreographing the dance segments of *La Forza del Destino*. Born in Oakland, Guidi attended the University of California at Berkeley, majoring in dramatic literature and earning his teaching credentials there. Upon graduation he went to Germany, where he was a solo dancer with the Nüremberg Opera Ballet for four years, mastering the Italian and Russian techniques of dance. Guidi choreographed *Sun Dance* for San Francisco Ballet in 1969, and has devised choreography for numerous Bay Area companies including Pacific Ballet, Dance Spectrum and Dance Amalgam, among others. From 1969 through 1971, he was supervisor of ballet at the University of California at Berkeley, and staged and choreographed several operatic productions there. Currently he teaches ballet at Laney and Merritt Colleges. In 1961 he founded Oakland Ballet and has been that organization's artistic director ever since; he is responsible for several works in the company's repertoire, including a full-length staging of *The Nutcracker*.



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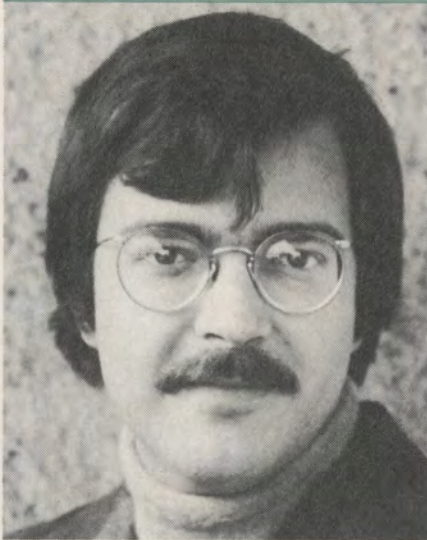


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THOMAS MUNN



Thomas Munn debuts with this company as lighting designer and director for the International fall season at San Francisco Opera, which includes new productions of *Thais*, *La Forza del Destino*, *Die Frau ohne Schatten*, *Cavalleria Rusticana*, *I Pagliacci* and the world premiere of *Angle of Repose*. A versatile designer whose productions have been seen on Broadway, off-Broadway and in films and television, Munn recently created lighting and scenery for the Netherlands Opera production of *Macbeth*, in conjunction with co-designer Robert Israel. Prior to that Munn designed lighting for the Dutch musical *The Angel of Amsterdam*, written and produced to celebrate the 700th anniversary of that city. He was responsible for the lighting designs for the Lake George Opera Festival productions of *The Crucible*, *Tosca*, *Rigoletto*, *Die Fledermaus* and *La Traviata*, and designed the sets and lighting for the Minnesota Opera Company's *The Magic Flute*. In addition to his work in opera, Munn has designed over 20 industrial shows, and for the past six years has served as principal designer for the Mary Anthony Dance Theater of New York. Between design assignments he has served on the faculty of Columbia University, and has worked as a scenic artist on numerous films, commercials and television productions.

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# Performing Arts Center: Coming on Strong

by Ed Schwartz

The San Francisco Performing Arts Center is alive and well and coming on strong in San Francisco.

What has been a theory and a dream for many years is about to take shape into a much-needed reality.

A quick review is in order. There are two major components in the project: an Opera House extension to be built on the Franklin Street end of the present Opera House, which is shown here in model form. Across the street, on the site of the present parking lot, a new, 3,000 seat concert hall will be built. Plans are now taking shape; sponsors for the Performing Arts Center already have received pledges of \$13 million for the project. And the fund drive has hardly begun.

The Opera extension and the concert hall are very much intertwined in terms of needs of the primary user organizations, the Opera, Symphony, and Ballet. The Opera House extension is the answer to the Opera's long and great need for administrative, rehearsal and set storage space. Each year, this need has grown to the point where, today, it is extremely critical.

This is just one set of problems arising from the success and growth of the Opera, Symphony, and Ballet and the difficulties that these organizations face from having to use one house, now more than 40-years old. None of the organizations can expand; indeed, it is very difficult to merely co-exist.

The overall effect of the new construction will allow the San Francisco Symphony to leave the Opera House for its own, long-deserved "home." This will free the Opera House for expanded services by the Opera and San Francisco Ballet, whose growing excellence deserves a place in which to present a true repertory season. And the Opera and Ballet will not only have adequate backstage facilities but will be able to achieve more economical operations.

The two buildings, a fine concert hall and an enlarged Opera House, together with additional buildings still in the planning stage, will provide many additional dates for all kinds of events, both classical and popular, and will form the nucleus of a performing arts center at a fraction of the cost of those now operating successfully in New York, Washington, and Los Angeles.

The Opera House extension is planned to be a 38,000 square foot structure. It will be designed to greatly increase the flexibility and ease of operations of the stage area and related service functions.

The 38,000 square feet will be divided between four floors and a basement.

The external features of the Opera House addition pose unique architectural challenges. The addition must and will exactly conform with the existing building in style and detail. Every effort will be made to have the addi-

continued on p. 74

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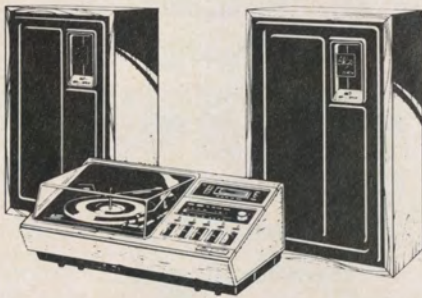
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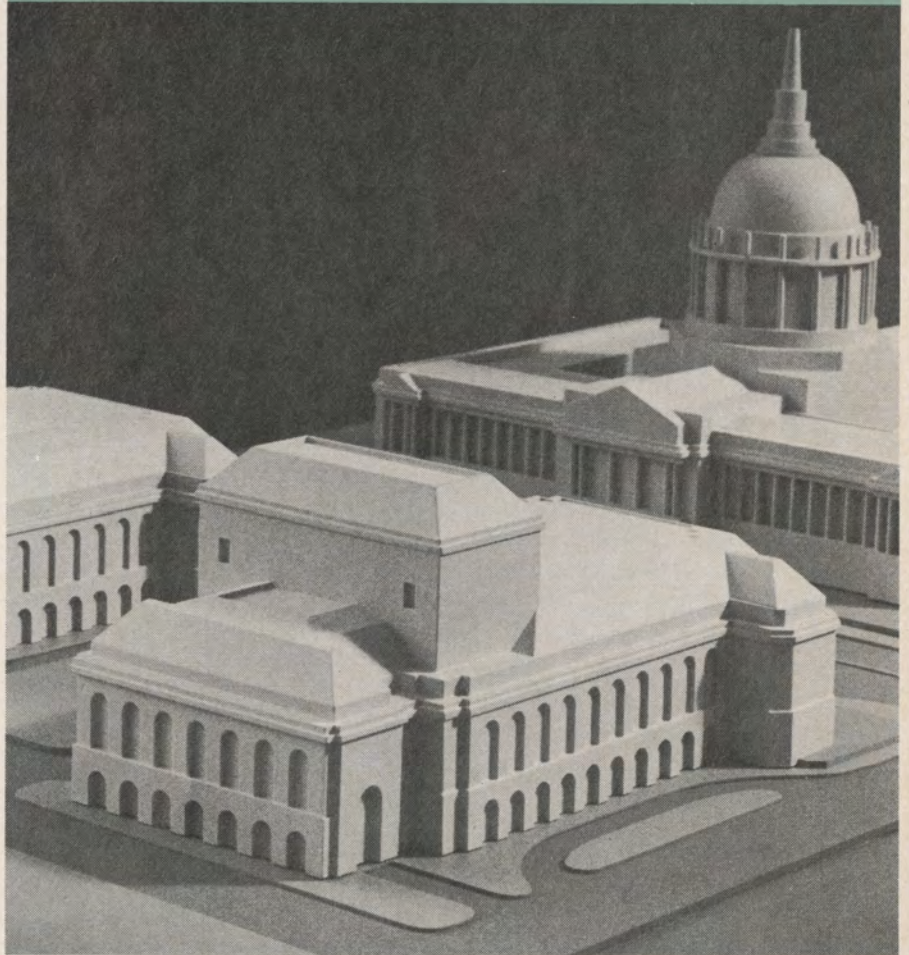
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continued from p. 73



tion blend visually with the rest of the Opera House. Existing materials will be used wherever feasible. Where these materials are not available or impractical for technical or economic reasons, substitutions will be carefully developed to match to the best extent possible.

Large doors on the side and rear of the Opera House extension will facil-

itate delivery of scenery. Trucks will be able to roll up to backstage areas and discharge the scenery for several operas on a 15' x 155' scenery dock. A full height, compartmentalized storage area, 12' x 145' will hold scenery and end the difficult and expensive problem of trucking scenery all over the City for each rehearsal and performance.

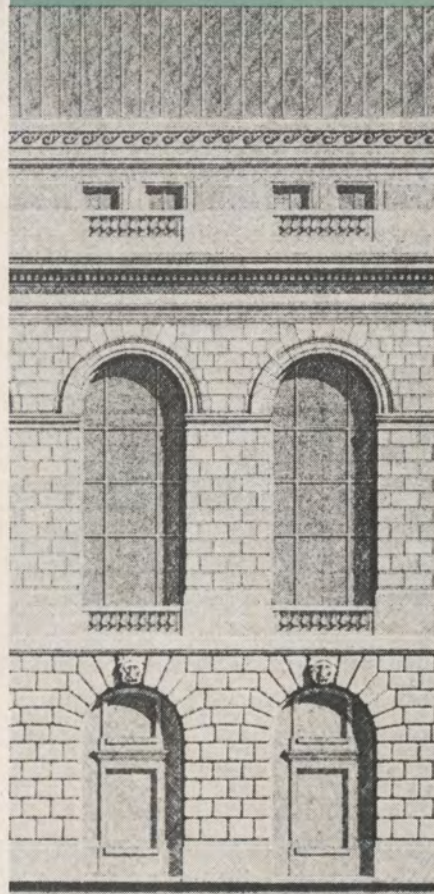
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The interior space has been carefully planned to accommodate a detailed program developed by the San Francisco Opera Company. In addition to the ground level scenery storage, the Opera House addition includes: 10 coaching rooms, 2 ensemble coaching rooms, a full chorus rehearsal room and a 48' x 50' ballet rehearsal room with adjacent dressing facilities and offices (intended primarily for the San Francisco Ballet). Also planned are employees lounges, dressing rooms and showers for about 100 persons, a wardrobe room, wig shop, library and archive space, and 5,000 square feet of office space and conference rooms.

The Opera House addition will cost approximately \$5 million. At the start of the official fund drive last month, the Kresge Foundation gave a challenge grant of \$750,000 for the Opera House extension, the first grant specifically designated for this purpose. Other major grants have been pledged

continued on p. 76

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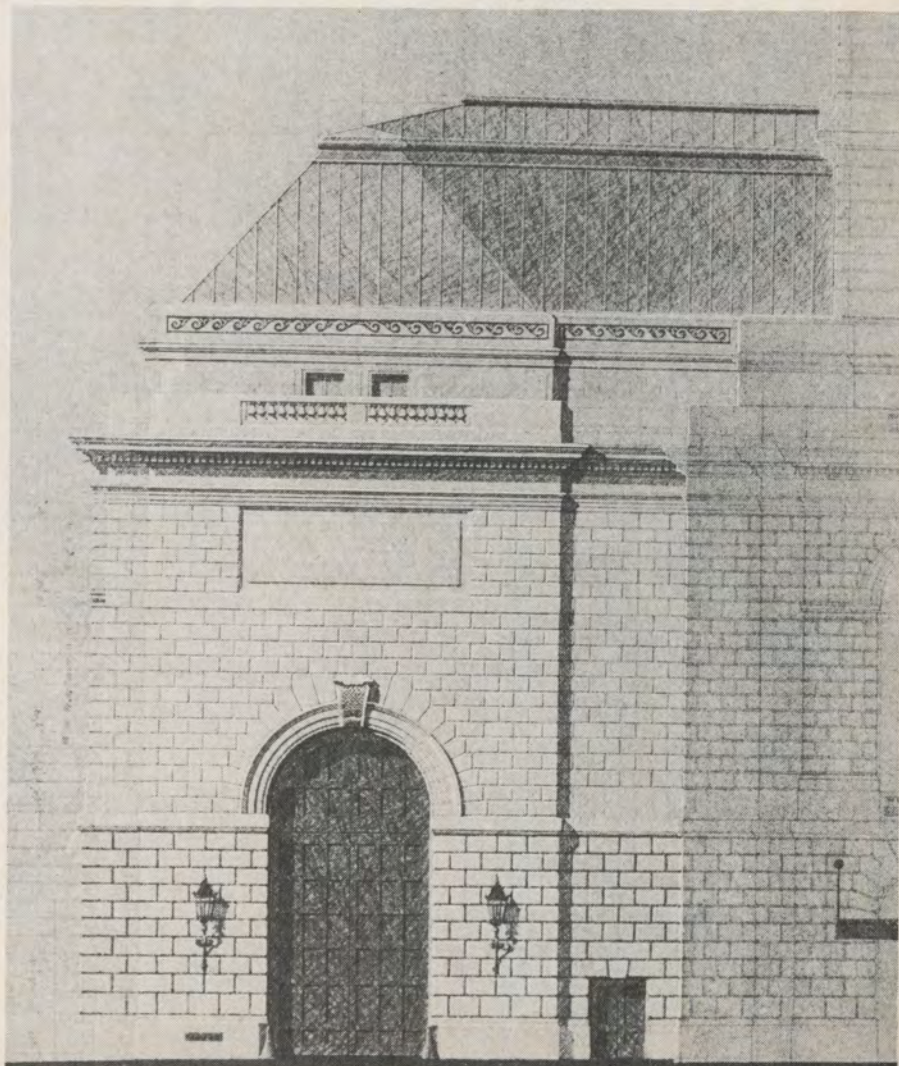
continued from p. 75

since then, according to Samuel B. Stewart, president of sponsors.

Speaking of financial matters, it should be considered in any discussion of expense that the Opera, Symphony, and Ballet not only have a priceless cultural and educational impact on the community, but also have a very beneficial economic impact as well.

The 750,000 people who come into the Opera House each year generate over \$18 million annually into the City's economy. According to a recent Stanford Research Institute report, an additional \$5 million in economic benefits will come to the City each year because of the great number of increased performing dates in the new facilities, dates which are now lost to San Francisco.

The City of San Francisco, led by Mayor George Moscone, and a majority of the Board of Supervisors, has given wholehearted endorsement to the project as being one for the general civic good. Maestro Kurt Herbert Adler has many times expressed the urgent need for the extension. What is required now? Money. Many large gifts, in the \$100,000 to \$1 million range, then a general campaign for the remainder. The business community and foundations have expressed genuine interest. But the real source for major funds must come from you. You who have supported the Opera by attendance and donations; you who are enjoying this performance tonight; and you, to whom we all look to keep the San Francisco Opera, and cultural activities in general, flourishing in San Francisco.



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continued from p. 63

1954. *Russ Bomb Peril Bared: Blame Oppenheimer.* "I Learned to Hate in a Red China Prison." This is Cinerama was at the Orpheum, J. Fred Muggs was at the *Today* show. Herb Caen had gone over to the *Examiner*, which was serializing Caryl Chessman's *Cell 2455 Death Row*.

Baccaloni was back for his sixth season as Melitone, hamming and scene-stealing as usual, but—everyone agreed—singing criminally off key: time to retire?

Otherwise, Alexander Fried thought part of the cast, at least, a Golden Age marvel fully equal to '38's:

Opera house habitués will drool at the chops for many a day when they look back at the memory of hearing Richard Tucker and Leonard Warren in *La Forza del Destino* last Tuesday night . . . perfectly matched in the thrilling beauty, power, and authority of their singing. Within the frame of Verdi's rather quaint but always vital old-style melodrama, they maintained an unquestionable emotional conviction. It was a joy to hear such healthy sound, produced with

continued on p. 78

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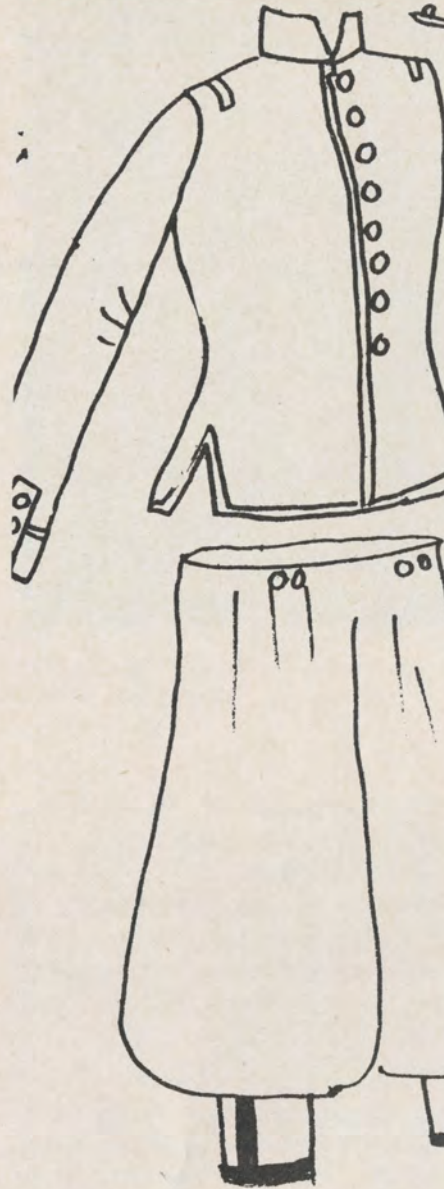


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Detail of soldier's costume by Pierluigi Samaritani.

such fiery feeling, such mastery of  
all vocal means and such expressive  
art.

A 31-year old basso named Cesare Siepi had finally displaced Ezio Pinza (who had moved in the meantime from Verdi to Rodgers and Hammerstein); he seemed to everyone wonderfully promising.

That year, for some reason, they "opened most of the cuts" (in the opera world's quaint surgical metaphor)—that is, played the long opera

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Costume sketches for *La Forza del Destino*  
by Pierluigi Samaritani.

very nearly straight, put those tedious,  
tinny, and irrelevant crowd scenes back  
in. Mr. Frankenstein developed battle  
fatigue during the 1954 version of  
Verdi's *War of the Austrian Succession*,  
which "started at eight and ended  
close to the witching hour, when the  
orchestra goes on time-and-a-half. The  
writer of these lines, at least, had  
reached the time-and-a-half feeling a  
little earlier." But he too was snowed  
by the Tucker-Warren Act III, and de-  
lighted by Siepi. The *News* alone liked

continued on p. 80

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San Francisco's Forzas

continued from p. 79

the new Leonora (Carla Martinis), except for her Act I wig.

Quemoy and Matsuo, Little Rock, De Gaulle's return; an old Pope is dying. 1958.

Save the Old Mint; Tear Down the Produce District (says Redevelopment Chairman Joseph Alioto). Caen is back at the *Chron*, the Actors' Workshop back from Brussels.

A mixed bag of a *Forza* opened in December, one night after the Pope died. Everyone liked Leonie Rysanek (and everyone noted how much weight she had lost): "slimmer in figure than in past seasons, but if possible more opulent and lustrous in voice . . . A dramatic soprano who can act is a rare creature, and a dramatic soprano who can make you believe in the heroine of *Forza* is rarer still. Miss Rysanek commanded everyone's belief." (Frankenstein).

Robert Weede, another opera-to-Broadway traveller, was also praised. But (wrote Fisher) "the rest of the cast was so far below the Rysanek-Weede standard that it was surprising to find them in the same company." Already, critics were growing nostalgic for the days of Pinza, Baccaloni, and Tucker. Carla Ward (Preziosilla), wrote the *Examiner*, "would put herself over a lot better if she didn't strain so hard to put herself over . . . Georges Sebas-

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tian's conducting of the opera wasn't merely too slow; it actually lapsed into a trance of slow motion."

Not an awful lot of world excitement in early October '63, when a new production of *Forza* was finally mounted. Nixon and Goldwater were laying plans to defeat President Kennedy; he, meanwhile, was selling wheat to the Russians, while his wife cruised the Mediterranean on a rich Greek shipowner's yacht. The Vatican Council was in progress. *Cleopatra* opened. Koufax and the Dodgers took the series from the Yankees.

But there was excitement on the Opera House stage. "It would be difficult," wrote Arthur Bloomfield in the now-merged, soon-to-die *News-Call-Bulletin*, "to imagine greater realizations of Leonora and Alvaro than Leontyne Price and James McCracken lavished on their listeners. Vocal virtuosity, dramatic sympathy, and even that rarer commodity — faultless musicianship — they had them all." Bloomfield and Fried were both dazzled by the pathos of the final revenge-murder scene; *Frankenstein* was enthralled from start to finish. The audience, he noted, poured out "wave and wave of applause at every appropriate interval . . . and occasionally at inappropriate intervals too." The Chronicle's critic added, in a very 1960's footnote, "Even Verdi's genius cannot disguise the fatuousness of 'Evviva la guerra!' in these times."

continued on p. 82

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continued from p. 81



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# DEFINITIONS...



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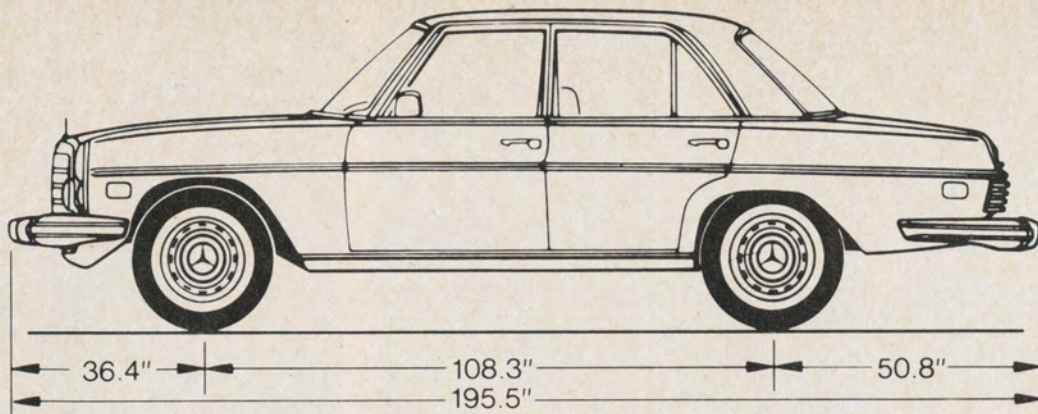
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The last time around here for *La Forza del Destino* was in November 1969. Newspaper pages surrounding its reviews conjure up an intense, irrational time. *Hair. Flesh. Easy Rider. Alice's Restaurant. Bob and Carol . . . Sympathy for the Devil; the Stones' '69* tour. Nightly arrests at *Oh, Calcutta!* Moratorium Day. Hoffman Sentences Seale: 4 Years for Contempt. Thousands of "spontaneous" telegrams of support pour in after President Nixon's November 3 television address.

Arthur Bloomfield of the *Examiner* (the City was down to two papers now) liked most of the last *Forza*. Carlo Bergonzi (Alvaro) "looks more like the proprietor of a fine Italian restaurant (which he is) than a romantic hero, and he acts as if the semaphore were his own invention," but Mr. Bloomfield could overlook that for the tenor's "fluid, freshly blooming" voice and sense of style. (He too introduced a "period note" by finding Don Carlo, sung by Ingvar Wixell, to be racist, which he is, of course, ranting snobbishly about Alvaro's part-Indian blood.) Renato Capecchi (Melitone) seemed fine, a subtler Baccaloni. The rest weren't quite up to the mark.

The one and only real pan I have discovered of a local production of *Forza* receiving (after 26 productions, during 13 seasons, over 37 years) came from Robert Commanday of the *Chronicle* that year. The men he liked, the women he despised, the Paul Hager production he thought atrocious. It "made this impossible opera insane . . . an anti-opera." It was virtually the first time since 1933 any local critic had even mentioned stage production: maybe San Francisco standards are rising.

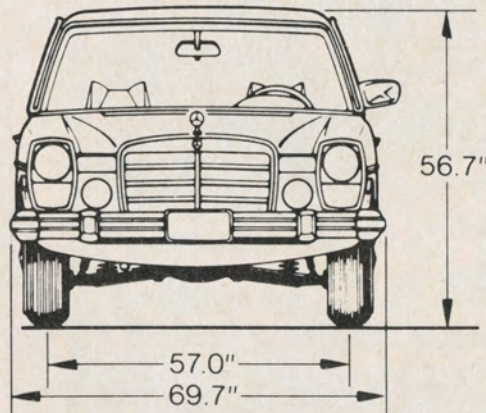
*David Littlejohn is a local writer, critic, and professor.*




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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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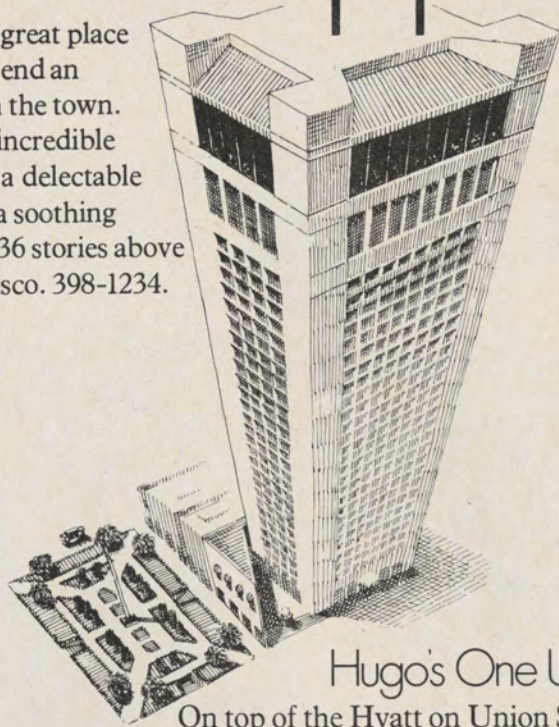
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**FRIDAYS 7:50 P.M.\***

- 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

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	13	Die Walküre 7:30 pm A,B
	20	La Forza del Destino 8 pm A,B
	27	Thaïs 8 pm B
October		Tosca 8 pm A,C
	4	
	11	
	18	Die Frau ohne Schatten 8 pm A,C
	25	The Makropulos Case 8 pm A,B
	November	1
8		Angle of Repose 8 pm A,C
15		Cavalleria Rusticana/ I Pagliacci 8 pm A,C
22		Il Barbiere di Siviglia 8 pm A,C

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		10	11	12
15	16	Die Walküre 7:30 pm G,H	La Forza del Destino 8 pm J,L	Thäis 2 pm M,N
22	23	17	18	19
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
29	30	24	25	26
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
6	7	1	2	3
Peter Grimes 8 pm D,F		Tosca 8 pm G,H	Peter Grimes 8 pm J,K	Tosca 2 pm M,N
13	14	8	9	10
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
20	21	15	16	17
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
27	28	22	23	24
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
3	4	29	30	31
		Cavalleria Rusticana/ I Pagliacci 8 pm G,H	Angle of Repose 8 pm J,K	La Forza del Destino 2 pm M,N
10	11	5	6	7
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
17	18	12	13	14
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
24	25	19	20	21
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
		26	27	28



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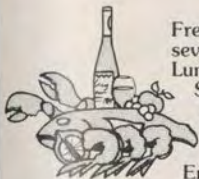
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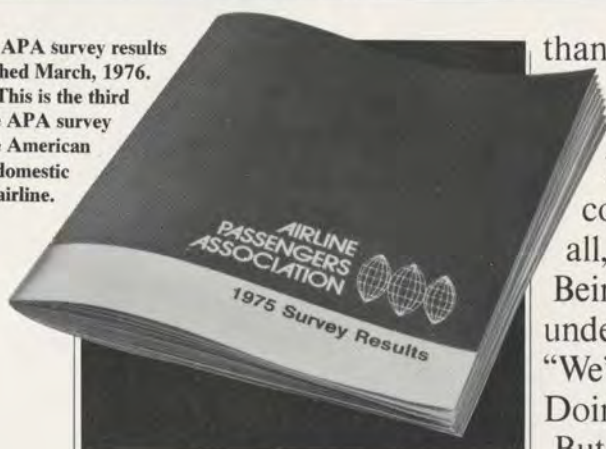
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APA survey results  
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The results were conclusive: more people chose American

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And the reasons were many: schedules, reliability, comfort, courtesy, convenience—and most of all, service.

Being named number one underscores our right to say, "We're American Airlines. Doing what we do best."

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Of all menthols:

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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
<b>Carlton Filter</b>	<b>*2</b>	<b>*0.2</b>
<b>Carlton Menthol</b>	<b>*1</b>	<b>*0.1</b>
<b>Carlton 70</b>	<b>*1</b>	<b>*0.1</b>

(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.