

Vec Makropulos (The Makropulos Case)

1976

Wednesday, October 20, 1976 8:00 PM

Saturday, October 23, 1976 8:00 PM

Tuesday, October 26, 1976 8:00 PM

Friday, October 29, 1976 8:00 PM (Broadcast)

Sunday, October 31, 1976 2:00 PM

SFO_PUB_01_SFO_1976_13

Publications Collection

San Francisco Opera Archives

The Makropulos Case

SAN FRANCISCO OPERA MAGAZINE 1976



"My Marantz stereo is built strong as a bloomin' tank!"

"I've got a lot of respect for Marantz' first-rate construction. In my establishment my Marantz stereo system is goin' all the time, year in, year out. And because Marantz builds receivers with nothin' but the best materials, they're as **dependable** and rugged as the Highland Regulars. But it's the sound that stirs the heart. Especially with the built-in **Dolby Noise Reduction System.*** You can use it to silence noise on tapes, records, even FM Dolbyized radio programs. The Marantz sound is so ruddy real that listenin' to the pipers playin' makes me feel like I was back with my old regiment chasin' the Desert Fox."



London pub owner Sergeant Major (Ret.) Harry Driscoll owns a Marantz 2325 AM/FM stereo receiver.

125 watts continuous power per channel at 8 ohms from 20 Hz to 20 kHz with no more than 0.1% total harmonic distortion. See the complete Marantz line starting as low as \$299.95 at your Marantz dealer.

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

marantz®
We sound better.



Dolby is a trademark of Dolby Labs, Inc.
© 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: Marantz Far East, Tokyo, Japan. Prices and models subject to change without notice. Consult the Yellow Pages for your nearest Marantz dealer.



I always drink Cuervo Gold. Now & then.

Cuervo Especial. Tastes somewhere between the smooth of scotch and the mellow of really good cognac.

When you're feeling a bit bored by your usual — try it on the rocks. If you're more bored than usual — try it in a snifter.

Of course, when you raise your glass, you'll also raise a few eyebrows. But surely you've done that before.



Try it with soda.



Catherine Deneuve for Chanel

CHANEL N°5

Perfume in the classic bottle 12.50 to 400., Spray Perfume 9.50, Eau de Toilette 8.00 to 22.00, Eau de Cologne 6.00 to 27.50, and Spray Cologne 8.00.

The Makropulos Case

SAN FRANCISCO OPERA MAGAZINE 1976



A Message from the
General Director 7

Janáček's Psychological Drama 11
by Paul Chaplin

*The Makropulos Case: The
Mature Work of a Late
Blooming Genius* 18
by Larry Snyder



Season Repertoire 39

Special Events 41

The Program 47

Box Holders 53

Guarantor Members 55

San Francisco Opera Fund Drive 61

Artist Profiles 64

Never Too Old 72
by Maralyn Edid



On the Staff 76

Calendar for the 54th Season 86

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

Close your eyes and imagine an island
in the South Pacific.

Is this what you imagined?

New Zealand's Southern Alps, Austria, 7,000 miles into the South Pacific! Light little ski planes wait to sail you 8,000 feet up for a stroll on the Tasman Glacier.



Christchurch. Straw boaters, school ties and blazers in a South Pacific better known for bikinis and grass skirts!



If the usual island tourist hustle seems far away here in New Zealand, it is!



Milford Sound. Serene, mist-swirling, rainbowed—all within a couple of hours! Is this the South Pacific? Or is it Scandinavia? To see Milford and all of the South Pacific you never imagined, plan on staying a couple of weeks with the friendly New Zealanders.



Afternoon tea and bowling in Rotorua. Not far off is a misty moonscape, bubbling, geysering and sacred to the first New Zealanders—the Maoris.



NEW ZEALAND

(A South Pacific you never imagined.)

NEW ZEALAND GOVERNMENT TOURIST OFFICE
One Maritime Plaza, Suite 970, San Francisco, CA 94111
630 Fifth Avenue, New York, N.Y. 10020
10960 Wilshire Blvd., Los Angeles, CA 90024

Send me more on a South Pacific I never imagined.

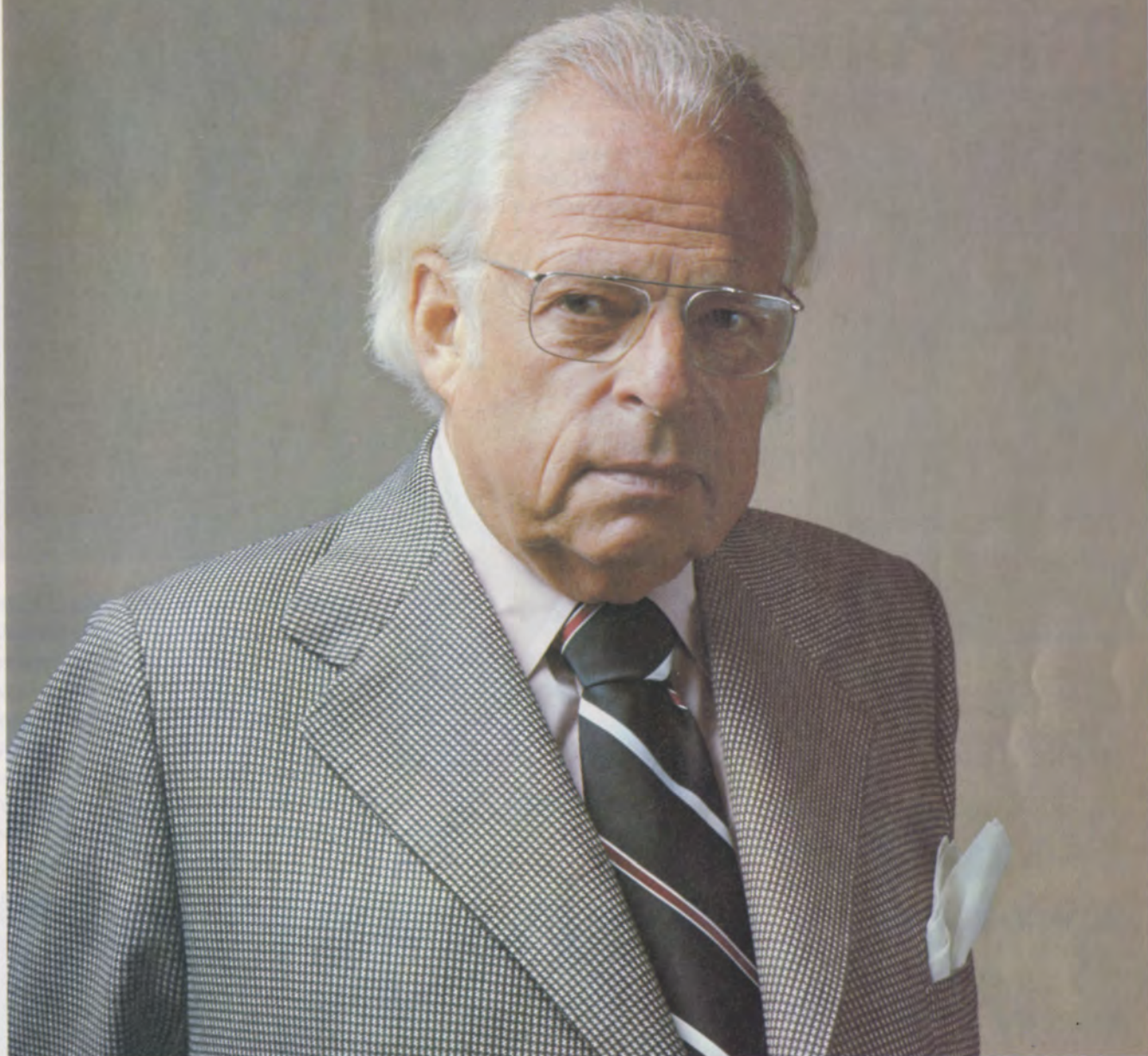
Name _____

Address _____

City _____

State _____ Zip _____

*PRA 10-65



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.

ALFRED DUNHILL LTD. LONDON



INTERNATIONAL

BY APPOINTMENT TO HER MAJESTY THE QUEEN
SUPPLIERS OF SMOKERS REQUISITES 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.

In Recital

The hold of Leontyne Price, the great American soprano, on San Francisco Opera audiences is uncontested and unique. Ever since her first season here in 1957 when she sang in *The Dialogues of the Carmelites* and *Aida*, San Franciscans have taken Miss Price to their hearts and basked in all her subsequent performances in *Don Giovanni*, *Il Trovatore*, *Il Tabarro*, *La Forza del Destino*, *Un Ballo in Maschera*, *Turandot*, *Madama Butterfly* and *Ernani*.

This season, on November 21, San Francisco Opera will again present Miss Price, but in her other guise, as a recitalist, for which she has also won the highest possible acclaim.

Last year Miss Price gave a concert at the Salzburg Festival which prompted the critic from the Frankfurter Allgemeine to say in his review that "La Price can do everything which her will wants her to express. A program like this one shows her as a phenomenon of expressivity and changing, transitional moods . . . what incredible variety of colors she draws from her voice."

The Vienna Kurier's critic Karl Löbl chimed in "the voice of Leontyne Price is more beautiful than ever. She gives the impression of a valuable instrument on which she plays like a virtuoso. The voice . . . under complete control with infallible instinct for color values. Singing can be the most human of all music-making: Leontyne Price once more demonstrated it."

After her San Francisco recital of last year Heuwell Tircuit of The Chronicle also claimed that "the singing, the voice and the intellect of La Price are at their zenith. (her) Schubert was superlative. (her) Tchaikovsky and Rachmaninoff were memorable."

Tickets for the upcoming November 21 recital are available now at the Opera Box Office, 431-1210. Prices range from \$5 to \$15, with a few box seats available at \$18.




There's a simple virtue that separates the extraordinary from the ordinary.

Dedication.

The kind of dedication that produces the identifiable excellence that makes

Beefeater® Gin,
Beefeater Gin.



One good performer appreciates another.

U.S. Steel people know a good performance when they see one. Having sharpened the skills they bring to their own jobs, they appreciate talent in other fields such as the performing arts. Wherever they live and work, they support plays, musicals, the opera, ballet and choral and orchestral performances through their own efforts, and help to generate the support of others.

Whatever the cultural activity, the contribution of U.S. Steel's men and women is a significant

element in communities where our plants and offices are located.

So whenever you hear applause for a fine performance in Pittsburgh, or Chicago, or in Washington, Cleveland, Birmingham, Gary, Houston, Salt Lake City or San Francisco, you can be sure that U.S. Steel people are not only joining in it, but that they helped the performers win that applause.



We're involved.

TRADEMARK

Janáček's Psychological Drama

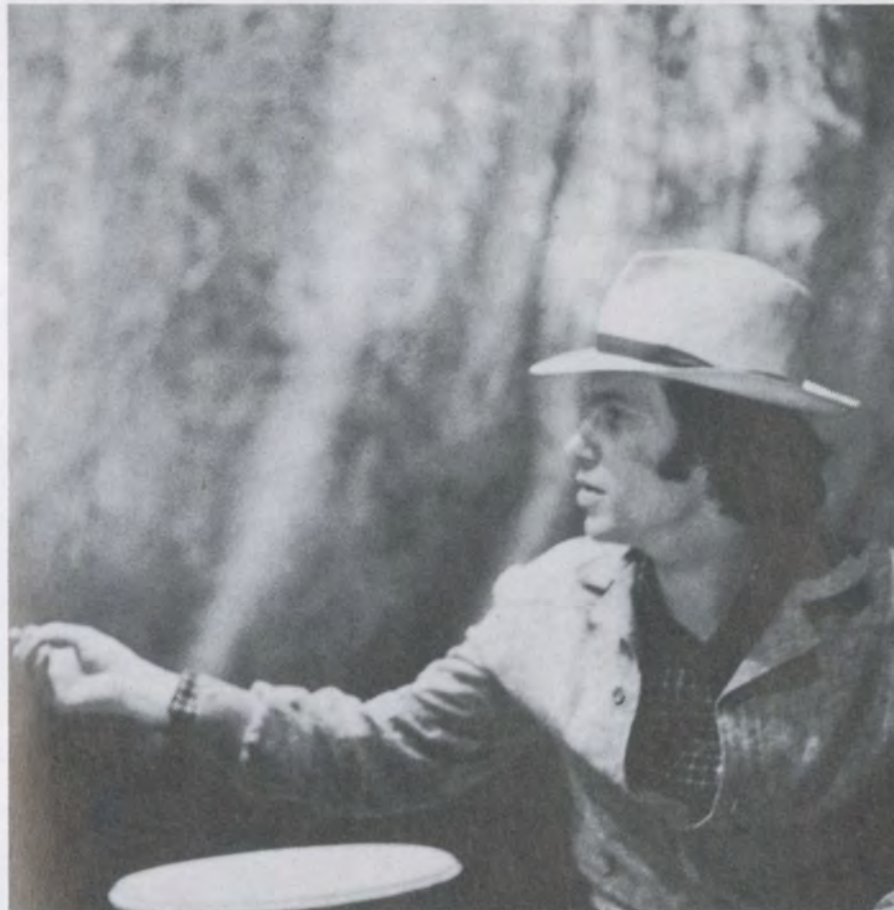
by Paul Chaplin

Taking a break from technical rehearsals, stage director David Pountney commented upon his approach to staging *The Makropulos Case*, as well as reflecting upon other operatic works of Janáček.

"I'd rate Janáček as one of the major composers of this century, operatically at least," says Pountney. "All of his six major works—*Jenufa*, *The Makropulos Case*, *Katya Kabanova*, *The Cunning Little Vixen*, *From the House of the Dead* and *The Excursions of Mr. Brouček*—deserve a regular place in any operatic repertoire."

Although Pountney is not alone in his high esteem of Janáček, the composer's operas are not well known in this country. Despite recent productions of *Jenufa* at the Metropolitan and San Francisco Opera, *The Cunning Little Vixen* at Santa Fe Opera, and *The Makropulos Case*, premiered in this country by San Francisco Opera, and also presented this season by New York City Opera, Janáček and his canon of operas are less familiar to the opera-going public than works by Puccini, Strauss, Britten, Berg, Menot-

continued on p. 12



Director David Pountney wears a hat "for luck" when working. Photo: Caroline Crawford



Think of it
as
investment
spending.



Eau de Toilette
After Shave Lotion
Bath Soap
Shaving Foam
Protein Shampoo
Spray Talc



**"A little
more coffee, then
let's watch the
sunrise."**

Good food served twenty-four hours
a day. Cocktails, 10 a.m.-2 a.m.

Brasserie

At The Fairmont, Atop Nob Hill



**Royal Gate
Vodkahn.**

Truly "ahh" mazing.

80 Proof. Distilled from Grain. Royal Gate Co., San Francisco.

Psychological Drama
continued from p. 11

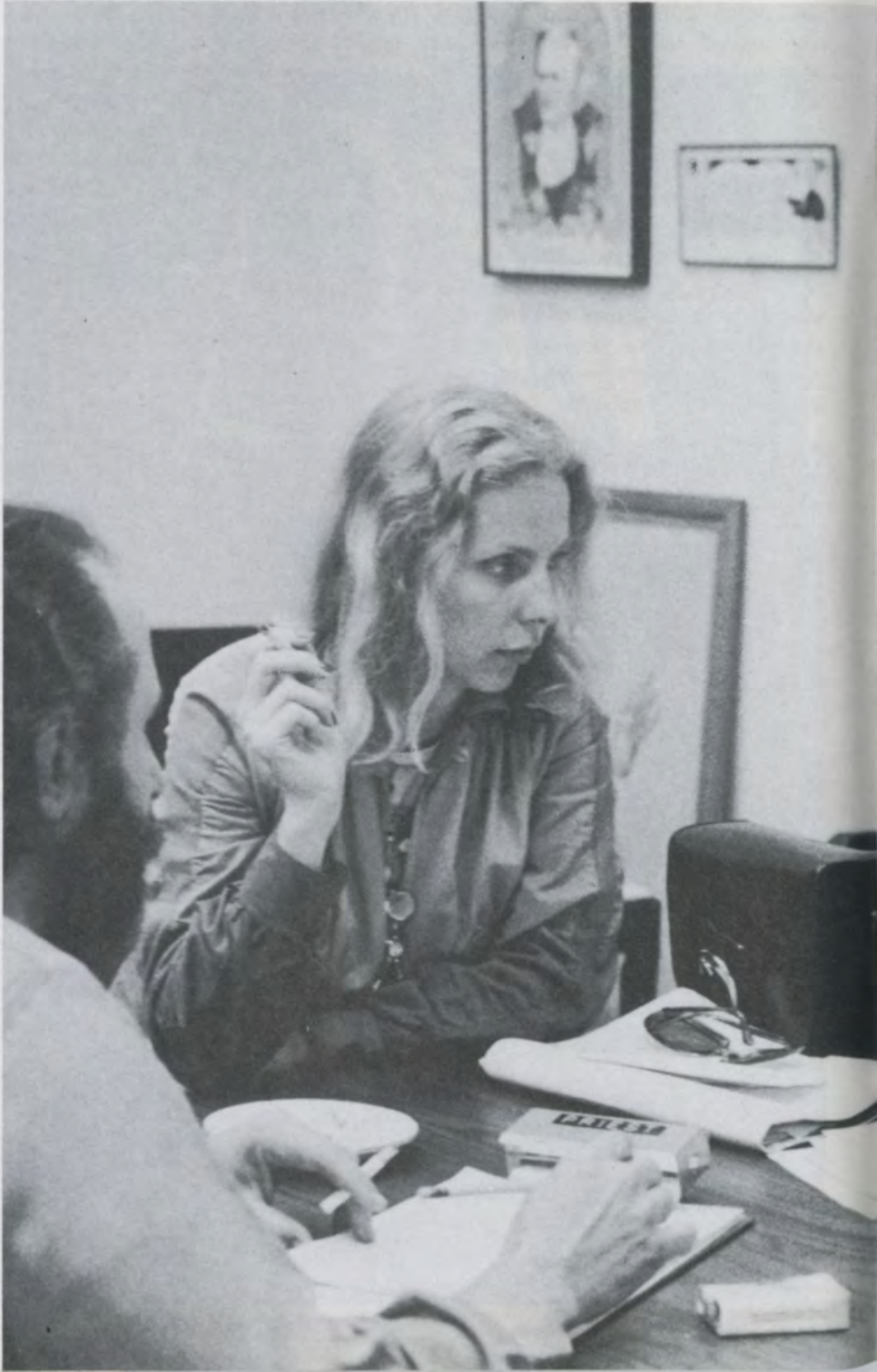
ti, or even Ginastera and Henze, to name only a few 20th century operatic composers.

Pountney has his own beliefs concerning Janáček's lack of recognition. "One of the reasons for his relative obscurity has been his choice of subjects. He avoided completely the grand historical operatic tradition, and

concentrated instead on intense, compact psychological dramas. Only *Jenufa* and *Katya Kabanova* are immediately operatic.

"*The Makropulos Case*, together with *The Excursions of Mr. Brouček*, belongs with the strong tradition of whimsey, fantasy and the surreal in Czech culture. There are good reasons

Production Coordinator Gabriele Ecsy and Director David Pountney sharpen their pencils on "*The Makropulos Case*." Photo: Caroline Crawford.



for this: Czechoslovakians spent 300 years under Austrian rule, so the tradition of fantasy was developed as a means of expression that was at once native, Czech and outside the censor's control.

"With *The Makropulos Case*, for instance, you must look behind the plot structure to find out what is really

going on. The metaphysical and magical elements, together with the absurd legal case involved, are only the Kafka-esque surroundings for what always remains Janáček's main concern as a composer: his compassion for his fellow human beings.

continued on p. 16



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.

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.

Getting Ready



Photo: Caroline Crawford

San Francisco Opera general director Kurt Herbert Adler (right front) heads the team which is creating the world premiere of *Angle of Repose*, to be presented for five performances next month in honor of the Nation's and San Francisco's Bicentennial celebrations. From left are cast members Chester Ludgin and Wayne Turnage, composer Andrew Imbrie, conductor John Mauceri, and cast members Susan Marsee, Dale Duesing, Nancy Shade and William Lewis.

Other creative talents involved will be stage director Gerald Freedman, scenic designer Douglas W. Schmidt, costume designer Lawrence Casey and choreographer John McFall. The world premiere performance on November 6 is sold-out but some tickets remain at the Opera box-office for the other performances.

In attendance on November 6, in addition to press members from all over the world, will be the heads of most of the famous opera houses of Europe who will be in San Francisco for a meeting of the International Association of Opera Directors. OPERA America members, representing this country's leading houses, will also be here for what is expected to be a gala highlight of the season.



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

continued from p. 13

Our own John Pollia designs a Natural Canadian Lynx jacket smartly trimmed in wool.



Schneider Bros.
Furs.

251 post street



"This humanistic compassion is the mainspring of all Janáček's operas. In *Jenufa* he shows his understanding of a foster-mother driven to a terrible crime by the mores of a peasant community; in *Katya Kabanova* he depicts the tragedy of a passionate young woman stifled by her bourgeois surroundings; and in *From the House of the Dead*, perhaps his greatest work, he entered the lives of convicts in Siberia. When asked why he had chosen such a subject, Janáček replied: 'There is a spark of God in every creature.'"

Pountney's staging will avoid emphasizing the fantastic elements of the opera, and will instead treat the opera "as a fascinating psychological drama."

"Take the image of Emilia Marty herself," Pountney says quickly. "She is a riveting, captivating, dominating, successful woman. She is an opera 'star,' a diva, but at the same time she is cold, lonely, completely hollow inside. I feel it doesn't make any difference if you're tired of life at age 53 or 342. Marty expresses the arrogance, self-pity, bitchiness, world-weariness and despair that have almost become the clichés of 'stardom.' For me, that is the moving element in the opera, rather than the fantasy idea of someone living for 340 odd years.

"The opera is partly about the fate of this particular woman, but also her effect as a catalyst on other characters in the opera who are embroiled in a ludicrous legal affair. This legal case with its absurd bureaucratic details and baffling complications dominates the lives of the other characters. The personality of Marty cuts like a knife into this obscure world, and changes the people in it.

"Gregor, for example, is a frivolous playboy, but he is swept off his feet by Marty, and experiences serious feelings for the first time in his life. The ruthless, immensely respectable, authoritarian Baron Prus meets Marty, reads her old love letters, and is im-



oursome

To be internationally acknowledged and instantly associated with the world of golf comes as no surprise to us. It is, rather, the differences between just any "lodge" and The Del Monte Lodge that people sometimes overlook. Golf, yes — on your choice of three of the world's most challenging courses. Tennis on the thirteen courts of the exclusive Beach & Tennis Club. Riding at the Pebble Beach Equestrian Center — regarded as the finest in the west — on 34 miles of magnificent bridle paths. Jogging or hiking on five different trails. Even shooting at the Pebble Beach Trap & Skeet Club. And no matter what your sporting inclinations, you'll find — as with all facets of life at the Lodge — the Del Monte Lodge an experience. And the experience, a pleasure.



Del Monte Lodge at Pebble Beach
(California 93953)

mediately gripped by a vicious sexual desire. In the process, Prus fails to notice that his rather nervous but passionate son Janek has also fallen in love with Marty. When he is brutally pushed aside by his father, Janek is driven to suicide. Only Christa, who is engaged to Janek, and herself a singer, comes out of the experience with anything positive. Even the lawyers have all their assurances shattered by the experience. With a psychological drama of this nature, who needs a lot of metaphysical hocus-pocus as well?"

Pountney has staged Janáček's works in both the original language and in English. "I am in favor of opera in translation. It is absolutely obvious for an unknown work in an unknown language. But even the idea of presenting *Die Meistersinger* in German to an English audience is really silly. Some Italian operas should be left in the original language because the meaning is sufficiently generalized to be contained in the lyrical form of the music.

"The translation we're using for our production of *The Makropulos Case* is by Norman Tucker. He translated the work for Sadler's Wells, now English National Opera, and in the 1950's was a pioneer in producing Janáček's works in England."

Pountney has issued one word of advice to the audience attending performances of *The Makropulos Case*: "Don't exhaust yourself trying to understand all the details of the legal maneuvering in the plot. Watch the characters and their emotions and how they deal with one another. As every one knows, opera is at its best when dealing with emotions and *The Makropulos Case* ultimately grasps a wonderful whirlpool of individual emotions. Janáček is able by the end of the opera to show us the pity and the glory of the death of a 'star.'"

Paul Chaplin is the staff writer for San Francisco Opera.



Mario Valentino

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



BRITEX SALUTES THE OPERA!
 (MANY AN OPENING NIGHT
 WAS PRECEDED BY A DAY AT BRITEX.)

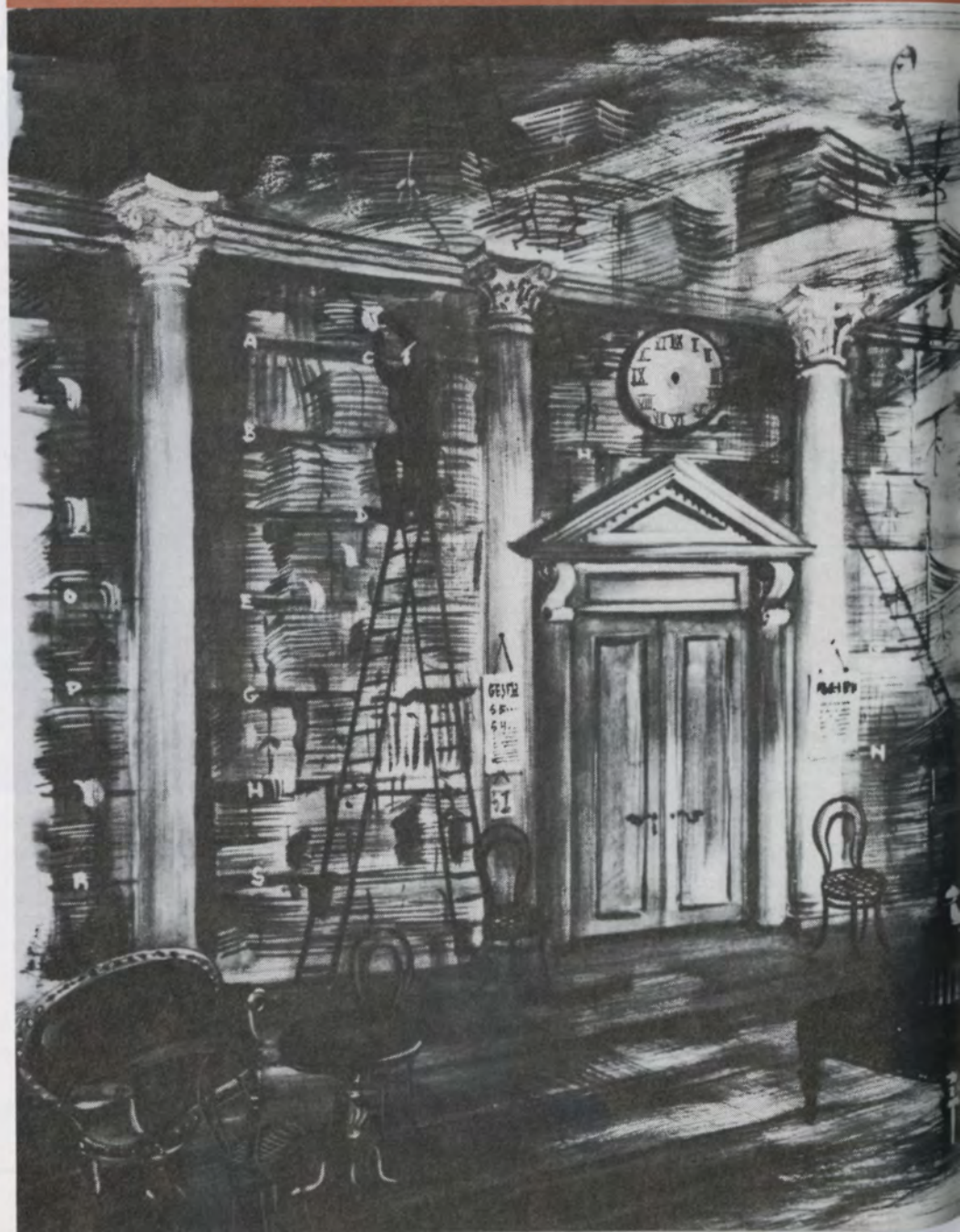
BRITEX FABRICS/146 GEARY STREET/147 MAIDEN LANE

The Makropulos Case: The Mature Work of a Late Blooming Genius

by Larry Snyder

Leos Janáček completed *The Makropulos Case* just two years before his death in 1928. The opera is but one product of a tremendous outpouring of creative energy expended in the last four years of his life by this highly-charged individual genius.

Sketch of Leni Bauer-Ecsy's set design for the San Francisco Opera's American premiere production of *The Makropulos Case*, 1966



Between 1924 and 1928, when he was in his seventies, Janáček completed his *Glagolitic Mass*, *String Quartets One and Two*, the *Sinfonietta* and the *Danube* symphonic poem, the *Concertino* and *Capriccio* for piano and orchestra, numerous songs, choruses and pieces for chamber ensembles and three operas: *The Cunning Little Vixen* (1924), *The Makropulos Case* (1926) and *The House of the Dead* (1928). Inspired by the passionate, fulfilling love he felt for Kamilla Stösslová, a woman thirty-four years his junior, driven by his own creative needs and interests, and stimulated by travel and contacts with other composers through the International Society for Contemporary Music, Janáček became a creative dynamo in his last years. Death by pneumonia came suddenly at age seventy-four when the composer was enjoying a summer idyl with Kamilla in Hukvaldy, the town of his birth near the

continued on p. 20



Moravian border. One is reminded of Verdi, whose late-life productivity is well known (*Otello* at age seventy-three, *Falstaff* at eighty), and who also returned to his native village, St. Agatha, for his final days.

But Verdi achieved his first operatic success at the age of twenty-six and managed to support himself through the writing of opera the rest of his life, while Janáček did not begin to concentrate on composition exclusively until he was already fifty years old—after the completion of his first operatic masterpiece, *Jenufa*, in 1903. Although the success of his compositions was by no means assured then, the death of his beloved daughter Olga at the age of twenty-one—he had lost a son also thirteen years before—coupled with the deteriorating relationship with his wife Zdenka, produced a crisis in the composer's life and led him to submit his resignation to the Teacher's Training College at Brno, in his native Moravia. He soon received another blow when the Prague Czech National Theatre rejected *Jenufa*. The opera was premiered by the Czech Theatre in Brno where it was a triumphant success—though only of provincial standing—but fame outside his local area was to elude Janáček until *Jenufa* was at last performed at Prague in 1916. The

work was received with unprecedented enthusiasm and Janáček was proclaimed Smetana's successor, the new master of Czech music.

After the reunification and formation of the new Czech state following World War I, Western interest in Czech music was at its zenith and *Jenufa* received performances in Vienna and Berlin. By 1926 when Janáček visited London *Jenufa* had played in about seventy different opera houses including the New York Metropolitan (in 1924). Since that time, however, the Metropolitan Opera has never again presented a Janáček opera until it did *Jenufa* again in 1974 and none of his operas were played in England until the 1950's. In fact, although Janáček's operas have been presented continuously in Czechoslovakia and Germany, it is only in the last decade that they have begun to receive attention in England and the United States. Thanks primarily to Sadler's Wells Opera Company, English audiences in the last ten years or so have heard *The Makropulos Case*, *The Cunning Little Vixen*, and *Katya Kabanová* in addition to Covent Garden's *Jenufa*. In the United States, the San Francisco Opera has taken the lead, presenting *The Makropulos Case* in 1966 and 1976 and *Jenufa*

continued on p. 22

Anja Silja as Emilia Marty and William Lewis as Albert Gregor in *The Makropulos Case*



Photo: Caroline Crawford

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

BERKELEY

H. W. McKeivitt, 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

Los Gatos Datsun-Volvo
15166 Los Gatos Blvd.
(408) 358-1981

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
281 El Camino Real
(415) 595-1111

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.



There's a place in San Francisco where out on the town is just outside your door. Where luxurious cruise ships dock at your doorstep. Where you can live a city life of incomparable convenience and uncompromising pleasure. This place is Telegraph Landing. We invite you to come visit these splendidly designed town houses and condominiums in the heart of San Francisco's historic waterfront. Telegraph Landing. A great place to live. A great way to live.



**For those determined to enjoy
all the pleasures of city life.**



Telegraph Landing

150 Lombard at Sansome, San Francisco 94111
(415) 788-4488

in 1969. *The Makropulos Case* received its New York premiere in concert version in 1967 and was given again in a fully staged production by the New York City Opera in 1970. Fame eluded Janáček until late in his life and the posthumous recognition he deserves has been accorded him only recently, at least in English-speaking countries.

Surveying Janáček's career, one is struck immediately by the composer's great vitality and intellectual curiosity. Unlike Emilia Marty, the protagonist of *The Makropulos Case* who, fated to live for over three hundred years, becomes resigned, jaded and bitter in her last years, Janáček seemed to grow more youthful in outlook as his life progressed. Born in 1854 into a musical family of peasant stock—his father was the village schoolmaster and choir director in Hukvaldy—Janáček took part in music-making as a child, but was an indifferent pupil otherwise. His childhood was marred by the poverty of his family and the death of his father when he was twelve. He was sent to Brno as a boarding student when he was eleven to study at the St. Augustin Abbey where he concentrated on music. Later, he graduated from the Brno Junior Secondary School and thereafter studied at the Brno State Teacher's Training College where he received his teaching degree in 1872. Not music, but teaching was to be his life's vocation.

Church music, which he participated in as organist and choir director, held a central place in his life up to this time. His first step into the outside world was a sojourn at Prague, the more cosmopolitan capital of Bohemia, where he studied in the Organ School, becoming acquainted with the music of Wagner as well as the discipline of strict counterpoint. Later, in 1879 when he was twenty-five, he

traveled to Germany to continue his education at the Leipzig Conservatory. There he realized for the first time that composition, not teaching, must be his ultimate goal. But he quit Leipzig before the year was out to return to Brno. The following year he enrolled briefly at the Vienna Conservatory where he joined the more conservative Brahms-Hanslick camp in opposition to the Wagner modernists. But when the Conservatory authorities rejected one of his compositions as too academic, he left school, returning again to Brno, impatient to begin his own career.

Typically, Janáček threw himself completely into the musical life of Brno, teaching at the Teacher's Training College, conducting two choirs and later, in 1882, founding a Brno music school—seeking at all times to raise the standards of musical life in the provincial capital.

Janáček first met his future wife, Zdenka Schültz, in 1872. She was from a patrician family of German sympathies—a background quite in contrast with his own—but Janáček was greatly attracted to her and her world nevertheless. Indeed, it was largely through the influence of her refined and cultured family that he decided to go to Germany to study in the first place. He married Zdenka in 1881 and remained her husband for the rest of his life, although differences in temperament and background soon caused a rift between the two.

By the 1880's several shaping forces had become apparent in Janáček's developing musical style and personal philosophy: The music and faith of the Church; his Russophilism (he knew Russian and was a great admirer of Russian culture in general); a passionate patriotism for Moravia

continued on p. 24



John Simmons

THE SOAP OPERA.

Be it an aria from Puccini or sounds from Nashville, any voice will sound bubblier when using John Simmons Showermike.

6 ounces of hard-milled soap-on-a-rope, it's the brightest way to begin anybody's day in the shower.

\$5 Plus tax for the gov'nor . . . and \$1.50 for the postman. Need 3 for a trio??



540 on the Sunny Side of Sutter
San Francisco 94102

For 6,000 years men have been making the harrowing trek to the Badakshan mines north of the mighty Hindu Kush mountains in Afghanistan in search of the mystical blue gemstone Lapis Lazuli.

There this most prized of ancient gemstones lays hidden in the strata of black and white limestone. Here, this utterly enchanting stone is fashioned into two perfectly beautiful necklaces and an intriguing ring.

Just three examples from the Fox's St. Francis Lapis Lazuli Collection.

You can start a Lapis collection of your own with a 16-inch strand of beads for just \$120. Then add the fashion excitement of a 30-

inch strand of Lapis, 14kt. gold and rock crystal beads. Fantastic, and just \$450. Now try a Lapis ring. This one is dazzling with two hand-carved stones of intense blue set in 18kt. gold. \$550. So, plan to drop by soon. You'll

discover that San Francisco's most unique jewelry salon is also San Francisco's most friendly place to shop.



FOX'S
St. Francis / 989-5409
IN THE LOBBY,
ST. FRANCIS HOTEL

Celebrate Hawaii family-style.



United's Hawaii condominium vacations give you the comfort and economy of a beautifully furnished home or apartment in the Islands.

It's your own bit of privacy in paradise. Big bedrooms. Bar. Maid service. A fully equipped kitchen. Maybe a rental car with unlimited mileage parked outside.

You're near the beach, golf, tennis, restaurants, shopping and entertainment. And that beach can be on Oahu, Hawaii, Maui, Molokai or Kauai.

The price for four can be as little as \$13 a night, per person, including tax. Imagine how a family or group of friends can save.

And on the way over and back, you'll enjoy United's Royal Hawaiian Service. Polynesian food, exotic drinks, Hawaiian stewards... all the atmosphere of the Islands.

So be at home in Hawaii; send for your United condominium vacation brochure soon.



United Airlines
P.O. Box 27, Dept. 74b
Glenview, IL 60025

1065-1000

Please send your free Hawaii Privacy in Paradise brochure.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Our little corner of the world.



UNITED AIRLINES

and the developing Czech nation; and, above all, an intense interest in the folk song and language of his country. As the eighties progressed, Janáček moved more and more away from his conservative German educational background and his interest in church music declined steadily. He turned toward a liberalism which embraced nationalism, a concentration on folk song, and a developing sensitivity to the musico-expressive possibilities in speech patterns of the Czech language. This led him at the

same time to his first estrangement from his wife, Zdenka, whose German origin and urban, bourgeois background symbolized the former life he now wanted to leave.

Janáček began to collect folk songs from his native region and in 1885, almost twenty years before Bartok, called attention to the exotic modalities and modulations and the rhythmic and harmonic richness of Moravian, Silesian and Slovakian folk song. He

continued on p. 26

Maestro Christoph von Dohnanyi checks a detail of the *Makropulos Case* score on the set prior to a rehearsal

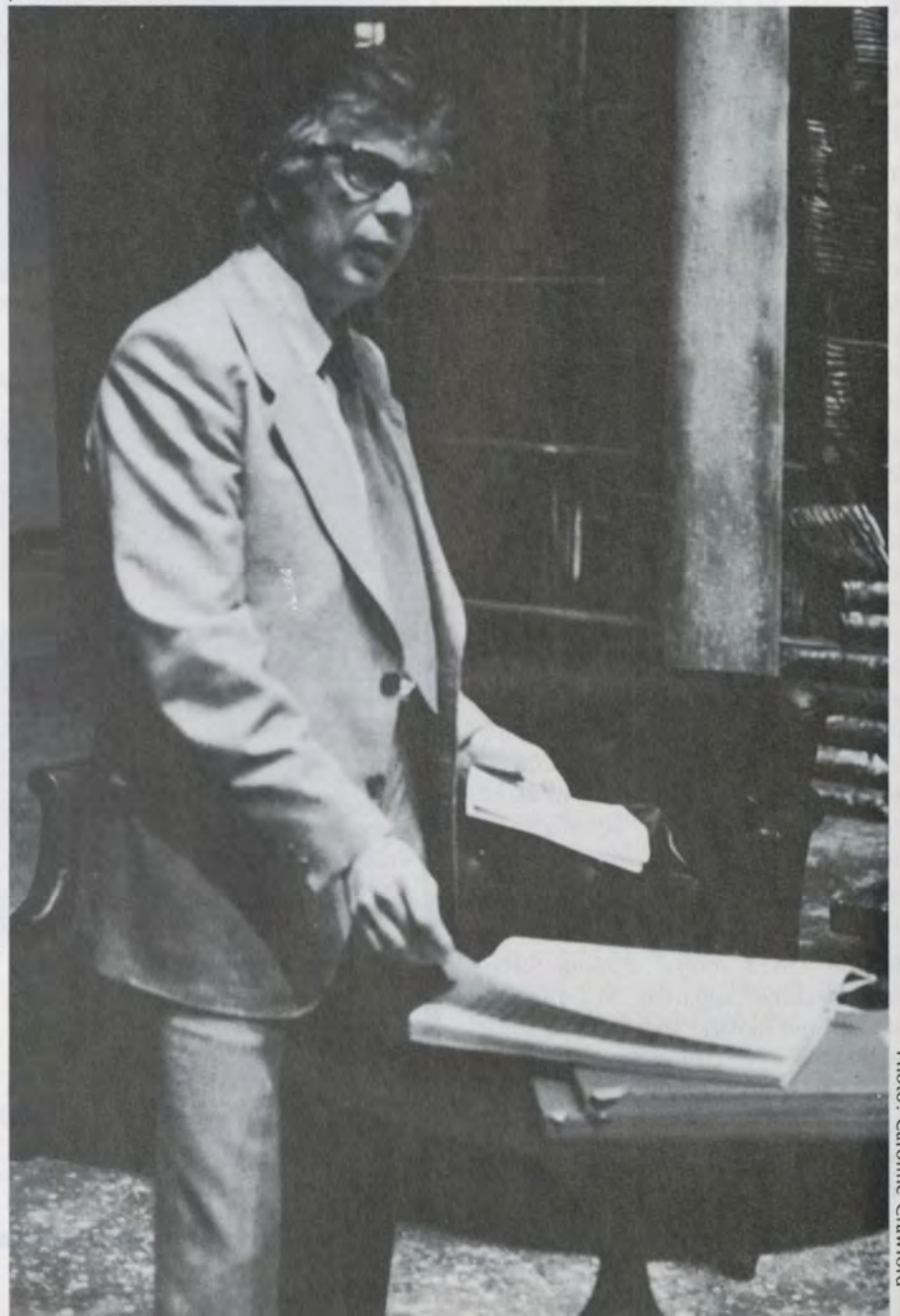


Photo: Caroline Crawford



Gateway Cinema

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

Wed. thru Tues., Oct. 6 - 12:

Fred ASTAIRE—Ginger ROGERS
"FOLLOW THE FLEET" —also—
Katharine HEPBURN in her
First Academy Award Winning Role
"MORNING GLORY"

Wed. thru Tues. Oct. 13 - 19:

ACADEMY AWARD CHAMPION WINNER!
Best Picture! Best Director!
Best Actor! Best Actress!
Clark GABLE —Claudette COLBERT
"IT HAPPENED ONE NIGHT" —also—
Carole LOMBARD—John BARRYMORE
"TWENTIETH CENTURY"

Wed. thru Tues. Oct. 20 - 26:

Alice Faye—Carmen MIRANDO —in—
Busby BERKELEY'S TECHNICOLOR/
FRENZY!
"THE GANG'S ALL HERE!"
(Featuring The Banana Ballet!)
—also—Jane RUSSELL—Marilyn MONROE
"GENTLEMEN PREFER BLONDES" (Color)

Wed. thru Sat. Oct. 27 - 30:

2 JOHN STEINBECK CLASSICS!
Henry FONDA in JOHN FORD'S
"THE GRAPES OF WRATH"—also—
Marlon BRANDO—Anthony QUINN
"VIVA ZAPATA!"

Sun. thru Tues. Oct. 31 - Nov. 2:

HALLOWEEN SPECIAL!
3 BASIL RATHBONE THRILLERS!
"HOUND OF THE BASKERVILLES"
"SHERLOCK HOLMES—THE SCARLET
CLAW" and "SON OF FRANKENSTEIN"

Richelieu Cinema

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

LAURENCE OLIVIER FESTIVAL!

Wed. thru Sat. Sep. 29 - Oct. 2:

"FIRE OVER ENGLAND" —also—
"AS YOU LIKE IT"

Sun. thru Tues. Oct. 3 - 5:

ACADEMY AWARD WINNER!
Best Picture! Best Director!
Best Actor! Laurence OLIVIER
"HAMLET"
—also—Visconti's "SENSO"

Wed. thru Tues. Oct. 6 - 12:

ACADEMY AWARD! Best PICTURE!
Laurence OLIVIER—Joan FONTAINE
Alfred HITCHCOCK'S "REBECCA"
and Cary GRANT—Ingrid BERGMAN
Alfred HITCHCOCK'S "NOTORIOUS"

Wed. thru Tues. Oct. 13 - 19:

Laurence OLIVIER — Merle OBERON
"WUTHERING HEIGHTS"—also—
Bette DAVIS—in—Lillian HELLMAN'S
"THE LITTLE FOXES"

Wed., thru Sat. Oct. 20 - 23:

Laurence OLIVIER—Ralph RICHARDSON
"RICHARD III" (In Technicolor)
& Roberto Rossellini's "LOUIS XIV"

Sun. thru Sat. Oct. 24 - 30:

THE MAGIC OF MOZART! Ingmar
Bergman's "THE MAGIC FLUTE"—also—
"ELVIRA MADIGAN" (Technicolor)

Sun. thru Tues. Oct. 31—Nov. 2:

HALLOWEEN SPECIAL!
Helen GAHAGAN "S-H-E"—also—
Boris KARLOFF—Charles LAUGHTON
"THE OLD DARK HOUSE"

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



The Los Angeles Philharmonic goes to sea!

Opus XI to the Mediterranean
 The Los Angeles Philharmonic
 Gala Cruise
 May 2-May 21, or
 May 2-May 16, 1977

For the first time ever, you will be able to cruise with 110 of the world's finest orchestral musicians — the members of the famed Los Angeles Philharmonic — and their celebrated music director, Zubin Mehta. Also aboard will be guest soloists, who will perform through May 21; The Los Angeles Philharmonic will perform during May 2 - May 16. This is one of what we call our Not-For-Everyone Cruises — because the very best is appreciated only by a very few. And here is the very best of cruising and music combined.

The M.T.S. Danae becomes a floating concert hall as you sail in luxury to Barcelona; Palma de Majorca; Livorno (Florence); Civitavecchia (Rome); Ephesus; Porto Carras; Piraeus (Athens); Mykonos; Heraklion; Taormina. With shore trips to the seats of ancient cultures and three great religions.

Come enjoy the spacious comfort, the fine cuisine and service of a vessel designed to be virtually your own private yacht — plus the glorious music and warm sun, the graceful and historic ports. For complete details, see your travel agent or mail our coupon.

The M.T.S. Danae is of Greek registry.

To: Exprinter International PASF-10/76
 500 Fifth Avenue
 New York, NY 10036

Please send details on the Opus XI cruise.

Name _____

Address _____

City _____ State _____ Zip _____

My travel agent is _____

The Makropulos Case

continued from p. 24

worked with the well-known Moravian folklorist Frantisek Bartos, and later edited with him a monumental collection of Moravian folk song material that was published in Prague in 1901.

But folksong has its roots in language and, characteristically delving ever deeper into his subject, Janáček began to notate and study inflections of speech. His keen ear enabled him to record ever finer pitch gradations and intonations in human speech and, later, animals and other sounds

from nature. He developed a vast collection of notebooks filled with speech patterns and adapted these to musical notation to use in many of his later works including *The Makropulos Case*. These speech melodies are typically short melodic fragments which are incorporated into the vocal and orchestral texture much in the manner of Wagner's leitmotives.

With his interest in folksong and language and what was to prove a keen dramatic sense, it was inevitable that

continued on p. 28

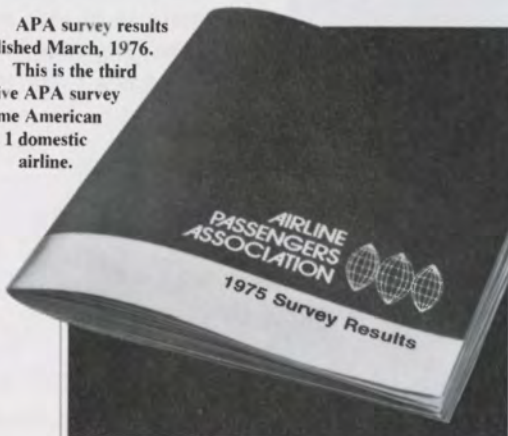
Wig artist Paul Alba helps soprano Anja Silja prepare for her role as Emilia Marty in *The Makropulos Case*



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 United States, and had your choice of any U.S. airline, which airline would you choose—and why?"

The Airline Passengers Association asked that question in a survey of its membership—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.**

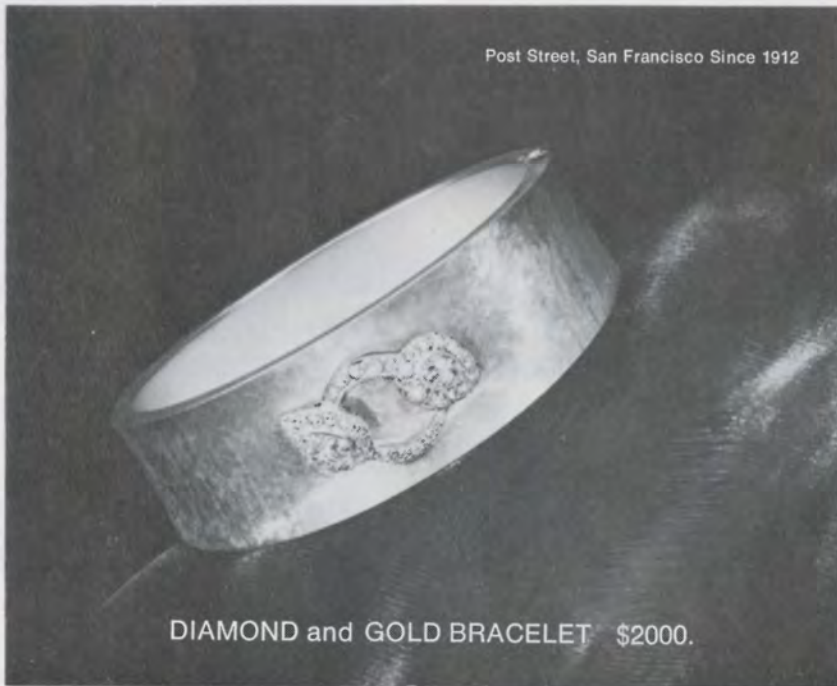
Next flight, we hope you'll let us prove it to you.

#1

American

A THING OF BEAUTY . . . from CRESALIA

Post Street, San Francisco Since 1912



DIAMOND and GOLD BRACELET \$2000.

781-7372

2nd Fl.
278 Post St.
at Union Square



2nd Fl.
278 Post St.
at Union Square

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.



Hugos One Up
On top of the Hyatt on Union Square.

The Makropulos Case

continued from p. 26

Janáček should turn to the writing of opera—yet he was thirty years old before he did so. In the one act *The Beginning of a Romance* (1894), his only completed opera prior to *Jenufa*, he made extensive use of folk song material. Later, he completely repudiated this work and eschewed the literal use of folk song in his compositions. He once wrote, "Every composer has a claim to the spirit of folk song; but he has no claim to the work of another . . . The fact that the composer is not named does not give anyone the right to appropriate it." In *Jenufa* Janáček adapts and recreates his folk material. Still later, it is sublimated entirely and his method of composing with speech melodies assumes preeminence.

The texts for Janáček's operas are drawn from a great variety of themes and sources. Two of his libretti are from Russian literature—*Katya Kabanová*, based on Ostrovsky's play *The Storm*, and *The House of the Dead*, from the Dostoevsky novel. Human tragedy and Czech peasant life are portrayed in *Jenufa*, based on a play by the Bohemian author Gabriella Priessova. Another Czech poet, Svatopluk Cech, wrote the "moon novel" which is the basis for *The Excursions of Mr. Brouček*, while *The Cunning Little Vixen*—a kind of Czech mid-summer night's dream—has a libretto assembled largely by Janáček himself.

Janáček's eclecticism in regard to his choice of opera texts is perhaps nowhere more apparent than in *The Makropulos Case*. It is based on the utopian play of the same name written by the prolific Czech author Karel Capek in 1922. The story of the opera is the story of the play, for the libretto is only a shortened ver-

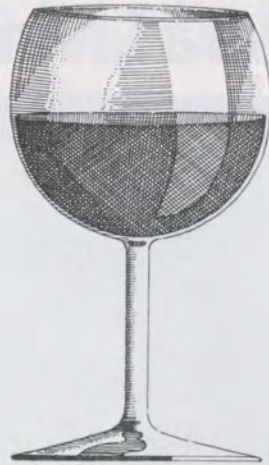
sion of the play. Capek offered to write a libretto, but Janáček was so anxious to begin that he did his own, shortening the play but altering it little except to add a few connecting lines of dialogue here and there. The opera marks the composer's most literal use of a textual source and is in theme the least nationalistic of his operas — a work closely aligned in style to the international idiom of the twenties.

Capek's drama, first presented in Prague in November, 1922, is the author's response to a theme earlier explored by George Bernard Shaw in the play *Back to Methuselah* in 1921. In his drama, Shaw argues the need for a three hundred year life span, postulating that men need a life of sufficient length to develop the maturity and wisdom requisite for building a better society. "People will live three hundred years, not because they would like to, but because the soul deep down in them will know that they must, if the world is to be saved," Shaw has one character say.

Capek, who knew of Shaw's play, seemingly adopts a more pessimistic attitude: That three hundred years is too long for man to live with himself and that ennui and loss of spirit will be the result of an extended life span rather than the wisdom and enlightenment Shaw hypothesized. Capek, who calls his play a "comedy", offers these comments: "Whether I am called an optimist or a pessimist will make me neither happier nor sadder. Yet . . . in this comedy I have striven to present something delightful and optimistic . . . If we say that, at some future time, there will be no disease, misery or poverty—that is

continued on page 63

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.

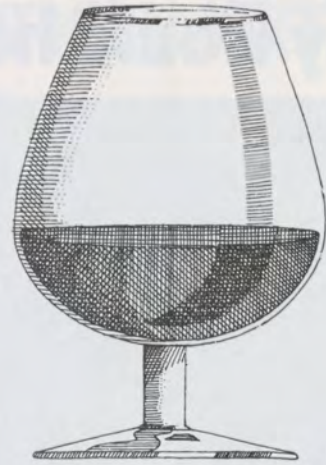
The perfect overture to a memorable night.

Dinner from 6 p.m., including Sunday.
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



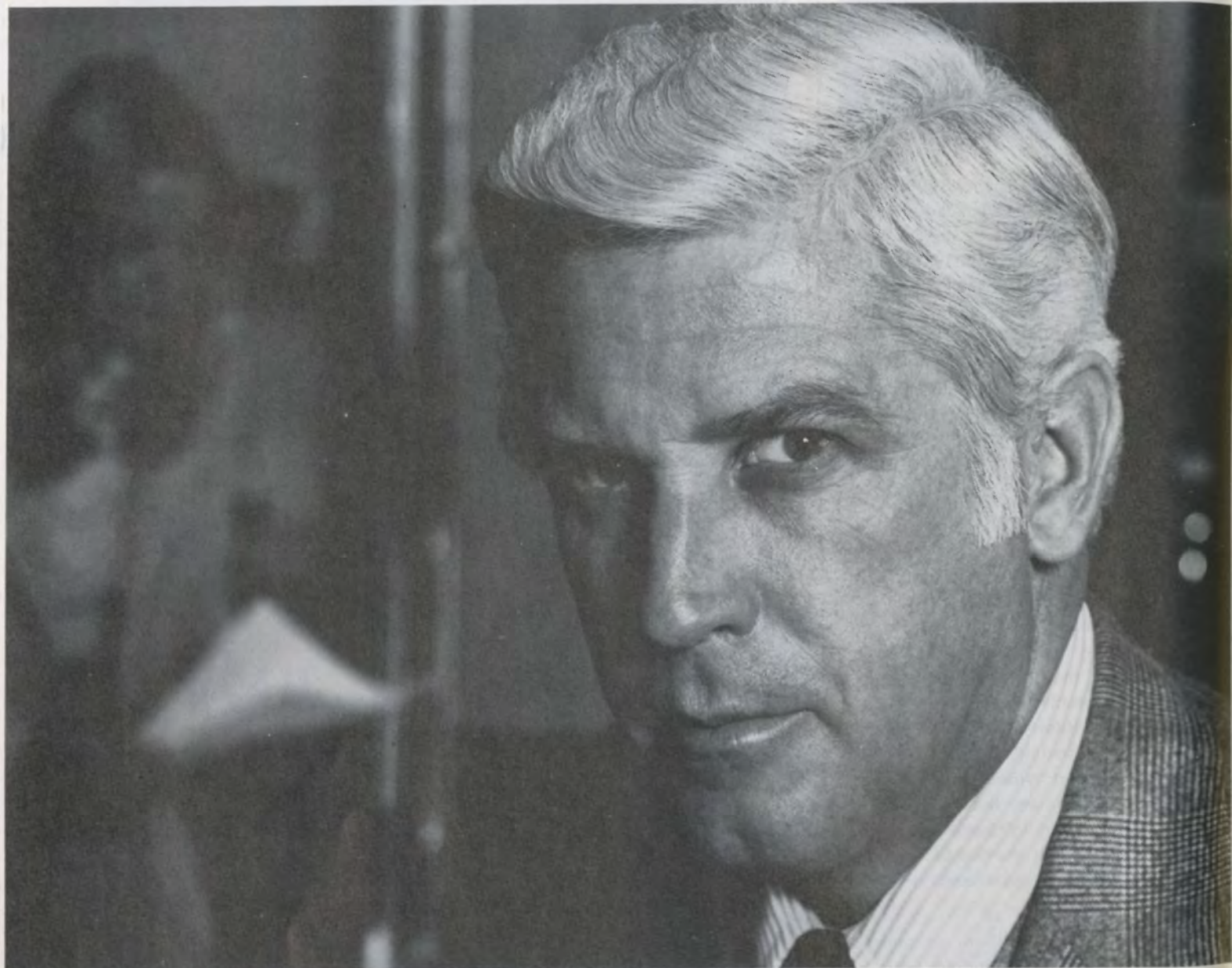
YIANNI!
all over your
body...

in gold
& in sterling.

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



This man has a successful business, a secure future, and over \$300,000 in earning assets. Why would he need a Living Trust?



For the same reason 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 man 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.

BANK OF AMERICA



Trust Department

Cruise the South Seas on ships as friendly and warm as Polynesia.



Jan. 2, Feb. 8, Mar. 13.*

No other vacation can match the enchantment and splendor of a South Seas cruise with the friendly Americans, the SS Mariposa or SS Monterey.

You'll cruise 15,000 miles of peaceful Pacific. Visit ports of call that read from pages of Captain Cook's log. And best of all, you'll enjoy a sea life made famous by sister ships over 90 years ago. One that today has become the hallmark of luxury cruising in the Pacific.

The SS Mariposa and SS Monterey are renowned for their friendly hometown hospitality and Aloha Spirit. Plus the kind of cuisine, service, accommodations and entertainment Americans love best.

Registered in the United States, these proud ships are small enough to

offer an intimate atmosphere, yet big enough to have everything an all first-class ship should have.

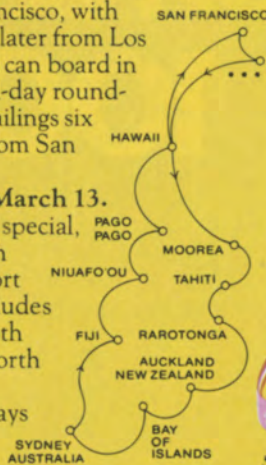
If you join us in California, the cruise is 43 days round-trip. (Dates shown are from San Francisco, with departures a day later from Los Angeles.) Or you can board in Honolulu for a 31-day round-trip cruise with sailings six days later than from San Francisco.

***49-day cruise March 13.**

We also have a special, longer cruise with an alternate 14-port itinerary that includes Tasmania and both the South and North Islands of New Zealand. It's 49 days round-trip from California, or

38 days from Honolulu.

Whichever you choose, now is the time to make that South Seas dream come true. See your travel agent now or send us the coupon for full information.



LOS ANGELES MAP SHOWS 43 DAY ITINERARY

Cruise Consultant, Pacific Far East Line,
Pier 35, San Francisco, CA. 94133.

Please send me your brochure on:

South Seas Cruises Hawaii Cruises

Name _____

Address _____

City _____

State _____ Zip _____

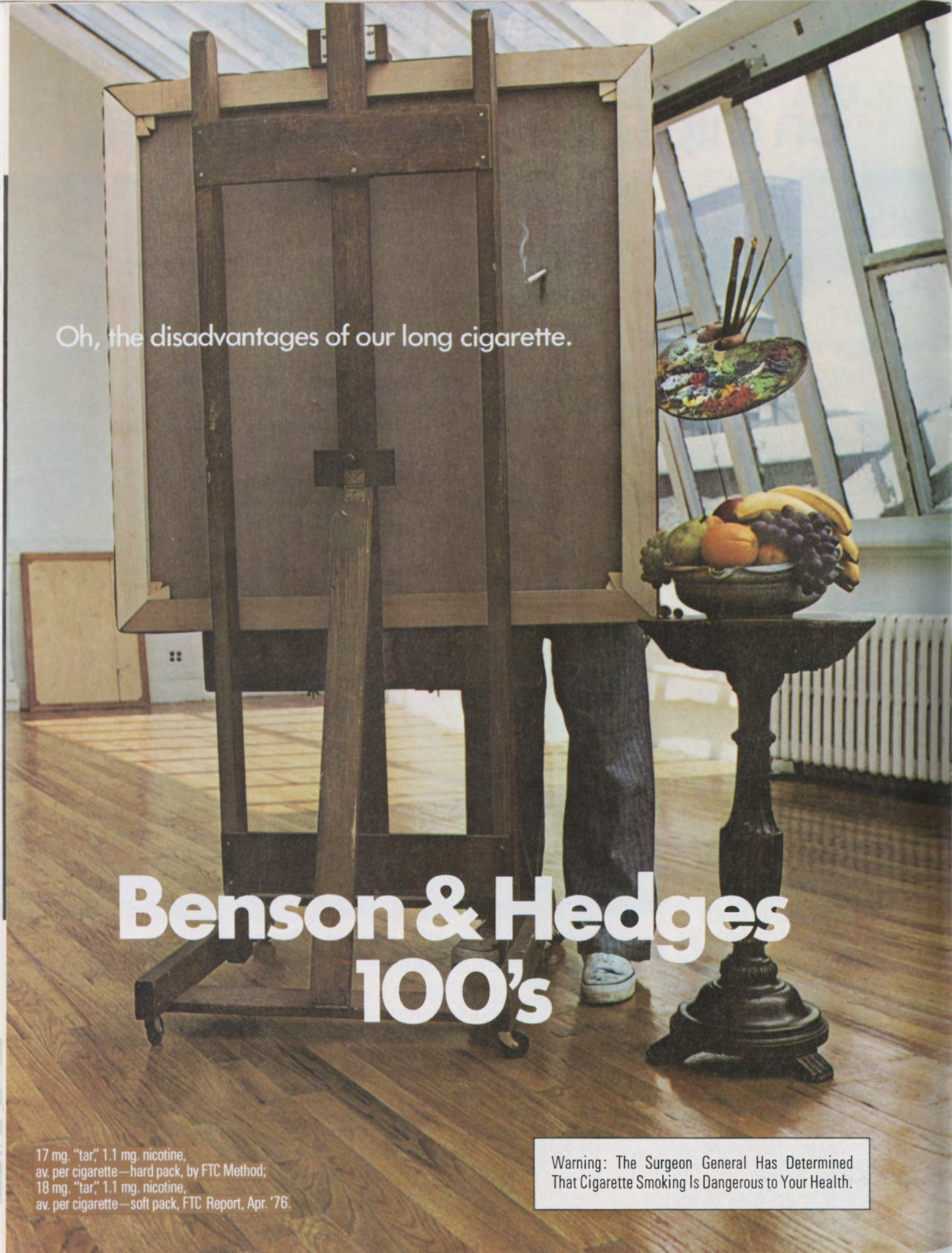
Travel Agent _____

TM-1611-1076



Pacific Far East Line

SS Mariposa SS Monterey The friendly Americans



Oh, the disadvantages of our long cigarette.

Benson & Hedges 100's

17 mg. "tar," 1.1 mg. nicotine,
av. per cigarette—hard pack, by FTC Method;
18 mg. "tar," 1.1 mg. nicotine,
av. per cigarette—soft pack, FTC Report, Apr. '76.

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



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-

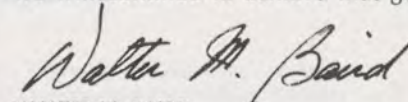
crease the number of contributors significantly if we are to avoid substantial deficits. Thousands of loyal opera lovers help each year, but thousands more are needed. If you are not presently a contributor to our annual fund drive, won't you please join now? Your tax deductible contributions should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

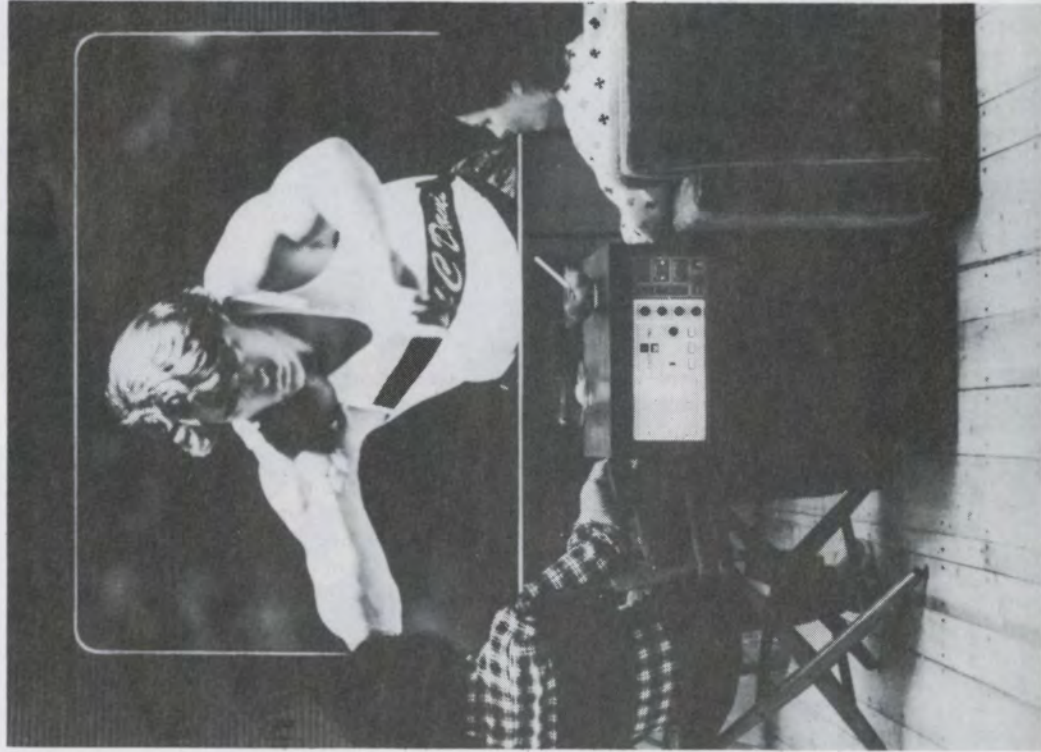
Each year, San Francisco Opera brings the joys of this wonderful performing art alive to tens of thousands of opera lovers and, through the magic of radio, to countless others. Our goal is always to bring to you performances of the highest quality and, with your help, we will continue to achieve that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


WALTER M. BAIRD
President and Chief Executive Officer

PANACENTERS, INC.

the total concept in audio and video systems

cordially invites you to attend their **GRAND OPENING CELEBRATION** from October 6-9 [Daily 10-7 Sat. 10-4] at 633 Battery St. One Jackson Place Arcade

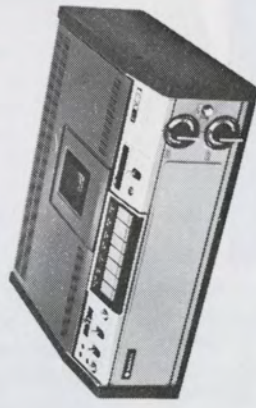


- Introducing Advent VideoBeam® Color Television Projection System Model 750—The theater in your home.



- Introducing Audio-Pulse: The most extraordinary advance in Stereo Sound which adds the third dimension.

- The ultimate in home entertainment technology is at Panacenters.



- Introducing The Sanyo V-Cord II home video cassette recording system with **two hour** record/play-back. Record while you're out. Record one program and watch another.

- INTRODUCING THE MEDIA ROOM
- INTRODUCING THE ULTIMATE SOUND ROOM—A NEW WAY TO BUY YOUR SYSTEM

989-2889

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

Emmett G. Solomon
Vice President—Development

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. Jelly	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

Herbert Scholder
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

Anne L. Mays
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

Art & Leisure Events

Mint Prints

If you've made the San Francisco gallery circuit and are still searching for a top quality *original* graphic, you've bypassed Pasquale Iannetti. At 560 Sutter, a wide selection of works ranging from the 16c. through the present are exhibited; a sampling: DURER, REMBRANDT, GOYA, LAUTREC, PICASSO, MATISSE, MIRO, CHAGALL, BRAQUE, CALDER, GAUGUIN, ERNST & MORE.

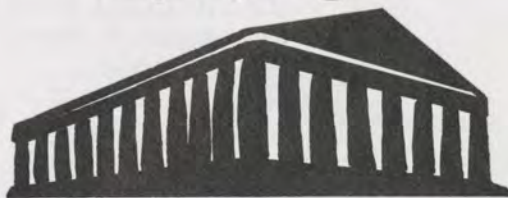
PASQUALE IANNETTI
560 Sutter Suite 201 S.F. 433-2771
Tues.-Sat. 10-5:30 Mon. by appt.

Oldies But Goodies

Whether you're into Art Deco or French Provincial, the San Francisco Antique Show will more than satisfy your aesthetic yearnings. Collectibles include silver, furniture, cut glass, needlework, textiles, decorative items and MORE. There's something for everyone—*THE* potpourri of antiques.

SAN FRANCISCO ANTIQUE SHOW
San Francisco Exhibit Center/
Merchandise Mart Complex
10th & Market Hrs. 12-9 pm, Sun. 12-6 pm
October 21-24 Admission \$2 with Ad \$1.75

Fly By Sight



Now that fall's arrived, off-season travel means leisurely touring *sans* masses of hasty tourists; providing you've the time and money. Fortunately, Golden Gate Geographic Society has come to the rescue of us arm-chair travellers—with a series of personally narrated color travel films. The October tour covers that wonderful Aegean paradise Greece. Narrated by Sherilyn and Matthew Mentés, the films will be presented at:

SANTA ROSA HIGH AUDITORIUM—10/26, SF VETERANS' AUDITORIUM—10/31, OAKLAND AUDITORIUM—11/6, COLLEGE OF MARIN—11/7. Series tickets are still available (6 programs/\$15).



GG GEOGRAPHIC SOCIETY
Mail orders: 851 Burlway Rd., Suite 627, Burlingame 94010
BOX OFFICES: MACY'S, EMPORIUM, CAPWELL'S, SF DOWNTOWN CENTER, THRAM'S (OAKLAND), COLLEGE OF MARIN (WEEKDAYS). In Santa Rosa, EMPORIUM & COOPER'S. Also available at all theatre box offices. Open 1 hour before program.
INFORMATION 347-3636 (Mon.-Fri.)

Red Ryder Returns

The sold-out houses and critical acclaim for "When you comin' back Red Ryder?" has given the impetus for the local community production to turn professional—the first time this has happened in San Francisco in many a year. This change in production will be marked by a move from the Eureka Theatre, where it premiered locally, to the Little Fox Theatre for an open-ended run. This award-winning study in psychological terrorism won Mark Medoff the Obie Award for Distinguished Playwriting in 1973-4 in its off-Broadway New York premiere. Matthew Locricchio, who performed at the Little Fox for 2 years in "One Flew Over the Cuckoo's Nest," is the producer.

WHEN YOU ... RYDER?
LITTLE FOX THEATRE
533 Pacific Ave., SF
434-4738
Tickets are available at all major ticket agencies.



A Rose Is a Rose

Gertrude Stein knew the essence of a rose. Margie Belrose deals with the essence of theatrical arts, in all aspects. Dance includes ballet, jazz, tap, flamenco, belly dance, South Indian & Tahitian! Also — drama lessons, music, mime and comedy workshop. For you Renaissance artists—try them all!

THE BELROSE STUDIO THEATRE
1415 Fifth Ave.
San Rafael
454-6422

Eat Your Cake Too

The French do it—and so can you. If you mess up your mousses or your soufflés suffer, Tante Marie can teach you the secrets of French cooking. Classes are small (5-6 people) so all can participate in preparing the 3 or 4 course meal. And best of all — with wine, flowers and whetted appetites — the class dines on its efforts.

TANTE MARIE COOKING SCHOOL
1207 Leavenworth St. San Francisco
\$72.00/6 lessons 771-8667

Hot To Trot

Bobbed hair and spats probably won't make a big comeback but the tea dances of yesteryear are returning! This ancient and once-sacred rite will be revived October 1 at the Hyatt Regency with Al White's 15 piece orchestra playing big band tunes. Dances will be held every Friday in October. Admission free.



HYATT REGENCY—ATRIUM LOBBY
4:30-7:30 Fridays
5 Embarcadero Ctr.

The Company

<i>Conductors</i>	Kurt Herbert Adler, Karl Böhm*, John Mauceri*, Paolo Peloso, John Pritchard, Kenneth Schermerhorn, Otmar Suitner, Silvio Varviso, Christoph von Dohnany
<i>Conductors—Student Matinees</i>	Plácido 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 Rugeriis*, Philip Eisenberg, Thomas Fulton, Warren Jones*, Ernest Frederic Knell*, Allan Lewis, Louis Salemno*
<i>Language and Diction Coaches</i>	Elena Servi Burgess* (Italian), Reinhard Karl Hennig* (German), Christiane Tsouo* (French), Ann Lawder* (English)
<i>Stage Directors</i>	Tito Capobianco, Sir Geraint Evans, Alberto Fassini*, Matthew Farruggio, Gerald Freedman*, Ghita Hager, Nikolaus Lehnhoff, Jean Louis Martinoty**, Jean Pierre Ponnelle, David Pountney*, Andreas Prohaska**
<i>Assistant Stage Directors</i>	Richard Abrams*, Ralph Clifford, Matthew Farruggio, Pamela E. McRae, Jean Louis Martinoty**
<i>Stage Managers</i>	Ralph Clifford, Matthew Farruggio, Pamela E. McRae, Robert Ripps*
<i>Production Assistants</i>	Julie Bellisle*, Michele LeMeteyer
<i>Production Apprentice</i>	Dominique Carron
<i>Productions Designed by</i>	Leni Bauer-Ecsy, Jean Pierre Ponnelle, Pierluigi Samaritani*, Douglas W. Schmidt*, Alfred Siercke, Wolfram Skalicki, Carl Toms, Jörg Zimmermann**
<i>Choreographers</i>	Louís Falco*, Ronn Guidi*, John McFall*
<i>Costume Designer</i>	Lawrence Casey*
<i>Lighting Designer and Director</i>	Thomas Munn*
<i>Assistant to the Lighting Director</i>	Sara Linnie Slocum
<i>Sound Design</i>	Peter V. C. Quaintance
<i>Assistant to the Technical Director</i>	Larry Klein
<i>Technical Assistant</i>	Rodney Gordon†
<i>Costume Shop</i>	Walter Mahoney
<i>Costume Supervision</i>	Lawrence Casey*
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Paul Alba, Judith Disbrow, Karen Bradley, Rex Rogers
<i>Rehearsal Department</i>	Judith O'Dell, Richard Johnson*, Susan Koscis**
<i>Super Department</i>	Thomas E. Curran, III
<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.



919 Grant Avenue
San Francisco 982-4440



The
Gourmet Room
of Chinese Cuisine



THE SAN FRANCISCO SCHOOL



A Montessori environment

An environment fostering social and emotional growth, with personalized attention to basic skills and a creative program of music, movement and drama. Elementary school for ages 6-12. Pre-school for ages 3-6. Nutritional lunches. Extended day care. Exceptional indoor/outdoor setting. A non-profit organization.

**300 Gaven Street
for brochure or
to arrange a visit, call 239-5065**

Artists

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

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

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

Paul Geiger*
Peter Glossop
Clifford Grant
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

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

Sherrill Milnes
Barry Morell
Paul Plishka*
Bruno Prevedi*
Neil Rosenshein*
Hans Sotin*
Peter Strummer
Giorgio Tozzi
Domenico Trimarchi*
Wayne Turnage*
Jon Vickers
Ingvar Wixell

*San Francisco Opera debut
**American opera debut

CHORUS

Women

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

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

Men

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

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

EXTRA CHORUS

Women

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

Judith Harris
Gloria Holmby
Jean Ostrander
Patricia Schuman

Men

Gennadi Badasov

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

BALLET

Women

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

Men

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

Richard Browne
Ballet Captain

Orchestra

1ST VIOLIN

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

2ND VIOLIN

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

VIOLA

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

CELLO

David Kadarauich *Principal*
Rolf Storseth
Judyaba
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 *Principal*
Marcella De Cray

PERSONNEL MANAGER

Thomas B. 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 Loudon
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



**Designer
Eyewear**

**for the style conscious
man or woman...**

Pierre Cardin • Givenchy
Pucci • Christian Dior
Nina Ricci • Rodenstock

specs

Fine spectacle makers since 1922
177 Maiden Lane 986-6589
Just off Union Square

Thursday
November 11th, 1976
8:30
Civic Auditorium

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

FOL DE ROLO



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

David Williams
Joseph Williams
Gerald Wood

Children

Michelle Brown
Lilo Campeau
Steven Cohen
Hardy Crawford
Martha Crawford
Gregory Gillbergh
Anthony Gonzalez
Claudia Heyneman
Jennifer Heyneman
Nina Kent
Gregory Moreci
Daniel O'Connor
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/
Morell (Sept. 18, 21, 24)//Prevedi*
(Sept. 29, Oct. 3), Bruson, Plishka*,
Davies

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

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

Kabaivanska, Marsee, Jones/Ilosfalvy,
Boyagian**, Kovats**, 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, Schröder-Feinen*, Hesse,
Cummings, South, Roark, Jones,
Harned, Petersen/Kastu**, Berry*,
Johnson, Alvary, Hecht, Duykers,
Hoback*, Turnage, Geiger, Byrd*

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

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

Kalliópe



From Greece: Classic hand woven jacket with lace edging for your holiday entertaining. Available in ecru or brown & white pin stripe. \$29.00
Order by Phone 776-0174, 776-4646, 391-1948.

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



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

Répertoire

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
WFMT—AM 1450/FM 98.7	Chicago
KSJN—FM 91.1	Minnesota

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

All broadcasts will begin at 7:50 p.m. with the exception of DIE WALKÜRE,
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.

A
Collector's
Treasure



Circa 19th Century, from India . . .
a gold bracelet encrusted with rose
diamonds, rubies, emeralds, sapphires.

Designer and Creator of Fine Jewelry

A. Hagosian & Son

JEWELER 781-8220

HOTEL SIR FRANCIS DRAKE • 456 POWELL

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



**SIR FRANCIS DRAKE
EDITION**
Nickel Plated \$40.00

**SIR FRANCIS DRAKE
EDITION**
Gold Plated \$50.00

**REDWOOD EMPIRE
EDITION \$35.00**

STRANDS OF HISTORY™

A PART OF THE ORIGINAL GOLDEN GATE BRIDGE

The San Francisco Bridge Company proudly announces the presentation of a unique and distinguished collector's item: an authenticated section of the Golden Gate Bridge.

Since its completion in 1936, the Golden Gate Bridge has served as a world-renowned symbol of American ingenuity and enterprise unmatched in history.

On the occasion of the bridge's 40th anniversary, the Bridge District has completed installation of new suspension cable designed to insure the safety of the bridge through the next century.

Believing that most Americans have a special affection for the Golden Gate Bridge, the San Francisco Bridge Company has preserved the old cable as mementos for people everywhere to cherish for years to come.

Those who love fine Americana will have a special appreciation for these magnificently designed four-inch, four-pound pieces. Whether you select elegant 24-carat gold, nickel plate, or the original International Orange of the Golden Gate, these handsome settings will be a unique addition to your home or office.

The world famous design firm of Walter Landor & Associates has created a base of elegant teak for the International Orange of the Redwood Empire Edition. For the gold or nickel plated Sir Francis Drake Edition, the firm designed an M-shaped base of 12-gauge, hand-polished steel covered with the finest quality glove-soft leather. Both bases bear the inscription, "Strands of History—1936-1976—Golden Gate Bridge Original Suspender Cable."

A specially minted bronze medallion, bearing the official seal of the Golden Gate Bridge Highway and Transportation District, is affixed to each cable length, and authenticates its origin. A collector's number, stamped on the reverse side of the medallion, insures the uniqueness of each piece. To avoid disappointment, please fill out and mail the reservation coupon today.

Please reserve the following settings, for a total price of \$ _____

Edition		Quantity
REDWOOD EMPIRE:	International Orange	_____ @ \$35.00
	Gold Plate	_____ @ \$50.00
SIR FRANCIS DRAKE:	Nickel Plate	_____ @ \$40.00
	Gold Plate	_____ @ \$50.00

Check or money order enclosed. Charge to: American Express
 BankAmericard Carte Blanche Master Charge

Acct. # _____

Valid through _____

Signature _____

Name _____

Street _____ (please print)

City/State/Zip _____

Make checks payable to:
 San Francisco Bridge Company
 311 California Street, 7th Floor
 San Francisco, California 94104

We ship anywhere in the U.S. postpaid.
 Please add 6% sales tax in California. Phone
 orders accepted at (415) 386-3700.

Call Toll Free: 800-227-0699
 (Except Alaska, Hawaii and California)



The San Francisco Bridge Co.

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 Bay Area entertainment favorite

October 3, Sunday—1:00 p.m.

Capwell's, 20th and Broadway, Oakland

October 9, Saturday—12:15 p.m. and 3:45 p.m.

Hearst Court, DeYoung Museum, Golden Gate Park, San Francisco

October 10, Sunday—1:00 p.m.

Columbus Day Parade, Civic Center to S.S. Peter and Paul's Church

October 20, Wednesday

DeAnza College, Cupertino, 21250 Stevens Creek Blvd.

October 29, Friday—8:00 p.m.

Sunnyvale Community Center Auditorium, Sunnyvale

Watch for announcements of upcoming performances

DINE IN A CHARMING
 FRENCH
 COUNTRY
 KITCHEN

THE PAVILION

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/Subscriber
 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

ISRAEL

Visit your tree. Find your roots.

2-week vacation package from \$699 per person, double occupancy.

Included are round trip air travel direct from the West Coast on a World Airways 747 jumbo jet. A week in Jerusalem at the first class Basel Hotel.

A week in Tel Aviv at the first class Hotel Shalom. Plus sight-seeing in Tel Aviv, welcoming receptions, a Tour Escort throughout and all of the necessary transfer charges and tips.

Send for our free brochure today. Flights begin departing every other week from November 21, 1976.

World Airways is a U.S. certificated supplemental air carrier. Member NACA and IACA.

Approved by CAB and Israeli government.



**Creative
World
Travel**

One Market Plaza,
Steuart Street Tower,
Suite 2201, San Francisco, CA
94105, (415) 543-6789

merola opera program

San Francisco Opera Auditions
applications available now

Please contact:

Merola Fund
War Memorial Opera House
San Francisco CA 94102
Telephone (415) 864-1377

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

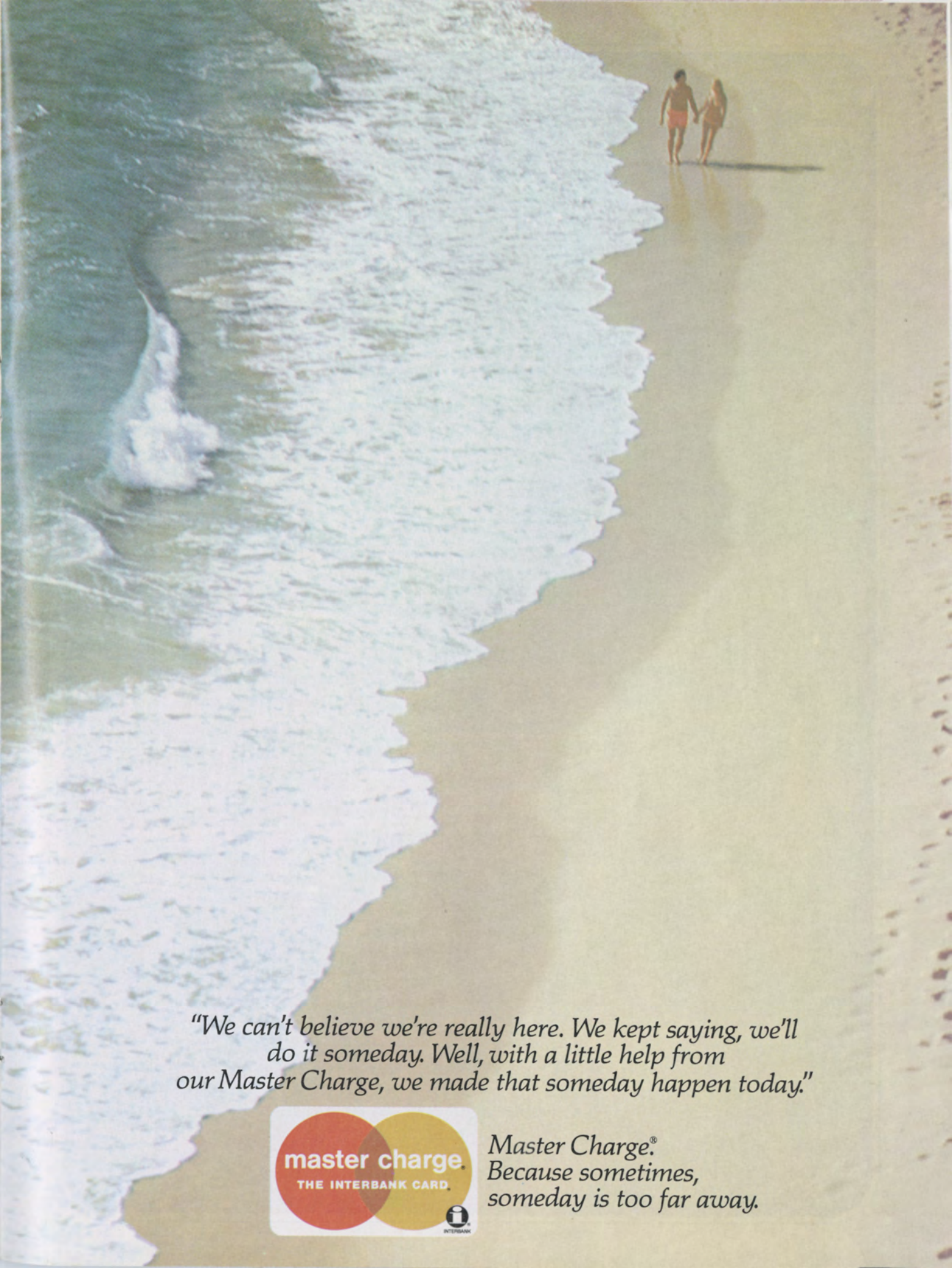
To Sell Your Product or Service
To The 400,000 Monthly
California Theatre-goers . . .

Advertise in

PERFORMING ARTS MAGAZINE

Let Us Tell You About It

Call 781-8931



"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.*

GM
MARK OF EXCELLENCE



Seville and the quest for perfection.

An American success story.

Few cars in so short a period of time have so captured the imagination of the motoring public as this car. Seville by Cadillac. At its introduction, this was a new kind of luxury car...designed for American tastes but at home anywhere in the world. The car complete—the first American car to combine international size and styling with Cadillac comfort and convenience.

A credit to its engineering.

So well-engineered was it that a number of Seville's design concepts have been incorporated in the 1977 Cadillacs that we proudly label the next generation of the luxury car. But Seville remains unique. And the quest for perfection goes on.

The quest.

Seville was a great car when it was introduced. It is an even more refined car today. For it is our policy to constantly seek out ways to enhance Seville—and as we find them they are incorporated into the car. There are many such refinements. Some might appear minor. Some not so minor. Altogether,



Four-wheel disc brakes.



they make Seville an even more desirable car choice for 1977. Examples of these refinements include the following:

Four-wheel disc brakes.

They are standard equipment. Combined with a power brake booster, they provide the braking capability you would expect of one of the world's best-equipped cars.

A retuned suspension system.

You might never notice the difference. But we would. So we retuned the suspension system. Complementing the suspension system are special Butyl[®] rubber body mounts to provide vibration-dampening qualities—for both vertical and lateral movement.

Styling refinements.

The timeless styling of Seville has been enhanced by a new, more distinctive grille. And you may now select either the vinyl 'op or the stylish simplicity of an all-metal

roof. All other styling remains happily unchanged.

A unique American luxury car.

Most important, it's a Seville—designed and engineered to be one of the world's great cars. A car of innovation—incorporating the latest American technical achievements. Such as its Electronic-Fuel-Injected Engine with an on-board analog computer. It's a beautiful road car. As a matter of fact, Seville just might be the best-performing car you've ever driven. There's only one way to know. Call your Cadillac dealer and have him arrange a test drive for you. Haven't you waited long enough?

Seville
BY CADILLAC

There's new borrowing power for homeowners. We'll prove it.

Now California homeowners can tap an added source to borrow for things like college educations, vacations or home furnishings—at less than installment loan rates. That source is a Wells Fargo Homeowner Loan.

With Wells Fargo's new Homeowner Loan Program, you can use the equity in your home to borrow from \$5,000 to \$20,000 or more to do whatever money alone has kept you from doing. Since repayment can be spread up to ten years, payments are low. 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.

The Makropulos Case

(IN ENGLISH)

Opera in three acts by LEOŠ JANÁČEK

Based on the play by KAREL CAPEK

English Translation by NORMAN TUCKER

By arrangement with Theodore Presser, agent for Universal Edition,
publisher and copyright owner

Conductor
Christoph Von Dohnanyi

Stage Director
David Pountney*

Designer
Leni Bauer-Ecsy

Chorus Director
Robert Jones

Lighting Designer
Thomas Munn

Production Coordinator
Gabriele Ecsy**

Musical Preparation
Thomas Fulton

CAST

(in order of appearance)

Vitek Raymond Manton

Albert Gregor William Lewis

Christa Pamela South

Dr. Kolenaty Joshua Hecht

Emilia Marty Anja Silja

Jaroslav Prus Geraint Evans

Charwoman Gwendolyn Jones

Stagehand John Davies

Janek Neil Rosenshein*

Hauk Paul Crook

Chambermaid Shirley Lee Harned

**American opera debut

*San Francisco Opera debut

TIME AND PLACE: EARLY IN THE PRESENT CENTURY; PRAGUE

ACT I The office of Dr. Kolenaty

ACT II The stage of a theatre

ACT III Emilia Marty's hotel room

First Performance: Brno, January 21, 1904

*First San Francisco Opera Performance (American Premiere):
November 19, 1966*

WEDNESDAY EVENING, OCTOBER 20, 1976 AT 8:00

SATURDAY EVENING, OCTOBER 23, 1976 AT 8:00

TUESDAY EVENING, OCTOBER 26, 1976 AT 8:00

FRIDAY EVENING, OCTOBER 29, 1976 AT 8:00 (Broadcast)

SUNDAY AFTERNOON, OCTOBER 31, 1976 AT 2:00

Please do not interrupt the music with applause

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

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

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

SYNOPSIS/THE MAKROPULOS CASE

Three hundred years ago an alchemist by the name of Makropulos, employed by the Hapsburg Emperor, discovered the elixir of life and was forced by the Emperor to administer it to his own daughter, Elina.

During the three hundred years that she has lived, she has had many identities, many names (always with the initials E.M.) and many affairs. One of her more passionate affairs was with Baron Josef Ferdinand Prus by whom she had a son. She also gave the Baron the formula for the elixir, but the potion killed him and on his deathbed he left his estate to their illegitimate son.

Those in attendance around the deathbed, however, misunderstood the name he spoke, and unable to find such an heir, the estate went to a distant branch of the family. The illegitimate branch has contested this for nearly a century.

ACT I: In the office of his lawyer Dr. Kolenaty, Albert Gregor, the latest descendant of the illegitimate line of the Prus family, learns from the clerk Vitek that the case is to be settled that very day, once and for all. In debt and despondent at the thought of losing the estate, Gregor is desperate. Vitek's daughter, Christa, a young singer, enters exclaiming the glories of Emilia Marty, a beautiful opera singer. Dr. Kolenaty returns from court when suddenly Emilia Marty appears in the office, and inquires about the case of Gregor versus Prus. She displays, in the course of the conversation, an uncanny knowledge of the people and circumstances involved. She tells them of a written will left by the Baron which will provide them with the evidence they need to win the case. She also tells them exactly where to find the will. The lawyer, highly skeptical and suspicious, is forced by his client to look for the document. Gregor, dazzled by this famous beauty who has miraculously appeared to rescue him, falls madly in love and when left alone with her proclaims his devotion. She coldly repulses him. Interested in the case only because she needs the elixir's formula to give her another 300 years of life, Emilia Marty asks Gregor for it, but he denies all knowledge of its existence. The lawyer soon re-

turns with the document in hand, overwhelmed by its existence and her knowledge of it. He still must have proof, however, that the illegitimate son was indeed fathered by the Baron. Emilia Marty promises to deliver the proof the very next day.

ACT II: At the theatre after the evening's performance, Christa, starry-eyed over Emilia Marty, tells her fiancée Janek, Baron Prus' son, that she thinks she will devote her life to the theatre, sacrificing all else. Having so decided she then succumbs to his attentions. Gregor and Prus come looking for Emilia Marty. They are interrupted by an elderly gentleman by the name of Hauk, one of Emilia Marty's lovers many years ago. Caught by the memory of their previous blissful relationship, they are transported into the past. Hauk then happily departs with his dreams of yesteryear. Emilia Marty sends Gregor away and tries to find out if Prus has the elixir's formula. Gregor returns proclaiming his love for her though in his tempestuousness he threatens to kill her for her indifference. Janek returns and Marty urges him to steal the document she seeks from his father. Unseen, Prus has come back and overhears the conversation. He admits possession of the document and agrees to give it to her but only on the condition that she spend the night with him.

ACT III: Prus, though disappointed because he has found Emilia Marty cold and unfeeling in love, stands by his bargain and hands over the document. He suddenly learns that Janek has killed himself for love of the beautiful singer Emilia Marty. She, however, is quite unaffected by the news. The others are soon shown into her hotel room, and charge her with fraud. They demand an explanation of her part in these affairs. Breaking down at last, Emilia Marty unfolds the fantastic tale of her 300 years of life and her many different lives and names. They realize at last that she is telling the truth, and stand by in awe as her life drains away before their eyes. She, realizing at last the meaning of a life bounded by death, welcomes her end, and offers the formula to Christa, promising her fame and fortune. Christa refuses and burns the document as Marty dies.

Janáček and *The Makropulos Case*

The Czech-born Leoš Janáček, [1854-1928] was a prolific composer. Although his compositions include works for the piano, organ, chamber ensembles and full symphony orchestra, it was the human voice in all its aspects that most attracted him. His writing for the voice ranged from arrangements of Moravian folk songs to church music, from cantatas to full-scale operas, from song cycles to choral works for male and/or female chorus. He studied deeply Czech folk-song and speech patterns, and this greatly influenced his musical idiom.

For many years Janáček's operas, with the exception of *Jenufa* and *Káťa Kabanová*, were rarely, if ever, performed outside Czechoslovakia. Unlike his compatriots Smetana and Dvořák, whose works possess an immediate and universal appeal, Janáček's operas were, and indeed still are, essentially Slavonic in style—and, based as they are on Moravian rather than Bohemian culture, take a great deal of understanding by Western audiences. Once we remember, however, Janáček's love of nature, his love and understanding of the human being, and his amazing sensitivity to speech sounds and rhythms, we are well on the road to an understanding of his music.

Unlike most of his contemporaries, Janáček eschewed the Wagnerian approach to opera; indeed his music has been called "non-developmental." Its power lies in its almost hypnotic and varied repetitions, and in the appearance, cheek by jowl, of sharply contrasted musical ideas, which rarely knit together in the traditional musical style. What results in his operas are a series of fast-moving and contrasted scenes, with little or no padding, and which often leave the listener breathless.

Janáček's first two stage-works, *Sárka* [1887-8, but not completed until 1924 and produced in Brno the following year] and his one-act *The Beginnings of a Romance* [1891, produced 1894], were his only truly romantic and conventional operas. With *Jenufa* [1894-1903, produced 1904, and subsequently much revised], *The Excursions of Mr. Brouček* [1908-17, produced 1920] and *Káťa Kabanová* [1919-21, produced 1921], Janáček established himself as an individualist, musically and dramatically.

Káťa was followed by *The Cunning Little Vixen*, that wonderfully sympathetic study of man's relationship and attitude towards nature and the animal world; a work in which, to quote Wilfred Mellers, "Janáček deliberately gave nature priority over man, admitting that we must 'go back' in part surrendering consciousness if we are to learn to live with it." In *The Makropulos Case*, Janáček attempts

to deal with this same theme from the opposite angle.

Janáček had already shown his fascination in the fantastic in both *Mr. Brouček* and *The Cunning Little Vixen*. In *The Makropulos Case*, based on Čapek's play about the 300-year old Elina Makropulos, who continues to survive because she had drunk the *elixir vitae* discovered by her father, court physician and alchemist at the court of Emperor Rudolf II [1552-1612], Janáček had a fascinating subject.

The Czech title of the opera, *Věc Makropulos*, is literally, "The Makropulos Thing" [in German it is "Die Sache Makropulos"]. The word "Case" suggests a law-suit; and indeed the opera does deal with a lawsuit that has been dragging on its weary length for nearly a hundred years—the case of Gregor vs. Prus—the name Makropulos does not come up until the second act. The usual English translation of the title of Čapek's play is *The Makropulos Secret*, which might be a far better title of the opera; for the "secret" or the "thing" is the long-lost piece of paper on which is written the prescription of the elixir.

Čapek termed his play a comedy; its theme, was that Man's fulfillment of life is far more important than the length of life; and by depicting the heroine, Emilia Marty, as a hard, cynical but beautiful creature, he shows us the spiritual and moral disintegration of a human being. Čapek had a great admiration for Janáček as a composer, and readily agreed to his request that he be permitted to turn the play into an opera. It is true he had the usual fear of all writers that the composer would distort the meaning of the play; but, except for a few unimportant cuts, Janáček uses the play almost word for word as his libretto. He lets his heroine die at the end of the opera—indeed, the listener probably feels more sympathy for Emilia Marty at the end of the opera than at the end of the play.

Karel Čapek [1890-1938] was possibly the first writer to put a robot on the stage, but he was not the first playwright to be intrigued with the subject of longevity, [It was his play *R.U.R.* that gave the word robot to the English language]. Indeed, while he was busy writing his play, *The Makropulos Secret*, George Bernard Shaw was busy writing his *Back to Methuselah*.

Janáček read Čapek's play while he was on a mountain holiday and was immediately fascinated by the subject. What attracted him above everything else was the character of the heroine, the magnetic and irresistible Elina Makropulos: a creature as cold as ice, like Turandot, but doomed to

live so long that she became lonely, cynical and horrifying, yet a figure that arouses pity. "A beauty 300 years old and eternally young, but with all feeling burned out of her! Brr-r' Cold as ice! I'm going to write an opera about such a woman," so wrote Janáček, after reading the play to Max Brod, who had translated a number of his operas for the German stage. During the period of his composition of the opera, Janáček wrote on several occasions to Kamila Stosslová, the wife of a Moravian merchant, who had become his inspiration, and with whom he had formed a deep emotional relationship in 1917—a relationship that was to last the rest of his life. She was one of his images for Emilia Marty: "I am already making Miss Brr-r. But I am making her warmer, so that people can have sympathy with her. I'll fall in love with her yet" he wrote in a letter to her. Then, on a later occasion: "But what about my 300-year old! They all call her a liar, a fake, a hysterical woman—and, in fact, she's so unhappy! I wanted people to like her. With me it's no good without love. . . . They called her dreadful names, they wanted to throttle her, and what was her fault?—that she lived too long. I felt dreadfully sorry for her!" These statements show just how involved personally Janáček became in this opera. The more one reads about the play and the opera, the more opportunities that arise to hear and see Janáček's work on the stage, the more fascinating becomes this character of Elina Makropulos.

Čapek linked his play with Czech history by starting his story in 16th-century Prague, at the time of the Hapsburg Emperor Rudolph II, who employed astrologers and alchemists from all over Europe to discover the Philosopher's Stone, produce gold and the elixir of life. One of these alchemists was recreated by Čapek as Hieronymus Makropulos, who succeeded in discovering the elixir of life. The Emperor made him try it out on his 16-year-old daughter, Elina. She has been alive for 300 years—in fact, until the beginning of this century, the period in which both play and opera take place. Elina became a famous opera singer, appearing in opera houses all over the world, often changing her name, but always retaining the same initials—E.M.

In the early 19th century (when she had been alive for 200 years) she was a star of the Vienna Opera, where she sang as Ellian MacGregor, a singer of Scottish origin. Later she turned up as Eugenia Montez, whose fascinating gypsylike character ensnared one Baron Hauk, a character who appears in the opera in his dotage. She has also been a Greek soprano, Ekateri Myshkin; a German soprano, Elsa Müller; and finally, in the opera, the Czech singer, Emilia Marty.

During her Vienna period as Ellian MacGregor, she had an affair with one Baron Pepi Prus; and an illegitimate son, Ferdinant, resulted from their union. The boy was known as Ferdinand Gregor

Mach (a ruse employed to protect the name of his mother), though the birth was actually entered in the parish register as Ferdinant Makropulos. Ellian gave Pepi the formula for prolonging life, but instead of so doing, it poisoned him. On his deathbed the Baron bequeathed the last estates of the Prus family to his illegitimate son; but as there was no written will, and as there was no record of a Gregor Mach, the estates went to a more distant, but legitimate, branch of the Prus family.

The illegitimate branch of the family, however (i.e. the descendants of Ferdinand Gregor), contested this, and there has been continuous litigation going on between the two branches of the family for nearly a century. Such is the situation at the beginning of the opera.

The score that Janáček has provided to illuminate this strange yet fascinating opera is virtually a free fantasia on one theme, the theme of E.M., which takes on varying shapes and sounds as it refers to the various people who have been joined together through their contact with E.M. There are some forty or more transformations of the heroine's initial motive during the course of the opera.

Janáček's working method is that of continual variation, a mode of working that has appealed to many 20th-century composers. "Long melodies don't come to me as they did to Mozart. But what I do understand is how to turn a theme, paraphrase it, extract from it everything inside it, and I think today nobody can rival me at this" could well have been Janáček's text—it was in fact what Richard Strauss wrote in a letter to Stefan Zweig when they were working together on *Die schweigsame Frau*.

But there is more to Janáček's music than that; as I pointed out earlier, it was his treatment of speech rhythms that are so unique. He uses the high register of the male voice to suggest the weakness of Albert Gregor's character; the high *tessitura* of Prus' music suggests his scheming, nervous character; the music of the lawyer Kolenaty, is repetitive, fussy, conventional. But it is to E.M.'s music that we finally return. Here Janáček's style finds its final consummation—Janáček's speech rhythms are transformed into something more. E.M.'s final monologue, with her death wish, becomes, to quote Wilfred Mellers, "a passionate affirmation of humanism—an inversion of Isolde's "Liebestod."

The wonderful orchestral prelude to the opera, with its off-stage fanfares for brass and kettledrums, suggests the weird court of Rudolph II. These fanfares contrast strangely with the lyrical passages which reflect the tragedy of Elina Makropulos and her series of love affairs throughout the centuries. The fanfare is heard again during the last act of the opera, when the whole story is finally narrated, and it accompanies E.M.'s death during the opera's closing moments.

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



Tenth Anniversary Season

December 1, 1976 — May 22, 1977

Repertoire

Don Pasquale - Donizetti (new production)
Susannah - Floyd (new production)
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

714 Montgomery Street
San Francisco

(415) 397-6822



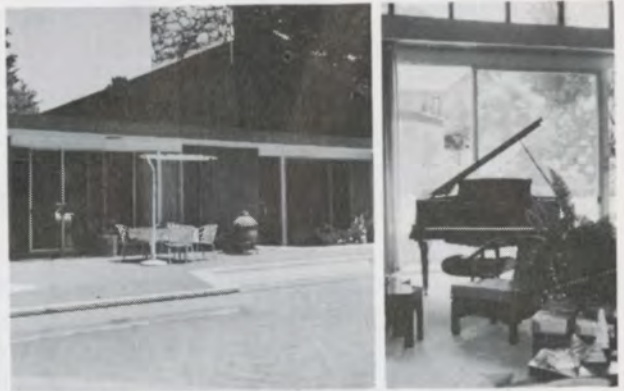
TAHOE TOWNHOUSE

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.
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 D. 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 Montegale
Mr. & Mrs. John P. Renshaw
Mr. & Mrs. Richard C. Walker

K

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

L

Mrs. G. 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 McKevitt 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.

THE '76 SEASON on Angel Records

MASSENET
THAIS
SILLS MILNES
GEDDA
New Philharmonia
Orchestra
MAAZEL
SCLX-3832
(3 LPs & Tape)

WAGNER
DIE WALKURE
THE RING OF THE NIBELUNG PART II
Martha Modl, Ferdinand Franz, Elsa Cavetti
Hilde Konerth, Wolfgang Windgassen
Gottfried Dieckmann
Orchestra of Radio Italiana (RAI), Rome
WILHELM FURTWÄNGLER
E-6077
(5 LPs: Seraphim)

Verdì
In Forza del Destino
Marita Arronzo
Carlo Trovati
Piero Cappuccini
Diana Mara Casali
Roberto Alagna
Giuseppe Pizzetti
Orchestra of the Teatro alla Scala
Lombardi (Gardoli)
SDL-3765
(4 LPs & Tape)
Highlights: S-36828

Puccini
TOSCA
CALLAS
BERGONZI
GOBBI
PRETTE
SBL-3655 (2 LPs)
Highlights: S-36326
(LP & Tapes)

ROSSINI
THE BARBER OF SEVILLE
SILLS MILNES / GEDDA
CAPECCHI / BARBIERI / RAIMONDI
London Symphony Orchestra
LEVINE
SCLX-3761
(3 LPs & Tape)
Highlights: S-37237
(LP & Tape)

Mascagni
CAVALLERIA RUSTICANA
De Los Angeles Corelli
Sereni Lazzarini
Rome Opera Orchestra & Chorus
Santini
SBL-3632
(2 LPs)



At Your Favorite
Record Stores
In The Bay Area

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 Ward 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.

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

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

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

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

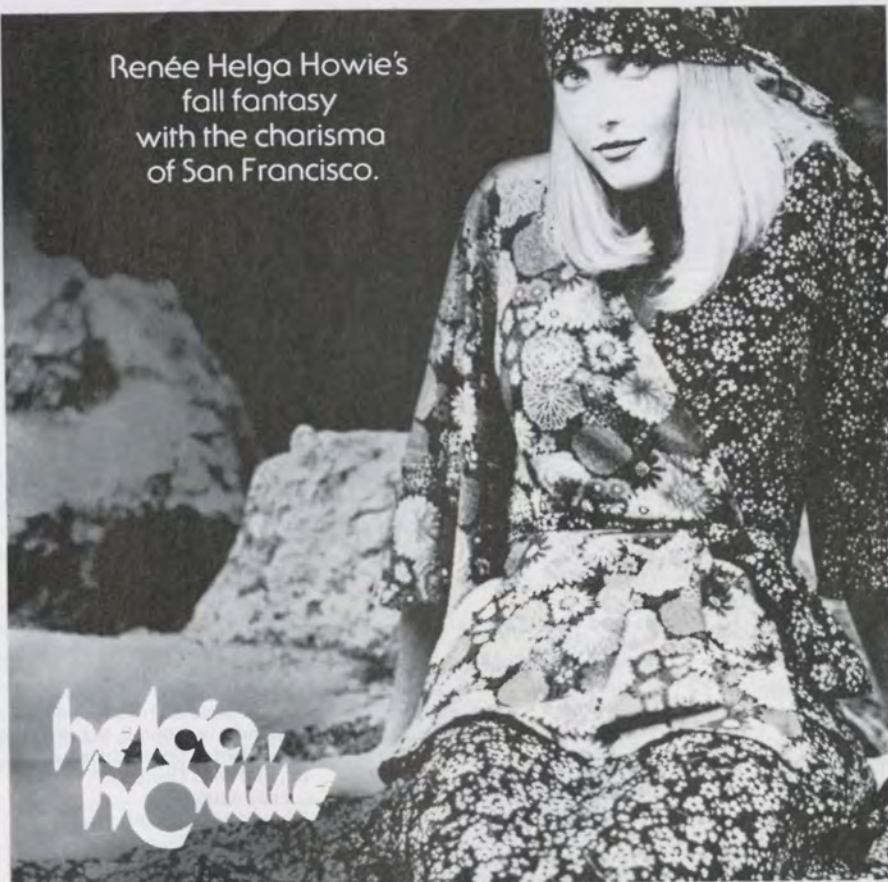
Guarantor Members

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 Benoit
Mrs. Walter H. Bentley
Mrs. Dirkan M. Berberian
Dr. Adolphus 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. Stewart 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
Breedon
Mr. and Mrs. Ernest R.
Bridgwater
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
*Deceased
- Mr. and Mrs. Robert W. Cahill
J. Archibald Calhoun
Mr. and Mrs. William
Cameron
Harry F. Camp
Mrs. John D. Campbell
Canamex Commodity Corp.
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
Deer Creek Ranch
Mrs. Andre de Limur
Mr. and Mrs. Walter A.
de Martini
Mr. and Mrs. Reid W. Dennis
Mr. and Mrs. Robert E. Dettner
Mr. and Mrs. Kenneth J.
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. Frederick 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 R.
Freeman
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 B. 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.
Guggenheim
Dr. and Mrs. Howard Gurevitz
Mr. and Mrs. Edward W.
Gwinner
Mr. and Mrs. Walter A.
Haas, Sr.
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 Harvey
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
Dr. and Mrs. Frank
Hinman, Jr.
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.

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 San Francisco Opera and the Metropolitan 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


Gerald Huebner
David S. Hugle
Mr. and Mrs. Jaquelin H. Hume
Mrs. E. N. W. Hunter
Mrs. William N. L. Hutchinson
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
Mr. and Mrs. 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 Metcalf 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. Kiely
Mr. and Mrs. Jerold C. Kindred
Woodward Kingman
Mr. and Mrs. Francis R. Kirkham
Mr. and Mrs. James F. Kirkham
Mr. and Mrs. Gorham B. Knowles
Mr. and Mrs. John C. Koepke
Mr. and Mrs. Harold E. Koerber
Mr. and Mrs. Theodore A. Kolb
Elsa R. Korbelt
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
Mrs. Peter C. Lambert
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 Lummus
 Mr. and Mrs. Carl Lundstrom
 Prof. Joseph F. Lupino
 Mrs. Carlos J. Maas
 Mr. and Mrs. Graeme K. MacDonald
 Mr. and Mrs. Edmund 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

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.



ROYAL VIKING LINE 

 PAN AM

SIEMER & HAND, LTD.
TRAVEL SERVICE

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

Louis Muchy
 Mrs. Harriet K. Munguia
 Dr. and Mrs. Harold C. Murphree
 Jane Murray
 Dr. and Mrs. Anton C. Musladin
 E. M. Nagel
 Mrs. Charles Neal
 Mr. and Mrs. Kelvin K. Neil
 Dr. and Mrs. Thomas S. Nelsen
 Clarence E. Nelson
 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 D. Pischel
 Walter Plunkett
 Mr. and Mrs. George A. Pope
 J. Lemoyne Porter
 Christopher 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 F. Refvem
 Mr. and Mrs. Robert S. Reis
 Mr. and Mrs. John P. Renshaw
 Ms. Alice S. Resseguie
 E. Jerome Richards
 Dina and Robert L. Richards
 James D. Robertson
 Dr. and Mrs. Patrick Robertson
 Mr. and Mrs. Roy B. Robinette
 Mrs. Henry Wells Robinson
 Mr. and Mrs. Peter Rocchia

Mr. and Mrs. Ralph J. Roesling
 Dr. and Mrs. Ernest S. Rogers
 Mr. and Mrs. John G. Rogers
 Mrs. Nathan 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. Karl F. Schuster
 Mr. and Mrs. Edward W. Scripps
 Mrs. Martin J. Seid
 Mr. and Mrs. Francis Seidler
 Mr. and Mrs. Adolph K. Seiler
 Mr. and Mrs. Edwin A. Seipp, Jr.
 Jack Seitchik
 Mrs. Robert Seller
 Mrs. M. J. Senderman
 Mrs. A. Setrakian
 Charlotte W. Shaber
 Mrs. Floyd C. Shank
 Maryanna Gerbode Shaw
 Thomas L. Shelton
 Dr. A. Jess Shenson
 Dr. Ben Shenson
 Mrs. Louis Shenson
 Dr. and Mrs. William A. Sheppard
 Walter H. and Phyllis J. Shorestein
 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 Johnson Sitton
 Mrs. Verne L. Skjonsby
 Beatrice B. Slater
 Mrs. Louis Sloss
 David R. Smith
 Mrs. Ferdinand Smith
 Russell G. Smith
 Virginia B. Smith
 Christian M. Soenksen
 Mr. and Mrs. William S. 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

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

AIRPORT
 697-9500

LOW RATES

50 FREE MILES ON MOST RENTALS

Dr. Jay D. Sprenger
 Mr. and Mrs. Kenneth M. Stampp
 Mr. and Mrs. Alan R. Stein
 Mr. and Mrs. Louis P. Steller
 Dr. and Mrs. Lawrence Daniel 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 C. 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
 Mr. and Mrs. H. Keith Tiedemann
 Cecil G. Tilton
 Mr. and Mrs. F. J. Thomas Tilton
 Cyril Tobin
 Mr. and Mrs. Joseph Zook 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 Henry von Hafften
 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 P. Wells

Mrs. James M. Wells
 Mrs. Charles F. Weyman
 Mr. and Mrs. Rollin 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 D. Zullo
 David Zussman

**GUARANTOR MEMBERS
 (\$100 or more)**

OTHER SERIES

Charles and Catherine Abbe
 Dr. and Mrs. Rodney Abernethy
 Dr. Cecil R. Adams
 Mr. and Mrs. Norman P. Adler
 Charles F. Agler, M.D.
 Thomas E. Ainsworth
 C. M. Allen, M.D.
 Dr. and Mrs. Louis J. Alpinieri
 Fred H. Altshuler
 American Airlines, Inc.
 Mr. and Mrs. 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 Esta 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
 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
 Joan C. Borame
 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 E. 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
 Mr. and Mrs. J. Robert Christy
 Ralph Cicurel
 Leo J. Cipa
 Mrs. Donald W. Cleary
 B. Sherman Coffman
 Dr. 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. Thaddeus 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
 Drs. 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
 Anne M. Ellis
 Mr. and Mrs. William 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 L. 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 Interoccean 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
 Marie and Charles K. Guttas
 Dr. H. Clark Hale
 Dr. and Mrs. Walter B. Hall
 Joan Ayres Hamren
 Louis and Sandra 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
 Margaret F. Hayes
 Mr. and Mrs. James C. Hazard
 Mr. and Mrs. Wayne H. Heldt
 Alfred E. Heller
 Mr. and Mrs. Thomas Henderson
 Mr. and Mrs. Whalen K. Hickey
 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 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
 Mr. and Mrs. Robert G. Johnson
 Mrs. Robert Malcolm Johnson
 Mr. and Mrs. Proctor P. Jones
 Thomas L. Jordan, Jr.
 Eleanor Jue
 Mr. and Mrs. William V. Kane
 Otto Frederick Kanitz
 Mr. and Mrs. Richard M. Kaplan
 Sherry and Dick Karrenbrock
 Frances Lee Kaufman
 Kelso, Hunt, Ashford & Ludwig
 Mr. and Mrs. Charles W. Kenady
 Raymond S. Kimbell
 Gibson Kingren
 Mrs. Winifred E. Kistler
 KKH AM/FM
 Mr. and Mrs. A. E. Knowles
 Thomas and 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
 Mrs. N. Scott Lapham
 Grant A. Larsen
 Dr. and Mrs. Paul E. Lavoie
 Norman and Mary Ann Layne
 Dr. and Mrs. Chauncey D. Leake
 Dr. Richard E. LeBlond, Jr.
 Mr. and Mrs. Norman Leonard
 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 Lindfors
 P. J. C. Lindfors
 J. A. Littleton
 Mr. and Mrs. Carl Livingston
 Carol B. Lodato
 Peter R. Loebs
 W. Robert Lomax, Jr.
 John R. Lonergan
 James P. Lovegren
 Carl D. Lovotti
 Mr. and Mrs. Anatole Taras Lubovich
 Dr. and Mrs. Karl Ludwig
 Dr. and Mrs. Irving R. Lunt, Jr.
 Harry W. Lutrin, M. D.
 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
 W. Scott 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
 Dr. Vincent P. Messina
 Mr. and Mrs. A. C. Meyer, Jr.
 Mr. and Mrs. Ernest W. Meyer
 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 Phillips
 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 Radcliffe
 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 W. 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.
 Ruth and 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. Shnider
 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
 Mr. and Mrs. Frank H. Sloss
 Dr. Chandler S. Smith
 Mr. and Mrs. Mortimer Smith, III
 R. Randolph Smith
 Richard Neil Snyder
 Richard L. Sogg
 Stephen Lloyd Sorensen
 Drs. 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

Fund Drive

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 28, 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.

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. Zarccone, Jr.
 Mr. and Mrs. Clerin W.
 Zumwalt

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
 Mrs. Georgia M.
 Worthington

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

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
 Louise M. Davies Foundation
 Gramma Fisher Foundation
 Mr. and Mrs. Wayne H. Fisher
 The Ford Foundation
 The Hearst Foundation
 Mr. and Mrs. Gordon P. Getty
 Mrs. W. J. Gray
 George Lauder Greenway
 Elise S. Haas
 Mr. and Mrs. William H.
 Hamm, III
 The Holmes Foundation
 The William G. Irwin Charity
 Foundation
 Mrs. Em Eccles Jones
 Mr. and Mrs. Proctor P. 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
 San Francisco Foundation
 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. G. Grace Benoist
 Mrs. Walter Bentley
 Mr. and Mrs. Joseph
 Blumenfeld
 Mr. and Mrs.* James Bodrero
 Mr. and Ms. John Norton
 Breeden
 Robert and Alice Bridges
 Foundation
 Mrs. Starr Bruce
 Mrs. Ellen Hindes 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
 *Deceased

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 Oper-
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.

Mrs. Archibald Reid Dennis
Mr. and Mrs. Robert Di
Giorgio
Dean B. Eggerisen Foundation
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
Dr. Jean Haber Green
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. Jesse Koshland
Mrs. Charles B. Kuhn
Mr. and Mrs. Vernon N.
Lambertsen
Edmund Wattis Littlefield
Foundation
Mrs. Jeanne Magnin
Mr. and Mrs. Robert A.
Magowan
Mr. and Mrs. Victor L. Marcus
Mrs. James W. McAlister
The Atholl McBean
Foundation
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. George J. Otto
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 H. and Phyllis J.
Shorenstein
Mrs. Ferdinand Smith
William and Larissa Smith
Mr. and Mrs. Emmett G.
Solomon
Mrs. Muriel McKevitt Sonne
The Louise A. and Walter
Sullivan Foundation

*Deceased

Dr. and Mrs. Samuel
Susselman
Mr. and Mrs. Robert M.
Sutton
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

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 Mrs. Joachim Bechtel
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, 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.
Guggenhime
Mr. and Mrs. Richard C. Ham
Dr. and Mrs. Joseph
Harvey Harris
Mr. and Mrs. Alfred Heller
Harold Hirsch Foundation
Dora D. Ide
Mrs. Bruce Kelham
Miss Elsa Korbel
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
J. S. Perkins
Mrs. Lester S. Peterson
Mrs. Thomas M. Price
Mr. and Mrs. Eugene R.
Purpus
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
Mrs. Martin Seamster
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
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.
Mrs. Eli H. Wiel
Thomas R. Wilcox
Mr. and Mrs. J. Perry Yates
Dr. and Mrs. John A. Zderic

Why smoke Now?

If you're a smoker who has been thinking about 'tar' and nicotine, here's why you might consider smoking Now.

Now has the lowest 'tar' and nicotine levels available to you in a cigarette, king-size or longer. 2 mg. 'tar,' 2 mg. nicotine. It comes in both filter and menthol.

Now also gives you real smoking satisfaction. The flavor is mild and pleasant.

Now draws free and easy for a cigarette so low in 'tar' and nicotine.

Now has a uniquely designed filter that makes all this possible for the first time.

Compare 'tar' numbers. You'll see that 2 mg. is the lowest of all king-size cigarettes.

When is a good time to switch to Now? There's no better time than right now.



Now. 2mg 'tar' is lowest. (King-size or longer.)

©1976—R.J. REYNOLDS TOBACCO CO.

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

FILTER, MENTHOL: 2 mg. "tar", .2 mg. nicotine, av. per cigarette by FTC method.

Don't just fly over!



Jungle wonderland just 12 miles out of Kuala Lumpur.

Come down to earth

Seeing Malaysia from 20,000 feet through a tiny airplane window? You don't know what you're missing! Malaysia has just the right blend of 'exotic' and 'familiar' attractions. Whether you're the brave new breed.... or a wellworn traveller looking for a quiet place in the sun Malaysia will do right by you.

Come on down! Malaysia is warm and sunny and she comes in a thousand shades of green. At a very down-to-earth price.

Malaysia
...the new stopover

For more information, contact:

Malaysia Tourist Information Centre
36th Floor, Transamerica Pyramid Building,
600, Montgomery Street,
San Francisco,
California 94111.

Tourist Development Corporation of Malaysia
Ground Floor, Ampang-UDA Shopping Complex,
Jalan Ampang, Kuala Lumpur. P.O. Box 328.

TRADER VIC'S



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

20 Cosmo Place, San Francisco
776-2232

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

The Makropulos Case

continued from p. 29

certainly optimism. If we say that this daily life of ours, full of deprivation and sorrow, is not really so unreconcilable, but has in it something of increased value—is that pessimism? I think not."

Janáček's operatic version of Capek's play, while nearly literal, adds one important new emphasis. In the words of Hans Hollander, "While Capek in his drama dealt with the problems of physical immortality and its dreadful psychological and social consequences, Janáček gave profundity to the action by a new motive — the heroine's yearning for redemption from her hopeless semi-eternal existence, and the compassion for her aroused in us." The theme of redemption became, in fact, a main concern for Janáček in his last years, and further exploration of the redemption motive is evident in the composer's next and last opera, *The House of the Dead*.

The composition of *The Makropulos Case* occupied Janáček from 11 November, 1923 until December, 1925. The opera had its premiere at Brno on 18 December, 1926 and was given at Prague on 1 March, 1928. The first German performance of the work was at Frankfurt in February, 1929. And today, *The Makropulos Case* is increasingly assuming its rightful position in the repertoires of leading opera houses throughout the world.

*Mr. Snyder is Professor of Music at
Sonoma State College.*

Made for Each Other

The WEDGE
Model H596W



The "Odd Couple" was a great play, but when it comes to stereo systems you want your components to be compatible. That's why the Zenith amplifier and exclusive Tuned-Port Allegro speakers are engineered to work together to give rich, natural sound. And you can choose models with a wide range of features like cassette or 8-track play and record.

For the best stereo at the best price, see the Allegro modular system by Zenith . . . stereo systems matched for Matchless Performance — at your Zenith Dealer.

ZENITH Allegro

*The quality goes in
before the name goes on®*



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

Profiles

ANJA SILJA



The exciting soprano Anja Silja returns to San Francisco Opera to sing Emilia Marty in *The Makropulos Case*. Miss Silja was last heard here as the temptress *Lulu* during the 1971 season, and is well-remembered for her searing performances as *Salome* in 1970 and 1968, the year in which she made her American debut with this company. Born in Berlin, she began studying voice at age seven, had her first recital three years later, and made her operatic debut at age fifteen, as Rosina in *Il Barbiere di Siviglia*. During her prodigy years she performed as a guest artist with opera companies in Stuttgart, Vienna, Aix-en-Provence, Frankfurt, Berlin, Hamburg, Brussels and Bologna. The turning point in her career came in 1960 when Wieland Wagner chose her for the role of Senta in his staging of *Der Fliegende Holländer* at Bayreuth. With the guidance of Wieland Wagner, she included additional Wagnerian roles in her repertoire, such as Eva in *Die Meistersinger*, Isolde, Elsa in *Lohengrin*, Brünnhilde in *Die Walküre* and *Siegfried*, as well as the non-Wagnerian roles of Desdemona in *Otello*, Elektra, Leonora in *Fidelio*, Turandot, and her interpretation of *Salome*, which is legendary. Her reputation as a compelling singing actress is enhanced by the scope of her performing repertoire, which includes such contemporary roles as Marie in *Wozzeck*, the woman in Schoenberg's *Erwartung*, Janáček's *Katya Kabanova*, Jenny in Kurt Weill's *Mahagonny*, in addition to *Tosca*, *Cassandra* in *Les Troyens*, and the four soprano parts in *Les Contes d'Hoffmann*.

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.

GWENDOLYN JONES



Gwendolyn Jones returns to San Francisco Opera as Albine in *Thaïs*, Sieg-rune in *Die Walküre*, Curra in *La Forza del Destino*, a child and a solo voice in *Die Frau ohne Schatten*, and a char-woman 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.

SHIRLEY LEE HARNED



In her debut season with San Francisco Opera, Shirley Lee Harned portrays Myrtale in *Thaïs*, Rossweisse 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 Maccabeas*, the Bach *B Minor Mass*, Rossini's *Stabat Mater* and the Verdi *Requiem*.



MICHAEL BARCLAY

Internationally acclaimed opera educator will present four exciting and informative Opera Classes in 1977:

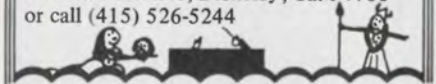
VERDI'S OPERAS, THE OPERAS OF RICHARD STRAUSS, THE STUDY AND APPRECIATION OF OPERA, AND AN INTRODUCTION TO OPERA FOR YOUNG PEOPLE!

This year, for the first time ever, classes will be offered in MARIN COUNTY and MID-PENINSULA as well as SAN FRANCISCO and BERKELEY.

Please send me full information on Michael Barclay's opera classes when available:

Name _____
 Address _____
 City _____
 State _____ Zip _____

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



Been to any bad restaurants lately?

We have.

Of the six nights a week we spend in restaurants, at least half prove pretty ghastly dining experiences.

But our subscribers don't have to suffer the same fate. We tell them which places are tops and which scrape bottom. In detail. And with no punches pulled, since we accept no advertising.

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

Leave the heartburn to us.

After ten years, we've learned to live with it.

Jack Shelton's Private Guide to Restaurants

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



La Mère Duquesne

French Country
Dining in Simple
Elegance

Luncheon & Dinner

101 SHANNON ALLEY
off Geary

between Taylor & Jones
776-7600

KENDURINA

Atmosphere, Entertainment, Gourmet Cuisine

Every Evening
from 4:40 - 8:30 is
Cocktail Party Time.

For a relaxing fun-
evening see and hear
The GINNY TIU SISTERS
at the lounge from
8:30 - midnight.

No Cover or Minimum

325 Sacramento St. • San Francisco
(across from One Embarcadero)
433-3770 - Closed Sundays

WILLIAM LEWIS



William Lewis returns to San Francisco Opera as Albert Gregor in *The Makropulos Case* and Frank Sargent in *Angle of Repose*. In his debut season last year, the tenor was hailed for his dual interpretation of the Steersman and Erik in the unorthodox Jean Pierre Ponnelle staging of *Der Fliegende Holländer*. Born in Oklahoma, Lewis studied at the University of Colorado, Texas Christian University and New York University. He was a winner of the Metropolitan Opera National Auditions and made his debut as Narraboth in *Salome* in 1958, being the youngest tenor to debut in a major role with the company. Lewis is an invaluable member of the Metropolitan, and has frequently been called upon to perform Don Jose in *Carmen*, Pinkerton in *Madama Butterfly*, Aeneas in *Les Troyens*, the Drum Major in *Wozzeck*, Don Alvaro in *La Forza del Destino*, Arrigo in *I Vespri Siciliani*, and Steva in *Jenufa*, naming only a few of the seventy roles he has sung with the New York company. He has also appeared with every major musical organization in New York City, and has sung in the American premieres of Stravinsky's *Threni*, and Carl Orff's *Antigone* and *Prometheus*. In February, 1976, he participated in the world premiere of *Be Glad then, America* at Pennsylvania state university, under the musical direction of Sarah Caldwell. In May, he performed with Miss Caldwell's Opera Company of Boston in Puccini's *La Fanciulla del West*. Prior to joining San Francisco Opera this year, Lewis, who resides in Palm Springs, travelled to Santa Fe Opera for productions of *La Traviata* and Virgil Thomson's *The Mother of Us All*.

SIR GERAINT EVANS



A favorite of San Francisco Opera audiences, baritone Sir Geraint Evans sings Captain Balstrode and directs *Peter Grimes* here this season, as well as portraying Jaroslav Prus in *The Makropulos Case*. He made his American operatic debut with the company in 1959, as Beckmesser in *Die Meistersinger*, and was last heard here in the 1973 productions of *Peter Grimes*, which he also directed, and *Così fan tutte*, as Don Alfonso. Sir Geraint began his operatic career in 1948 when he was engaged to sing the Night-Watchman in *Die Meistersinger* at London's Royal Opera. In his second season with that company, he received excellent notices for his Figaro in *Le Nozze di Figaro*, a role he subsequently performed to popular and critical acclaim throughout the world. Sir Geraint is also famous for his Bartolo in *Il Barbiere di Siviglia*, Papageno in *The Magic Flute*, Bottom in *A Midsummer Night's Dream*, and the title roles in *Wozzeck* and *Falstaff*. He has performed at La Scala, the Metropolitan Opera, Vienna State Opera, Paris Opéra, Lyric Opera of Chicago, the Teatro Colon in Buenos Aires and the Glyndebourne Festival, frequently serving as both singer and stage director for productions. In 1969 he was knighted for his services to music at the Investiture of His Royal Highness, the Prince of Wales. Before arriving in San Francisco this year, Sir Geraint staged and sang in the Edinburgh Festival production of *Le Nozze di Figaro*, and recorded the work with conductor Daniel Barenboim. Upon completing his assignments with San Francisco Opera, the baritone returns to Royal Opera to recreate his successful Dr. Dulcamara in *L'Elisir d'Amore*.

PAUL CROOK



JOSHUA HECHT



During his debut season with San Francisco Opera, British tenor Paul Crook sings Bob Boles in *Peter Grimes* and Hauk in *The Makropulos Case*. His operatic career began when he left his job as a coal miner and traveled to London, where he was accepted into the chorus of Sadler's Wells Opera (now English National Opera), although he had no musical training or experience. He became a student of the late Herbert Graf and trained with him at the Grand Theatre in Geneva. Crook's characterizations have earned him critical praise throughout Europe and England, where he has performed regularly with the English National Opera and the Royal Opera. His recent successes on London's operatic stages have included the roles of Valzacchi in *Der Rosenkavalier*, Monostatos in *The Magic Flute*, Beppe in *I Pagliacci*, Mime in *Das Rheingold* and *Siegfried*, Anatol in *War and Peace*, and Pedrillo in *The Abduction from the Seraglio*. The singer made his American debut in Seattle in 1975, as Mime in both the German and English stagings of *Das Rheingold* and *Siegfried* for the Pacific Northwest Festival's *Der Ring des Nibelungen*.

Returning to San Francisco Opera after an eleven-year absence, Joshua Hecht performs the One-Eyed Man in *Die Frau ohne Schatten*, Doctor Kole-naty in *The Makropulos Case* and Dahl in *Angle of Repose*. He debuted with this company in 1961, singing bass roles in nine productions, including the world premiere of Norman Del'lo Joio's *Blood Moon*, as well as *Boris Godunov*, *Madama Butterfly*, *Nabucco*, *A Midsummer Night's Dream* and *Rigoletto*. In 1964 he was engaged by Seattle Opera to sing Scarpia in that company's first staging of *Tosca*, an event which initiated his transition from bass to baritone roles. Later that same year with San Francisco Opera, he was Escamillo in *Carmen*. He made his Metropolitan Opera debut in 1965 in the title role of *Der Fliegende Holländer*. Hecht moved to Italy to continue exploring the baritone repertoire, adding demanding Verdian roles to his performance schedule. In 1975, he was *Rigoletto* at the Teatro Verdi in Pisa, Germont in *La Traviata* at the Teatro Massimo in Palermo, and performed in *Fidelio*, *Tosca* and *Der Fliegende Holländer* for the Graz Festival. He recently interpreted Iago in *Otello* for the Opera Society of Washington. Hecht, a frequent oratorio and concert performer, is also comfortable in roles from classic works of the American musical theater.

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

HARCOURTS GALLERY

535 Powell Street

San Francisco, CA 94108

(415) 421 3428

PRECIOUS
JEWELS

An Original Design by Paul de Vries



A spectacular bracelet of sapphires and diamonds.

\$5800.

982-5571

 Paul de Vries
et Cie

445 Sutter St.

RAYMOND MANTON



San Francisco resident Raymond Manton embarks upon his twenty-second season with San Francisco Opera by adding the role of Vitek in *The Makropulos Case* to his extensive repertoire. Last season with the company the tenor was heard as Schmidt in *Werther* and Tinca in *Il Tabarro*. His impressive list of characterizations here also includes the Simpleton in *Boris Godunov*, Don Curzio in *Le Nozze di Figaro*, Remendado in *Carmen*, Pang in *Turandot*, Bardolph in *Falstaff*, and the tenor in *Der Rosenkavalier*, his debut role in 1955. Manton scored a great critical and popular success in the 1975 Spring Opera Theater season, as Guglielmo Antolstoinolonoff, the off-key Russo-Italian tenor in Donizetti's opera spoof, *Viva la Mamma*. He portrayed Baron Puck in Spring Opera Theater's 1973 and 1974 stagings of *The Grand Duchess of Gerolstein*, and Almaviva in *The Barber of Seville* and Alfredo in *La Traviata* in 1962. In addition to his San Francisco Opera appearances, Manton has performed with the opera companies of Houston, Seattle, San Diego, Los Angeles, Portland and Boston, and has been a frequent soloist with the San Francisco Symphony and other major West Coast orchestras.

NEIL ROSENSHEIN



Debuting artist Neil Rosenshein is Janek in *The Makropulos Case* and Count Almaviva in the student matinee performances of *The Barber of Seville* during the current San Francisco Opera season. The New York tenor was first heard on the West Coast as Fritz in Spring Opera Theater's 1974 production of *The Grand Duchess of Gerolstein*. That same year Rosenshein performed in *War and Peace* and Pasatieri's *Calvary* at Wolf Trap Farm Park near Washington, D.C. A 1975 winner of a Sullivan Foundation Award, Rosenshein appeared that year with the Opera Company of Boston in *The Barber of Seville* and the Boston Symphony Orchestra in Ravel's *L'Enfant et les Sortilèges*, conducted by Seiji Ozawa. He interpreted the title role in *L'Ormino* at New York's Caramoor Festival in 1975 and also performed as vocal soloist for the New York City Ballet's production of *Pulcinella*. In 1976 he has sung the role of Paquillo in Spring Opera Theater's *La Perichole*, Alfredo in the Syracuse Opera production of *La Traviata*, and Lysander in Wolf Trap's staging of *A Midsummer Night's Dream*. In 1977 he is scheduled to join Omaha Opera for performances of *The Merry Widow*.

JOHN DAVIES



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

CHRISTOPH VON DOHNANYI



One of the most prominent members of the younger generation of European conductors, Christoph von Dohnanyi is maestro for San Francisco Opera's revival of *The Makropulos Case*, having debuted here with *Lulu* in 1971. Berlin-born Dohnanyi intended to become a lawyer but after two years of study, decided to pursue music under the guidance of his grandfather, famous Hungarian composer and pianist Ernest von Dohnanyi. He won Munich's Richard Strauss Prize for Composition and Conducting in 1951, and came to this country as a conducting apprentice at Tanglewood under the tutelage of Leonard Bernstein. Returning to Europe he was engaged by Sir Georg Solti as coach and ballet conductor for Frankfurt Opera. He then became general music director at Lübeck in 1957 and was appointed to a similar position with the state theater in Kassel in 1964, the year he became chief conductor of the West German Radio Symphony Orchestra in Cologne. During these years he also guest conducted at the premier opera centers of Europe, as well as leading the continent's major symphonic orchestras. He was on the podium for the world premieres of Henze's *Der Junge Lord* at Berlin, and *The Bassarids* at the Salzburg Festival. Presently director of the Frankfurt Opera and the famous Museum Orchestra, Dohnanyi has conducted with Lyric Opera of Chicago and the Metropolitan Opera. This past year at Frankfurt he led performances of *Fidelio* and *Das Rheingold*. In December he conducts another world premiere, von Einem's *Kabale und Liebe* for the Vienna State Opera. During the 1977-78 season he becomes Intendant and general music director of the Hamburg State Opera.

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.

**A METROPOLITAN OPERA
EXTRAVAGANZA!**

FEBRUARY 20 - 27, 1977



MICHAEL BARCLAY presents
A ONE-WEEK TOUR
to America's Grandest Opera House

NINE GREAT OPERAS

Forza Del Destino, Dialogues of the Carmelites, Boheme, Suor Angelica, Walkuere, Gianni Schicchi, Le Prophete, Il Tabarro, Figaro

Dozens of Opera's Super-Stars Including:
Scotto, Price, Leinsdorf, Pavarotti, Horne,
Talvela, Rysanek, Domingo, Milnes, Mac
Neil, Crespin, Verrett, Levine . . .

AND

Luxurious accommodations at the Plaza
Hotel; Daily Opera Previews; Gala Opera
Dinner; Back-Stage Tour of Met; Private
Guides to Dining, Shopping and MUCH
MORE!

Please rush me full details about Mr.
Barclay's Metropolitan Opera Tour.
OPERA EDUCATION WEST TOURS
400 Yale Avenue, Berkeley, Ca. 94708
or call (415) 526-5244

Name _____
Address _____
City _____
State _____ Zip _____

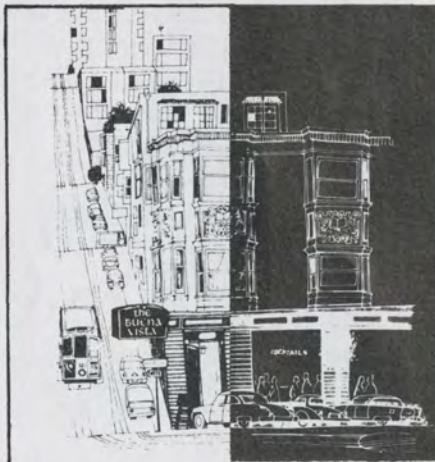
THE OBELISK

526 Castro Street
San Francisco
(415) 863-9217

18" Alabaster obelisk - \$47.50
Sphere on base - 10½" \$39.50



Photo by John David Hough



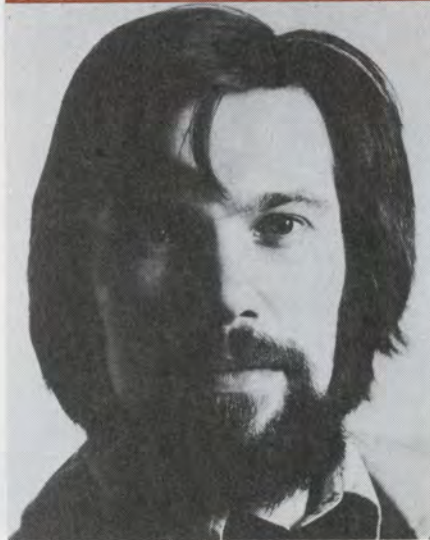
beautiful, bountiful
Buena Vista breakfasts
from 9 am

impeccable, inimitable
irish coffee and other
libations until 2 am

the BUENA VISTA

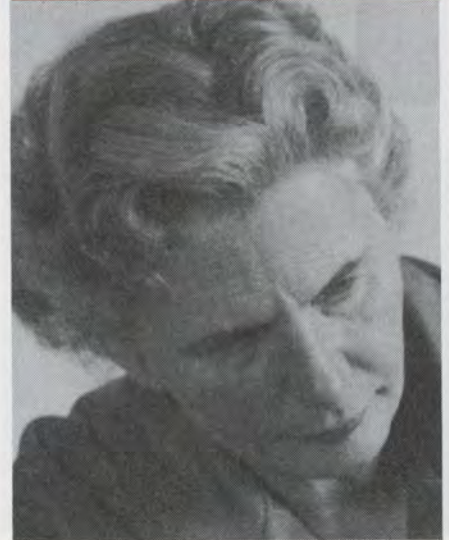
foot of hyde overlooking the golden gate
san francisco

DAVID POUNTNEY



David Pountney, director of productions for Scottish Opera, stages *The Makropulos Case* for his debut with San Francisco Opera. Born in Oxford, Pountney was educated at Radley College and Cambridge University. In 1968 he was appointed administrator of productions for the Cambridge University Opera Society, directing six productions and conducting three others. During the 1969-70 season he assisted John Cox with the Music Theatre Ensemble and was a stage manager at the Wexford Festival Opera, which led to the post of deputy director of productions at Scottish Opera. His stagings with that organization include *The Magic Flute*, *Die Fledermaus*, *Coq d'Or* and *Jenufa*, jointly produced with Welsh National Opera. His production of *The Rake's Progress* won great acclaim and was mounted for the Netherlands Opera in 1972. His directing talents became internationally known through his production of Janáček's *Katya Kabanova* at the 1972 Wexford Festival, which resulted in his return in 1973 to stage Prokofiev's *The Gambler*. He made his American debut in 1973, directing *Macbeth* for Houston Grand Opera, and recently staged that company's world premiere of *Bilby's Doll* by Carlisle Floyd. This past summer he assisted Hans Werner Henze in the preparation of the world premiere of the composer's *We Come to the River* for Covent Garden, and also directed *Macbeth* for the Edinburgh Festival. After his work with San Francisco Opera, Pountney will produce *Die Meistersinger* for Scottish Opera.

LENI BAUER-ECSY



One of Europe's most sought-after designers, Leni Bauer-Ecsy is responsible for the settings and costumes in the San Francisco Opera revival of *The Makropulos Case*, given its American premiere by this company in 1966. Bauer-Ecsy studied design at the Hamburg Academy of the Arts and started her career with the Deutsches Schauspielhaus in Hamburg when she was twenty years old. Her skills and reputation led to commissions from all the principal German opera houses, including those of Berlin, Munich and Stuttgart, as well as the festivals at Salzburg, Edinburgh, Paris and Vienna. She has been involved in several German premieres, most notably the Stuttgart Opera's presentation of Stravinsky's *The Rake's Progress*. She debuted with San Francisco Opera in 1960 with the highly regarded production of *Wozzeck*. In subsequent years her scenic and costuming ideas were represented by productions of *Lucia di Lammermoor* and *Le Nozze di Figaro* in 1961, *La Forza del Destino* and *Capriccio* in 1963, *Der Rosenkavalier* in 1964, and the West Coast premiere of *Lulu* in 1965. Miss Bauer-Ecsy's designs were seen at the recent Stuttgart production of Offenbach's *Orphée aux Enfers* and the Munich Festival stagings of Janáček's *From the House of the Dead* and Verdi's *Falstaff*, both directed by Gunther Rennert.



Gabriele Ecsy debuts with San Francisco Opera this season as production coordinator for *The Makropulos Case*. Born in Munich, Miss Ecsy studied scenic and costume design under Gerd Richter and Jurgen Rose at the Academy for Stage Design and Costumes in Stuttgart. In her spare time, she was a volunteer worker for the scenic design staff of the Stuttgart State Opera. For many years she served as an assistant to her mother, internationally respected designer Leni Bauer-Ecsy. Her own production designs have been seen at the Stuttgart State Opera in performances of Milhaud's *Opera Minutes*, Cimarosa's *Il Matrimonio Segreto*, Stravinsky's *Le Renard* and Maderna's *Satyricon*; she created costumes for productions of *Die Frau ohne Schatten*, *Elektra*, *Die Kluge*, *Oedipus Rex* and *Don Carlo*. In June of this year her costume creations for *Das Rheingold* were seen at Brussels Opéra National.

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 _____

The new Parisien meeting place for good drinks and conversation. Crepes, quiches, casseroles, mousse, escargots... created by a French chef. Lunch weekdays, dinner nightly and Sunday brunch. Reasonable prices.

BAR et Restaurant
PARISIEN Van Ness at Green 776-4666

**ALWAYS
TOP
PERFORMANCE**

**BAY VIEW
FEDERAL SAVINGS**


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



**Royal Gate
Vodkahn.**

Get "ahh'quainted.

80 Proof. Distilled from Grain. Royal Gate Co., San Francisco.



**Consistent
Kantonese
Culinary
Charisma**

冠園 **Kan's**

708 Grant Ave San Francisco
982-2388

Never Too Old

by Maralyn Edid

Almost thirty-one years passed before Leos Janáček's first opera, *Sarka*, had its première performance. The day after *Sarka's* 1925 opening in the Czech composer's hometown of Brno, Janáček (1854-1928) finished *The Makropulos Case*. This time, though, he waited only one year until his eighth opera made its première.

For this seventy-one year old composer, teacher, choirmaster, music theoretician, folklorist and nationalist from the hills of Moravia, the treatment accorded *The Makropulos Case* was a significant and long overdue improvement. Public recognition and modest critical acclaim came to Janáček late in life. Although he composed as a young man, his name was relatively unknown outside of Brno until he was more than sixty years old.

For many years Janáček contented himself by composing for local cultural events, all the while storing his ample output in a large wooden chest painted with peasant designs. Then, with the 1916 Prague production of his third opera, *Jenufa*, (twelve years after the Brno première) Janáček was introduced to the international music world.

This anonymity was not owing to an unfecund mind, but rather to his curious music theories and unfamiliar musical motifs, and incidentally to a long-standing personal grudge held by the director of Prague's prestigious National Theater towards the provincial composer. Add to this the fact that his best works were written after he turned forty (he wrote four of his nine operas during the last ten years

of his life), and the slow career development is explained.

Yet even before Janáček established his reputation as a serious composer, he was known as a scholar of national folk music. He published several volumes of Moravian folk songs and organized the Moravian section at the 1895 Ethnographic Exhibition in Prague and the folklore section at the Pan-Slav Exhibition in St. Petersburg in 1903.

The years before the completion of *Jenufa* in 1904 were spent studying, cataloguing and arranging folk tunes, often with famed ethnographer Frantisek Bartos. Together they would make forays into local villages in quest of the songs and dances they wanted to preserve for posterity. About one such trip, the composer wrote in sublime melodrama: "Like an intruder I penetrate, searching for folk songs . . . I escape over the Karlovico Pass, the Hungarian police close on my heels." Sometimes he brought his wife and daughter along so they could learn the peasant dances and prod his memory with a repeat performance when he later arranged the folk tunes.

Jenufa, one of the first operas written entirely in folk dialect, was the culmination of Janáček's folklore period. While he did not incorporate folk tunes directly into his later works, this early research left an indelible imprint on his music and led to his theories on the symbiosis of music and speech.

At a time when melody was still in vogue, Janáček was a musical pariah. He believed that speech patterns were



the foundation of music and developed an abstruse theory known as "melodic curves of speech" which explains his intensely personal, dramatic and robust music. In complete accord with this theory, his music is abbreviated and disjointed just like his native dialect, and takes on a distinct national character.

Janáček was convinced that the "tonal modulations" of human speech and the sounds of nature had their analogue in music notation. Notes, he said, can "form the motif of any given word" and "encompass the whole of everyday life or the greatest tragedy."

continued on p. 74

CAL

HIGHLIGHTS

OCTOBER HIGHLIGHTS IN ZELLERBACH AUDITORIUM

Chamber Music Society of Lincoln Center

(Barry Tuckwell, Leonard Arner, Jaime Laredo, Walter Trampler, Leslie Parnar, Richard Goode)
October 24

Paul Sanasardo Dance Company
October 26, 27

The World of Lenny Bruce
with Frank Speiser
October 29, 30

Dimitri
Swiss mime-clown-musician
November 3

The Fires of London
Peter Maxwell Davies, conductor
November 12

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

Committee for Arts and Lectures,
University of California, Berkeley

Kyriakos
OF HYDRA
& **Kalliópe**

CHRISTMAS COLLECTIBLES

"Road to Rembetika"
by Gail Holst

*Music of a Greek sub-culture
Songs of Love, Sorrow & Hashish



BRONZE HORSE

of the archaic age style
Height 10½" x 7½"
Weight 2½ lbs. 25.00
Available exclusively through
Kyriakos of Hydra & Kalliópe.

SPECIAL GIFTS FOR SPECIAL FRIENDS

Order by Phone 776-0174, 776-4646, 391-1948.

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



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

Dine elegantly before the
theatre with unique Pacific-
Asian cuisine in an atmosphere
of unusual simplicity.
Featuring Indonesian satays,
exotic curries, Malaysian
& South Sea specialties.

Lunch 11:30 - 2:30
Dinner 5:30 - 11:30
Reservations: 433-3770
Closed Sundays

KENDURINA



Atmosphere, Entertainment, Gourmet Cuisine

325 Sacramento St. • San Francisco
(across from One Embarcadero)
433-3770 - Closed Sundays

Never Too Old

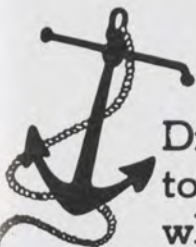
continued from p. 73

To prove his point, he used to walk around with a notebook and pencil, carefully noting down the cadences and rhythms of people speaking, dogs barking, and streams gurgling. At one time he reportedly recorded twenty ways of saying the word "yes." Entries such as "a former student greets his professor in a breezy, friendly way" are accompanied by a series of four notes and the words "dobry ve-cer!" (good evening). This is followed by two more note patterns for the same expression, one explained as the greeting of a young man flirting with a girl who carries a pail of water.

Another time, he was overheard in a park cajoling the birds to ". . . talk to me. Speak to me. I must hear your music, I must have it." But in a more academic vein, the composer (who was very fond of animals and felt a kinship with nature), wrote:

"I listen to the birds singing. I marvel at the manifestations of rhythm in its million different forms in the world of light, color, and shapes, and my music remains young through contact with the eternally young rhythms of nature."





Dine
tonight
where

San Franciscans
have been eating
since 1898...

The finest seafood
plus a fascinating
harbor view.
Lunch. Cocktails.
Weekend Brunch.

THE WATERFRONT

Pier 7 at Broadway
391-2696 Valet Parking



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

He then wove these sounds into his music, generally indifferent to the extreme difficulty of executing his iconoclastic compositions or the ability of copyists to read his illegible scribbles. He wrote on paper with hand-drawn staves and usually did not bother including key or time signature. He was inattentive to such trifles and left the finishing touches on a piece to the discretion of the conductor.

A prolific writer as well as composer, he was eager to explain his theories and expound on the state of the arts. Unfortunately, his writings are difficult to penetrate because of his private vocabulary and cryptic prose style. In characteristic doublespeak, he wrote:

"The study I have made of the musical aspects of the spoken language has led me to the conviction that all of the melodic and rhythmic mysteries of music can be explained in reference to the melody of rhythm of the musical motives of the spoken language."

Enlightenment is further complicated by his refusal to use commonly accepted technical language, substituting particularistic Czech phrases instead. He frequently presented his ideas in jumbled, disorganized fashion, stated conclusions without sufficient evidence, and included footnotes that did not always relate to the body of the text.

Perhaps the root of Janáček's arduous investigations into the folk culture and his unconventional music theory was his staunch patriotism and fervent desire to raise the national consciousness of his fellow citizens. He disliked the German and Austrian cultural and political dominance of Czechoslovakia and until independence was granted in 1918, Janáček would not attend the German theater in Brno. His convictions even affected his personal life—he maintained an uneasy accord with

continued on p. 79

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

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

The Status Chimble

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

THREADS:

Nantucket, Paternayan, Medici,
Ver au Soie, Linen, Velvet, Gold,
Silver, La Paleta, Oiska, DMC
Floss, Perle & Matte

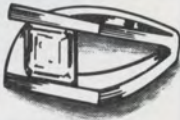


"A Needle Art & Design Center"

311 Primrose Road Burlingame California 94010 415-344-1737

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

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

On the Staff



Margaret K. Norton, San Francisco Opera Ticket Sales Manager

Photo: Caroline Crawford

In the north corridor of the War Memorial Opera House, a sign innocently indicates "Check Room 2," yet behind the plain wooden door is the season ticket sales office, staffed with the people responsible for assuring many of you the seat you're occupying right now. Large diagrams of the entire opera house are on the walls, and in the midst of the room is the smiling figure of Margaret Norton, San Francisco Opera's ticket sales manager.

Margaret's debut in the world of opera administration was a year spent in the press department of the Metropolitan Opera National Company, frequently working with the main company as well. She was additionally Sarah Caldwell's assistant for the Opera Company of Boston for one season. In August 1966, Margaret came to San Francisco

Opera and during the next five years was a familiar and highly regarded member of this company's press department. In 1971, she moved back to her native New York and was public relations director for the Saratoga Performing Arts Center. She came back to the West Coast in 1972, and was asked to rejoin San Francisco Opera as ticket sales manager, for both the International fall season and Spring Opera Theater.

The responsibilities of the ticket sales manager include overseeing the handling of season ticket orders from subscribers and the selling of single tickets. The former requires an enormous amount of planning and skilled office management to insure that all orders are filled carefully and correctly. Selling tickets at the box office window

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.

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

demands assembling a competent staff that can remain calm and courteous in the face of sold-out performances and anxious opera devotees.

Margaret and her associates come through with excellent marks. "I think the box office and the ticket personnel are the prime contact San Francisco Opera has with the public," Margaret explains. "During a sold-out performance situation, working in this office is a little like a juggling act, making as many people as happy as possible."

The overwhelming majority of San Francisco Opera audiences are season subscribers, approximately 10,000 in number, included in 16 different subscription series. "It's a six month job handling the renewals and new subscription seat assignments. If a long-time patron fails to renew, I personally will call to verify they are not subscribing again. Just the mechanics of getting the tickets into the mail is quite a job."

Assisting Margaret and her staff is San Francisco Opera's IBM System 3 Model 6 computer, affectionately known as "Wotan" for, as Margaret explains, "despite his godlike qualities he does have an element of humanity." The computer is used principally in handling the enormous volume of paper work that flows in and out of the box office, as well as printing address labels for the public relations department's press mailing list. In the future, "Wotan" will also record information regarding the Opera fund drive. Contrary to some subscribers' fears, "Wotan" does not assign seat locations. "I check and assign every subscription order myself," Margaret emphasizes, "The computer was never designed to make that type of decision, because I don't think anybody but a human can assess each individual situation."

"I might add that the computer has been very successful for us; it was created pretty much from the ground up. We designed the system and IBM and our programmer made it work." In addition to San Francisco Opera func-

continued on p. 78

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

80 Proof. Distilled from Grain. Royal Gate Co., San Francisco.

It's "ahh"thentic.

Royal Gate
Vodkakh.



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

Sotheby Parke Bernet

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

... NOW HAS A
 REPRESENTATIVE OFFICE
 IN SAN FRANCISCO. FOR ALL
 INQUIRIES CALL 415/771-0550



Fine and rare early Ming
 blue and white dish. Hsüan Te
 Period and Mark. Diameter 7 7/8 inches
*Sold at Sotheby Parke Bernet
 Los Angeles on March 11, 1976
 for \$100,000.*

On the Staff

continued from p. 77

tions the computer and ticket office staff handle the San Francisco Ballet season subscription sales. The Lyric Opera of Chicago and Seattle Repertory Theater have both sent representatives to San Francisco Opera to study "Wotan" and are considering adopting our system for their own organizations.

A new problem Margaret faced this year for the first time was the removal of two rows of seats to accommodate the expanded orchestra pit for *Die Walküre* and *Die Frau ohne Schatten*.

"I spent a few sleepless nights last spring worrying how we were going to handle that," Margaret laughs. The solution was to re-letter the rows in the orchestra. "The way we've done it seems to be working very well! We haven't had any problems and everybody's been seated by the time the curtain goes up."

One additional problem for the ticket office staff is the cancellation of a performance or change to a later date. The upcoming Leontyne Price concert was changed to a later date; fortunately, the change was announced far enough in advance that many patrons were able to adjust their schedules, and those who had purchased tickets were notified. Approximately 3,000 tickets however still needed to have the correct date hand printed on each ticket. "This is a highly detailed operation, but as a Virgo, I thrive on detail. I rather enjoy the tidiness of it. Your columns of numbers either add up or they don't, and if they don't, you simply find out why."

Margaret says with a laugh, "I have over 200,000 tickets that I'm accountable for. You can't give everybody tenth row center, but people understand this and are generally nice about it. There have been very few bad incidents with ticket problems." Supervising the ticket office requires exercising careful personal judgment in handling the public, a skill Margaret Norton excels in.—Paul Chaplin

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) 327-0735



Elegant Dining

San Francisco 397-5969

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

NG

NATHAN GALLERY

2124 union st. □ 567-2574
 san francisco

VINCENT TAYLOR

Stained glass studio

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

(707) 996-8300
 P.O. Box 608
 Sonoma, California 95476



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

Never Too Old

continued from p. 75

his Germanophile father-in-law for many years.

Actually, his Czech nationalism bordered on pan-Slavism and he considered Russia the "mother of the Slavs." The composer was fluent in Russian and organized a Russian circle in Brno. He made two trips there, in 1896 and 1902, and wrote on that first visit: "Now I am jubilant: awakening, resurrection! I shake off slavery. We are off—Russia!"

Janáček was also enamored of Polish culture and wrote articles on Polish music for the local newspaper. Chopin, a Pole, was the only composer he admired besides his close friend Dvořák, who like himself, was a Czech composer with a national consciousness.

Following his folklore period and prior to Czechoslovakia's independence, Janáček's music took on a pronounced revolutionary tone. Inspired by local uprisings against the German presence and the nationalist poems of a young poet, between 1906 and 1909 he wrote three choral pieces (*Kantor Halfar*, *Marycka Magdónova*, and *70,000*) which are considered important national works. He wrote *Mr. Brouček's Excursion to the Moon and into the Fifteenth Century* (1917) as a satirical criticism of his compatriots for adopting what he felt were petit bourgeois ways inappropriate in Czechoslovakia.

Despite his growing popularity and fame after the First World War, Janáček was, and had been, snubbed by many Prague luminaries who considered him nothing more than an eccentric peasant. Yet he was always championed by a small circle of loyal followers, including the German poet Max Brod, who translated many of his operas into German, and Mrs. Rosa Newmarch, an Englishwoman influential in London music circles who secured him an invitation to London on the occasion of his seventieth birthday.

continued on p. 80



JIMMY

DIAMOND'S IN A NEW SETTING!

TUES. THROUGH SAT. NIGHTS

Direct from Nob Hill—now hear the great Sounds of Jimmy Diamond, in Sumptuous Surroundings—but at a price you can really afford!

DANCING, DRINKING
AND ALL THAT JAZZ

with

No Cover

No Minimum

AT THE BEAUTIFUL

1900

DRINKING ESTABLISHMENT

1500 VAN NESS AT PINE 441-4000

★ FREE COVERED PARKING ★

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.

SUEHIRO 
RESTAURANT



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




Chez Marguerite

French Dinner House
2330 Taylor • 775-9785

American Express BankAmericard Master Charge
Recommended by Holiday Magazine

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

The
Persian



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

347 Grant Ave., San Francisco. Ca. 94108

Never Too Old

continued from p. 79

And other friends helped arrange his reconciliation with Karel Kovarovic, director of the National Theater, which paved the way for his long-awaited première in the capital (1916).

In 1921 the sixty-seven year old composer could finally boast that three of his works (*Katya Kabanová*, *Diary of the Man Who Vanished*, and *Taras Bulba*) had premièred in one year, and that he was busy at work on the opera, *The Cunning Little Vixen*. At seventy, Janáček was at the height of his creative powers and his energy seemed boundless.

Both he and his biographers attribute much of this latent outburst to a curious friendship with a woman less than half his age. While Janáček was not happily married, except for an occasional infatuation for a young woman spied from afar, active pursuit of other women was not his style. But after the composer met Kamilla Stössel in 1917, she not only became his immediate confidante, but seemed to fire him with an abundance of creativity.

Mindful of scandal, Janáček insisted in letters to his friends that the friendship with Kamilla was purely platonic, although he was deeply in love. Interestingly, there is some evidence that Janáček's heart-felt devotion was never returned in quite the same way. He was happy enough, though, and many of his works from this period are passionate and emotional; some with story lines that seem autobiographical. The string quartet *Intimate Letters*



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

**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.

FOR GRACIOUS DINING
IN TASTEFUL SURROUNDINGS



Beppino's

"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**

**THOROUGHBRED
RACING**

NOW thru December

Tuesdays thru Saturdays



**Bay
Meadows**

(415) 345-1661 San Mateo

(1928), the opera *Katya Kabanová* (1921), and the song series *Diary of a Man Who Vanished* (1919) were, among others, written with his young love in mind.

Janáček came from a long line of teachers. Combining the family tradition and his natural talent, Janáček was involved in music education most of his life. He became certified as a teacher and taught music at the local Teacher's Training Institute for thirty years. He also established and taught at a music school (which later became a conservatory) in Brno and directed several local choirs.

He was liked by his pupils, probably more for his unique personality than his pedagogic technique. Fiery and impetuous, he would storm about the classroom if no one could supply the precise answer to his obscure questions. "How does this chord sound?" he once asked, expecting his students to shout out: "Like the crackling of a fire." Although his two children died when they were quite young, he was warm and fatherly towards his students—visiting their rooms if they were sick, inviting them to dinner at his home when he was ill, so they would not miss any lessons.

Janáček, too, was a perpetual student of sorts, though mostly self-taught. As a young man he studied advanced music theory but soon discarded most of the accepted dogma because he developed his own. When he was older

continued on p. 82



GILBERT GALLERIES

FINE PAINTINGS
GRAPHIC ART • SCULPTURE

590 SUTTER STREET
SAN FRANCISCO, CA 94108
392-4119

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

*There's an extra dimension
to home nursing.
It's important.
We provide it.*

Skill and experience are basic requirements. So is intrinsic understanding of a patient's needs—and yours. It's often missing.

But not with our RN-supervised nurses. They've got it—or we won't send them to your home. 24-hour service.

MEDICAL PERSONNEL POOL
Serving the greater Bay Area
(415) 433-5670



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

Kenneallys

The oldest existing ski shop in San Francisco introduces the very newest in 1977 ski fashions.

One block from the Montgomery St. BART Station.

Validated parking at Metro Park (nr. 2nd on Mission)

—
Hours:

Mon. thru Thurs. 10-9

Friday, 10-6

Saturday, 10-5

BOGNER

ELHO

ELLESSE

COLMAR

HEAD

GERRY

BECONTA

SASKA

67 Second St. • San Francisco
362-3676

THE OLD MARKET ANTIQUES

RETAIL
WHOLESALE

AUCTION
or
TAKE ON CONSIGNMENT

1701 Fourth Street
San Rafael 457-1535

300 Sir Francis Drake
San Anselmo 457-0641

Never Too Old

continued from p. 81

he read psychology, aesthetics, sociology and philosophy, as well as Russian and Czech novels. The honorary doctorate awarded him in 1925 by the Masaryk University in Brno was his prize accomplishment—all his letters henceforth were signed with Ph.D. after his name.

Much of his composing was done on Sunday, that being the only time Janáček was free of his many official duties. He was, as his wife once said, "always having new ideas about furthering the musical life of Brno." When World War I depleted the local choirs of male voices, Janáček organized a women's choir and wrote five pieces specially for women's voices. In the early 1880s the composer published and edited a small newspaper that reported on theater and music in Moravia, and always contributed articles to the local paper, *Lidové Noviny*.

The composer was high-strung and prone to slight heart attacks and bouts with rheumatism. He liked taking his cures in country spas and preferred the peace and quiet of his beloved Brno to any other place. He was a good walker, enjoyed gardening, and kept a number of pets. Though graceful, elegant, and a fastidious dresser (he sometimes changed his suit three times a day), he remained a simple man, close to the peasant and earthy ways of Moravia. He was a legend in Brno—revered, respected, and affectionately called the "young old man."

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

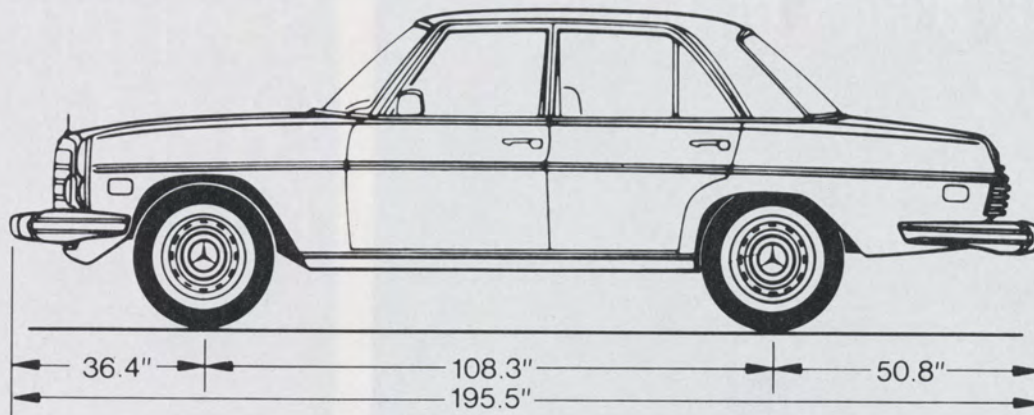
For a pleasant dining experience
before or after anything . . .

SALMAGUNDI

San Francisco's
International Gourmet Soup
and Quiche Restaurant

DIRECTLY ACROSS FROM THE GEARY
AND CURRAN THEATRES

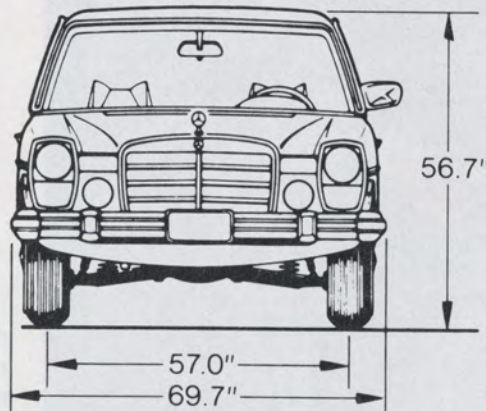
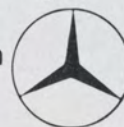
Open until Midnight




**Come and test drive
the Mercedes-Benz 280.
See for yourself why it's the most
copied sedan in the world.**

Our competitors seem to like the Mercedes-Benz 280 almost as much as we do. They have models which try to look like it. They even say they have cars which drive like it. Yet no domestic sedan combines the fundamental engineering features of the 280.

Frankly, we question their claims. But you can decide for yourself. Test drive the Mercedes-Benz 280. Then compare it to *any* other sedan. See why it's the most copied sedan in the world.



**EUROPEAN MOTORS
MERCEDES-BENZ** 

Specialists in Selling • Servicing • Leasing • Overseas Delivery

1740 Van Ness Avenue, San Francisco
673-9109

2915 Broadway, Oakland
832-6030

EVEN NAPOLEON REALIZED YOU CAN'T WIN
EVERYTHING WITH AN ARMY.

San Francisco Opera 1976 Poster



Discover Napoleon's legendary grand passion, the uniquely light blending of the essence of Andalusian tangerines and superb cognac. Since 1803, it has justly been La Grande Liqueur Imperiale.

Mandarine Napoleon Liqueur

For free recipe book, "Fire 'n' Ice", write to: Somerset Importers, Ltd., Dept. SP, 100 Park Ave., N.Y. 10017. 80 Proof. Imported by Somerset Importers, Ltd., N.Y.

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 23¼" x 70" collector's special edition for \$75.00. Information on the special edition may be obtained by contacting the Opera public relations department.

San Francisco Opera 1976

Karl Horkoff, Artistic General Director

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	September 10 ^{Thurs}	11 ^{Fri} <i>The Witches</i>	12	
14 ^{Thurs}	15 ^{Fri}	16	17 ^{Sat} <i>The Witches</i>	18 ^{Sun} <i>La Fanciulla del Teatro</i>
21 ^{Thurs}	22 ^{Fri} <i>The Witches</i>	23	24 ^{Sat} <i>The Witches</i>	25 ^{Sun}
28 ^{Thurs}	29 ^{Fri} <i>La Fanciulla del Teatro</i>	30	October 1 ^{Sat} <i>The Witches</i>	2 ^{Sun} <i>La Fanciulla del Teatro</i>
	6 ^{Wed} <i>La Fanciulla del Teatro</i>	7	8 ^{Thurs}	9 ^{Fri} <i>The Witches</i>
	13 ^{Wed}	14	15 ^{Thurs}	16 ^{Fri}
	20 ^{Thurs}	21	22 ^{Fri}	23 ^{Sat}
	27 ^{Thurs} <i>La Fanciulla del Teatro</i>	28	29 ^{Fri}	30 ^{Sat} <i>The Witches</i>
	3 ^{Wed}	4	5 ^{Thurs}	6 ^{Fri}
10 ^{Wed}	11	12 ^{Thurs}	13 ^{Fri}	14 ^{Sat} <i>Angie and Robert</i>
17 ^{Wed}	18	19 ^{Thurs}	20 ^{Fri}	21 ^{Sat} <i>Les Femmes d'Alger</i>
24 ^{Wed}	25	26 ^{Thurs}	27 ^{Fri}	28 ^{Sat} <i>Les Femmes d'Alger</i>

"A man has the right to know what goes into the Scotch he drinks."

-Sir James Buchanan

"At the House of Buchanan, we still believe and blend as my grandfather did.

"It is a family tradition.

"A matter of family pride.

"Pride in the excellence of the blend which bears my grandfather's name and mine, *Buchanan's 12*."



Sir James Buchanan (Lord Woolavington)
1849-1935 Founder of The House of Buchanan

"That is why, unlike any premium blended Scotch whisky ever sold in America, we take pride in naming the principal single malts which, among other exceptional whiskies, go into our blend.

"If you know fine Scotch, you will recognize them all.

"The selection is choice.

"Limited to 12 'Ideals'.

"Each the product of an old, established and well respected distillery.

"Each and every one, from Balmenach through Teaninich, is a Highland whisky.

"And two, Cragganmore and Dailuaine, are cherished products of the famed Glenlivet region.



"Together they combine to make *Buchanan's 12* the 12-year-old blended Scotch with 'a heart of Highland whiskies'.

"You will find it as it was when it began:

"Subtle.

"Light.

"But with tempered mellowness in both body and bouquet.

"In your country, it is dearly priced. "And in limited supply.

"So limited that I invite you to call this toll free number to obtain assistance in locating the *Buchanan's 12* purveyors nearest you.

"800-243-9188.

"Because we neither can, nor will, mass-produce the Scotch that bears my grandfather's name.

"And mine."

James Buchanan



Buchanan's 12. The Blend of Ideals.

Blended Scotch Whisky 86.8 Proof, Heublein, Inc. Hartford, Conn.

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		
	13	Die Walküre 7:30 pm A,B
	20	La Forza del Destino 8 pm A,B
October	27	Thaïs 8 pm B
	4	Tosca 8 pm A,C
	11	
November	18	Die Frau ohne Schatten 8 pm A,C
	25	The Makropulos Case 8 pm A,B
	1	Die Frau ohne Schatten 8 pm D,F
	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
		2
		9
		16
		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

MANDARIN OPERA



LUNCH DINNER

RESTAURANT

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

KIM'S SPA

Oriental Ambience

Open 12-12

397-4104

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



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

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



Antique American Hand Made Quilt

THE MUSEUM SHOP
3119 FILLMORE ST.
SAN FRANCISCO

ADVERTISERS

- Angel Records
- Ambassador Health Club
- American Airlines
- Bank of America
- Bardelli's
- Bay Meadows
- Bayview Federal Savings
- Beefeater
- Belrose Studio Theatre
- Benson & Hedges
- Beppino's
- Blue Boar Inn
- Fred Braun
- Britex
- Buchanan Scotch
- The Buena Vista
- Bullshot Crummond
- Cadillac
- Cafe Sn. Marcos
- Canlis
- Can-Can
- The Caprice
- Caravansary
- Carlton Cigarettes
- Carnelian Room
- Castenada West
- Chanel
- Fred Cherry
- Chez Marguerite
- Citizen Savings and Loan Association
- Cuervo Gold
- Cresalia Jewelers
- Dance Coalition
- Del Monte Lodge
- Paul de Vries
- Jimmy Diamond
- Mara Diamond
- Le Domino Country Club
- Doro's
- Down Under
- Dunhill Cigarettes
- La Mere Duquesne
- Ernie's
- European Motors
- Exprinter International
- Fanny's
- Fickle Fox
- Fox's
- Gateway-Richlieu Theatres
- Geyser Peak Wines
- Gilbert Galleries
- Givenchy Gentleman
- Golden Gate Geographic Society

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




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.



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.

San Francisco Bay Area
Dance Coalition presents

10 WEEKENDS OF DANCE

Featuring 30 companies,
Friday and Saturday
evenings, October 15 through
December 18, 8:30 pm, at
Gumption, 1563 Page (at
Masonic), San Francisco.
Advanced Tickets and
information, 673-8172

ANTIQUES and
this fresh new table



WOODLING

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

The Golden Pavilion
The Graf Zeppelin
Grison's
Grubb & Ellis

A. Hagosian & Son
Harcourt Gallery
Helga Howie
Hotel Mark Hopkins
House of Charms
Hugo's One Up (Hyatt on Union
Square)
Hyatt Regency

Pasquale Iannetti, Inc. Gallery
Imperial Palace
India House
Innisfree

J & B Rare Scotch

Kalliope
Kan's
Kashian Persian Rugs
Kendurina
Kenneallys
Kim's Spa
Knabe Piano
KGO News/Talk

Paul Langley & Company
Lehr's Greenhouse
Little Fox Theatre

Maison Mendesolle
Malaysia
Mandarine Napoleon Liqueur
Mandarin Opera Restaurant
Mandy's Jewelry
McGuire
Medical Pool
Metes & Bounds
Metro Rent-A-Car
Sidney Mobell
The Museum Shop

Narsai's
Nathan Gallery
The Neighborhood
The Brasserie
(The Fairmont)
New Zealand Government
Tourist Office
North China Restaurant
Now Cigarettes

The Obelisk
L'Odeon
Old Brittany

GEORGE MARDIKIAN'S

**Omar
Khayyam's**

WORLD FAMOUS
SAN FRANCISCO LANDMARK
FEATURING
ARMENIAN/MIDDLE EASTERN
AMERICAN DINING PLEASURES
781-1010
CORNER O'FARRELL & POWELL
SAN FRANCISCO

PARADISE

New Concept in Dining Experience

Open for
Breakfast
Lunch
Dinner

6 a.m. till 2 a.m.

Everyday of the year

2500 Market Street • San Francisco 94114
552-2500 or 552-2501

An Experience You Won't Forget

PIANO ROLLS SHEET MUSIC

GIFTS
GUITARS
IMPORTS

The Largest Selection
of Music in the West

**PACIFIC COAST
MUSIC, INC.**
at Sherman Clay

141 Kearny Street near Sutter
Lower Level 781-6023

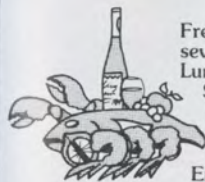
METRONOMES BOOKS ON MUSIC

SCORES AND LIBRETTI

North China

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

**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

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-Curran
Theatres

Bank Credit Cards Accepted



Mandy's
JEWELRY
DESIGN & MFG.



EXQUISITE BURMA JADES
BAROQUE PEARLS AND
OTHER PRECIOUS GEMS

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



Old Brittany

French Restaurant
& Crêperie Bretonne

LUNCH

DINNER

COCKTAILS

Ideal for pre-opera dining

At The Cannery
2801 Leavenworth

776-6996

Paul Langley & Company
San Francisco



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



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

Old Market
Omar Khayyam's
Opera Education West
L'Orangerie
Orpheus

Pacific Coast Music
Pacific Far East Lines
Panacenters, Inc.
Paradise
Pasha's
The Pavilion
The Penthouse (Hotel St. Francis)
Persian Imports
Pier 54
Place Pigalle
Prophet Foods

Royal Gate Vodka

Salmagundi
San Francisco Antique Show
Schneider Bros.
Seagram's
Sea Witch
John Simmons
Sinbad's
Singles in Concert
Sotheby Parke Bernet Inc. S.F.
Specs
Standard Oil Company of California
Status Thimble
David Stephan
Stewart's Treasure House
Suehiro
Superscope

Tante Marie Cooking School
Telegraph Landing
Vincent Taylor
Trader Vic's

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

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

Walnuts & Wine
The Waterfront
Wells Fargo Bank
The White Elephant Restaurant
Woodling

Yianni

Zenith

**BULLSHOT
CRUMMOND**

from that same troupe who gave us
"EL GRANDE DE COCA COLA."
HIPPODROME THEATRE
412 Broadway, San Francisco
BOX OFFICE (415) 982-2343

Le Domino
COUNTRY CLUB

French Restaurant & Bar
Dinner 6:15 - 11 pm

COMO
presents
HASTINGS & TRANTHUN
IN A BRAND NEW SHOW
Thurs., Fri., Sat. 9:30 - 1:00
COMO

2742 17th Street • 626-3095
Closed Sunday

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

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.

There's golf. And then there's the 18th at Pebble Beach.

There's whisky. And then there's V.O.

Only V.O. is V.O. The First Canadian

CANADIAN WHISKY. A BLEND OF CANADA'S FINEST WHISKIES. 6 YEARS OLD. 96.8 PROOF. SEAGRAM DISTILLERS CO., N.Y.C.



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.

The Makropulos Case

San Francisco Opera

Kurt Herbert Adler, general director

54th Season
September 10 through November 28, 1976
War Memorial Opera House

SYNOPSIS/THE MAKROPULOS CASE

Three hundred years ago an alchemist by the name of Makropulos, employed by the Hapsburg Emperor, discovered the elixir of life and was forced by the Emperor to administer it to his own daughter, Elna.

During the three hundred years that she has lived, she has had many identities, many names (always with the initials E.M.) and many affairs. One of her more passionate affairs was with Baron Josef Ferdinand Prus by whom she had a son. She also gave the Baron the formula for the elixir, but the potion killed him and on his deathbed he left his estate to their illegitimate son.

Those in attendance around the deathbed, however, misunderstood the name he spoke, and unable to find such an heir, the estate went to a distant branch of the family. The illegitimate branch has contested this for nearly a century.

ACT I: In the office of his lawyer Dr. Kolenaty, Albert Gregor, the latest descendant of the illegitimate line of the Prus family, learns from the clerk Vitek that the case is to be settled that very day, once and for all. In debt and despondent at the thought of losing the estate, Gregor is desperate, Vitek's daughter, Christa, a young singer, enters exclaiming the glories of Emilia Marty, a beautiful opera singer. Dr. Kolenaty returns from court when suddenly Emilia Marty appears in the office, and inquires about the case of Gregor versus Prus. She displays, in the course of the conversation, an uncanny knowledge of the people and circumstances involved. She tells them of a written will left by the Baron which will provide them with the evidence they need to win the case. She also tells them exactly where to find the will. The lawyer, highly skeptical and suspicious, is forced by his client to look for the document. Gregor, dazzled by this famous beauty who has miraculously appeared to rescue him, falls madly in love and when left alone with her proclaims his devotion. She coldly repulses him. Interested in the case only because she needs the elixir's formula to give her another 300 years of life, Emilia asks Gregor for it, but he denies all knowledge of its existence. The lawyer soon returns with the document in hand, overwhelmed by its existence and her knowledge of it. He still must have proof, however, that the illegitimate son was indeed fathered by the Baron. Emilia Marty promises to deliver the proof the very next day.

ACT II: At the theatre after the evening's performance, Christa, starry-eyed over Emilia Marty, tells her fiancée Janek, Baron Prus' son, that she thinks she will devote her life to the theatre, sacrificing all else. Having so decided she then succumbs to his attentions. Gregor and Prus come looking for Emilia Marty. They are

The Makropulos Case

(IN ENGLISH)

Opera in three acts by LEOS JANÁČEK

Based on the play by KAREL CAPEK

English Translation by NORMAN TUCKER

By arrangement with Theodore Presser, agent for Universal Edition,
publisher and copyright owner

Conductor
Christoph Von Dohnanyi

Stage Director
David Pountney*

Designer
Leni Bauer-Ecsy

Chorus Director
Robert Jones

Lighting Designer
Thomas Munn

Production Coordinator
Gabriele Ecsy**

Musical Preparation
Thomas Fulton

CAST

(in order of appearance)

Vitek Raymond Manton

Albert Gregor William Lewis

Christa Pamela South

Dr. Kolenaty Joshua Hecht

Emilia Marty Anja Silja

Jaroslav Prus Geraint Evans

Charwoman Gwendolyn Jones

Stagehand John Davies

Janek Neil Rosenshein*

Hauk Paul Crook

Chambermaid Shirley Lee Harned

**American opera debut

*San Francisco Opera debut

TIME AND PLACE: EARLY IN THE PRESENT CENTURY; PRAGUE

ACT I The office of Dr. Kolenaty

ACT II The stage of a theatre

ACT III Emilia Marty's hotel room

First Performance: Brno, January 21, 1904

*First San Francisco Opera Performance (American Premiere):
November 19, 1966*

WEDNESDAY EVENING, OCTOBER 20, 1976 AT 8:00

SATURDAY EVENING, OCTOBER 23, 1976 AT 8:00

TUESDAY EVENING, OCTOBER 26, 1976 AT 8:00

FRIDAY EVENING, OCTOBER 29, 1976 AT 8:00 (Broadcast)

SUNDAY AFTERNOON, OCTOBER 31, 1976 AT 2:00

Please do not interrupt the music with applause

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

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

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

interrupted by an elderly gentleman by the name of Hauk, one of Emilia Marty's lovers many years ago. Caught by the memory of their previous blissful relationship, they are transported into the past. Hauk then happily departs with his dreams of yesteryear. Emilia Marty sends Gregor away and tries to find out if Prus has the elixir's formula. Gregor returns proclaiming his love for her though in his tempestuousness he threatens to kill her for her indifference. Janek returns and Marty urges him to steal the document she seeks from his father. Unseen, Prus has come back and overhears the conversation. He admits possession of the document and agrees to give it to her but only on the condition that she spend the night with him.

ACT III: Prus, though disappointed because he has found Emilia Marty cold and unfeeling in love, stands by his bargain and hands over the document. He suddenly learns that Janek has killed himself for love of the beautiful singer Emilia Marty. She, however, is quite unaffected by the news. The others are soon shown into her hotel room, and charge her with fraud. They demand an explanation of her part in these affairs. Breaking down at last, Emilia Marty unfolds the fantastic tale of her 300 years of life and her many different lives and names. They realize at last that she is telling the truth, and stand by in awe as her life drains away before their eyes. She, realizing at last the meaning of a life bounded by death, welcomes her end, and offers the formula to Christa, promising her fame and fortune. Christa refuses and burns the document as Marty dies.