

Thais

1976

Friday, September 10, 1976 8:00 PM (Broadcast)
Wednesday, September 15, 1976 8:00 PM
Sunday, September 19, 1976 2:00 PM
Saturday, September 25, 1976 8:00 PM
Tuesday, September 28, 1976 8:00 PM
Friday, October 1, 1976 8:00 PM

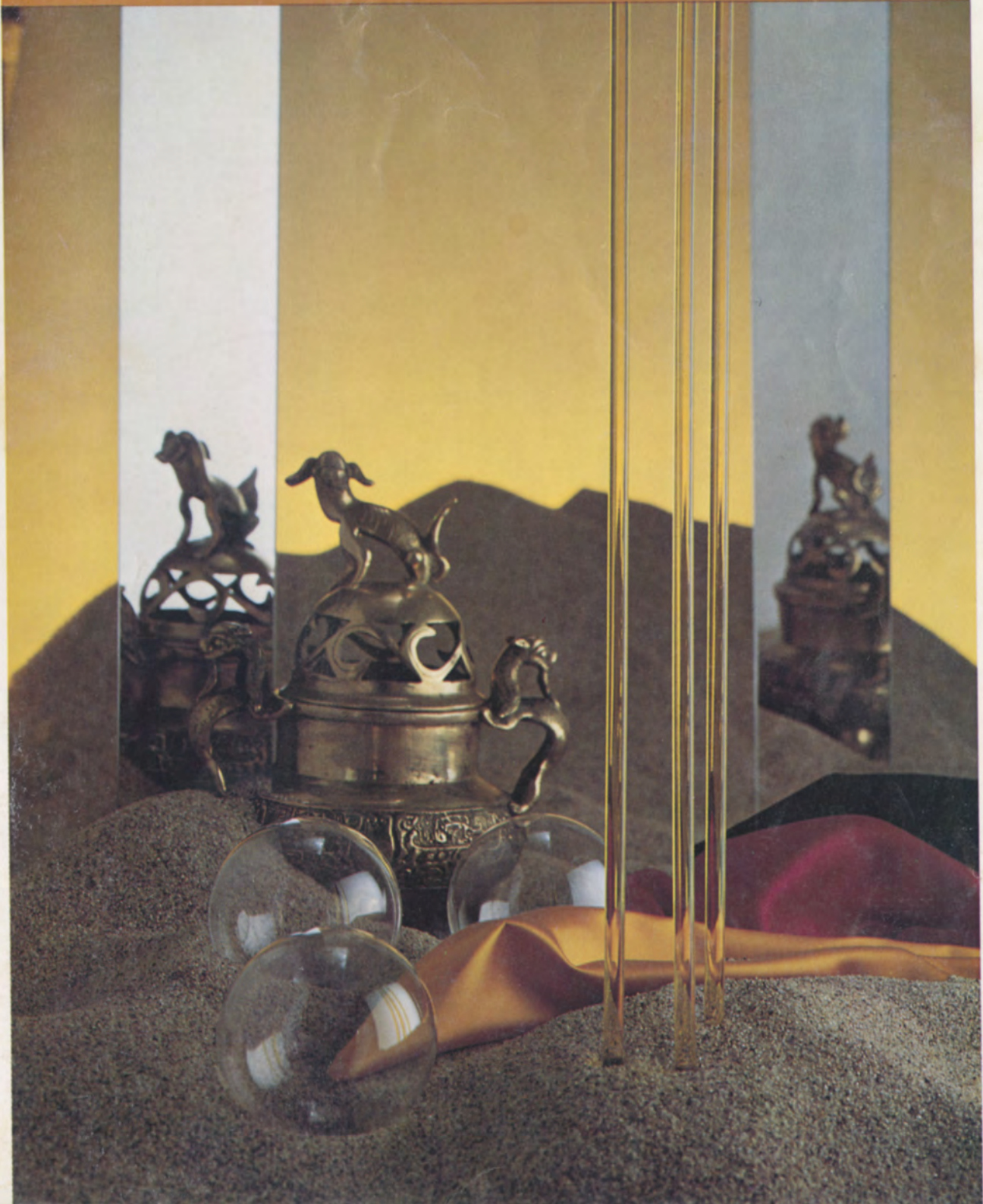
SFO_PUB_01_SFO_1976_11

Publications Collection

San Francisco Opera Archives

Thaïs

SAN FRANCISCO OPERA MAGAZINE 1976



"My father, when he hears O Sole Mio on a Marantz speaker system, he cries with joy."



"The sound is so real, it is like the old days when he would have the great parties and the orchestra would play mama's favorite songs. How does a Marantz speaker system create this marvelous illusion of reality? Frankly, I am not an expert. But I have talked with experts and they tell me with Marantz high-definition speakers the **separation of sound is molto fantastico**. That is, each instrument is heard very clearly, very distinctly. Not all mixed up together so you can't tell the salami from the cheese. To really appreciate Marantz high-definition speakers, what you must do is **compare them** with other makes. Marantz high-definition speaker systems make a **big difference**. The difference say between sitting in a box at La Scala and standing just outside the door."



Count Marcello Tetrizzini owns a Marantz HD-88 speaker system, \$399.95 each. Be sure to see the complete line of Marantz speaker systems plus receivers and components at your nearest Marantz dealer.*

All over the world
people consider Marantz Stereo
the finest in the world.

marantz.
We sound better.



*Manufacturer's suggested list price. Actual selling price at dealer's discretion. Enclosures finished in genuine walnut veneer. ©1976 Marantz Co., Inc., a subsidiary of Superscope, Inc., 20525 Nordhoff St., Chatsworth, CA 91311. In Europe: Superscope Europe, S.A., Brussels, Belgium. In Canada: Superscope Canada, Ltd., Ontario. In the Far East, Tokyo, Japan. Prices and models subject to change without notice. Consult the Yellow Pages for your nearest Marantz dealer.

ALFRED DUNHILL LTD. LONDON



INTERNATIONAL

BY APPOINTMENT TO HER MAJESTY THE QUEEN
SUPPLIERS OF SMOKERS REQUESTS ALFRED DUNHILL LTD. LONDON

DUNHILL

The name Dunhill is the registered trade mark
of Alfred Dunhill Ltd. London

London · Paris · New York

Internationally acknowledged

Dunhill International. Created by our
blenders from tobaccos of exceptional
quality to be the world's finest cigarette.

dunhill

The most distinguished tobacco house in the world

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

25mg. "tar," 1.5mg. nicotine av. per cigarette, by FTC method.



To England we owe
the Magna Carta,
the steam engine,
the plays of Shakespeare,
the melody of "My Country,
'Tis of Thee,"
the Law of Gravity,
and sundry other blessings.



Thaïs

SAN FRANCISCO OPERA MAGAZINE 1976



A Message from the
General Director 7

Conveying Massenet's Exotic
Love Story to a
Modern Audience 8
by Paul Chaplin

College Opera Association 16

Thaïs: From Novel to Opera 22
by Hervé le Mansec



Season Repertoire 39

Special Events 41

The Program 47

Box Holders 53

Guarantor Members 55

San Francisco Opera Fund Drive 61

Artist Profiles 64

The People's Composer 80
by Maralyn Edid



Calendar for the 54th Season 84

San Francisco Opera Editorial Staff

Anita S. Mocerri
Editor

Iris Vaughan
Production Coordinator

San Francisco Opera Magazine 1976 is a Performing Arts publication, Michel Pisani, Publisher; Jerry Friedman, Editor and General Manager; Olga Trento, Managing Editor. © All rights reserved 1976 by Performing Arts. Reproduction from this magazine without written permission is prohibited. Performing Arts—S.F. Office: 651 Brannan St., San Francisco, California 94107. Telephone (415) 781-8931; L.A. Office: 9348 Santa Monica Boulevard, Beverly Hills, California 90210. Telephone (213) 274-8728. Printed in San Francisco.

Cover Photo: Ron Scherl

Art Direction: Browning Graphics

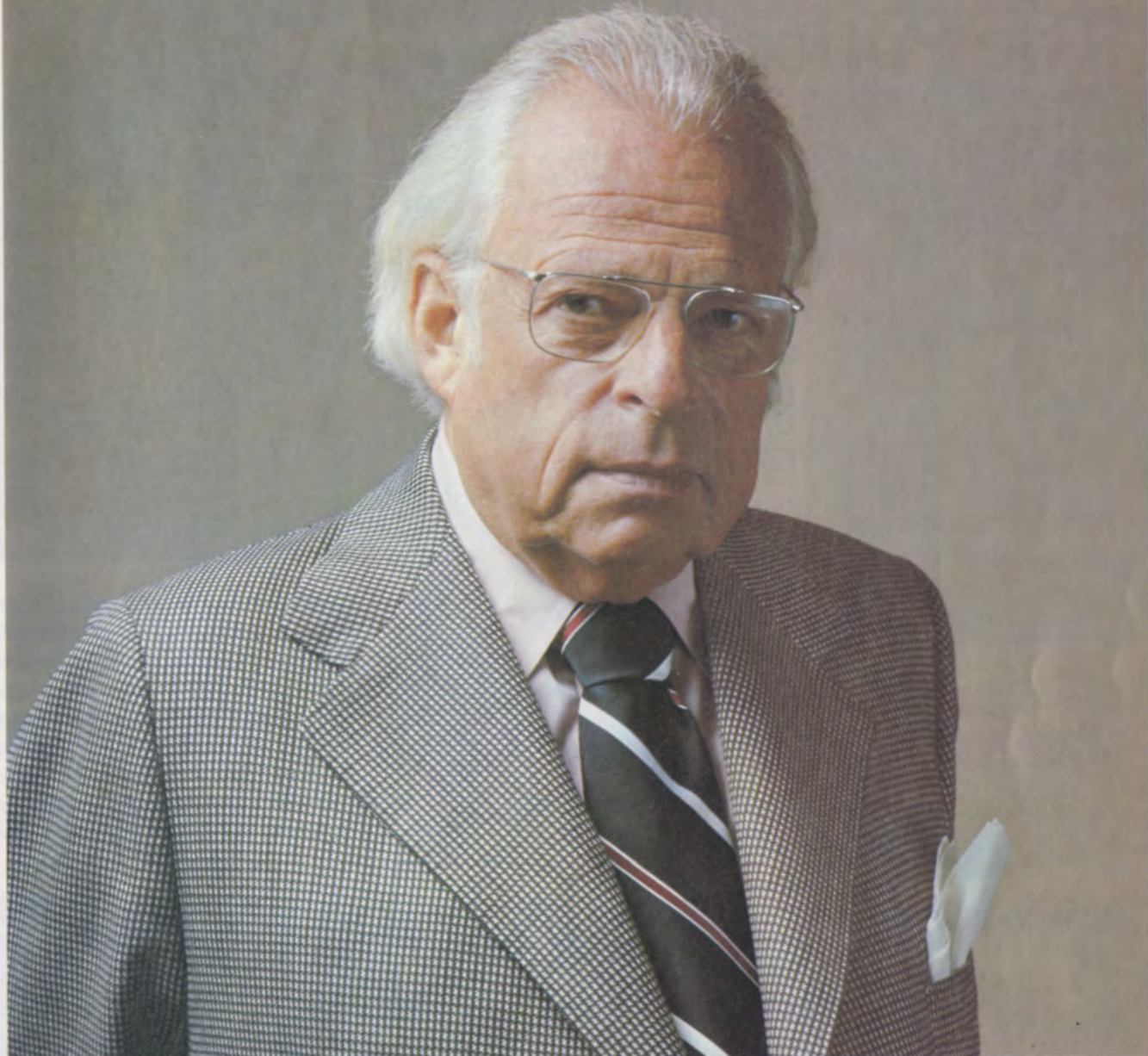


*Six panel screen from our important collection
Bamboo forest on antique gold background, circa 1790
Priced at \$5950.00*

for objects of great beauty...

Dahl's decorative imports and interiors

353A GRAND AVENUE, OAKLAND AND 279 O'FARRELL, SAN FRANCISCO



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.

The Potion of Love.



It began in Saronno 450 years ago. Did the beautiful, young widow create the original Amaretto di Saronno as a thank-you for her portrait? Or as a gift to express affection for the artist, Bernardino Luini?

Something to ponder tonight, as you discover its intriguing flavor and provocative bouquet.



Amaretto di Saronno.

The Original Amaretto.
From the Village of Love.



56 Proof Imported by Foreign Vintages, Inc. Great Neck, N.Y. © 1975

Conveying Story to a

by Paul Chaplin

A huge swirling piece of sandstone dominates the stage of the War Memorial Opera House as mirror fragments of the *Thaïs* setting are moved into place. Everything will be perfect on the opening night of San Francisco Opera's 54th season, but at this moment stagehands and electricians are encountering the new sets for the first time.

"This is a very complicated production," sighs noted Argentinian stage director Tito Capobianco. Any opera production is a complicated web of scheduling singers, musicians, craftsmen, technicians and scenic artists; a new production is more complex because unfamiliar elements must be brought into perfect harmony for a performance. It is like inviting a stranger into the house for an extended visit and making the stay as pleasant as possible.

The sense and feel of the production, the responsibility for its effective communication with the audience, rests with the stage director. Despite his weariness from long hours of technical rehearsals, Capobianco is a master of the delicate art of introducing new works into a company's repertoire, as he did for New York City Opera with the Donizetti trilogy—*Roberto Devereux*, *Maria Stuarda* and *Anna Bolena*—and for Baltimore Opera with the recent world premiere of Pasatieri's *Ines de Castro*. Speaking with Capobianco, one senses a quiet certainty about Masenet's *Thaïs* and how it will be pre-



BRITEX SALLUTES THE OPERA!

(MANY AN OPENING NIGHT
WAS PRECEDED BY A DAY AT BRITEX.)

BRITEX FABRICS/146 GEARY STREET/147 MAIDEN LANE

Massenet's Exotic Love Modern Audience

sented in its first San Francisco Opera staging.

"Many people think *Thaïs* is superficial. What we are dealing with is a Massenet extravaganza of many things: aesthetic people, dogmatic people, self-flagellation, sacrifices of the flesh. Anatole France, author of the novel which Massenet used for his libretto,

was a classicist, a humanist always looking for the truth and beauty. He was convinced that people need each other and must work together. He was against barbarianism, a fighter against corruption. He hated injustices in either politics or religion.

"It's stylistically difficult to bring the romantic extravagance of *Thaïs* to our
continued on p. 10



Tito Capobianco works with Beverly Sills in a rehearsal of *Thaïs*. Photo: Caroline Crawford

The book that can brighten Your Financial Future.



YOU NEED IT NOW:
343-page
Estate Planning
Guide.

FREE!

The complete, easy-to-read, non-technical guide to creating and maintaining an estate you can live with. Learn how to accumulate capital and put it to work for you, secure your family against illness and disability, and protect your estate from unnecessary taxation.

Bring this ad with you
for your free copy!

**CITIZENS
SAVINGS.**
AND LOAN ASSOCIATION

Over 70 offices throughout
California.
Over \$1.7 billion strong.

continued from p. 9



The director in rehearsal with Beverly Sills and Sherrill Milnes. Photo: Caroline Crawford

time. It's much easier to deal with a straight play where you can mix styles and periods because you are only dealing with words, not music. But here, with *Thaïs*, I have Mr. Massenet to inspire me to use his music as best I can."

Capobianco has sought to create a feeling for fourth century Egypt, rather than an accurate portrayal of an exact historical place in time. "I use history in my favor, in favor of the show I'm directing, not to produce the show, but to use history for a better interpretation of the show, to project emotion to the audience and into the audience."

The director and production designer Carl Toms have chosen to present the opera in a unit setting. "I wanted to convey a sensual feeling," Capobianco says, "a feeling of opening and closing. We will use mirrors for reflection of the stage action, as well as for representing the self-reflecting nature of the characters, a constant theme of the opera. I hope to create a feeling of sensuality, not unlike Narcissus, a love of the self. The form of the set will help me create an atmosphere of sensuality for the singers, but the set can also be used austerely for the religious scenes. The mirrors in Nicias' house

continued on p. 13

**SEE US FOR A TEST DRIVE
OR FOR AUTHORIZED VOLVO
PARTS AND SERVICE:**

BERKELEY

H. W. McKevitt, Inc.
2611 Shattuck Avenue
(415) 848-2206

FREMONT

Pierotti Fremont Imports
35018 Fremont Blvd.
(415) 797-4100

HAYWARD

Hayward Auto Imports
20095 Mission Street
(415) 278-8600

LOS GATOS

Ken Keegan Imported Cars
15166 Los Gatos Blvd.
(408) 358-1877

OAKLAND

Ray Cokeley
3000 Broadway
(415) 893-2535

OAKLAND

Continental Volvo, Inc.
4030 East 14th Street
(415) 532-3778

PALO ALTO

Peninsula European, Inc.
4190 El Camino Real
(415) 493-7160

SAN CARLOS

Premier Volvo
1272 El Camino Real
(415) 593-1411

SAN FRANCISCO

Royal Motor Sales
280 S. Van Ness
(415) 626-2171

SAN JOSE

Smythe European Motors
5080 Stevens Creek Blvd.
(408) 244-0985

SAN MATEO

Burlingame Volvo
825 N. San Mateo Drive
(415) 348-5432

SUNNYVALE

Royal Volvo
805 E. El Camino Real
(408) 245-4684

WALNUT CREEK

Lester G. Lawrence
1639 N. Main Street
(415) 939-3333

WHY THE U.S. GOVERNMENT HAS JUST BECOME ONE OF VOLVO'S BIGGEST CUSTOMERS.

The U.S. government has bought 24 Volvos.

Ultimately, all 24 will become total wrecks.

They'll be slammed into each other in violent collisions. And crashed head-on into other cars at 80 miles per hour.

It's all part of a government crash-testing program that will help establish safety standards for cars of the future. Volvo was selected for this program because preliminary crash-testing showed it had an impressive potential for occupant protection.

We're not surprised. At Volvo, safety has always been an obsession. In fact, Volvo had many safety features as standard equipment years before government regulations required them on cars. Things like seat belts. Padded dashboards. And a safety steering column.

To this day, Volvo still has safety features many cars lack. Child-proof rear door locks. 3-point inertia reel seat belts in the rear as well as front. 4-wheel power disc brakes with dual triangular circuits that give you about 80% of your stopping power even if one circuit fails.

Volvo doesn't build cars with decorative roof panels and tiny opera windows. Because those things restrict visibility. Instead, Volvo gives you 3,830 square inches of tinted glass. And roof pillars strong enough to support seven tons, yet narrow enough to allow you over 90% of your total horizontal field of view.

Volvo also feels the better a car handles and performs, the safer it will be. So you get rack and pinion steering, spring-strut front suspension and a fuel-injected overhead cam engine.

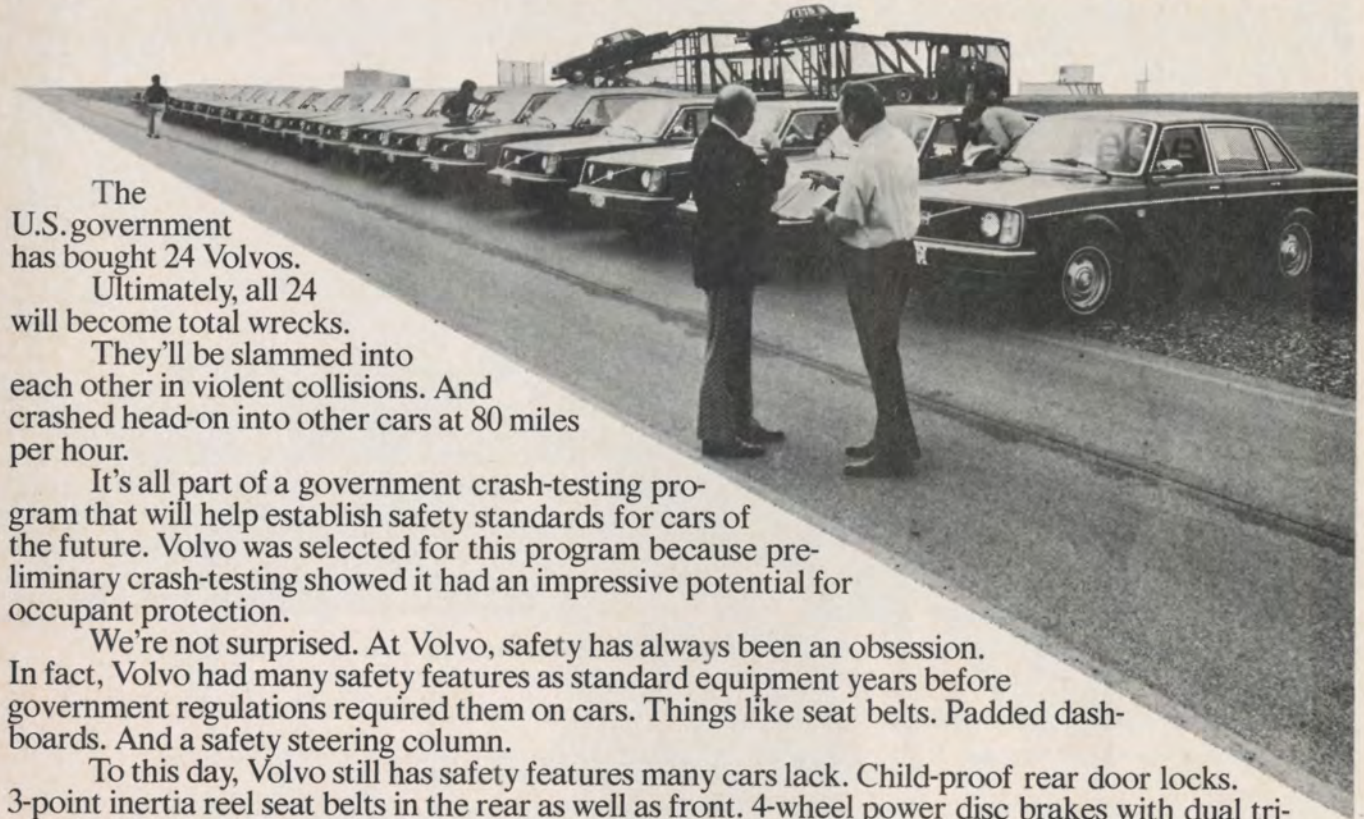
Government testing of Volvos will probably result in safer cars in the future.

But when it comes to safety, there's no time like the present.

Buy a Volvo today.

VOLVO

The car for people who think.



Does Monday Night Football turn you off?

Turn to PBS for hours of great drama and entertainment.



George Grizzard and Kathryn Walker.

The Adams Chronicles

Mondays at 8 p.m.

Another opportunity for you to see the Great American historical drama that won four Emmy Awards.



Beverly Sills in La Traviata.

In Performance at Wolf Trap

Mondays at 9 p.m.

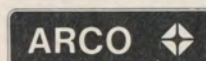
A distinguished series of musical programs taped before live audiences at Wolf Trap Farm Park for the Performing Arts near Washington, D.C.

John and Abigail—The Early Years	September 20	Verdi's La Traviata, starring Beverly Sills, conducted by Julius Rudel with Richard Fredricks and Henry Price.
Independence Approaches—The Declaration	September 27	Sarah Vaughan & Buddy Rich
John Adams—American in Europe	October 4	National Symphony, conducted by Andre Kostelanetz, Yehudi Menuhin, soloist
John and Abigail—in London	October 11	Verdi's Requiem. National Symphony, University of Maryland Chorus, Julius Rudel conducting
John Adams—Vice President	October 18	Donizetti's Roberto Devereux, starring Beverly Sills. Julius Rudel conducting, with John Alexander, Susan Marsee and Richard Fredricks
John Adams—President	October 25	World Series of Jazz. Dizzy Gillespie, Earl "Fatha" Hines, Billy Eckstine
John Quincy Adams—Diplomat	November 1	Bonnie Raitt & Mose Allison
John Quincy Adams—Secretary of State	November 8	Galina & Valery Panov
John Quincy Adams—President	November 15	Cleo Laine & John Dankworth
John Quincy Adams—Congressman	November 22	New England Conservatory Ragtime Ensemble, directed by Gunther Schuller
Charles Francis Adams—Minister to Great Britain	November 29	Dionne Warwick
Henry Adams—Historian	December 6	Mikhail Baryshnikov with Gelsey Kirkland, Martine Van Hamel and Marianna Tcherkassky
Charles Francis Adams II—Industrialist	December 13	Preservation Hall Jazz Band
	December 20	National Symphony, Andre Kostelanetz conducting Tchaikovsky

The Adams Chronicles was produced by WNET/13, New York. Made possible by grants from the National Endowment for the Humanities, The Andrew W. Mellon Foundation, and Atlantic Richfield Company.

Check your local Public Broadcasting Station for exact time. For information about college credit courses based on this series, contact the Public Information officer at your local PBS station.

In Performance at Wolf Trap is produced by WETA/26, Washington, D.C. Made possible by a grant from Atlantic Richfield Company.



AtlanticRichfieldCompany

continued from p. 10

are representative of illusions as well; people who are trying to escape from reality have to create illusions to accommodate themselves."

The world dominated by illusions is not confined to Thaïs and her revelers, but, according to Capobianco, also touches the Cenobite monks, especially Athanaël.

"A difficult element to convey to the audience in the staging of the opera is the neurotic personality of Athanaël. How did he become so deeply involved in conquering this woman's soul for God? In France's book, Athanaël knew Thaïs when he was a boy. He went to her house when he was fifteen and just stood there in the doorway. Maybe he was frightened, or perhaps he could not afford her. He becomes a Cenobite monk to escape Thaïs, not because he was called by God. He has a subconscious love for Thaïs. Religion is used to justify his seeing her.

"The Cenobites, like Athanaël, live in the desert. The female is their enemy. A woman is a personification of sin; she provides pleasure and is dangerous. The Cenobites are playing a theological game, saying 'Beware the entrapment of the spirit; stay away from the common touch of the people.' They believe the most beautiful thing you can give God is your suffering, a concept we must make clear in our production. It was a Christian belief at that time that one should flagellate ones self to sacrifice the flesh, and fast to encourage visions of ugly animals as devils.

continued on p. 14

HERBERT'S, for San Francisco's most beautiful furs.

(shown) an
ethereal
robe of
flowing
mink.



SINCE 1922

HERBERT'S

Furs

HERBERT BENARD

275 POST 2nd floor overlooking Union Square 397-9600



Live where luxurious ships dock at your doorstep.

Here is a place dedicated to those determined to enjoy all the pleasures of city life. Telegraph Landing—on San Francisco's historic waterfront.

Just a short walk from both the heart of the financial district and Fisherman's Wharf, this elegant environment of excitingly designed condominiums and townhouses offers you incomparable convenience and uncompromising luxury.

Bay and City view solariums, roof and patio gardens, wood-burning fireplaces and some of the City's finest weather make Telegraph Landing a truly outstanding living opportunity.

Priced from just \$61,500 with excellent financing.

For a personal showing, visit Telegraph Landing at Sansome and Lombard Streets or call (415) 788-4488.

Make this the year you watch your ship come in.



TeleGraph LandinG

continued from p. 13

"Across the river, however, Thaïs is in a society of orgies and perversion. In France's novel, she had been instructed in Christianity by a family servant Ahmés, who was crucified for his belief. Fearful of the consequences of Christianity, Thaïs turns to a life of pleasure. She is out in the streets with sailors before she reaches puberty. She believes in everything — Jesus Christ, amulets, evil spirits, the number thirteen. In the novel she is terrified of the future and the thought of the inevitable end of her youth."

Departing from tradition, Capobianco has decided to stage the Meditation Scene, an interlude in the second act, well-known for its poignant violin solo. "In the mirrors of her house, Thaïs will encounter herself growing older and older. She is not totally convinced of Athanaël's philosophy, not certain of following him through the door and into the desert, leaving everything behind. When he tells her of Albine, a daughter of the emperor who has converted to Christianity, Thaïs thinks what he proposes may be a way out for her. There is nothing left for her to look to."

Does the religion Athanaël offer Thaïs allay her fears?

"Yes, she finds peace. If you tell me

Come
Cruise the Caribbean
on the Magnificent

^{m/s} **ITALIA**

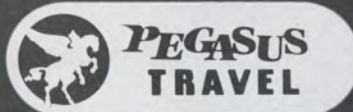
All Italian
Crew and Registry



For 10, 11 or 14 days
All inclusive Air/Sea Fares
from San Francisco
Start \$825.00

Save an additional \$100
on many departures

Call us - Glade Hansen's



516 Van Ness Avenue
San Francisco 94102

621-0166

can can

Have you ever wanted to go to a chic French bistro? If you can't get to Paris, rendezvous at the Can Can. Dine fashionably French before or after the opera.

Lunch, Brunch, Dinner
Full Bar
Can Can—A Parisian Bistro
Open 7 days—Van Ness & Green
776-4666

you've found peace and God, I can't take that away from you. At the end of the opera, I cannot doubt the sincerity of Thaïs, when she sees God. It's funny; Thaïs hated people who did not fear the future. She can't understand people not being afraid of the future. She hates Nicias' living for the moment, neither hoping in the future nor fearing it. There is religious training in her subconscious. Who can say her final conversion is not a result of her early training in Christianity.

"There is a strange parallel between Thaïs and Athanaël; Thaïs in her short lifetime goes from one extreme to another and then back to Christianity again. Athanaël starts by not believing in God, goes to belief, and, at the end of the opera, returns to sensuality. He rejects religion to love Thaïs, as he had when he was fifteen, ten years before. This is important, for I will portray Athanaël as 25, and Thaïs as 30. They come back to where they were in the beginning. Athanaël shouldn't be older. The power of Athanaël's body is stronger than his religious convictions." Capobianco smiles gently. "An older Athanaël's soul would be stronger."

Paul Chaplin is the staff writer for San Francisco Opera.

Fly Aweigh!

Here's The Air/Sea Cruise That Includes Everything!

- Round trip airfare to Miami via National Airlines
- 7-Day Cruise to Nassau, San Juan and St. Thomas on "the Fun Ship" tss MARDI GRAS
- All port taxes • Transfers to and from the ship

No other Fly/Cruise can offer as much as the tss MARDI GRAS... the largest cruise ship sailing from Miami. She offers the finest International and American cuisine... the most spacious accommodations... an exciting full casino... three swimming pools... terrific entertainment... and the three most popular ports-of-call.

There are no hidden extras. You must purchase your ticket 7 days prior to sailing. And thanks to National's stopover plan, on the way home you have up to 30 days to stop in Orlando (home of Walt Disney World), New Orleans, Houston or other cities at no extra cost.

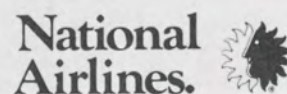
Rates are for standard cabins, per person double occupancy, subject to availability. Suites and veranda suites are also available at additional charge.

\$519 to \$705

From San Francisco

"Fly Aweigh" Cruises...FOR THE FUN OF IT!

For information or reservations see your Travel Agent
Carnival Tours, Inc. 820 Biscayne Blvd., Miami, Florida 33132



photograph by John David Hoagb



Mario Valentino
leather goods/shoes/handbags 1459 Polk Street 673-4460

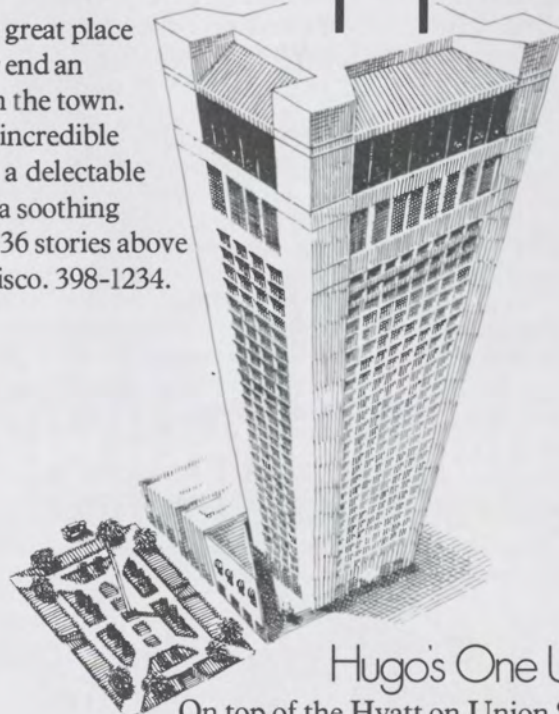
College Opera



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

Show Topper.

Hugo's is a great place to begin or end an evening on the town. Enjoy the incredible view over a delectable dinner or a soothing night cap. 36 stories above San Francisco. 398-1234.



Hugo's One Up
On top of the Hyatt on Union Square.

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.



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
College Opera Association
c/o San Francisco Opera Guild
War Memorial Opera House
San Francisco, CA 94102
Tel. 863-2524

Take an
Interior Designer
to lunch!

And top it off
with a visit
to the nearest
McGuire
Showroom.
In San Francisco
at Jackson Square.



SAN FRANCISCO, SEATTLE, PORTLAND, LOS ANGELES, CHICAGO, CLEVELAND,
BOSTON, NEW YORK, MIAMI, ATLANTA, DALLAS, DENVER. ALSO: GREAT BRITAIN,
GERMANY, FRANCE, ITALY, GREECE AND SWITZERLAND.

YOKO'S DRESS AND ACCESSORIES BY SAKS FIFTH AVENUE



The control center of the Mercedes-Benz 280 — the most copied sedan in the world.

What does it feel like to drive the most copied sedan in the world?

Eight of the world's major automobile makers have either compared their cars to the Mercedes-Benz 280 — or have actually tried to copy it. Your first drive will show you that no one has copied the 280 at all.

When you take the wheel of a 280 Sedan, the automobile states its own case. Listen to the engine. It's a sophisticated overhead camshaft six.

Press the 280 into a tight turn. Fully independent suspension gives you uncanny road adhesion. And, because every wheel has its own separate suspension system, bumps or potholes can affect only one wheel.

It's a different story with most of the imitators. Their rear axles are single rigid units. So a jounce on one wheel produces a bounce on its mate.

You get what you pay for

Others have copied the 280's lines and many of its dimensions. But few have attempted to copy the completeness of its standard features. And none has matched all of its engineering features. Features that give you greater safety, comfort and performance. Features that account for the 280 Sedan's price.

Finally, consider this financial fact. Based on the average official used car prices over the past five years, a Mercedes-Benz holds its value better than any make of luxury car sold in America. And even among the Mercedes-Benz models listed, the 280 Sedan's figures are outstanding.

You get what you pay for in the 280: a unique driving experience that is the sum of *all* the reasons why the 280 is the most copied sedan in the world.



Mercedes-Benz
Engineered like no other car
in the world.

EUROPEAN MOTORS

Leasing • Selling
Servicing Mercedes-Benz cars

2915 Broadway Oakland 832-6030
1740 Van Ness Ave. San Francisco 673-9109



The 280 Sedan: Rewards you may never have experienced in an automobile.

San Francisco Opera 1976 Poster



The San Francisco Opera 1976 poster, designed by Browning Graphics, represents a stylized portion of a curtain being drawn back to symbolically reflect the opening of the season.

The graphic is a silk screen using three colors—silver, blue and black—diecut at the bottom to indicate the ruffle of the curtain.

The poster has been prepared in two versions: in a 13" x 39" format, on sale at the Opera Box Office for \$10.00, and a 23 1/4" x 70" collector's special edition for \$75.00. Information on the special edition may be obtained by contacting the Opera public relations department.

Rare taste.
We found a way
to bottle it.



For more than 225 years, the House of Justerini & Brooks has been one of London's leading wine and spirit merchants. During that time, our reputation for quality and integrity has become legend. It is a heritage that helps make J & B very rare scotch indeed.

J&B
RARE
SCOTCH

86 Proof Blended Scotch Whisky
© 1976 Paddington Corp., N.Y.

If your
friends
haven't told
you about

John Simmons,

then they haven't been to
San Francisco lately.



540 on the SUNNY SIDE of SUTTER



FANTASTICA!

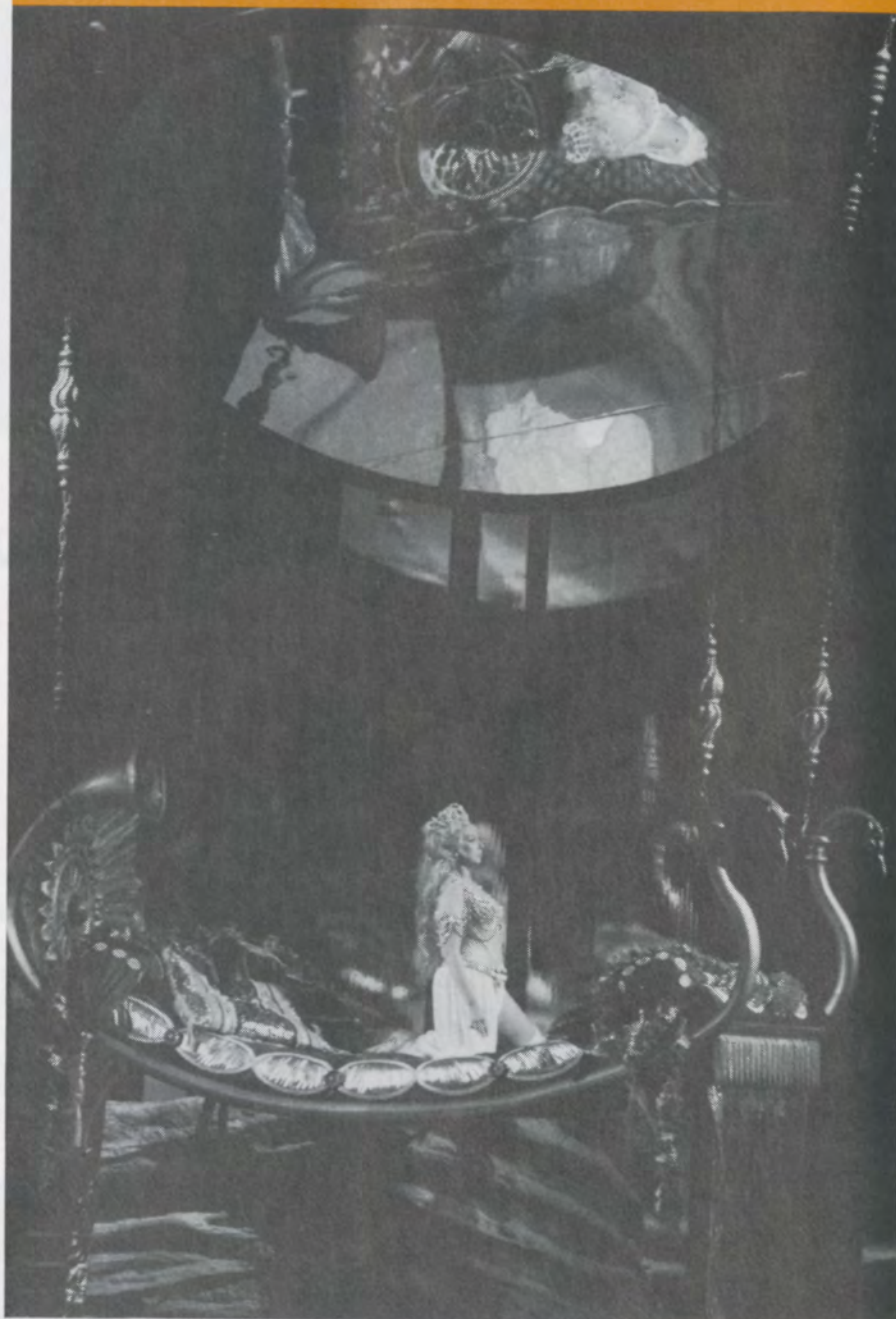
ESTEVEZ

does a show stopping gown of blazing white Qiana ...just one from our exciting Designers Collection. Our famous imported knits are another reason to take the tour to Barra — San Francisco's very Italiana fashion shops.

Barra
of Italy

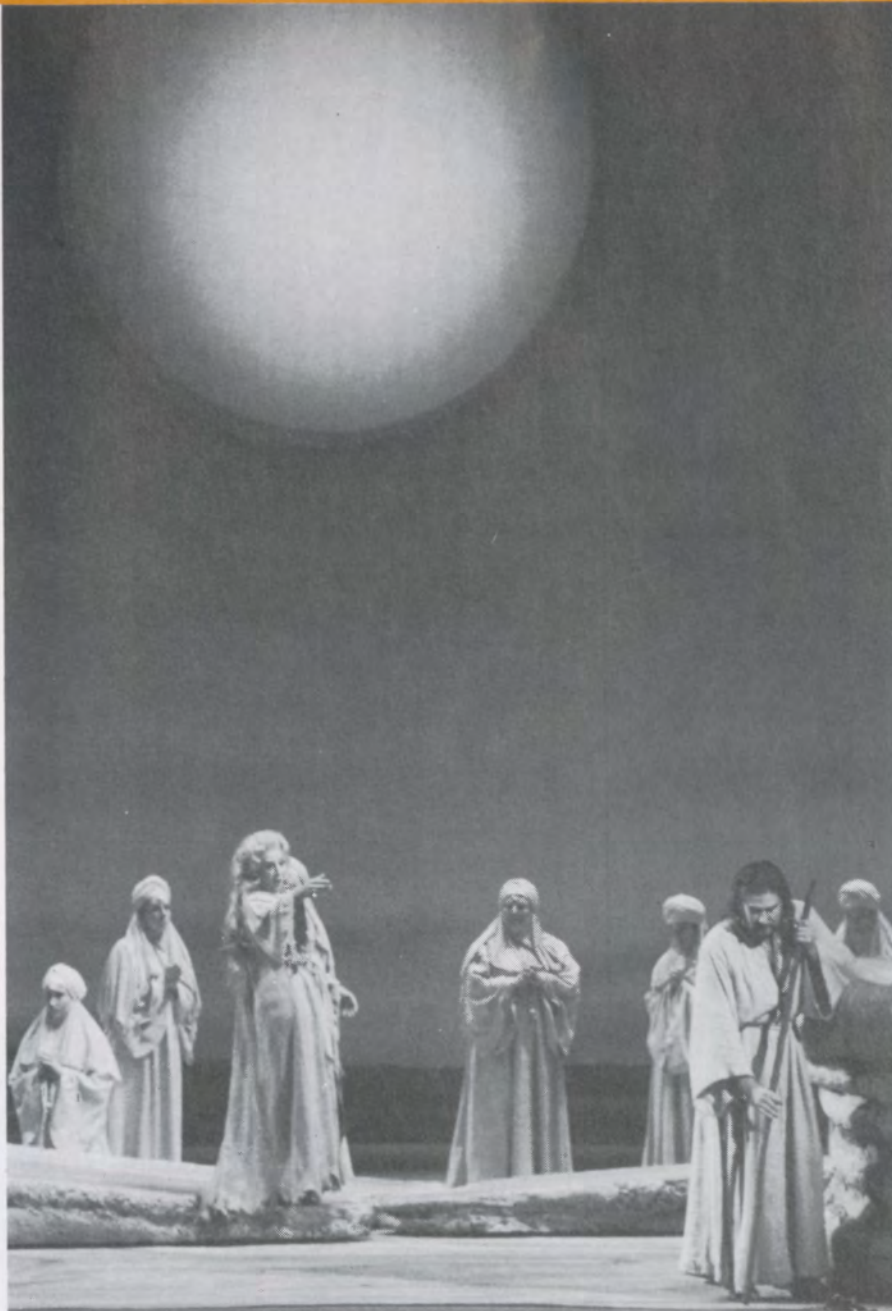
245 POST ST. • SHERATON PALACE • THE CANNERY
HYATT REGENCY • JACK TAR

In Rehearsal...



Beverly Sills on the spectacular bed in *Thais*.

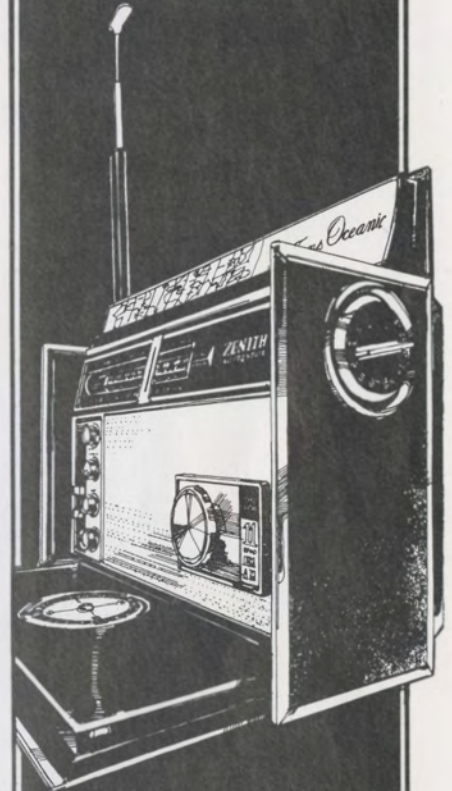
Photo: Ron Scherl



Beverly Sills and Sherrill Milnes in a late rehearsal.

Photo: Ron Scherl

'Round the world tour.



Give your ears a vacation, with the radio that's powered to tune in the world. Eleven-band reception, including FM, AM, long and short wave, marine, and weather bands. Runs on 9 "D"-cell flashlight batteries or plugs into any 115- or 230-volt AC outlet. Includes built-in antennas, earphone and jack, flip-up time-zone map, and log chart listing world station frequencies from Poughkeepsie to Peking. Hear The Trans-Oceanic portable, model D7000Y, at your Zenith dealer's.

ZENITH[®]

The quality goes in
before the name goes on.

Thais-From Novel to Opera

by Hervé le Mansec

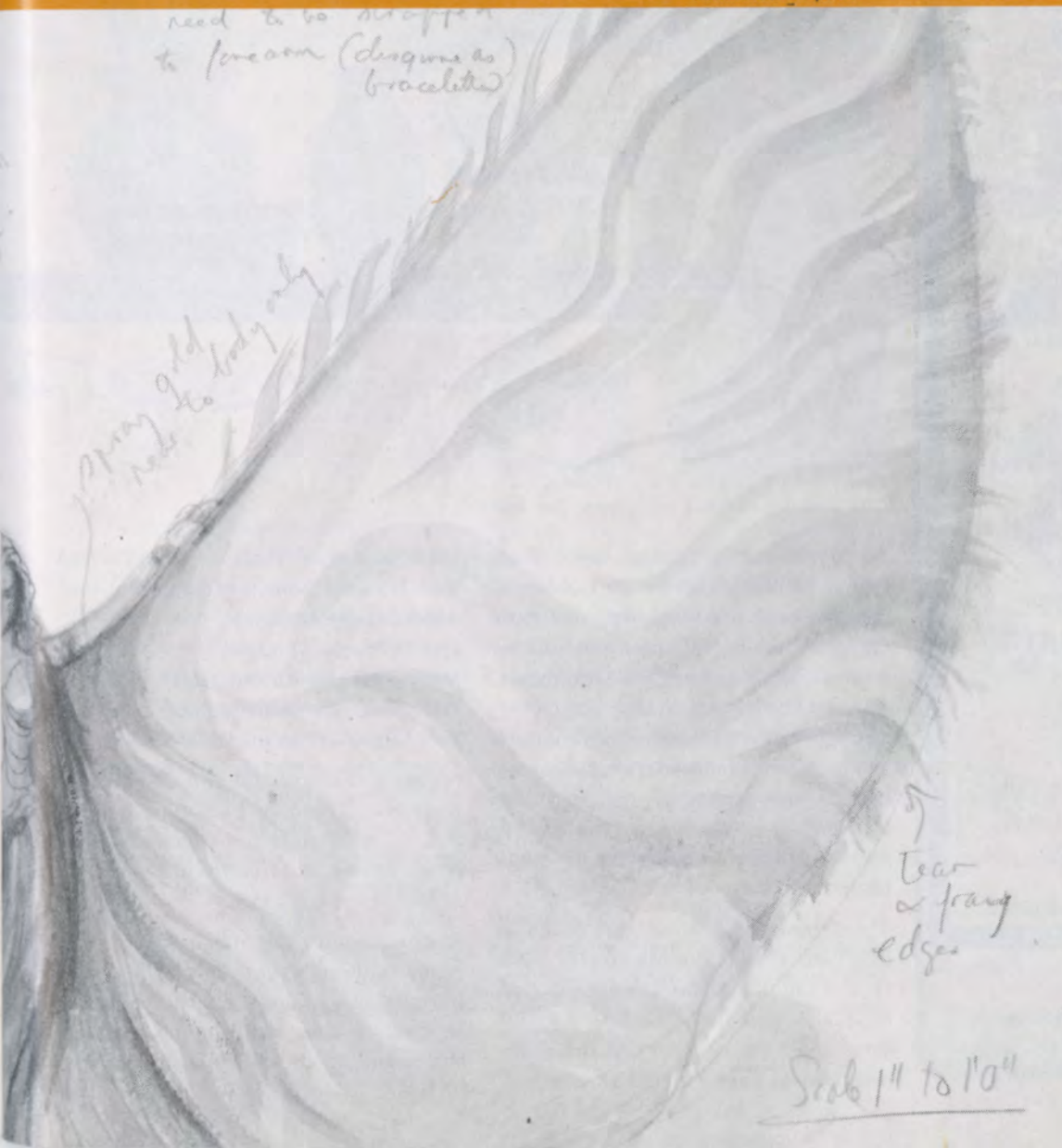
Thais' cape design, by Carl Toms



"It was on my return from another visit to Vienna that my faithful and precious collaborator Louis Gallet paid me a visit one day at Le Ménestrel. My publishers had arranged a superb study where I could rehearse my artists from Paris and elsewhere in their parts. Louis Gallet and Heugel proposed to me a work on Anatole France's admirable *Thais*." Thus writes Massenet in his *Recollections*. The famous composer was immediately carried away by the idea. He could suddenly visualize Sybil Sanderson in the title role of the courtesan. Massenet was in love with the Sacramento-born Sanderson and had already paid tribute to her voice and beauty by writing *Esclarmonde*. He would pay tribute to her again in *Thais* by revealing her to the spectators in a "vision" similar to that of *Esclarmonde*. Massenet—already a master of the theatrical—envisioned the plot of Anatole France's highly successful *Thais* as one of the best plots he could borrow for the stage.

Massenet started a first draft in April 1892, and by July 15 of the same year, while on vacation, it was completed

continued on p. 24



THE WIZ

THE SUPER
SOUL MUSICAL
"WONDERFUL
WIZARD OF OZ"



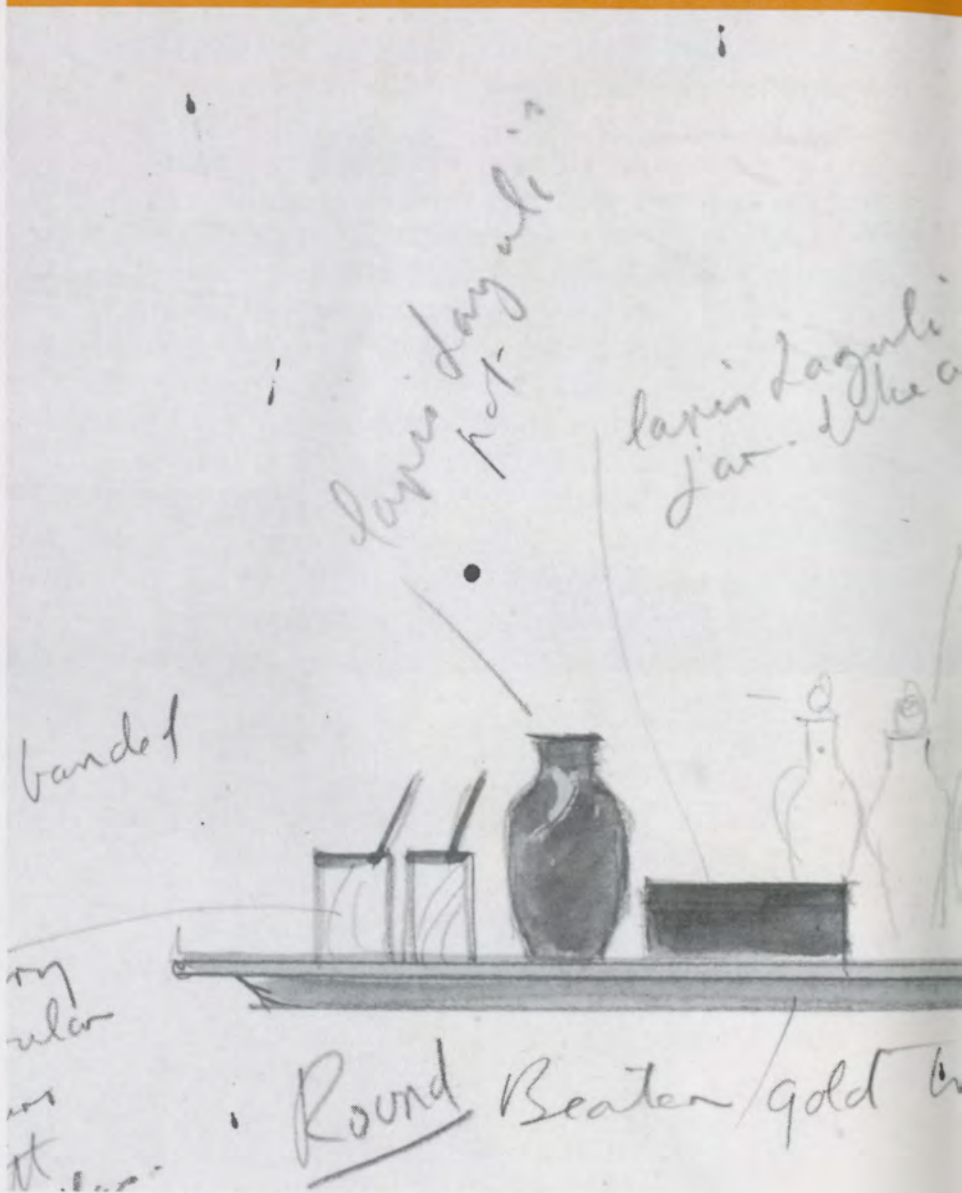
Produced by Jerry Wexler

**THE 1975
7 TONY
AWARD WINNING
MUSICAL
IS NOW AN
ALBUM.
ON ATLANTIC
RECORDS & TAPES**



© 1976 Atlantic Recording Corp. A Warner Communications Co.

Available at all
Odyssey Record Stores



Prop drawings for *Thaïs* by designer Carl Toms

at Neufchâtel-les-Samur near Boulogne. By the winter of 1893, rehearsals were on their way at the Paris Opéra. The original intention was to perform *Thaïs* at the Opéra Comique; but, unknown to Massenet, Sybil, dazzled by the opportunity to perform at the more exclusive Palais Garnier, had already signed a contract with Gailhard, the Director of the Opéra. Massenet had no choice but to follow his prima donna.

The premiere of *Thaïs* was given at the Paris Opéra on March 16, 1894. *Le Portrait de Manon* and *La Navarraise* also had their premieres in the same year. The original cast under the direction of Paul Taffanel was:

Sybil Sanderson (*Thaïs*)
Jean-François Delmas (*Athanaël*)
Albert Alvarez (*Nicias*)
Jeanne Marcy (*Crobyle*)
Meyrienne Héglon (*Myrtale*)
François Delpouget (*Palémon*)
Laure Beauvais (debut, as *Albine*)

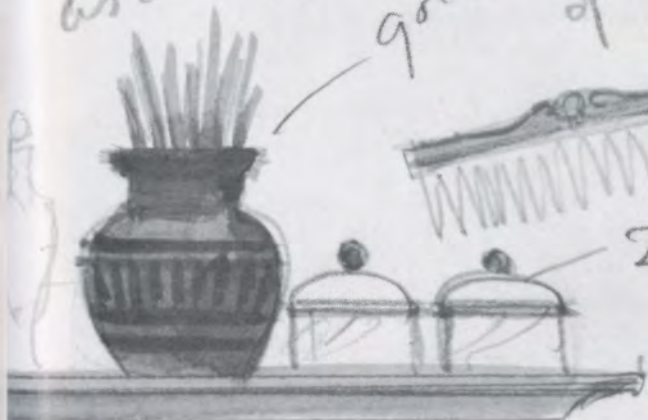
Massenet himself did not attend the premiere. A man shy by nature, he had fled to Normandy the previous night to be "alone and free from the excitements of the great city."

The reaction of the public was mixed. Many, although shocked by the purported immorality of the opera, seemed to have enjoyed the story of the beguiling courtesan *Thaïs* and the

The drawing of
Athanaël

round box

scat bottle
as already drawn.
gold embossed vase
of cosmetic brush



gold badge
iron
comb
6" long

2 alabaster
jars.

ay 2"6" diameter

all size 3'0"

bewitched Athanaël. After all, courtesans were still the "in" thing on and off stage (and Massenet would have been the last to deny it!). In addition, Louis Gallet's portrait of the overzealous and bigoted monk with his mystical phantasmagories could not but please the generally anticlerical Frenchmen of the Third Republic. The opera's mood of doubt also struck a responsive chord in the skepticism of the French public caused by the trial and conviction of Dreyfus in that same year. The critics were less satisfied. They accused Massenet of harping forever on the same theme—the eternal

psychology (or lack of it) of "La Femme". According to them, he had turned Anatole France's hetaera into a tired nineteenth century "horizontale"—spineless and weak. Massenet was reproached for his repetitive musical style and lack of inventiveness. Léon Kerst discovered one dramatic scene in the whole opera—the death of Thaïs. He comments, "She dies. Why? One will never know." Félix Grenier of *Le Journal* concludes, "It is hardly probable that curiosity to see the ballet in the third act will suffice to keep this work in the repertory." The critics were unanimous on one point:

continued on p. 27

FINE DIAMONDS Take Center Stage



From our Estate collection
6 carat emerald cut diamond
on platinum. orig. \$15,000 **\$10,000.**



Gem Emerald, over 3½ carats,
with marquise and baguette
diamonds on 18k gold. **\$10,000.**
982-5571

Since 1936 San Francisco's Fine Jeweler

Paul de Vries
et Cie

445 Sutter



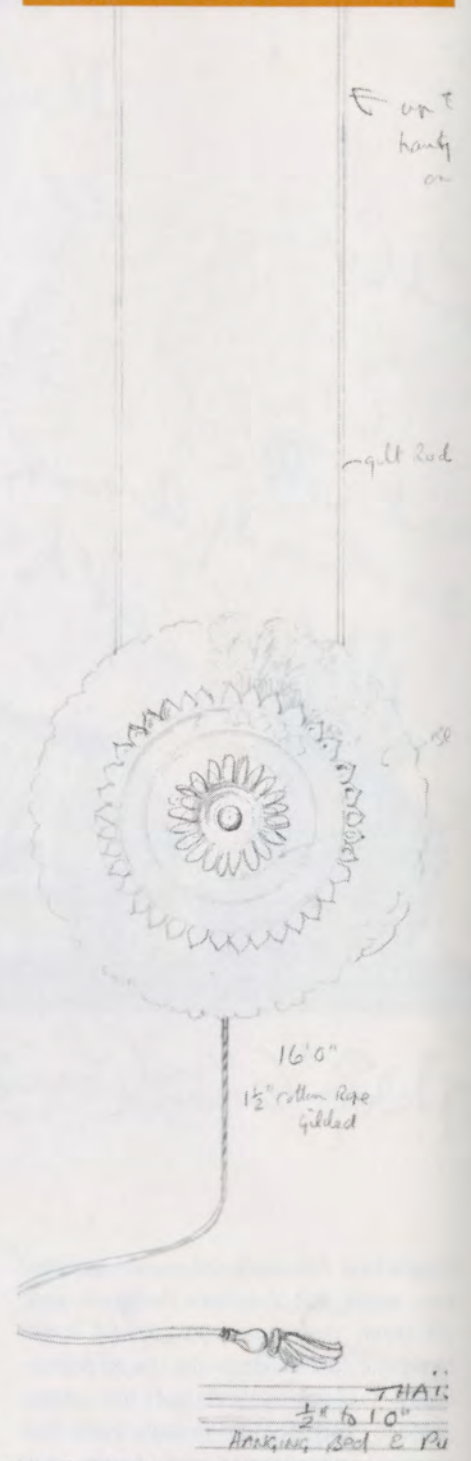
*La Mère
Duquesne*

*French Country
Dining in Simple
Elegance*

Luncheon & Dinner

101 SHANNON ALLEY
off Geary

between Taylor & Jones
776-7600



*Schneider Bros Furs
always attend
every Opera performance...
251 Post Street*

Detail of Carl Toms' designs for *Thaïs*
in his adaptation, Massenet had failed to treat the central theme of the novel—the tragic fall of a self-righteous monk beset by carnal conflicts. Nevertheless, *Thaïs* was performed 27 times at the Paris Opéra in 1894—but only 4 times in the following year.
In 1896, *Thaïs* was performed in Brussels with G. Leblanc in the title role. Massenet had modified the role of

HARCOURTS GALLERY



Juchitecas, Francisco Zuniga

Now Showing Mexican Artists:

DAVID ALFARO SIQUEIROS

DIEGO RIVERA

FRANCISCO ZUNIGA

RUFINO TAMAYO

JOSE CLEMENTE OROZCO

PEDRO FRIEDEBERG

JOSE LUIS CUEVAS

R. V. TABUENA



Thais designs by Carl Toms

Thais to accommodate her particular soprano voice. The same year the opera premiered in Bordeaux. In 1897, *Thais* returned to Paris for three performances, and for one in Montpellier. The popularity of the opera was declining each year. Something had to be done. Massenet made two major revisions. He added a ballet to the second act and included the Oasis

scene in Act III, one of the most lyrical and touching scenes of the opera. It is this scene that finally makes Athanaël something more than a one-dimensional character. The revised version was given at the Paris Opéra on April 13, 1898 and from then on, the attitude of the public gradually changed. The opera continued to be performed in Brussels, Paris, Marseille and Vichy.

continued on p. 29

HARCOURTS GALLERY
535 Powell Street
San Francisco, CA 94108
(415) 421 3428



Gateway Cinema

215 Jackson St.
San Francisco, Calif.
GA-1-3353

Wed. thru Tues. Sep. 1 - 7

Bette DAVIS—Marilyn MONROE
"ALL ABOUT EVE"
Gene TIERNEY—Clifton WEBB
"LAURA"

Wed. thru Tues. Sep. 8 - 14

2 ACADEMY AWARD CHAMPIONS!
Best PICTURE! Best DIRECTOR!
"LAWRENCE OF ARABIA"
Best PICTURE! Best DIRECTOR!
Best ACTOR! Paul SCOFIELD
"A MAN FOR ALL SEASONS"

Wed. thru Tues. Sep. 15 - 21

Fred ASTAIRE—Ginger ROGERS
—in—2 HAPPY MUSICAL GEMS!
"FLYING DOWN TO RIO"
—also—"THE GAY DIVORCEE"

Wed. thru Tues. Sep. 22 - 28

2 Alfred HITCHCOCK MASTERPIECES!
"STRANGERS ON A TRAIN"
—also—"FRENZY" (In Color)

Wed. thru Tues. Sep. 29 - Oct. 5

Humphrey BOGART—Katharine HEPBURN
"AFRICAN QUEEN" (In Color)
& Humphrey BOGART—Peter LORRE
"BEAT THE DEVIL"

Wed. thru Tues. Oct. 6 - 12

Fred ASTAIRE—Ginger ROGERS
"FOLLOW THE FLEET"—also—
Katharine HEPBURN'S 1st Oscar!
"MORNING GLORY"

Richelieu Cinema

1075 Geary St.
San Francisco, Calif.
PR-1-5200

Wed. thru Tues. Sep. 1 - 7

Legendary Technicolor Ballet Classic!
"THE RED SHOES"—also—
Leslie HOWARD—in—G. B. SHAW'S
"PYGMALION"

Wed. thru Sat. Sep. 8 - 11

Gerard PHILIPPE—in—STENDAHL'S
"THE RED & THE BLACK" (Color)
Charles BOYER—Danielle DARRIEUX
"THE EARRINGS OF MADAME DE"

Sun. thru Sat. Sep. 12 - 18

Alec GUINNESS plays 8 ROLES—in—
"KIND HEARTS & CORONETS"
—also—Margaret RUTHERFORD
Michael REDGRAVE—Edith EVANS
"IMPORTANCE OF BEING EARNEST"

Sun. thru Tues. Sep. 19 - 21

Marlene DIETRICH—Emil JANNINGS
"THE BLUE ANGEL"—also—
Lotte LENYA—in—Kurt WEILL'S
"THREE PENNY OPERA"

Wed. thru Sat. Sep. 22 - 25

ORIGINAL VERSION OF CABARET!
Julie HARRIS—Laurence HARVEY
"I AM A CAMERA"—also—
"UMBRELLAS OF CHERBOURG"

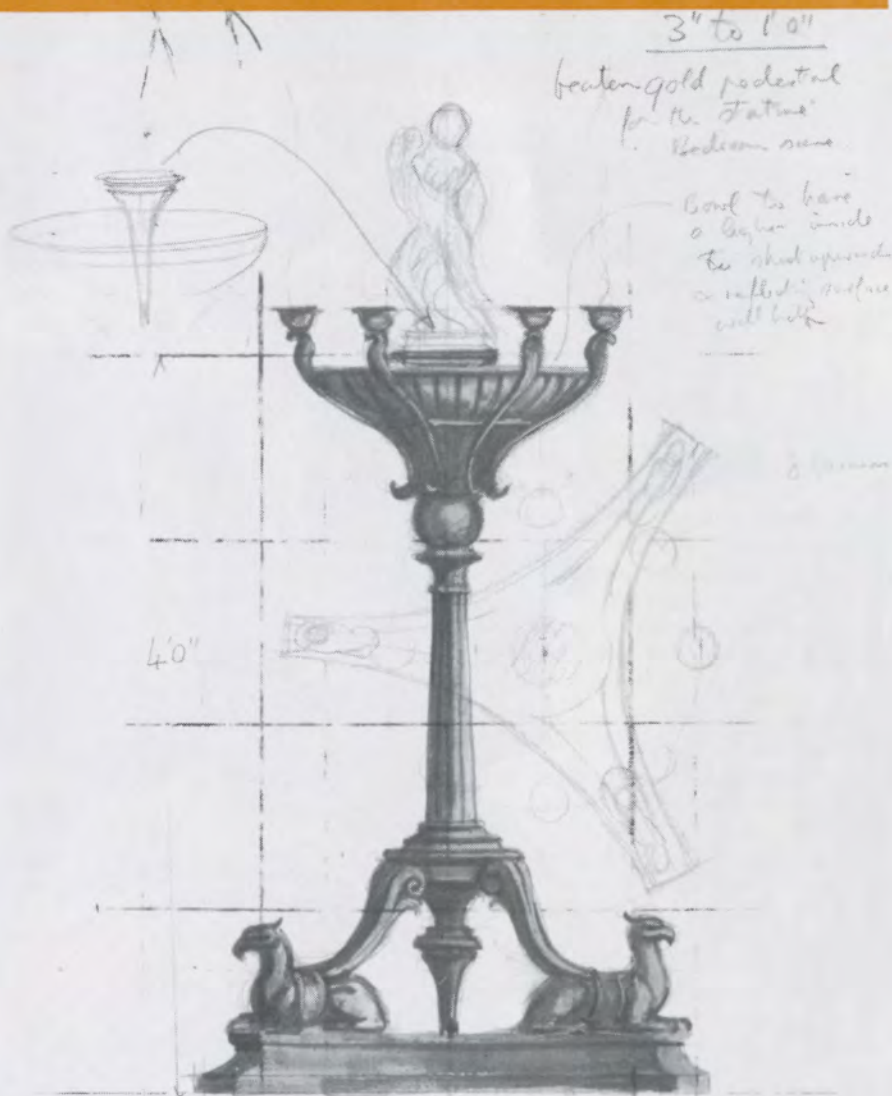
Sun. thru Tues. Sep. 26 - 28

Liza MINNELLI—Joel GRAY
"CABARET" (In Color)
& Angela LANSBURY—Michael YORK
"SOMETHING FOR EVERYONE"

TOP QUALITY 35MM PRINTS USED EXCLUSIVELY

Buy a Gateway/Richelieu Membership Discount Card & Save \$1.00
Every Time You Attend Either Theatre Through June 30, 1977

continued from p. 27



Thais designs by Carl Toms

Its performance in Cairo was "well received". On October 16, 1903 at the Teatro Lirico in Milan, Lina Cavalieri, formerly of the Folies-Bergères, sang the title role. The opera was not given again until 1907, when it was revived at the Palais Garnier. *Thais* remained a part of the Paris Opéra repertory each year until Massenet died in 1912. In the decade following the composer's death, it maintained a prime place on the stage together with *Manon* and *Werther*. The 300th performance of *Thais* was celebrated at the Paris Opéra on January 12, 1924,


with Maria Kousnietzoff as *Thais*. Between 1925 and 1940, *Thais* was given regularly at the Paris Opéra (Martial Singher made his Palais Garnier debut on December 21, 1930 as Athanaël). By 1956, *Thais* had been performed more than 700 times in Paris alone. During the Sixties, interest in Massenet's operas as a whole declined. This decline was not due to the work itself but to a general lack of interest in French opera. France was not producing singers of international renown, and abroad there was little enthusiasm

continued on p. 63

SUEHIRO 
RESTAURANT

THE FLAVOR OF JAPAN
Luncheon • Dinner • Cocktails
Japan Center • 1737 Post Street
San Francisco • 922-6400
Closed Tuesdays


GILBERT GALLERIES
FINE PAINTINGS
GRAPHIC ART • SCULPTURE
590 SUTTER STREET
SAN FRANCISCO, CA 94108
392-4119


**Consistent
Kantonese
Culinary
Charisma**
 **Kan's**
708 Grant Ave San Francisco
982-2388

This woman raises prize Appaloosas, owns a riding academy, and has over \$300,000 in earning assets. Why would she need a Living Trust?



For the same reasons you do.

It's one of the ironies of life that the last person who would appear to need a Living Trust, needs it most. The woman above, for example, or you. Because the more successful you are at managing your business affairs, the less time you necessarily have to devote to the day-to-day management of your personal finances. And that's where a Living Trust comes in.

Unlike ordinary trusts set aside for the future, a Living Trust is in effect

here and now. It's designed to help you benefit in the present: by providing expert management of your investments, real estate, securities, taxes—all aspects of your personal finances that need looking after, while you're busy looking after business. A team of specialists is assigned to your account for watchful guidance and fast, knowledgeable decision-making. They can balance your books, help you save on income taxes and professional fees,

and suggest ways to improve your estate while you're still around to enjoy it.

The more successful you are, the more reason you have to take advantage of a Living Trust. Stop in and talk with one of our Bank of America Trust Officers. He'll convince you, if this hasn't. Depend on us. More Californians do.



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-

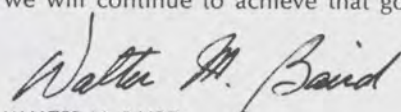
crease the number of contributors significantly if we are to avoid substantial deficits. Thousands of loyal opera lovers help each year, but thousands more are needed. If you are not presently a contributor to our annual fund drive, won't you please join now? Your tax deductible contributions should 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.

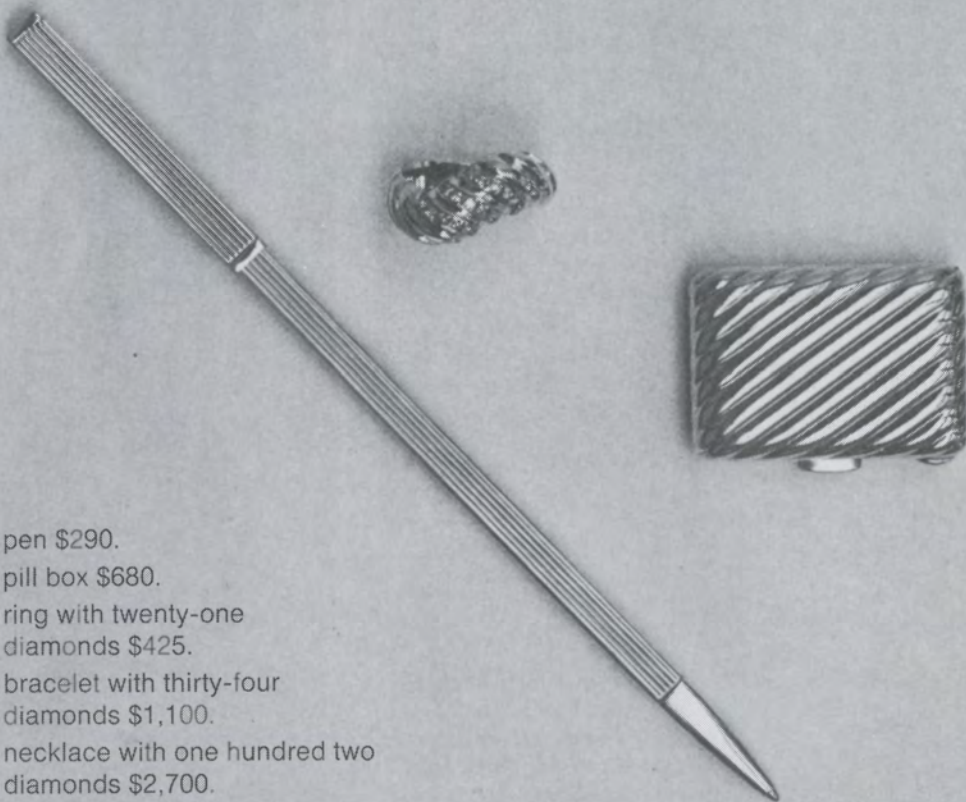
San Francisco Opera Guild finances five student matinees of one of the operas in the series. This year, thousands of young people will enjoy "The Barber of Seville." For many this will be their first exposure to grand opera. From their enthusiastic response over the years, opera is assured of audiences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

Each year, San Francisco Opera brings the joys of this wonderful performing art alive to tens of thousands of opera lovers and, through the magic of radio, to countless others. Our goal is always to bring to you performances of the highest quality and, with your help, we will continue to achieve that goal.


WALTER M. BAIRD
President and Chief Executive Officer

Our Specialty...

Beautiful Jewelry



The pen \$290.

The pill box \$680.

The ring with twenty-one
diamonds \$425.

The bracelet with thirty-four
diamonds \$1,100.

The necklace with one hundred two
diamonds \$2,700.

All of 18 karat gold.

KLAUS MURER

Swiss Jewelry Designer

370 SUTTER STREET SAN FRANCISCO

Officers

R. Gwin Follis
Chairman of the Board

Walter M. Baird
President and Chief Executive Officer

Richard K. Miller
Vice President

James D. Robertson†
Vice President and Treasurer

Robert C. Harris
Secretary

Board of Directors

Mrs. Angelina G. Alioto	Mrs. Richard C. Ham	Mrs. John P. Renshaw*
Ernest C. Arbuckle	Mrs. William H. Hamm, III	Mrs. Robert L. Richards
Walter M. Baird*	Robert C. Harris*	James D. Robertson*
Philip S. Boone	Reuben W. Hills, III	Arthur Rock
Arthur Merrill Brown, Jr.	Jay Holmes	Mrs. William P. Roth
John M. Bryan	Mrs. Thomas Carr Howe	Mrs. Madeleine Haas Russell
Edward W. Carter	Fred G. Hudson, M. D.	James H. Schwabcher, Jr.
John B. Cella, II	Jerome W. Hull	Mrs. Louis Sloss
Mrs. Marquis Childs	Jaquelin H. Hume	Emmett G. Solomon
A. W. Clausen	Philip M. Jelley	Mrs. Muriel McKeivitt Sonné
Dr. Alexander Cross	Edgar F. Kaiser	Mrs. Richard L. Swig
Mrs. Joseph D. Cuneo	Mrs. Frederick O. Koenig	Henry F. Trione
Reid W. Dennis	Roger D. Lapham, Jr.	Mrs. Nion R. Tucker
Mrs. Dewey Donnell	Robert C. Leefeldt	Mrs. Bradford H. Walker
Rudolph J. Drews	Mrs. Rudolph A. Light	Brooks Walker, Jr.
Mrs. Lennart G. Erickson	George S. Livermore	Mrs. Richard C. Walker
Mrs. Wayne H. Fisher	Mrs. Carl Livingston	Mrs. Edmond C. Ward
R. Gwin Follis*	Richard B. Madden	Whitney Warren
Alfred Fromm	Cyril Magnin	Mrs. Paul L. Wattis
Robert Gerdes	John R. Metcalf	Cynthia Wood
Mrs. Gordon P. Getty	Lawrence V. Metcalf	Mrs. Georgia M. Worthington
William W. Godward	Otto E. Meyer	Harold L. Zellerbach
A. Adrian Gruhn	Otto N. Miller	Peter Zuber
Prentis Cobb Hale**	Richard K. Miller*	
Richard C. Ham	Mrs. Louis A. Petri	

*Member, Executive Committee

†Trustee, National Opera Institute

‡Member, National Council on the Arts

Administration

*Vice President, OPERA America
†Trustee, National Opera Institute
‡Member, International Association of Opera Directors
**Consultant, National Endowment for the Arts
‡Director, OPERA America

Kurt Herbert Adler*†‡
General Director

Ruth Allison Felt
Company Administrator

Matthew Farruggio
Production Coordinator

Michael L. Sack
Business Administrator

Anita S. Mocerì
Director of Public Relations

John M. Ludwig**‡
Artistic Administrator

John Priest
Technical Director

D. M. Azinoff
Financial Consultant

Margaret K. Norton
Ticket Sales Manager

W. Anthony Waters
Musical Assistant to the General Director

Nancy McDermott
Director of Development

Administrative Staff

Office of the General Director

Kathleen Allen, Sally D. Culley, Dita H. Pepin, Laila Volpe, Monyene Zaki

Box Office

Gerald Fitzgerald
Treasurer

William Mathews
Richard Teska
Assistant Treasurers

Eleanor Dodge, Richard Sparks,
Norman Wong

Business Office

John Olsen
Chief Accountant

Sidney D. Waxman
Budget Coordinator

Els J. Stolk, Gordon Taylor

Development Office

Virginia Westover
Assistant Director of Development

Alie Zeidler

Public Relations

Caroline C. Crawford
Press Representative

Paul Chaplin
Staff Writer

Iris Vaughan
Jesse Hollis

Technical Office

Jane Ayres

Switchboard

Olivia Burton, Donna Kolb

Administrative Interns

Ruth Goldstein *Management in the Arts Program, University of California, Los Angeles*
Renee Roatcap *Brown Bag Opera Coordinator, Comprehensive Employment Training Act (C.E.T.A.)*

San Francisco Opera is a member of OPERA America



The detail of Dimitri. Available only at San Francisco's ultimate men's store.



*Wilkes
Bashford*

336 Sutter, San Francisco (415)986-4380

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, Louis Salemno*
<i>Language Coaches</i>	Elena Servi Burgess* (Italian), Reinhard Karl Hennig* (German), Christiane Tsouo* (French)
<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, Joerg 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, Marna Clark
<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
<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Norman Rizzi
<i>Master Carpenter</i>	Michael Kane
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan J. Van Perre
<i>Broadcast Coordinator</i>	Marilyn Mercur
<i>Official Photographers</i>	Greg Peterson, Ron Scherl
	Technical Staff for the War Memorial Opera House
<i>Master Carpenter</i>	Michael Willcox
<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	Perrie Dodson

*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.

IP
Imperial Palace

919 Grant Avenue
San Francisco 982-4440



The
Gourmet Room
of Chinese Cuisine



**The next best
thing to flying:
dinner at**

**THE
GRAF
ZEPPELIN**

Topflight
food &
service nightly
in an intimate
setting dedicated
to pioneer aviation.
First-class cocktails.
Deli Lunch weekdays.

100 Vallejo at Front,
San Francisco 398-2770
Free parking for dinner
guests across the street.

Artists

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

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

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

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
Renato Francesconi*

Joseph Frank
Paul Geiger*
Peter Glossop
Clifford Grant
Hakan Hagegard**
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
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. Chervenky
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 Harris
Wendy Holt
Sherri Parks
Angie Smith
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
Barbara Riccardi
Virginia Roden
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
Judiyaba
Sally Kell
Tadeusz Kadzielawa
Helen Stross

BASS

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

FLUTE

Walter Subke *Principal*
Lloyd Gowen
Gary Gray

PICCOLO

Lloyd Gowen
Gary Gray

OBOE

James Matheson *Principal*
Raymond Duste
Deborah Henry

ENGLISH HORN

Raymond Duste

CLARINET

Philip Fath *Principal*
Donald Carroll
David Breeden

BASS CLARINET

Donald Carroll

BASSOON

Walter Green *Principal*
Jerry Dagg
Robin Elliott

CONTRA BASSOON

Robin Elliott

FRENCH HORN

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

TRUMPET

Donald Reinberg *Principal*
Edward Haug
Chris Bogios

TROMBONE

Ned Meredith *Principal*
Mark Lawrence
John Bischof

TUBA

Floyd Cooley

TIMPANI

Elayne Jones

PERCUSSION

Lloyd Davis
Peggy C. Lucchesi

HARP

Anne Adams
Marcella De Cray

PERSONNEL MANAGER

Thomas Heimberg

LIBRARIAN

Lauré Campbell

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 Louden
Stephen Myers
Christopher Nomura

Andrew Podell
Peter Reilly
Marco Remedios
Stephen Rumph
Jeffrey Silver
John Smalley
Dan Tadmor
Clement Ulrichs
James Urquhart
Peter Vizcaino
Bradley White
Douglas Wing

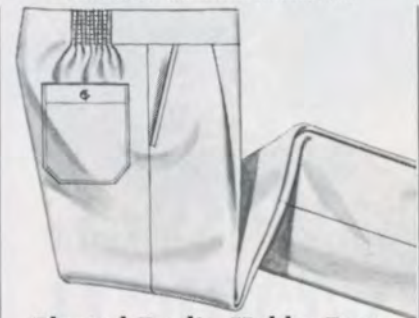
David Stephen



The look
for the
discerning
Gentleman

117 POST
San Francisco
391-7710

Cable Car Clothiers
ROBERT KIRK, Ltd.
San Francisco's British Goods Store Since 1939



Pleated Poplin Hobby Pants For Travel, Leisure \$19

For leisure, travel, golf or puttering, our lightweight, no-iron Dacron & cotton poplin hobby pants are unbeatable for comfort. A favourite for over 35 years. Fully cut with pleated front, elastic "give" sides, conventional straight legs. Four large utility pockets. Tan or faded blue in waist sizes 30 to 46 Regular and 34 to 46 Long.

Also available in tan or navy cotton corduroy, style and sizes as above, \$22.50.

Mail Orders: Cable Car Clothiers/Robert Kirk, Ltd.
No. 150 Post St., S.F. Cal. 94108 (415) 397-7733

Circle Item	Size	Colour(s)	Qty.
Poplin Pants (88337)			
Cord. Pants (88303)			

Check Charge: M/C B/A Cable Car Chg.

Bank Card # _____ Exp. _____

Add \$2.00 Ship. & Hdlg. Cal. Res. Add Sales Tax

Please send catalogue 410910

Name _____

Address _____

Zip _____

Thursday
November 11th, 1976
8:30
Civic Auditorium

San Francisco Opera Guild
& Geyser Peak Winery
a subsidiary of
the Jos. Schlitz Brewing Company
present

FOL DE ROL



wine, women, & song

R.S.V.P.
Table Seating
863-2524
Balcony Seating
431-1210

Tickets available
at the Opera Box Office
beginning October 7

SUPERNUMERARIES

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
Gregory Moreci
Daniel O'Connor
April Sack
Celia Sack



SPRING OPERA THEATER

produced by San Francisco Opera
Kurt Herbert Adler, General Director

APRIL 1977

at the Curran

Five delightfully theatrical operas (one double-bill)
including the American Premiere of a work
which received rave reviews
at the Holland
and Spoleto Festivals

Watch for the season announcement!

for information on membership in Spring Opera Theater 1977
please call (415) 431-1463

1976 Season Repertoire

New Production made possible by a generous gift from Cyril Magnin
San Francisco Opera Premiere

THAÏS
Massenet
IN FRENCH

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

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

Friday Sept 10 8PM
Gala Opening Night
Wednesday Sept 15 8PM
Sunday Sept 19 2PM
Saturday Sept 25 8PM
Tuesday Sept 28 8PM
Friday Oct 1 8PM

DIE WALKÜRE
Wagner
IN GERMAN

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

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

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

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

LA FORZA DEL DESTINO
Verdi
IN ITALIAN

Tomowa-Sintow, Marsee*, Jones/
Francesconi*, Bruson, Plishka*,
Trimarchi*, Malta, Frank, Geiger*,
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**, Trimarchi, 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, 5)//Martin (Oct. 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, Schroeder-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

AMSTERDAM / BOSTON / BRUSSELS / BUENOS AIRES / DUBLIN / EDINBURGH / FLORENCE / HONG KONG / HOUSTON / LONDON / MONTE CARLO / MILAN / MELBOURNE / MADRID / MUNICH / NEW YORK / RIO DE JANEIRO / STOCKHOLM / TEHRAN / TORONTO / ZURICH

Sotheby Parke Bernet

Founded 1744
The largest firm of art auctioneers & appraisers in the world

AMERICAN SALESROOMS IN

NEW YORK & LOS ANGELES

For the convenience of collectors in the Bay Area who wish to learn more about opportunities in buying and selling at our unsurpassed facilities at the world's leading auction gallery, our San Francisco representative will be pleased to answer your inquiries • call 415/771-0550



VOLTAIRE SUMMIT
GEYSER PEAK
Fine Table Wines

Visit Our
Geyserville Winery
in Sonoma County
For Taste-Tours
10-5 Daily

GEYSER PEAK WINERY
Geyserville, Sonoma County, California

A VOTRE SANTÉ!

SAN FRANCISCO OPERA ASSOCIATION Announces its 1976 Annual Opera Fund Drive

Here's a toast to San Francisco Opera and its 54th international fall season.

Keeping it in good health and good spirits for future generations should concern all opera goers. Even with capacity houses, ticket sales account for slightly over 60% of our annual operating funds. The remaining 40% is raised in a variety of ways: through our guarantor program, federal and municipal funds, new program sponsors — and our annual community fund drive.

We depend on you to help us break even. Let's not wait for an unforeseen crisis to realize the importance of one of our most treasured community possessions. Give as much as you can to insure continued excellence and growth.

- Friend:
\$10 to \$99
- Contributor:
\$100 to \$499
- Donor:
\$500 to \$999
- Benefactor:
\$1,000 to \$4,999
- Sustaining Patron:
\$5,000 and over
- Business Patron:
\$2,500 and over

Name _____
Address _____
City _____
State _____ Zip _____
Phone _____

Send to:

San Francisco Opera Association
Development Office
War Memorial Opera House
San Francisco, California 94102
(415) 861-4008

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/Hagegard**, 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 1/2 unit of college credit, please contact LS-90 Series Office, West Valley College, (408) 867-2200, extensions 407 or 363. For other information, please call Mrs. Jerrine Jeffery, (415) 984-3636 or Artie Nicholson, (415) 967-3590.

September 10
THAÏS
Dr. Dale Harris

September 24
TOSCA
James H. Schwabacher, Jr.

October 7
PETER GRIMES
Dr. Jan Popper

October 22
THE MAKROPULOS CASE
Dr. Dale Harris

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

September 17
LA FORZA DEL DESTINO
Dr. Jan Popper

October 1
DIE FRAU OHNE SCHATTEN
Dr. Arthur Regan

October 15
CAVALLERIA RUSTICANA/I 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

San Francisco Opera presents internationally renowned

Leontyne Price

in recital

War Memorial Opera House
Sunday, November 21, 8 p.m.



Miss Price, one of the world's best loved sopranos, with David Garvey at the piano, will include in her program some of the most beloved lieder, selected operatic arias, and spirituals.

Tickets available at the Opera Box Office

Orchestra	\$15.00
Grand Tier	15.00
Dress Circle	12.00
Balcony Circle	10.00
Balcony A-E	8.00
Balcony F-H	6.50
Balcony J-L	5.00
Box Seat	18.00

For ticket information
(415) 431-1210



Food you can find in
only two places
— China and our
kitchens
Lunch/Dinner/Cocktails
Banquets to 300
"House of 1,000 Epicurean Delights"

the Golden Pavilion

SAN FRANCISCO:
Sacramento & Grant Ave. • 392-2334
LOS ALTOS:
El Camino and Los Altos Ave. • 941-5656
Adjoining Golden Pavilion Motor Inn
941-0360



NARSAI'S

OUTSTANDING
FRENCH CUISINE
&
Superb Catering

Sundays thru Thursdays—
5 pm to 10 pm
Fridays thru Saturdays—
5 pm to 12 pm

385 Colusa Avenue
in North Berkeley
Kensington, Ca 94707
527 7900

Special Events

continued

Bus Service to San Francisco Opera Performances:

Weekend bus service is available from San Jose, Los Gatos and Palo Alto. For information, please call (408) 295-0073, 296-4597 or 241-9381.

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/II PAGLIACCI

November 15
ANGLE OF REPOSE

November 22
IL BARBIERE DI SIVIGLIA

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

September 21
DIE WALKÜRE

September 28
LA FORZA DEL DESTINO

October 5
TOSCA

October 12
PETER GRIMES

October 19
ANGLE OF REPOSE

NAPA COMMUNITY COLLEGE LECTURE SERIES

For the fourth year Napa Community College is offering a ten-week course called ADVENTURES IN OPERA. The course, which introduces the Sunday Series at San Francisco Opera, will be held in the Library of Ridgeview Junior High School, 2447 Old Sonoma

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

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/II PAGLIACCI

November 17
IL BARBIERE DI SIVIGLIA

YWCA LECTURE SERIES

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

September 20
THAÏS

September 27
DIE WALKÜRE

October 4
LA FORZA DEL DESTINO

October 11
TOSCA and THE MAKROPULOS CASE

October 18
DIE FRAU OHNE SCHATTEN
and *PETER GRIMES*

October 25
CAVALLERIA RUSTICANA/II PAGLIACCI

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

November 8
IL BARBIERE DI SIVIGLIA

San Francisco Opera

Broadcasts

made possible by Standard Oil Company of California
and the L. J. and Mary C. Skaggs Foundation of Oakland, California.

KKHI—AM 1550/FM 95.7	San Francisco
KFAC—AM 1330/FM 92.3	Los Angeles
KING—FM 98.1	Seattle
KOIN—FM 101	Portland
KFBK—FM 92.5	Sacramento
KMJ—FM 97.9	Fresno
KFSD—FM 94.1	San Diego

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,
which will begin at 7:20 p.m.

KQED FM 88.5

SUNDAY MORNING AT THE OPERA

Recorded operas with John Roszak, host.
Gene Parrish interviews artists of the 1976 San Francisco Opera season
during intermission. 11 a.m. every Sunday.

ARTS REPORTING SERVICE

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

KPFA FM 94.1

OPERA REVIEWS ON THE AIR

KPFA critics Bill Collins, Melvin Jahn and Bob Rose
talk about the 1976 San Francisco Opera productions
each Sunday afternoon at 4:30 p.m.

Now is the time...

to let go of tensions and anxieties
TODAY is the day to become
acquainted with an *outstanding*
Bay Area authority on Yoga.



YOGA with MARA

402 Alta Loma Avenue
Daly City, California
phone (415) 755-0631

EVERYBODY AGREES!

Esquire and Herb Caen say
"... the perfect place ..."
Business Weekly says
"...Number one in San Francisco..."

THE AMBASSADOR HEALTH CLUB

San Francisco's Finest

Compare for yourself—
Modern facilities,
most reasonable rates

AMBASSADOR HEALTH CLUB
5th floor — 781-7343

LADY AMBASSADOR
6th floor — 392-7964
135 Post Street
San Francisco, Calif.

We're pleased!

JAMES CARUSO PHOTOGRAPHY

TO BE A NEW PART OF THE CITY'S TRADITION IN ELEGANCE
THE SAN FRANCISCO TENNIS CLUB, INC.

Luxurious \$5 million, 28 court indoor/outdoor tennis complex — A membership club*

* Memberships from as little as \$200 down and a small monthly payment.

5TH & BRANNAN STREETS, SAN FRANCISCO 94107 (415) 777-9000

Located only minutes from the Financial District.



SAN FRANCISCO OPERA

Guild

<i>President</i>	Mrs. Warren J. Coughlin
<i>Vice President</i>	Mrs. James J. Ludwig
<i>Vice President</i>	Mrs. John A. Traina, Jr.
<i>Vice President</i>	Mrs. Peter M. Zuber
<i>Secretary</i>	Mrs. Bruce K. Denebeim
<i>Treasurer</i>	Mrs. Allan A. Fleischer

Mrs. William Brantman
 Mrs. Joseph D. Cuneo
 Mrs. C. K. Poe Fratt
 Mrs. Thomas G. Griffith
 Mrs. Harriet M. Quarré
 Mrs. William M. Witter

Student Matinees

THE BARBER OF SEVILLE

Rossini
 IN ENGLISH
 Tuesday, November 9
 Friday, November 12
 Wednesday, November 17
 Thursday, November 18
 Wednesday, November 24

BROWN BAG OPERA

A growing San Francisco entertainment favorite
 September 11, 12, 18, 19, 25 and 26 — 2:15 p.m.
 Renaissance Pleasure Faire, Blackpoint Farm, Novato
 Selections from Monteverdi's THE CORONATION OF POPPEA
 For more information, please call (415) 346-FAIR
 September 23 — 2 p.m.
 "Overture to the Previews" Sausalito Women's Club
 Selections from Fall Season repertoire
 For more information, please call (415) 332-3922
 Watch for announcements of upcoming performances.

DINE IN A CHARMING
THE PAVILION
 FRENCH COUNTRY KITCHEN
 2400 POLK STREET
 ORDWAY 3-5344



*The ultimate experience
 in French Greek Cuisine*

LODEON

Luncheon Cocktails Dinner
 565 CLAY ST., S.F. 434-2345
 Private Party Facilities • Valet Parking



Consistent Holiday Award Winner

THE PLAYERS
 After Dinner • Piano-Bar
 564 COMMERCIAL

**IF YOU LOVE WINE . . .
 but hate coupons too
 small to write on:**

I am interested in THE WINE DISCOVERY CLUB and/or
 PERSONAL WINE JOURNAL as a Member/Subcriber
 Staff Member Investor Winebibber
 Please send details, menus, samples, invitations—everything
 to keep me full of wine lore and liquid.

YOUR NAME _____ PHONE _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____

MAIL TO: Fred Cherry ■ 470 Columbus Avenue
 San Francisco, California 94133 ■ (415) 982-9624



**A
seven-course
dinner doesn't
always
sit well at
the theater.**

The Perfect Recipe has the perfect solution. Light but filling suppers of quiche, salads and out-of-the-ordinary sandwiches. Served with the most delicious teas, coffees and coffee specialty drinks you've ever tasted. Finish your meal with a creamy, stimulating espresso or cappuccino and you'll arrive at the theater in the perfect mood to be entertained.

One Embarcadero Center, San Francisco
Burlingame • Palo Alto • San Jose



The Perfect Recipe

We serve and sell the finest teas and coffees in the world

merola opera program

San Francisco Opera Auditions
applications available now

Please contact:

Alice Cunningham

Merola Fund

War Memorial Opera House

San Francisco CA 94102

Telephone (415) 864-1377

merola opera program

Special Event

Dinner Revue with Beverly Sills

Thursday, September 23
Stanford Court Ballroom
6:30 PM Cocktails
7:30 PM Dinner and show
\$75 per person

On Thursday, September 23, The Merola Fund will sponsor a festive dinner with entertainment to benefit the Merola Opera Program and the San Francisco Opera Auditions.

We urge you to call the Merola Office now at 864-1377 to reserve your seat.

The only opportunity to see a show described as "musical vignettes in the life of an opera star," written and directed by Paul Blake.



"We can't believe we're really here. We kept saying, we'll do it someday. Well, with a little help from our Master Charge, we made that someday happen today."



*Master Charge.[®]
Because sometimes,
someday is too far away.*



At the 1908 Claren County Fair, the gentlemen were baffled by the women's insatiable delight in the game of Blindman's Bluff.

You've come a long way, baby.

VIRGINIA SLIMS

With rich Virginia flavor women like.



Fashions: Paprika by Willi Smith

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

16 mg.' tar,' 1.0 mg. nicotine av. per cigarette, FTC Report Apr. '76

SAN FRANCISCO OPERA

ACTION

Chairman Mrs. Melvin C. Britton
Vice Chairman Mrs. Lawrence Brownson
Secretary Mrs. John E. Baumann
Treasurer Mrs. Nancy Downey
Immediate Past Chairman Mrs. L. W. Thomas May

BAY AREA CHAPTERS

San Francisco Mrs. Patricia Wright Lewis
Marin Miss Suzanne Turley
East Bay Mr. Joseph A. Russo
South Peninsula Mrs. Jonathan B. Gifford
North Peninsula Mrs. Carl Witkovich

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

Those interested in actively working on behalf of San Francisco Opera should call:

In San Francisco 861-4008
In Marin 435-0191
In the East Bay 339-1128
In the North Peninsula 341-2249
In the South Peninsula 321-9875



1976-1977 Season

December 1, 1976 - May 22, 1977

Repertoire

new productions
Don Pasquale - Donizetti
Susannah - Floyd

The Marriage of Figaro - Mozart
The Portuguese Inn - Cherubini
all in English

For that Perfect
Dinner Before
the Opera . . .



D
i
s
t
i
n
c
t
i
v
e

D
i
n
i
n
g
o

714 Montgomery Street
San Francisco

(415) 397-6822

There's money in your house. We'll prove it.

As a California homeowner, you may have overlooked an excellent source of a loan: the hidden borrowing power in your home—your equity. Now, with a Wells Fargo Homeowner Loan, you can use this value to borrow from \$5,000 to \$20,000 (or more) for your children's college education, vacations—whatever money alone has kept you from doing.

With the Wells Fargo Homeowner Loan Program, payments are low since repayment can be spread up to ten years. Rates are substantially below those of regular installment loans. Your loan is secured by a deed of trust that doesn't in any way affect your first mortgage. And you can repay your loan at any time without prepayment penalties.

Check this chart for the amount and schedule that suits your plans (other terms are also available). Then check with your nearest Wells Fargo Bank office for more details and a Homeowner Loan application.

EXAMPLES OF TYPICAL HOMEOWNER
LOAN PAYMENTS

Amount Borrowed	Monthly Payment	Term	FINANCE CHARGE	Total Payment
\$ 5,000	\$ 88.26	7 yrs	\$2,413.84	\$ 7,413.84
5,000	71.74	10 yrs	3,608.80	8,608.80
7,500	132.40	7 yrs	3,621.60	11,121.60
7,500	107.60	10 yrs	5,412.00	12,912.00
10,000	176.53	7 yrs	4,828.52	14,828.52
10,000	143.47	10 yrs	7,216.40	17,216.40

ANNUAL PERCENTAGE RATE: *12%
*ANNUAL PERCENTAGE RATE PRIOR TO CLOSING COSTS.



Proven. Wells Fargo Bank Homeowner Loans.

MEMBER F. D. I. C.

San Francisco Opera Premiere
New production made possible by a generous gift from Cyril Magnin

Thaïs

(IN FRENCH)

Opera in three acts by JULES MASSENET

Text by LOUIS GALLET

After the novel of ANATOLE FRANCE

Conductor
JOHN PRITCHARD

Production
TITO CAPOBIANCO

Designer
CARL TOMS

Chorus Director
ROBERT JONES

Choreographer
LOUIS FALCO*

Lighting Designer
THOMAS MUNN*

Musical Preparation
THOMAS FULTON

Scenery Built in
San Francisco Opera Scenic Shop

Costumes Executed by
Grace Costumes, Inc.

CAST

(in order of appearance)

Palémon Alexander Malta**

Athanaël Sherrill Milnes

Servant of Nicias John Davies

Nicias Claes H. Ahnsjö**

Crobyle Pamela South

Myrtale Shirley Lee Harned*

Thaïs Beverly Sills

La Charmeuse Claudia Cummings

Albine Gwendolyn Jones

Figurantes (Act II)—Wendy Greene, Dianne Kesslinger,
Wendy Kinsel, Wendy Kwan, Sidonie Young

*Cenobites, actors, comedians, philosophers,
friends of Nicias, populace, nuns*

*San Francisco Opera debut

**American opera debut

TIME AND PLACE: END OF THE FOURTH CENTURY; EGYPT

ACT I, Scene 1 The Hermitage, in the Egyptian desert

Scene 2 The mansion of Nicias, Alexandria

INTERMISSION

ACT II, Scene 1 The house of Thaïs

Scene 2 The Meditation

Scene 3 A square in front of Thaïs' house

INTERMISSION

ACT III, Scene 1 A place in the desert

Scene 2 The Hermitage

Scene 3 Albine's refuge in the desert

First performance: Paris Opéra, February 16, 1894

First San Francisco Opera performance: September 10, 1976

FRIDAY EVENING, SEPTEMBER 10, 1976 AT 8:00

—Opening Night of the season; Broadcast

WEDNESDAY EVENING, SEPTEMBER 15, 1976 AT 8:00

SUNDAY AFTERNOON, SEPTEMBER 19, 1976 AT 2:00

SATURDAY EVENING, SEPTEMBER 25, 1976 AT 8:00

TUESDAY EVENING, SEPTEMBER 28, 1976 AT 8:00

FRIDAY EVENING, OCTOBER 1, 1976 AT 8:00

Please do not interrupt the music with applause

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

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

The performance will last approximately three hours

Flowers for San Francisco Opera's Gala Opening Night made possible by a
generous donation from Banco di Roma and by valuable services from
Rossi & Rovetti Flowers

SYNOPSIS/THAÏS

ACT I Scene 1: A hermitage in the Egyptian desert. At a time, the 4th century A.D., when Christianity, though recognized by the Emperor Constantine, co-existed uneasily with paganism, the holy men of North Africa fled the decadent towns and went to live in the desert.

An order of ascetic monks, known as Cenobites, has gathered to share an evening meal. Under the leadership of an aged monk, Palemon, they speak of their friend and brother, Athanaël, who has been absent for some time.

As night descends, Athanaël returns. His journey has led him to Alexandria where the influence of the actress-courtesan Thaïs, with whom he was obsessed in his youth, dominates the city, corrupts the people; he declares it his duty to rescue Thaïs, turn her to God. Palemon warns him of the dangers of earthly involvement.

The monks withdraw; Athanaël lies down to meditate . . . and, in ecstasy, he sees Thaïs, who appears to him as the goddess Venus. Devastated, he awakens, vows to set out at once. Again Palemon counsels restraint; Athanaël departs.

Scene 2: Alexandria—the mansion of Nicias. Arrived in the city, Athanaël goes to seek out his boyhood friend, Nicias, a man of great wealth. Waiting for Nicias to appear, the monk stands on a terrace overlooking Alexandria, curses his native town for its libertine ways and prays to God for guidance. Then, as Nicias appears, he asks his friend to be presented to Thaïs.

Nicias, who has been living with the actress, answers that she will be coming to his home that evening from the theater for a feast in her honor. It is to be their last night together. Generously, he offers Athanaël proper attire in which to meet the courtesan and bids two female slaves, Crobyle and Myrtale, to attend to him.

At length Thaïs appears—magnificent—attended by admirers. She reaffirms to Nicias the end of their full week of love. Then she feels the harsh glance of the visitor upon her. After they are introduced, her voluptuous sensuality devastates him once again, as it had in his vision. He rushes out, horrified, vowing to redeem her soul.

ACT II Scene 1: Thaïs' house. The courtesan, back from the feast, is in solitude, fearful that her beauty will desert her. She looks in the mirror, prays that Venus might safeguard her charms and youth.

Athanaël appears, declaring he has come to save Thaïs. At first she taunts him; but her bantering changes to fear as he stands before her as a monk and bids her embrace another life, ruled by faith and

purity. She must decide that night. He will await her on the threshold until dawn.

At that moment, the voice of Nicias is heard far off, still singing of pleasure. Frightened of the unknown future, Thaïs bursts into hysterical laughter, then into sobs, and collapses into deep meditation. Her meditation leads her into a nightmare in which she sees herself losing her beauty. In despair she remembers her childhood Christian upbringing, and hears the call of God.

Scene 2: The square before Thaïs' house. As the courtesan submissively joins Athanaël before day-break, the monk reveals his plan: Thaïs is to leave Alexandria, travel with him across the desert to a cloister over which the venerated Albine, descendant of the Caesars, presides. But first she must destroy all remnants of her former life.

When the courtesan pleads for just one object that is dear to her—an exquisitely wrought statue of Eros—Athanaël, on learning the object is a gift from Nicias, destroys it in a jealous outburst. Then he leads Thaïs into her house, where they will burn all of her belongings.

Now Nicias enters with his friends. They have been gambling, and Nicias decides to celebrate his regained wealth by improvising a Bacchanal, led by an enchantress. When they learn that the monk is depriving them of their cherished actress, the crowd becomes enraged. To divert attention and assure the safety of Thaïs, Nicias scatters the coins he has won. As the people scramble for them, Thaïs escapes with Athanaël.

ACT III Scene 1: A place in the desert. Thaïs, worn from the long journey, is driven onward by Athanaël. He relents only when he sees that her feet are bleeding, seeks water and fruit to refresh her. They are near the cloister; and soon Albine comes to receive the novice. As Thaïs turns away, assuring the monk they will meet in the next life, he is torn by despair.

Scene 2: A hermitage in the Egyptian desert. Athanaël, returning, avows to Palemon that he is haunted by Thaïs. Palemon can bring no consolation. Exhausted, the monk collapses. Once more, in an hallucination, he sees the courtesan, hears her alluring song, her mocking laughter . . . then hears distant voices predicting the death of Thaïs. On awakening, in an outburst of passion, he renounces his faith and rushes to Thaïs.

Scene 3: Albine's refuge in the desert. As Thaïs lies in agony, the nuns, led by Albine, are gathered in prayer. Athanaël arrives and passionately confesses his love to Thaïs. She dies . . . and the monk, in a final blasphemy, succumbs to possession by the devil.

Regarding *Thaïs*

by ROBERT LAWRENCE

Jules Massenet ranks among the most prolific of composers for the theater. In the time of the baroque, when it was permissible and even expected for top musicians to borrow from their own earlier scores, or in the era of *bel canto* with creators modeling their newest works on formulas of long standing, this productive state might not necessarily have meant diversity of ideas. But in the case of Massenet, internal contrasts — vivid, affecting — shaped his output and his career.

It would be too much, even for a passionate admirer, to pretend that all twenty-five of his operas are of equal interest. Probably no composer of comparable fame changed altitude so often, alternated vital masterworks with faded *pièces d'occasion*. Massenet was willing to try every genre and he did, from the grandiose (*Hérodiade*) through the lyric (*Manon*), rhapsodic (*Esclarmonde*), sentimental (*Werther*), contemporary (*Sapho*), archaic (*Le Jongleur de Notre Dame*).

In the course of one very special year, 1894, he produced two stage works of the strongest imaginable contrast: *Thaïs* and *La Navarraise*. The key to the difference between them lay in the casting of the title rôles. *Thaïs*, given its premiere not at the cozy Comique, Massenet territory, but at the big Opéra in Paris, was tailored for the California soprano, Sybil Sanderson, who ruled the composer romantically until her death at the age of thirty-eight. She, of the high-flying, sensuously tinted voice, for whom he had conceived *Esclarmonde*, was to embody in *Thaïs* a perfumed personality that, for years following, would be the goal of every good-looking soprano with a fluent high D (and others without it, who took the printed option provided in the final scene). To them, and to audiences of the day, this was the epitome of chic.

Seven months later a violently contrasting opera by Massenet was given its world premiere at Covent Garden . . . and the leading part of Anita, woman of Navarre, became one of the great *verismo* vehicles for Emma Calvé, already famous for her earthy Carmen. *La Navarraise* came, esthetically, as the composer's challenge to Mascagni, who had broken out of obscurity three years earlier with that extraordinary piece of naturalism, *Cavalleria Rusticana*. The construction of both operas was identical—a single act bisected by an orchestral intermezzo; and Anita was, if anything, an extension of Santuzza, plain to look at but of volcanic temperament.

After an international run lasting about thirty years, *La Navarraise* dropped from the picture, to return only recently to new acclaim in this country. The story of *Thaïs* differs in that it has protractedly been a semi-repertory item, an inner-outer reappearing at odd intervals with fluctuating success not only here but in France. It still awaits the transforming touch needed to bring its lush and purple attitudes definitively into our time; and one presumes that Beverly Sills, not only a gifted singer but an actress consummately aware of modern theatrical require-

ments, will work that magic in San Francisco's revival.

The problem lies with a tradition established many years ago by such figures as Mary Garden and Maria Jeritza, both of whom aroused a susceptible public with their *Thaïs*. According to photographs, reviews and word-of-mouth reports from an older generation, these ladies were monumentally seductive along lines appealing at the time (the Theda Bara syndrome) but remote from the theatrical practices of today . . . a silent-screen technique of acting that has served its purpose and departed. *Thaïs* has destroyed many a more recent soprano who has offered either too little of what is now a legendary but *passé* interpretation, thereby disappointing the keepers of scrap books and readers of ancient fan magazines, or else too much, provoking modern laughter. In short, we are in search of something to replace the attitudinizing of an earlier day. At stake is the work's innate value. Does it exist, or has it always been an illusion? I should venture the belief that *Thaïs* remains a viable opera, distinguished by well wrought atmosphere and coloration, at times by soaring lyricism. What it lacks—the irony animating its source—was drained away by Massenet's librettist, Louis Gallet, before the composer took up his pen.

Let us, then, set our sights on the original *Thaïs*, a novel by Anatole France, published four years before the appearance of the opera. The author, hotly dedicated to the cause of justice (he was among the more prominent supporters of Colonel Dreyfus in the *affaire*) and to the fight against hypocrisy, used as his literary weapon not a rapier but a needle; and *Thaïs*, as it came from his workroom, was a barbed attack on religious zeal masquerading as righteousness. In its outer events, the story—via the downfall of its crusading anti-hero in trying to "save" a woman he really desires—anticipates a later, better known tale by Somerset Maugham about the Reverend Davidson, another disturbed evangelist, and the prostitute, Sadie Thompson; but France's novel goes deeper in its condemnation of piety rampant.

Unlike Maugham's Miss Thompson, *Thaïs*, the beautiful courtesan, is no middling-cheap whore but a gifted actress, venerated in her native Alexandria almost to the point of being a goddess. Indeed her intellectual equipment surpasses that of the bumbling monk who would reform her. She is a votary of Venus, whose cult she has practiced as an art. We learn that luxury was not always the way with this woman idolized by all classes of her native city. She had grown up there poor; been converted to Christianity then backslid into paganism. Escaping from her wretched surroundings to the town of Antioch, she trained there as musician, mime and dancer, excelling as well in the finer points of love. Then she returned to Alexandria in triumph, presiding over its license, opulence and knowledge. It was at this point in her life that she came to meet

the fanatical monk, Paphnuce (or, as he is called in the opera, Athanaël).

Gallet, in adapting France's novel to the stage, not only softened but elided, omitting all details of Thaïs past, retaining only her status as actress-courtesan, her growing ennui, a fear of aging (with its loss of physical beauty), and—in the end—a will to holiness. These surviving qualities, when totaled, are not enough to make of her the intellectual and emotional adversary to the monk that we find in the original . . . a foreshortening redeemed in part through the colors of Massenet's score, his tone painting of Alexandria, city of the courtesan's pride, then later of the desert, where she finds salvation. What the character of Thaïs means to us in performance comes almost exclusively by way of the music; for Massenet's librettist has furnished us with little more than a sketch. For today's singing-actress, a convincing projection of the part must be, in effect, a reconstruction.

Not so with Athanaël, who dominates the opera dramatically. His impact is felt in the opening scene when, motivated by a vision of Thaïs and what he takes to be her spiritual needs, he sets off for Alexandria in a state of prayer. Not long after, on arriving in the city where he was born, the monk alternates between hatred for its luxuriant softness and a subconscious attachment to this very quality, commingled with hope for heavenly guidance. Over the next two acts, his fanaticism, yielding at times to bursts of tenderness, erupts at last into the longing that lies at its heart during a second vision of Thaïs in the desert—a scene traditionally, and outrageously, omitted in most performances of the opera and now, in its San Francisco revival, restored. The end is ordained, with Thaïs dying in celestial bliss and Athanaël—who has rushed to her side—reduced to a groveling psychotic. Gallet, while deleting most of the absurdity, even black comedy, attached to Athanaël in the original, has come up, on the whole, with a fascinating characterization.

And Massenet has given his monk the full treatment, the man's spiritual deterioration, progressive torment mirrored in a rôle that is one of the great plums for baritone. As previously noted, Thaïs has less dramatic latitude . . . she reacts rather than initiates . . . yet her music offers more in theatrical ebb and flow than one might have imagined by a reading of the text. From the sweep of her entrance—one of the glamor appearances of all time—at the party given by Nicias, through the self-doubts of her first duet with Athanaël, the inner strength of her two further encounters with him, and the radiance of her farewell to the world, the character grows expressively. The final scene of the opera, as Thaïs sees the firmament open and Athanaël attempts to call her back to earth, remains one of the glories of French opera.

Any skilled soprano can rise to this climax. More

problematical is the end of the first act, when the singer must command the stage vocally and sexually, take a gleaming high C and simultaneously—with a glance at Athanaël—bare her bosom. The scene rarely succeeds, except once or twice every other decade . . . but when properly rendered—not as a carnival "strip" but a godlike gesture in the tradition of Venus whom she serves—the moment becomes incandescent, carries all before it.

Still, when all impressions are in, and without minimizing the importance of the two chief characters, one comes to feel that the dominant rôle in this opera is played by the orchestra. The most celebrated "aria" falls to neither soprano nor baritone, but to the solo violin that sings the familiar Meditation during the intermezzo of Act Two. Through years of mistreatment in the palm courts of grand hotels, this passage—smeared indulgently to the tinkle of tea cups—has alienated as many listeners as it has charmed. But when played straight and heard in context, the melody does suggest a gravely sweet dialogue of Thaïs with herself: continue or renounce the pagan life? . . . From its first appearance, this music takes on the guise of a leading motive, adroitly developed, especially searing as Thaïs, at the oasis, leaves the monk to enter the cloister and he, in desolation, cries out "Je ne la verrai plus!" ("No more shall I behold her!"). Ultimately transfigured, it paints in the opera's closing page a portrait of beatific death. (Among other orchestral motives in the work are a rugged passage depicting the unrest of Athanaël, played at his initial entrance, then repeated; and a broad-lined, sensuous theme of the courtesan, introduced during the monk's first vision, then brought back with provocative effect for Thaïs' disrobing in the flesh.)

Throughout, the orchestra brings an intricate application of color, a running blend of the sacred, voluptuous, and occasionally the stormy (as in the interlude that links the sixth and final scenes without interruption). Perhaps the most evocative page precedes the arrival of the monk in Alexandria—a city almost as much the protagonist in this work as is Paris in *Louise*. A symphonic sun shimmers on the port, the calls of the street sound brassily . . . all to return as background to Athanaël's monologue, "Voilà donc la terrible cité!"

One cannot claim the opera for consistently major Massenet; yet it sends out scintillating sparks and sometimes flames. A final assessment in performance depends, beyond the orchestra, upon the two leading singers . . . for, more than most, this is a personality piece. Given an eloquent pair, *Thaïs* lives.

Robert Lawrence is artistic director and conductor of Friends of French Opera in New York City. He is also the author of a forthcoming book, "The Great French Operas—and The Famous," to be published early in 1977 by Dodd, Mead and Co.

Here We Are - After 100 Happy Years

This is I. Magnin's 100th year. And we are proud to be here in one of the world's most exciting cities. As we enter our next century, we join all San Franciscans in applauding the San Francisco Opera for bringing worldwide recognition to the cultural life of our community. And now let the overture begin!



I. Magnin

On The Horizon Of Another 100 Years

UNION SQUARE • SAN FRANCISCO



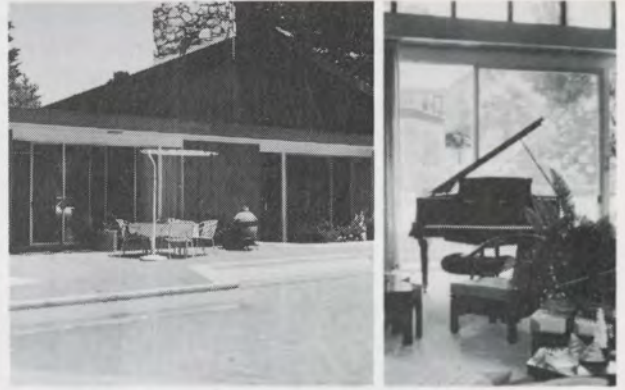
TAHOE TOWNHOUSE

This deluxe townhouse, located on a wooded peninsula overlooking a half mile of private lakefront, offers elegance in surroundings and appointments. Completely furnished (antique armoire, 2 color TV's, stereo, etc.), this unique vacation home features a sunken bath, fireplace, beamed ceiling and wet bar. Best of all, membership in Club Innisfree is included—lakefront heated pool, tennis courts, dock usage, club house, recreation center, saunas, waterskiing, sailing, and snow skiing at close-by major areas. Offered at \$155,000. Terms available.



The Innisfree Companies

EXECUTIVE OFFICES 2656 Bridgeway Boulevard
Sausalito, California 94965 (415) 332-6250



HILLSBOROUGH MASTERPIECE

One of Hillsborough's finest architecturally designed contemporaries in a prime close-in location. This home is truly incomparable in its unique design, quality construction and the careful thought that has been given to every detail. It offers the maximum in living and entertainment pleasure. A stunning decor, all opening onto secluded patios and featuring a large, heated and filtered pool. This spacious house includes a sunken living room, dining room, family room, recreation room, 6 bedrooms, 4 baths, powder room and an all electric kitchen. \$349,500.

GRUBB & ELLIS

Residential Brokerage Company
330 Primrose Road
Burlingame, CA 94010
(415) 348-1161



FOR A GOLF LOVER

This is one of the best values in Marin County—a spacious one level four bedroom, four bathroom house located at the Marin Golf & Country Club. Also featuring a formal dining room plus office and laundry rooms, family room with wet bar, fireplace and barbeque, this house is luxury inside and out—swimming pool with full bath cabana and dressing rooms. And for entertaining, a lovely gazebo with another gas jet barbeque. Further amenities include a golf cart garage, basketball area, and a fenced dog run. \$149,000.00

Fox & CARSKADON INC. / REALTORS

950 Northgate Drive
San Rafael, CA 94903
(415) 472-4300



RUSSIAN HILL TOWNHOUSE

unsurpassed marine and city view townhouse on russian hill's most exclusive cul de sac. exquisitely proportioned rooms with fine architectural detail and appointments. for a discriminating bachelor or couple with a certain affluence. by appointment only with agent.

marion beers

2922 lyon street
san francisco 94123
(415) 922-3097

Photo by Michael Lowden

Box Holders

Regular Subscription Series

A

Mr. & Mrs. Kurt Herbert Adler

B

Mr. & Mrs. Burlington Carlisle
Mr. & Mrs. A. Adrian Gruhn
Mrs. Jacob Gould Schurman, III

C

Mr. & Mrs. Richard P. Cooley
Mr. & Mrs. Milton H. Esberg, Jr.
Mr. & Mrs. Ernest O. McCormick
Mrs. Paul A. Miller

D

Mr. and Mrs. Robert Cahill
Mrs. Andre de Limur
Mr. & Mrs. Robert C. Harris
Mr. & Mrs. Thomas Carr Howe

E

Mr. & Mrs. Harry Hastings
Mrs. Rudolph Light
Mr. James Robertson
Mr. & Mrs. F. Karl Schoenborn

F

Mrs. Robert Watt Miller

G

Mr. & Mrs. Otto N. Miller
Mr. & Mrs. Edward W. Scripps
Mr. & Mrs. Brooks Walker
Mr. & Mrs. Brooks Walker, Jr.

H

Mrs. Angelina G. Alioto
Mr. & Mrs. John Norton Breeden
Mrs. Felix McGinnis

J

Mr. & Mrs. Joachim Bechtle
Mr. & Mrs. I. W. Hellman
Mrs. Kenneth Monteagle
Mr. & Mrs. John P. Renshaw
Mr. & Mrs. Richard C. Walker

K

Mr. & Mrs. Edgar F. Kaiser
Mr. & Mrs. Edmund Littlefield

L

Mrs. Grace Benoist
Mr. & Mrs. Henry Cartan
Mrs. Nion Tucker

M

Mrs. Mortimer Fleishacker

N

Mr. & Mrs. Walter M. Baird
Mr. & Mrs. R. Gwin Follis
Judge & Mrs. William H. Orrick, Jr.

O

Mr. & Mrs. Adolphus Andrews, Jr.
Mr. & Mrs. Gordon P. Getty
Mr. & Mrs. Gorham B. Knowles
Mr. & Mrs. George A. Pope, Jr.

P

Mr. & Mrs. Reuben W. Hills, III
Mrs. Carlos J. Maas
Mr. & Mrs. Robert Folger Miller
Mrs. Muriel McKeivitt Sonne

Q

Mrs. F. J. Hellman
Mr. Cyril Magnin
Mr. & Mrs. Walter Newman
Mr. & Mrs. Edwin A. Seipp, Jr.

R

Mr. & Mrs. A. H. Brawner
Mr. & Mrs. Richard C. Ham
Mr. & Mrs. Jaquelin H. Hume
Mr. & Mrs. John S. Logan

S

Mr. & Mrs. Walter A. Haas
Mr. & Mrs. Daniel E. Koshland
Mr. & Mrs. Robert J. Koshland
Mrs. Louis Sloss

T

Mr. & Mrs. John B. Cella, II
Mrs. Griffith Henshaw
Mr. & Mrs. William G. Henshaw
Mr. & Mrs. Robert C. Leefeldt

U

Mr. & Mrs. Malcolm Cravens
Mrs. Charles L. Harney
Mrs. Paul L. Wattis

V

Mr. & Mrs. Prentis Cobb Hale
Mr. & Mrs. William H. Hamm, III
Mr. & Mrs. James Ludwig
Mr. & Mrs. John N. Rosekrans

W

Mr. & Mrs. Selah Chamberlain, Jr.
Mr. & Mrs. Richard K. Miller
Mr. & Mrs. Augustus Taylor, Jr.

X

Mr. & Mrs. Louis Petri
Mrs. Ebe Cella Turner

Y

Mr. & Mrs. Jay Holmes
Dr. & Mrs. Richard Kunin
Mr. & Mrs. William Wallace Mein

Z

Mr. & Mrs. George Dyer
Mr. & Mrs. Lennart G. Erickson
Mr. & Mrs. Clem Whitaker, Jr.



STAR PERFORMERS



Blue Ribbon Diamonds

Timeless and beautiful engaging choice for brides of all ages



Lowest Prices Assured




Post Street, San Francisco, Since 1912




CRESALIA

Niderost & Taber
JEWELERS
278 POST ST.
at Union Square • Second Floor

Bus Service

Many Opera goers who live in the northern section of San Francisco are regular patrons of the Municipal Railway's special "Opera Bus".

This bus is added to Muni's north-bound 47 Line following all evening performances of the Opera, Symphony, Ballet and other major events. The service is also provided for all Saturday and Sunday matinees.

Look for this bus, marked "47 Special", after each performance in the north-bound bus zone at Van Ness Avenue and Grove Street — across Van Ness from the Opera House.

Its route is as follows:

North on Van Ness to Chestnut, then left to Divisadero where it turns left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

Taxi Service

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

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

For lost and found information inquire at check room No. 3 or call (415) 621-6600, 8 a.m. to 4:30 p.m.

Opera Glasses

Opera glasses are available for rent in the lobby.

Please note that no cameras or tape recorders are permitted in the Opera House.

The War Memorial Opera House

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

Honorable GEORGE R. MOSCONE
Mayor, City and County of San Francisco

TRUSTEES

George T. Davis Philip S. Boone
President *Vice President*

Mrs. Angelina G. Alioto Mrs. Walter A. Haas
Fred Campagnoli Prentis C. Hale
Mrs. Joseph D. Cuneo Gregory A. Harrison
A. Adrian Gruhn Sam K. Harrison
George Gund

Donald J. Michalske Stephen E. Dykes
Managing Director *Executive Secretary and*
Assistant Managing Director

Friends of the War Memorial

Mrs. Joseph D. Cuneo,
Acting President

Mrs. Rudolph Driscoll

Mrs. Edgar Osgood

Mrs. Lyman Casey

Mrs. John Renshaw

Mrs. Charles M. Quarré

Mrs. Richard Walker

Mrs. John War Mailliard III

Mrs. Jean McClatchy

Mr. Whitney Warren

Mr. Bradford Walker

Mr. Innis Bromfield

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

Hot buffet service in lower level one hour prior to curtain time.

Refreshments in the box tier on mezzanine floor, grand tier and dress circle during all performances.

Children of any age attending a performance must have a ticket.

Opera management reserves the right to remove any patron creating a disturbance.

Guarantor Members

The San Francisco Opera Association's Guarantor Program is a means by which subscribers pledge support to help cover the annual operating deficit of San Francisco Opera. Separate from the Opera Fund Drive, this giving program applies to prime Orchestra and Grand Tier seats on evening performances and to Box Seats on all series. We gratefully acknowledge the generous and devoted support of these important members of the opera family, as listed below.

REGULAR SERIES

- Neal Aberman
Mrs. Agnes Albert
Col. Janice Albert
Mrs. Angelina G. Alioto
Estelle C. Allegrini
Mr. and Mrs. R. D. Allen
Mrs. Ernest O. Anders
Mr. and Mrs. Ross Anderson
Mr. and Mrs. Adolphus
Andrews, Jr.
Mr. and Mrs. Laurence
Andrews
Mr. and Mrs. Philip H.
Angell, Jr.
Val Arnold
Mrs. Henry Arrighi
Mr. and Mrs. Walter M. Baird
Mr. and Mrs. Edgar Baker
Dr. and Mrs. Shirley H. Baron
Mr. and Mrs. Irving Bartel
Mrs. Gloria Fischel Baruh
Mr. and Mrs. Richard M.
Bastoni
Mr. and Mrs. Alfred X. Baxter
Mrs. William Bayless
Mr. and Mrs. Joachim Bechtle
Mrs. Earl C. Behrens
Mr. and Mrs. Melvin Belli
Mr. and Mrs. G. Gordon Bellis
Mr. and Mrs. Ernest Benesch
John Kier Bennett
Mrs. G. Grace Benoist
Mrs. Walter H. Bentley
Mrs. Dirkan M. Berberian
Dr. A. A. Berger
Eugene M. Berger
Marsha Berger
Alfred Jacob Berglund
Mr. and Mrs. F. Bruce Bernhard
Mrs. Newton Bissinger
Mr. Clement James Blaha
Dr. and Mrs. S. P. Blake
Mr. and Mrs. Fred Bloch
Robert and Joan Blum
Mr. and Mrs. Joseph
Blumenfeld
Barry B. Boideman
Mr. and Mrs. Philip S. Boone
Mr. and Mrs. D. Power
Boothe, Jr.
George M. Bowles
Mr. and Mrs. Henry M. Bowles
Mr. and Mrs. A. H. Brawner
Mr. and Mrs. John Norton
Breden
Mr. and Mrs. Ernest R.
Bridgewater
Mrs. John Brooke
Mr. and Mrs. Valentine
Brookes
Mrs. Ralph Browne
Mr. and Mrs. Walter J. Browne
Mrs. E. E. Brownell
Mrs. Ellen Hindes Bruck
Mr. and Mrs. Carleton F. Bryan
Mr. and Mrs. John M. Bryan
Hildegard Christannia
Buckette
Mr. and Mrs. Richard I.
Buckwalter
Mr. and Mrs. John S. Burd
Mrs. Elliot Burstein
Julia W. Butler
Mr. and Mrs. Edgar L. Buttner
Mr. and Mrs. Robert W. Cahill
J. Archibald Calhoun
Mr. and Mrs. William
Cameron
Harry F. Camp
Mrs. John D. Campbell
Mr. and Mrs. Philip D.
Cancellier
Mr. and Mrs. Burlington
Carlisle
Mr. and Mrs. Francis Carroll
Mr. and Mrs. Henry Cartan
Dr. and Mrs. Stephen K.
Carter
Mr. and Mrs. John B. Cella II
Mr. and Mrs. Selah
Chamberlain, Jr.
Mr. and Mrs. Sheldon F.
Chanes
Chartered Bank of London
Mrs. Dunya Chernenko
Mr. and Mrs. Arnold C.
Childhouse
Mr. and Mrs. Marquis W.
Childs
Mario J. Ciampi
Frank T. and Ruth M. Cisek
Leon Wilson Clark, M. D.
Mr. and Mrs. Ralph L. Coffman
Alvin C. Cohen
Elizabeth L. Colton
Mr. and Mrs. D. Stephen
Coney
Mrs. Philip Conley
Mr. and Mrs. Ransom M. Cook
Mr. and Mrs. Richard P.
Cooley
Mr. and Mrs. O. E. Cooper
Dr. Robert N. Corfman
Mr. and Mrs. Warren J.
Coughlin
Mr. and Mrs. Malcolm Cravens
Kathryn and Bing Crosby
Mr. and Mrs. Thomas B.
Crowley
Mr. and Mrs. Daniel J. Cullen
Mr. and Mrs. Thomas Dahl
Mr. and Mrs. Forrest B.
Davidson
Mr. and Mrs. D. Douglas
Davies
Mrs. Ralph K. Davies
George W. Davis
Mrs. Genevieve de Dampierre
Ernest de la Ossa
Richard de Latour
Mrs. Andrew de Limur
Mr. and Mrs. Walter A.
de Martini
Mr. and Mrs. Reid W. Dennis
Mr. and Mrs. Robert Dettner
Mr. and Mrs. Kenneth
Detwiler
Mr. and Mrs. Harry de Wildt
Mr. and Mrs. Robert
Di Giorgio
Mr. and Mrs. John R. Dodds
Mr. and Mrs. Dewey Donnell
Nancy E. Donnell
Ann M. Draper
Ricardo Duenas T.
Mrs. James Durkin
James E. Durkin
Mrs. Betty Hinsdale Dwyer
Thomas Muir Dye
Mr. and Mrs. George Carter
Dyer
Mr. and Mrs. F. J. Early
Mr. and Mrs. Marriner S.
Eccles
Mr. and Mrs. Philip S.
Ehrlich, Jr.
Alexis L. Ehrman, Jr.
Mr. and Mrs. Theodore
Ellington
Mr. and Mrs. Duncan Elliott
Olive English
Dr. and Mrs. Wayne L.
Erdbrink
Mr. and Mrs. Lennart G.
Erickson
Mr. and Mrs. Richard Ernst
Mr. and Mrs. Milton H.
Esberg, Jr.
Mrs. Inez P. Ettleson
Mrs. Louis Ets-Hokin
Mr. and Mrs. Lee Ettelson
Henry Evers
Dr. and Mrs. Balhard G. Falk
Mr. and Mrs. James A. Felchin
Mr. and Mrs. A. Barlow
Ferguson
Mr. and Mrs. Charles D. Field
George H. Fitch
Mrs. Mortimer Fleishhacker
John L. Flynn
Robert M. Flynn
Mr. and Mrs. Benjamin N.
Follett
Mr. and Mrs. R. Gwin Follis
Dr. and Mrs. John D. Forbes
Mr. and Mrs. Angelo G.
Fornaciari
Michael Frenzell-Forrest
Mr. and Mrs. James D.
Forward, Jr.
Robert O. Fournier
Mr. and Mrs. James G.
Freeman
Mr. and Mrs. Harold Freemon
Dr. and Mrs. M. Wallace
Friedman
Mr. and Mrs. Gerardo Fuentes
Alfred J. Gagnon
Mr. and Mrs. Nicholas
Gannam
Dr. Alexander N. Gansa
Claude L. Ganz
Robert K. Gardner
Steven H. Gavin, M. D.
Kathryn Gehrels
Dr. Frank Gerbode
Mr. and Mrs. Stanley B. Gerdes
Mr. and Mrs. Gordon P. Getty
Maurice Gibson
Mr. and Mrs. William W.
Godward
Mrs. Maurice L. Goldman, Sr.
Mrs. Rose L. Goldstein
Booth Goodman, Jr.
Reeve Gould
Mr. and Mrs. Adolphus E.
Graupner, Jr.
Dr. and Mrs. Gerald H. Gray
Mr. and Mrs. Edward M.
Griffith
Dr. and Mrs. Philip Grossi
Mr. and Mrs. A. Adrian Gruhn
Mr. and Mrs. Richard J.
Guggenhome
Dr. and Mrs. Howard Gurevitz
Mr. and Mrs. Edward W.
Gwinner
Mr. and Mrs. Walter A. Haas
Mr. and Mrs. George N.
Hale, Jr.
Mr. and Mrs. Marshal Hale, Jr.
Mr. and Mrs. Newton J. Hale
Mr. and Mrs. Prentis Cobb
Hale
David W. Hall
Mr. and Mrs. Richard C. Ham
Mr. and Mrs. William
Hamm, III
Dr. and Mrs. Warren Hansen
Mr. and Mrs. John C. Harley
Mrs. Charles Leonard Harney
Dr. and Mrs. David O.
Harrington
Dr. and Mrs. Joseph H. Harris
Mr. and Mrs. L. W. Harris, Jr.
Mr. and Mrs. Robert C. Harris
Mr. and Mrs. Theodore Harris
Mrs. Edward T. Harrison
Mrs. I. P. Hartman
Mrs. Carlton W. Hartness
Mr. and Mrs. Harry Hastings
Horace O. Hayes
Elwood M. Haynes
Mrs. Easton G. Hecker
Mr. and Mrs. Jere N. Helfat
Mr. and Mrs. Robert D. Heller
Mrs. F. J. Hellman
Mr. and Mrs. I. W. Hellman
Robert E. Henderson
Mr. and Mrs. William E.
Henley
Mrs. Griffith Henshaw
Mrs. Thomas M. R. Herron
Mr. and Mrs. W. R. Hewlett
Diane Hickingbotham
Ellen Hill
Mr. and Mrs. Henry Hill
Austin E. Hills
Mr. and Mrs. Leslie W. Hills
Mr. and Mrs. Reuben W.
Hills, III
Mr. and Mrs. Charles S. Hobbs
Mr. and Mrs. Peter M.
Holbrook
Dr. and Mrs. James K.
Hollister
Leo E. Hollister
Mr. and Mrs. Jay Holmes
Mr. and Mrs. Douglas G. Holt
Mr. and Mrs. William Knox
Holt
Mr. and Mrs. Leonard G.
Homann
Mr. and Mrs. Shirley D.
Hopper
John T. Hornung
Mr. and Mrs. Jack H. How
Patricia M. Howe
Mr. and Mrs. Thomas Carr
Howe
Mr. and Mrs. Edwin E.
Huddleson, Jr.
Fred G. Hudson, M. D.
Gerald Huebner
David S. Hugle
Mr. and Mrs. Jaquelin H.
Hume
Mrs. E. N. W. Hunter
Mrs. William N. L. Hutchinson

Renée Helga Howie's
fall fantasy
with the charisma
of San Francisco.

helga
howie

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



Hear the Knabe special singing tone

Since 1837, when Knabe developed the balanced-tension scale, there has been one piano capable of matching the tonal clarity and brilliance of the world's great singers.

This special "singing tone" of the Knabe piano has made it the official choice of the Metropolitan Opera and the San Francisco Opera.

The Knabe is a piano equally at home in the concert hall, the studio, and your living room. Let it sing for you.





Knabe

For free color literature, write Knabe, Division of Aeolian Corporation, East Rochester, New York 14445

William N. L. Hutchinson, Jr.
Mr. and Mrs. Marion T. Hvidt
Mr. and Mrs. Bruce W. Hyman
P. Thomas Ibelli
Mr. and Mrs. G. William Jamieson
Mrs. Donald I. Janin
J. Roger Jobson
Franklin P. Johnson, Jr.
John R. Johnson
Mr. and Mrs. Reverdy Johnson
Walter S. Johnson
Mrs. Allen H. Jones
Mrs. Em Eccles Jones
Mrs. Robert M. Jones
Mrs. Kenyon Joyce
Mr. and Mrs. Wallace L. Kaapcke
Mr. and Mrs. Edgar F. Kaiser
Col. and Mrs. Robert V. Kane
Maureen P. Kelley
Mrs. Charles Kendrick
Mrs. Gerald D. Kennedy
Esther and Harlan Kessel
Michael N. Khourie
Mr. and Mrs. John R. Kieley
Mr. and Mrs. Jerold C. Kindred
Woodward Kingman
Mr. and Mrs. Francis R. Kirkham
Mr. and Mrs. James Kirkham
Mr. and Mrs. Gorham B. Knowles
Mr. and Mrs. J. C. Koepke
Mr. and Mrs. Harold Koerber
Mr. and Mrs. T. A. Kolb
Elsa R. Korbel
Mr. and Mrs. Daniel E. Koshland
Mr. and Mrs. Robert J. Koshland
Mr. and Mrs. LeRoy F. Krusi
LeRoy H. Krusi, Jr.
Jaroslav V. Kubes
Donald D. Kuhlke
Dr. and Mrs. Richard Kunin
Mr. and Mrs. Charles S. LaFollette
Mrs. Linda Noe Laine
Mr. and Mrs. Scott C. Lambert
Mr. and Mrs. Vernon N. Lambertsen
Mr. and Mrs. William Brooke Land
Shirle A. Lange
Harold A. Leader, Jr., M. D.
Major General and Mrs. O. A. Leahy
Mrs. John A. Lesoine
Mrs. Estelle F. Levine
Max P. Levine, M. D.
Robert A. Levy
Mrs. Patricia Wright Lewis
Mrs. Rudolph A. Light
The Light Opera
John G. Lilienthal
C. Maya Lit
Mr. and Mrs. Edmund W. Littlefield
George S. Livermore
Lawrence Livingston
Mr. and Mrs. John S. Logan
Mrs. Gordon Lovegrove
Olga S. Lucas
Mr. and Mrs. James J. Ludwig
Mr. and Mrs. Marcus Lumms
Mr. and Mrs. Carl Lundstrom
Prof. Joseph F. Lupino
Mrs. Carlos J. Maas
Mr. and Mrs. Graeme K. MacDonald
Mr. and Mrs. Leslie G. MacGowan
Mr. and Mrs. John B. Mackinlay

Mr. and Mrs. Michael MacPherson
 Peter Macris
 Dr. and Mrs. Thomas Madland
 Mr. and Mrs. John H. Madonne
 Uffe Juhl Madsen
 Cyril Magnin
 Mr. and Mrs. S. E. Mahy
 Mr. and Mrs. John Ward Mailliard, III
 Mr. and Mrs. George M. Malti
 Mr. and Mrs. Victor L. Marcus
 Mr. and Mrs. George Magar Mardikian
 Mr. and Mrs. Angelo Marino
 Dr. J. Peter Mark
 Mr. and Mrs. Francis N. Marshall
 Phillip E. Martin
 Roger M. Martin
 Charles E. Mather
 Joe Mathis
 Mrs. Albert C. Mattei
 Lucie M. Matzley
 Joseph Mauritzen, M. D.
 Mr. and Mrs. William D. Maus, Jr.
 Mrs. James W. McAlister
 James W. McClary
 H. Clifford McCollum, III
 Mrs. Ernest O. McCormick
 Joyce McDowell
 Mr. and Mrs. Garret McEnerney
 Mrs. Felix McGinnis
 Anna M. McHargue, M. D.
 Mr. and Mrs. John R. McKean
 Mr. and Mrs. James A. McKellar
 Mr. and Mrs. J. R. McMicking
 Mrs. William M. McMillan
 The Family of Mr. and Mrs. George P. McNear
 Mr. and Mrs. James K. McWilliams
 Mr. and Mrs. Edgar N. Meakin
 Mr. and Mrs. William Wallace Mein
 Mr. and Mrs. Edwin J. Mejia
 Mr. and Mrs. John F. Merriam
 Robert Messick
 Mr. and Mrs. John R. Metcalf
 Mr. and Mrs. Lawrence V. Metcalf
 Dr. and Mrs. Daniel W. Meub
 Mrs. Wilson Meyer
 Alan S. Michaels
 Mr. and Mrs. E. Homer Miller
 Mr. and Mrs. Otto N. Miller
 Mrs. Paul A. Miller
 Mr. and Mrs. Richard K. Miller
 Mr. and Mrs. Robert Folger Miller
 Mrs. Robert Watt Miller
 Stanley E. Miller
 J. F. Minnis, Jr.
 Mr. and Mrs. Milton Molinari
 Mr. and Mrs. Arch Monson, Jr
 Mrs. Kenneth Monteagle
 Mr. and Mrs. Joseph A. Moore, Jr.
 Stewart Morton
 Louis Muchy
 Mrs. Harriet K. Munguia
 Dr. and Mrs. Harold Murphree
 Jane Murray
 Dr. and Mrs. Anton C Musladin
 E. M. Nagel
 Mrs. Charles Neal
 Mr. and Mrs. Kelvin Neil
 Dr. and Mrs. T. S. Nelsen
 Clarence E. Nelson

Sea the world at its very best with Royal Viking Line and Pan Am.

 Thirty-one departures beginning Oct. 16, 1976 through 1977.
 Each cruise features the magnificent all First Class sailing style of Royal Viking Line. Elegant white ships of Norwegian registry. And spirit. With outside staterooms for 94% of all passengers, superb cuisine, excellent service.
 Every flight via Pan Am, the all-747 airline across the North Atlantic and the Pacific. America's airline to the world.
 All First Class land arrangements by Bennett Tours Inc., with over 100 years of travel experience.

South Seas

14 Departures
 28 to 42 days
 From \$3032

Circle Pacific

4 Departures
 40 to 61 days
 From \$4109

Europe

10 Departures
 28 to 55 days
 From \$2853

Around the World and Orient

3 Departures
 31 to 65 days
 From \$3051

For complete information, ask your travel agent about Pan Am Holiday 530, or call Royal Viking Line at 800-227-4246, toll-free.



PAN AM

SIEMER & HAND, LTD.
 TRAVEL SERVICE

ONE EMBARCADERO CENTER
 SAN FRANCISCO, CALIFORNIA 94111
 TELEPHONE 788-7186

SILLS as Thais

Now Available on Angel Records



MASSENET
THAIS
SILLS
MILNES
GEDDA

New
Philharmonia
Orchestra
MAAZEL

SCLX-3832
(Complete: 3 LPs & Cassette)



Excerpt from
The Siege of Corinth
SILLS · VERRETT
THEYARD · DIAZ
London Symphony Orchestra & American Opera Chorus
SCHIPPERS
conducting

SCLX-3819
(Complete: 3 LPs)



Verdi
LA TRAVIATA
Beverly Sills · Nicolai Gedda
Rolando Panerai
John Alldis Chorus & Royal Philharmonic Orchestra
Aldo Ceccato

SCLX-3780
(Complete: 3 LPs & Cassette)
S-36925 (Highlights: LP,
Cassette & Cartridge)



BELLINI

**I CAPULETI
E
I MONTECCHI**

SILLS · BAKER · GEDDA
LLOYD · HERINCK
New Philharmonia Orchestra
John Alldis Choir
PATANE

SCLX-3824
(Complete: 3 LPs & Cassette)



SILLS · KOSTELANETZ
Music of Victor Herbert
London Symphony Orchestra

SFO-37160
(LP, Cassette & Cartridge)



ROSSINI
THE BARBER OF SEVILLE
SILLS / MILNES / GEDDA
CAPECCHI / BARBIERI / RAIMONDI
London Symphony Orchestra
LEVINE

SCLX-3761
(Complete: 3 LPs & Cassette)
S-37237 (Highlights: LP)

BEVERLY SILLS—"the dazzling irresistible
embodiment of the total joy of singing."
—Paul Hume, *The Washington Post*



Dr. and Mrs. Charles A.
Noble, Jr.
Charles E. Noble
Mr. and Mrs. Allen L. Norris
Dr. Florence R. Oaks
Mrs. Ernest L. Offen
Rev. William T. O'Keefe
Mary Ann Oklesson
Mr. and Mrs. Jon Older
Mrs. Alfred J. Olmo
Dr. and Mrs. A. C. Olshen
Oroweat Foods Company
Mr. and Mrs. John C.
Opperman
Judge and Mrs. William H.
Orrick, Jr.
Alberto R. Orsini
Mr. and Mrs. George J. Otto
Mr. and Mrs. John R. Page
Dr. and Mrs. Frank R.
Passantino
Mr. and Mrs. Donald Patterson
Mary W. Patterson
Mr. and Mrs. Fred Pavlow
Dr. Timothy A. Pedley
Michael Pescetta
Dr. John Peschau
Mrs. Lester S. Peterson
Mr. and Mrs. Louis Petri
Jefferson E. Peyser
William S. Picher
Louis I. Piggott, Jr.
Mr. and Mrs. Milton Pilhashy
Michel Pisani
Mr. and Mrs. Harold Pischel
Walter Plunkett
Mr. and Mrs. George A. Pope
J. Lemoyne Porter
C. J. Price
Mrs. Donald N. Pritzker
Dr. Roger Pyle
Mildred J. Quinby
Dr. and Mrs. H. E. Raitano
Filomena Maria Ranuio
Mrs. Vivienne Raven
Mr. and Mrs. Donald N.
Ravitch
Robert Refvem
Mr. and Mrs. Robert S. Reis
Mr. and Mrs. John P. Renshaw
Alice G. Resseguie
E. Jerome Richards
Mr. and Mrs. Robert L.
Richards
James D. Robertson
Dr. and Mrs. Patrick Robertson
Mr. and Mrs. Roy Robinette
Mrs. Henry Wells Robinson
Mr. and Mrs. Peter Rocchia
Mrs. Nathan Rogers, Sr.
Mr. and Mrs. Ralph Roesling
Dr. and Mrs. Ernest Rogers
Mr. and Mrs. John G. Rogers
Mr. and Mrs. Ralph Romney
Mrs. Leon L. Roos
Dr. and Mrs. Hugh Rose, Jr.
Mr. and Mrs. John N.
Rosekrans, Jr.
Mr. and Mrs. Millard
Rosenblatt
Harriet Ross
Mrs. William P. Roth
Dr. and Mrs. Leonard Rubinger
Mrs. Madeleine Haas
Russell
Mrs. C. R. St. Aubyn
Mr. and Mrs. Bertram Sampson
Dr. and Mrs. John J. Sampson
Dr. and Mrs. Bruce J. Sams, Jr.
Benjamin T. Sanders
Mr. and Mrs. Charles R. Sargent
Mr. and Mrs. Alfred B.
Saroni, Jr.
Louis Saroni, II
Dr. William Sawyer

Mrs. Walter Schilling
Mr. and Mrs. George B. Schirmer
Frederick Schlosser
Judge and Mrs. Robert H. Schnacke
Mr. and Mrs. F. Karl Schoenborn
Sifrid Schoenfelder
Mrs. Jacob Gould Schurman, III
Mr. and Mrs. F. Karl Schuster
Mr. and Mrs. Edward W. Scripps
Mrs. Martin J. Seid
Mr. and Mrs. Francis Seidler
Mr. and Mrs. Adolf K. Seiler
Mr. and Mrs. Edwin A. Seipp, Jr.
Jack Seitichik
Mrs. Robert Seller
Mrs. M. J. Senderman
Mrs. A. Setrakian
Charlotte W. Shaber
Mrs. Floyd Shank
Maryanna Gerbode Shaw
Thomas L. Shelton
Dr. A. Jess Shenson
Dr. Ben Shenson
Mrs. Louis Shenson
Mr. and Mrs. William A. Sheppard
Walter H. and Phyllis J. Shorenstein
Mr. and Mrs. Roy L. Shurtleff
Mr. and Mrs. Robert F. Shurtz
Dr. and Mrs. Edward A. Sickles
Dr. and Mrs. Henry L. Silvani
Mr. and Mrs. Sol Silverman
Mr. and Mrs. Ronald B. Simpkins
Mr. and Mrs. Edgar Sinton
Tance J. Sitton
Mrs. Verne L. Skjonsby
Beatrice B. Slater
Mrs. Ferdinand Smith
Russell G. Smith
Virginia B. Smith
Christian M. Soenksen
Mr. and Mrs. William Solari, Jr.
Ruth Freeman Solomon
Mr. and Mrs. Allan E. Sommer
Mrs. Peter S. Sommer
Mrs. Muriel McKeivitt Sonne
Mrs. T. A. Soong
Mrs. Huntley Soyster
Dr. Jay D. Sprenger
Mr. and Mrs. Kenneth M. Stamp
Mr. and Mrs. Alan R. Stein
Mr. and Mrs. Louis P. Steller
Dr. and Mrs. Lawrence D. Stern
Stanford Stevenson
L. R. Stoeven, III
Dr. and Mrs. E. Frederick Stolte
Daniel E. Stone
Mr. and Mrs. G. C. Stone
Mr. and Mrs. Norman Stone
Dwight V. Strong
Mr. and Mrs. Barry Stubbs
Mrs. Walter Sullivan, Sr.
Mr. and Mrs. Bert O. Summers
Boris Sutter
Madge H. Sutton
Benjamin H. Swig
Mr. and Mrs. Forrest Tancer
Mr. and Mrs. Augustus Taylor, Jr.
Carl Taylor
L. Jay Tenenbaum
Mr. and Mrs. Milton W. Terrill
Mr. and Mrs. Nicholas G. Thacher

Dade Thieriot
Robert A. Thompson
William R. Thompson
Mr. and Mrs. Francis W. Thorn
Neil Thrans
Charles A. Tice
Cecil G. Tilton
Mr. and Mrs. F. J. Tilton
Cyril Tobin
Mr. and Mrs. Joseph Z. Todd
Mr. and Mrs. Alfred T. Tomlinson
Donald M. Traeger, M. D.
Mr. and Mrs. Gardiner Trowbridge, II
Mrs. Nion R. Tucker
Mrs. Grover D. Turnbow
Mrs. Ebe Cella Turner
D. M. Underdown
Dr. and Mrs. John R. Upton
Dr. and Mrs. John Urquhart
H. A. Valenzuela
Mr. and Mrs. Frank Van Steenberg
Mr. and Mrs. George A. Vare, Jr.
Mrs. Alice B. Vincilione
Mr. and Mrs. Daniel G. Volkman, Jr.
Mr. and Mrs. Alexander von Haften
Charles von Loewenfeldt, Inc.
Mr. and Mrs. George Wagner
Bradford H. Walker
Mr. and Mrs. Brooks Walker
Mr. and Mrs. Brooks Walker, Jr.
Mr. and Mrs. Bruce Walker
Mr. and Mrs. Richard Walker
Mrs. Willis Walker
Mr. and Mrs. Edward B. Wallis
Arnold Ward
Whitney Warren
Mrs. Paul Wattis
Dr. and Mrs. Malcolm S. M. Watts
Mr. and Mrs. Norman V. Wechsler
Dr. and Mrs. Harry Weinstein
Mr. and Mrs. Edward Wells
Mrs. James M. Wells
Mrs. Charles F. Weyman
Mr. and Mrs. C. Wheeler
Mr. and Mrs. Clem Whitaker, Jr.
Mr. and Mrs. George B. White
Mrs. Brayton Wilbur
Thomas E. Williams
Glenn E. Willoughby, M. D.
R. E. Willson
Alfred S. Wilsey/Pat Montandon
Mrs. Dean Witter
Mrs. Jean C. Witter
Mrs. Casimir Jackson Wood
Mr. and Mrs. Frank M. Woods
J. L. Wrathall
Mr. and Mrs. J. Perry Yates
Ruth Zahn
Charles Zaninovich
Mr. and Mrs. Harold L. Zellerbach
Mrs. C. F. Zobel
Mr. and Mrs. Peter Zuber
Michael Zullo
David Zussman

GUARANTOR MEMBERS (\$100 or more) OTHER SERIES

Charles and Catherine Abbe
Dr. and Mrs. Rodney Abernethy
Dr. C. R. Adams
Mr. and Mrs. Norman P. Adler
Charles F. Agler, M.D.
Thomas E. Ainsworth
Constance Allen, M. D.
Dr. and Mrs. Louis J. Alpinieri
Fred H. Altshuler
American Airlines, Inc.
Thomas C. Andersen
Roy Anderson Associates, Inc.
Mrs. John Anderton
Mr. and Mrs. L. G. Andrian
Hon. and Mrs. Richard F. Angotti
Mr. and Mrs. William H. Appleton
Architectuur N.V.
Dr. Lawrence H. Arnstein
Morris Benedict Aron, M. D.
Ross L. Arrington
Mary E. Ashton
Clifford Ashworth
Mr. and Mrs. Stanley J. August
Aida M. Avansino
Mr. and Mrs. David A. Baerncopf
Hermon Baker, Jr.
Mrs. Kenneth S. Baldwin
Mr. and Mrs. Jerald T. Ball
Philip Bancroft, Jr.
Mr. and Mrs. Michael Barclay
Mr. and Mrs. Harry Barnett
Mr. and Mrs. George Barta
Izidor Bartkus
Richard J. Bartlett, M. D.
John William Baxter
Marion Paris Baxter
Robert H. Beadle
Henry Beaty
Alan D. Becker
Mrs. Karl W. Becker
John Lewis Beckham
Mrs. Sallie Ford Bell
Mr. and Mrs. Konrad H. Benford
Mr. and Mrs. Ralph D. Bennett
Patricia Doss Berman
Alton J. Bernhard
Dr. and Mrs. Jerome W. Bettman
Mr. and Mrs. Robert L. Bianco
Dr. Alfred D. Bicunas
John W. Bissinger, Jr.
Ralph S. Blomberg
Burton S. Blumert
Dave and Diana Bohn
Mr. and Mrs. William L. Bolei
Richard R. Booth
Mr. and Mrs. Dix Boring
Albert L. Boswell
Lial Bothwell
Dr. Albert Bowers
Mr. and Mrs. John L. Bradley
Mr. and Mrs. William T. Brantman
Dr. and Mrs. Henry Brean
Edward C. Brehm
Dr. John P. Briske
Dr. and Mrs. Mark J. Brockbank
Dr. William F. Bromm, III
Robert E. Brownell
Mrs. Starr Bruce
Mrs. H. C. Buckheim
Nora-Lee and Alfred C. Buckingham
Joseph Buckley

Edward R. Bunting
Mr. and Mrs. Theodore Burgess
James H. Burke
Margaret A. Burnett
Mr. and Mrs. Sumner Burrows
William Bush
George H. Cabaniss, Jr.
William P. Cagle, M. D.
Mr. and Mrs. Donald M. Cahen
Katherine Field Caldwell
California Arts Society
Dr. Mary Cantrell
Mrs. Kay F. Carpenter
Dr. Norman F. Carrigg
Frances Monet Carter
Mr. and Mrs. D. R. Casebolt
Mr. and Mrs. Robert G. Caughey
Rex G. Chase
David Cheifetz
Peter Chernik
Edward Chichura
Ralph Cicurel
Leo J. Cipa
Mrs. Donald W. Cleary
B. Sherman Coffman
Mr. and Mrs. Nathan Cohen
Persis H. Coleman
Ella Collier
C. F. Collins
Helena Conant
Dr. Marcus A. Conant
Mrs. Gene Connell
Dr. and Mrs. Harold T. Conrad
Mr. and Mrs. Walter E. Conrad
Dr. and Mrs. Charles E. Cooper
Mrs. Robert S. Cooper
Anton Cortese
Darrell F. Corti
Dr. and Mrs. Richard H. Cote
Ernest L. Covington
William R. Crawford
Mr. and Mrs. Armand Croft
Mr. and Mrs. Edward L. Culin
Edith P. Cunningham
Mr. and Mrs. Garniss H. Curtis
Dr. and Mrs. T. Cwalina
Mr. and Mrs. Jay A. Darwin
Mr. and Mrs. Peter W. Davis
Dr. and Mrs. Herbert H. Dedo
Dr. and Mrs. Roy R. Deffebach
Ralph del Sarto
Mr. and Mrs. Heiko T. de Man
Dr. John J. Demas
Mr. and Mrs. George W. Deskin
Dr. and Mrs. William Dickerson
Frank S. Dietrich
J. P. Richards Dillingham
Mrs. Everett Dodd
Mrs. Gerald A. Dohrmann
Dr. Richard H. Dorsay
Dr. and Mrs. Thomas Drake
Sherwood Dudley
Elaine and Kenneth Dumas
Dr. and Mrs. Michael Dumas
Mrs. Cavalier Durney
Phillip L. Eaton
Mr. and Mrs. Christian Ebsen
Dr. and Mrs. Albert S. Edgerton
Peter Elkind
Chris Elliott
Mrs. Anne M. Ellis
Mr. and Mrs. W. H. Elsner
Richard Ensslin
Mr. and Mrs. Richard Ernst
Robert Eshleman
Mr. and Mrs. Henry Evans
Dr. and Mrs. Seymour M. Farber

Richard C. Farley
Wesley J. Fastiff
Mr. and Mrs. Thomas K. Fawcett
Mr. and Mrs. Andrew E. Feiner
Ronald Fenolio
David Field
John H. Finger
Prof. and Mrs. Hugo B. Fischer
Warren D. Fishburn, Jr.
Robert S. Fisher
Wayne H. and Theo F. Fisher
Mrs. Meader Fletcher
Dr. and Mrs. William W. Foote
Richard N. Frahm
Mr. and Mrs. C. K. Poe Fratt
Gerald J. Frederick
Szebelski L. Freeman, Jr.
Dr. Allen B. Freitag
Norman F. Friedman
Dean E. Friedrich
Mr. and Mrs. Alfred Fromm
Furness InterOcean Corp.
Rev. James P. Gaffey
Michael Theodore Gallagher
Mr. and Mrs. Ralph J. Gampell
Jack and Carroll Gardner
Dr. and Mrs. Jay Gershow
Mr. and Mrs. Charles Gillespie
Mr. and Mrs. E. S. Gillette, Jr.
Mrs. Pauline E. Gilmore
Dr. and Mrs. James M. Glick
Mr. and Mrs. William W. Godward
Mr. and Mrs. Burton D. Goldstein
David B. Goodstein
Dr. and Mrs. Robert B. Gordon
Richard N. Gould
Mr. and Mrs. Greig A. Gowdy
Mrs. William Gray
Harold Green
Ronnie C. Green
Mr. and Mrs. G. J. Grieve
Mr. and Mrs. Douglas W. Grigg
Marvin M. Grove
Guardian Packaging Corp.
Michael R. Gumbmann
Richard B. Gump
Lawrence Eric Gustafson
Joseph P. Gutstadt
Dr. and Mrs. Charles Guttas
Dr. H. Clark Hale
Dr. and Mrs. Walter B. Hall
Dr. Joan Ayres Hamren
Mr. and Mrs. Louis Handler
Patricia Hanson
Betty-Lou Harmon
Dr. M. Robert Harris
Dr. R. S. Harrison, Jr.
Mr. and Mrs. Ernest E. Haskin
Dr. and Mrs. John E. Hasson
Mr. and Mrs. Milan Haven
General and Mrs. Thomas J. Hayes, III
Mrs. Lauffer T. Hayes
Mr. and Mrs. James C. Hazard
Mr. and Mrs. Wayne H. Heldt
Alfred E. Heller
Mr. and Mrs. Thomas Henderson
Mr. and Mrs. Thomas High
Mr. and Mrs. G. L. Higuera
Mrs. Norman L. Hill
Robert B. Hill
Bernard W. and Carol W. Hindman
Dr. Carter S. Hjelte
Mrs. Edward Hohfeld
Mr. and Mrs. Louis Honig
Dr. and Mrs. Eugene S. Hopp
Harold H. Hopper, M. D.
Raymond D. Houck

Howard, Prim, Rice,
Nemerovsky, Canady & Pollak
Drs. Wolfgang and Kerstin B. Huber
Dr. and Mrs. T. Wesley Hunter
Dr. Paul J. Isakson
Dr. George Arthur Jack
Mr. and Mrs. William P. Jaeger, Jr.
Dr. and Mrs. John P. Jahn
S. Perry Jenkins
Harold I. Johnson
Howard P. Johnson
H. R. Johnson
Robert G. Johnson
Mrs. Robert Malcolm Johnson
Mr. and Mrs. Proctor P. Jones
Thomas L. Jordan, Jr.
Mrs. Eleanor Jue
Mr. and Mrs. William V. Kane
Otto Frederick Kanitz
Mr. and Mrs. Richard M. Kaplan
Richard L. Karrenbrock
Frances Lee Kaufman
Kelso, Hunt, Ashford & Ludwig
Mr. and Mrs. Charles W. Kenady
Raymond S. Kimbell
Gibson Kingren
Mrs. Winifred E. Kistler
KKHI AM/FM
Mr. and Mrs. A. E. Knowles
Thomas & Kathryn Koehler
Mr. and Mrs. Kenneth S. Kojima
Dr. and Mrs. Herbert J. Konkoff
Leonard Koppett
Mr. and Mrs. Bernard M. Kramer
Mr. and Mrs. L. J. Kusber, Jr.
Thomas M. Lacey
Presley Lancaster
Grant A. Larsen
Dr. and Mrs. Paul E. Lavoie
Norman and Mary Ann Layne
Dr. and Mrs. Chauncey D. Leake
Richard E. LeBlond, Jr.
Douglas Leong
Mr. and Mrs. Leon Lerman
Mrs. Mary S. Levine
John C. Lewis
Dr. D. A. Liddicoat
Robert D. Lilienthal
Betty Y. Lin
Karen Lindfords
P. J. C. Lindfors
J. A. Littleton
Mr. and Mrs. Carl Livingston
Carol B. Lodato
Peter R. Loeb
W. Robert Lomax, Jr.
John R. Lonergan
James P. Lovegren
Carl D. Lovotti
Mr. and Mrs. Anatole T. Lubovich
Dr. and Mrs. Karl Ludwig
Dr. and Mrs. Irving R. Lunt, Jr.
Harry W. Lutrin, M. D.
Mr. and Mrs. C. Keith Lyde
Gilbert C. Lyle
Dr. and Mrs. Thomas G. Lyons
Thomas W. Malloy
Dr. Jack F. Mangum
E. R. Manwell
Marine Chartering Co., Inc.
Mr. and Mrs. Michael Marston
Mr. and Mrs. Joseph Martin, Jr.
Mary Martin

Mr. and Mrs. Stephen J. Martin
Mr. and Mrs. Theodore A. Martin
Col. and Mrs. Ralph Martindale
Jack A. Martinelli
Linda and Barry Martinez
Mr. and Mrs. George C. Martinez
Dr. and Mrs. M. Lewis Mason
Dr. and Mrs. Jacob L. Mathis
Mr. and Mrs. John N. McBaine
Mr. and Mrs. Turner H. McBaine
Lucy Kelly McCabe
Dr. and Mrs. Kenneth R. McCormack
Mr. and Mrs. Robert H. McCrary
Mrs. Davis McEntire
Donald C. McGee
Dr. Teresa McGovern
Michael C. McGuckin
Mr. and Mrs. John C. McGuire
Mr. and Mrs. G. V. McKeever, Jr.
James B. McKinney
Mrs. E. Johnson McRae
Mr. and Mrs. J. Alec Merriam
Mrs. Gregor C. Merrill
J. Lee Mershon
Dr. William P. Meseroll
Robert Messick
Mr. and Mrs. Otto E. Meyer
Mr. and Mrs. Allan P. Miller
Daniel C. Miller
Hugh B. and Helen Miller
Mrs. Robert Watt Miller
John L. Milton
Mr. and Mrs. Bruce T. Mitchell
Mr. and Mrs. Osmond Molarsky
Montage, Ltd.
Georgia M. Moody
Graham B. Moody, Jr.
Mr. and Mrs. Joseph G. Moore
Dr. Richard Morehead
Mr. and Mrs. Peter Morrison
Mr. and Mrs. Darrell Mueller
Paul and Roberta Mundie
Mr. and Mrs. James Murad
Mr. and Mrs. Daniel J. Murphy
Keshavan and Gisela Nair
Mrs. Anna Belle Neal
Dr. and Mrs. Ernest Newbrun
James W. Newell
Col. and Mrs. C. W. Nicolary
Mrs. Erich Nielsen
Gerald V. Niesar
Dr. and Mrs. Paul W. Nordquist
Forbes Norris
Mr. and Mrs. James L. O'Dea
Mr. and Mrs. C. Y. Offutt, Jr.
Donald L. Olsen
Oscar E. Olson
Joseph P. O'Neill
Mrs. Ernst Ophuls
Burt Orben
Orrick, Herrington, Rowley & Sutcliffe
Mr. and Mrs. William Randolph Oscarson
Alton B. Otis, Jr.
Joan Sartorius Ottey
Sylvia Overholt
Mr. and Mrs. F. Ward Paine
Mr. and Mrs. Peter W. Palmer
Judge and Mrs. George E. Paras
Peter and Isabel Paret
Edwin R. Parks
Lawrence H. Parsons
Mrs. Alex A. Payette

Peter A. Pender
Dr. and Mrs. Roland K. Perkins
John D. Petuya
Dr. and Mrs. Theodore Locke Phillps
Michel Pisani
Mr. and Mrs. Robert B. Pitts
Paul and Helen Pocher
Dr. Paul E. Poenisch
Harry Pollard
Dr. Stanford Pollock
J. Ronald Powell
Ralph L. and Myra D. Preston
Mrs. Renate Myrcliffe
Michael Raddie
Mr. and Mrs. Michael G. Rafton
James G. Randall
Dr. Kenneth Rashid
Mr. and Mrs. Richard H. Rasmussen
Dr. and Mrs. George T. Raust, Jr.
Allen Reid
Mr. and Mrs. William G. Rey
William Rhoades
Dr. Paul R. Rhodes
Dr. and Mrs. Benjamin T. Richards
Mr. and Mrs. Baxter K. Richardson
Andrew M. Riolo
Mr. and Mrs. Roger A. Ritchey
Dr. Edward D. Robbins
Alan Rockwell
Sylvia Rohde
Mr. and Mrs. Stanley Rosch
Dr. and Mrs. Alan J. Rosenberg
Mr. and Mrs. Barr Rosenberg
J. A. Rosenthal
Dr. and Mrs. Harry L. Roth
John E. Ruden
Joseph L. and Elisabeth Ruegg
Mrs. Richard Salmon
San Jose Opera Guild
Sanwa Bank, Ltd.
Richard Sayre
Mr. and Mrs. George B. Scheer
Dr. and Mrs. Richard Schellinger
Mr. and Mrs. Philip S. Schlein
Kurt and Barbara Artson
Schlesinger
Leon H. Schmidt
Dr. and Mrs. Thomas D. Schmitz
Dr. B. J. Schreiner
Royce H. Schulz
E. Williard Schurz
Murray A. Schutz
Dr. and Mrs. Stanton G. Schwartz
Thomas R. Schweitzer
Mrs. Martin Seamster
Grant A. Settlemier
Patricia Arnold Sevison
Mr. and Mrs. Marshall A. Shapiro
Dr. and Mrs. Glenn E. Sheline
Don N. Sheppard
Dr. and Mrs. Edward E. Shev
S. M. Shnyder
Dr. and Mrs. Mervyn Shoor
Mr. and Mrs. Lawrence L. Shrader
Dr. and Mrs. William J. Siegel
Dr. and Mrs. Jon F. Sigurdson
Paul C. Silva
Dr. and Mrs. Charles Silver
Marjory C. Simmons
John E. Simon
Mrs. Eleanor F. Sloss
Mrs. Louis Sloss
Mr. and Mrs. Frank H. Sloss
Dr. Chandler S. Smith

Fund Drive

Mr. and Mrs. Mortimer Smith, III
R. Randolph Smith
Richard Neil Snyder
Richard L. Sogg
Stephen Lloyd Sorensen
Mrs. George and Nadia Sorokowski
Margaret J. and John E. Sparks
Mrs. Melba J. Sparks
Mr. and Mrs. Leonard M. Sperry, Jr.
Mrs. Victor B. Staadecker
Robert M. Stafford
Mr. and Mrs. William D. Stein
Dr. Stuart Steinberg
Mr. and Mrs. Robert Steiner
Dr. and Mrs. Harold M. Sterling
Harry and Elsie Stern
Mr. and Mrs. Paul B. Stewart
Mr. and Mrs. Robert J. Stewart
Mr. and Mrs. Samuel B. Stewart
Joseph A. Stockdale
Mr. and Mrs. Kneeland E. Stone
Frank D. Stout
Dr. and Mrs. J. M. Stubblebine
Lorenzo Sturkey
Dr. and Mrs. Reuben Stutch
Mr. and Mrs. Robert M. Sutton
Stephen John Suzman
Dr. and Mrs. Alan D. Swensen
Donald S. Tayer
Betty Jean Thomas
Harrison Thomson
Neil Thrans
Tiegel Manufacturing Co.
William J. Tikunoff
Dr. Kathleen Bell Unger
Michael J. Varn
Mr. and Mrs. Marco A. Vinella
Sophia Vlamis
Mr. and Mrs. L. G. Von Schottenstein
Dr. Helen M. Wallace
Mr. and Mrs. Barry M. Wally
Mr. and Mrs. Robert H. Walter
Dr. Arthur W. Ward, Jr.
Beatrice S. Ward
Mr. and Mrs. Edmond C. Ward
Ann Waterman
Jacob I. Waxman
John and Erna Weeks
Dr. and Mrs. Miley B. Wesson
Mrs. R. Stacy White
Michael N. Wilkinson
Paul W. Wilkinson
Mr. and Mrs. Orris W. Willard
Mr. and Mrs. William H. Williams
Charles R. Willis
Mr. and Mrs. Carl Witkovich
Dr. and Mrs. Bertram L. Wolfsohn
Victor Wong
Patricia Woodward
Mrs. Gatis Yates
Dr. and Mrs. Paul F. Youngdahl
Dr. and Mrs. V. P. Zarcone, Jr.
Mr. and Mrs. Clerin W. Zumwalt

The San Francisco Opera Association sincerely appreciates the generosity of major contributors to its annual Opera Fund Drive. Listed below are those corporations, foundations, and individuals in the community who contributed to the fund drive from August 1, 1975 to September 1, 1976. Unfortunately, space does not permit us to list contributors of under \$500, to whom we also extend our thanks. In addition, many of those listed below and others have made major contributions to the Opera Association's five-year \$5 million Endowment Fund, begun in 1973. Without the ongoing support of all of our contributors, we could not continue to produce the quality of opera which ranks San Francisco Opera among the major national and international companies in the world today.

BUSINESS SUPPORT OF SAN FRANCISCO OPERA BUSINESS PATRONS \$5,000 AND OVER

Bank of America Foundation
Crown Zellerbach Foundation
Pacific Gas & Electric Company
Retail Dry Goods Association
The Jos. Schlitz Brewing Company
Standard Oil Company of California
Wells Fargo Bank

BUSINESS PATRONS \$2,500 — \$4,999

American Potato Company
Bechtel Corporation
Crocker National Bank
Fireman's Fund American Foundation
Foremost-McKesson, Inc.
International Business Machines Corporation
Kaiser Affiliated Companies
Pacific Lighting Corporation
Pacific Telephone & Telegraph Corporation
Santa Fe Railway Foundation, Inc.
Levi Strauss Foundation
Syntex Corporation
Teledyne Charitable Trust Foundation
Transamerica Corporation

BUSINESS BENEFACTORS \$1,000 — \$2,499

AMFAC Foundation
Arthur Anderson & Company
The Bank of California
British Petroleum Alaska
Del Monte Corporation
Di Giorgio Corporation
Fibreboard Foundation
Great Western Savings & Loan Association
Shell Companies Foundation
Stauffer Chemical Company
Union Oil Company of California Foundation
United California Bank
United States Steel Corporation
Utah International, Inc.
Van Waters & Rogers
Western Electric Fund

BUSINESS DONORS \$500 — \$999

The Adolph's Foundation
Bethlehem Steel Corporation
The Clorox Company
Coldwell Banker & Company
Dow Chemical USA
Haskins & Sells
Industrial Indemnity Foundation
Marsh & McLennan, Inc., Foundation
McMicking & Co.
Metropolitan Life Insurance Company
Peat, Marwick, Mitchell & Co.
Potlatch Corporation
Security Pacific National Bank
Sugar Drayage Company
United States Leasing International, Inc.
Arthur Young & Company

MAJOR CONTRIBUTORS TO THE FUND DRIVE SUSTAINING PATRONS \$5,000 AND OVER

The Bothin Helping Fund
Malcolm Cravens Foundation
Mr. and Mrs. Wayne H. Fisher
The Ford Foundation
Mr. and Mrs. Gordon P. Getty
Mrs. W. J. Gray
George Lauder Greenway
Mr. and Mrs. William H. Hamm, III
The Holmes Foundation
The William G. Irwin Charity Foundation
Mrs. Em Eccles Jones
Mr. and Mrs. Proctor Patterson Jones
Mr. and Mrs. Edgar F. Kaiser
Mr. and Mrs. Daniel E. Koshland
Mrs. Rudolph A. Light
Mr. and Mrs. Edmund W. Littlefield
The Louis R. Lurie Foundation
Cyril Magnin
Mr. and Mrs. Edgar N. Meakin
G. H. C. Meyer Family Foundation
Mrs. Robert Watt Miller
Robert M. Moore
National Endowment for the Arts
David and Lucile Packard Foundation

James D. Robertson
The L. J. and Mary C. Skaggs Foundation
Frank M. Tack
Whitney Warren
The Paul L. and Phyllis Wattis Foundation
Cynthia Wood

PATRONS \$2,500 TO \$4,999

Mrs. Angelina G. Alioto
Mr. and Mrs. Henry Cartan
Mr. and Mrs. John B. Cella, II
Mr. and Mrs. Dewey Donnell
Mr. and Mrs. A. Adrian Gruhn
Mrs. Edward T. Harrison
William Randolph Hearst Foundation
Mr. and Mrs. William Knox Holt
Mr. and Mrs. Richard K. Miller
Arthur Rock
Mr. and Mrs. Edward W. Scripps
Mrs. Dean Witter
Mrs. Georgia M. Worthington
Mrs. J. D. Zellerbach

BENEFACTORS \$1,000 — \$2,499

Mr. and Mrs. Adolphus Andrews, Jr.
Mr. and Mrs. K. K. Bechtel
Mrs. Geraldine Grace Benoist
Mrs. Walter Bentley
Mr. and Mrs. Joseph Blumenfeld
Mr. and Mrs. John Norton Breeden
Robert and Alice Bridges Foundation
Mr. and Mrs. Ernest R. Bridgewater
Mrs. Starr Bruce
Mrs. Ellen Hines Bruck
Mrs. Edith E. Bundy
Mrs. William Cameron
Mr. and Mrs. Burlington Carlisle
Mr. and Mrs. A. W. Clausen
Columbia Foundation
Mrs. D. Stephen Coney
Mr. and Mrs. O. E. Cooper
Louise M. Davies Foundation
Mrs. Archibald Reid Dennis
Mr. and Mrs. Robert Di Giorgio
Dean B. Eggertsen Foundation

Ticket Information

SAN FRANCISCO OPERA BOX OFFICE
LOBBY, WAR MEMORIAL OPERA
HOUSE: Van Ness at Grove, (415) 431-
1210. 10 a.m. to 6 p.m. Monday through
Saturday. 10 a.m. through first inter-
mission on all performance days.

IMPORTANT NOTICE: The box office
in the outer lobby of the Opera House
will remain open through the first in-
termission of every performance. Tick-
ets for remaining performances in the
season may be purchased at this time.

Unused Tickets

Patrons who are unable to attend a
performance may make a worthwhile
contribution to the San Francisco Op-
era Association by returning their tick-
ets to the Box Office or telephoning
(415) 431-1210. Their value will be tax
deductible for the subscriber. If tickets
are re-sold, the proceeds will be used
to benefit the San Francisco Opera.

Opera Museum

The 1976 exhibit in the opera museum,
prepared in its entirety by the Archives
for the Performing Arts, represents a
detailed historical profile of the begin-
nings of opera in the city of San Fran-
cisco, tracing our art form up through
the founding of San Francisco Opera.

Archives for the Performing Arts, which
serves as a repository for invaluable
collections pertaining to opera, dance,
music and theater, is a non-profit, tax
exempt corporation, with headquarters
in the San Francisco Public Library,
Presidio Branch. The museum display
represents countless hours of research
and preparation of visuals by Archives'
director, Russell Hartley, and Judith
Solomon, his assistant, with Lim M. Lai
serving as overall consultant on the
project.

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

The opera museum, in the south foyer,
box level, is open free of charge during
all performances.

Eldorado Foundation
Mr. and Mrs. Richard J. Elkus
Mr. and Mrs. Lennart G.
Erickson
Mr. and Mrs. Charles D. Field
Mr.* and Mrs. Mortimer
Fleishhacker, Jr.
Mr. and Mrs. R. Gwin Follis
Mrs. Andrew A. Fraser
Mr. and Mrs. C. K. Poe Fratt
Mr. and Mrs. Alfred Fromm
The William G. Gilmore
Foundation
Francis Goelet
The Walter and Elise Haas
Fund
Mr. and Mrs. Newton J. Hale
Mr. and Mrs. Prentis Cobb
Hale
David W. Hall
Mrs. Charles L. Harney
Mr. and Mrs. Robert C. Harris
Mrs. F. J. Hellman
Mr. and Mrs. I. W. Hellman
Mr. and Mrs. Reuben W.
Hills, III
Mr. and Mrs. Jack H. How
Mr. and Mrs. Thomas Carr
Howe
The Walter S. Johnson
Foundation
Mrs. Elizabeth Keeler
Mrs. Charles Kendrick
Mr. and Mrs. John R. Kiely
Mr. and Mrs. Gorham Knowles
Mr. and Mrs. Frederick O.
Koenig
Mrs. Jess Koshland
Mrs. Charles B. Kuhn
Mr. and Mrs. Vernon N.
Lambertsen
Edmund Wattis Littlefield
Foundation
Mr. and Mrs. Victor L. Marcus
Mrs. Gregor C. Merrill
Mr. and Mrs. John R. Metcalf
Mrs. Marian M. Miller
Otto N. Miller
Paul A. Miller
Mrs. Charles Munn
Judge and Mrs. William H.
Orrick, Jr.
Mr. and Mrs. Louis Petri
Mr. and Mrs. George A. Pope
Mrs. Stanley Powell
Mr. and Mrs. Spelman Prentice
Mrs. Robert H. Scanlon
Mr. and Mrs. F. Karl
Schoenborn
Mrs. Maud Hill Schroll
James H. Schwabacher, Jr.
Walter X. and Phyllis J.
Shorenstein
Mrs. Ferdinand Smith
William and Larissa Smith
Mr. and Mrs. Emmett G.
Solomon
Mrs. Muriel McKeivitt Sonne
The Louise A. and Walter
Sullivan Foundation
Mr. and Mrs. Daniel G.
Volkman, Jr.
Mr. and Mrs. Brooks
Walker, Jr.
T. B. Walker Foundation, Inc.
The C. A. Webster Foundation,
Inc.
Brayton Wilbur Foundation
Alfred S. Wilsey/Pat
Montandon
Harold and Doris Zellerbach
Fund

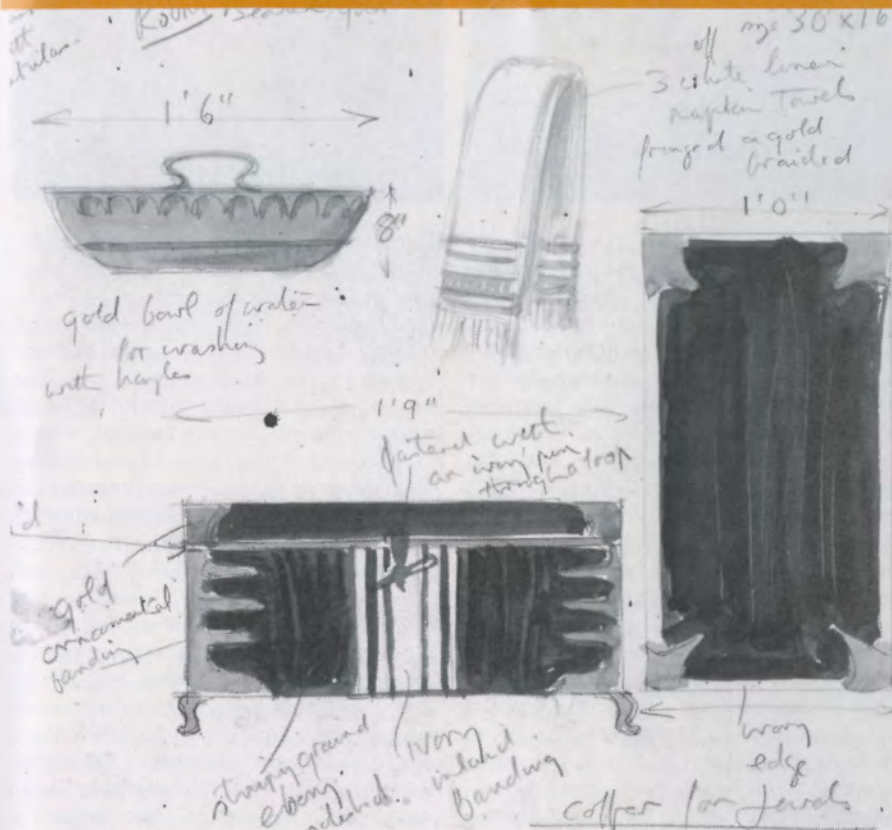
*Deceased

DONORS \$500 — \$999

Thomas C. Andersen
Dr. and Mrs. Robert Baer
Mr. and Mrs. Walter M. Baird
Mr. and Mrs. Richard M.
Bastoni
Mr. and Mrs. Alfred X. Baxter
Mr. and Ms. Joachim Bechtle
Mr. and Mrs. John L. Bradley
Mr. and Mrs. Carleton F.
Bryan
Mr. and Mrs. John M. Bryan
Mr. and Mrs. Edgar L. Buttner
J. Peter Cahill
California Arts Society
Mrs. John D. Campbell
Frank A. Campini Foundation
Mr. and Mrs. Selah
Chamberlain
Mr. and Mrs. Selah
Chamberlain, Jr.
Mr. and Mrs. Ransom Cook
Mrs. John Crosby, Jr.
Dr. Alexander Cross
Mr. and Mrs. John R. Dodds
Mrs. James Durkin
Mr. and Mrs. George C. Dyer
Mr. and Mrs. Milton H. Esberg,
Jr.
The Gamble Foundation
The Richard and Rhoda
Goldman Fund
Mr. and Mrs. Douglas W.
Grigg
Mr. and Mrs. Richard E.
Guggenheimer
Mr. and Mrs. Richard C. Ham
Mr. and Mrs. Joseph Harvey
Harris
Mr. and Mrs. Alfred Heller
Harold Hirsch Foundation
Dora D. Ide
Mrs. Bruce Kelham
Mr. and Mrs. LeRoy Krusi
Lakeside Foundation
Mr. and Mrs. Roger D.
Lapham, Jr.
Mr. and Mrs. Bert W. Levit
Mr. and Mrs. John S. Logan
Dr. and Mrs. Herschel H.
Loomis, Jr.
Sharon Loomis Trust Fund
Mrs. Ernest O. McCormick
Thomas E. McEvoy
Mrs. Felix McGinnis
Mrs. Merl McHenry
Mr. and Mrs. Richard B.
Madden
Mrs. Robert Malcolm
William D. Maus, Jr.
Mrs. Osmond Molarsky
Mr. and Mrs. Graham B.
Moody, Jr.
Mr. and Mrs. Albert Moorman
E. M. Nagel
Mrs. Erich Nielsen
Mrs. George J. Otto
J. S. Perkins
Mrs. Lester S. Peterson
Dr. Roger Pyle
Mr. and Mrs. John N.
Rosekrans, Jr.
Dr. and Mrs. Alan J.
Rosenberg
Mr. and Mrs. George B.
Schirmer
Mrs. Raymond H. Schubert
Mr. and Mrs. Roy L. Shurtleff
Mr. and Mrs. Andrew W.
Simpson, III
Mr. and Mrs. John L. Simpson
Mrs. Eleanor F. Sloss

Mrs. Louis Sloss
Mrs. T. A. Soong
Marshall Steel Sr. Foundation
Alan L. and Ruth Stein
Foundation
Mr. and Mrs. Louis P. Steller
Mr. and Mrs. Ellis M. Stephens
Frank D. Stout
Dr. and Mrs. Samuel
Susselman
Mr. and Mrs. Augustus
Taylor, Jr.
Mr. and Mrs. Alfred T.
Tomlinson
Mr. and Mrs. Gardiner
Trowbridge, II
Mrs. Ebe Cella Turner
Mr. and Mrs. Brooks Walker
Mr. and Mrs. Edmond C. Ward
Mr. and Mrs. Clem
Whitaker, Jr.
Mr. and Mrs. J. Perry Yates
Dr. and Mrs. John A. Zderic

continued from p. 29



Thais designs by Carl Toms

for the French language among the foremost singers.

On this side of the Atlantic, in New York, Oscar Hammerstein had created the Manhattan Opera Company. In order to better acquaint American audiences with modern French opera, he brought practically the whole troupe of the Opéra Comique to New York from Paris. On November 25, 1907 *Thais* had its American premiere with Mary Garden, "Queen of the Parisian stage," as *Thais*, and Maurice Renaud as Athanaël. In the American version of the opera, Athanaël's confession scene and his subsequent temptations

in Act III were omitted. This, however, created an unfortunate break in the development of the story. The New York critics did not particularly like the opera. They considered the music uninspired, "for the most part colorless and saccharine", but they did concede that it was theatrically effective. As for the singers, Renaud, and Dalmorès in the role of Nicias, were "simply superb". Mary Garden was recognized as an accomplished actress but her singing drew sharp criticism. (Few in the audience realized she was quite ill. After subsequent performances, however, she went on to make

continued on p. 71

THE OBELISK

526 Castro Street
San Francisco
(415) 863-9217

18" Alabaster obelisk - \$47.50
Sphere on base - 10 1/2" \$39.50



Dine In The Opera House

Open One Hour Before Each Performance

Food • Beverages
Desserts

Featuring
Fresh Fruit Crepes
Your Choice of
Wine, Champagne, etc.

For All Your
Catering Needs Call
864-1958

Prophet Foods

War Memorial Opera House

Profiles

BEVERLY SILLS



Beverly Sills opens the San Francisco Opera 1976 season in the company's premiere production of *Thais*, singing the role of the fourth century courtesan for the first time on any stage. One of the world's favorite sopranos, Miss Sills is remembered here for electrifying performances as *Manon*, *Lucia di Lammermoor*, *Violetta in La Traviata* and *Marie in The Daughter of the Regiment*. Her vocal abilities were first displayed with this company when Gaetano Merola hired her in 1953 to sing Elena in the opening night production of *Mefistofele*, as well as Donna Elvira in *Don Giovanni* and roles in *Die Walküre* and *Elektra*. Miss Sills received international recognition with her sensational La Scala debut in 1969 in Rossini's *The Siege of Corinth*, the opera in which she first sang at the Metropolitan Opera in 1975. Her repertoire of over 70 roles includes her acclaimed interpretations of the Donizetti trilogy of *Roberto Devereux*, *Maria Stuarda* and *Anna Bolena*, Händel's *Giulio Cesare*, Bellini's *I Capuletti ed I Montecchi* and *Norma*. The soprano, who has recorded over 14 operas, appears regularly on the television series "In Performance at Wolf Trap," numerous entertainment-discussion programs, and television specials, such as last year's CBS-Texaco "Look-In at the Met," with Danny Kaye. After singing with San Francisco Opera, Miss Sills performs *La Traviata* in Dallas, then to New York where she portrays *Lucia di Lammermoor* for the Met, *Rosina in Il Barbiere di Siviglia* for New York City Opera and prepares for her 1977 engagement with the Opera Company of Boston in *La Sonnambula*. An active civic leader, Miss Sills additionally serves as a member of the Council of the National Endowment for the Arts.

GWENDOLYN JONES



Gwendolyn Jones returns to San Francisco Opera as Albine in *Thais*, 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*, *Parsifal*, *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 performing 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.

REDWOOD ROOM

On your next night out... Dine in elegance, with impeccable service. Specialties include Roast Prime Ribs of Beef and freshly-caught fish. Complemented by the finest wines, superb coffee brewed fresh every thirty minutes and incredible French pastries. Open daily.
Dinner: 5-11:00 p.m.
Lunch: 11:30 a.m.-5 p.m.
Breakfast: 6:30-11:30 a.m.

Also enjoy cocktails in the luxurious Redwood Room Lounge.

Meetings, Dinners, Parties and Receptions

Private rooms accommodating from 20 to 350 are available for your social and business functions.

The Clift

Geary and Taylor
San Francisco
775-4700



A Four Seasons/Inn on the Park Hotel

CLAUDIA CUMMINGS



Claudia Cummings' versatility as a singing-actress is displayed in her diverse roles at San Francisco Opera this season: a Charmeuse in *Thaïs*, the First Niece in *Peter Grimes*, and a servant, a child, a solo voice and the Guardian of the Temple in *Die Frau ohne Schatten*. A native of California, she made her debut with this company in 1972 as the Forestbird in *Siegfried*, and performed Adina in a student matinee performance of *L'Elisir d'Amore* in 1975. For Spring Opera Theater, the singer portrayed the Soprano in the 1976 production of *Meeting Mr. Ives*, and was a member of the ensemble for *Death in Venice* in 1975. She has interpreted leading coloratura roles with the opera companies of San Diego, Seattle, Kansas City and Miami, including Rosina in *The Barber of Seville*, Norina in *Don Pasquale*, the Queen of the Night in *The Magic Flute* and the title role in *Lucia di Lammermoor*. In addition to operatic performances, Miss Cummings has been a featured soloist with the symphony orchestras of Los Angeles, San Diego, San Jose and Denver, and has performed with numerous community orchestras throughout California, presented through the sponsorship of Standard Oil. Most recently the soprano sang with the Bay Area Midsummer Mozart Festival and Carmel Bach Festival. An accomplished interpreter of modern works, she has sung with numerous contemporary chamber music groups. Miss Cummings is equally at home in musical and dramatic theater, having performed the lead roles in "The Sound of Music," "My Fair Lady" and Shakespeare's "Othello."

PAMELA SOUTH



For her second season with San Francisco Opera, Pamela South sings Crobyle in *Thaïs*, the Second Niece in *Peter Grimes*, a child and a servant in *Die Frau ohne Schatten* and Christa in *The Makropulos Case*. In her 1975 debut season, the pert and vivacious soprano was Giannetta in *L'Elisir d'Amore*, Mascha in *Pique Dame*, the First Lover in *Il Tabarro*, Nella in *Gian-Schicchi* and Papagena in *The Magic Flute*. A participant in the 1974 Merola Opera Program, she sang Pamina that year in the special Merola Fund Benefit performance of *The Magic Flute*, performed at the Paul Masson Mountain Winery. Recently she completed her second season with Western Opera Theater, including a month-long residency in Alaska, interpreting alternately Susanna and Barbarina in *The Marriage of Figaro* and Gabriela in *The Portuguese Inn*. Recipient of a Martha Baird Rockefeller grant, the soprano was a winner of the San Francisco and Metropolitan Opera Regional Auditions. Miss South made her operatic debut in 1973 at Seattle Opera in *Rigoletto*, singing the role of Countess Ceprano. In both 1975 and 1976, she was a soloist with the San Francisco Symphony Pops Concerts, conducted by Arthur Fiedler. After her performances at San Francisco Opera, Miss South will perform as a soloist with the Anchorage Symphony.



"Darling, you're tapping your foot on my foot."

Lively entertainment every night from 9:30. Fizzes and cocktails from 11 a.m. Closed Sundays. NOW APPEARING: Bobby & I

The New Orleans Room
At The Fairmont, Atop Nob Hill

At last . . .

A new concept for an elegant organization designed specifically for singles.

There will be receptions before and after the performance for people of discerning tastes like yourself.

If you would like to meet others at your level of culture and education and find the kindred feeling found nowhere else

Contact:

Singles In Concert
1209 Sutter Street #1642
San Francisco, Calif. 94109

(415) 928-1357

SHIRLEY LEE HARNED



SHERRILL MILNES



In her debut season with San Francisco Opera, Shirley Lee Harned portrays Myrta in *Thaïs*, Rosswisse in *Die Walküre*, and also a solo voice in *Die Frau ohne Schatten* and a chambermaid in *The Makropulos Case*. The mezzo, a winner of the 1971 San Francisco Opera Regional Auditions, joined the Merola Opera Program that year, singing Mrs. Trapes in *The Beggar's Opera* at the Paul Masson Mountain Winery, and Mamma Lucia in *Cavalleria Rusticana* and the Monitor in *Suor Angelica* at Sigmund Stern Grove. A regular member of Seattle Opera, she was a winner of that company's 1973 Cecilia Schultz Auditions. Among her Seattle Opera roles have been Alisia in *Lucia di Lammermoor*, Annina in *La Traviata*, Javotte in *Manon*, La Ciesca in *Gianni Schicchi*, as well as Marianne in *Der Rosenkavalier*, Madame Larina in *Eugene Onegin* and Pauline in Thomas Pasatieri's *The Seagull*. In the summer of 1975, Miss Harned interpreted three roles in both the German and English *Der Ring des Nibelungen* for the Pacific Northwest Festival, repeating her performance in this year's festival. A featured soloist with several Northwest symphonic orchestras, she has performed in Händel's *Judas Maccabeus*, the Bach *B Minor Mass*, Rossini's *Stabat Mater* and the Verdi *Requiem*.

Sherrill Milnes, remembered for his triumphant debut here as Rigoletto in 1973, joins San Francisco Opera this season as Athanaël in *Thaïs*. A member of the Metropolitan Opera since 1965, Milnes has interpreted 13 Verdi roles there, establishing himself as America's foremost Verdian baritone. His international reputation has been confirmed by critical successes with the opera companies of Paris, Hamburg, London, Munich, Berlin, Frankfurt, Cologne and Zurich, among other cities. A highlight of his 1974-75 Metropolitan season was his enthusiastically received portrayal of *Don Giovanni*. That same year he captivated London opera-goers and critics with his Covent Garden debut as Renato in *Un Ballo in Maschera*. His most recent exploration of the bel canto repertoire found him singing with Joan Sutherland in the new Metropolitan Opera production of *I Puritani* last season. In addition to his busy schedule of operatic and recital performances, Milnes has appeared as guest soloist with virtually all the major U.S. orchestras, and at most of this country's major summer music festivals. A prolific recording artist, with over 30 albums to his credit, Milnes and his colleague and great friend Plácido Domingo have made a recording in which each conducts for the other. During the 1976-77 season, Milnes is scheduled to sing in *La Forza del Destino* and *Tosca* for the Metropolitan Opera, *Rigoletto* for Cologne Opera and *Macbeth* for Covent Garden, under the musical direction of Sir Georg Solti.

*Internationally famed.
But uniquely San Francisco.*

**Original,
award-winning
designs in
rings & other
fine jewelry.**

sidney mobell
Designer and Creator of Fine Jewelry

Two fine stores in San Francisco:
141 Post • San Francisco • (415) 986-4747
Fairmont Hotel, atop Nob Hill

CERTIFIED GEMOLOGISTS
ACCREDITED GEM LABORATORY
MEMBER AMERICAN GEM SOCIETY

Kashian
PERSIAN RUGS
Half a century of experience

- Importer •
- Dealer • Appraiser

We will buy your old Oriental rugs

Expert restoration
and hand washing

1610 El Camino Real, Menlo Park
CA 94025 (415) 325-3974

THE FICKLE FOX

San Francisco's most unique Dinner House

Featuring at our Piano Bar
Denis Moreen & Frank Jackson

Serving Dinner Nightly 6 - 11 p.m.
Sunday Brunch 11:30 - 3:30

842 Valencia St. bwt 19th & 20th
826-3373 Reservations Suggested.

CLAES H. AHNSJÖ



Swedish tenor Claes H. Ahnsjö makes his first appearance with an American opera company as Nicias in the San Francisco Opera performances of *Thaïs*. After only three years of voice study, he made his operatic debut in 1969 singing Tamino in *Die Zauberflöte* with Royal Opera of Stockholm. He was subsequently heard there as Des Grieux in *Manon*, Ernesto in *Don Pasquale*, as well as *Albert Herring* and King Gustavus/Prince Charles in the premiere of Hans Hohan Werle's *Tintomara*. Ahnsjö joined Munich State Opera in 1973 and debuted that year at the Munich Festival in *Don Giovanni*. He earned critical praise for leading roles performed at Stuttgart Opera during its 1974-75 season. During his second season at the Munich Festival, he sang in *Il Barbiere di Siviglia*, *Die Entführung aus dem Serail*, *Fidelio*, *Falstaff* and Henze's *Boulevard Solitude*. In 1975 he added roles in *Idomeneo*, *From the House of the Dead* and Carl Orff's *Antigone* to his Munich repertoire, and sang Tom Rakewell for Gunther Rennert's television production of *The Rake's Progress*. That same year, he was heard at Cologne Opera in three operas in its Mozart cycle, designed and directed by Jean Pierre Ponnelle — *Die Entführung aus dem Serail*, *Die Zauberflöte* and *Don Giovanni*. A highlight of Ahnsjö's fourth season with the Munich Festival was his performing in the world premiere of Josef Tal's *Die Versuchung* this past August. The tenor, married to mezzo-soprano Helena Jungwirth, is scheduled to sing in Cimarosa's *Il marito disperato* and *L'Elisir d'Amore* for Cologne Opera in 1977.

ALEXANDER MALTA



Making his American operatic debut with San Francisco Opera, Alexander Malta displays his 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 member of the Staatstheater am Gartnerplatz 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 additionally sung for several operatic recordings, including Saint-Saëns' *Samson et Dalila* and Monteverdi's *L'Orfeo*.

For your Grand Finale...

The Nob Hill
Restaurant
is now open
until midnight.

Enjoy Bob Moonan
at the piano in the
Lower Bar.

THE
Mark Hopkins
AN INTER-CONTINENTAL HOTEL

San Francisco
392-3434

FOR GRACIOUS DINING
IN TASTEFUL SURROUNDINGS



"The Italian Ristorante"

GENEROUS DRINKS in the UNIQUE

BLACK BART SALOON

COFFEE HOUSE
6:30 a.m. 'til 10:45 p.m.

— Free Parking —

5 Minutes Walk to Opera House

PSA Hotel
San Franciscan
MARKET AT CIVIC CENTER

1231 Market Street

FOR RESERVATIONS
(415) 626-8000

At Caravansary,
the show goes on
before the curtain
goes up.*



Light, delicious pre-theatre
suppers a specialty

Caravansary

restaurant/gourmet gallery
now at 310 Sutter St.
for reservations, 362-4640

Also at 2263 Chestnut St.
in the Marina
for reservations, 921-3466

*Tell your waiter you're going to the Opera,
and we'll get you there on time.

CAL
HIGHLIGHTS

**OCTOBER HIGHLIGHTS IN
ZELLERBACH AUDITORIUM**

National Festival Ballet of Spain
October 5

Les Ballets Trockadero
de Monte Carlo
October 14, 15, 16, 17

Grand Magic Circus of Paris
October 18

National Theatre of the Deaf
October 19

Chamber Music Society
of Lincoln Center
October 24

Paul Sanasardo Dance Company
October 26, 27

Tickets: CAL Ticket Office
101 Zellerbach
U.C. Berkeley (642-2561)
BASS, major agencies

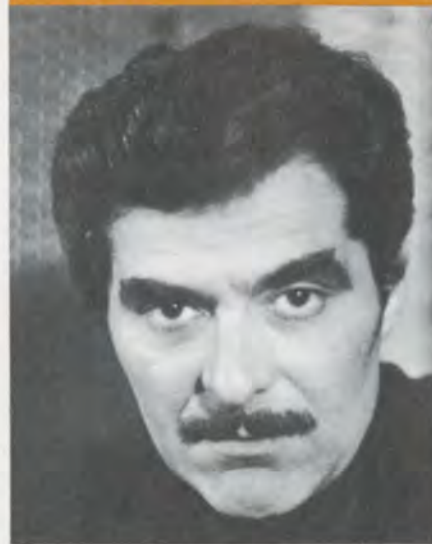
Committee for Arts and Lectures,
University of California, Berkeley

JOHN PRITCHARD



Eminent English conductor John Pritchard marks his fourth season with San Francisco Opera with performances of *Thais* and *Peter Grimes*. For his debut with the company in 1970, Pritchard worked with Jean Pierre Ponnelle on a new production of *Così fan tutte* and in 1974, he led the orchestra in the designer-director's revival of *La Cenerentola*, as well as the August Everding staging of *Don Giovanni*. Pritchard, celebrating his 25th year with England's prestigious Glyndebourne Festival, has been a principal conductor and artistic counselor there since 1963, and was appointed the festival's music director in 1969. He was music director for the Royal Liverpool Philharmonic from 1956 through 1962, and for the London Philharmonic from 1962 through 1966. Pritchard led the London Philharmonic on its 1973 Far East tour, the first time a Western symphonic orchestra appeared in Red China. He has conducted at the world's major opera houses, among them the Metropolitan, Vienna Staatsoper, the San Carlo in Naples, and Teatro Colon in Buenos Aires. His 1975 conducting assignments included *La Clemenza di Tito* for Royal Opera, and a reunion with Ponnelle for *Le Nozze di Figaro* at Cologne Opera and Lyric Opera of Chicago. In March, 1976, he conducted *La Clemenza di Tito* for the Royal Opera visit to La Scala, and this summer wielded his baton for the Glyndebourne *Le Nozze di Figaro* and *Falstaff*, marking the debut of Jean Pierre Ponnelle at the famed festival. Pritchard additionally conducted Cologne Opera performances of Strauss' *Ara-bella*. In February, 1977, he travels to Houston for *Peter Grimes*, and then returns to England for *L'Elisir d'Amore* with Royal Opera.

TITO CAPOBIANCO



Tito Capobianco, Argentinian director of international stature, directs the first San Francisco Opera staging of *Thais*. Audiences will remember his productions of *Manon*, *Lucia di Lammermoor* and *La Traviata* with Beverly Sills, *Maria Stuarda* and *Norma* with Joan Sutherland and last season's revival of *Norma* with Rita Hunter. Presently, Capobianco is artistic director of San Diego Opera and the Canary Islands Festival. Beginning his stage career in his native country, he came to the United States in 1962, working with opera companies in Cincinnati, Pittsburgh, Philadelphia and New Orleans. He made his New York City Opera debut in 1965 with *The Tales of Hoffmann*, the start of a successful association with Miss Sills which has led to acclaimed productions of *Manon*, *Roberto Devereux*, *Maria Stuarda*, *Anna Bolena*, *I Puritani*, *Lucrezia Borgia* and *Giulio Cesare*. Capobianco has also staged works for Deutsche Oper Berlin, Paris Opera, Hamburg State Opera, the Spoleto Festival, and the Kennedy Center in Washington, D.C. Additionally, in 1974, he inaugurated Australian Opera's new Sydney Opera House with *The Tales of Hoffmann*, with Miss Sutherland and conductor Richard Bonyngue. In 1975, Capobianco directed five productions at the Las Palmas Festival in Spain, a new production of *Simon Boccanegra* for Australian Opera, and the American premiere of Dvorák's *Russalka* for San Diego Opera. This past spring he staged the world premiere of Pasatieri's *Ines de Castro* for Baltimore Opera, and this summer directed *Il Trovatore* at the Holland Festival, *Norma* at San Diego Opera and *La Traviata* at Wolf Trap Farm Park.

CARL TOMS



THOMAS MUNN



This season two San Francisco Opera productions bear the design signature of Carl Toms: the opulent costumes and bold, mirror-reflecting setting for Massenet's *Thaïs*, and the bleak sea-coast village for Benjamin Britten's *Peter Grimes*. The English designer previously created settings for this company's staging of *Lucia di Lammermoor* in 1972. His recent design assignments have been for the San Diego Opera production of *Norma* and *La Traviata*, the latter produced this summer at Wolf Trap Farm Park. Last season, Toms' settings for the New York City Opera *Die Meistersinger* were seen in New York and on tour in Los Angeles. In 1974, he designed *Un Ballo in Maschera* for Netherlands Opera and in 1973 created settings and costumes for the New York City Opera staging of *I Puritani*. In his own country, he has designed for Royal Opera, English National Opera (formerly Sadler's Wells), Welsh National Opera, as well as the festivals of Glyndebourne, Edinburgh and Chichester. No alien to the world of legitimate theater, Toms' work has been at all of London's major west end theaters, in classic and modern works, from Shakespeare to Sheridan to Stoppard. Several of his productions seen in this country via Broadway and touring productions include "Vivat! Vivat, Regina!," "Sleuth," and the Royal Shakespeare Company production of "Sherlock Holmes," which earned Toms the 1975 Antoinette Perry Award and the Drama Desk Award for best set design.

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 *Thaïs*, *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.

THE CAPRICE

Now
try the finest
BY-THE-BAY
IN
TIBURON

Now
Open 7 Days a Week
365 Days a Year
for
Lunch and Dinner

THE CAPRICE

2000 Paradise Drive
Tiburon, Calif.
Reservations
(415) 435-3400

**ALWAYS
TOP
PERFORMANCE**



**ADMINISTRATIVE
OFFICE:**
2601 Mission Street
San Francisco 94110
415/648-8800

Kalliópe & Kyriakos



GREEK Simplicity
The way we see it!

1424 Grant Ave. (upper) and
900 Northpoint, Ghirardelli Square
San Francisco, Ca.
Parking Validation
415-776-4646

DINE LIKE A SULTAN IN
PALATIAL SPLENDOR

Pasha



OUTSTANDING MIDDLE
EASTERN CUISINE
AND DANCERS

OFF VAN NESS AT
1516 BROADWAY
SAN FRANCISCO,
CALIFORNIA 94109
(415) 885-4477

LOUIS FALCO



Louis Falco makes his San Francisco Opera debut this season creating the choreography for *Thais*. A native New Yorker, Falco started his dance career in 1960 when he joined the Jose Limon Dance Company, and toured throughout North and South America, Europe and the Far East. While continuing his association with Limon, Falco formed his own company in 1967 and worked with both troupes for three years. The Louis Falco Dance Company has toured extensively and presented annual programs in New York at City Center, the ANTA Theater and Alice Tully Hall. Participating in the National Endowment for the Arts Dance Touring Program, the company has appeared at colleges and universities across the country as artists-in-residence, offering workshops as well as performances. Independently, Falco has choreographed for the Boston Ballet, the 1968 Opera Society of Washington production of *Amahl and the Night Visitors*, staged by Gian Carlo Menotti, the Caramoor Festival, Ballet Rambert and completed his fourth work for the Netherlands Dance Theatre. In 1975, he appeared at the Uris Theater in New York with Rudolf Nureyev and Merle Park in "The Moor's Pavane," Limon's dance interpretation of "Othello."

Performing Arts Tours

Performing Arts Magazine is in the process of organizing some unique tours to all corners of the globe. Small groups accompanied by renowned personalities. Relaxed itineraries staying at deluxe hotels and offering the best cuisine.

To assist us in our planning, please answer the following questions. You'll be placed on our mailing list

PERFORMING ARTS TOURS

651 Brannan Street
San Francisco, CA 94107

I would be interested in a tour for:

- Opera
- Symphony
- Theatre
- Ballet
- Gourmet Dining & Wines
- Music Festivals
- Special Interest

I would be interested in a tour to:

- Europe
- Orient
- South America
- Canada
- South Pacific
- Other

I would prefer an all-inclusive tour in the following price range:

- \$1000 or under
- \$1000 to \$1500
- \$1500 to \$2000
- Over \$2000

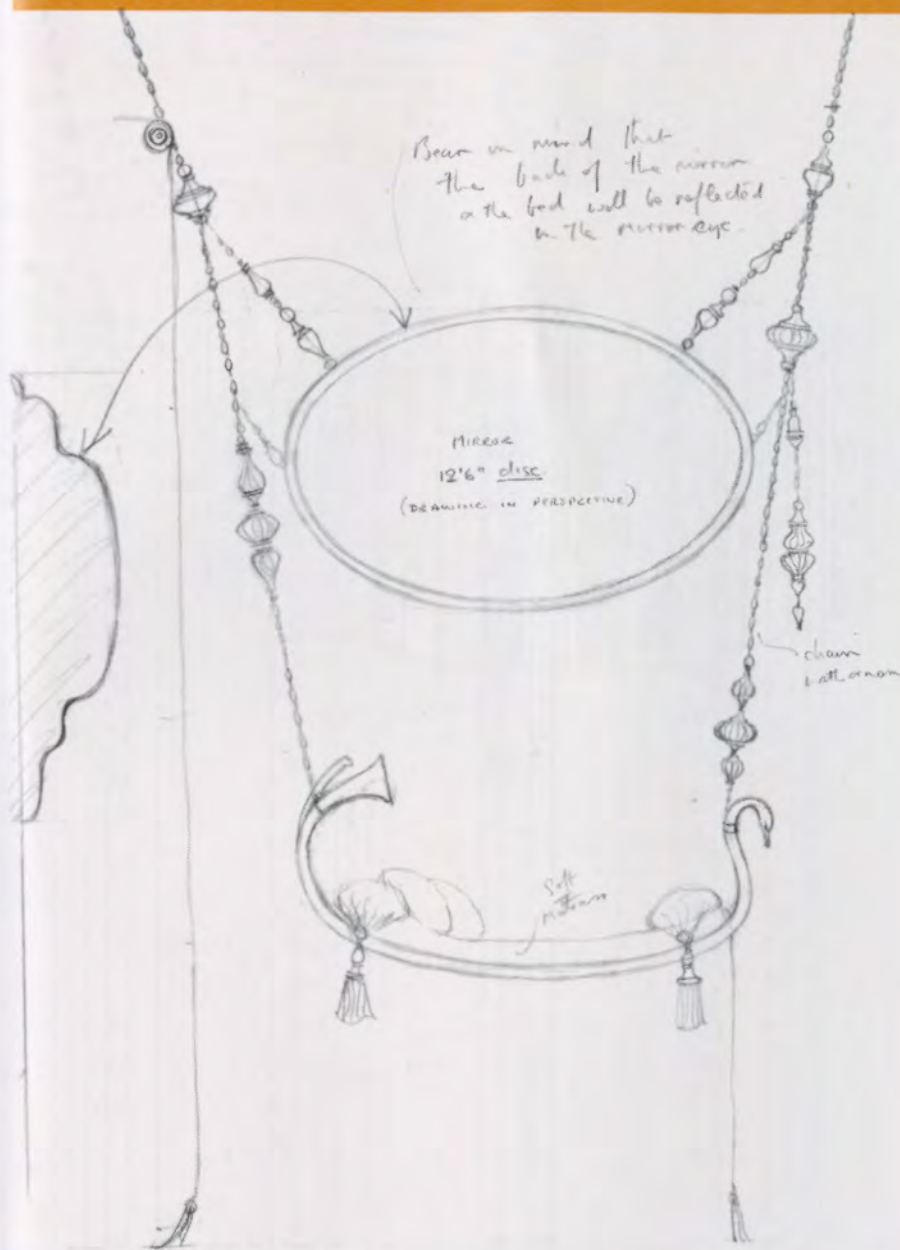
Name _____

Address _____

City _____

State _____

Zip _____



Detail of Carl Tom's designs for *Thaïs*

Thaïs one of the crowning glories of her career.) *Thaïs* remained the best draw in the Manhattan repertory for three seasons, Oscar Hammerstein's only complaint being that the public ignored all other operas to see Massenet's work. Garden's name was now synonymous with *Thaïs* in Philadelphia, Boston and Washington. In 1909, she even threatened to resign from the Manhattan Opera Company if the role of *Thaïs* were given to Marguerite Sylva. The vogue of *Thaïs* in America was to last as long as Garden and Renaud assumed the principal roles. When there were no longer such art-

ists, so thoroughly familiar with the French tradition, the popularity of the opera declined. It is only recently that Massenet's works have regained attention due to the interest of such international artists as Joan Sutherland and Beverly Sills, and producers and directors of opera houses such as the General Director of the San Francisco Opera, Kurt Herbert Adler.

Opera versus Novel

The main source of Anatole France's novel *Thaïs* is considered to be *Paphnutius*, a tenth century "comedy" by

continued on p. 72

You Are Cordially Invited



The White Elephant Restaurant

in the tradition of the Famous Old London Safari Club

*featuring
Gourmet fare from the
Continent and beyond
dinners daily 'til 10:30 p.m.
luncheon weekdays
pub daily 'til 1:30 a.m.
480 Sutter near Powell,
San Francisco*

for reservations 398-1331



Charms from around the world and for all special occasions.

The West's largest selection of 14K gold and sterling charms, bracelets, neck chains and fine jewelry.

*126 Post Street, Second Floor
San Francisco 94108
986-4960 Now in our 25th year*

the House of Charms



L'ORANGERIE

Holiday Magazine Award Since 1965

After Opera/Theater Suppers



Dinner Served from 5:30 p.m.
Open Till 1:00 a.m.

Hans Brandt Maitre d'Hotel


Alphonse Acheritogaray Chef de Cuisine



Valet Parking

419 O'Farrell Street, San Francisco
776-3600

Robert Goodhue's courses on the Great Composers & The Fall Operas

 Courses begin in Sept. & Jan.
in San Francisco
1 evening (1½ hrs) per week
Choice of several sections

Great Composers: 14 weeks – \$45

Fall Operas: 10 weeks – \$40

History of Opera begins in January

FREE LOAN of Classical Albums

FREE MAKE-UP possibilities

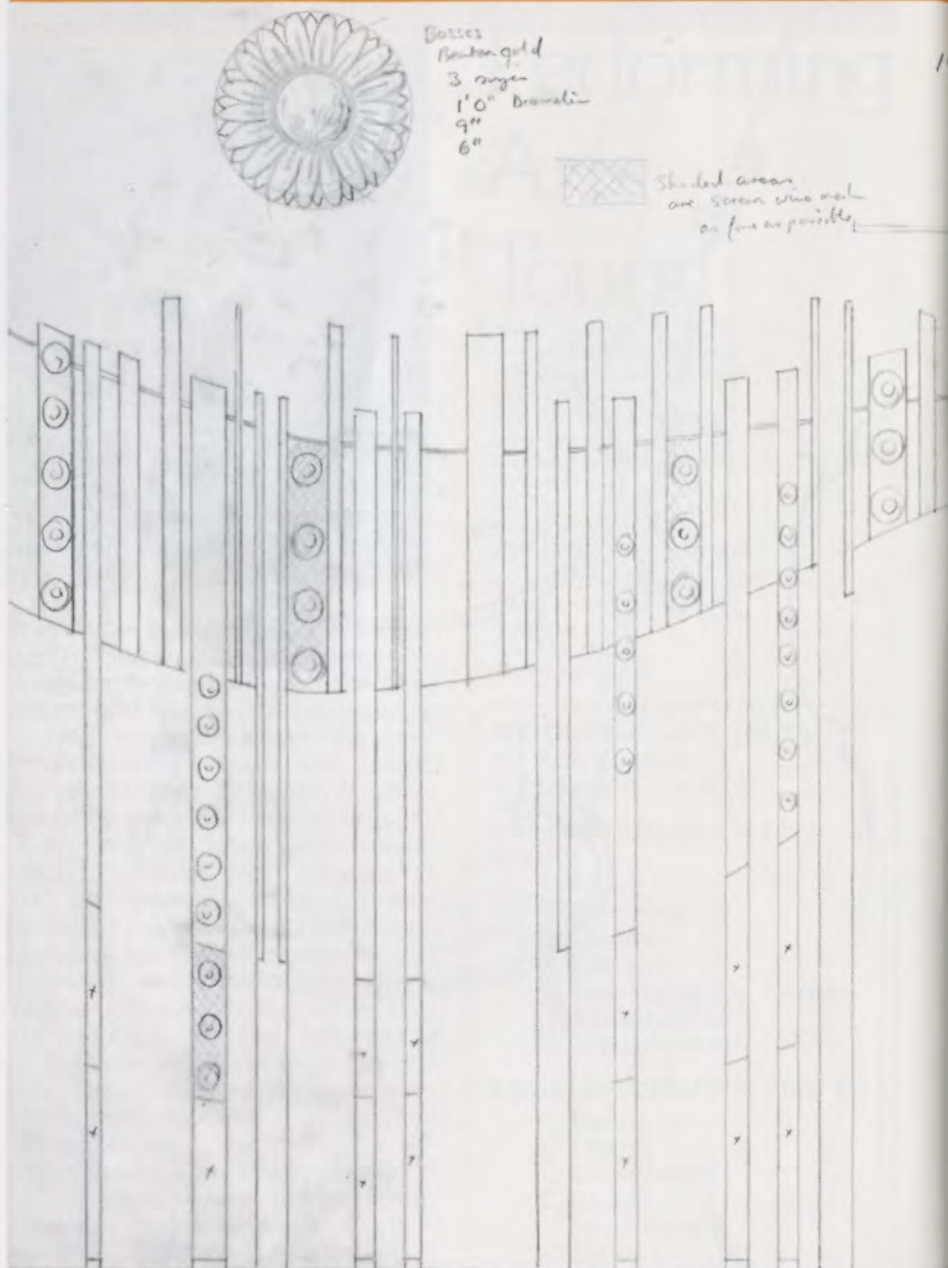
Typical students' comments: fun, very interesting, enlightening, inspirational, enjoyable course; extremely knowledgeable, excellent teacher; contagious enthusiasm; learned lots!

Phone Mon.–Fri., 3 to 6 p.m.

(415) 392-3884

or write: 639 Bush, #61, SF, CA 94108

From Novel to Opera
continued from p. 71



Detail of Carl Toms' designs for *Thais*

the German abbess Hrothsvitha which was later translated into French by Magnin in 1845. *The Golden Legend*, a compilation of the lives of saints by Jacobus de Voragine which includes a Sainte-Thaïs, as well as Brochard's *Les Sceptiques Grecs* provided France with additional information for his novel. France's story of "a sinner who becomes a saint and a saint who becomes a sinner" was first serialized in *La Revue des Deux Mondes* in 1889. The story, with its classical style and setting, expressed and exploited a contemporary mood of doubt which im-

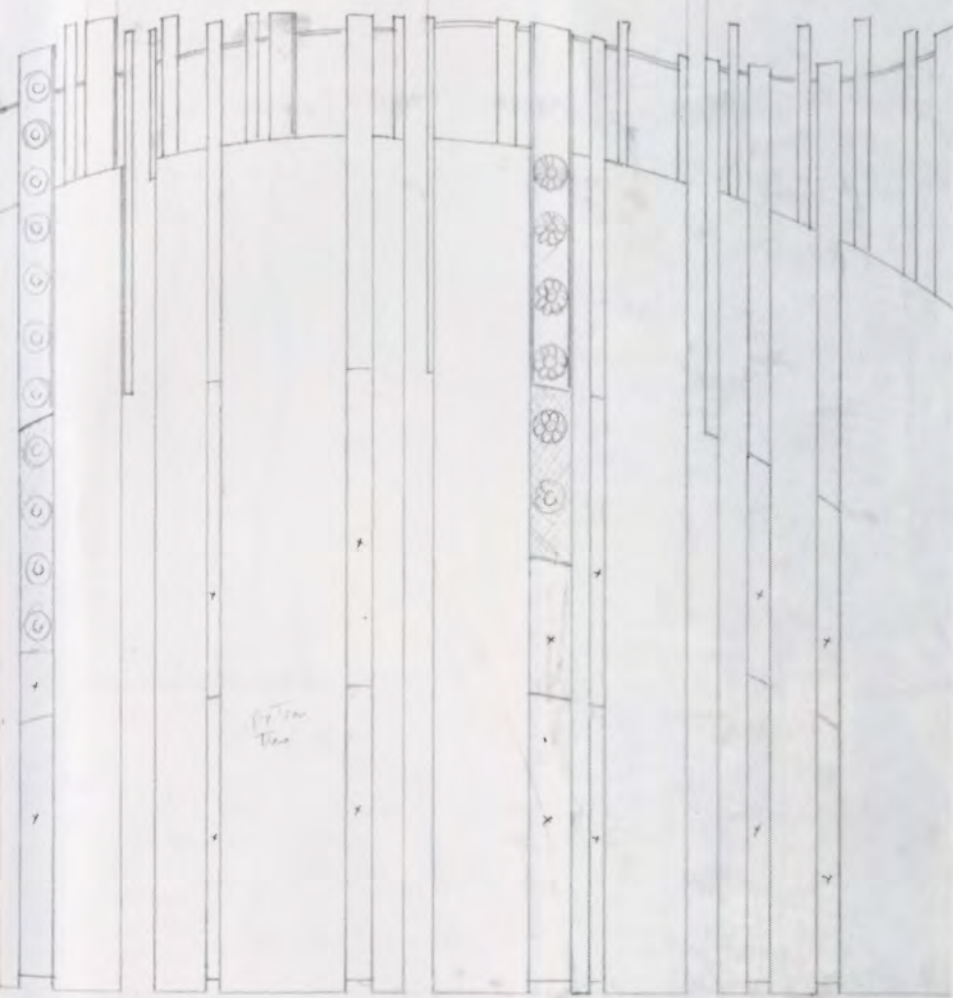
mediately appealed to the French public. In a letter to the author, Mme. de Cavaillet writes, "You join to the adorable purity of Antiquity, the expression and emotions of our time." France's Voltairian mockery of religion, his attacks on religious fanaticism and an anti-Semitic, anti-liberal Christianity also appealed to the vastly humanist and liberal French reading public. He accused the Church and orthodox religion of degrading to the level of sin the most obvious manifestations of love and of stifling the most precious values in life such as beauty and joy.

THAIS
 1/2" to 10"
 HIERON & GOLD PANELS
 also see continuation sheet

next

hang
 a cable

Can all the gold
 strips be broad cut on ?
 vertical edges.



France's fervent monk slipped into sin when he fell desperately and carnally in love with Thais. His way to Hell was paved with holy intentions. The monk becomes a vampire when he persuades Thais to give up her youthful beauty and joy for an absurd religious mortification and premature death. France blasts the pretense, presumption and puerility of his hypocritical cleric and in so doing has his revenge on both the French religious and political establishments.

of his book is devoted to the psychological profiles of the monk and of Thais. The character of Thais is developed at length, starting with her early childhood in a tavern of questionable repute and then her baptism. The character of the monk is unfolded through a series of painful and agonizing episodes in which he must come to grips with pangs of conscience and overwhelming internal desires. Both characters are completely developed by France in the novel. The fate to which each is destined — conversion and condemnation — seems a logical

Anatole France is more interested in the development of his characters than in a cliché plot. The major portion

continued on p. 74

San Francisco's
 Loftiest Sky-top Restaurant



Carnelian Room

Dinner nightly
 Sunday Brunch

Fifty-two stories above the City.
 Haute cuisine and superb views
 in a magnificent setting.
 Free parking for dinner guests.

Bank of America Center
 555 California Street
 Reservations 433-7500



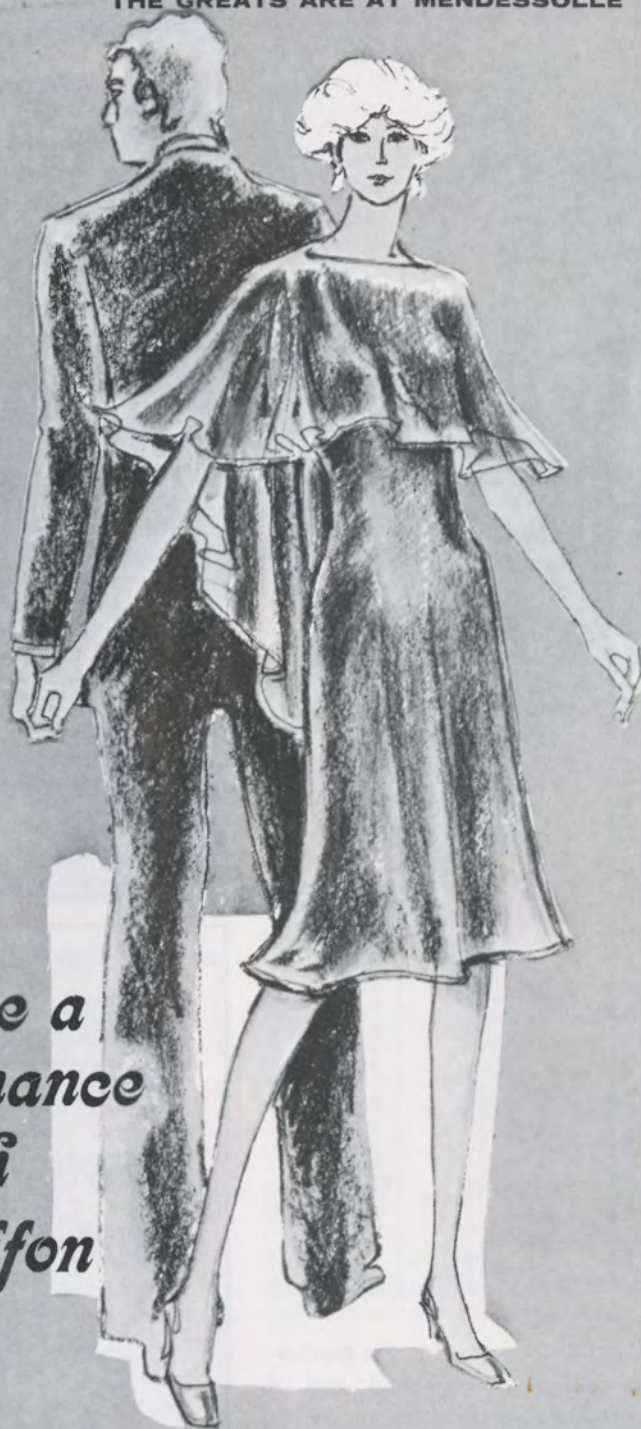
beautiful, bountiful
 Buena Vista breakfasts
 from 9 am

impeccable, inimitable
 irish coffee and other
 libations until 2 am

the BUENA VISTA

foot of hyde overlooking the golden gate
 san francisco

THE GREATS ARE AT MENDESSOLLE



*have a
romance
with
chiffon*

A drift of swirling chiffon softly skimming the figure, with cascade float collar and back panels, outrageously flattering . . . a dress, by Heiser Egan for dinner, dancing, romancing. Black, brown, navy, 6-16. \$145.00

Maison
endessolle

ST. FRANCIS HOTEL • FAIRMONT HOTEL • 255 KEARNY • STONESTOWN MALL (Rodina)
(415) 781-3519 • SAN FRANCISCO

From Novel to Opera

continued from p. 73



Detail of Carl Toms designs for *Thaïs*

and credible progression within the literary structure of the novel.

The libretto of *Thaïs* is a very condensed and considerably altered adaptation of France's novel. From the start, Gallet and Massenet were able to see the inherent wealth of possibilities for dramatic and scenic effects of the novel. In order to achieve these effects successfully, the novel had to be altered somewhat. Some changes were fortunate, some unfortunate; others were important, still others were negligible. For example, France's monk Paphnuce was rebaptized Athanaël for

TED ALAN WORTH & ORGAN ARTS PRESENT

A Festival of Organ Virtuosos & Illumination



SAINT MARY'S CATHEDRAL

SAN FRANCISCO • SEPTEMBER 10-26 AT 8:00 PM

Featuring 8 great performances on the Ruffatti Pipe Organ and the magnificent Rodgers "Royal V" Touring Organ—Atmosphere by THE CRYSTAL RAINBOW

VIRGIL FOX September 10 & 19 (Different Programs) JOYCE JONES with Dance Spectrum — September 12 ANTHONY NEWMAN September 17 RICHARD PURVIS September 18	DIANE BISH with Dance Spectrum and Synthesizer — September 21 TED ALAN WORTH September 24 A TRIBUTE TO RICHARD PURVIS September 26 Festival Choir, Brass, Tympani, Harps and Organs Richard Purvis, conducting
---	--

Tickets: \$2.50 & \$5.00 Series Tickets: \$15.00 & \$30.00

Available at: BASS, 415-T E L E T I X • Saint Mary's Gift Shop, Gough & Geary, 567-2020 • Organ Arts, 183 Golden Gate, 861-1980

S M C

HELEN BEYER
Musical Director

Chamber Music Society

"INTIMATE MUSIC AT ITS BEST"
FIFTH SEASON
1976-1977

OPENING CONCERT NOVEMBER 12th & 14th

featuring ORGAN CHAMBER WORKS by Corelli, Mozart, Dupré and Jenkins

SECOND CONCERT

January 21st & 23rd

featuring PIANO QUARTETS of Beethoven and Schumann; 5 songs, e e cummings/Hawkins

THIRD CONCERT

March 4th & 6th

featuring HARPSICHORD, FLUTE and VIOLIN works by Bach, Telemann, Martinu and others

FOURTH CONCERT

April 22nd & 24th

featuring WIND INSTRUMENTS works by Dohnányi, Poulenc, Heiden and Beethoven

FOR RESERVATIONS and INFORMATION

write San Mateo County Chamber Music Society

829 Vega Cr., Foster City 94404

Call 345-0879

REPERTORY COMPANY EIGHTEEN ARTISTS

1" to 1'0"
5 See through (two side mirrors)
on light metal pan
to be carried on

the simple reason that Gallet could only manage two rhymes, "puce" and "prépuce"—two words hardly suitable to the description of a holy man. Athanaël at least rhymes with "ciel" and "autel"!

One of the most important changes made by Massenet and Gallet involves the development of the monk's character. In their adaptation they decided to eliminate completely the terribly agonizing, long episodes of the monk's struggle to regain his peace of mind. Unfortunately, this decision considerably altered the veracity of the character.

continued on p. 76

Canlis' Restaurant in the Fairmont

As San Francisco's cable cars clang softly outside, you'll be pampered in an elegant cosmopolitan atmosphere.

We're very good at getting you to the theatre on time.

And for after-theatre, we purvey our superb cuisine until midnight. Piano bar and sumptuous private dining rooms.

Cocktails: 5 p.m. until 2 a.m.

Dinners: 6 p.m. to midnight.

For reservations call 392-0113.

Closed Sundays.

Put The World's Best Selling Portable Dictating Machine In Your Pocket

- weighs less than 13 oz.
- records up to 30 minutes of notes and ideas



Norelco®
"idea machine™"

US
AUDIO
&
COPY
CORP.

CALL:

San Francisco 981-7711
East Bay 655-5050
Peninsula 732-5353
Sacramento 929-6046

U.S. AUDIO & COPY
1315 63rd. Street Emeryville CA 94608

From Novel to Opera

continued from p. 75



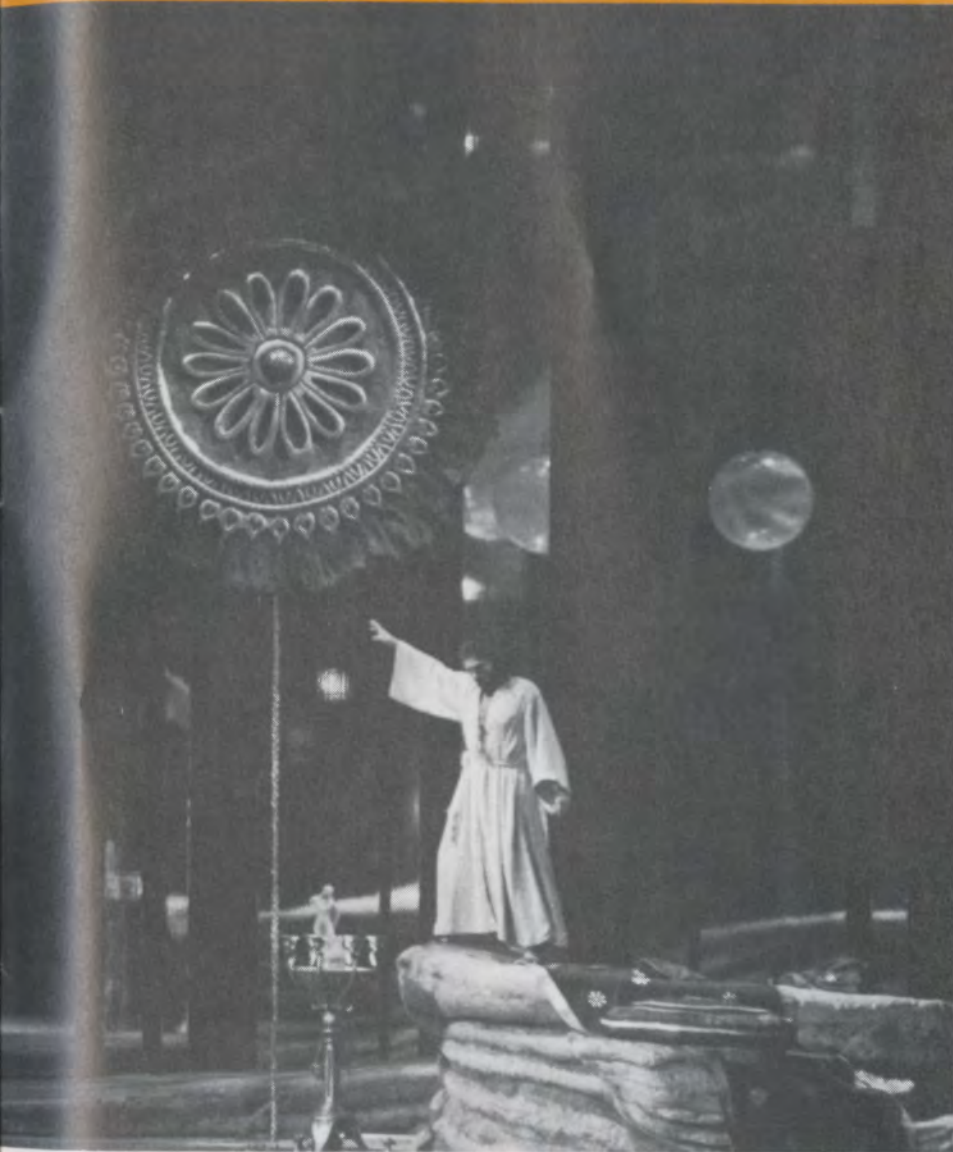
Beverly Sills and Sherrill Milnes in a rehearsal of *Thaïs*' famous bed scene. Photo: Ron Scherl

ter in the opera. In addition, they omitted from the opera's final scene the novel's closing lines when Paphnuce-Athanaël in desperation must face his total destruction with the words "'A vampire! A vampire!' He had become so repulsive that passing his hand over his face, he felt his own hideousness." The monk of the opera comes to no such unpleasant end.

In general, the opera lacks the logic of France. The emotions, feelings, and psychological motivations are either unexplained or given secondary importance next to theatrics and dramatic effects. Of course, these changes

and alterations must be considered within the capabilities of the opera as a medium of expression.

What Massenet loses in psychological acumen, he gains in theatrical effect for he fixes his attention from the very beginning on dramatic contrasts and atmosphere. Both *Thaïs*' mirror scene and the *Méditation* in Act II are masterpieces of "condensation". Massenet's characterizations of *Thaïs* and *Athanaël* are, according to E. M. Forster's old classification, "flat". But this flatness or lack of dimension in both characters achieves for Massenet an unexpected end. *Thaïs* and *Athanaël*



transcend their individual personalities and become in Jungian terms "archetypes". Their confrontations are not merely clashes of two individuals, they are clashes of two worlds—one materialistic and the other mystical, both expressing in their own individual ways opposing views of the central theme of the opera—love. The final and most tenuous result of Massenet's disregard for psychology is that the responsibility for creating the veracity and credibility of the characters rests with the singer and his dramatic interpretation of the role. (The initial success of *Thaïs*, it should not be forgotten, was due

to the powerful and dramatic interpretations of the major roles by well-trained and talented artists.)

Any shortcomings in the libretto are, of course, greatly compensated for by Massenet's score. The expressiveness of his music alone effectively conveys in a few short bars the lengthy descriptions and thought processes of France's novel. Athanaël's reactions to the city of Alexandria are expressed in musical phrasing which is passionate and voluptuous at one time, oriental and more delicately sensuous at others. Another example of Massenet's

continued on p. 78

PRE THEATRE SUPPERS

will be given special attention.

*Finest French Cuisine
at reasonable prices*

Excellent free parking in flood-lighted area within a few yards of our door.

Cocktails from 4 p.m. Dinner from 6 Tuesday thru Saturday. From 5 on Sunday.

Reservations recommended.
Phone: 931-5644

Place Pigalle



3721 Buchanan (In the Marina)
Between Bay and Marina Blvd.


Stewart's
TREASURE
HOUSE

Rare
Antique Jewelry

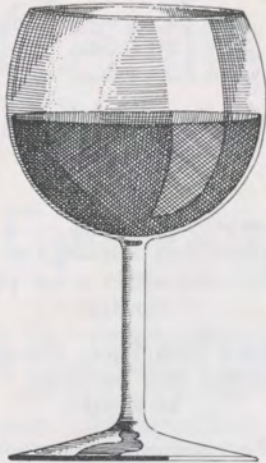


Precious and Semi-Precious Stones
Antique and Modern Jewelry
Objects of Art

See our unique Faberge Collection
Ask about our art-restoring services

580 Sutter Street
392-2238

Before.



Begin your evening by dining in the gracious elegance of Victor's. High above the city. On Union Square. 32nd floor of The St. Francis.

Spectacular view. Superb cuisine. And a wine list for the connoisseur.

The perfect overture to a memorable night.

Dinner from 6 p.m.
Reservations: 956-7777.

Victor's

atop The St. Francis on Union Square

After.



Top off your evening by stopping in for a nightcap at The Penthouse. On Union Square. 32nd floor of The St. Francis.

Live music. Lively dancing. Bountiful drinks. And an unmatched view of the city and glistening lights across the bay.

The grand finale to a memorable night.

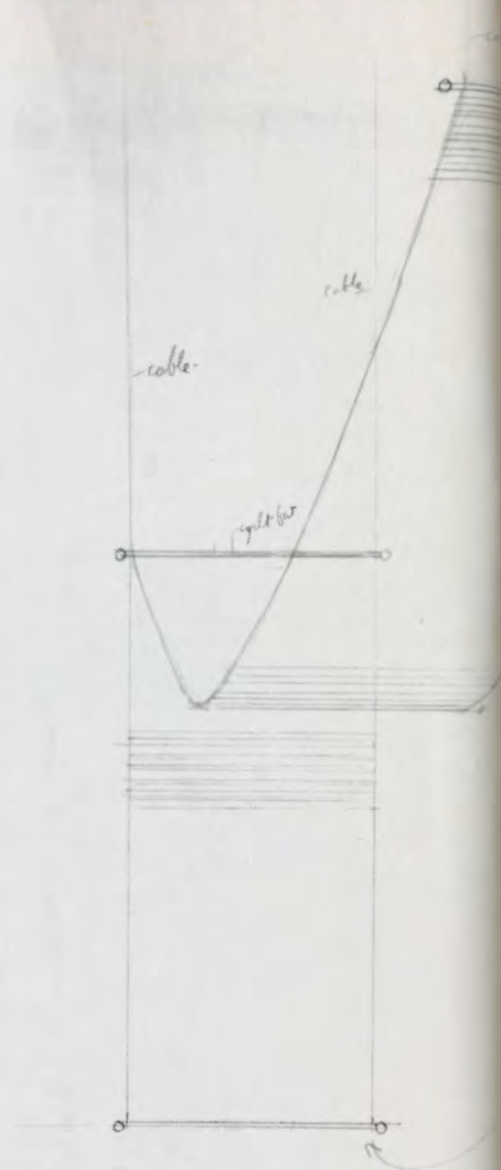
No cover. No minimum.
Reservations: 397-7000.

THE PENTHOUSE

atop The St. Francis on Union Square

From Novel to Opera

continued from p. 77



mastery of musical expression is *Thaïs'* conversion scene. Her meditative mood is paralleled by lyrical melodies which are both sad and peaceful, consoling and uplifting. Her meditation and subsequent conversion are mirrored in an intuitive way by Massenet's music.

Massenet, the musician, undertook a formidable task when he attempted to adapt Anatole France's novel *Thaïs* to the medium of opera. Of course, changes had to be made because of the limitations inherent in adapting any work of one medium to another.

YIANNI...all over your body,



in gold and in sterling silver.



OFF UNION SQUARE • 235 POWELL STREET • SAN FRANCISCO, CAL. 94102
AT GHIRARDELLI SQUARE • 900 NORTH POINT • SAN FRANCISCO, CAL. 94109

FREE PARKING ALL OVER THIS WONDERFUL TOWN WITH METRO RENT-A-CAR



WE FEATURE GM CARS

Next time you need a car—for yourself or a visiting friend or associate — call us. We rent shiny new GM's, everything from a Chevette to a Cadillac. We're conveniently located at Post & Taylor. And we give free parking at participating Metro Parking locations all over town.

SAN FRANCISCO
441-6363

metro
rent-a-car

ribble
gold bar.

Blade gauge. Some
with cylindrical
bottom. Some
Random size
Varying
from 2 to 30



fill card contain
adds under the
bottom of the gauge
panel

Detail of Carl Toms' designs for *Thais*

What can be achieved in literary expression cannot, by its very nature, be duplicated in musical expression. Massenet, subject to his own limitations as an artist and to his own partialities, created a work which, if it is not faithful in every respect to the novel on which it is based, remains, nevertheless, one of the most dramatic, effective, and seductive operatic representations adapted from a novel.

Hervé Le Mansec is a professor at Cabrillo College, a music critic for the French weekly France-Amérique and West Coast correspondent for the Paris monthly Opéra.

For a pleasant dining experience
before or after anything . . .



**San Francisco's
International Gourmet Soup
and Quiche Restaurant**

**DIRECTLY ACROSS FROM THE GEARY
AND CURRAN THEATRES**

Open until Midnight



IF YOU LOVE
OPERA
AND
TRAVEL

you should know about
**OPERA
EDUCATION
WEST TOURS**
the most exciting
adventures in operatic travel.

Some special features:

- ★ Greatest number of opera performances
- ★ The VERY best seats
- ★ Exciting, educational, music-filled lectures on every opera
- ★ Select arts-oriented sightseeing
- ★ Leisure for individual activities
- ★ The most elegant hotels
- ★ Fabulous parties with the stars
- ★ Private backstage tours
- ★ Exclusive guides to dining and shopping
- ★ Opera loving participants from all over the world
- ★ Michael Barclay, renowned opera educator, as consultant, companion, teacher, and guide

Tours already planned for
1976-77 include:

- ★ The Bayreuth, Munich and Salzburg Summer Festivals
- ★ The Vienna and Florence May Festivals
- ★ The San Francisco Opera Experience
- ★ The Metropolitan Opera Extravaganza

Add my name to your mailing list and send me full information about your exciting adventures in opera and travel.

Name _____

Address _____

City _____

State _____ Zip _____

Mail to: OPERA EDUCATION WEST
400 Yale Avenue
Berkeley, CA 94708
or call (415) 526-5244

All Opera Education West Study-Tours are expertly operated by Holley Tours and Travel, Millbrae, CA 94030.

The People's Composer

by Maralyn Edid

When *Thaïs* premiered at the Paris Opéra in 1894, its composer Jules Emile Frédéric Massenet (1842-1912) was in Dieppe hiding from unforeseen mishaps and potential bad reviews. When *La Navarraise* opened at London's Covent Garden the same year, Massenet missed an introduction to an admiring Prince of Wales because he was again absent from the premiere of another new opera.

In fact, through most of Massenet's fifty-year career as one of the more prolific and financially successful composers of his day, opening night jitters never left him. He told a contemporary journalist that he avoided the theater on those special nights because his job was finished; he did not want to be pestered by last-minute preparations or gratuitous inquiries into his satisfaction with the production.

But a more plausible and frank explanation for this self-effacing behavior comes from Massenet's autobiography, *Mes Souvenirs*: "I have said already that I always tear myself away in this fashion from the feverish uncertainties which hover over every work when it faces the public for the first time. No one can tell beforehand the feeling that will move the public, whether its prejudices or sympathies will draw it towards a work or turn it against it. I feel weak before the baffling enigma, and had I a conscience a thousand times more tranquil, I would not want to attempt to pierce the mystery!"

Indeed, a curious fear for a composer who had captivated the public's fancy, won academic and official recognition, and amassed a small fortune in royalties.

Yet the charming, urbane, and witty composer was forever anxious about his

popularity and his finances. He tried hard to please his public, his friends and even his enemies. His music reflected and flattered popular taste; and his critical remarks were always couched in ambiguous terms—probably because he himself was so sensitive to adverse comments. But with all his public praise of fellow musicians, Massenet was tight-lipped about Debussy, who eventually replaced Massenet in the public's esteem and on the stage at the Opéra-Comique.

Massenet placed great importance on the visible signs of achievement. In 1876, he was welcomed into the Legion d'honneur with a bright red ribbon that he proudly displayed in his buttonhole for years. He was elevated to the rank of Grand-Officer in 1899 and despaired that he never received the Grand-croix, the Legion's highest honor.

In 1878, the composer became the youngest man elected to the Academie des Beaux Arts, an honor shared with the most renowned artists, writers, and musicians of the day. That same year, he was appointed professor of advanced composition at the Conservatoire, venerated home of France's musical establishment, where he taught for almost 20 years. Even the principal-ity of Monaco, where Massenet's last works premiered, conferred on him several honorary distinctions.

Beyond the time when there was cause to worry, Massenet was anxious about his financial well-being. For with the success of *Hérodiade* in Brussels in 1881 and *Manon* in Paris in 1884, his career was set. Indeed, in 1900 Massenet's operas were performed in Paris theaters 84 times.

Yet it was rumored that he was tight-fisted, guilty about his success, but



Jules Massenet in his later years.

quite generous in unexpected ways. He supported the local band of Egreville (his country retreat) with money and even some original music. On the other hand, when a young composer asked Massenet for permission to stage his one-act opera as a curtain-raiser for Massenet's *Sapho* (1897), Massenet

indignantly replied that this would cut into his royalties. (In those days, composers received 12% of the box office receipts, which were split if there was more than one composer for the evening's performance. When Massenet staged a curtain-raiser in 1867 — *La*

continued on p. 82

VINCENT TAYLOR

Stained glass studio

Offering the highest level of design and execution. Each commission is carefully created for the most compatible integration of stained glass into building structure

(707) 996-8300

P.O. Box 608

Sonoma, California 95476



India house

Since 1947

DISTINCTIVE CUISINE OF INDIA

LUNCHEON - COCKTAILS - DINNER

RESERVATIONS ACCEPTED 392-0744

VALET PARKING - BANQUET ROOMS AVAILABLE

350 JACKSON/SANSOME, SAN FRANCISCO



EXQUISITE BURMA JADES
BAROQUE PEARLS AND
OTHER PRECIOUS GEMS

Downtown Oakland

365 17th St., Oakland, Ca., 94612 • 832-1202

OPERA THEATRE BALLET

Enjoy a Performance in Any of the
World's Great Theatres
on YOUR NEXT VACATION

Ask Joe Mathis for Theatre Lists
and RESERVATIONS for
ALL YOUR TRAVEL NEEDS

MATHIS TRAVEL

22 Battery St.,

San Francisco 94111

Tel.: (415) 781-6279



Ferrari



There is no alternative

Sales and Service

Ferrari of San Francisco

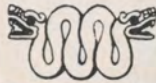
285 South Van Ness
San Francisco, Ca. 94103

431-5131

ONE OF SAN FRANCISCO'S MOST
FASCINATING MARKET PLACES
For the beautiful and unique . . . From Jewelry
and artifacts to Rugs and Handcrafts.



Pre Columbian Jade
Pendants—Central America



THE MUSEUM SHOP
3119 FILLMORE ST.
SAN FRANCISCO



Chez Marguerite

French Dinner House
2230 Taylor • 775-9785

American Express BankAmericard Master Charge
Recommended by Holiday Magazine

Continuous Service 11:30 a.m. till Midnite

LEHR'S GREENHOUSE

SAN FRANCISCO

*Dine in a Garden
in full bloom*

NEXT DOOR TO HOTEL CANTERBURY
740 SUTTER NEAR TAYLOR
(415) 474 6478

The People's Composer

continued from p. 81



Massenet as a boy.



Massenet at the Villa Medici.

Grand'tante his first opera to be performed—he only earned 1%. Thirty years later, curtain-raisers were entitled to 4%, and Massenet was not going to settle for the 8% left to the senior composer!)

Massenet was an emotional and impressionable romantic. One popular story claims that he decided to write *Werther* when his publisher, Georges Hartmann, brought him to the town in Germany where Goethe wrote the *Sorrows of Young Werther*. Knowing Massenet's weaknesses, Hartmann handed him the tale of unrequited love to read. As expected, Massenet was so overcome by the emotional force of the story and his surroundings, that he cried and determined to turn Goethe's story into an opera.

Massenet seemed happily married to his wife Ninon, but he was easily smitten by beautiful women—especial-

ly young, voluptuous singers. With the exception of *Werther* and *le Jongleur de Notre Dame*, all of his operas revolve around alluring, seductive female leads. A profile of the composer published by *L'Echo de Paris* in 1892, reported that an eternal light graced a photo-reproduction of Raphael's *Sistine Madonna* in his home.

Massenet even composed several operas with particular singers in mind, such as *la Navarraise* for Emma Calvé. Lead parts were often tailored to the particular talents of his favorite singers. *Esclarmonde* was written to show off the three-octave range of Sybil Sanderson, the darling of Massenet's middle years.

To complement his dreamy-eyed romanticism, Massenet was an accomplished musical craftsman with a strong instinct for theater. His operas have been described as stage pieces

set to music. He wrote at a time when the French middle-classes looked to music for its value as light entertainment and an alternative to theater. His music was agreeable, singable, and sensuous — the necessary ingredients for guaranteed popularity.

He was sensitive to popular taste and his works reflected the demand for grandeur and myth with quasi-religious and erotic overtones. When verismo, or naturalism, appeared on the scene in the closing decades of the nineteenth century, Massenet accommodated the changing times by incorporating this new motif in *la Navarraise*. His compositions ranged from opera to music for contemporary plays, from piano pieces and songs to orchestral suites; they were heard in fashionable salons and at neighborhood parties. Massenet's genius lay in his ability to please the more discriminating music audience while building a strong following among musical neophytes.

Massenet carefully cultivated his public image. He tried hard to keep gossip

about his family out of the press and rumors about later health problems very quiet. Even his appearance conformed to the image of a musician with hair tumbling down over the ears and collar. As early as the 1850's, Massenet admitted:

"I wore my hair ridiculously long, as was the fashion with virtuosos, and this outward resemblance suited my ambitious dreams."

Massenet was equally particular about the final shape of his operas. He kept a tight rein on his works by attending and actively participating in most rehearsals. For years, Massenet hopped-scotched around Europe keeping up with premieres and revivals of the most popular of his 27 operas. Within one month in 1896, he went from the Hamburg staging of *Werther* to Bordeaux to look in on *Thaïs*. Even when Massenet lay sick in bed in 1912, he listened to rehearsals of *Roma* for two hours every day over the telephone.

So that his operas would be presented exactly as he intended, Massenet gave continued on p. 86

Massenet with Prince Albert I of Monaco.




Blue Boar Inn

AFTER THEATRE DINNER TILL 1 a.m.
1713 LOMBARD STREET • SAN FRANCISCO • 567-8424
DINNER NIGHTLY 6 p.m. - 1 a.m.



where elegance is natural

Castaneda West

largest selection dresses, formals & pantsuits with famous East Coast labels


for the woman who knows clothes

SUPER DISCOUNT
Master Charge - BankAmericard

375 Sutter Street
(one block off Union Square)
7th Floor
San Francisco
391-6252

New York • Wash. D.C. • Miami • Puerto Rico


FOR A SHOW AFTER THE SHOW



Live music • Talented singers
7 nights • No cover • 9 to 2
Cocktails • Snacks
Luncheon from 11:30
Your Hosts:
Harry Grilley Diane Berman

MUSTARD BUILDING
2nd Floor
GHIRARDELLI SQUARE

ANTIQUES and
this fresh new table



WOODLING
3310 Sacramento St., S.F. 922-0440

San Francisco Opera Broadcast Schedule

San Francisco
KKHI 1550 AM
 95.7 FM

Fresno	KMJ	97.9 FM
Los Angeles	KFAC	1330 AM/92.3 FM
Portland	KOIN	101.1 FM
Sacramento	KFBK	92.5 FM
San Diego	KFSD	94.1 FM
Seattle	KING	98.1 FM

FRIDAYS 7:50 P.M.*

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

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

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

An exhibit honoring San Francisco's major performing arts organizations —The American Conservatory Theatre, and San Francisco's Ballet, Opera and Symphony—will be on display through September 30. Featured are costume and set designs as well as contemporary and historical memorabilia.



Standard Oil Company of California

San Francisco Opera

	Monday	Tuesday
September		Die Walküre 7:30 pm A,B
	13	14
	20	La Forza del Destino 8 pm A,B
	27	Thaïs 8 pm B
October		Tosca 8 pm A,C
	4	5
	11	12
	18	Die Frau ohne Schatten 8 pm A,C
	25	The Makropulos Case 8 pm A,B
November		Die Frau ohne Schatten 8 pm D,F
	1	2
	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
		23

Code letters indicate subscription series

*Special non-subscription Thanksgiving Night performance

1976 Calendar

Wednesday	Thursday	Friday	Saturday	Sunday
		Opening Night Thäis 8 pm A	Die Walküre 7:30 pm J,K	
		10	11	12
Thäis 8 pm D,F		Die Walküre 7:30 pm G,H	La Forza del Destino 8 pm J,L	Thäis 2 pm M,N
15	16	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
22	23	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
29	30	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
6	7	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
13	14	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
20	21	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
27	28	29	30	31
3	4	5	6	7
		Cavalleria Rusticana/ I Pagliacci 8 pm G,H	Angle of Repose 8 pm J,K	La Forza del Destino 2 pm M,N
Cavalleria Rusticana/ I Pagliacci 8 pm B	Fol de Rol 8:30 pm	Il Barbiere di Siviglia 8 pm G,I	La Forza del Destino 1:30 pm X Cavalleria Rusticana/ I Pagliacci 8 pm J,L	Angle of Repose 2 pm M,N
10	11	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
17	18	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
24	25	26	27	28

The
Persian



Delight in a mid-eastern bazaar
Jewelry, antiques, rugs and
handcrafts
(415) 982-5352

347 Grant Ave., San Francisco. Ca. 94108



Elegant Dining

San Francisco 397-5969

**“The abalone
resembled a bleached
and flattened hockey
puck...”**

Since 1967, discriminating Bay Area diners have been relying on us to tell them what local restaurants are *really* like. We visit each one anonymously and pay our own checks. So the treatment we receive is exactly what you can expect as well.

Naturally we delight in reporting where the sauces sing and the souffles soar. But when things aren't up to snuff we tell you that too—before you waste your own dollars by finding out the hard way.

A subscription is just \$20 for twelve monthly issues. We'd be pleased to send you a sample with our compliments.

Hockey pucks shouldn't cost \$8.95.

**Jack Shelton's Private
Guide to Restaurants**

100 Bush Street - Dept. A
San Francisco, CA 94104
phone (415) 421-7262

The People's Composer

continued from p. 83

explicit instructions to costumers, set designers, singers, conductors, and musicians. Some contemporaries considered him an outstanding producer who would evoke just the right gesture or nuance from his singers. His manuscripts often included detailed instructions for the conductor and careful notations on the special effects needed to heighten dramatic impact. For *la Navarraise* he wrote:

“It is ESSENTIAL, that these two BELLS have a very SOLEMN and very DEEP sound — they will be placed off-stage in such a way as to produce, for the audience out front, a *powerful, distant, and melancholy* sound — they must be struck VERY HARD with emphasis on the F sharp. If bells aren't available, use powerful sheets of steel (the same deep sound to be obtained)—then strike the F sharp on a low-toned gong to increase the note's vibration.”

To further insure that his works would not be distorted, and to prevent a conductor or theater director from making any changes in the score, Massenet had all his manuscripts engraved before rehearsals even began. When the manuscripts were returned, he placed the elegantly bound volumes on his shelves; they now line the shelves of the Opéra library.

Yet occasionally, complete control eluded him. *Le Jongleur de Notre Dame* was written without a female role, but famed American soprano



Massenet aged twenty.

Mary Garden decided she wanted to play the juggler. At first Massenet was outraged, but ultimately confessed that she triumphed in the role originally created for a tenor.

Massenet was an indefatigable worker, typically rising before dawn and writing through midday. He claims to have allowed himself little leisure time and wrote in his memoirs:

“I must say, it's only in this way, in steady toil kept up tirelessly over several years, that one can produce large-scale works.”

Everywhere he went, his work accompanied him. Whether in the French countryside, a hotel in Turin or Vienna, Massenet was always busy on

some project. While one opera was in rehearsal, he was at work on another. In 1894, three new operas were staged while he worked on *Cendrillon* and *Sapho*, roamed throughout France and visited London. Yet Massenet was most at ease in the isolation of the countryside, seashore, or mountains, where he could indulge his penchant for long walks in the tranquil surroundings.

Massenet's ability to work wherever he found himself was facilitated by his talent for composing in his head before committing any notes to paper. He rarely relied on a piano to test out an idea. The score that won him the Prix de Rome—a five-year stipend, studies in Italy, and a chance to stage a curtain-raiser—in 1863, was composed without a piano because he could not afford to rent one for the competition. He mischievously cultivated the misconception that he didn't even have a piano in his home. The truth, however, was that he kept a piano in both his Paris apartment and his country home in Egreville; one ingeniously disguised as a table, the other hidden behind some paneling.

When scoring an opera, he would memorize each libretto so the musical seed could germinate unconsciously in his mind. His manuscripts, written on luxuriously thick paper known in the trade as "papier Massenet," were orderly, neat and almost free of erasures.

They were, however, peppered with little notes about daily goings-on. He

used the manuscripts as a diary, where he remarked on the weather, his moods, his family's activities, the current status of his many operas. In his score for the ballet *le Carillon*, for instance, Massenet wrote: "September 23—Today, third rehearsal on stage of *Manon*," or "October 6, Tuesday morning: . . . admirable weather the past two months."

Massenet was superstitious about the number 13. It seems that the first opera he was commissioned to write, *Don César de Bazan*, for the Opéra-Comique in 1872, survived only 13 performances. From then on, Massenet disavowed number 13: *12bis* comes between pages 12 and 14 on his manuscripts; he did not work, start a trip, or allow a premiere on the thirteenth day of any month.

During the last ten years of his life, Massenet began to fall from favor with both musical directors and audiences in the opera capitals. The composer who once was considered a mirror and catalyst of public taste was now being replaced by younger, more innovative composers. Happily he found a secure outlet in Monaco, where the climate, the Prince, and the crowds gratified his ailing body and ego.

About that time, he began work on *Mes Souvenirs*. Always eager to keep himself in the public eye, Massenet found a publishing opportunity when *L'Echo de Paris* asked his rival, Saint-Saëns, to write his memoirs for their

continued on p. 88

Bardelli's

NO FINER FOOD
ANYWHERE

Monday thru Friday
Lunch and Dinner

Saturday—Dinner Only

Closed Sundays & Holidays
ADJACENT TO THEATRES

243 O'Farrell St.
982-0243

Paul Langley & Company
San Francisco



Real Estate Investments
Management Specialists
4111 18th St. at Castro 621-8450



A Wonderful Way
To Begin Your Evening
At the Theater, the Opera
the Symphony, the Ballet

Grison's
STEAK HOUSE

Charcoal-Broiled Steaks . . .
Lobster . . . Rainbow Trout . . .
Prime Rib . . . and other
Specialties Enjoyed by
San Franciscans For More
than 40 Years.

Van Ness at Pacific
San Francisco
(415)673-1888

Banquet Facilities
Validated Parking

The Status
Chimble

9:30 - 5:30 WEEKDAYS
10 - 4 SATURDAY

ENROLL NOW
for
Fall Classes
and Workshops in
Needlepoint, Stitchery
& Embroidery



"A Needle Art & Design Center"

311 Primrose Road Burlingame California 94010 415-344-1737

TRADER VIC'S



THIS IS THE
ONLY FROWN
YOU'LL SEE AT
TRADER VIC'S

20 Cosmo Place, San Francisco
776-2232

NG

NATHAN
GALLERY

2124 union st. □ 567-2574
san francisco

The People's Composer

continued from p. 87



One of the last photographs of Massenet, sitting in his flat in the rue de Vaugirard

Sunday edition. Massenet immediately offered to give the paper his. To prevent any unpleasant complications, *L'Echo de Paris* published each composer on alternate Sundays. Massenet's series outsold Saint-Saëns; perhaps because his prose was livelier, perhaps because he was still a popular personality.

Curiously, *Mes Souvenirs* contains a self-styled post-mortem on Massenet's death which speculates what his friends and the public would do upon hearing he had died. Writing of his

burial, the closing paragraph is either a model of fawning modesty or uncanny prescience:

"As the carriage took me farther and farther away, the talking and the noises grew fainter and fainter, and I knew, for I had my vault built long ago, that the heavy stone once sealed would be a few hours later the portal of oblivion."

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



Old Brittany

French Restaurant
& Crêperie Bretonne

LUNCH

DINNER

COCKTAILS

Ideal for pre-opera dining

At The Cannery
2801 Leavenworth 776-6996

BERT FARBER'S "ON THE
PIER 54 WATERFRONT"
398-7846 China Basin Road



LUNCH - MONDAY thru FRIDAY
DINNER - 7 DAYS A WEEK
BRUNCH - SAT & SUN 11 - 2:30

Featuring the BEST food in town, served
by the NICEST people, in the FUNKIEST
atmosphere, on the HARDEST chairs
in San Francisco. LOTS of FREE parking.



Specializing in Crepes and Liqueured Coffees
Serving Light Lunches and Light Dinners
2367 Market St./San Francisco/861-3846
Closed Monday

Fight Cancer
with a checkup
and a Check

AMERICAN
CANCER
SOCIETY

ADVERTISERS

Angel Records
Amaretto di Saronno
Ambassador Health Club
Arco
Atlantic Records
Bank of America
Bardelli's
Barra of Italy
Bayview Federal Savings
Beefeater
Beppino's
Blue Boar Inn
Britex
The Buena Vista

Cafe Sn. Marcos
Canlis
Can-Can
The Caprice
Caravansary
Carlton Cigarettes
Carnelian Room
Castenada West
Fred Cherry
Chez Marguerite
Citizen Savings and Loan Association
Cresalia Jewelers
La Cucaracha

Dahl's
Paul de Vries
Mara Diamond
Dinner at Eight
Discount Records
Le Domino Country Club
Doro's
Down Under
Dunhill Cigarettes
La Mere Duquesne

Ernie's
European Motors
Fanny's
Ferrari of San Francisco
Fickle Fox

Gateway-Richlieu Theatres
Geyser Peak Wines
Gilbert Galleries
The Golden Pavilion
Robert Goodhue
The Graf Zeppelin
Grison's

Harcourt Gallery
Helga Howie
Herbert's Furs
Hotel Mark Hopkins
House of Charms
House of St. James
Hugo's One Up (Hyatt on Union
Square)

Imperial Palace
India House
J & B Rare Scotch

Kalliope
Kan's
Kashian Persian Rugs
Kim's Spa
Knabe Piano

Down Under

RESTAURANT

Steaks • Sea Food • Salad Bar

Cocktails

LUNCH 11:30 - 3 p.m. DINNER 5:00 p.m.

619 TAYLOR ST., S. F.
771-4378

1 Block from Geary-Cutran
Theatres

Bank Credit Cards Accepted



KIM'S SPA

Oriental Ambience

Open 12-12

397-4104

441 Stockton, S.F.
1 Block from Union Square



4230 Eighteenth Street
San Francisco

International Dinners from 6:00 p.m. Daily
Saturdays and Sundays, Country Style Brunch
11:30 - 3:00 p.m.

Reservations 621-5570



Mexican & American
Dinners

Dinner 5:30 - 11

Sunday Brunch 11:30 - 2:30
"No finer food anywhere"
Featuring Live Entertainment

FRI-SAT 9:30-1 SUN 2:30-6
CLOSED MONDAY

2500 Market 863-1990

Le Domino

COUNTRY CLUB

French Restaurant & Bar
Dinner 6:15 - 11 pm



presents

HASTINGS & TRANTHUN IN A BRAND NEW SHOW

Thurs., Fri., Sat. 9:30 - 1:00



2742 17th Street • 626-3095
Closed Sunday

ANTIQUES

ONE OF THE BAY AREA'S
FINEST SELECTIONS OF
18th & 19th CENTURY
ENGLISH & FRENCH COUNTRY
ANTIQUES & REPRODUCTIONS

THE neighborhood

3917 Grand Ave., Oakland/Piedmont
655-1771

MANDARIN OPERA



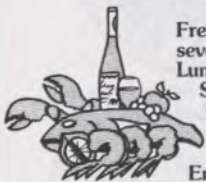
LUNCH

DINNER

RESTAURANT

336 Hayes St., San Francisco
(One block behind opera house)
(415) 621-9640

The Finest Seafood Dining



Fresh seafood dinners
seven nights a week.
Lunches and
Sunday brunch
with a fabulous view
of the Bay Bridge.
Pier 2 on the
Embarcadero,
just south of the
Ferry Bldg.
781-2555

Sinbad's

Paul Langley & Company
Lehr's Greenhouse

I. Magnin
Maison Mendesolle
Mandarin Opera Restaurant
Mandy's Jewelry
Master Charge
Mathis Travel
McGuire
Metro Rent-A-Car
Sidney Mobell
Klaus Murer
The Museum Shop

Narsai's
Nathan Gallery
The Neighborhood
The New Orleans Room
(The Fairmont)
North China Restaurant

The Obelisk
L'Odeon
Old Brittany
Opera Education West
L'Orangerie
Organ Arts

Pasha's
The Pavilion
The Penthouse (Hotel St. Francis)
Persian Imports
Pier 54
Place Pigalle
Prophet Foods
Prudential Cruises

Redwood Room (The Clift)
Renaissance Pleasure Faire

Salmagundi
San Francisco Tennis Club
San Mateo County Chamber Music
Schneider Bros.
Sea Witch
John Simmons
Sinbad's
Singles in Concert
Sotheby Parke Bernet Inc. S.F.
Standard Oil Company of California
Status Thimble
Stewart's Treasure House
Suehiro
Superscope

Telegraph Landing
Vincent Taylor
Trader Vic's

University of California Committee
for Arts and Lectures
U.S. Audio & Copy Corp.

Mario Valentino
Victor's (Hotel St. Francis)
Virginia Slims
Volvo

Walnuts & Wine
Wells Fargo Bank
Wilkes-Bashford Ltd.
The White Elephant Restaurant
Woodling

Yianni
Zenith



Exquisite Northern Chinese Cuisine
2315 Van Ness Avenue
San Francisco, California 94109
673-8201
Lunch 11:30 - 2 Dinner 4 - 10:00
Closed Sunday

You are cordially invited
to experience . . .

DINNER AT EIGHT

International Cuisine
Prepared and Served in your Home
Small or Large Gatherings
Appetizers and Desserts

ALAN WINDERS 863-8587

"ALL THE FAIRE'S A STAGE"
CONTINUOUS ENTERTAINMENTS,
PARADES, RUSTIC GAMES, FINE CRAFTS
FOODS O' MERRY OLDE ENGLAND

10th Annual
RENAISSANCE

PLEASURE FAIRE
WEEKENDS
(Incl. Labor Day)

AUG. 21 thru SEPT. 26

CREATED & PRODUCED BY
RON & PHYLLIS PATTERSON
& THE LIVING HISTORY CENTRE

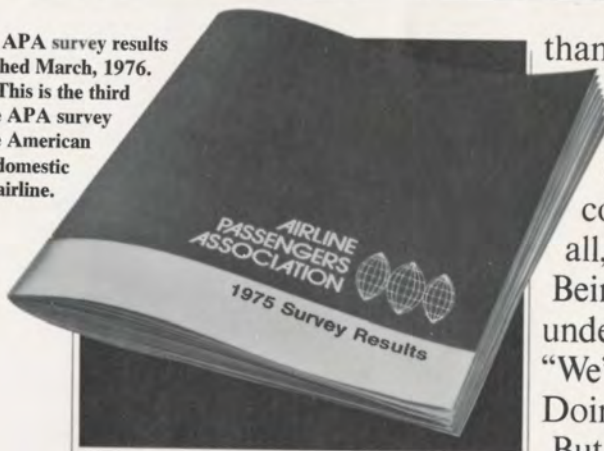
Ye **OAK FOREST**
BLACK POINT - NOVATO - MARIN
HWY. 101 to HWY. 37 TO BLACK POINT EXIT
FREE PARKING
9am - 6pm

GEN. ADM. \$4.75
CHILD under 12 \$1.75
TICKETS: All macy's
EMPORIUM - CAPWELL
STORES - TICKETRON
BASS - ALL AGENCIES
& at the gate
GROUP RATES: 981-4907

*The Results of the Airline Passengers Association
Biennial Independent Survey of Frequent Fliers:*

American named 'No.1 choice for domestic air travel.'

APA survey results
published March, 1976.
This is the third
consecutive APA survey
to name American
the No. 1 domestic
airline.



"If you were traveling to any destination in the U.S., and had your choice of any U.S. airline, which airline would you choose—and why?"

The Airline Passengers Association asked that in a survey of frequent fliers—people who averaged more than 35 flights a year.

The results were conclusive: more people chose American

than any other airline.

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."

But it also gives us the responsibility to go on proving ourselves, day after day and flight after flight.

**We're
American Airlines.
Doing what we
do best.**

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

#1



Of all menthols:

Carlton is lowest.

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

The 10 top selling cigarettes

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

Other cigarettes that call themselves low in "tar"

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

(lowest of all brands)
*Av per cigarette by FTC method

**Carlton
Menthol
1 mg. tar**



**Carlton
Filter
2 mg. tar**

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

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

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